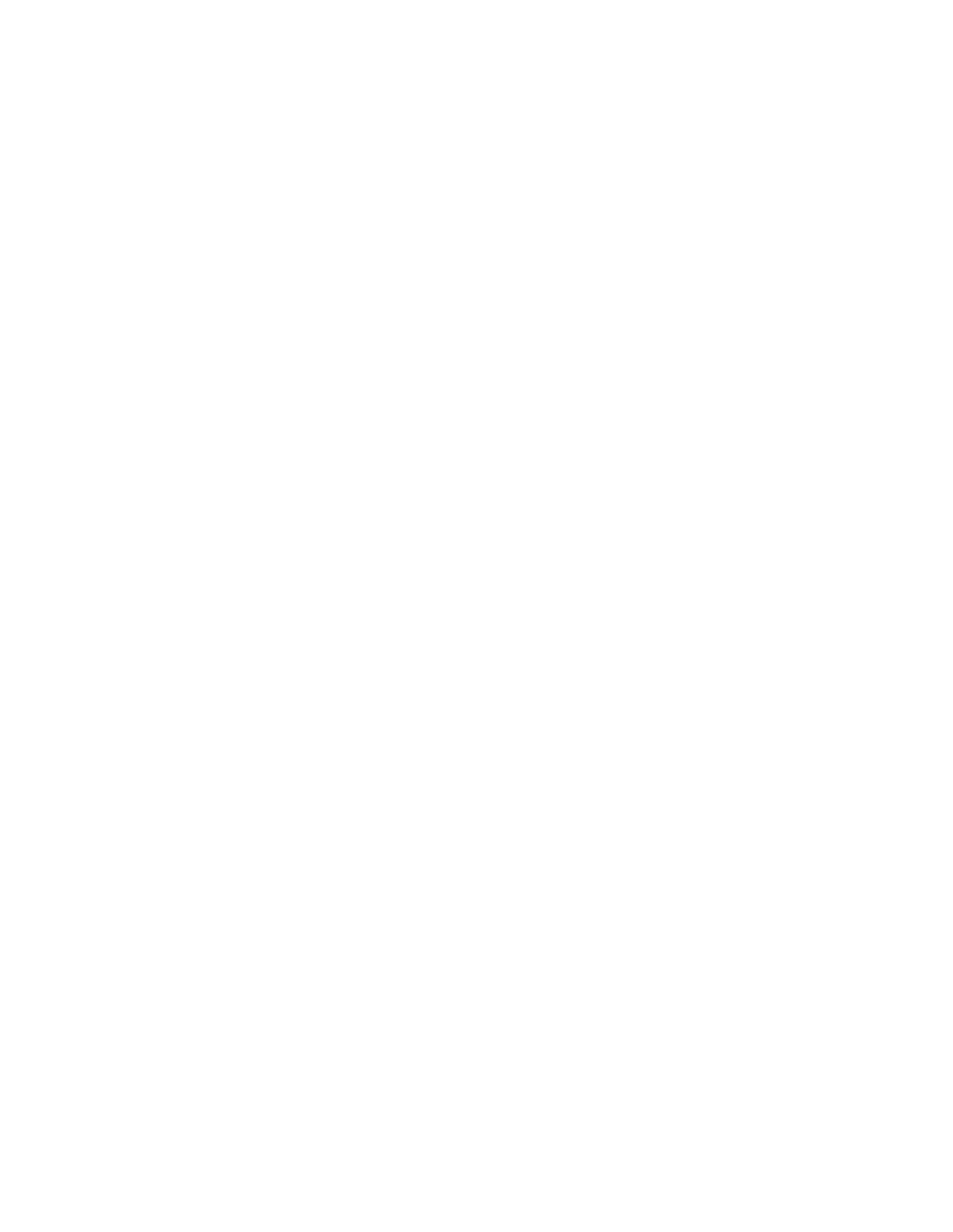




From Antiquity to Art Nouveau
The Bernard De Leye Collection
15 July 2021

LEMPERTZ

1845



LEMPERTZ
1845

From Antiquity to Art Nouveau
The Exceptional Bernard De Leye Collection

Cologne 15 July 2021
Lempertz Sale 1182



Preview Brussels, 6 rue du Grand Cerf

Monday 21 June – Saturday 26 June 10am – 6pm

T +32.251405-86

Preview Cologne, Neumarkt 3

Monday 5 July – Friday 9 July 10am – 5.30pm

Saturday 10 July 10am – 4pm

Sunday 11 July 11am – 3pm

Monday 12 July – Wednesday 14 July 10am – 5.30pm

Sale

Cologne

Thursday 15 July 2021 11am

The auction will be streamed online at lempertz.com. You can also bid online. Please register to do so at least 48 hours before the start of the auction. Bidders from abroad can of course request an individual visit the day before the auction. Detailed descriptions, German translations and additional photographs available online.



Neumarkt 3 D-50667 Köln
T+49.221.925729-0 F+49.221925729-6
info@lempertz.com www.lempertz.com





BERNARD DE LEYE

A la BRAFA, à la Biennale de Paris, à celle de Monaco, c'était toujours avec émotion que nous nous approchions du stand de Bernard De Leye, sûrs d'admirer des objets célèbres que nous n'avions jamais vus ou de découvrir des objets que nous pensions disparus. La présente vente rend bien compte de l'étendue de la curiosité de Bernard De Leye, toujours appliquée au plus haut niveau, du Moyen Age au XIXème siècle, qu'il s'agisse des orfèvres ou des commanditaires. Non seulement sait-il trouver et choisir les objets mais a-t-il aussi le souci de les entourer de leur contexte historique et scientifique comme en font foi les catalogues qu'il a publiés.

A qui comparer Bernard De Leye, qui a été président de la Chambre belge des experts en œuvres d'art (2002–2006) puis de la BRAFA (2009–2012)? A un autre grand spécialiste de l'orfèvrerie, Jacques Helft, qui écrivait : «Avoir eu et ne plus avoir, qui serait une matière à regret pour le collectionneur, est pour l'antiquaire une source de satisfaction.» Bernard De Leye a généreusement fait profiter de ses découvertes les collectionneurs qu'il a formés ainsi que les musées. «Je souhaite en effet rapprocher marchands et musées», déclarait-il en 2010 alors qu'il était président de la BRAFA. C'est ce qu'il a fait en fournissant au Louvre, à Versailles, au musée des Arts décoratifs, aux musées

de région français, à ceux de Dresde ou de Shanghai, les œuvres qui leur manquaient. La collection d'orfèvrerie du Louvre présentait pour la première moitié du XIXème siècle une grave lacune: je me rappelle ma joie lorsqu'il me montra un sucrier d'Odiot témoin des acquisitions de Louis-Philippe, l'heureux propriétaire d'un service dont Bernard De Leye nous présente encore maintenant des pièces. Il est devenu depuis donateur du Louvre.

L'orfèvrerie, notamment l'orfèvrerie française du XVIIIème siècle, a suscité des collections capitales – celles de Calouste Gulbenkian, d'Arturo Lopez ou d'Elisabeth Parke Firestone par exemple. A notre époque les ventes d'orfèvrerie de l'importance de la présente vente, qui constitue une vraie histoire de l'orfèvrerie européenne, sont rares mais, ce qui est réconfortant, Bernard De Leye nous prouve que les pièces majeures ne sont pas toutes dans les musées et que, si l'on se ralliait à ses propositions, il serait encore possible de constituer de grandes collections. On ne peut mieux commencer. Et souhaitons à Bernard De Leye de continuer à nous tenter.

Daniel Alcouffe, conservateur général honoraire au Musée du Louvre, Paris

Whether at the BRAFA, the Biennale de Paris or the Biennale of Monaco, it has always been with emotion that we approached Bernard De Leye's stand, certain that we were about to see famous works which we had never seen before or to discover objects that we thought missing. The present sale clearly reflects the extent and breadth of Bernard De Leye's curiosity, always applied to the highest level, from the Middle Ages to the 19th century, whether it be goldsmiths or their patrons. Not only does he know how to find and choose pieces, but he also takes care of placing them within their historical and scientific context, as evidenced by the catalogs he has published.

To whom compare Bernard De Leye, who was president of the Belgian Chamber of Experts in Works of Art (2002–2006) and subsequently of BRAFA (2009–2012)? To another great specialist in objects of vertu, Jacques Helft, who wrote: "To have had and no longer to have, which would be a matter of regret for the collector, is for the antiques dealer a source of satisfaction." Bernard De Leye generously shared his discoveries with the collectors he informed as well as the museums. He declared in 2010, "Indeed, I wish to bring merchants and museums closer together," when he was president of BRAFA. This is what he did by supplying the Louvre, Versailles, the Musée des

Arts Décoratifs, the museums of the French region, those of Dresden or Shanghai with the works they lacked. For the first half of the 19th century, the Louvre's gold and silverware collection presented some serious gaps: I remember the joy I felt when he showed me an Odiot sugar bowl witnessing the acquisitions of Louis-Philippe, the proud owner of a service whose pieces Bernard De Leye is still bringing to light today. He has since become a donor of the Louvre.

Gold and silverware, especially 18th century French objects of vertu, have given rise to major collections – those of Calouste Gulbenkian, Arturo Lopez or Elisabeth Parke Firestone, to name a few examples. In current times, important sales of gold and silverware such as the present, which reflect a true history of European goldsmithing work are rare, but what remains comforting is that Bernard De Leye proves to us that not all major pieces are in museums yet and that, if we agree to his offering, it would still be possible to build up important collections. There couldn't be a better place to start. And we express the wish that Bernard De Leye may continue yet to tempt us.

Daniel Alcouffe, Honorary General Curator at the Musée du Louvre, Paris

Ob bei der BRAFA, der Biennale de Paris oder der Biennale de Monaco: Immer haben wir mit großer Vorfreude Bernard de Leye's Messestände betreten – in dem Wissen, dass wir uns unbekannte, bedeutende Kunstwerke würdigen bewundern können oder verschollen geglaubte Objekte würdigen entdecken können.

Diese Versteigerung offenbart eindrucksvoll die Breite von Bernard de Leye's Interessen vom Mittelalter bis zum 19. Jahrhundert – immer auf das höchste Niveau gerichtet – dabei stets die Meister der Goldschmiedekunst wie auch deren Auftraggeber im Blick. Bernard de Leye weiß nicht nur außergewöhnliche Kunstwerke zu finden und auszuwählen, sein Augenmerk ist immer auch auf ihren historischen und wissenschaftlichen Kontext gerichtet; dies zeigen eindrucksvoll die von ihm herausgegebenen Kataloge.

Mit wem wäre Bernard De Leye, der Präsident der Chambre belge des experts en œuvres d'art (2002–2006) und später der BRAFA (2009–2012) zu vergleichen? Mit einem anderen großen Kenner der Goldschmiedekunst, Jacques Helft, der einmal schrieb: „Einmal etwas besessen zu haben und nicht mehr zu besitzen, das ist für den Sammler ein Anlass des Bedauerns; für den Kunsthändler hingegen ist es ein Quell der Genugtuung.“ Bernard De Leye hat seine Entdeckungen großzügig mit den Sammlern, die er an die Kunst heranführte, wie auch mit den Museen, geteilt. „Ich würde gerne Händler und Museen näher zusammenzubringen,“ sagte er 2010 als Präsident der BRAFA. Das gelang ihm, indem er den Museen Werke zur Verfügung stellte, die ihnen fehlten:

dem Musée du Louvre, dem Schloss von Versailles, dem Musée des Arts Décoratifs, den Museen der französischen Regionen, aber auch jenen in Dresden oder Shanghai. Die Sammlung der Goldschmiedekunst des Louvre offenbarte im Bereich der ersten Hälfte des 19. Jahrhunderts eine gewichtige Lücke: Ich erinnere mich noch genau meines Hochgefühls, als er mir eine Zuckerdose von Odiot als Zeugnis der Erwerbungen Louis Philippes präsentierte, dem glücklichen Besitzer eines Services, von dem Bernard De Leye uns nach wie vor Teile präsentiert. Damals ist er zu einem Mäzen des Musée du Louvre geworden.

Die Goldschmiedekunst, vor allem die französische Goldschmiedekunst des 18. Jahrhunderts, bildete oftmals das Fundament für bedeutende Sammlungen – etwa jene Calouste Gulbenkians, Arturo Lopez' oder Elisabeth Parke Firestones. In der heutigen Zeit sind Versteigerungen von der Bedeutung dieser Auktion, die nahezu die Geschichte der europäischen Goldschmiedekunst repräsentiert, selten geworden. Bernard De Leye hält uns gleichwohl vor Augen, dass sich nicht alle bedeutenden Stücke in Museen befinden, und dass es, wenn wir ihm folgen, nach wie vor möglich ist, großartige Sammlungen aufzubauen. Es könnte keine bessere Gelegenheit als diese geben, damit zu beginnen. Und so richten wir an Bernard De Leye den Wunsch, er möge nicht nachlassen, uns zu verführen.

Daniel Alcouffe, conservateur général honoraire, Musée du Louvre, Paris



1

A rare gadrooned Roman silver dish

2nd/3rd century A.D.

Embossed, martelé and engraved silver, a ring of soft solder below. Slightly scalloped dish with 32 raised concentric gadrooned motifs surrounding a smooth central surface with a dot in the centre and two raised mouldings. The rim with pronounced mouldings and 32 indentations.

H 3.5, D 24.6 cm, weight 469 g.

Provenance

Former James Bomford collection.

Exhibitions

Ashmolean Museum, Oxford, June 1973–March 1974 (loan no. 160).

Literature

Cf. a similar silver dish in the Römisch-Germanisches Museum Cologne, inv. no. 200418, described by Dr. Friederike Naumann-Steckner as a “product of a Gallo-Roman workshop of the 3rd century” (“Produkt einer gallo-römischen Werkstatt des 3. Jahrhunderts”). Cf. also Trésors d’orfèvrerie gallo-romain, Musée du Luxembourg, Paris, Musée de la civilisation gallo-romaine, Lyon, 1989. Cf. Also the Gallic silver dish with folding handles in the Louvre (inv. no. MNE 1008). Cf. The dish found in Chaourse in Picardie in the British Museum (Mus.No. 1889,1019.11). Cf. The basin from the Kaiseraugst hoard in the Römermuseum Augst, Schweiz (inv. 62.23).

€ 25 000 – 30 000

No Roman silver objects with hallmarks are known to exist from the first three centuries AD. No system of rules seems to have been in place before late antiquity. The numerous legal texts dealing with the problems of all kinds raised by silver do not mention any system of control. There are also few archaeological traces that would shed light on the techniques of Roman silver smithing.

The most important silver mines in the Greek and Hellenistic world were located in Laurion (Lavrio) in Attica, while in the Roman period silver was mainly obtained from Spanish mines. Silver was probably also mined in Britain, for the island’s wealth in precious and other metals was decisive for the plans to invade. Tacitus describes this in his *Agricola*: “Fert Britannia aurum et argentum et alia metalla, pretium victoriae”. In English coin hoards, however, we find coins from throughout the entire Roman Empire, from Augusta Treverorum to Antioch, which were brought to the island by traders.

Ancient texts, such as those of Pliny or the epigrams of Martial, indicate the extraordinary popularity of certain Toreut pieces. The works were hotly contested: prices reached extraordinary levels, which, in the absence of hallmarks, can be explained by the fact that even then the pieces were considered objects of artistic quality and value in and of themselves. Aside from the market, one could also come into possession of such a magnificent silver bowl through the favour of the emperor. Such “largitiones” were based on the rank and status of the recipient and served as a reward, often combined with additional monetary gifts. The recipient displayed the object as a status symbol.



© The Trustees of the British Museum London, mus.no. 1889,1019.11.



2

Limoges

Late 12th century.

A phylactery (reliquary container).

The core presumably wooden with engraved and parcel gilt silver mountings. The medallion on the front and the quatrefoil appliqué on the reverse made from copper with engraved, gilded and enamelled decoration and encrusted with quartz. The word phylactery denotes a kind of protective container and refers in general to any small format receptacle designed to hold an amulet. In a Christian context it is often a reliquary container deemed to possess an apotropaic effect. The front face of this quatrefoil reliquary depicts a demi-figure of a saint with a book surrounded by four rock crystals, with further quartz stones set into the edges of the container in the shape of a cross. The reverse is fitted with a compartment covered by a gilt copper plaque with an enamelled depiction of the crucifixion with the Virgin Mary, Saint John, two further figures and the sun and moon above. The reliquary of the Emperor Heinrich II (1002–1024), sanctified in 1146, which was created in Hildesheim in the late 12th century and displays a comparable composition, is housed in the Louvre in Paris (inv. no. OA 49).

With dents and abrasions.

Minor losses to the enamel.

24.5 x 17.5 x 3.5 cm (with pricket)

€ 80 000 – 100 000





3

Limoges

Early 13th century.

Two early 13th century Limoges enamel candlesticks.

Cast bronze with engraved, chased, gilded and enamelled decoration.

Matching pair of identical candlesticks. The triangular plinths resting on scrolling feet and decorated with gold tendril motifs on dark blue enamel ground. The slender shafts with gilded rhombus patterns and divided by round, compressed nodules decorated with corresponding tendrils. The undersides of the five-sided drip pans with enamelled many-pointed star motifs. This pair of candlesticks is highly comparable to an example in the Musée de Cluny in Paris which Marie-Madeleine Gauthier (*op. cit.*) has also classified as a 13th century work from Limoges.

The surfaces slightly abraded. Minor losses to the enamel.

Height 26 and 26.5 cm (with prickets).

Literature

For the comparable piece in the Musée de Cluny in Paris see Marie-Madeleine Gauthier: *Emaux du Moyen-Age occidental*, Fribourg 1972, p. 518, fig. 577.

€ 40 000 – 50 000





© Musée du Louvre

4

Limoges

First half 13th century.

A cast bronze travel candlestick.

Cast bronze with engraved, gilded and enamelled decoration. The round, slightly domed base of the candlestick emblazoned with six coats-of-arms, whereby the opposites of which correspond. The spandrels decorated with curving gold foliate scrolls against blue ground. The pricket rises directly from the centre of the base, surrounded by concentric circular bands. A similarly decorated but slightly taller Limoges enamel candlestick dating from the 13th century is housed in the Kunstgewerbemuseum (inv. no. K 4197) of Staatliche Museen zu Berlin. Further, almost identical candlesticks are in the collection of the Louvre in Paris (Inv. Nos. MR 2660 - 2665).

Minor surface abrasions, minor losses to the enamel. Diameter 9 cm, height 11.5 cm.

€ 25 000 – 30 000







5

Limoges

First half 13th century.

An enamelled bronze dish with the French royal coat-of-arms.

Rolled, embossed bronze with engraved, gilded and enamelled decoration. A finely worked dish displaying a balanced composition using the

contrast of the polychrome enamels against the gilding to provide an impressive overall impression. The border picked out in red with an angular gold frieze. The lip decorated with a frieze of six women in courtly attire shown in dancing poses against blue enamel ground encompassed by turquoise arches and delicate

gold tendrils. The centre of the bowl decorated in the same colours and reiterating the designs of the rest but with a central quatrefoil motif surrounding a heraldic shield. The coat-of-arms with gold lilies on pale blue ground is that used by the French royal family under Philippe Auguste II (1179–1223), Louis VIII “The Lion” (1223–1226) and Louis IX “The Saint” (1226–1270).

In good overall condition. The lip with two small drilled holes. With dents, abrasions, and minor losses to the enamel. Diameter 22.7 cm, depth 3 cm

€ 100 000 – 120 000





¶ 6

Paris

Around 1330/1350.

A carved ivory relief of the Coronation of the Virgin.

This low relief depicts an angel placing a crown upon the head of the Virgin Mary beside the blessing figure of Christ as a king within a Gothic architectural surround. A similar ivory, dating from the first third of the 14th century, is housed in the Musée de Cluny (inv. no. Cl. 23542). The smooth back of this panel with its raised frame may have originally served to hold a thin layer of wax, allowing it to be used as a writing tablet.

A drilled hole with a small breakage in the upper centre. Very minimal wear throughout.

9,5 x 5 cm.

Literature

For the comparable piece see Elisabeth Taburet-Delahaye: *Thermes et Hotel de Cluny. Musée national du Moyen Age. Œuvres nouvelles 1995–2005*, Paris 2006, p. 41.

€ 8 000 – 10 000





‡ 7

France

14th century.

A 14th century French carved ivory Crucifixion relief.

With minimal remains of former, presumably partial, polychromy and gilding. This ivory presents the scene of the crucified Christ accompanied by the Virgin Mary, two mourning women, Saint John the Evangelist, Nicodemus and Joseph of Arimathea in high relief beneath three Gothic arches. A comparable panel from a diptych displaying a highly similar composition is housed in the Gulbenkian Collection in Lisbon (inv. no. 423), there described as "Paris, circa 1325/1350".

Some vertical cracks. Two drilled holes in the upper centre. Some yellowing.

10.5 x 6.3 cm.

Literature

For the comparable ivory in Lisbon see Sarah M. Guerin: Gothic Ivories. Calouste Gulbenkian Collection, Lisbon 2015, p. 58, cat. no. 1.

€ 10 000 – 12 000





8

Flemish

Second half 15th century.

Two Flemish bronze figures of the Virgin.

Cast bronze with old patina. Two identical small statuettes cast from the same mould, both apparently lacking the separately cast figure of the Christ Child. The pieces are accompanied by a presumably original cast canopy and a later quatrefoil plaque depicting a lion as the symbol of Mark the Evangelist.

Some wear throughout. Mounted separately on two velvet covered wooden panels. Height of each 12.2 cm.

€ 3 000 – 4 000



9

Flemish

15th century.

Flemish bronze bust of Saint Clare.

Cast bronze with old patina and engraved decoration. This small bust of a woman in a simple gown and veil depicts Saint Clare, who can be identified by her attribute, a ciborium, which she holds in her hands.

Two minor losses to the front. Abrasions throughout. With a screw-mounting on the underside.

Height 7.5 cm.

€ 2 000 – 2 500



10

**A Dutch Hortus Conclusus
tapestry**

Southern Netherlands, first quarter
16th century.

Wool and silk tapestry. Depicting a
fountain beneath a magnificent
Gothic style architectural canopy in
the centre of a garden filled with ani-
mals and flowers (lilies, roses, violets
etc.). With a lion in the foreground, a
rooster and a stag on the left, an eagle
on the right and another deer. With
a landscape and architecture on the
upper edge. Restored, with additions,
backed with linen.

H 280, W 195 cm.

Literature

Another very similar tapestry is hou-
sed in Schloss Burg an der Wupper,
Bergisches Museum. Cf. also Hart-
kamp-Jonxis/Smit, *European Tapes-
tries in the Rijksmuseum, Amster-
dam 2004*, cat. no. 8.

€ 10 000 – 15 000

The tapestry in Amsterdam allowed Ebeltje Hart-
mann-Jonxis and Hillie Smit to identify the entire
iconography of this piece, which is filled with Christian
symbolism; from the garden motif (Song of Solomon 4:12),
to the fountain (Fons Vitae, Revelations 7:17) and the animals
and plants.



Jan Borman

Circle of active in Brussels
ca. 1479–1520.

A carved wood relief with the adoration of the Magi.

Oak carved three-quarters in the round and partially pierced. The reverse flattened and with chamfered edges. With exposed original polychromy and gilding. A pierced relief depicting the Virgin enthroned against a fragmentary architectural backdrop. She holds the Christ Child upon her lap and is shown surrounded by the

Three Magi, recognisable due to their Oriental attire. The missing lower section of the relief would presumably originally have included the kings' gifts. The relief is thought to have originally formed part of an altarpiece depicting the life of the Virgin. The charming relief, which captivates further now that its original polychromy has been unveiled, is a Flemish work from the time around 1500/1520 and can be allocated to the immediate circle of the carver Jan Borman from Brussels. It can be compared, for example, to his sculpted reliefs of the

Holy Kinship on an altarpiece from Auderghem (today housed in the Musées Royaux d'Art et d'Histoire in Brussels, inv. no. 327).

The left arm of the Child and the left hand of the king on the right missing. Otherwise in good condition.

25 x 23 x 7 cm.

Literature

Brigitte D'Hainaut-Zveny (ed.), *Miroirs du sacré. Les retables sculptés à Bruxelles. XV^e-XVI^e siècles. Production, formes et usages*, Brussels 2005, p. 58.

€ 40 000 – 50 000



12

A late Gothic silver tazza with the imperial eagle

Venice, late 15th/early 16th century.

Footed dish with a finely fluted basal ring. The outer surface with embossed fish bladder tracery and stylised flowers formed from six stamped dots in the spandrels under the rim. The inner lip with a band of embossed beading. The central raised node formed from opposing fish bladder motifs with alternating faceted and foliate relief decoration. The centre emblazoned with the double-headed eagle in relief and surrounded by a raised laurel wreath.

H 6, D 23,3, weight 383 g.

Literature

Cf. the smaller gadrooned bowl with a hunting motif attributed to Venice 1480–90 in the Victoria & Albert Museum London, on loan from the Rosalind and Arthur Gilbert Collection (acc. no. LOAN:GILBERT. 544–2008). Cf. *ibid.* a further bowl, also attributed to Venice 1480–90, acc. no. 274–1881. Cf. *ibid.*, a copper bowl with polychrome enamel decoration attributed to Venice 1500–1550, acc. no. C.2378–1910.

€ 35 000 – 40 000

So-called omphalos bowls, bowls with a raised node or “navel” in the centre, have been produced since Greek antiquity. In this example, the omphalos motif is framed by swirling “fish bladder” tracery. This ornament probably originally came to Europe from India or Persia, where it can be found in Celtic art as early as the La Tène period. In the Middle Ages it was disseminated throughout Central Europe in book illustrations and was often used in the window tracery of late Gothic churches. This form of squat stem bowl also has ancient origins. The name “tazza” refers to its use as a drinking vessel – the word is actually of Arabic origin, but it was eventually transformed into the German word for cup, “Tasse”.

For centuries, Venice was one of the main centres in which the cultural influences of Europe and Asia would blend. Venice thrived on trade, but also on its fabulous artistic production, which in turn owed much of its richness to the city’s wealth and diverse inspirations. This type of bowl in a late Gothic style came into fashion in Venice in the 15th century. The first models were presumably produced in parcel gilt silver, but after around 1500, they were also made from embossed and enamelled copper. Various forms of enamelled decoration were used, in both vitreous and painted techniques.

A less precious variation of the design without the base was produced at around the same time north of the Alps. These dishes, known as “Beckenschlägerschüssel” (basin beater bowls), were made from brass, an alloy with a high copper content.





13

A magnificent late Gothic parcel gilt silver tazza with the coat-of-arms of the Counts of Collalto

Venice, first half 16th century.

Footed dish on a narrow and finely fluted basal ring. Decorated with fish bladder tracery and stylised stamped dotted flowers in the spandrels below the rim. The inner rim with dotted beading. The centre of the well with embossed tracery facing the opposite direction with alternating faceted and foliate relief decoration. Applied in the centre with the coat-of-arms in a polychrome enamel rosette. The central motif surrounded by an embossed band of laurel foliage. Unmarked.

H 5.4, D 22.7, weight 404 g.

The Collalto family were free counts in the Treviso Marches in Veneto and are documented as such as early as the 9th century. Emperor Frederick I of the Hohenstaufen dynasty granted Schinella I, Count of Treviso, and his brothers the county of Treviso with special rights in 1155. Rambaldus VIII, Count of Collalto and Treviso, received the Marquisate of Ancona in 1304 and became Patrician of Venice two years later. He was the first count to name himself after the ancestral seat of the Collalto family.

Literature

Cf. the small gadrooned dish with a hunting motif attributed to Venice, 1480 – 90 in the Victoria and Albert Museum, London, on loan from the Rosalind and Arthur Gilbert Collection (acc. no. LOAN:GILBERT. 544-2008). Cf. *ibid.* a further dish, also attributed to Venice 1480–90, under acc. no. 274-1881. Cf. *ibid.*, a copper dish with polychrome enamel attributed to Venice, 1500–1550 under acc. no. C.2378–1910. Cf. Also the enamelled dishes in the Louvre, Département des Objets d'art du Moyen Age, inv. no. R 245, R 246, R 248, R 249, R 253, R 255, R 256, R 257 and OA 1002.

€ 50 000 – 60 000





14

Maarten van Heemskerck

1498 Heemskerck–1574 Haarlem.

Pair of Donor Portraits.

Oil on panel Verso: Jonas and the Whale/Samson carrying the Gates of Gaza on to the Hill.

66.5 x 25 cm each.

Provenance

De Neyenrode Collection.

Their sale, Fred Muller,
Amsterdam 1993.

€ 15 000 – 20 000



15

**Attributed to the
Master of the Prodigal Son**

Active second third 16th century.

The Lamentation.

Oil on panel.

88.5 x 56 cm.

€ 8 000 – 10 000



16

Probably Burgund

16th century.

Two female heads.

Limestone, carved in the round, with minimal remains of partial polychromy. These two heads of women crowned with garlands of flowers are broken off at the necks. The pieces

were designed for a slightly lowered viewpoint and the tops of the heads are flattened, indicating that they may have been designed for decorative brackets.

Wear with minor losses. Mounted on a modern metal stand.

Height 24 and 22 cm.

€ 8 000 – 10 000





17

Flemish

Mid-16th century.

A Flemish alabaster relief of the Entombment.

Alabaster with minimal remains of presumably original polychromy and partial gilding. This high relief plaque depicts the entombment of Christ. Joseph of Arimathea and

Nicodemus are shown lowering the body of the Saviour into the sarcophagus using a cloth. The mourning Virgin Mary is supported by Saint John, and Mary Magdalene is depicted with the ointment jar accompanied by two further women. The broad, rectangular format of the plaque suggests that it may once have adorned the predella of an altar.

In the elongated proportions of the figure of Christ and the sarcophagus, as well as its decoration, the Flemish artist displays the influence of older Italian models.

Wear with losses to the edges.

24.5 x 55 x 5 cm.

€ 60 000 – 80 000



#18

The exceptional “Eingehurn” of Würzburg cathedral canon Andreas von Thüngen

Carved circa 1550–65, the gold mountings attributed to Nuremberg, circle of Wenzel Jamnitzer.

Engraved and blackened ivory, bone, gold, polychrome opaque enamel, precious and semi-precious stones.

L 73 cm, upper D ca. 7 cm.

Expertise

Includes a radiocarbon dating report of the ivory carried out by the Eidgenössische Technische Hochschule Zürich, dated 27th July 2011. The ivory is dated to 1477–1649 AD

Provenance

Proven to be in the possession of the Thüngen family from 1567 to around 1625. Housed in the “Inventarium über Des Hochgebohrnen Herrn Graffen Hermanns von Hatzfeldt und Gleichen Verlassenschaft zu Blankenhain, Würzburg und Trachenberg” in 1673/74. Listed in the estate inventory of Prince Philipp Adrian von Hatzfeldt-Gleichen-Trachenberg in 1779. Fidei commiss inventory of 1868. On loan from the Duke of Trachenberg for the exhibition “Ausstellung von Goldschmiedearbeiten schlesischen Ursprunges oder aus schlesischem Besitze” in the Schlesisches Museum für Kunstgewerbe und Altertümer in Breslau in 1905. Listed in the inventory of Schlossmobiliar Trachenberg in 1927. Acquired in 2008 from the estate of Friedrich von



Hatzfeldt (1928–2006), through the Dutch art trade in 2008.

Literature

For more on Andreas Thüngen see Amrhein, August, Reihenfolge der Mitglieder des adligen Domstifts zu Würzburg, St. Kiliansbrüder genannt, von seiner Gründung bis zur Säkularisation, vol. II, in: Archiv des Historischen Vereins von Unterfranken und Aschaffenburg, 33/1890, p. 304, no. 1646. Thüngen, Rudolph Freiherr von, Das reichsritterliche Geschlecht der Freiherren von Thüngen. Andreasische Linie, vol. 1, Neustadt 1999, p. 275 ff. Römmelt, Stefan W., “Quo servaret repetita memoria famam”, Karrieremuster und Erinnerungsstrategien der Domherren aus dem Haus Thüngen im 16. Jahrhundert, in:

“Bei dem Text des Heiligen Evangelii wollen wir bleiben”, Reformation und katholische Reform in Franken. Über Kirchenreformer in den Bistümern und Hochstiften Bamberg und Würzburg – Das Haus Thüngen als Exponent der Reichsritterschaft in Franken, Neustadt 2004, p. 69 ff. Römmelt, Stefan W., Andreas von Thüngen (1506–1565), in: Fränkische Lebensbilder, vol. 20, Neustadt 2004, p. 83 ff. For more on the motifs upon which the mountings were based see Peter Flötner and Hans Rudolf Manuel Deutsch, Grotesken und Mauresken, printed by Rudolph Wyssenbach in Zürich 1549 (featuring an example in The Metropolitan Museum of Art New York, acc. no. 25.49). Cf. cat. Wenzel Jamnitzer und die Nürnberger Goldschmiedekunst 1500–1700, Munich 1985, no. 349 ff. Cf. also ibid. no. 20, for a writing chest with allegories of philosophy with similar enamelled decoration in the Grünes Gewölbe in Dresden, inv. no. V599, which Wenzel Jamnitzer dates to 1562. For more on drinking horns see Schürer, Ralph, Die Kunst- und Wunderkammer, in: Cat. Renaissance Barock und Aufklärung Kunst und Kultur vom 16. bis zum 18. Jahrhundert, Germanisches Nationalmuseum Nürnberg 2010, p. 256 ff.

€ 600 000 – 700 000



Both ends of this slender, very white elephant tusk are fitted with finely engraved and enamelled gold collars. The broad end has a lid with two hinges and bolts attached to a chain. The lid is made from the end of a malformed roebuck antler. The edge of the lid is encompassed by a gold mounting ring with a two-line inscription in blackened lettering: “HER GEORG VON FRONSPERG HAT MICH GEBN/ HER CVNRADEN VON BAIMLBERG EBN/ HER CONRAD HAT MIT MIR VEREHRT/ HER ANDRESSEN VON THVNGEN WERT”. The inside of the lid is inset with a black and white enamelled medallion bearing the arms of alliance of said persons. The collars at both ends of the tusk are decorated with foliate scrolls after designs by Peter Flötner, picked out in indented fields of black, white and blue enamel. A quartz crystal seal backed with red lacquer and metal foil has been inserted under one of the hinges. The seal is finely carved with the coat-of-arms of Andreas von Thüngen and the monogram “EVT” for Endres von Thüngen. Beneath the second hinge is an octagonally cut emerald that was added later. The mountings are encrusted with a further three gemstones in precisely modelled bezel settings in varying sizes surrounded by raised cord designs. The stones comprise of: 1.) Chromium chalcedony intaglio carved with a satyr dressed in a nebris holding a shepherd's crook in his left hand, 1st century A.D. 2.) Translucent carnelian intaglio carved with a very fine depiction of Venus in a chiton with a sceptre and an ointment jar, to her right Cupid with a pomegranate on a stick, to the left Cupid raising his hand in greeting, early Roman imperial era, 1st century A.D. 3.) Carnelian intaglio with a centaur striding left playing a lyre and carrying a thyrsus over his shoulder, Augustinian, late 1st century B.C. 4.) Translucent carnelian intaglio finely carved with the head of Cupid or a child in a three-dimensional manner, 1st / 2nd century A.D. 5.) Layered agate cameo carved with the head of an Oriental figure facing left, Italy, 16th century. 6.) Garnet intaglio carved with the head of a satyr facing left, late 1st century B.C.

Directly under the gold mountings is a band engraved with the coats-of-arms of his four grandparents, each inscribed “VATTER THVNG” (grandfather on his father's side, Weiprecht I.), “MVT:VAET V RENEK” (grandfather on his mother's side, Philipp Voit von Rieneck), “VATT:MVT: STEINRVCK” (grandmother on his father's side, Jutta von Steinau von Steinrück) and “MVT:MVT TRVCKS/V WECZ: HAVS” (grandmother on his mother's side, Anna Truchseß von Wetzhausen). Engraved on the upper face in the narrow inner edge of the tusk with a vertical bande-rolle inscribed: “ANNO 1536 AN S MARX TAG 25. APRILIS IST DER HOF ZV THVNGEN NEBEN NOCH. 44. TACHEN ABGEBRANT. VND DARDVRCH DER ERWIRDIG VND EDEL HERR ANDREAS VON THVNGEN THVMHER ZV WIRTZB: VND PROBST ZV.S. / BVRCHARD DOSELBST VERVRSACHT WORDEN DEN SELBEN SEINEN BRVEDERN. VND ERBEN



ZV EHREN WIDER VON GRVND VND AVF SEINEN EIGNEN CHOSTEN BAVEN ZV LASSEN VND IST IM AVFBAVEN VNDER DER SCHEVRN DIS EINGEHVRN MIT SAMBT DEM THIER SO GAR VERWESEN. XXIII. WERCK SCHVCH. TIEF VNDER DER ERDEN”. Both outer faces of the tusk decorated with eleven engraved and black pigmented scenes divided by columns. The eight scenes from the Passion of Christ, the majority of which based on Albrecht Dürer's engraved Passion of 1507-1512 and one on his sheet “Peter and John heal a lame man” from his Apostles series of 1513, are followed by three labelled depictions of the Virgin Mary and the saints Andrew, the namesake of Andreas von Thüngen and patron of Würzburg cathedral, and Kilian, the patron of the bishopric of Würzburg. On the other side are “S. BVRCKHA”(rdus), who unearthed the relics of Saint Kilian, flanked by the imperial warrior saints “GREGORIVS” and “S. MORICIVS”, as the house of Thüngen was an imperial knightly house. Saint Andrew and the Virgin Mary are based on engravings by Hans Sebald Beham. The capitals of the columns that separate the saints crowned with shields emblazoned with the arms of Prince Bishop Konrad von Thüngen (1466–1540), the cathedral dean Friedrich von Brandenburg-Ansbach



(1497–1536) who was active during Konrad's times, and the cathedral deacon Johann von Guttenberg (1460–1538). Another depicts the heraldic charge of the bishops from the house of Bibra, who served before and after Konrad von Thüngen. The gold mountings of the tip of the horn correspond with those of the top. The band is encrusted with two striking oval bezel settings containing two flat oval intaglios and a cameo at the tip of the horn. 1.) Red jasper intaglio carved with a depiction of Minerva sitting on a trophy bundle beside Cupid in flight on her right and with two standards before her, presumably Italy, 16th century. 2.) Gnostic haematite intaglio carved with a man with the head of Anubis in armour with a trident above a crocodile and beside a cornucopia and an eagle on the left and a crab and the crown of Hathor on a table, above them a scorpion, Egypto-Roman, 2nd - 3rd century A.D. 3.) Translucent carnelian intaglio finely carved with the head of a woman wearing a diadem (possibly Venus) with parted hair, 1st - 2nd century A.D.

We would like to thank Kai Scheuermann in Cologne for his descriptions of the intaglios and cameos.

Throughout the Middle Ages and the Renaissance, ivory was as rare and expensive as gold and precious stones. Even the smallest pieces were preciously set and elaborately carved in miniature. The appearance of a whole elephant tusk was therefore a great rarity. This tusk, measuring 72 cm in length, is set in pure gold and studded with numerous ancient intaglios and cameos, gemstones with indented or raised carving. The lid is inset with an

abnormally formed roebuck horn. This combination of ivory and horn, as well as the opulent carvings and mountings mark this object out as something very special. However, it only becomes apparent just how special it is upon closer examination of the expressive carved decoration. The hollowed out ivory tusk has been converted into a drinking horn with the help of the lid and collar mountings, although this function is more symbolic than literal. Another use for tusks such as these was to convert them into an oliphants, a kind of wind instrument often found in cabinets of curiosities, but Andreas von Thüngen apparently decided against this. Upon opening the lid, the first thing that catches one's eye is the elaborate round collar around its edge. The inscription in Latin capital letters provides us with information about the work's previous owners. Georg von Fronsberg/ Frundsberg (1473–1528) was a high-ranking soldier in the service of the Habsburg emperor. We know what he looked like because he was portrayed by Christoph Amberger (a work which is today housed in the picture gallery of the SMPK). When Frundsberg suffered a stroke in 1527, Konrad von Bemelberg took over as commander-in-chief. Both Frundsberg and Bemelberg accompanied Eberhard, Wilhelm and Kasper von Thüngen (brothers of Andreas von Thüngen) on war campaigns in France and Italy, during which all three brothers lost their lives. Bemelberg gave Andreas von Thüngen the ivory tusk out of compassion or solidarity. We also know of a portrait of Konrad von Bemelberg, namely a full-length depiction in full armour, painted in 1565 by Petrus Dorisy when he was 71 years old. The work today hangs in the Kunsthistorisches Museum in Vienna. It is therefore to be assumed that both Fronsberg

and Bemelberg were very open-minded towards art and were probably passionate collectors. This would explain the ownership of such a precious elephant tusk, which was an unusual item to be found even in the possession of a high-ranking military officer.

Andreas von Thüngen came from a noble family in Franconia whose eponymous ancestral home was located in the Werntal. The town of Thüngen is mentioned for the first time on February 9th 788 in the Codex Eberhardi of the Imperial Monastery of Fulda. On February 5th 1100, the nobleman Karl I and his son Eylhard I von Thüngen became the first members of the family to sign a document at Fulda monastery. Born in 1506, Andreas became canon of Würzburg cathedral in 1520. He later studied together with his brother in Leipzig in 1526 before becoming canon and provost at the noble secular canonry of St. Burkhard in Würzburg in 1540, as well as provost of the Cistercian monastery of Wechterswinkel in 1545. He died in 1565 and was buried in Würzburg Cathedral, where other members of his family also found their final resting place. The drinking horn is densely and finely engraved throughout, and the engravings have been blackened to stand out more clearly against the white of the ivory. Both sides are carved with scenes from the Passion of Christ and images of patron saints chosen for their relationship to the family. The Passion scenes were inspired by the works of Albrecht Dürer, although they have been varied slightly. This kind of iconography was expected of a piece made for a canon such as Andreas von Thüngen. The four family coats-of-arms engraved prominently onto the broad side of the tusk just

below the upper opening are those of his grandparents. Seen from a modern perspective, one could assume that the inclusion of these ancient predecessors was intended as an attempt to ennoble the object by making it out to be an old family heirloom, but this was not the case. From Andrew's point of view, the ancestors were included as a reference to himself and not to the drinking horn's provenance. In the indentation on the upper side of the horn, a two-line inscription in Latin capital letters separates the Passion scenes on either side. On the convex underside, there is a similar, now vacant, band that shows traces of an earlier inscription. This could indicate that later owners of the horn were in some way displeased by the information contained within it (possibly due to a Counter Reformational sentiment?) and it was therefore removed. The remaining inscription informs us that the Thüngen castle burned down to its foundations in 1536 and that this fire is said to have been caused by Andreas von Thüngen himself. Baroness Susanne von Thüngen has proven on the basis of a compensation document that the fire took place during the German Peasants' War, and therefore at a much earlier date. The ruined building in Thüngen is the castle constructed by Konrad von Thüngen, Prince-Bishop and Duke of Franconia, in the early 16th century as his official residence at the entrance to the town. According to a surviving stone coat-of-arms from the edifice, it was probably completed in 1524. It was destroyed one year later in 1525, and Andreas had the stone inserted into a prominent position above a bay window in his new building. By affixing the prince-bishop's coat-of-arms to his castle, he demonstrated his reverence for his famous

relative, the prince-bishop and duke of Franconia, to whom he probably also owed his access to outstanding artists. He presumably also wanted to recreate Konrad's dream. The weathered date on the coat-of-arms stone above the western portal informs us that Burgsinn castle was finally completed in 1536. The inscription on the ivory tells us that the "Eingehurn" - a colloquialised version of the German term "Einhorn", meaning a unicorn's horn - was discovered deep beneath the dust and rubble of the ruined palace. It becomes clear at this point at the very latest that Andreas von Thüngen was inventing a legend. As a learned and educated man, he must have known from previous owners and from tradition that the object was made from an elephant's tusk. It is also impossible to mistake the piece for one of the straight, spiralling narwhal tusks that had long been regarded to be the horns of the mythical unicorn. To understand all this, one must imagine what it is like when, after a catastrophe - be it war-related or self-inflicted -, a surviving object emerges from the rubble intact. Such an object acquires a special aura, becoming imbued with miraculous properties. For the devout clergyman Andreas von Thüngen, finding an item such as this was a sign not only to commemorate the terrible event, but also to express his joy at the discovery. Of course, one may question today whether the object was ever really pulled from the rubble after the fire. However, since we know that the fire destroyed the most ostentatious parts of the building in which this drinking horn was most likely housed together with other precious items designed to impress the castle's visitors, this part of Andreas' story at least is plausible. The legend is obviously a combination of fact and fiction, or, as we might refer to it today: fake news.

Andreas took a long time considering what to do with the item. Almost 20 years after the fire, he arranged for the horn to be set in precious and opulent mountings. To do this, he engaged the services of one of the leading goldsmiths of his era. The name of the artist is sadly lost to us today, but they are thought to have been active in Nuremberg in the circle of Wenzel Jamnitzer. Perhaps the construction of the new buildings consumed so much of Andreas' finances that his plan to have the drinking horn mounted had to wait. Or perhaps he needed to first gather together all of the precious gems and cameos that are now set so precisely upon the piece. Andreas furnished his new palace with a lavish Renaissance style reception hall. It was the first example of a panelled room with a magnificent portal and lavabo north of the Alps. He never forgot about the drinking horn, however, and in 1550 he set about providing the family not only with an architectural legacy, but also with a symbol. After Andreas' death in 1565, the drinking horn initially remained in the family and within the community of heirs. However, according to a written contract, there were already plans for its sale in 1571. There

were inheritance regulations that had to be attended to, and the sale of the horn seemed to be the most fitting solution. If no buyer was to be found, the family even considered cutting the tusk. However, it was probably already sold by 1625, as evidenced by a letter in which Albrecht VII von Thüngen (1602-1635) demands his share of 250 talers. Sometime during the 17th century, the piece reappeared in a hitherto unexplained manner in the estate of the Imperial Count Hermann von Hatzfeldt-Crottorf-Gleichen (1603-1673), the younger brother of the already deceased Franz von Hatzfeldt (1596-1642), Prince-Bishop of Würzburg and Bamberg, and of Field Marshal General Melchior von Hatzfeldt (1593-1658). It is also listed in other inventories, including that of Trachenberg Castle in Silesia in 1927 as "1 unicorn horn chased all over, depicting the suffering and life of Christ". It was not until 2008 that the drinking horn was sold and left the Hatzfeldt family estate.

We would like to thank Dr. Susanne Frfr. v. Thüngen for the important information she has provided regarding the history of the drinking horn and the von Thüngen family. Her publication "Der Renaissancesaal im Burgsinner Schloss zu Thüngen" will be appearing shortly in: Weiß/Schneider (ed.), *Renaissancen in Franken. Die Epoche des Fürstbischofs Konrad von Thüngen (1519-1540).*"





19

France

Second half 16th century.

A large silver-mounted rock crystal altar cross.

Carved clear quartz cross with cast, embossed, engraved, chased and gilded silver mountings. This large carved rock crystal altar cross can be regarded as a rarity not only for its artistic quality but also for its exceptional state of preservation. It is placed upon an octagonal base, with quartz side panels mounted in silver gilt and decorated with depictions of the Arma Christi in gold. The slender cross with exceptionally finely wrought silver gilt mountings that accentuate its proportions. The centre of the cross mounted with four mascarons, the terminals with gilded pommels. The silver mountings bear no marks, but the cross is considered to be a French work due to its stylistic similarity to works such as a silver mounted quartz processional cross made in Paris in 1545 which is currently housed in the church in Thonon (Haute-Savoie).

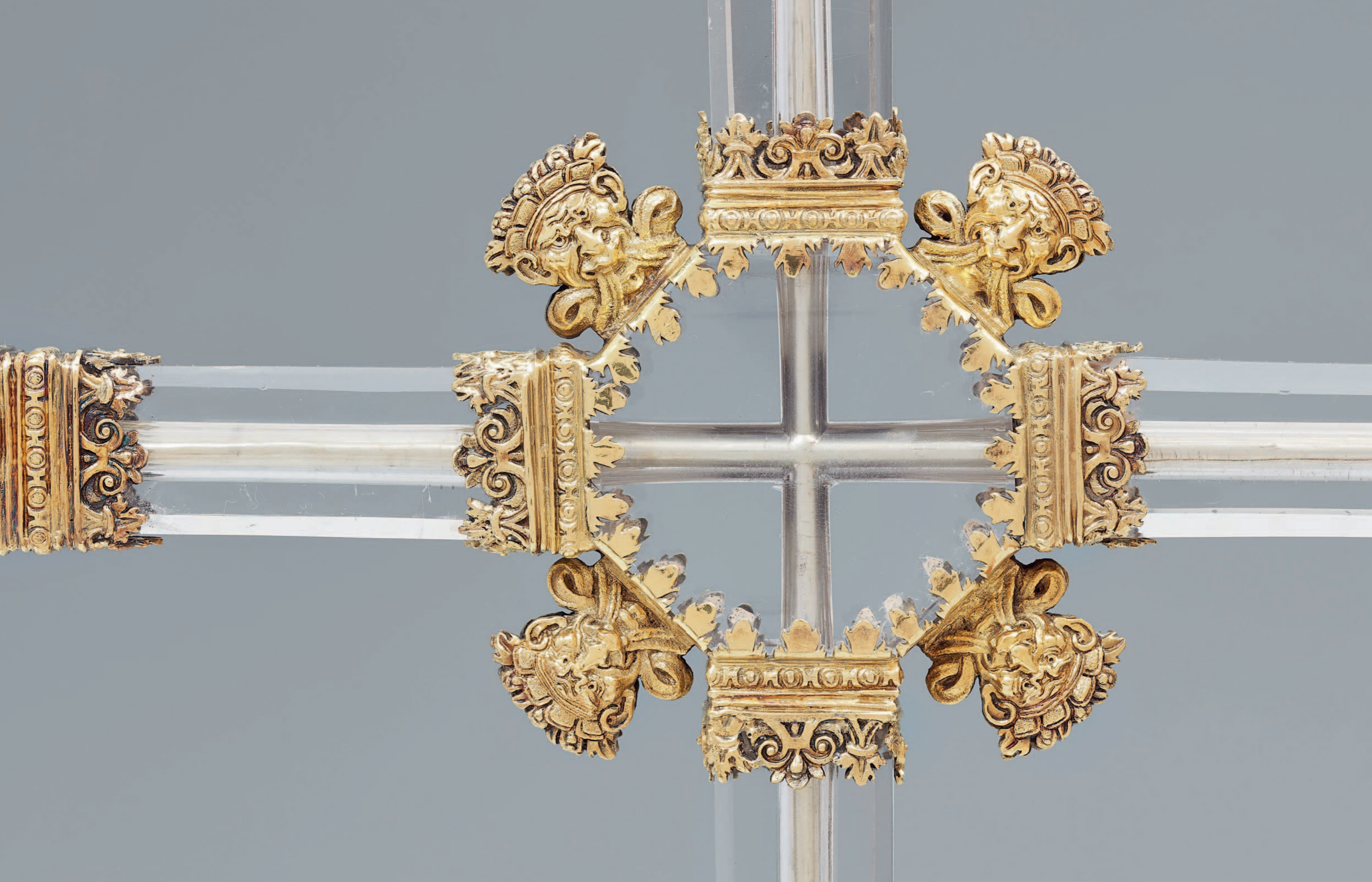
61 x 28 x 13 cm.

Literature

For the comparable processional cross in the church in Thonon (Haute-Savoie) see Michèle Bimbenet-Privat: *L'orfèvrerie parisienne de la Renaissance*, 1992, p. 262-263, no. 61.

€ 300 000 – 350 000









20

A Spanish embroidered cope ornament

16th century.
Red silk with raised silver thread appliqué. Decorated with a central arabesque motif flanked on either side by lions rampant.

Framed under glass, frame H 48, W 63 cm.

Certificate
With an expertise by Danièle Véron-Denise.

€ 1 000 – 1 500

21

Two embroidered pillar decorations

Spain, second half 16th century.
Red silk velvet with appliqué in gold, silver and coloured silk threads. Depicting the saints standing in groups of three beneath round Mannerist arches on patterned floors against a background of stylised brickwork. The spandrels with opposing griffins flanking vase motifs. Depicting the saints: Peter, Michael, Francis, the Virgin enthroned, a saint with a ciborium, and John.

Framed under glass, H 163,5, W 35,5. H without frame ca. 155, W 27,5 cm.

Certificate
With an expertise by Danièle Véron-Denise.

Literature
Cf. Mayer Thurman, *European Textiles in the Robert Lehmann Collection*, The Metropolitan Museum of Art, New York 2001, no. 47. Cf. Orsini Landini (ed.), *Antichi tessuti e paramenti sacri. I tesori salvati di Montecassino*, 2004, p. 64 f. Cf. Garcia, *Los Bordados de Guadalupe. Estudio historico-artístico*, 2006, p. 17, 21, 41, 217. Cf. Cougard-Fruman, *Le trésor brodé de la cathédrale du Puy-en-Velay*, Paris 2010, p. 58 f. Cf. *Fastes de la Couronne d'Aragon. Dialogue entre les broderies et les tissus du Musée des Tissus de Lyon et du Musée Épiscopal de Vic*, Lyon 2010, p. 88 f, 94.

€ 3 000 – 4 000



22

Two embroidered pillar decorations

Spain, second half 16th/17th century.

Red silk velvet with appliqués in gold, silver and coloured silk threads. Depicting pairs of saints with large haloes standing beneath round Mannerist arches on scale-pattern floors, the spandrels with opposing foliate scrolls flanking vase motifs. Depicting a bishop saint and saints Francis, John, and James beneath a round cartouche with the crowned conjoined monogram "MA". Presumably designed for a chasuble or dalmatic.

Framed under glass, H 126 and 107.5, W 32.5 cm.

Certificate

With an expertise by Danièle Véron-Denise.

Literature

Cf. Mayer Thurman, *European Textiles in the Robert Lehmann Collection*, The Metropolitan Museum of Art, New York 2001, no. 47. Cf. Orsini Landini (ed.), *Antichi tessuti e paramenti sacri. I tesori salvati di Montecassino*, 2004, p. 64 f. Cf. Garcia, *Los Bordados de Guadalupe. Estudio historico-artístico*, 2006, p. 17, 21, 41, 217. Cf. Cougard-Fruman, *Le trésor brodé de la cathédrale du Puy-en-Velay*, Paris 2010, p. 58 f. Cf. *Fastes de la Couronne d'Aragon. Dialogue entre les broderies et les tissus du Musée des Tissus de Lyon et du Musée Épiscopal de Vic*, Lyon 2010, p. 88 f, 94.

€ 2 000 – 3 000



23

An embroidered pillar decoration with a depiction of four saints

Spain, second half 16th century.

Red silk velvet with appliqués in gold, silver and coloured silk threads. Depicting saints Andrew, Peter, John, and Catherine of Alexandria standing beneath round Mannerist arches on patterned floors against a background of stylised brickwork, the spandrels with opposing griffins flanking vase motifs.

Framed under glass, frame H 186, W 32 cm. H without frame 179, W 24 cm.

Certificate

With an expertise by Danièle Véron-Denise.

Literature

Cf. Mayer Thurman, *European Textiles in the Robert Lehmann Collection*, The Metropolitan Museum of Art, New York 2001, no. 47. Cf. Orsini Landini (ed.), *Antichi tessuti e paramenti sacri. I tesori salvati di Montecassino*, 2004, p. 64 f. Cf. Garcia, *Los Bordados de Guadalupe. Estudio historico-artístico*, 2006, p. 17, 21, 41, 217. Cf. Cougard-Fruman, *Le trésor brodé de la cathédrale du Puy-en-Velay*, Paris 2010, p. 58 f. Cf. *Fastes de la Couronne d'Aragon. Dialogue entre les broderies et les tissus du Musée des Tissus de Lyon et du Musée Épiscopal de Vic*, Lyon 2010, p. 88 f, 94.

€ 2 000 – 3 000



24

Two embroidered borders from a liturgical vestment

Spain, 16th century.

Dark red silk velvet with appliqué in silver thread (possibly with yellow centre), red and white silk fringe trim. Finely embroidered depiction of a tiered Renaissance fountain motif with symmetrical foliate scrolls and grotesques. Presumably designed for a chasuble or dalmatic.

Framed under glass, H 127.5 and 125, W 29.5 cm.

Certificate

With an expertise by Danièle Véron-Denise.

Literature

Cf. Durian-Ress, *Textilien Sammlung Bernheimer Paramente* 15.–19. Jahrhundert, Munich 1991, no. 62.

€ 2 000 – 3 000



25

Two Spanish embroidered borders

Circa 1600/early 17th century.

Red silk velvet with appliqué in gold, silver and coloured silk threads. One border depicting the Virgin in an aureole beneath a trefoil Manne-rist arch. The lower section and the second border with fountain motifs in several tiers with foliate scrolls and grotesques.

Framed under glass, H 135 and H 115, W 32 cm.

Certificate

With an expertise by Danièle Véron-Denise.

Literature

Cf. Durian-Ress, *Textilien Sammlung Bernheimer Paramente* 15. – 19. Jahrhundert, Munich 1991, no. 60. Cf. Mayer Thurman, *European Textiles in the Robert Lehmann Collection*, The Metropolitan Museum of Art, New York 2001, no. 54.

€ 2 000 – 3 000



26

A copper gourd form flask

Italy, attributed to Venice, 16th/17th century.

Decorated throughout with embossed symmetrical hanging vines and a coat-of-arms (perhaps of the Piemontese family de Anso) with a grotesque mascarón beneath. The engraved handles with hooks attached to two soldered loops.

H 25.5 cm.

Literature

Similarly decorated vessels in: Kuhnke/von Kern/Herzog-Kuhnke, *Das rote Gold. Kunstwerke der Kupferschmiede*, 2006, p. 216.

€ 2 000 – 3 000



27

A brass tower inkwell

Attributed to Italy, 17th century.

Brass with golden brown patina, the interior partially lined with tin. Designed as four separate, stackable elements: The bell shaped base resting on three compressed bun feet; the pierced bell shaped upper section forming a pounce box; a round moulded box for sealing wax and a narrow cylindrical candleholder attached with solder. Some dents, one foot reattached with solder.

H 24.2, D 9.2 cm.

Literature

Sebregondi, *Money and Beauty. Botticelli and the Renaissance in Florence*, Tokyo, 2015.

€ 4 000 – 6 000



28

A powder horn with a depiction of Lucretia

South Germany, circa 1600.

Carved stag horn with gilt bronze mountings. Decorated on one side with a nude figure of Lucretia plunging a dagger into her chest from above, beneath a rounded arch. With grotesque creatures and two arrows at her feet.

H 17.5 cm.

Literature

Cf. von Philippovich, *Elfenbein* Munich 1982, illus. 313, a powder bottle in the Nationalmuseum Copenhagen produced at around the same time. Cf. The powder bottle with silver mountings by Jeremias Ritter in the Metropolitan Museum of Art (acc. no. 29.170). Cf. A slightly earlier powder bottle dated 1574 in the Victoria and Albert Museum in London (acc. no. 2233-1855).

€ 2 000 – 3 000

Powder flasks or horns are containers made of wood, horn, metal, leather or ceramics, which served to hold the priming powder or gunpowder for firearms. On the lid there is a closable spout, which also serves as a powder measure. A leather belt was passed through the eyelets on the side. Since the flasks were worn on the body, carved or engraved decorations are usually only on one side. The use of deer horn indicates that this powder flask was intended for a hunting weapon. The depiction was most likely inspired by a painting by Lucas Cranach the Elder.



A Transylvanian Baroque parcel gilt silver rosette clasp

Hermannstadt (Nagyszeben), Hungary, Paulus Kirtscher, circa 1600.

Round, solid silver buckle formed from two concentric repoussé rings decorated with finely chased floral borders and sumptuous relief appliques. Symmetrically divided by 12 stylised fleur de lys motifs, spiralling sea snail motifs and acanthus foliage. Richly encrusted with 29 coloured gemstones and 18 natural pin-set freshwater pearls. The fleur de lys motifs each decorated with a table cut faceted garnet, emerald or clear rock crystal gemstone in a high, screw-mounted bezel setting. Alternating with foliate rosettes picked out in green enamel, each accentuated by a pearl in the centre. The centre of the buckle set with an octagonal glass paste (pâte de verre) cameo with a portrait of a man in profile facing left surrounded by pearls and prong-set garnet and turquoise cabochons. The back of the piece with a hook and eye clasp, the hinged pin of which with a cord motif appliqué. The green enamel only fragmentarily conserved.

Diameter 11.1 cm, weight 340 g.

Exhibited

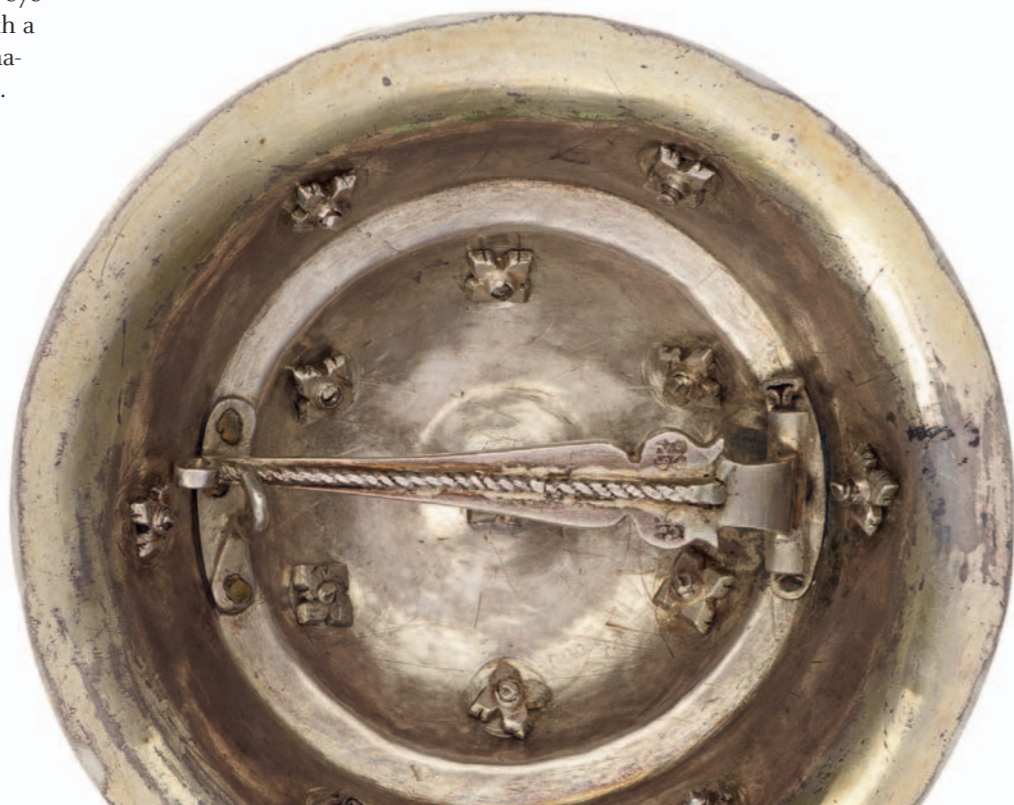
„Vers Désir“, TREMA Musée des Arts anciens du Namurois, October 2020

Literature

Cf. the maker's mark in Elemér, *Merkzeichen der Goldschmiede Ungarns vom Mittelalter bis 1867*, 1936, p. 243, no. 1359. Cf. Fodor, *Baroque Splendor, The Art of the Hungarian Goldsmith*, 1994, p. 162, no. 120; p. 163 no. 121; p. 166 no. 132. For illustrations of three stylistically similar rosette clasps housed in the Museum Magyar Menzeti in Budapest. Two of the clasps are also illustrated in the exhib. cat. "Schätze des ungarischen Barock", *Deutsches Goldschmiedehaus Hanau* 1991, no. 151 and 152, the second on the title page of the catalogue. A rosette brooch from Hermannstadt by the goldsmith M.O. Johannes II Süßmilch was auctioned Christie's New York, 17 May 2011, lot 112.

€ 30 000 – 40 000

This magnificent and well conserved vermeil rosette brooch is a typical example of Hungarian goldsmith's work of the time around 1600. The so-called "heftel" or "chest heftel" formed part of the jewellery worn by patrician women in the Transylvania region during feast days. The jewellery has a long history: From the Medieval to the Baroque eras, these pectoral brooches were used to fasten women's cloaks. However, from the 18th century onwards, the rosettes began to be worked in gold filigree, which made them a lot lighter and that enabled them to be used as corsage brooches, forming part of the traditional Transylvanian festive costume.



A silver relief with Apollo and the Muses

Presumably Nuremberg, attributed to Hans Jamnitzer, circa 1570–80.

Round relief with a finely embossed and chased depiction of Apollo and the Muses making music on Mount Parnassus. Apollo is shown seated on a rock playing a viola da braccio with a bow and quiver full of arrows by his feet. The nymph Castalia is visible in the foreground. In the background, Pegasus is shown pausing in mid flight to listen to the concert. Unmarked.

Diameter 16.6 cm, weight 83 g.

Literature

Cf. cat. Wenzel Jamnitzer und die Nürnberger Goldschmiedekunst 1500–1700, Munich 1985, p. 430 ff. A relief by Hans Jamnitzer is housed in the Bayerisches Nationalmuseum, illustrated in cat. GNM 2007, no. 130. Cf. Also the reliefs attributed to this maker in Weber, Deutsche, niederländische und französische Renaissance-plaketten, Munich 1975, no. 271 ff. A plaque attributed to the Nuremberg goldsmith Jonas Silber with a depiction of Parnassus illustrated *ibid.* no. 299. For the prototype cf. Beguin, A propo de Luca Penni, dans *Disegno, Actes du colloques des Musées des Beaux-Arts de Rennes*, 1990–91, p. 11.

€ 12 000 – 15 000



The iconography of this relief is based on a drawing by Luca Penni (1500/1504–1556) that has survived in an engraving by Giorgio Ghisi (1520–1582). The engraving was exceedingly popular throughout the 16th century and often served as a model both for metal reliefs and Limoges enamels.



31

A Late Gothic Antwerp Gospel box

Attributed to Antwerp, 16th/17th century.

Oak with remnants of leather and wrought iron mountings. Oblong box. The three long hinges for the lid with shell-shaped terminals, iron mountings to the angles, resting on four (possibly later) round iron feet. With a hinged handle on the lid. Lock plate possibly replaced, one shell in the lower section missing.

H with handle folded down 8.6, W 17, D 12 cm.

Literature

Cf. Berger, Prunkkassette. Meisterwerke aus der Hanns Schell Collection, Stuttgart-Graz 1998, no. 54.

€ 3 000 – 4 000



32

Presumably the tabernacle door from the church of Notre Dame de Hanswijck in Mecheln

17th century.

Oil on canvas (relined).

70 x 50 cm.

Provenance

From the de Berlaymont convent, Brussels.

€ 2 000 – 3 000



FROM THE BERLAYMONT CONVENT IN BRUSSELS

33

Flemish School

around 1620/25.

Portrait of Marguerite de Lalaing,
Comtesse de Berlaymont.

Oil on canvas (relined).

203 x 124 cm.

Marguerite de Lalaing (1574–1651) came from one of the oldest families in Hainaut. In 1593 she married Count Florent de Berlaymont, who played an important role in the Spanish Netherlands after the unexpected death of the governor, Archduke Ernst. He was succeeded by Archduke Albert, to whom Philip II gave his own daughter, Infanta Isabella, as a wife. Florent and Marguerite remained loyal to the governors from the House of Habsburg throughout their lives. The Berlaymont convent was founded in 1625 by Marguerite Lalaing with the support of her husband Florent de Berlaymont as an Augustinian convent.

After being dispossessed, the canons established a new convent in 1864 in the Rue de la Loi in Brussels. In 1960, they sold the site to the Belgian state, which built the administrative building of the European Union here, which has since been called “Berlaymont”. The nuns moved to Argenteuil, a southern suburb of Brussels, and founded the new Berlaymont Convent.

Provenance

From the de Berlaymont convent,
Brussels.

€ 5 000 – 6 000



FROM THE BERLAYMONT CONVENT IN BRUSSELS



Michael Klotz, Regal, first half of 17th century, Germanisches Nationalmuseum (Inv. no. M180)
© Germanisches Nationalmuseum

34

A small portable organ, a so-called "bible regal" from Berlaymont Convent in Brussels

Attributed to Nuremberg, last quarter 16th century.

Oil paint on softwood, resonators, pipes and brass registers. The keyboard made from boxwood veneer on oak. The two folding bellows made from parchment, each with six pleats. An organ designed to be placed on a table constructed from three parts: An oblong corpus comprised of the two bellows placed on top of one another with a hollow section on the inside to hold the keyboard. The moulded edges of the corpus of ebonised wood, the upper faces of the bellows each decorated with a full-figure depiction of an angel making

music within a rounded arch with shell motifs en grisaille. The edge of the keyboard painted on three sides, the upper section with a band of foliage, the sides with winged angel's heads.

Dimensions when extended H 12.5, W 61.5, D 91 cm.

Certificate

With an expertise by Patrick Collon, organ maker from Brussels.

Exhibitions

In the Church of Saint Michael in Ghent in 2003. From The Berlaymont Convent in Brussels.

Provenance

From the de Berlaymont convent, Brussels.

Literature

Described in Gregoir, *Histoire de l'orgue suivie de la biographie des facteurs d'orgues et organistes Néerlandais et Belges*, Brussels-Antwerp 1865. Described in Fétis, *Historie de la Musique*, Paris 1869 – 72. Cf. also Leipp, *La Régale*, in: *Bulletin du GAM, Faculté des Sciences* no. 38, Paris 1968. Cf. also Mountney, *The Regal*, in: *Galpin Society Journal* XXII, London 1969. Cf. also Menger, *Das Regal*, Tutzing 1973. Cf. also Schindler, *Der Nürnberger Orgelbau des 17. Jahrhunderts*, Michaelstein 1991. Cf. also Schindler/Ulrich (ed.), *Die Nürnberger Stadtorgelbauer und ihre Instrumente*. Orgelbaumuseum Schloss Hanstein Ostheim, Nuremberg 1995.

€ 60 000 – 80 000



FROM THE BERLAYMONT CONVENT IN BRUSSELS

If one had asked a contemporary of King François I (1494–1557) or Henri IV (1553–1610) of France what a regal is, they would have been surprised by the question. The instrument was so common at the time that no one would have needed to ask. The regal has all but disappeared today, although some surviving examples can be found in the collections of larger museums. The regal is a small portable organ with beating reeds, comprised of two bellows and a keyboard. In this regal, the bellows form a case to transport the keyboard when stacked on top of each other. The fact that the instrument is more or less the size of a Bible, the similarity of its ornate decoration to a manuscript, and the way in which the tops of the bellows resemble book covers led to it acquiring the name “Bible regal”.

This remarkable and particularly beautiful example once belonged to Countess Marguerite de Lalaing of Berlaymont (1574 – 1651). She founded Berlaymont cloister, a women’s convent of Augustinian canons, together with her husband Florent de Berlaymont in 1625. According to tradition, the organ was a gift from the regent of the Spanish Netherlands, Archduke Albert VII of Austria (1559–1621) and his wife Infanta Isabella-Claire-Eugenie of Austria (1566–1633), daughter of Philipp II of Spain.

The instrument appears in literature for the first time in a book by Edouard C.G. Gregoire, where it is erroneously dated to the 15th century. Several years later, in 1876, we are provided with a detailed, though still erroneous, description of the organ by François-Joseph Fétis: « J’ai sous les yeux un petit orgue régal qui paraît avoir été construit au quinzième siècle, et peut-être au quatorzième, car les peintures dont il est orné sont exécutées au blanc d’œuf. La largeur de la boîte qui contient le clavier, les tuyaux en cuivre et le mécanisme des soupapes n’est que de huit pouces environ, et sa hauteur, de cinq. Deux soufflets, dont les cavités lui servent d’enveloppe lorsqu’on veut transporter l’instrument, s’adaptent à des petits porte-vent saillants. Les tuyaux, dont le plus long n’a pas plus de quatre pouces et demi et huit lignes de diamètre, sont placés dans une position horizontale. Ce ne sont pas ces tuyaux qui chantent lorsque l’instrument est joué, mais les anches en cuivre qu’ils contiennent. Ces anches battent sur les parois de leur bec, ce qui donne à leur son une intensité dure et rauque qui surpasse celle de certains orgues volumineux composés d’une réunion de plusieurs jeux. Ce curieux instrument appartient au Couvent de Berlaymont à Bruxelles; on le garde comme une précieuse relique, parce que la fondatrice du couvent (morte au seizième siècle) en jouait ». (I have before me a small organ that appears to

have been built in the 15th century, perhaps in the 14th, as the paintings upon it have been done in egg tempera. The width of the case, that contains the keyboard, the copper pipes and the vent mechanism, measures just eight inches, the height five. The two bellows, the hollows of which serve as a case for the instrument when it is transported, are attached to two small flaring wind chests. The pipes, the longest of which measures not more than four and a half inches and eight lines diameter, are placed in a horizontal position. It is not the reeds that make a sound when the instrument is played, but the brass reeds that they contain. The reeds beat against the walls of their resonators, which lends their sound a harsh, raw intensity, that even exceeds that of some larger organs that consist of a combination of several registers. This curious instrument belongs to the Berlaymont cloister in Brussels, where it is kept like a precious relic, because the founder of the cloister (who died in the 16th century) played it”.)

In his expertise, Patrick Collon lists 38 further similar published and identifiable small organs in numerous international museums and private collections, including nine Bible regals like the present work. Due to its similarity to a piece in the Germanisches Nationalmuseum made by Michael Klotz, Collon attributes it to Nuremberg. There were many well known instrument makers in Nuremberg, including several organ makers in the 16th century. They were carefully monitored by Nuremberg city council and they were only allowed to take on one apprentice in order to ensure that they did not compete with the town’s carpenters. Today, only a handful of Nuremberg organs have survived, the majority of them brought into connection with the names Stephan Cuntz (1565–1629) and Nicolaus Manderscheidt (1580–1662). In contrast to church organs, regals went out of fashion in the 18th century, as their sound no longer met the requirements of modern listeners.



FROM THE BERLAYMONT CONVENT IN BRUSSELS

35

The Members' and Guest book of the "Confrérie des Roi Mages", Monastery of Berlaymont, Brussels

Reddish brown leather binding with rich gilding and two silver clasp fittings. Dated 1671 on the back cover, the founding year of the Brotherhood of the Magi.

46,5 x 32 cm.

Provenance

From the de Berlaymont convent, Brussels.

Literature

Victor Henry, *La Dévotion aux Saint Rois Mages. Étude hagiographique sur la Confrérie des Trois Saints Rois, fondée en 1671, dans la chapelle du monastère des Dames Chanoinesses de Berlaymont, à Bruxelles ...* Brussels [1871].

€ 25 000 – 30 000

The book contains 240 full-page armorial paintings in gouache and watercolour on vellum or paper. Most of them bear signatures and dedications of the bearers of the coat of arms, others are inscribed by other hand. They give information about the important personalities who were members of the brotherhood, attended its chapel, or were connected to the brotherhood in some other way.

The armorial book comes from the monastery of Berlaymont in Brussels, founded in 1665, where this brotherhood was located. Its chapel, dedicated to the Magi, soon became an important place of pilgrimage, especially for members of the princely houses and noble families of the Catholic Netherlands and Europe.

The official foundation of the 'Confrérie des Rois Mages' was celebrated on 9 August, 1671. Its first provost was the Marquis de la Fuente, at that time Spanish ambassador to Charles II of England. He was later followed by the governors of the Catholic provinces of the Netherlands, both from the time of Spanish rule and Habsburg rule.

According to tradition, the original membership and guest book, the 'Livre d'Or' of the brotherhood, consisted of two volumes, which were still kept in the Berlaymont monastery in the second half of the 19th century. The present volume was apparently rebound later from parts of these volumes, probably using one of the original bindings.

Present here are the statutes of the brotherhood written on parchment, as well as copies of papal indulgences and confirmations by Alexander VII of 1665 and Clement X of 1672. The magnificent full-page armorial paintings date from the 17th century to the eighties of the 20th century. Most of the sheets show below the coat of arms the signature and often a dedication of the bearers of the coat of arms.

Among the members and guests are some of the most important noble families of today's Belgium and also numerous foreign princes and dignitaries, for example, the Archbishop of Cologne Joseph Clemens, Elector Maximilian Emanuel of Bavaria, numerous cardinals and popes, such as from the 20th century Pius X in 1909 and Pius XII in 1954. Among the entries since the 19th century, one finds many members of the Belgian royal family, such as Astrid of Belgium and King Leopold III.



fatis, quod de his scribitur, et quod dicitur, Plebem multam
 tamque potantem innoxiam Indulgendum et tantum
 succumbente in Domino comedimus. Postquam hinc
 conuenit ultra arde castella, qui quibus dicit
 facta per Edouardum hinc deignandis Calceum
 proclama, in Capellam restituerunt, supra
 supra manent, hinc uisus lictimus quidamque
 per quibus uisus uisus, qui quibus uisus
 non in uisus uisus, et alia quidamque dicit
 proclama in fronte Calceum conuenit uisus
 qui uisus, et supra Indulgendum, proclama
 conuenit, et proclama uisus uisus etiam
 annuatis Christifidelium, qui Deo in charitate
 conuenit et hoc hinc ingressum per modum
 suffragi uisus proclama in Domino uisus
 De uisus proclama in charitate quidamque
 proclama proclama factus quidamque uisus
 Datum Roma quod dicitur sub Anno
 Millemo de XXXIII januarii MDCCLXXII,
 Indulgentia dicitur conuenit.

Per Dominum Cardinem Sancti
 (nomine) de Carthago Cardinali
 Anno indulgentia proclama quidamque in magna
 conuenit facta in hinc hinc indulgentia, pro proclama
 conuenit Indulgentia et hinc Indulgentia, de Indulgentia
 et Indulgentia, de Indulgentia quibus in hinc Indulgentia,
 et Indulgentia Indulgentia Conuenit Indulgentia.

Indulgentia 17. Aprilis 1844
 (nomine) J. de hinc Indulgentia, conuenit.





36

**A Flemish Renaissance parcel
gilt silver reliquary**

Bruges, marks of Adriaen Lyns sr.,
1607.

Cylindrical container, the domed terminals of which with embossed gadrooning and foliate filigree friezes. The indentations encrusted with six coloured stones in gilt bezel settings. The expositorium fastened by two hinged clips on both sides.

L 26 cm.

Literature

Cf. a very similar reliquary in the Cathédrale Saint-Sauveur de Bruges (illus. in cat. De Sint-Salvatorskatedraal te Brugge Inventaris, in: Kunst Patrimonium van West-Vlaanderen, Amsterdam 1979, vol. 8, p. 230, no. 377). Cf. Also a monstrance with a similar reliquary compartment in the Louvre in Paris (Numéro principal OA 7752).

€ 12 000 – 15 000



37

**A Renaissance parcel gilt
silver hunting beaker**

Maker's mark only, attributed to
Emanuel Waltner, Strasbourg,
circa 1600.

Tapering fluted beaker on a flat basal
ring. The outer surface engraved with
strap- and scrollwork amid fruit gar-
lands. With a small engraved frieze
below the smooth lip depicting riders
hunting rabbits. With a small owner's
stamp "V" on the underside.

H 10.5 cm, weight 127 g.

€ 18 000 – 20 000





38

An Antwerp Renaissance silver bowl with Roman coins

Antwerp, 1595/96.

Oblong dish with a smooth raised rim on a waisted basal ring. The centre of the well decorated with a Neoclassical medallion with a bust of the Roman emperor Antoninus Pius (138 – 161 A.D.) in a fluted surround. The surface with embossed acanthus motifs alternating with 14 ancient Roman coins dating from between circa 100 B.C. To 160 A.D. In chronological order beginning with a denarius with a portrait of Julius Caesar (100 B.C. – 44 A.D.), followed by denarii from the reigns of emperors Augustus, Tiberius, Caligula, Claudius, Nero, Galba, Otto, Vitellius, Vespasian, Titus, Domitian, Trajan and Hadrian (117 – 138 A.D.).

Coins from the Roman imperial period were, by their very nature, exceptionally rare in the 16th century and were particularly sought after

by collectors. The only other Belgian work comparable to this piece is a tazza with Liège marks from circa 1564 in the Musée Curtius in Liège (inv. no. 62/452).

H 5.5, W 10.8, L 23 cm, weight 316 g.

Certificate

Includes an analysis carried out by the Eidgenössische Materialprüfungs- und Forschungsanstalt in Duebendorf dated 13th January 2013.

Literature

For this maker's mark and year letter cf. cat. *Edelsmedkunst in Belgie, Profaan Zilver XVIde – XVIIde – XVIIIde Eeuw*, Tielt 1988, no. 48. For the comparison piece in the Musée Curtius cf. cat. *L'Orfèvrerie Civile Ancienne du Pays de Liège*, Liege 1991, p. 74.

€ 50 000 – 60 000







39

A silver gilt renaissance tazza

Attributed to Augsburg, Tobias Kramer, first third 17th century. With later Dutch hallmarks.

Gadrooned gilded base with snakeskin engravings supporting a slender shaft. The interior of the bowl entirely gilded; the raised central node decorated with an impression of a coin with a dragon holding the Bourbon coat-of-arms inscribed "S:ANTHOINE: PARENT". The rim with radial concave gadrooned motifs alternating with raised foliate garlands on a stamped ground.

H 7.5, D 20.6, weight 368 g.

Literature

Cf. a stembowl by the silversmith Tobias Kramer, Augsburg, 1620-25, in the Museum August Kestner Hannover, inv. no. 1910.7.

Cf. another tazza by Tobias Kramer, Augsburg, circa 1597, in the British Museum, Mus. No. AF.3068.

Cf. cat. Welt im Umbruch. Augsburg zwischen Renaissance und Barock vol. II: Rathaus, Augsburg 1980, no. 715.

Cf. Seling, *Die Augsburger Gold- und Silberschmiede 1529–1868 Meister Marken Werke*, Munich 2007, no. 1277.

Cf. the stembowl made by Adriaen van Swieten of Leiden in the Rijksmuseum, Amsterdam, inv. no. BK-NM-12135.

Cf. Frederiks, *Dutch Silver*, vol. I, Den Haag 1952, no. 26.

Cf. *Catalogus van Goud en Zilverwerken. Benevens Zilveren, Loden en Bronzen Plaquetten*, Rijksmuseum Amsterdam 1952, no. 51.

Cf. B. Dubbe, *De drinkschaal*, in: *Antiek*, 1975/76, no. 10, p. 1002, illus. 27.

Cf. den Blaauwen (ed.), *Nederlands zilver*, Den Haag 1979, no. 2, for the dish from Zierikzee made in 1580 on a tall baluster form shaft and no. 9 for the dish made in Amsterdam 1603, also with a vase shaped shaft.

€ 28 000 – 30 000



© The Trustees of the British Museum

Due to its later Dutch hallmarks, this splendidly decorated bowl was previously attributed to the Netherlands, and was presumed to have been made in Leiden, due to a similar object in the collection of the Rijksmuseum, Amsterdam. However, in the collection of the August Kestner Museum in Hannover there is a second, almost identical object, with only the central coat-of-arms varied, with the marks of Tobias Kramer, from 1620–1625. Another tazza in the collection of the British Museum, with the enamelled coat of arms of Martin Scholl, the town clerk in Biel, also bears Kramer's marks in addition to several English and Continental control marks. In the catalogue of the 1980 exhibition, the marks were again discussed, as the bowl in England is dated 1597. In Tobias Kramer's case, Seling suggests a date of birth of around 1582, which would make the object a very early work. His master's examination did not occur until around 1613.

Seling found two more stembowls/credenzas by the master: one in the treasury of the cathedral of Wawel in Krakow (inv. no. 6044) and another in the Kremlin Museum in Moscow (inv. no. 11658). Tobias Kramer died in around 1634, but nevertheless left an important oeuvre, which includes, among other things, a gilded clock in the shape of an elephant, which is today housed in the Kunsthistorisches Museum Vienna, and presumably also the present bowl.





AN EXTRAORDINARY WEDDING GIFT BY POPE SIXTUS V

40

An exceptional hourglass given from Pope Sixtus V to Ferdinand I Medici on occasion of his marriage to Christine of Lorraine

Rome, 1589.

Silver gilt, lapis lazuli, powdered amethyst, clear glass, coloured enamel on copper. The twisting bulbs of the hourglass rest on a tall and richly ornamented column shaped plinth. The four faces are decorated with pierced relief appliqué in silver and vermeil over lapis lazuli plaques, the angles with sculptural herms applied over bifurcated scrolls. The four sides of the base with a banderole engraved in Latin capital letters: "XISTVS-V-

SACR-CONN-FERDINANDI-I-DE-MEDICIS- ET-CRISTINAE-DE-LORENA-BEN./ SICVT GRANA SILICIS IN HVIVS CLEPSYDRAE/ BINIS VITREIS AMPVLLIS SIVNT MENTES IN VNVM/ ET-CORPORA-CONIVNCTA-VSQVE-DVM-VIVATIS-ET-VLTRA" (Like the grains of sand in the two glass ampules are joined, so let us be joined in soul and body in this life and beyond). The four sides of the plinth applied with large cartouches surrounding oval enamel plaques emblazoned with the coat-of-arms of Pope Sixtus V, the Medici coat-of-arms, that of the Kingdom of France and a plaque inscribed "Rom 1589" beneath rounded arches with shell-work décor.

H 83, W 26.5, D 26 cm. H 83, B 26.5, T 26 cm, also includes the original walnut transport case with cast iron clasps and bolt, the interior of which cushioned with (later) red damask, H 61.3, W 32, D 31.5 cm.

Provenance
Formerly Tammaro de Marinis collection (1878–1969).

Literature
Illustrated and described in Rossi, *Capolavori di oreficeria: Italiana*. Dall'XIaXVIII secolo, Milan 1957, illus. 38, p. 46.

€ 400 000 – 450 000



Jacques Callot after Jacopo da Empoli, The Marriage of Ferdinando I. de' Medici with Christina of Lorraine, from: *The Life of Ferdinando I. de' Medici* © Rijksmuseum, Amsterdam



This hourglass is not only important from a historical point of view, but is also highly significant as an art historical document, as it is one of the earliest examples of Counter-Reformation motifs in a lavish Baroque design, quasi an incunabulum of the Italian early Baroque. Pope Sixtus V (1521–1590) was elected to office in 1585. He was the first pope, who had studied during the Council of Trent, and this event strongly influenced his life and reign. The iconographic program of the hourglass was probably chosen by the Pope himself in honour of the Grand Duke of Tuscany. The quotation engraved upon the plinth invokes the good relations that were to exist not only between Ferdinand I and Christine of Lorraine, but also between the Grand Duke and Pope Sixtus V since, following the assassination of King Henry III of France in 1589, Ferdinand I supported Henry IV of France (a Protestant from Navarre) in his struggle against Spain and the Catholic League. Therefore, Sixtus V chose an object that would symbolically appeal to Ferdinand's loyalty to Rome, express the sentiment of 'vanitas', and at the same time appeal to Ferdinand's interest in natural science.

Despite this, Ferdinando I de' Medici (1549–1609) was a man of the church. He was appointed a cardinal in 1562 at the age of 14, without having first been ordained a priest. He became Grand Duke of Tuscany after the death of his elder brother Francesco in 1587. However, he retained his cardinalate until his marriage. At the request of the French queen Catherine (née Caterina Maria Romula de' Medici), he was married per procurationem to her granddaughter Christine de Lorraine (1565 – 1636) at Blois Castle 8 December 1588. Catherine died before the marriage contract was signed. She left Christine, as her principal heir, with an immense fortune as well as a vast treasury of artworks, including the famous Valois tapestries now housed in the Uffizi Gallery in Florence. The French princess first saw her husband, the Italian Grand Duke, upon her arrival in Pisa on 28th April 1589, after which the great wedding festivities began, which lasted several days.





41

Italy

17th century.

An Italian silver Corpus Christi.

Hollow silver statuette cast in the round and with engraved and chased decoration. A depiction of Christ crucified with three nails with His arms stretched upwards and his head sunken to one side in death. The facial features; the slender, elongated proportions and the perizonium held in place by a thin cord all point to a follower of Giambologna as the author of this work.

With only very minor wear.

Height 34.5 cm, width of arms 15.5 cm.

€ 10 000 – 12 000

42

A silver relief with the temptation of Christ

Presumably Northern Netherlands, attributed to Arent van Bolten, circa 1600–1610.

Oval relief with an embossed and finely chased depiction of the Biblical scene (Luke 4:1-4): "And Jesus being full of the Holy Ghost returned from Jordan, and was led by the Spirit into the wilderness. Being forty days tempted of the devil. And in those days he did eat nothing: and when they were ended, he afterward hungered. And the devil said unto him, If thou be the Son of God, command this stone that it be made bread. And Jesus answered him, saying, It is written, That man shall not live by bread alone, but by every word of God."

H 15.7, W 13.1 cm, weight 122 g.

Literature

On Arent van Bolten cf. Weber, *Deutsche, niederländische und französische Renaissanceplaketten*, Munich 1975, p. 386 – 390, No. 953 – 967.

€ 10 000 – 12 000

The choice of subject, the expressive chasing and above all various motifs in the landscape allow us to attribute this relief with some certainty to a North Netherlandish master with the notname "Master with the thin Branch". The artist behind this unusual pseudonym may have been the silversmith Arent van Bolten from Zwolle. The Rijksmuseum in Amsterdam preserves, among other works, a relief by this maker depicting Christ in the Garden of Gethsemane, which not only uses the same thin branches, but also displays certain similarities in the rendering of the clouds and the faces of the figures.

We would like to thank Prof. Dr. Johan ter Molen, Apeldoorn, for his kind help in cataloguing this work.



43

An important red porphyry mortar

The stone Ancient Egypt, the carving presumably European, attributed to Italy, 17th century.

Bulbous vessel of perfect proportions with a protruding basal ring and corresponding lip. The interior with a concentric indentation due to usage.

H 20, D 26 cm.

Literature

Cf. Blanc-Riehl/Malgouyres, *Porphyre, la pierre pourpre des Ptolémées aus Bonapartes*, Reunion des Musées Nationaux, Paris 2003.

€ 50 000 – 60 000



44

An Italian Baroque box

Late 16th/17th century.

Carved walnut with later metal mountings and textile. Richly carved oblong box with sculptural lion's head feet. The hinged lid decorated with a relief depiction of a shepherd family in an oval foliate surround. With raised and curving foliate clasped horizontal mouldings, all four angles decorated with sculpted winged female figures. The four outer faces with winged angel's heads and garlands of foliage and fruit. The secret compartment is lost.

H 23.5, W 47.5, D 37.5 cm.

€ 2 000 – 3 000



45

A small Nuremberg parcel gilt silver columbine cup

Marks of Heinrich Mack, 1612–26.

One half of a so-called “doppelscheuer” goblet. The lobed base supporting a slender baluster-form shaft with scroll appliqué. The outer surface of the cup embossed with scrolls and two rows of lobes.

H 17 cm, weight 178 g.

Literature

Cf. a goblet by Mack in the Württembergisches Landesmuseum, illustrated in cat. GNM 2007, no. 423.

€ 4 500 – 5 000



An important silver gilt medallion with the adoration of the shepherds. Gift for the birth of Regina Hainhofer

Unmarked, attributed to Augsburg, 1608.

A relief depiction of the adoration scene taking place against an architectural backdrop / ruins, with the Baptism of Christ in the River Jordan shown in the left background. Engraved on the reverse: "LVCAS GEIZKOFLE/ COMPATER REGINAE/ 16. NOVEMB: A 1608./ NATAE EX PHILIPPO HAI/ NHOFERO DIVINITVS VT/ SEREGAT EXOPTANS/ F.C." The corded surround with a hole drilled in the top for a corded hanging loop.

D 7.1 cm, weight 57 g.

Literature

Cf. cat. Wenzel Jamnitzer und die Nürnberger Goldschmiedekunst 1500–1700, Munich 1985, no. 523. For more on Hainhofer see Emmendorfer/Trepesch (ed.), Wunderwelt. Der Pommersche Kunstschränk, Berlin-Munich 2014, p. 33 ff. For Geizkofler see Linsbauer, Lukas Geizkofler und seine Selbstbiographie, online publication of the Tiroler Landesmuseum Ferdinandeum, Innsbruck.

€ 4 000 – 6 000

Philipp Hainhofer (1578–1647) came from a successful Augsburg merchant family, which was raised to nobility by Emperor Rudolph II in 1578. Due to his affinity for art, Philipp began to build up collections at an early age. His good connections to the high nobility helped him gain an international reputation as an art dealer. His career culminated in his assembling and producing the famous Pommersche Kunstschränk (Pomeranian Art Cabinet), which was delivered to its purchaser, Duke Philip II of Pomerania-Stettin, in 1617.

Hainhofer married Regina Waiblinger on October 29th 1601, and moved with her from Fuggerplatz in Augsburg to Anna-platz (now Martin-Luther-Platz 3), where his chancery, art chamber, and library were located. His house was furnished in such a way that, throughout the following years, he was able to receive princes and kings in a manner befitting their status and to present them with extremely valuable gifts.

The couple had a total of seven children. After two daughters, Barbara and Judith, Regina was born in 1608. She was named after her mother, and her godfather's name was Lucas Geizkofler. The latter was probably Lucas Geizkofler von Reiffeneck (1550–1620), born in Sterzing in Tyrol. He was a lawyer by trade with a degree and doctorate who worked at the Imperial Chamber Courts in Speyer, Dole and Strasbourg before settling in Augsburg and entering the service of the Fuggers.



47

A silver gilt medallion commemorating Saint Elisabeth

Attributed to Prague, circa 1619.

The front of the piece with a half-length portrait of the queen wearing a crown and veil and facing left, surrounded by a gallery of 17 round arches with foliate terminals and the inscription: "ELISABETA. FILIA. ANDRE. REG. UNGAR. OBIIT. MARB. AN. MCCXXXI". The reverse with a depiction of the church of Saint Elisabeth in Marburg surrounded by a gallery of 17 round arches with foliate terminals and the inscription: "DISPERSIT. DEDIT. PAUP. IUST: EIUS: MANET: IN: SECU: SECU". With a rare stamp "ICS" below the church spire. Unmarked.

D 5.1 cm, weight 14 g.

Literature

A further example housed in the Wien Museum, inv. no. 7017 (in: Verzeichniss der Münz- und Medailen-Sammlung des kaiserl. königl. Hofrathes und Mitgliedes mehrerer gelehrten Gesellschaften, Herrn Leopold Welzl von Wellenheim, II./I., Vienna 1844, cat. no. 78).

€ 1 200 – 1 500

This extensive series of pseudo-medieval medals, long known as "Jew medals" because of their alleged production by Jewish minters in Prague, glorified the ancestors of the House of Habsburg. This specimen bears a portrait of Saint Elisabeth of Hungary (1207–1231), the wife of Louis IV of Thuringia. The reverse shows the great Church of Saint Elisabeth in Marburg, whose construction began in 1235 to coincide with the canonization of the saint. It is one of the earliest Gothic churches in Germany.



48

A silver plaque with Saint Sebastian

German or Spanish, 1623.

Silver, the front face gilded. Oval relief with a moulded surround depicting the saint bound to a tree, standing with one arm stretched upwards having been shot with five arrows. With further trees on either side. Engraved within an indentation in the surround: "NICOLAVS WAGENER ET MARGARETHA BVRGVNDI CONIVGIS ME DONO DEDERVNT B. M. V. ROSARIO AD PRAEDICATORES AE. W. Ao. 1623".

H 10.6, W 7.3, H with hanging loop 11.6 cm, weight 132 g.



Provenance

Former List collection, Magdeburg, auctioned Hans W. Lange Berlin, March 1939, lot 228.

Literature

Cf. Weber, Deutsche, niederländische und französische Renaissanceplaketten, Munich 1975, no. 1041,1., therein attributed to Spain. Cf. Bergbauer/Chédeau, Images en Relief. La Collection de Plaquettes du Musée National de la Renaissance, Paris 2006, cat. no. 118 ff. Cf. a similar plaque in the Louvre (inv. no. OA 9198).

€ 3 000 – 4 000

49

A bronze model of a lion attacking a horse

Attributed to Florence, 17th century.

Cast bronze with golden brown patina, gilding, white and green marble (possibly serpentine). Resting on a moulded scalloped plinth with feet designed as scallop shells.

H 9.3, W ca. 15.5 cm, H with base 13, W 24 cm.

Literature

For more on this motif see J. Paul Getty Trust, "Lion Attacking a Horse from the Capitoline Museums, Rome", 2012. Cf. also Milestonerome, The forgotten symbol of municipal Rome, online 26th April 2015.

€ 6 000 – 8 000

The prototype of this bronze is the monumental ancient marble figure housed in the Capitoline Museums in Rome. The work is only preserved in fragments and was restored and completed during the 16th century. The masterpiece depicts a frightened horse collapsing under the attack of a lion, which bites viciously into the body of its prey. The powerful motif of the work was understood as a battle between noble creatures and as an allegory of victory and defeat. The Hellenistic marble group was transferred from its location in the Piazza del Campidoglio to the courtyard of the Palazzo Conservatori in around 1600, it already looked back on a long history of artistic reception. The work's fame was increased by the production of bronze statues reinterpreting the motif in a smaller format. These pieces are closely linked to the workshop of the great Florentine Mannerist sculptor Giambologna (1529 - 1608) and his assistants Antonio Susini and Pietro Tacca. These reproductions were enormously popular and demanded production in a series of casts in varying sizes with different degrees of chasing and patination. The marble sculpture was also publicised in prints. The engraver Adamo Scultori (1530-1585) featured it on page 175 of his *Speculum Romanae Magnificentiae* (Mirror of Roman Magnificence). The *Speculum* consisted of a collection of prints illustrating the artworks, architecture and views of ancient and modern Rome. The sheets could be purchased by travellers and collectors either individually or together as an album.



Anthony Van Dyck, follower of
1599 Antwerp–1640 London.

Mater Dolorosa with the Arma Christi.

Oil on canvas (relined).

117 x 163,5 cm.

€ 30 000 – 40 000

Our painting shows the iconographically unusual combination of the Mater Dolorosa, the “Sorrowful Mother” of Jesus, with the “Arma Christi”, the instruments of His Passion. Following the pictorial tradition of the Mater Dolorosa, the seated Virgin Mary is depicted with a sword piercing Her chest and Her gaze turned upward towards heaven. The sword refers to the words of the prophet Simeon during the presentation of Christ in the Temple: “Yea, a sword shall pierce through thy own soul also” (Luke 2:35). In this work, the motif is combined with the instruments of Christ’s suffering, including the cross, the crown of thorns and the sponge with vinegar at the feet of the Mater Dolorosa. A putto standing on the left hand edge of the painting holds a scourge and the nails of the cross in his hand and he contemplates these objects of the Passion with anxious devotion. The three further putti and three cherubim in the cloud formation provide an additional expressive quality to the painting that lends it its special charm. They seem partly to want to comfort the sorrowful Virgin, and partly to accentuate the pain of Christ’s Passion with their eloquent gestures.

In the past, this painting has been attributed to Pieter Thijs. However, Hans Vlieghe, whom we would like to thank for his assistance in cataloguing this lot, did not find this attribution entirely convincing. He recognizes in the figure of Mary rather a proximity to the works of Thomas Willeboirts Bosschaert, but this is less true of the depiction of the putti. Thus, the artist of this exceptionally finely executed work with its effective composition and unusual iconography must remain anonymous for the time being, but may be sought among the followers of Anthony van Dyck.



FROM THE TREASURY OF EINSIEDELN ABBEY

51

An important amber altarpiece from the treasury of Einsiedeln Abbey

Gdansk, mid- to second half 17th century, traditionally attributed to Christoph Maucher.

Pale, dark and translucent amber, partially backed with gold foil and mounted on a wooden corpus, marbled paper, ivory. Comprised of two sections: An architectural pedestal and a figure of the Virgin and Child. Decorated on all four faces to resemble brickwork (made from oblong, flat, and faceted amber veneer pieces), the front and both sides with four arched windows surrounding a large, central window, the back with four windows arranged in the shape of a cross. The windows with raised mouldings and translucent amber panes revealing finely carved ivory reliefs beneath with a depiction of Christ as Salvator Mundi surrounded by Bartholomew, James the Great, Peter and John. The left side with the Virgin Mary surrounded by Saints Matthew, Simon, Andrew, and Jude. The right side with Saint Catherine surrounded by Saints Philipp, Paul, Thomas, and James the Less. The reverse with four miniature carvings of scenes from the New Testament: The Annunciation above and the Visitation below, the Adoration of the Magi on the left and the Adoration of the Shepherds on the right. With a printed and hand-written label on the base inscribed "Sammlungen des Stiftes Einsiedeln V2".

H 41, W 18.7, D 16.9 cm.

Provenance

In the treasury of Einsiedeln Abbey from 1690 to recent years.

Literature

Meinz, Ein norddeutscher Hausaltar mit Bernstein-Inkrustationen, in: Jahrbuch des Altonaer Museums, Hamburg 1964, p. 143 ff. Meinz, Die Bernsteinsammlung, in: Jahrbuch des Altonaer Museums, Hamburg 1970, p. 9 ff. Reineking v. Bock, Bernstein. Das Gold der Ostsee, Munich 1981. Theuerkauff, Nachmittelalterliche Elfenbeine, Staatliche Museen Preussischer Kulturbesitz Berlin 1986, p. 214 ff. Koeppe, Die Lemmers-Danforth-Sammlung Wetzlar. Europäi-

sche Wohnkultur aus Renaissance und Barock, Heidelberg 1992, cat. no. GO33, p. 496 ff. Seipel (ed.), Bernstein für Thron und Altar. Das Gold des Meeres in fürstlichen Kunst- und Schatzkammern, KHM Vienna 2005. Werner/Laue, Bernstein Sigmar Polke Amber, New York-Munich 2006. Laue (ed.), Bernstein-Kostbarkeiten europäischer Kunstkammern, Munich 2006.

€ 280 000 – 300 000



This altarpiece is a magnificent and significant example of amber and ivory sculpture. Of square section and designed to resemble architecture, the piece is entirely encrusted with amber marquetry. Only the face and hands of the Virgin, the infant Jesus with the dove in His hands, and the figures in the window niches are carved in ivory. The contrast between the white of the ivory and the amber, shimmering in a myriad of honey coloured tones and backed with gold foil in places to enhance its effect, has an incomparably precious effect.

The altar is traditionally attributed to the amber carver Christoph Maucher. A native of Swabia, Maucher moved to Gdansk around 1670 and began carving in amber in 1685. He proudly signed his most important work, the Vienna Victory Monument "Apotheosis of Emperor Leopold I": "CHRISTOPH MAUCHER SCULPTOR". It is his only known signature and the sculpture is the one upon which all further attributions have been based. Sabine Haag describes his figures as follows: "Maucher's figural type – stocky, slightly squat figures with round faces, long noses and small mouths – bears unmistakably Dutch traits" (cat. Vienna 2005, no. 65). The fact that the Virgin depicted in this altarpiece appears so different may be due to the fact that the artist based her features upon the monastery's miraculous image of the Black Madonna.

The object has been housed in the treasury of the Benedictine monastery of Einsiedeln since 1690, as stated in the label on the underside of the piece. Einsiedeln Monastery is the most important pilgrimage site in Switzerland and is a stop on the way to Santiago de Compostela. Founded in 835 by the hermit Meinrad, the religious community flourished during the Middle Ages and expanded with numerous territorial possessions. The medieval monastic buildings, devastated by numerous fires, were replaced by buildings in the late Baroque style. The famous late Gothic miraculous image is a Black Madonna with the infant Jesus, who holds a bird in his hand like the figure in this altarpiece.

For the exhibition in the Old Ecclesiastical Treasury in Vienna, Wilfried Seipel collected numerous sculptures and devotional images made of amber. The central and most impressive exhibit was the seven-story amber altar, measuring almost two meters, belonging to the Vienna Treasury, which the Great Elector presented to his sister

Luise Charlotte of Brandenburg as a wedding gift in 1645 and which King Frederick III then passed on to Emperor Leopold I in 1700. The Vienna altarpiece is the largest 17th century work of art and a devotional object in amber known to us today.

A statue of the Great Elector together with his wife Luise Henriette, carved in the round and placed together on a narrow oblong amber box as if on a pedestal, adorns the cover of the catalogue by Gisela Reineking von Bock. The object is now housed in the Staatliche Kunstsammlungen in Kassel.

The emperor was so enamoured of the material's aesthetic qualities, colour and transparency that he also demanded amber objects made especially for him. One of the most beautiful goblets of the period, the "Chigi goblet" made from amber and with a double-headed eagle in ivory, is today one of the most valuable objects in the Lemmers-Danforth collection in Wetzlar (it was auctioned and sold by Lempertz Cologne in 1961). According to tradition, the goblet was a gift from Emperor Ferdinand III to Fabio Chigi. All these large and important amber objects were made for the Prussian-Brandenburg court, the Great Elector, or even for the Emperor himself, or were acquired by them for their own art collectors or as imperial gifts. This magnificent altar was undoubtedly also made for an important order, but today nothing is known about the commission, the donor or the recipient.

A similar figure of the Virgin on the Crescent can be found in Jasna Gora monastery in Czestochowa, bearing the date 1611 (inv. no. JGC-1/16). The Madonna and Child in the Georg Laue Collection (Munich 2006, no. 34) also appears to have been carved by the same hand, although the face is carved from opaque yellow amber instead of ivory. The body is worked in a similarly flat manner with long curly hair cascading down the figure's back, and the child also sits on the mother's right arm like a small adult. This and similar works, when not historically catalogued as "North German" or "Baltic", are attributed today to anonymous carvers active in Gdansk or Königsberg during the first half to the middle of the 17th century. Despite this, the fine quality of this piece and the very characteristic incorporation of ivory make it not implausible to suggest that Christoph Maucher was the creator of this magnificent work.



52

A Regensburg silver gilt tankard

Marks of Hans Ludwig Federer, circa 1620.

Slightly tapering vessel on a shallow base, with moulded rim and C-shaped handle. Embossed with animal depictions in oval landscape reserves amid scrollwork and cherub's heads. The domed lid with corresponding decoration, small baluster form finial and a female herm forming the thumb rest. Engraved on the underside with owner's monograms "A.S.F.G.Z.L." and "A.M.C.C.D.L.W."

H 18,5 cm, weight 628 g.

Literature

Rosenberg mentions a dish by this maker in the Bayerisches Gewerbemuseum in Nuremberg, today in the holdings of the Germanisches Nationalmuseum.

€ 12 000 – 15 000



A small silver equestrian statue Emperor Ferdinand III.

Attributed to Augsburg, circa 1637.

Depicted in armour and on horseback with his head bare, holding the sceptre in his right hand and the reins in his left. The sword on the back left is attached via and hinge. The horse is depicting at a trot with a finely chased bridle and a braided tail, attached to the plinth on two feet. The plinth is in turn attached to the base via eight nails.

H 8.3 cm, H with plinth 13.8, W 8.3, D 12 cm, weight with plinth 328 g.

Literature

Cf. Pit, *Catalogus van het goud- en zilverwerk in het Nederlandsch Museum voor Geschiedenis en Kunst te Amsterdam*, Amsterdam 1902, p. 50,

no. 118. Cf. *Catalogus van goud en zilverwerken, benevens zilveren, loden en bronzen plaquettes*, Rijksmuseum Amsterdam 1952, p. 55, no. 188. Cf. Schütte, *Die Kostbarkeiten der Renaissance und des Barock: 'Pretiosa' und 'allerley Kunstsachen' aus den Kunst- und Raritätenkammern der Herzöge von Braunschweig-Lüneburg aus dem Hause Wolfenbüttel*, Braunschweig 1997, p. 35 ff, no. 8, p. 254. Cf. *The equestrian statue of Archduke Leopold V*, attributed to Caspar Gras, made before 1630, in KHM Vienna, inv. *Kunstammer*, 968. For more on Hans I. Clauß see *Tebbe/Timann/Eser et alii, Nürnberger Goldschmiede 1541–1868*, vol. I *Meister-Werke-Marken*, Nuremberg 2007, no. 123, p. 82 ff.

€ 60 000 – 80 000

Comparable equestrian statuettes can be found in the Grünes Gewölbe in Dresden, the Rijksmuseum in Amsterdam, in Kassel, and in the treasury of Burg Eltz. The works are almost identical, except for the Kassel example which adorns the lid of an ostrich egg cup and in which the horse is depicted in mid jump. Apart from this one, all pieces depict the horses at a trot, with the rider wearing the same armour and holding the reins and sceptre. All horses have the same finely chased mane, and in all pieces the armour and bridle are gilded, while the head and body of the horse are left silver. The size and weight also vary only by centimetres. In another specimen kept in the Herzog Anton Ulrich Museum in Braunschweig, the horse's body is enamelled in naturalistic colours. The screw-top head is also common to all figures. Of all the statuettes mentioned, only the one presented here depicts Emperor Ferdinand III; the other pieces portray his father, Emperor Ferdinand II. (1578–1637), who was Holy Roman Emperor from 1619 until his death in 1637. His son, born in 1608, also reigned as Ferdinand III from 1637 until his death in 1657.

The removable screw-mounted head is the most astonishing design feature of all the statuettes. The screw thread is not a later addition, the objects were intentionally designed so that the head could be replaced. From this we can conclude that the small equestrian statuettes served as symbols of the Habsburg regency, but not to glorify individuals depicted.

Another interesting feature is the absence of hallmarks. Only the Kassel example with the prancing horse bears the hallmark of the Nuremberg goldsmith Hans I Clauß from 1630. His surviving works include a number of exceptionally splendid vessels, nautilus goblets, an ostrich egg goblet and a drinking vessel designed as a ship with wheels – all with rich sculptural decor. He obviously specialized in cast silver figures. Clauß passed his master's examination in 1627, during the reign of Ferdinand II. The last of his published nautilus goblets is dated 1645/ 51, which proves that he was still active during the reign of Ferdinand III. It is possible that these figures originate from his workshop.





The Eltz Castle Armoury and Treasury.
© slomifoto.



© Museumslandschaft Hessen Kassel,
Sammlung Angewandte Kunst.



© Anonymous, equestrian figure of emperor
Ferdinand III, silver, pedestal later. Amsterdam,
Rijksmuseum (inv. no. BK-NM-7414.9).
© Amsterdam, Rijksmuseum.



54

A Zurich silver gilt goblet in the form of a stag

Marks of Hans Caspar Gyger, circa 1640.

On a two-tiered oval base, the lower section with embossed swirls on dotted ground, the upper designed as a finely chased earth mound base. The shaft designed as a model of a leaping stag with front hooves raised. The entire body with finely engraved

fur. The head of the stag can be removed to form a beaker.

H 31.9 cm, weight 908 g.

Literature

Cf. an identically formed stag goblet made by Gygers dated 1645 in the Historisches Museum Bern, illustrated in Wyss, *Handwerkskunst in Gold und Silber*, Bern 1996, p. 69, no. 11. The same museum houses a columbine cup made for the Gesellschaft zu

Pfistern, illustrated *ibid.* p. 65, no. 7. For Augsburg examples cf. Seling 1980, no. 149, 455, 456, and a stag in the collection of the landgraves of Hessen-Kassel, illustrated in *Bestandskatalog der Goldschmiedearbeiten des 15.–18. Jahrhunderts*, Kassel 2003, no. 85.

€ 250 000 – 280 000



‡ 55

Circle of Leonhard Kern

Forchtenberg 1588–1662
Schwäbisch Hall.

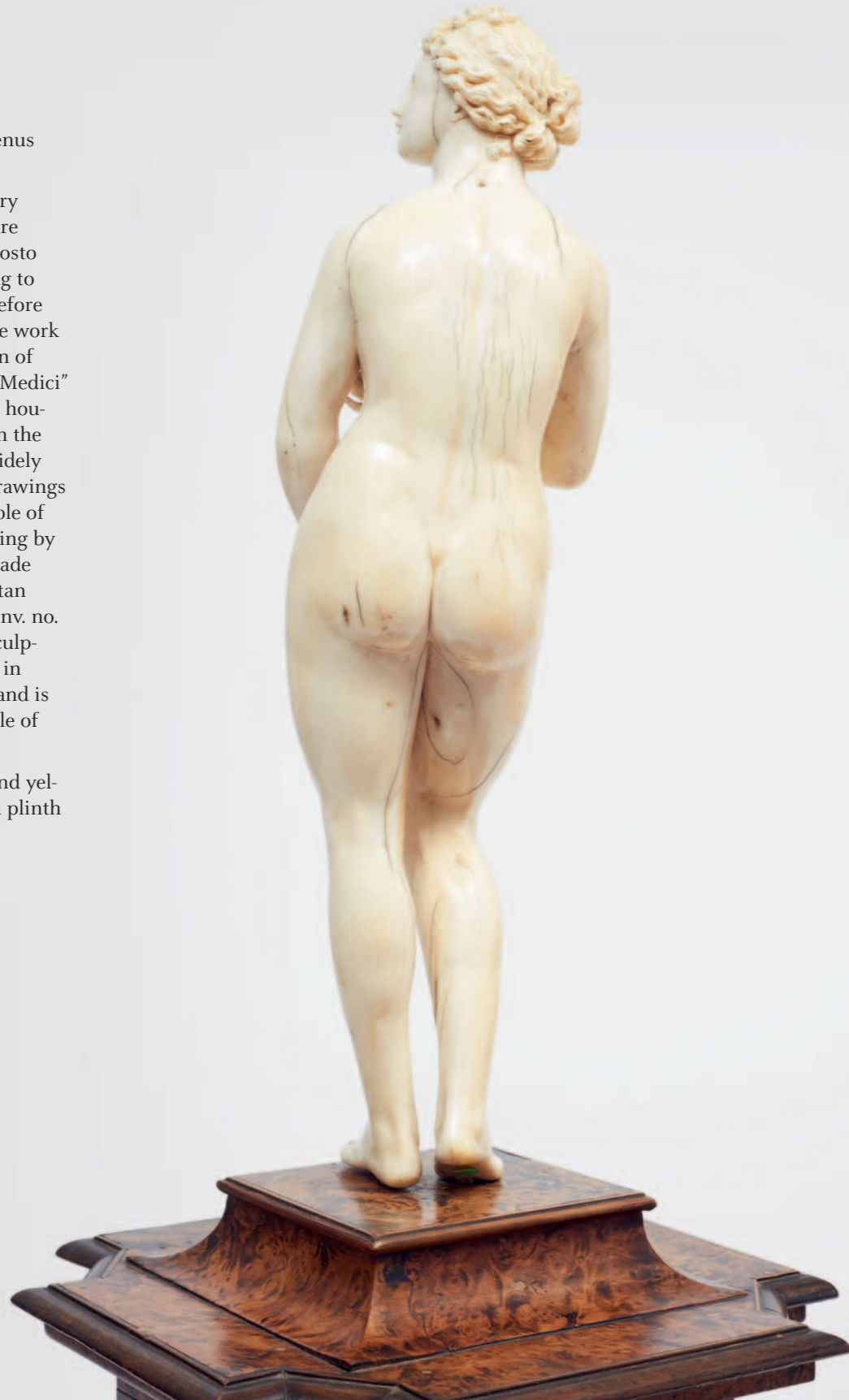
A carved ivory figure of the Venus Medici.

Ivory, carved in the round. Ivory statuette depicting a nude figure of Venus standing in contrapposto with her head raised and facing to one side and her hands held before herself to cover her nudity. The work closely follows the composition of the Hellenistic marble “Venus Medici” from the 3rd century BC that is housed in the Uffizi in Florence. In the 17th century, the figure was widely disseminated in the form of drawings and prints throughout the whole of Europe, for example in a drawing by Pieter van Lint (1609–1690) made in 1640 now in The Metropolitan Museum of Art in New York (inv. no. 64.197.8). This finely carved sculpture was most likely produced in Germany in the 17th century, and is generally attributed to the circle of Leonhard Kern.

With vertical hairline cracks and yellowing. Mounted on a wooden plinth with metal pins.

Height 31.5 cm.

€ 30 000 – 35 000



56

Joost Cornelisz. Drochslout

1586 Utrecht 1666

Village Landscape with Peasant
Festivities.

Oil on canvas.

77.5 x 94 cm.

Certificate

Certificate C. Hofstede de Groot,
November 1924

Provenance

Former Bierich & Co. art dealership,
Hamburg.

€ 18 000 – 22 000





57

Joos van Craesbeeck

circa 1605 Neerlinter – between 1654 and 1661

Merry Company.

Oil on panel (parquetted).

47.5 x 63 cm.

€ 3 000 – 4 000



58

Elias van den Broeck

circa 1650/51 Antwerp 1708
Amsterdam

Forest Floor Still Life with Roses, a Bird's Nest, Lizards, Grasshoppers and Snails.

Oil on canvas (relined). Signed centre left: Elias v den Broeck.

35 x 28 cm.

We would like to thank Dr. Fred G. Meijer for confirming the authenticity of this work on the basis of photographs.

Elias van den Broeck did not date his pictures, with a few early exceptions. Dr. Fred G. Meijer suggests that this piece may have been painted in the late 1680s or perhaps early 1690s.

€ 15 000 – 20 000

59

Attributed to Austria

A small silver-mounted rock crystal altar cross.

Mid-17th century.

Rock crystal cross with cast, embossed, engraved, chased and gilded silver mountings. A finely carved clear quartz altar cross with trefoil terminals mounted with a silver and gilt Corpus Christi crucified with three nails, a delicate INRI plaque with scrolling ends turned inwards and collars accentuating the beams of the cross. The rock crystal top of the plinth mounted with a tiny skull and cross bones, the rounded plinth decorated with winged angel's heads and scrolling tendrils. Stylistically, this altar cross can be dated to the middle of the 17th century, with the most likely place of origin being Austria. However, the indistinctly stamped assay and maker's marks on the basal ring of the plinth have not yet been identified.

30.5 x 13.5 x 10 cm.

€ 80 000 – 100 000



Carl Borromäus Ruthart

1630 Gdansk–1703 L'Aquila

Stag Hunt.

Oil on canvas (relined).

75 x 111 cm.

The piece depicts hunting dogs attempting to wrestle down a stag. They bite into the neck and hind legs of the defenceless animal as another stag hurls one of the hunting dogs into the air, and a third tries to escape the pack by a courageous leap. Carl Borromeo Ruthart shows the heroic struggle of the stags against the pack of unleashed hunting dogs. The animals are the protagonists of this composition, the mounted hunter is only seen in the distance as a secondary figure.

Carl Borromeo Andreas Ruthart was one of the many German artists of the 17th century who left their homeland, which was starving after the Thirty Years' War, to learn painting in other artistic centres throughout Europe and seek prestigious employment in the princely courts. Thus we find him in Rome, Venice, Antwerp, Vienna and Graz, spending the latter years of his artistic life in L'Aquila in southern Italy – as Frate Andrea in a monastery. In Antwerp, he came into contact with the naturalistic animal painting of the Flemish masters, especially that of Frans Snyders. He was a self-taught artist who succeeded in becoming one of the most sought-after animal painters of his time.

Ruthart prepared his paintings by making sketches of individual animals, which are sometimes of extraordinary quality. For example, Dr. Fred Meijer, who confirmed the attribution to Ruthart (written communication, 7. 4. 2021), refers to a preparatory drawing for the depiction of the fleeing stag that was once offered at auction in England (Christie's, 31 May 1993, lot 311).

€ 60 000 – 70 000



Philippe Brueghel

1635 Antwerp–after 1662 Antwerp
Hunting Still Life.

Oil on canvas (relined). Signed lower
centre: Philippe Brueghel Fe

91 x 107 cm.

The little that we know about the painter Philippe Brueghel can be briefly summarized. He was baptized on 24 February 1635 in Antwerp as the son of Jan Brueghel the Younger and thus descended from the famous Flemish dynasty of artists founded by Pieter Brueghel in the 16th century. In 1655, the 20 year old was accepted as a member of the Antwerp painters' guild and, in accordance with the rules of this guild, was allowed to sign his works from then on. In 1657 he travelled to Paris and entered the service of his uncle Jean Valdor – a well-known engraver and art dealer at the time. From 1662 onwards, he can be traced in Antwerp as a painter. After that, his traces are lost.

Compared to his older brother Abraham, who moved to Italy at the age of 18 and had an extremely productive and successful career there, very few paintings by Philippe are known. All the more important, according to Dr. Klaus Ertz, is the present painting with its unmistakable signature. Only two other signed works by this Brueghel scion are known: "The Fall of Phaeton", oil on canvas 60 x 83.2 cm, in the Staatliche Kunsthalle Karlsruhe and a "Still Life with Fish and Fruit", oil on canvas 88.5 x 115 cm, which was auctioned at Sotheby's London 12 December 1984, lot 84.

Certificate

Dr. Klaus Ertz, Lingen, May 2021.

€ 70 000 – 90 000







62

Flemish School

17th century

A Garland of Fruit and Flowers.

Oil on panel. Monogrammed lower left: J. P.

29.5 x 22.7 cm.

€ 3 000 – 4 000



63

Netherlandish School

17th century

Moonlit River Landscape.

Oil on panel. Carved and gilt frame from the 19th century.

19.5 x 28 cm.

€ 1 500 – 2 000

A rare miniature carved opal bust of a Roman emperor

Presumably Italian, 17th century.

Imperial Roman style bust carved in the round from white/mother-of-pearl coloured opal with blue and green opalescence. Depicting a Neoclassical portrait of a man with short curly hair wearing a lush laurel wreath fastened by a ribbon at the back. The rounded lower section of the bust carved to resemble a pleated chiton and himation and with a rectangular mounting pin. The tip of the nose chipped. Some dark vein inclusions from the matrix. With minor hairline drying cracks.

5.1 x 3.0 cm, weight 32.87 g.

Literature

For the comparable pieces see Gennaio-li, *Pregio e bellezza cammei e intagli dei Medici*, 2010, p. 218/19, no. 97/98 and p. 220/221, no. 99/100. Here the above mentioned composite busts in the Palazzo Pitti; cf. also Bulgari, *Argentieri gemmari e orafi d'Italia*, Rom 1977, p. 144, plate 11. A silver bust with an amethyst head after an ancient prototype bearing the signature of the intaglio maker Belli from Vicenza, dated around 1766. For the ancient prototypes cf. a small winged head of Mercury carved from chalcedony dating from the 1st/2nd C. A.D. in *The Metropolitan Museum of Art*



Original size

in New York (no. 1977.187.4, Bequest of Alice K. Bache, 1977); a miniature bust of a young woman carved from chalcedony, 2nd / 3rd C. A.D. in *The Metropolitan Museum of Art – Rogers Fund*, 1907 inv. 07.286.125; Cf. also the exhibition catalogue *Sigilli imperiali, capolavori della glittica antica*, Banca della Svizzera Italiana, Padua 2007, N.46, which illustrates a small head of Aphrodite or a Julian/Claudian princess carved from chalcedony and dating from the 1st C. A.D., auctioned by Sotheby's New York, 7th December 2001, no. 86.

€ 20 000 – 25 000

This astonishingly well-preserved miniature bust of an emperor is particularly precious because it was carved from opal, a stone which is rarely used in sculptural carving due to its softness and fragility. Small sculptures made from gemstones are generally uncommon, as this form of carving required a great deal of skill from the gem cutter. The bust depicts a beardless man with short hair parted in the middle and with two characteristic sickle-shaped forelocks. Stylistically, it is based on portraits of ancient Roman emperors from the Julio-Claudian era. However, the work is not intended to depict any one specific person, but rather a classical type.

Small gemstone busts such as this, mounted on magnificent plinths or set into composite figures, adorned European art collections throughout the 16th – 18th centuries. When the advent of the Renaissance brought about a renewed interest in the culture and relics of antiquity among humanists and rulers, this soon led to a fashion for collecting Greek and Roman stone carvings. This also stimulated a revival of the art of gem cutting among contemporary artists, who were inspired by ancient models. People also combined modern works with antiquities to create so-called composite figures. The collection of the Palazzo Pitti in Florence, for example, possesses six Renaissance busts made of alabaster on which ancient miniature heads of the 2nd century A.D. made of various hard stones are mounted (*Collezione Palazzo Pitti, Inv. Gemme 1921, nos. 408, 415, 526, 533, 797, 652*).



A courtly carved jade tankard

Augsburg, circa 1660–1670. Jade carving attributed to Johann Daniel Mayer.

The two-part cylindrical body made from translucent mossy green jade carved with bands of four large repeating scallop shell motifs and scrollwork cartouches. The base made from black and green flecked serpentine. With vermeil mountings, hinged lid and moulded curved double handle. The slightly domed lid decorated with polychrome enamel scrolls on turquoise ground with turquoise counter enamel on the reverse. The centre symmetrically decorated with yellow and white enamel spheres and set with four carved jade shells and a large jade pine cone finial.

H 13.3 cm, diameter 9.2 cm, weight 467.70 g.

Exhibited

“Vers Désir”, TREMA Musée des Arts anciens du Namurois, October 2020.

Literature

For the tankard in Stuttgart see Landesmuseum Württemberg (ed.), *Die Kunstkammer der Herzöge von Württemberg*, vol. 2, Ulm 2017, cat. no. 172, 176. Cf. Laue, *Schatzkunst für die Kunstkammern Europas*, Munich 2017, p. 92-93, p. 193-194, cat. no. 4 for a Baroque jade tankard with a carved rhombus pattern made by Johann Daniel Mayer with comparable enamel mountings. Cf. also Bascou et. al., *Royal treasures from the Louvre, Louis XIV to Marie Antoinette*, 2012, p. 5859, no. 23/24 for two Baroque dishes carved from precious gems in the Louvre attributed to Johann Daniel Mayer, the mountings of which are also enriched with Augsburg enamel décor.

€ 70 000 – 80 000

The Landesmuseum Württemberg in Stuttgart houses a total of ten works securely attributed to the Augsburg gem cutter Johann Daniel Mayer. The works are known to have been acquired by Duke Eberhard III of Württemberg (r. 1633–1674) for the Ducal Kunstkammer between 1662 and 1671. Two of them, vermeil-mounted lidded tankards made of carved heliotrope and chalcedony, are directly comparable to this piece (Landesmuseum Württemberg, Kunstkammer inv. no. KK grün 7; KK grün 58). Both works are of a similarly large size and are executed using stones carved in stylized baroque bas-relief. Moreover, the mounting of the chalcedony tankard with the characteristic double band handle is very similar to the present work. The heliotrope tankard, documented in the Duke's inventory as early as 1662, also features almost identical, bold enamel decoration. It was long assumed that these polychrome enamel ornaments were made in Nuremberg, and they were attributed to the enameller Johannes Heel (1637–1709). However, since the ducal archives contain documentation stating that the decoration was carried out by an employee in Mayer's workshop, it is now possible to attribute it securely to Augsburg.



66

**A vermeil mounted Jasper dish
and cover**

Italy or Southern Germany,
17th century.

Cast, embossed and gilt silver.
Shallow semi-spherical dish with a
slightly domed lid carved from white
veined rusty red jasper agate with a
pink and grey banded spherical finial.
The moulded vermeil mountings
with a raised basal ring and a band
of finely engraved hanging acanthus
tendrils beneath the rim, connec-
ted on either side by two clips. The
scrolling cast silver handles on either
side with sculpted griffon's heads.
Unmarked.

H 9, diameter 10 cm. Weight 358.24 g.

Literature

Cf. cat. *Il tesoro dei Medici*, al Museo
degli Argenti, I cataloghi di Palazzo
Pitti 6, Florence 2009, cat. no. 209 ff
for agate dishes with similar figural
handles.

€ 10 000 – 12 000



67

A Strasbourg silver gilt snakeskin beaker

Maker's mark of Daniel Kaufmann, 1652–94, the hallmark illegible.

Tapering beaker with a moulded rim and flat base. The outer surface finely decorated to resemble snakeskin.

H 8.9 cm, weight 137 g.

€ 3 500 – 4 000



‡ 68

A Baroque ivory cutlery set

Netherlands, first half 17th century.

Comprising a knife and three-pronged fork of steel and ivory. The twisted ivory handles finely carved with grapevines and figural terminals – the knife with a putto playing cymbals, the fork with a faun playing a hurdy gurdy. The figures each seated upon shell shaped thrones, on the opposite sides finely carved mascarons.

L of knife 22.5, of fork 19.5 cm.

Literature

Cf. a knife with an identical depiction of a faun playing a shawm in the collection of Jacques Hollander, illus. in cat. *From Gothic to Art Deco*, Antwerp 2003, no. 104. Two examples in enamelled gold in the David-Well Collection, illus. in cat. *Orfèvrerie France XVIIe et XVIIIe siècle*, Paris 1971, No. 84.

€ 6 000 – 8 000



A silver plaque with the crucifixion

17th century.

Attributed to Southern Germany.

Rectangular plaque with a narrow moulded frame. Depicting the cross in the centre with a fluttering INRI banner and Christ wearing a drapery and the crown of thorns, crucified with three nails. The Virgin Mary can be seen to the left of the cross in profile, Mary Magdalene kneels beside it and Saint John stands facing forward on the right. Embedded in a landscape backdrop with a repoussoir tree on the left and architecture and ruins on the right.

Unmarked.

H 17.4, W 11.9 cm, weight 127 g.

Literature

Cf. Weber, *Deutsche, niederländische und französische Renaissanceplaketten*, Munich 1975, no. 953.

€ 3 000 – 4 000

This composition of Crucifixion scene accompanied by figures of Mary, Saint John and Mary Magdalene has existed in the form presented here since the Renaissance. One of the earliest examples of this iconography is a panel painting by Masaccio (1401–1428) from the Galleria Nazionale di Capodimonte in Naples. The Augsburg artist Hans Burgkmair the Elder (1473 – 1531) also used this arrangement of figures in one of his altar paintings (Pinakothek Munich, inv. no. 5329). One hundred years later, the Antwerp based artist Anthony van Dyck (1599–1641) used the same composition in an important work housed today in the Louvre (inv. no. 1766).



70

A silver plaque with Christ carrying the cross

17th century.

Rectangular silver plaque with eight mounting holes along the edges. Depicting a finely embossed and engraved scene of two of the stations of the cross. Christ is shown semi clothed and walking towards the left carrying the cross whilst Simon of Cyrene stands behind him on the right supporting the lower beam. Veronica kneels beside him, offering her veil. In the right foreground.

H 22.7, W 17.2 cm, weight 237 g.

€ 8 000 – 10 000

In the 13th century, the Franciscan order popularised the idea of the stations of the cross as an experience that could be walked through and prayed. For the Franciscans, piety was especially tied to the idea of meditation on suffering. In the late Middle Ages, the various stations of the cross began to be marked out more frequently with pictorial representations. These initially took the form of reliefs and sculptures, but with the development of the printing press, the iconography became more well known and came increasingly to be used as a propaganda tool by the Roman Catholic Church. Albrecht Dürer had already depicted the motif shown here in a woodcut before 1500, and the kneeling figure of Veronica was presumably based directly on his design. The figure of Christ shown striding forward and looking back at the same time is also found in almost all of his depictions. However, the exact model upon which the silversmith who designed the plaque, presumably active in southern Germany, based the motif has not yet been found. In his standard work on Augsburg silver, Helmut Seling records a similar plaque made by the Augsburg silversmith Hans Jacob I Bair in around 1620–30. Seling suspects that different templates were used, which have a “generally Italianizing character in common” (vol. I, p. 58). Throughout the course of the 17th century, the stations of the cross, originally consisting of seven stations, were expanded to 14. The plaque presented here, as well as the one published by Seling, depict Stations 5 and 6 in a condensed form. The work was probably created for a house altar.





71

A silver relief with Abraham and the three angels

Presumably Dutch, 17th century.

Round relief with an embossed and finely chased depiction of the scene of the angels sitting at a table under a tree outside Abraham's house as he welcomes them in through the front

door. Sara is shown listening to their conversation at a window on the left (Genesis 18:1–15).

Diameter ca. 10 cm, in an octagonal wooden frame. Unmarked.

€ 3 000 – 5 000



72

An Augsburg silver relief with Saint John the Apostle adoring the Virgin

Marks of Hans III Petrus, mid-17th century.

Oval relief with a depiction of the Virgin and Child enthroned against a finely chased rocky landscape back-

ground with the Apostle kneeling at their feet. His attribute, the chalice with a serpent, is shown to his left. In a rectangular wooden frame with cherub's head appliqués in the corners.

Inner dimensions of frame H 12.1, W 8.3 cm.

This depiction is based on the painting "La Madonna di San Giovannino", attributed to Federico Barocci (1535–1612), which is currently housed in the Galleria Nazionale delle Marche in Urbino.

€ 4 000 – 5 000



‡ 73

Bohemia

17th century

A Bohemian carved ivory figure of the Virgin and Child.

Carved in the round. The Virgin is depicted standing in a gently swaying pose with Her torso leant slightly backwards and facing towards the Christ Child, who is shown reaching towards the apple held in the Virgin's hand and looking towards the beholder. A dove is depicted on his knees. The slightly squat proportions of the figures, the unusual facial features and the decorative and lively depiction of the Virgin's hair and robes suggest an origin to the east of the German-speaking countries in the 17th century.

The Virgin's right foot abraded, a minor replacement to Her mouth. Vertical hairline cracks and yellowing.

Height 20 cm.

€ 20 000 – 22 000



‡ 74

François van Bossuit,
attributed to

1635 Brüssel–1692 Amsterdam

A carved ivory relief with the flaying of Marsyas, attributed to François van Bossuit.

This astonishingly fine and, in the smooth areas, exceptionally thinly carved relief depicts the satyr Marsyas bound to a tree. Marsyas was sentenced by Apollo to be flayed alive after challenging him to a music contest. Following his training in Brussels and a sojourn in Antwerp, François van Bossuit, the author of this relief, resided in Italy from 1655 to 1660, where he was able to study the works of François Duquesnoy and Bernini. Following his return to the north, he settled in Amsterdam where he specialised in the production of small format ivory reliefs designed to appeal to private collectors interested in cabinet pieces, and became exceedingly successful. A further ivory relief with a very similar composition and identical dimensions but vastly varying details signed by François van Bossuit is housed in a private collection in Toronto.

With a minor replacement to the centre of the left margin, slightly yellowed, the surface slightly soiled, otherwise in pristine condition.

21 x 11 x 2.5 cm.

Literature

For more general information on François Bossuit see Christian Theuerkauff: Zu François Bossuit (1635-1692) "beeldsnyder in yvoor", in: Wallraf-Richartz-Jahrbuch 37, 1975, p. 119-182.

€ 160 000 – 180 000



75

A silver relief with the martyrdom of St. Stephen

Presumably Antwerp, Joannes Moermans, circa 1650–60.

Portrait-format relief with a rounded upper border and an embossed and finely chased depiction of the martyr surrounded by his tormentors. In the background observers stand before the silhouette of a city. Above the city a band of clouds in which Christ, God, and the Dove of the Holy Spirit appear, in accordance with the vision of Saint Stephen: “But he, being full of the Holy Ghost, looked up steadfastly into heaven, and saw the glory of God, and Jesus standing on the right hand of God”. Unmarked.

H13; W 9 cm, weight 63 g.

Literature

On Moermans cf. *Kat. Antwerps Huiszilver uit de 17e en 183 Eeuw*, Antwerp 1988, No. 201 f.

€ 6 000 – 8 000

This small relief most likely originally decorated a tabernacle door. The quality of the embossed work and various details within the depiction, such as the swirling movement of the cloud formation, the postures and expressions of the figures, and the silhouettes of the plants on the ground, strongly suggest an attribution to the Antwerp based silversmith Joannes Moermans (active circa 1650 – 1703, cf. *cat. Antwerps Huiszilver uit de 17e en 183 Eeuw*, Antwerp 1988, no. 201 f.). The Museum Vleeshuis in Antwerp houses two comparable reliefs, perhaps from the same tabernacle.

We would like to thank Prof. Dr. Johan ter Molen, Apeldoorn, for his kind support in cataloguing this lot.



76

Flemish

17th century.

A Flemish carved fruitwood figure of Saint Sebastian.

Carved in the round and partially free-standing. The saint is depicted dressed in a perizonium with his arms bound to a barren tree stump behind his back, the arrows of his martyrdom that originally pierced the saint's body are now lost. The fine quality of the figure is particularly evident in the way in which the saint's dynamic pose accentuates his suffering.

The left side of the plinth lost, the right side reattached, the toes abraded. Height 33,5 cm

€ 6 000 – 7 000



77

Flemish

17th century.

A Flemish carved boxwood figure of the Virgin and Child.

Carved in the round. A depiction of the Virgin standing in a gently swaying pose, designed for a frontal viewpoint. She holds the nude Christ Child, depicted with a globe, over Her left hip and a flowering sprig in Her right hand. This small-format sculpture is characterised by the finely observed drapery of the Virgin's robes.

The left side of the plinth reattached. Some vertical hairline cracks.

Height 23,5 cm

€ 6 000 – 8 000





78

Adriaen Bloemaert

after 1609 Utrecht – 1666 Utrecht

Landscape with Shepherds,
Ruins and a Valley.

Oil on panel Signed and dated lower
right: A. Bloemaert Anno 1665.

55 x 71 cm.

Adriaen Bloemaert was the fourth
son of the painter Abraham

Bloemaert. Following extended tra-
vels in Italy, Vienna and Salzburg, he
returned to his hometown of Utrecht
in around 1651. The present work,
fully signed and dated 1665, was
painted one year before his death.

Provenance
Sale Château Solière, 1934.

€ 8 000 – 12 000



79

Pieter Snayers

1592 Antwerp – ca. 1667 Brussels

Ambush in a Hilly Landscape.

Oil on canvas (relined).

56.8 x 80 cm.

€ 8 000 – 12 000



80

Italian School

17th century.

The Annunciation.

Oil on alabaster.

18 x 22.5 cm.

€ 20 000 – 25 000



81

Flemish

17th century.

A Flemish boxwood relief with Neptune and Amphitrite.

Carved boxwood with remnants of a presumably partial monochrome painting. The main motif of this high relief plaque is the depiction of Amphitrite in a triumphal wagon drawn by two horses, floating over

the clouds accompanied by two putti who crown her with a floral wreath. Neptune is shown on her left attempting to woo her, revealed from under a drapery by a further putto. The sea god is depicted with a water jug held by further assisting figures as his attribute.

Some minor wear to the edges.

16 x 32.5 cm.

€ 10 000 – 12 000

An early Parisian silver basin

Marks of Guillaume II Loir, 1666.

Shallow scalloped bowl of oval section from a Christening garniture. The narrow sides of the broad lip decorated with raised cast silver cherub's heads amid scrollwork and laurel festoons. The long sides each with two embossed and finely chased New Testament scenes. One depicting Saint John baptising Jesus in the River Jordan (Mark 1:9-11) with two figures of angels to one side holding Jesus' robes. The other showing Peter sinking in the water (Mat. 14:22) with the frightened disciples in the background watching the scene from the boat. The well engraved with the coat-of-arms of an archbishop beneath a comital crown. With a stapled restoration over a breakage to the rim.

L 40.3, W 28 cm, weight 777 g.

Literature

This maker listed in Bimbenet-Privat, *Les orfèvres et l'orfèvrerie de Paris au XVIIe*, vol. I, Paris 2002, p. 42. For the comparison piece in Troyes cathedral cf. *ibid.*, p. 357 ff. The entire set illustrated in *cat. Les grands orfèvres de Louis XIII à Charles X – Collection Connaissance des Arts*, Paris 1965, p. 74 f. For the coat-of-arms of the Gentien family cf. *Lartigue, Dictionnaire et Armorial de l'épiscopat français (1200-2000)*, Paris, 2002.

€ 25 000 – 30 000

The first and fourth quadrants of this coat-of-arms bear the heraldry of the Gentien family, a dynasty from Paris whose members had held important positions in the royal administration and the military since the 13th century. The basin was apparently originally intended for a house chapel.

The treasury of the Troyes Cathedral houses a communion garniture from 1665 with an almost identical basin and jug made by the Parisian goldsmith Nicolas Dolin, a former apprentice in the workshop of Guillaume Loir's father. (inv. no. 113-124).



83

An early Parisian silver gilt chamberstick

Marks of Philippe Lequin, 1675.

Designed as a square drip pan with inswept sides and chamfered edges resting on three compressed bun feet. The edges and the cylindrical nozzle decorated with cast laurel foliage, the moulded handle with acanthus relief.

H 3.5, L 15.5, W 8.3 cm, weight 102 g.

Literature

For this maker's mark cf. Bimbenet-Privat, *Les orfèvres et l'orfèvrerie de Paris au XVIIème siècle*, vol. 1, Paris 2002, p. 40.

€ 20 000 – 25 000



Small chambersticks like these from the time of Louis XIV are exceedingly rare today. The present work is presumably among the earliest Parisian examples known to exist. The Louvre houses a comparable work by Claude Charpentier (inv. no. oA9877), dated 1698, whilst a further piece from 1697 can be found in the Jourdan-Barry collection.

A courtly Parisian silver gilt toilette box

Marks of André Regnier, 1674. The associated Victorian inset with marks of Samuel Whitford II, 1843.

Of rectangular section on a flat base; the outer surface decorated throughout with finely chased fruiting grape vines. The rim of the smooth, two-tiered hinged lid decorated with embossed draperies alternating with garlands of palmettes and four classical style portrait medallions flanked by pairs of amoretto crossed quivers. The plateau of the lid with a laurel wreath surrounding a pair of standing amoretto unveiling a wreathed mirrored monogram beneath a princely crown. The interior with a base panel engraved with tulips and acanthus beneath an associated pierced inset from 1843 with three square compartments.

H 7, W 27, D 22.5 cm, weight 1,922 g.

Literature

For more on André Regnier cf. Bimbenet-Privat, *Les Orfèvres et l'orfèvrerie de Paris au XVIIème*, Paris 2002, p. 489. An ecuelle by this maker from 1657 is housed in the Musée des Arts Decoratifs in Paris, illus. *ibid.*, vol. II, Paris 2002, no. 64. For more on Parisian toilette garnitures of the 17th century, cf. also the service for Queen Mary of England currently housed in the collection of the Duke of Devonshire, illus. in Miccio, *Les Collections de Monsieur Frère de Louis XIV*, Paris, 2014, p. 257.

€ 50 000 – 60 000

These boxes, which were referred to as “carrés” owing to their shape, formed an integral part of courtly toilette services in the 17th century and were probably primarily used to store combs and brushes. Rosenberg Palace in Copenhagen preserves a service made around the same time for Princess Hedvig Sophia of Sweden, for which Regnier supplied a pair of nearly identical carrés, a glove box and two brushes.

The princely crown in relief on the lid corresponds to a British rank crown, as befits the son or daughter of a reigning monarch. The ligatured mirror monogram may refer to Princess Alice of Great Britain and Ireland (1843 – 1878), the second daughter of Queen Victoria and Prince Albert of Saxe-Coburg and Gotha, who was born and christened in the year the Victorian inset was made.





85

**An important silver table cross
from the reign of Louis XIV**

Paris, marks of Guillaume II Loir,
1675/76.

Crucifix with a fully sculpted Corpus Christi on a curved and tiered oval base with a finely proportioned baluster shaft. The three cross terminals set with large fleur de lys motifs. With the INRI plaque set above the athletic figure of Christ, who is depicted crucified with three nails and standing in contrapposto on a slanted pedestal. He wears a drapery fastened with two cords about his waist and holds his head rolled back.

H 70, W 29 cm, weight 2,755 g.

Literature

Cf. Bimbenet-Privat, *Les orfèvres et L'orfèvrerie de Paris au XVIIe*, Bd. I *Les Hommes*, Paris 2002, p. 42. For more on the history of silver during the reign of Louis XIV see cat. *Les Grands Orfèvres de Louis XIII à Charles X*, Paris 1965, p. 39 ff.

€ 50 000 – 60 000

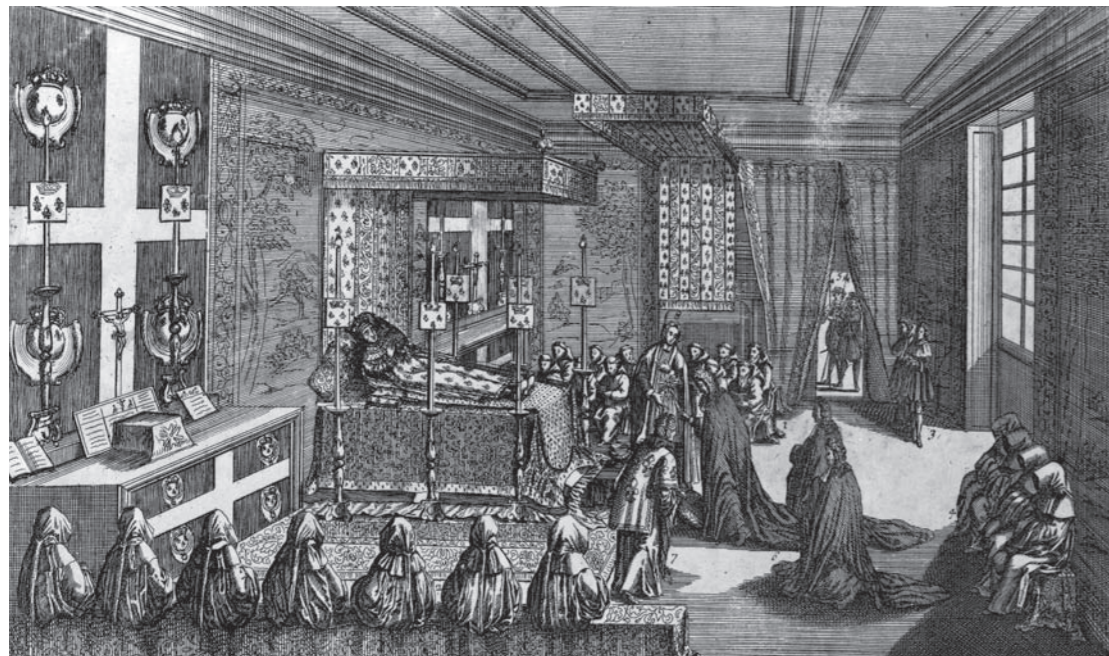


FOR KING LOUIS XIV

This extraordinary crucifix was almost certainly intended for an altar in one of the royal palaces. A piece of this design, with sculptural fleur-de-lys terminals, can also be found on a 1715 engraving depicting the chamber in which King Louis XIV passed away. The elegant Corpus Christi was based on a model by François Girardon (1628 – 1715). The important sculptor, whose appearance is known to us through a portrait by court painter Hyacinthe Rigaud, was heavily involved in the furnishing and sculptural decoration of the Palace and Park of Versailles. It was he who invented this form of depicting Christ elegantly standing (not hanging) in contrapposto on a sloping support, dressed in a drapery fastened with two cords and raising his eyes towards heaven shortly before his death.

Master goldsmith Guillaume II Loir was born in Paris in 1625, he was the son of the silversmith Nicolas Loir. He registered his own hallmark on 18 November 1650, and in 1653 he became master and governor of the Brotherhood of Saint Anne and Saint Marcel. Record has survived of a payment of 579 livres made to him in 1665 by the Treasurer of Silver for silver items to furnish a chapel in white silver in Louis XIV's birthplace of Saint-Germain-en-Laye.

It seems almost impossible that an object as important as the cross presented here would have been spared from the great smelting campaign of 1689. The smelting down of his silverware, the last items of which were still being produced in 1686, was the personal sacrifice made by Louis XIV to help finance the Nine Years' War. The items melted down included tables, armchairs, candlesticks, mirrors, orange pots, vases, and even the balustrade of the Salon de Mercure as all the prestigious silver and vermeil objects were returned to the foundries, and Versailles was robbed of much of its splendour. A contemporary historian describes the total volume of this campaign as amounting to around 25,000 kg of silver, at a value of 2.5 million livres. Very few objects were spared from this destruction – including, miraculously – this crucifix.



Anonymous, Death Room of Louis XIV, around 1715, copper engraving. © Alamy.



‡ 86

France

17th century.

A carved ivory Corpus Christi.

Carved in the round, the arms visibly attached. A depiction of Christ crucified with four nails with His arms stretched apart, his head slightly raised and His face turned to one side with an expression of agony. The expressively rendered body is designed to be viewed from some distance, and the general appearance of the large-format corpus suggests that it was designed for a slightly lowered viewpoint.

A minor breakage below the right knee. Vertical hairline cracks throughout and yellowing on the reverse.

Height 47 cm, width of arms 34.5 cm.

€ 15 000 – 18 000







€ 87

**Attributed to
Mattheus van Beveren**

1630 Antwerp–1690 Brussels.

A carved ivory Corpus Christi, attributed to Mattheus van Beveren.

Carved in the round. This Corpus Christi, for which the original INRI plaque has been preserved, is an exceptional rarity on the one hand because of its size, but on the other hand because of its artistic quality and its state of preservation. The carving of the ivory shows a masterful hand, able to capture all the nuances of anatomical modelling and details. The corpus is traditionally attributed to Mattheus van Beveren, one of the leading Flemish sculptors of his time.

Born in Antwerp, Mattheus van Beveren received his training under Peter Verbruggen, and in 1650 he was admitted as a master to the Guild of St. Luke in Antwerp. His works, which he also executed in stone and wood, include numerous ivory crucifixes. One example that can be compared especially to the present work is the Corpus Christi in the church of St. Anthony of Padua in Antwerp, also attributed to Mattheus van Beveren.

In very good overall condition. The arms visibly attached. Minor yellowing and soiling.

Height of Corpus 72 cm, width of arms 39 cm, height of cross 110 cm, width 54 cm.

Literature

For the comparable Corpus Christi in the church of St. Anthony of Padua in Antwerp see Genevieve van Bever: *Les "Tailleurs d'Yvoire" de la Renaissance au XIXème siècle*, Brussels 1946, pl. 46.

€ 180 000 – 200 000



‡ 88

Flemish

17th century.

A Flemish carved ivory Corpus Christi.

Carved in the round, the side of the perizonium and the arms visibly attached. A depiction of Christ crucified with three nails with His arms stretched upwards. The way in which the figure's head is shown leant backwards and slightly to one side, the open mouth and the plaintive gaze all combine to accentuate the suffering of Christ in the moment of His death in a particularly expressive manner.

Vertical hairline cracks and yellowing on the reverse. Mounted on a wooden cross together with the, presumably original, INRI plaque.

Height 45 cm, width of arms 20 cm.

€ 10 000 – 12 000



89

**Circle of
Artus Quellinus the Younger**

1625 Saint-Trond–1700 Antwerp

An alabaster figure of the Madonna Immaculata. Carved in the round. A figure of the Virgin Mary standing on a crescent moon amid clouds with her head raised and hands clasped in prayer; designed for a frontal viewpoint. The frontmost face of the moulded plinth decorated with scrolls at the angles and three partially freestanding angels. This finely sculpted piece can be dated to the latter half of the 17th century and placed within the immediate circle and following of Artus Quellinus the Younger, who was active in Antwerp and was one of the leading Flemish sculptors of the era. Two further figures of the Madonna Immaculata by the same artist responsible for this work are housed in the Brussels Musée Royaux d'Art et d'Histoire (inv. no. 8918, 1743).

Wear with minor losses. The wing of the left angel missing. The Virgin's hands restored. Loosely mounted to the original plinth.

Height 95 cm (with plinth).

€ 40 000 – 60 000



90

An Augsburg parcel gilt silver shell goblet

Marks of Peter I Neuß, 1679–81.

The lower section of the tiered oval base embossed with auricular style mascarons, the upper designed as an earth mound with rocks and foliage. The shaft formed as a model of a Roman emperor dressed in armour and a drapery with one hand resting on his left hip, the other raised above his head to support the large, shell shaped cup. The outer surface reiterates the auricular embossing of the base. With an angular curving handle, the vessel presumably used in a lavabo garniture or as a pitcher.

H 33.5 cm, weight 639 g.

Provenance

Huelsmann art dealers, Hamburg, 1980, Schwarzhaupt collection, Cologne.

Literature

Seling mentions a Torah shield by this maker in the Germanisches Nationalmuseum Nuremberg (inv. no. JA 24). For more on this type cf. Seling 1980, illus. 405 ff, 478 f.

€ 30 000 – 35 000



91

A Baroque silver cross

Tournai/Doornik, marks of Antoine II de la Drière, circa 1680.

The corpus made from carved oak with remnants of older polychromy mounted with a cartouche shaped relief on the plinth. The front with a finely chased depiction of the Veil of Veronica amid scrollwork and acanthus. The crucifix, mounted upon the plinth behind the skull of Adam, with moulded beams. The detailed cast silver Corpus Christi depicting Christ crucified with three nails, the titulus with angel's heads.

H 72.8 cm.

Literature

Stuyck mentions religious works by de la Drière in various churches throughout Deerlijk, Templeuve and Doornik, as well as a cross on a plinth in a private collection in Doornik, cf. Stuyck, *Belgische Zilvermerken*, Antwerpen 1984, p. 302. Cf. also a holy water stoop with a relief of the Vera Icon by Antoine I de la Drière, who used the same maker's mark, illus. in cat. *Meesterwerken in Zilver uit Privé-Verzamelingen*, Gent 1985, no. 167. For more on Antoine II cf. cat. *L'Orfèvrerie en Hainaut*, Lannoo 1985, p. 173.

€ 12 000 – 15 000







92

A parcel gilt silver drinking vessel in the form of a stag

Stuttgart, marks of Johann Jakob Wagner, circa 1680.

The plinth on a crimped oval basal ring designed as a rocky earth mound with finely chased grasses and lichen upon which stands a figure of a leaping stag with engraved fur, the head of which can be removed to form a beaker. With a gilt collar around the neck and a medallion on the chest emblazoned with the arms of the Hirschmann aristocratic family from Schorndorf in low relief.

H 32, W 21.5, D 15.5 cm, weight 1,009 g.

Certificate

Prof. Dr. Ernst-Ludwig Richter, Freudental, 15th July 2016.

Literature

Cf. a very similar piece by the Augsburg goldsmith Hieronymus Zainer in the Maximilianmuseum, illustrated in Müller, *Zur Augsburger Goldschmiedekunst des 16. Jahrhunderts*, in: *Augsburg zwischen Renaissance und Barock*, Augsburg 1980, p. 417 f., no. 794. For a comparable stag by a goldsmith from Stuttgart in Swiss private ownership see Sängler, *Gold- und Silberschmiedekunst*, in: *Die Renaissance im deutschen Südwesten: Eine Ausstellung des Landes Baden-Württemberg*, Karlsruhe 1986, vol. II, p. 633, no. 30. For the Hirschmann coat-of-arms see Siebmacher vol. VI.02, p. 90.

€ 200 000 – 220 000



The Hirschmann family has its roots in Schorndorf an der Rems in Württemberg, a town located about 25 km east of Stuttgart, which in the 17th century was one of the wealthiest in the duchy. The Protestant church in Schorndorf houses the epitaph of mayor Michael Hirschmann (1562–1634), who, together with his younger Ludwig, was elevated to the peerage by Emperor Rudolf II in 1606 and was henceforth allowed to bear this coat-of-arms.

Drinking vessels in the shape of stags enjoyed great popularity throughout the 17th century. Hunting was considered the noblest of pastimes and played an important role in the social life of the aristocracy. The precious drinking vessels took on the function of a stirrup cup with which the guests of the hunting party were greeted; but they also, and perhaps above all, served as representative objects in cabinets of curiosities and on the buffets of their owners.





93

An important silver gilt holy water stoop

Late 17th century.

Presumably South German. With later Brussels hallmarks, 1798–1809, and maker's mark of Jean Baptiste Joseph t'Serstevens.

A naturalistically rendered repoussé landscape with trees and rocks forms the oval surround for a finely chased relief depiction of the healing of Naaman (2 Kings, 5:5-14). In the centre of the composition one sees the Syrian king accompanied by his horses and chariot. On his right is the Prophet Elisha who advises him to bathe seven times in the River Jordan in order to cure his leprosy. The bracket-like lower third of the relief is formed by the Holy Water bowl symbolising the River Jordan, beneath a brick-work bridge. The underside with a small screw to let out the water.

H 34.3, W 29, D 7.5 cm, weight 1,769 g.

€ 50 000 – 60 000

This sculptural holy water stoop is almost certainly a 17th century South German work. The superior quality of the embossing and the lively rendering of the surface textures in the figures, draperies and landscape elements are comparable to the works of the Augsburg master Johann Andreas Thelot, whose reliefs are among the most outstanding of the 17th century.

The marks of the Brussels based maker Jean Baptiste Joseph t'Serstevens were not added until the early 19th century. T'Serstevens was one of the wealthiest Belgian silversmiths of his time – supplying the Count of Merode and the Marquis of Deinze, among many others. Either t'Serstevens acquired the object as a dealer in order to restore and resell it, or he was commissioned by its owner to repair it. The silver gilt panel that has been soldered on to the back of the piece for stabilisation would suggest this. In both cases, he would have stamped his master's mark before the object left his workshop again.

We would like to thank Prof Dr Johan ter Molen, Apeldoorn, for his kind support in cataloguing this lot.

Literature

For more on t'Serstevens cf. Dievoet, *Dictionnaire des Orfèvres de Bruxelles au XIXe Siècle*, Brussels Louvain 2003, p. 343 ff. For more on Thelot cf. Praël-Himmer, *Der Augsburger Goldschmied Johann Andreas Thelot*, Munich 1978, illus. 79.





94

**A Baroque silver gilt
communion chalice**

Paris, late 17th century.

The domed base with finely chased cherub's heads amid scrollwork and fruit resting on a round basal ring with a pierced acanthus motif. The baluster form node and basket of the tapering cup with corresponding decoration. With a small inventory stamp "1727" on the underside.

H 22.5 cm, weight 539 g.

€ 6 000 – 7 000



95

Jean del Cour

1627 Hamoir–1707 Lüttich

A carved fruitwood figure of the Madonna Immaculata.

Fruitwood, carved in the round. A figure of the Virgin Mary shown with lowered gaze and hands raised in front of Her chest. She stands in contrapposto on a plinth designed to resemble a bank of clouds with the crescent moon and serpent at Her feet in accordance with the Madonna Immaculata type. Within the oeuvre of the Liège based sculptor Jean del Cour, this figure can be most closely compared to his depictions of the Madonna Immaculata in the church of Notre Dame in Hasselt (marble) and in the diocesan museum in Liège (terracotta, dated 1680).

In good overall condition. Some vertical hairline cracks, the back of the plinth reattached.

Height 49.5 cm.

€ 20 000 – 22 000



96

**An embroidered wall hanging
with the arms of Castile and
León**

Attributed to Spain, 17th century.

Red silk with raised silver thread appliqué embellished with sequins and coloured cut glass beads; white, pale red and yellow silk. The large crowned coat-of-arms of the kingdom of Castile and León flanked by tendrils and four vase motifs.

H 179, W 134 cm.

€ 8 000 – 12 000

In the year 1230, Ferdinand III was crowned first king of the united kingdom of Castile and León. The dual monarchy existed until the end of the Spanish War of Succession in 1714, when the Bourbon king Philipp V (1683–1746) transformed Spain into a centralised state inspired by the French model. This wall hanging was probably produced during the reign of Charles II (1661–1700), the last Habsburg to hold the throne.



French or Netherlandish School17th century.Construction of the "Pont Royal"
Bridge in Paris.

Oil on canvas (relined).

39.5 x 61.8 cm.

€ 20 000 – 25 000

This view of Paris with the Louvre on the right and the "Pont Neuf" and the towers of Notre Dame in the background, depicts the "Pont Royal" bridge under construction. The stone bridge was built to replace an older wooden structure over the Seine. It was commissioned and financed by King Louis XIV and built in just under four years between 1685 and 1689.

The motif depicted in the painting and the artistic style suggest that this unsigned work may have been painted by the Dutch artist Pieter Casteels the Younger, to whom other views of Paris are also attributed. Pieter Casteels was a member of the Casteels family of painters from Antwerp. Little is known about his life, and no stay in Paris is documented, only some views of the French capital painted during the late 17th century indicate that he may have been there.

Six further paintings by the artist in the Musée Carnavalet in Paris (inv. nos. P404, P776, P778, P779, P780, P793).



98

Flemish

Late 17th century.

A Flemish carved wood figure of the Virgin and Child.

Wood, carved three-quarters in the round, the reverse flattened. This sculpture, designed for a frontal and slightly lowered viewpoint, depicts the Virgin Mary holding the nude, blessing Christ Child with Her left hand over Her hip. She stands on a globe with Her foot holding down the serpent from the Garden of Eden in the type of the Madonna Immaculata. The piece was designed to appear as if floating, with the globe supported by three angel's heads, and would have been hung against a wall.

Two of the Child's fingertips lost, otherwise in pristine condition.

Height 73 cm.

€ 15 000 – 20 000



99

Probably German

17th century.

A late silver Corpus Christi.

Thinly beaten silver with engraved and chased decor, the back left open. A depiction of Christ crucified with three nails with His arms stretched far upwards and His head sunken to one side in death. The facial type of this figure, inspired by Flemish prototypes, suggests an origin in late 17th century Germany.

Minor wear throughout.

Height 40 cm, width of arms 12.5 cm.

€ 5 000 – 6 000



100

A Flemish silver relief of Christ as the Man of Sorrows

17th century.

Rectangular relief with rounded upper edge and a finely embossed and chased depiction of Christ as the Man of Sorrows on Mount Calvary. With the silhouette of the city of Jerusalem in the background and the skull of

Adam and the Arma Christi on the ground. An angel with the Vera Icon to the left of Christ and above him God with the Dove of the Holy Spirit surrounded by angels. In an ebonised wood frame. Unmarked.

H 17, W 12 cm.

€ 3 000 – 4 000



101

An Augsburg silver relief

Marks of Hieronymus Priester,
circa 1697.

Oval embossed relief with a depiction of two travellers at rest in a wooded landscape amid ruins with two fortified structures in the background.

H 9.1, W 13 cm, weight 66 g.

€ 1 200 – 1 500



102

**A William II silver gilt
communion cup**

London, marks of Francis Garthorne,
1697.

The round base decorated with embossed fruit garlands supporting a smooth baluster form shaft and large tulip shaped cup with a flaring rim, the outer surface of the cup embossed with a detailed depiction of Jesus and his disciples by Lake Galilee (John 6:51).

H 26 cm, weight 463 g.

€ 14 000 – 18 000

103

An Augsburg parcel gilt silver snakeskin beaker

Marks of Peter II Neuss, 1692–97.

Tapering beaker on a shallow basal ring. With moulded rim above a broad, undecorated lip.

H 9.4 cm, weight 159 g.

€ 3 500 – 4 000



104

A Frankfurt silver gilt snakeskin beaker

Frankfurt am Main, Philipp Heinrich Schönling, early 18th century.

Tapering beaker with a moulded rim and flat base. The outer surface finely decorated to resemble snakeskin.

H 8 cm, weight 128 g.

Literature

Rosenberg mentions two serving dishes by Schönling in the former ducal silver chambers in Darmstadt.

€ 2 800 – 3 000



105

**A Strasbourg silver gilt
wedding cup**

Strasbourg, circa 1690–1700.

The round, shallow bowl resting on a gadrooned cast silver base. With finely chased scrolling dolphin handles applied to either side. The finely chased corpus decorated with fleur de lys and acanthus appliqués.

H 6.8, W 16.4, D 12.4 cm,
weight 310 g.

Literature

Cf. a bowl in the Musée des Arts Decoratifs, Paris, illustrated in Haug, *L'orfèvrerie de Strasbourg dans les collections publiques françaises*, Strasbourg 1978, no. 56. Another with almost identical décor made by the workshop of Johannes Bernhardt illustrated in cat. Vermeilleux, *L'Argent doré de Strasbourg du XVIe au XIXe siècle*, Paris 2014, no. 18.

€ 7 000 – 9 000



A cherry wood box with the Habsburg coat-of-arms

Lorraine/Nancy, attributed to the workshop of César Bagard, last quarter 17th century.

Solid cherry wood (*prunus mahaleb*, bois de Sainte Lucie) with later brass plated iron mountings. Oblong box with a protruding lid and base. The four outer faces and the lid decorated with relief tendrils and the double-headed eagle of the Holy Roman Empire in a quatrefoil cartouche. A crack in the front left of the lid, minor dents to the lower edge.

H 7.3, W 31.7, D 24.5 cm.

Literature

Cf. Pall, *Versperrbare Kostbarkeiten aus der Hanns Schell Collection*, Graz 2006, no. 67. Cf. Wilson (ed.), *Baroque and Régence Catalogue of the J. Paul Getty Museum Collection*, Los Angeles 2008, no. 23 (a pipe box of similar design).

€ 2 000 – 3 000

The wood known as “Bois de Sainte Lucie” comes from the forest surrounding a chapel dedicated to Saint Lucy located in Sampigny on the Meuse River near Nancy, south of Verdun. These very special trees, called mahaleb cherries of Sainte Lucie, grow only in this specific geographical area. The wood of this tree, which can grow up to 8 meters high, is of such excellent quality and possesses such a strikingly beautiful golden-red colour that many artisans have chosen it for the carving of precious objects. Following a wartime ban on gold and silver in 1689, the material, like the faience produced in France, offered an alternative for buyers of luxury objects. In the design of these objects, artisans adopted motifs and forms used in goldsmith's works, such as the fine foliate tendril reliefs that adorn the outer faces and lid of this box.

The most famous craftsman to work in this precious wood was César Bagard (1620–1709) from Nancy. The material is still called “bois de Bagard” after him to this day. In addition to decorative carvings, his workshop also produced many objects for everyday use such as mirror frames, wig boxes, powder boxes, candlesticks and tobacco rasps.



107

Mathys Schoevaerds

circa 1665 Brussels–after 1702
Brussels

River Landscape with a Village,
Anglers, and Washerwomen.

28.8 x 38 cm.

€ 8 000 – 12 000





† 108

Flemish

Late 17th century.

A carved ivory Corpus Christi.

Carved in the round, the arms visibly attached. A depiction of Christ crucified with four nails, His arms spread wide apart and legs parallel. The fine carving and practised rendering of this Corpus testify to the high standards placed on ivory carving during this period.

Three of the fingertips lost. Vertical hairline cracks throughout and yellowing, especially on the reverse.

Height 31 cm, width of arms 19 cm.

€ 4 000 – 6 000

109

German

Around 1700.

A German carved limestone relief of Saint Jerome.

Carved from Solnhofen limestone and glazed. An exceptionally finely carved high relief medallion depicting the penitent saint in half-length holding a Rosary in his hands and looking down towards a skull placed on a stone slab in front of him. In the upper section of the frame we see the bird with a loaf of bread in its beak that fed Saint Jerome during his lonely penitence.

Very minor wear throughout.

7 x 5.5 cm (oval).

€ 2 500 – 3 500



#110

Netherlands

Late 17th century.

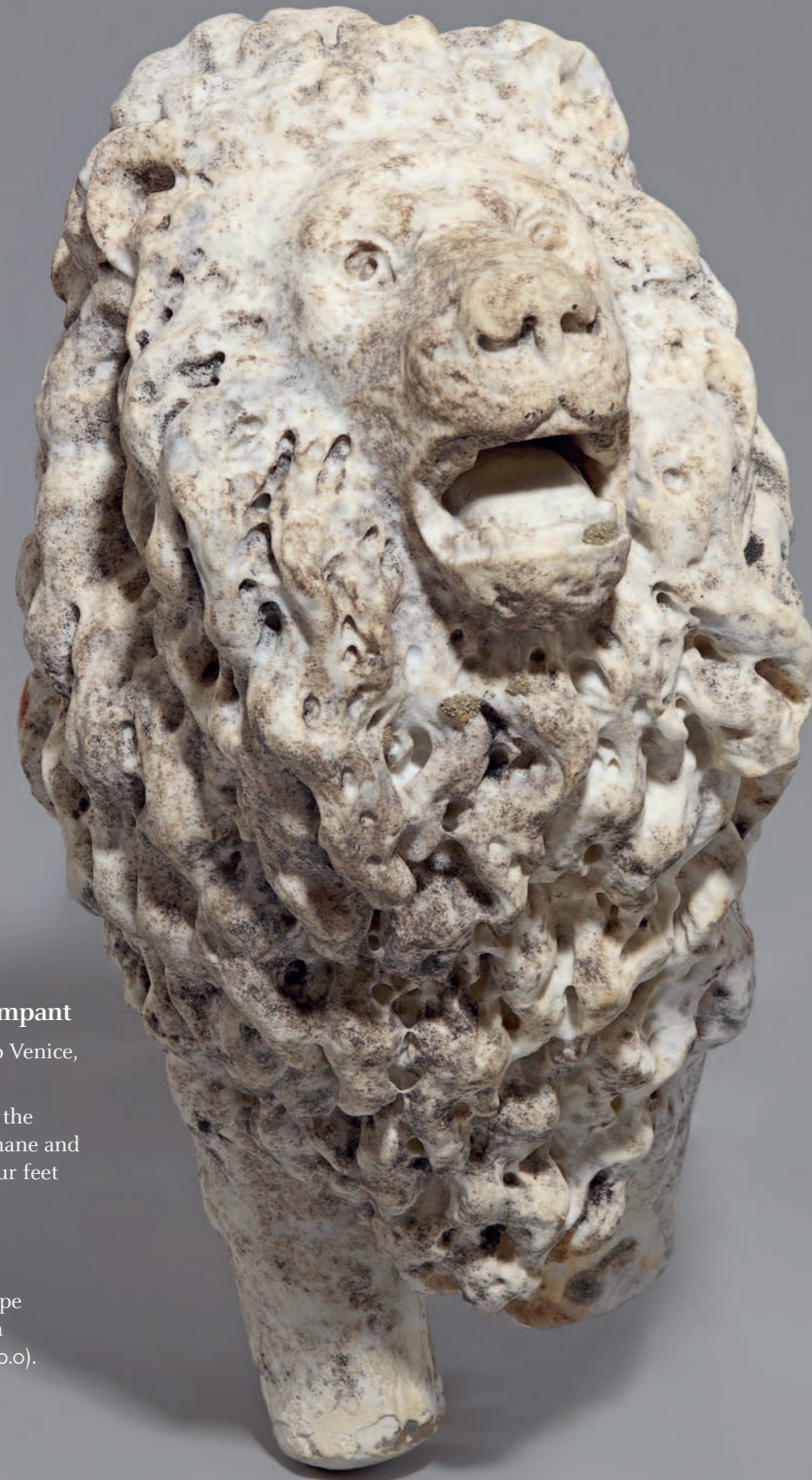
A carved ivory figure of Saint Joachim crowned by the Virgin Mary. Partially free-standing. This finely carved high relief depicts Saint Joachim being crowned by his daughter Mary. The saint is depicted as a bearded older man with a shovel as an attribute, indicating his profession as a shepherd. He is shown holding the diminutive figure of the Virgin Mary in a cloud bank on his knees as she holds a garland of flowers above his head.

A few vertical hairline cracks along the upper edge, otherwise in perfect condition. Mounted in an 18th century wooden frame with gilt brass appliques

16.5 x 9.5 cm (without frame).

€ 10 000 – 12 000





111

A white marble lion rampant

Northern Italy, attributed to Venice, 18th century.

A model of a lion carved in the round. With a thick curly mane and head raised in a roar. All four feet and the tail lost/broken.

H ca. 50, L ca. 72 cm.

Literature

Cf. the lions acquired by Pope Clemens XIV in the Vatican Museums (inv. no. MV.483.o.o).

€ 3 000 – 4 000

One of the earliest published portraits of an African was created in 1760 by Jean-Baptiste Pigalle, who modelled the slave Paul Zaigre in terracotta. The latter came to Orléans from Santo Domingo in 1751 to the household of Aignan-Thomas Desfriches, who owned a sugar plantation on the Caribbean island. Zaigre was originally from Angola. When Desfriches became ill, he took care of him and stayed with him for the rest of his life. Desfriches appointed him his right hand man and gave him a house. The terracotta sculpture of the African in a turban decorated with feathers is now in the Musée des Beaux-Arts Orléans. The small sculpture presented here is probably to be dated earlier. It shows a man whose arduous life is clearly expressed in his facial features. He has none of the self-assurance and European elegance of Paul Zaigre, who lived a privileged life despite his slave status.

112

A carved boxwood bust of an African man

Attributed to France, circa 1700/18th century.

On a later ebonised wood plinth. The cloth around his head fastened with an agraffe, a fur draped over his left shoulder.

H 11.5, H with plinth 20 cm.

€ 4 000 – 5 000



This constellation of figures could be interpreted as Hercules with the Nemean lion, but the academic depiction of the Greek hero is based on the ancient Heracles Farnese, bearded, with short curls and an athletic physique. This figure, on the other hand, it is a Mannerist, almost androgynous male image.



113

A carved boxwood allegory of strength

Attributed to Southern Germany/ Bohemia, early 17th century.

A carved boxwood statuette carved in the round from several pieces of wood joined together on a small rocky plinth. Depicting a young man with long, bound hair standing in contrapposto, grasping the lion who leaps up behind him by the mane and tail. H 30.5 cm. On an ebonized wooden plinth. H 39.5, W 13.5, D 11.2 cm.

H 30.5 cm. On an ebonized wooden plinth. H 39.5, W 13.5, D 11.2 cm.

€ 6 000 – 7 000



114

Probably Flemish

18th century.

A Flemish bronze relief of the Madonna Lactans. Cast bronze with old patina and chased decoration. An oval bronze relief plaque with a smooth rim and indented centre depicting the Virgin in half-length, feeding the Christ Child with Her milk, whereby the quiet intimacy of the scene is enlivened by the high relief rendering of the figures.

Minor abrasions throughout.
21.5 x 18 cm (oval).

€ 6 000 – 7 000

115

An embroidered panel with the sleeping Endymion

Southern Italy, attributed to Trapani, late 17th/early 18th century.

Satin stitch embroidery in coloured silk and silver threads embellished with small coral beads on canvas. With a large cartouche surrounded by lush foliage and flowers depicting the scene of Selene discovering the sleeping Endymion accompanied by a figure of Cupid floating above with his bow and arrow. In the background, the sun sets over a calm lake. The scene labelled (in parts illegibly) below: "PI...CRVDO/ STRAL/ CIGLI OCIE/ DORME/ AVENTA".

H 53.5, W 73 cm. Laid down on canvas and softwood panel, in a carved and gilded Baroque frame, H 74, W 92.5 cm.

€ 18 000 – 20 000

The story of the Trapani coral carving manufactory already began before the recorded discovery of the great coral mine there in the 14th century. Jewish families from Magreb moved to Sicily to make a living cleaning and processing the coral brought from the sea by local fishermen. The coral pieces were made into small sculptures, jewellery or set in metal to decorate mirrors, crucifixes and many other items directly on the island. It is exceptionally rare to find such a well conserved embroidered panel as this one using coral beads as accents.



116

France

18th century.

A carved boxwood figure of the Virgin and Child.

Carved in the round, with minimal remains of former polychromy. A figure of the Virgin Mary standing on a shallow plinth in a gently swaying pose, designed for a slightly lowered viewpoint. She holds the nude Christ Child with Her left hand over Her hip. The figure's slender proportions and pose are accentuated by the exceptionally finely rendered drapery of the robes encompassing the Virgin's body.

Vertical hairline cracks. A small repaired breakage to the robe below the Virgin's right arm.

Height 35.5 cm.

€ 10 000 – 12 000



#117

German

18th century.

A carved ivory figure of Christ at the Column.

Carved three-quarters in the round and partially free-standing. The reverse with carved wood additions forming a three-dimensional figure to be viewed in the round. This depiction of Christ dressed only in a perizonium standing with bound hands beside a short, fluted column is designed for a frontal viewpoint and shows the Saviour bending forward towards the devotional beholder.

The ivory with vertical hairline cracks. Minor replacements to the wood. Mounted on a wooden plinth.

Height 24.5 cm (without plinth).

€ 6 000 – 8 000





118

Four Trapani coral carvings

Sicily, Trapani, 17th/18th century.

Red coral (*corallium rubrum*, Sciacca and Sardegna). 1.) Cameo. Depicting a maenad with a crown of vine leaves. The reverse with remnants of old plaster mountings. 4.2 x 3.3 cm. 17th C. 2.) Putto with tendrils carved in the round. Possibly originally a handle. The lower edge with a small chip and a mounting hole. 6.8 x 4.7 cm. 17th C. 3.) Oval cameo. Neoclassical relief portrait of a lady as a maenad facing left. 3.3 x 2.7 cm. 17th C. 4.) Oval cameo. High relief bust of a maenad in a crown of vine leaves, the head almost carved in the round and facing left. 2.9 x 4.5 cm. 18th C.

€ 5 500 – 6 500

Coral has been carved and used as a gemstone since ancient times. In Italian folklore, red coral was considered apotropaic, which is why infants were protected with coral necklaces and rattles made of coral branches. In the 16th – 18th centuries, the ancient Mediterranean port of Trapani on the west coast of Sicily became an important centre for the production of objects made from the local red Mediterranean coral (*corallium rubrum*). Many of these works ended up in the European cabinets of curiosity.



119

A Saxon serpentine teapot

The serpentine Zöblitz, the vermeil-mountings first quarter 18th century.

Finely turned and polished green-veined serpentine with silver gilt mountings. Polygonally faceted globular vessel with a faceted spout and rounded handles attached via studs. The original (restored) domed lid with a flat finial. Lid and basal ring fitted with moulded vermeil reliefs and a band of engraved foliage. The tip of the spout with a similar cuff. The handle and finial connected via a chain.

H 13,8 cm.

Literature

Cf. a teapot with identical mountings in the Jahn collection (in: Ulferts, Sammlung Jahn Sächsischer Serpentin. Kunstsammlungen zu Weimar, Berlin 2000, no. 69), auctioned in Lempertz Cologne auction 1000, lot 860. Further identical teapots, for example in the Museum für Angewandte Kunst in Cologne and in the Umeleckoprumslové Museum in Prague, published in: Hoyer, Sächsischer Serpentin. Ein Stein und seine Verwendung, Leipzig 1995, no. 184 ff.

€ 8 000 – 10 000



120

A carved jasper goblet

The mountings attributed to Nuremberg, the stone presumably from Zöblitz in Saxony, circa 1650–70.

Turned and polished jasper with silver gilt mountings. The shallow, globular cup supported on a column shaft and a slightly domed base. The corresponding domed lid with a round, flat finial. The upper section of the shaft and the finial fitted with vermeil collars and connected by a chain. The base fitted with a moulded vermeil band with engraved foliage.

H 23 cm.

Literature

Cf. an identical goblet made from pale green serpentine in a Belgian private collection, also with unmarked silver mountings, in cat. *Magie de l'Orfèvrerie Vol. II Faste et Élégance. Cinq siècles d'orfèvreries européennes dans les collections privées*, Antwerp 2004, no. 151, p. 163. Cf. Also the dark brown serpentine goblet on the next page

with vermeil lid crowned by a figure of Bacchus (ibid., no. 152, p. 164 f.) For more on this design cf. the 'Vierbecher-Willkomm' made for Prince Elector Johann Friedrich of Saxony, called the Magnanimous, in the ownership of the house of Saxony-Coburg-Gotha (cat. *Wenzel Jamnitzer und die Nürnberger Goldschmiedekunst 1500 – 1700. Goldschmiedearbeiten – Entwürfe, Modell, Medaillen, Ornamentstiche, Schmuck, Porträts*, Nuremb-Munich 1985, no. 14, p. 217 f.) A serpentine vessel of identical form with arms of the Prince Bishop of Paderborn Ferdinand II von Fürstenberg (16621–1683) is housed in the Diözesanmuseum Paderborn, on loan from Michael von Fürstenberg (in Hoyer, *Sächsischer Serpentin. Ein Stein und seine Verwendung*, Leipzig 1995, p. 124). Cf. Also a tankard with identical mountings formerly housed in the Jahn collection (in Hoyer, *Sächsischer Serpentin. Ein Stein und seine Verwendung*, Leipzig 1995, no. 81).

€ 30 000 – 35 000





There are various spellings for the name of the Antwerp based engraver Jan Baptist Jongelinckx (1689–1716), including Jongelinx (as the signature on the plaques) or Jongelinck. He became known for engraving the portraits of the bishops of Antwerp, 's-Hertogenbosch and Mechelen. He was also involved in several publications, including one on the life of Emperor Leopold I. Prince Eugen Franz of Savoy-Carignan (1663–1736) was commander-in-chief of the Habsburg troops in the Great Turkish War from 1697 onwards.

121
Two tortoiseshell plaques with scenes from the life of Prince Eugen

Antwerp, Jan Baptist Jongelinckx, early 18th century.
 Engraved and blackened tortoiseshell. Oval plaques with finely engraved scenes of the triumph of Prince Eugen following the Treaty of Karlowitz and Prince Eugen negotiating with the Asians.

Engraved signature „JB Jongelinx“, H 8.3, W 11.6 cm and H 8.4, W 11.2 cm.

Provenance
 Auctioned at Christie's Amsterdamm on 19/20 June 2012, lot 195.

€ 3 000 – 4 000

122

Sun dial pendant

17th/early 18th century.

Silver, pole thread. A small, open-work cast and engraved silver folding sundial with a hinge and bail. Unmarked.

H 5.5, W 3.5 cm, weight 19 g.

€ 1 200 – 1 500



123

A Spanish silver devotional pendant

Spain, 17th/18th century.

Silver with remnants of gilding, polychrome oil paints and gold foil behind glass. A triangular lantern shaped pendant with three eglomisé depictions of the Vera Icon, Saint Anthony of Padua and the Virgin and Child enthroned behind delicate pierced hinged covers.

H 4.5 cm, weight 15 g.

Literature
 Cf. cat. The thing of mine I have loved the best: Meaningful Jewels, London 2018, cat. no. 26, p. 195 ff. Cf. also a very similar pendant in the Victoria and Albert Museum London (acc. no. M.62-1923).

€ 800 – 1 000

‡ 124

A Parisian Régence chest of drawers

Paris, circa 1710–1730, attributed to Noël Gerard.

Palisander on softwood and oak, hewn marble top, ormolu mountings. Chest of drawers with three serpentine faces and two drawers on flaring supports of square section with scroll sabots. Decorated with symmetrical veneer and bronze mountings, handles, lock plates, and mouldings. The angles accentuated by female relief mascarons.

H 80, W 132.5, D 65 cm.

Literature

A bureau plat with identical mountings on the angles published in Langer/Ottomeyer, *Die Möbel der Münicher Residenz I*, Munich/New York 1995, p. 49 ff., no. 4. This piece is attributed to François Lieutaud. Cf. also a similar bureau plat, also with identical female mascarons and sabots, attributed to Noël Gérard in Pradère, *Die Kunst des französischen Möbels*, Munich 1990, p. 113, illus. 81 and 82.

€ 35 000 – 40 000





125

A Parisian Régence fire screen

Attributed to Paris, first quarter 18th century.

Carved oak and beechwood, petit point embroidery in wool and silk on canvas. The frame resting on two bracket feet and with stylised foliate scrolls in relief and a central shell shaped terminal above. Both sides of the screen decorated with finely embroidered panels depicting scenes

from Greek mythology: A centaur battle and Orpheus returning from the underworld. Some older break-ages, the embroidery with some minor abraded areas and repairs, the majority of the brown pigment oxidised.

H 121, W 81, D 37.5 cm.

Literature

Cf. de Ricci, *Louis XIV und Régence Raumkunst und Mobiliar*, Stuttgart 1929, p. 109, for two similar fire screens, one in the Musée de Cluny in Paris, the other in Anet palace. Cf. Pallot, *Le mobilier français du musée Jacquemart-André*, Dijon 2006, p. 235, illus. 5 and 6, for two further comparable fire screens.

€ 3 000 – 4 000





126

A porphyry milieu de table

Attributed to Italy, late 17th/19th century.

Porphyry (restored), fire-gilt bronze. Scalloped oval basin resting on an oval base with a dentile rim supported by an armoured herm over a twisted shaft on a broad, flat octagonal base. Decorated with finely engraved tendrils.

H 26.8, W 22 cm.

€ 5 000 – 7 000



127

Probably Naples

Circa 1710.

Two silver reliquary busts.

Embossed, engraved and chased silver on a wooden corpus. Two impressive reliquary busts made from thin repoussé silver laid over the original wooden supports, visible on the reverse. The relics are no longer enclosed, and today the depositories on the fronts of the busts each contain an agate. The works bear no hallmarks and the cartouches on the plinths are not inscribed, but the type and design of the busts can be compared to two works commissioned by Bishop Joseph Schinosi of Caserta from an artist in Naples in 1710 (today in private ownership) depicting the Apostles Bartholomew and Andrew (cf. Catello 1988, op. cit.).

With very minor wear.

Height 54 and 52 cm.

Provenance

Belgian private collection.

Literature

For the comparable reliquary busts see exhib. cat.: *Tre secoli di argenti napoletani*, ed. by Corrado Catello (exhibition in the Castel Sant'Elmo 22.4.-2.5.1988), Naples 1988, p. 95-96.

€ 40 000 – 60 000



FROM THE PROPERTY OF MARIA CALLAS

‡ 128

A “tombeau à pont” chest of drawers from the property of Maria Callas

Paris, époque Régence, circa 1720–30.

Bois de violette veneer on softwood and walnut, ormolu mountings. With five drawers in four rows. The sumptuous bronze mountings on the front partially replaced. With unusual mouldings along the base and feet, the pointed angles with female mascarons and foliate swags, the bracket feet with scroll sabots. With a rare inlaid

panel depicting rosette motifs surrounded by bronze mouldings.

H 84, W 127, D 68.5 cm.

Provenance

Given as a gift by Aristoteles Onassis to Maria Callas in Paris. Auctioned by Boisgirard Paris, 14th June 1978, lot 128. Collection of Métrot et le Vigoureux, Paris. American collection.

Literature

Illus. in Bédaride (L'Abbé d'Arrides), *Les commodes tombeaux à pont*, in: *L'Objet d'Art* No. 260, July/August 1992, p. 65, no. 27. Illus. in Miller,

Furniture – World styles from classical to contemporary, London 2005, p. 77. Cf. The identical mountings on a bureau plat in the Munich Residence (in Langer/Ottomeyer, *Die Möbel der Münicher Residenz I*, Munich/New York 1995, p. 49 ff.) attributed to François Lieutaud. A further bureau plat attributed to Noël Gérard with identical mountings in Pradère, *Die Kunst des französischen Möbels*, Munich 1990, p. 113, illus. 81 and 82. Cf. also Pradère, *Le maître aux Pagodes, un ébéniste mystérieux*, In: *L'Estampille*, March 1991, p. 22 ff., 34.

€ 50 000 – 60 000



Maria Callas, 1958, © Alamy

This magnificent chest of drawers is traditionally attributed to the cabinetmaker Noël Gérard, who was active between 1710 and 1736. He was a contemporary of the famous André Charles Boulle (1642–1732), for whom he also worked. The elevation of the piece ‘en tombeau’ is characteristic of the voluminous, static furniture produced during the reign of Louis XIV.

However, the maker of this chest of drawers did not choose to decorate the piece with the typical boulle marquetry, which derives its appeal from the contrast between the gold colour of the brass inlays against a usually darker tortoise-shell background, but opted instead for a more subtle solution using a veneer of expensive imported precious wood with a lively grain. Noël Gérard cast his own bronzes and was therefore able to offer an exceptional repertoire.

He was well known for his finely chased bronze mountings with pagoda motifs, which earned him the epithet “maître aux pagodes”.





lot 128



BY ORDER OF KING STANISLAS OF POLAND

129

**A rare Strasbourg Régence
silver gilt ecuelle and stand**

Marks of Johann Ludwig II Imlin
1720–25.

Round dish with a moulded rim.
The outer surface and the stand both
finely engraved with Régence style
decoration. With cartouche form
handles on either side with mascarons
reliefs and lambrequins, the domed
lid with corresponding decoration
and a sculptural flower finial. All
pieces monogrammed "L F A".

H 9.5, W 30, D 17.8, diameter of
stand 25.3 cm, total weight 1,293 g.

Provenance

By tradition, this item was commis-
sioned by King Stanislas of Poland,
Duke of Lorraine, as a gift to his se-
cretary Nicolas Lefèbvre de Tuméjus
on occasion of his son's christening.

Literature

Cf. a beaker and cover by Imlin in the
Musée des Arts Decoratifs in Strasbourg,
illus. in cat. Deux siècles d'Orfèvrerie
à Strasbourg, Strasbourg 2004, no. 15.

€ 50 000 – 60 000



130

**An Augsburg parcel gilt silver
snakeskin beaker**

Marks of Philipp Strenglin, 1724–28.

Tapering beaker with a moulded rim
on a shallow basal ring, the outer sur-
face decorated to resemble snakeskin.

H 9 cm, weight 156 g.

€ 2 000 – 3 000



lot 131



131

A Strasbourg silver gilt travel cutlery set

Marks of Johann Ludwig II Imlin (the beaker) and Johann Philipp Fuchs (the cutlery), 1736–50. The spice cruet unmarked.

Comprising a knife, fork, spoon, and beaker à quatre côtes pincées, a spice cruet with two compartments and a pair of travel candlesticks with removable triangular feet. In the original green velvet lined travel case covered with dark red marroquin leather with the gilt embossed Bourbon coat-of-arms.

H of beaker 7.6 of the candlestick 8.5 cm. L of case 27.5, W 5 cm.

Literature

Illus. in cat. Vermeilleux, *L'Argent doré de Strasbourg du XVIIe au XIXe siècle*, Paris 2014, no. 29. Cf. Also an almost identical set in cat. *Le Siècle d'Or de l'Orfèvrerie de Strasbourg*, Paris 1964, p. 56, no. 53.

€ 45 000 – 50 000

An import Utrecht parcel gilt silver plaque with the gathering of the manna

Marks of Nicolaes Verhaer, 1724.

Rectangular plaque with 22 mounting holes filled with pins. Depicting the Biblical scene with Moses and Aaron on the left against a panoramic landscape background.

H 44.5, W 23.5 cm, weight 690 g.

Literature

Cf. Frederiks, *Embossed Plaquettes Tazze and Dishes from the Renaissance Until the End of the Eighteenth Century*, The Hague 1952, p. 496 ff. Further items by Nicolaes Verhaer in the Centraalmuseum Utrecht, including a silver sculpture of Saint Joseph under inv. no. 11363 and a set of four altar candelabra from 1724 under nos. 15254, 15257, 15258 and 15259. Cf. Weber, *Deutsche, niederländische und französische Renaissanceplaketten*, Munich 1975, no. 1010, for a stylistically similar Dutch plaque with a rounded top depicting the death of St. Peter Martyr in the Victoria and Albert Museum in London. Ingrid Weber also mentions the painting by Titian. Cf. *ibid.* N. 697 (without *illus.*)

€ 10 000 – 12 000

This magnificent plaque depicts a scene from the Old Testament, an episode from the 2nd Book of Moses (Shemot or Exodus). Manna was the food given by God to the Israelites during their wanderings in the desert. It fell from heaven at night and could be gathered in the morning. The bread of heaven is described as “white as coriander seed,” with the taste of honey cake. The gathering of the food was done under the supervision and with the admonition of Moses, shown with stick and nimbus on the left, behind him is Aaron with the censer.

The plaque originally adorned a tabernacle door. A second door, also made by by Nicolaes Verhaer in 1724, is housed in the Rijksmuseum in Amsterdam (BK-1969-16-A). The Amsterdam copy depicts the scene “David and the Shewbread” (1 Sam. 21).

Nicolaes Verhaer was born in Utrecht around 1685, the son of the painter Arnoldus Verhaer. He began an apprenticeship as a silversmith in 1697 and became a master in 1710. Between 1737 and 1750 he was also an examiner of the silversmiths' guild.



© Rijksmuseum, Amsterdam (Inv. no. BK-1969-16-A)





‡ 133

Flemish

18th century.

An ivory Corpus Christi.

Carved in the round, the arms visibly attached. With minimal remains of former partial polychromy. A depiction of Christ crucified with three nails with His arms spread wide apart and His head tilted to one side. The fine rendering of the figure is particularly evident in the carving of the perizonium and the expressive corporeality of the figure.

Slight yellowing on the reverse. One fingertip lost, otherwise in pristine condition. Height 21 cm, width of arms 15.5 cm.

€ 3 000 – 4 000



‡ 134

Flemish

18th century.

An ivory Corpus Christi.

Carved in the round, the arms visibly attached. A depiction of Christ crucified with four nails with His arms stretched upwards and his legs parallel. The fine and detailed rendering of the facial features, body, hair, crown of thorns and perizonium testify to the exceptional quality of this piece.

Slight yellowing on the reverse, otherwise in pristine condition. Height 21 cm, width of arms 9 cm.

€ 7 000 – 8 000



135

A Bohemian cut glass goblet

Attributed to Southern Bohemia, first third 18th century.

The round foot decorated with a slender meandering tendril supporting a baluster form shaft with a large bubble inclusion and a solid polygonal node. The hexagonally faceted cup decorated on the display side with a foliate cartouche surrounding a bundle of fruit and flowers.

H 18.2 cm.

€ 500 – 600

136

A Silesian cut glass cup and cover with a motto

Attributed to Szklarska Poreba, second third 18th century.

The foot cup on the underside with an arched border supporting a faceted baluster shaft. The faceted base of the tapering cup with indented horizontal mouldings. The upper section decorated with alternating motifs in six arched reserves: Two women with a dog and a sheep, lambrequins, and in the centre a scene with two small winged amoretto handing each other a heart with the inscription “Redlich wehrt/Ewig”. The corresponding lid with foliate décor. With rim chips.

H 20.1 cm.

€ 500 – 600

137

A cut glass cup and cover with a coat-of-arms and monogram FJS

Central/Northern Germany, second quarter 18th century.

The flat base supporting a baluster form shaft and two compressed nodes. The solid lower section of the cup with six small bubble inclusions surrounding a larger central one. The tapering cup decorated with a crowned conjoined monogram and an unidentified coat-of-arms with a banderole inscribed “PER CRUCES AD LUCEM”. The lid with corresponding decoration – possibly the original – with a small matte tendril motif and a hollow finial. A chip to the tip of the finial.

H 34 cm.

Literature
Cf. Corning Museum of Glass, acc. no. 79.3.661.

€ 1 000 – 1 200

138

Italy

18th century.

A silver figure of a bishop saint

Hollow silver statuette cast in the round and with engraved and stamped decoration. A standing figure of a saint depicted in contrapposto dressed in bishop’s garb, holding his right hand aloft in a blessing – the attribute which he originally held is now lost. By his side is a diminutive, separately cast assisting figure holding a dish.

The child’s left hand lost and with a minor breakage to the area. Mounted on an old shallow plinth. Height 21 cm.

€ 6 000 – 8 000



A pair of ormolu fire dogs with lions and dragons

Paris, attributed to Charles Cressent, circa 1725–1735.

Finely chased bronze models cast with integral slanted plinths. The backs hollow.

H 37, W 31.5 and H 36.5, W 30 cm.

Literature

Cf. Pradère, *Charles Cressent sculpteur, ébéniste du Régent, Dijon 2003*, no. 276, a further identical pair of fire dogs formerly belonging to the d'Ennery collection, auctioned in 1786. Cf. The base of a fire dog with the dragon and the Bavarian electoral coat-of-arms also produced in Paris in around 1720 (in Ottomeyer/Pröschel, *Vergoldete Bronzen*, vol. I, Munich 1986, illus. 1.10.16).

€ 25 000 – 30 000

Andirons or fire dogs, French “chenets”, were used to hold the wood in the fireplace and to create a barrier that made it less dangerous to be near the fire. The floor length gowns worn by ladies always presented a fire hazard. André Charles Boulle was the first designer to design and publish “Grilles pour Cheminées” with ormolu decorations on the side facing the room, consisting of urns or figures holding vases, but which were open on the side facing the fireplace in order to save material. They were mounted with iron bars that reached into the fire and limited the space in which it could burn.

Charles Cressent (1685–1768) came from a family of artists and craftsmen. His father was François Cressent, sculpteur du roi. Charles Cressent was also trained as a sculptor and ébeniste, his teacher was the famous cabinet-maker and bronze caster André Charles Boulle, who ran a workshop under the Grande Gallerie of the Louvre. Even during his lifetime, his furniture and

bronzes far exceeded their utilitarian function; they were purchased as representative works of art. Boulle was a great role model for Charles Cressent, and like him he also had his bronzes cast and finished in his own workshop, which repeatedly led to disputes and even lawsuits with the metalworking guilds of *fondeurs-ciseleurs* (casters and chasers) and *ciseleurs-doreurs* (chasers and gilders).

In addition to furniture pieces decorated with impressive, often sculptural, bronze mountings, one of Cressent's first major commissions was a bronze bust of Louis d'Orléans, Duke of Chartres and son of Duke Philippe d'Orléans. He also built the famous pair of medal cabinets today housed in the Bibliothèque Nationale for the same patron. Cressent's creations in bronze are extraordinary in every respect and in both design and execution are among the finest that could be acquired during the period, a fact to which this pair of fire dogs testifies.

For financial reasons, Cressent held an auction of his stock and collections in 1750, for which he himself wrote the catalogue. This turned out to be a successful publicity stunt, as it put Cressent back in the public eye and brought him many new orders. He organised another auction of his stock in 1756 before ceasing activity as a craftsman. He then devoted himself to building up his collections until his death in 1768.





140

**Brussels Tapestry “The Smithy”,
from a series of Teniers motifs**

Attributed to the manufactory of Urbain and Daniel II Leyniers, presumably after a design by Jan van Orley, first third 18th century.

Wool and silk tapestry. Depicting seven figures in an idealised landscape

with a small waterfall on the right and a grotto with a smithy in the background. The original trompe l’œil borders with Régence motifs. Professionally restored, backed with linen, subsequent insect damage to the border strips.

H 278, W 190 cm.

Literature

A tapestry with the same borders but with a depiction of Don Quixote fighting windmills is housed in the Detroit Institute of Arts, acc. no. 61.395.

€ 8 000 – 10 000

141

A Régence fauteil

Southern Germany or Northern Italy, first third 18th century.

Softwood carved on three faces, gilding over red bole and chalk grounding, petit point embroiders in wool and silk on canvas, upholstery. Resting on four supports designed as opposing C-shaped scrolls. The richly carved apron of square section decorated with scrollwork, rocailles and a pierced ornamental swag at the front. With two short C-shaped upholstered arms. The cartouche form backrest with broad mouldings a further ornamental swag crowning the upper section.

H 98, W 53, D 50 cm.

€ 5 000 – 7 000





142

Attributed to Alexis Grimou

1678 Argenteuil–1733 Paris

Portrait of a Silversmith.

Oil on canvas. (relined)

95.5 x 71 cm.

€ 8 000 – 10 000



143

A terracotta bust of an artist

France, 1728.

Terracotta with remnants of polychromy, brèche d'Alep marble. Head and shoulder portrait of an elegant gentleman with long curling locks, facing slightly towards the left.

Déshabillé, in an open morning gown above a vest and frilled shirt.

H 58.5, W ca. 42 cm.

€ 15 000 – 20 000



144

A pair of Louis XVI ormolu-mounted Dehua blanc de Chine libation cups

Kangxi period (1662–1722).

Each modelled in the shape of a rhinoceros horn cup, applied with a tiger, deer, dragon and crane amongst rocks, all covered with a white glaze. The lip

with a narrow fire gilt bronze toothed mount set with four sculptural blossoms and with two branch-shaped handles. The foot with a rocaille mount, the base closed with a copper plate.

H 9.8 cm and 9.2 cm.

Provenance

Formerly private collection, Belgium.

€ 8 000 – 10 000



145

An ormolu-mounted Dehua blanc de Chine libation cup

Kangxi period (1662–1722).

Modelled in the shape of a rhino horn cup, applied with a deer, a dragon, and a crane between rocks and clouds. A narrow profile around the lip rim and foot with a lambrequin motif in fire gilt bronze. Organically-shaped hinged handle fastened with hooks in the side loops.

H 6.2 cm.

Provenance

Formerly private collection, Belgium.

€ 2 000 – 4 000



146

An ormolu-mounted Dehua blanc de Chine horn-form libation cup

Kangxi period (1662–1722).

Modelled in the shape of a rhinoceros horn cup, applied with flowering branches of magnolia and prunus and shaped as feet, all covered with a white glaze. A narrow profile around the lip rim with a lambrequin motif in fire gilt bronze. Organically-shaped hinged handle fastened with hooks in the side loops.

H 6.6 cm.

Provenance

Formerly private collection, Belgium.

€ 2 000 – 4 000

147

**Two ormolu-mounted Dehua
blanc de Chine figures of Budai**

Kangxi period (1662–1722).

Two standing Budai in long, loosely belted robes, the large belly and chest exposed. The headdresses in the form of two scallops and an entwined leaf, the gilt bronze base with rocaille decoration and foliage. Bronze cast in the lost-wax process, chased, fire gilt and polished.

H 27 and 25.5 cm.

Provenance

Formerly private collection, Belgium

Literature

Compare an almost identical figure of a standing Budai in the State Art Collections Dresden, Porcelain Collection, PO 8565 and PO 8566. For a Budai in a comparable mount, see Giacomo und Rozenn Wannenes, *Les bronzes ornementaux et les objets montés de Louis XIV à Napoléon III*, p. 139.

€ 30 000 – 40 000



148

**A pair of ormolu-mounted
Dehua blanc de Chine lions**

Kangxi period (1662–1722).

Both with heads turned to the side, each with a brocade ball under the front paw, the symbol of longevity. Applied ornaments at the neck, strands of hair and curls. Underside closed with a fire gilt bronze base in Louis XV style. Small casting mistakes.

H 16 cm.

Provenance
Formerly private collection, Belgium.

€ 15 000 – 20 000



149

**An ormolu pendulum clock-
watch with Dehua blanc de
Chine figures**

Kangxi period (1662–1722), clock by
Thomas Windmills, London.

A model of a seated lady with a flute and accompanying figure with a pipa. The round pendulum crowned by a pipe in the form of a dragon rider. Closed cartouche-shaped base plate of fire gilt bronze edged with a leaf border. Applied frogs, birds, a lizard, leaves and flowers of white French porcelain. Flowering branches inserted at the back. Round clock case with domed glass lid, white enamel dial with Roman and Arabic numerals in manganese (black). Spindle movement with brass plate in open-work, blued steel screws, engraved signature "Tho: Windmills/London". The mounting 19th century, in the style of the French Régence period, the movement London, Thomas Windmills (master clockmaker). Part of movement broken off, hands replaced.

H 28.5 cm.

Provenance

Formerly private collection, Belgium.

Literature

Compare an almost identical figure group with a young girl and a lady with a flute in Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, Munich 1987, ill. 388; see also Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe siècle*, Paris 1997, p. 147.

€ 20 000 – 30 000



150

**A pair of ormolu-mounted
Dehua blanc de Chine figures
of two boys on tigers**

First half 18th century.

Each boy seated on a tiger, one with right arm raised, completely covered in a bluish white glaze. Matching ormolu mount, sand cast, in the shape of a rock, with base closed. The mount attributed to Paris, second quarter 18th century.

H 24 cm.

Provenance
Formerly private collection, Belgium.

Literature
Compare a similar gold bronze
base in: Lunsingh Scheurleer,
Chinesisches und japanisches
Porzellan in europäischen
Fassungen, ill. 282 and 386.

€ 20 000 – 25 000



LE GOÛT DU SOUVERAIN –

THE DE LEYE COLLECTION OF CHINESE PORCELAIN IN ORMOLU MOUNTS

Oriental porcelain with gilt bronze mounts came into vogue during the Régence (1715–1723). They were introduced after financial difficulties caused by the War of the Spanish Succession (1701–1714) led to restrictions in using gold and silver for works of art. Metal mounts fulfilled decorative, practical and economic purposes. They emphasised the preciousness of an exotic object and adjusted it to the French taste by framing it with familiar ornaments. A heavy metal base could prevent a figure from easily tipping over and a metal ring protects a rim from chipping in a moment of incautiousness. The taste of the sovereign and his political agenda played another important role in the choice of the material. The ruler of France was traditionally the protector of arts and obliged to support the economy by acquiring works from domestic artists and manufactories. Bronze casting, chasing and gilding had reached its artistic peak in pre-revolutionary Paris. By order of the marchands-merciers they were applied to furniture, chimney clocks, ceramics, chandeliers and many kinds of objet d'art and stand emblematic for the period today.

In the reign of Louis XV, his interior designers searched for figurative art in Oriental style to decorate intimate state rooms and the personal apartments of Château de Versailles and its satellites. They faced the problem that the young French manufactories were not yet able to fire of hard-paste porcelain figures and the small output from Meissen was

hard to find on the Paris luxury market. The gap was successfully filled with white figures from the Dehua kilns in Fujian. Many of them already had some age when they were mounted. It was a common view that elder Oriental porcelain was of better quality than modern. Blanc de Chine figures were esteemed for their expressiveness and liveliness and the elegant contrast of their ivory-white colour with the gilt metal. Inventories of eighteenth century French collectors indicate that they were rather scarce on the market. Monochrome blue wares were regarded as the most precious and said to be favoured by the king. The marchand-merciers Lazare Duvaux (1703–58) and Thomas-Joachim Hébert (1687–1773) were the most prestigious suppliers of mounted porcelain and sold plenty of pieces to Louis XV and Madame de Pompadour. As customarily, French nobility adapted the royal taste. Visting relatives from abroad, young noblemen on their Grand Tour and royal buying agents at the Saint-Germain fairs soon spread the fashion for ormolu-mounted porcelain among European courts. The Delhaye collection contains marvelous monochromes garnished with ormolu mounts of finest quality including some rare shapes. The selection is evidence for the collector's very delicate taste for decorative arts of the Rococo.

Dr. Daniel Suebsman
Museum of East Asian Arts Cologne

151

A pair of ormolu-mounted joss stick holders in the form of turquoise-glazed figures of Budai

Kangxi period (1662–1722).

Each seated in rajalilasana with flowing robes leaving their bellies exposed, a string of beads in their left hand, each beside a small joss stick holder, mounted on a gilt ormolu stand in the Régence style framing the oblong porcelain base, with floral motif feet and an oak leaf trellis rising up behind the hooded figures and ending in nine blossoms.

H 16 cm.

Provenance

Formerly private collection, Belgium.

Each seated with flowing robes leaving their bellies exposed, a string of beads in their left hand, each beside a small joss stick holder, mounted on a gilt ormolu stand.

€ 8 000 – 12 000



**An ormolu-mounted Dehua
blanc de Chine inkstand
(écritoire)**

Dehua. Kangxi period (1662–1722).

A tray with three octagonal-shaped blanc de Chine cups with incised decoration and covered in a white glaze, held in position by three leafy sprays of gilt bronze to form an inkwell and a sander, their covers in pierced gilt bronze with a decoration of leaves and flower-bud finials, the third cup probably intended for sand or to hold a sponge. The surface of the tray painted with flowers in reddish-brown and gold on a black lacquer ground, the rim edged in gilt bronze and supported by three Régence style feet.

H 10, L 29 cm.

Provenance

Formerly private collection, Belgium.

Literature

Similar écritoires with minimal variations can be found in the Royal Collection, England, illustrated in: John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, London 2016, vol. III, no. 2032 and 2035, in the J. Paul Getty Museum, Los Angeles, illustrated in: Gillian Wilson, *Mounted Oriental Porcelain in the J. Paul Getty Museum*, Los Angeles 1999, no. 17, and in: Giacomo and Rozenn Wannenes, *Les bronzes ornementaux et les objets montés de Louis XIV à Napoléon III*, p. 176 and 202.

€ 8 000 – 10 000





153

**A pair of outstanding Louis XV
ormolu-mounted powder-
blue vases**

Kangxi period (1662–1722).

Baluster-shaped vases, decorated
with auspicious symbols from the
Hundred Treasures, including a ruyi
scepter, a bat, two scrolls, peonies
and vases on a powder blue-ground.
Finely chased, fire gilt bronze mount
consisting of an openwork rocaille
base with floral hangings, S-shaped
leaf handles and a floral-leaf border
around the lip rim.

H 30 cm.

Literature

Compare Ayers, *Oriental Porcelain*.
The James A. de Rothschild Collection
at Waddesdon Manor, London 1971,
no. 72.

For the mounting compare Wannenes,
*Les bronzes ornementaux et les ob-
jets montés de Louis XIV à Napoléon
III*, Mailand 2004, p. 142; see also
Verlet, *Les bronzes dorés français du
XVIIIe siècle*, Paris 3/2003, no. 159.

€ 20 000 – 30 000



154

**A Louis XV ormolu-mounted
Dehua blanc de Chine figure
of Guanyin with a meiping**

17th century.

Impressed seal mark: An Zhi.

The figure holds a sutra scroll titled *Quanshan jing* 勸善經 (Sutra Urging Kindness). It is a Buddhist text advocating kind and virtuous behavior and can be dated back to CE 704 of the Tang dynasty. The great number of extant copies of this sutra, amounting to almost one hundred, suggests widespread use for accumulating merit and protecting oneself or other people from evils. In the Mogao Caves 莫高窟 in Dunhuang, also known as the Thousand Buddha Grottoes (Qiānfó dòng 千佛洞), a copy of this scripture was found made by the monk Baoxuan 寶宣 in CE 938.

Guanyin, who is the Chinese variant of the bodhisattva known in India as Avalokiteśvara („the one who perceives the world’s lamentations“), is worshipped as the bodhisattva of mercy and compassion and one of the most popular deities in the pantheon of the Mahayana Buddhism.

Height 38 cm.

Provenance

Formerly private collection, Belgium.

Literature

Compare a similar gold bronze base in: Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, ill. 282 and 386 and a similar Guanyin figure in: Rose Kerr and John Ayers, *Blanc de Chine, Porcelain from Dehua*, no. 1.

€ 180 000 – 220 000



The Bodhisattva of Compassion seated in a relaxed *rajalilasana* posture (royal ease) with her leg raised on a pitted rock pedestal with one hand elegantly resting on her raised right knee and the left hand gently holding a scroll, to her left a meiping vase for holy water on a rock ledge. With finely incised facial features and strands of hair, the Bodhisattva wears a long robe falling in graceful folds around the body and beaded necklaces around her neck, her hair pinned up in a chignon. All covered with a bluish creamy white glaze. On a fire gilt ormolu base, sand cast, in the shape of a rock, base open. The mount attributed to Paris, second quarter 18th century.



155

**An ormolu candelabrum with
a Dehua blanc de Chine figure
of Guanyin**

Kangxi Period (1662–1722).

The Goddess of Mercy seated in rajalilasana with robes falling in graceful folds around the body, the hands clasped around one knee, the face with a benign expression, the hair in a chignon with finely accentuated strands, all covered with a cream-white glaze. Architectural fire gilt bronze mount cast in several parts:

a terrace with a short staircase, a baldachin with four small bells (clappers missing) shading the goddess, and two flowering branches ending in candle holders. The bronze Paris, around 1760.

Guanyin H 13,8, baldachin H 24 cm.

Provenance

Formerly private collection, Belgium.

€ 20 000 – 25 000



156

A pair of Louis XVI ormolu-mounted Dehua blanc de Chine libation cups

Kangxi period (1662–1722).

Modelled in the shape of a rhinoceros horn cup, applied with a deer, a dragon, and a crane between branches of a plum and pine tree. A narrow profile edge around the lip rim with a lambréquin motif and two lateral laurel leaf wreaths as ring handles in fire gilt bronze. A similar band around the foot.

Height 6.8 cm.

Provenance
Formerly private collection, Belgium.

€ 5 000 – 7 000



157

A pair of ormolu-mounted Dehua blanc de Chine libation cups

Kangxi period (1662–1722)

Each with two cups modelled in the shape of a rhinoceros horn cup, applied with a tiger, deer, dragon and a crane among rocks, plum blossom and pine branches. All edges mounted with narrow leaf borders of fire gilt bronze. Hinged latch to the centre. Two curved leaf handles with finely chased, zoomorphic terminals. The mounting France, Régence period. Individual small points at the central ring broken off.

H 13.2 and 12.5 cm.

Provenance
Formerly private collection, Belgium.

€ 8 000 – 10 000



158

A rare set of twelve Régence silver knives

Langres, first half 18th century.

Steel knives with angular mother-of-pearl handles mounted with silver cuffs engraved with Régence decoration. The silver mounted backs of the knives engraved with the signature "HUMBERT A LANGRE", the blades with smithy mark "LANGRE".

L 22.6 cm.

Literature

Cf. Amme, Historische Bestecke, Stuttgart 2002, no. 336.

€ 12 000 – 15 000



For the seal bearer of King Louis XV: The *écritoire* of Jean-Baptiste de Machault d'Arnouville

Paris, marks of François-Thomas Germain, 1752. The clock movement marked "F.Rabby a Paris", for François Rabby I, Paris after 1717.

Silver, porcelain, mirror pane, bronze, gilding. An *écritoire* formed as a detailed model of a sailing boat with mast and rigging placed upon a glass mirror pane resembling still water and mounted on an ormolu base with raised rococo décor. The inkwell and pounce box concealed within the two barrels on the deck and with small lidded compartments in the fish traps at the stern of the boat. The raised anchor can be seen at the bow, and below the stern the rudder formed as a finely chased dolphin. On the port side we see tiny fish and crustaceans caught in a finely knotted silver net, the starboard side fitted with a candlestick with two nozzles. When the fabric sail is unfolded, it forms a screen to protect from the light. A large cylindrical clock with a white enamel dial over the stern of the boat entwined by a climbing rose with polychrome Vincennes porcelain flowers that extends up towards the rigging.

H 41, W 39.8, D 25 cm.

Literature

This object is mentioned in two historical documents: 1. The inventory of the Château d'Arnouville from 1794: "a small silver ship with all of its amenities, with a silver case in containing a pendulum clock and several porcelain figures, mounted on a gilt ormolu base." (Archives départementales des Yvelines, IV



Jean Baptiste de Machault d'Arnouville

Q 175). 2. In the will of Léonce de Vogüé dated 22nd October 1875. This lists "a small ship made from Saxon porcelain, silver and enamel mounted on bronze", bequeathed from the estate of his father-in-law Eugène de Machault, to his daughter Angélique, Vicomtesse de la Panouse. (Pruchnicki, *Un Domaine de Ministre au temps de Louis XV: Jean-Baptiste de Machault à Arnouville*, mémoire École du Louvre 2009, S.138.) Cf. also Sørensen, *Pour attirer plus de visiteurs au château de Thoiry*, 1968, unpag.; Jagger, *Clocks*, London 1973, p. 38, no. 39; Pruchnicki, *Arnouville*,

le château des Machault au XVIIIème siècle, Paris 2013, p. 4, 62 f.

Provenance

After the end of the Revolution, Charles-Henri de Machault had this sumptuous *écritoire* transported to Thoiry, and later bequeathed it to his son Eugène (1774–1822), who in turn passed it down to his son-in-law Léonce de Vogüé. He then bequeathed it to his daughter Angélique, the later Vicomtesse de la Panouse, whose eccentric lifestyle gained her a certain level of notoriety in Paris in the late 19th century.

€ 700 000 – 800 000

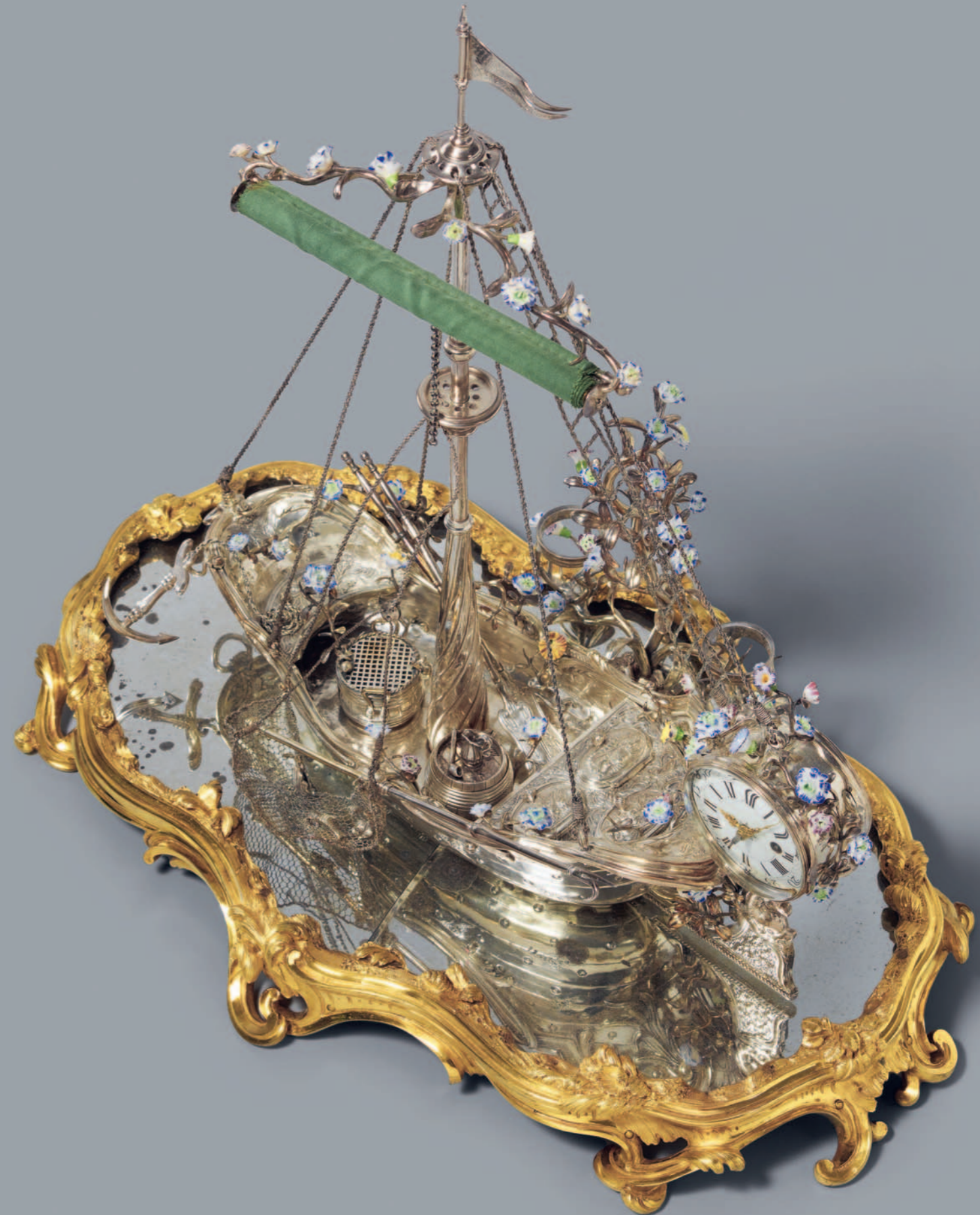


A pair of sauce boats designed as sailing ships can be found in the collections of the Museu Nacional de Arte Antiga and the Palácio Nacional da Ajuda in Lisbon which were executed by François-Thomas Germain for the Portuguese court in 1758.



François-Thomas Germain, cruet stand in form of a ship, Paris 1756/57, Museu Nacional de Arte Antiga (Inv. no. 03400 TC). Photograph: Luis Pavão 1991, © Direção-Geral do Património Cultural/Arquivo e Documentação Fotográfica.

Jean-Baptiste de Machault d'Arnouville (1701-1794) came from an old family of court officials who had been resident in Paris since the beginning of the 16th century. Jean-Baptiste enjoyed a remarkably long life span for a person of his era, which allowed him to witness almost the entire 18th century and look back on an equally remarkable career. Appointed alderman at the age of 20 (1721), he later became President of the Great Council (1738), President of the Board of Trade (1744), Honorary Member of the Academy of Sciences (1746), Controller General of Finance (1745-1754), Royal Minister of State (1749), and Secretary of State for the Navy (1754-1757). Under the auspices of the Marquise de Pompadour, he was among the most influential favourites of King Louis XV, who appointed him Keeper of the Seals in 1750. During this period, Jean-Baptiste de Machault began – at great expense – the construction of his château at Arnouville-les-Gonnesse, which witnesses described as “grandiose”. He is still considered one of the greatest art connoisseurs of his time. The pieces from his collection that have been passed down to us are among the most prestigious French artworks of the 18th century – and certainly stand up to comparison with the treasures from the collection of the Marquise de Pompadour. After retiring from politics in 1789, he moved in to the castle of Thoiry, which had been acquired through marriage by one of his sons, Charles-Henri-Louis (1747-1830). However, the writing set apparently remained in Arnouville, where it survived the turmoil of the Revolution hidden in a linen closet. Jean-Baptiste de Machault himself was imprisoned in 1794 and died in captivity a short time later.







160

An exceptional set of four Parisian silver candlesticks

Paris, two pairs with marks of Eloy Guérin, 1750–53. One with year letter K for 1750/51, the other one with year letter M for 1752/53.

Round scalloped domed bases decorated with egg and dart mouldings amid acanthus and shellwork. The angular baluster form shafts of triangular section decorated with raised mascarons. The vase shaped nozzles with broad, separately worked drip pans. Each base emblazoned with two large oval rocaille cartouches, one pair clearly engraved with a coat-of-arms beneath a baronial crown, the other with a faint heraldic engraving.

H each c. 29.5 cm, weight of the pairs 2,056 and 1,988 g.

Literature

Cf. an identical pair of candlesticks by Guérin, illustrated in cat. *Chefs d'œuvre de la donation Marcel Puech au musée Calvet*, Avignon 1995, p. 101

€ 50 000 – 60 000





161

Walther Pompe

1703 Lit (Brabant)–1777 Antwerpen

A figure of Saint Anthony.

Terracotta, modelled in the round and with presumably original polychromy. This depiction of a standing bearded monk holding an open book in his left hand is labelled in a barely legible inscription on the front of the plinth “S. Antoinnes apt”, which identifies it as a depiction of Saint Anthony. The plinth is dated “1748” and bears the conjoined monogram “WP”. It is a characteristic work by the influential Flemish sculptor Walther Pompe, who produced numerous fine works in ivory, boxwood, terracotta and marble in his workshop in Antwerp as of 1730.

Wear with minor losses to the polychromy.

Height 36 cm.

€ 12 000 – 14 000

162

Walther Pompe

1703 Lit (Brabant)–1777 Antwerpen

A boxwood figure of one of the wise virgins.

Boxwood, carved in the round. This standing female figure presumably originally held an oil lamp as an attribute in her right hand, marking her out as a figure from a group representing the “Wise and Foolish Virgins”. The piece is signed and dated “Anv. (.) Pompe f. 1769.” on the reverse. This finely sculpted work may have been produced by Walther Pompe, who was one of the most influential sculptors in Flanders and was active as of around 1730. However, if the first initial in the signature is meant to be read as a “J”, then the work’s author may have been Walther Pompe’s equally talented son and pupil Jan Engelbert Pompe (1743–1810).

Some very minor wear.

Height 29 cm.

€ 18 000 – 20 000



FOR A PORTUGUESE PRINCESS

163

A silver gilt powder box from a toilette set made for the Portuguese royal family

Paris, François-Thomas Germain, circa 1756–60.

The solidly wrought bombé form fluted vessel resting on a scalloped moulded base. The outer surface decorated with laurel garland reliefs and finely chased lion mascarons. The slightly domed lid reiterates the decoration of the base surrounding the relief coat-of-arms of the Portuguese royal family. Unmarked. H 6.8, diameter 7.8 cm, weight 403 g.

H 6.8, diameter 7.8 cm, weight 403 g.

Provenance

King Joseph I (1714–77) and Queen Maria Anna of Portugal; their daughter Princess Maria, later Queen Maria I (1734–1816).

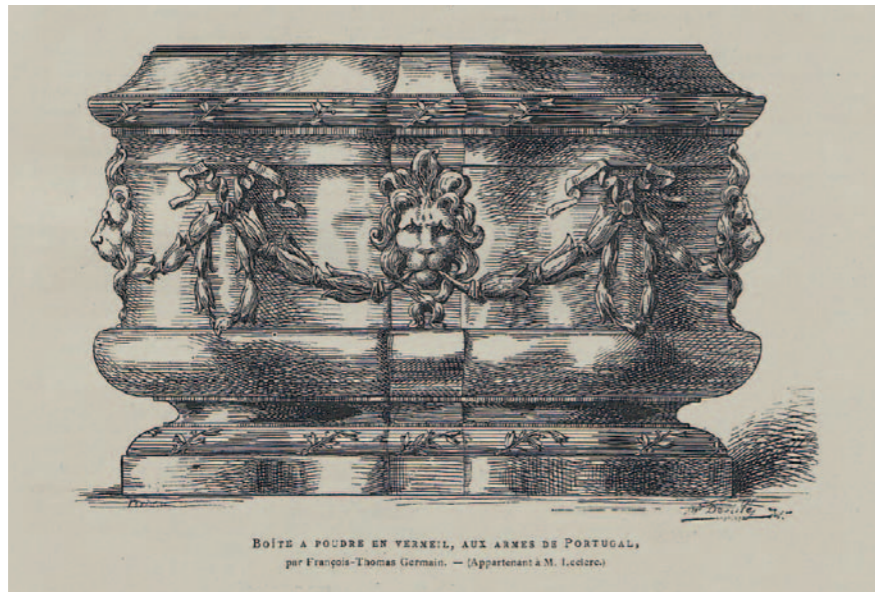
Literature

Cf. a drawing of an almost identical powder box by Germain with the Portuguese arms, illustrated in Bapst, *Études sur l'orfèvrerie française du XVIIIe siècle, Les Germain, orfèvres-sculpteurs du Roy*, Paris 1887, pl. XXXIII. Cf. Also a box in the Museu Nacional de Arte Antiga Lisboa, illustrated in Perrin, François-Thomas

Germain, *Éditions d'Art Monelle Hayot*, 1933, p. 159. A lavabo jug from the toilette service illustrated in Hernmarck, *The Art of the European Silversmith*, London 1977, no. 682. For more about Germain cf. also *ibid.* p. 110, and cat. of the D. David-Weill collection, part II, no. 25. For more on the father and son Germain, see Frégnac, *Les Grand Orfèvres de Louis XIII à Charles X*, Lausanne 1965, p. 174 ff. A large pair of candelabra produced by this maker for Joseph I of Portugal is illustrated in cat. *Royal Treasures from the Louvre*, San Francisco 2013, no. 47.

€ 50 000 – 60 000





François-Thomas Germain, silver gilt powder box with the coat-of-arms of Portugal.

This box can be attributed with great certainty to François-Thomas Germain, who came from an old Parisian family of goldsmiths who had been supplying the French court since 1679. When his father, Thomas Germain, died in 1748, François-Thomas took over his large studio and with it the title of Orfèvre du Roi. In addition to his regular deliveries to the Royal Palace, he also received commissions from other courts like his father before him. For example, between 1756 and 1760, his workshop delivered extensive commissions to Tsarina Elisabeth of Russia. Around the same time, Germain was also commissioned by King Joseph I to replace the court silver which his father had supplied and most of which had fallen victim to a devastating earthquake in 1755. From 1756 to 1757, François-Thomas Germain provided the Portuguese court with close to 1,200 items for the royal table and chambers, including a gilded

toilet service, a déjeuner, four dozen plates, three dozen gilded knives, a gold rapier and twelve wine coolers in three different sizes. In the issue of the Parisian journal *l'Avant-Coureur* from 8th September 1766, a contemporary author praises a vermeil toilette service produced by Germain for the *Princesse de Portugal*: „In essence, the work is quite plain and simple, but it contains all the grace and value of its genre. One thing that cannot be overlooked is the exceptional quality of the gilding. It certainly stands up to comparison with pure gold, something which German gilt pieces could never achieve. We cannot thank Monsieur Germain enough for reviving a technique which has been so long neglected in France and bringing it to its full potential (...) He has proven himself to be a worthy successor to his father, whom our great authors have immortalised.“



164

A Strasbourg silver gilt beaker

Strasbourg, 1763.

Tapering beaker with a moulded rim on a slightly domed base. Engraved with the conjoined monogram "AJ". Hallmark only.

H 6.7 cm, weight 94 g.

€ 500 – 800



165

Two Sèvres soft-paste porcelain sugar boxes and covers with flowers

Sèvres, 1758.

One bowl with double-L monogram surrounding year letter „F.“, incised „gp“, enamel blue „L“ (not identified). The second box with traces of an enamel mark and incised „o o“.

L 24, W 15.5 and 15.8, H with lid 11.5 and 12 cm.

Literature

Cf. this model in Brunet/Préaud, Sèvres. Des origines à nos jours, Fribourg 1978, cat. no. 191. An oval dish and two tureen with similar décor in the Musée des Arts Décoratifs Paris (inv. no. 7090.B, 7090.A and 1077). An identical dish in the Musée National Adrien Dubouché Limoges (inv. no. TH886). Cf. also a box of comparable designed in The Metropolitan Museum of Art, New York (acc. no. 1976.155.77a, b).

€ 1 000 – 1 500



166

A Sèvres soft-paste porcelain “pot à oille” tureen from a service with bouquets

Sèvres, 1761, painted by Pierre-Joseph Rosset.

Round vessel on four curving palmette feet that meld into rounded handles with foliate reliefs entwined by braided blue ribbons. The outer surface moulded. The original lid with an artichoke finial. Double-L monogram surrounding year letter „i.“, enamel blue painter’s mark axe. The finial and handle replaced.

H with lid 24.5, W 28 cm.

Literature

Cf. this form of tureen in cat. Versailles et les tables royales en Europe, Paris 1993, p. 119. A tureen in the same form with almost identical decoration in the Musée des Arts Décoratifs, Paris (inv. no. 1077).

€ 1 500 – 2 000



167

A Sèvres soft-paste porcelain platter from a service with bouquets

Sèvres, 1759, painted by Denis Levé.

Double-L monogram surrounding year letter „G“, incised „B P“, enamel blue „L“.

D 28.9 cm.

Literature

This painter mentioned in Brunet/Préaud, Sèvres. Des origines à nos jours, Fribourg 1978, p. 372. An oval dish and two tureens with similar decoration in Musée des Arts Décoratifs, Paris (inv. no. 7090.B, 7090.A and 1077).

€ 500 – 1 000





168

A Sèvres soft-paste porcelain wine cooler from a service with bouquets

Sèvres, 1759, painted by Charles Tandt and possibly by Léopold Weydinger.

Comprised of three parts: The cooling vessel on compressed bun feet and the original lid and inset with a narrow flat rim. The edges, handles and finial picked out in blue, the outer surfaces and the inside of the lid decorated with sumptuous bouquets of naturalistically rendered flowers.

Double-L monogram surrounding year letter „q.“, enamel blue „W.“ and „...“.

H 20.8 cm.

Literature

Cf. this model in Brunet/Préaud, Sèvres. Des origines à nos jours, Fribourg 1978, cat. no. 151. Cf. the painter's mark in *ibid.*, p. 380 and 382. An oval dish and two tureens with similar decoration in the Musée des Arts Décoratifs, Paris (inv. no. 7090.B, 7090.A and 1077).

€ 2 500 – 3 000

169

Twelve Sèvres soft-paste porcelain cabbage leaf plates

Sèvres, 1766–1782. The painting by Charles Tandt, François Baudouin and presumably Louis François Lécote or Denis Levé among other artists.

Flat plate with a pierced rim and moulded lip. Decorated with several small bouquets and three leaf shaped reserves picked out in blue enamel and gilding. Double-L monograms surrounding year letters like „n“, „o“, „v“, „AA“, „bb“ und „ee“, incised marks, painter's marks (mostly unidentified).

D ca. 24.6 cm.

€ 4 000 – 5 000





170

Two straw marquetry panels

Italy, 18th century.

Relief made from partially dyed straw on wooden (?) substrate, framed under glass. Both tray bases with diagonal veneer along a central axis. 1. With densely scrolling tendril motifs surrounding a round relief medallion depicting Mary Magdalene with an open book, a skull and an ointment jar. 2. With hanging garlands of flowers and an oval relief medallion with a half-length depiction of Saint Francis with an embossed inscription around the upper section "VERA EFFIGIES ST FRANCISCI DI PAVIA".

Frame H 29.7, W 23.7 cm.

€ 3 000 – 4 000



171

A pair of carved softwood flower baskets

Attributed to Liège, mid-18th century.

Wooden baskets with floral reliefs carved from several pieces of wood with central cylindrical zinc insets.

H ca. 20, D inset 14 cm.

€ 5 000 – 6 000

172

After Jean-Jacques Caffèri

19th century.

A white marble portrait of an artist. Bust of a man facing left in a voluminous allonge wig dressed in a sumptuous cloak. On a square plinth.

H ca. 72, W ca. 48 cm.

The prototype of this bust, which it follows in many details, was a terracotta portrait of the sculptor Corneille van Cleve (1645–1732) made by the sculptor Jaen-Jacques Caffèri (1725–1792) which is today housed in the Louvre. The bust, in turn, was copied from an engraving by Nicolas Jean Baptiste Poilly (1712–1780) after a painting by Joseph Vivien (1657–1734).

€ 5 000 – 6 000



173

A Venetian silver toilette mirror

Mid- to third quarter 18th century.

Rectangular breakfront frame surrounding a faceted glass mirror pane, the upper and lower sections applied with embossed and stamped silver rocaille ornaments. With a solid walnut backing panel and curved stand carved with a large shell motif. The wood with older insect damage.

H when folded out 68, W 57 cm.

Literature

Cf. Levy, *Il Mobile Veneziano*, vol. II, Milan 1964, pl. 292 ff., for similarly designed Venetian wall and table mirrors with carved and painted wooden elements. Cf. Mariacher, *Argenti Italiani*, Milan 1965, pl. 223 b. Cf. Santini, *Le Lacche dei Veneziani. Oggetti d'uso quotidiano nella Venezia del Settecento*, Modena 2003, no. 12 ff.

€ 10 000 – 12 000





174

A rare Parisian Louis XV silver cutlery set

Marks of Nicolas-Martin Langlois, 1767-68.

Comprised of twelve spoons and twelve four-pronged forks. The straight, tapering handles decorated with acanthus reliefs and engraved

below with a coat-of-arms beneath a comital crown.

Spoons L 21, forks L 20.3 cm, total weight 2.253 g.

A soup ladle in this design is listed in the Puiforcat collection.

€ 10 000 – 12 000





François-Thomas Germain, design of a projected platter.
© The State Hermitage Museum, St. Petersburg.

175

A Rococo silver platter

Paris, marks of François-Thomas Germain, 1764/65.

Slightly recessed round scalloped platter with a smooth well. The broad lip finely engraved with scrollwork which continues in relief on the cast rim. With a later conjoined monogram "MR".

D 29.5 cm.

This plate originates from the extensive service that François-Thomas Germain produced for the Portuguese royal family, the first pieces from which

were delivered in 1757. Eight identical works can be found in the Museu Nacional de Arte Antiga in Lisbon.

The original design sketch for the piece with Germain's hand-written annotations is housed in the drawing cabinet of the St. Petersburg Hermitage, it also includes the arranged sale price: "Assiette ornée du poids de trente six marcs la douzaine. Le prix est de soixante quinze livre pour la façon de chaque assiettes".

€ 25 000 – 30 000



FOR THE MARQUISE DE POMPADOUR

176

A rare, museum quality piece:
Silver gilt basin with the
coat-of-arms of Madame
Pompadour

Paris, marks of François-Thomas
Germain, 1762.

Oval scalloped basin on a flat base,
the tall corpus decorated with twist
fluting and finely chased rose tendrils
in low relief, which continue along
the cast rim amid bows, ribbons and

shells. The centre of the well embla-
zoned with the engraved coat-of-arms
of the Marquise de Pompadour, three
silver towers on blue ground, beneath
a large margrave's crown.

H 6, W 39,5, D 27,9 cm, weight 1,285 g.

€ 250 000 – 300 000



François Boucher, Portrait en pied de la marquise de Pompadour © bpk / Musée du Louvre, Dist. RMN – Grand Palais / Laurent Chastel



Madame de Pompadour, whose full name was Jeanne-Antoinette Poisson, Dame Le Normant d'Étiolles, Marquise de Pompadour, Duchesse de Menars (b. December 29, 1721 in Paris; April 15, 1764 in Versailles), was certainly the most famous mistress and favourite of the French king Louis XV.

As the official *matresse en titre*, the first native-born commoner ever to have this status at the French court, the king elevated her to the rank of Marquise de Pompadour with her own country residence and coat of arms, shown here, in July 1745, just a few months after their first meeting. Shortly thereafter, on 14 September 1745, she was officially presented at the court of Versailles.

The Marquise was a discerning collector who loved and promoted the arts. Provided by the king with six palaces in total, she had an extensive collection of silver, none of which survives save for two mustard pots formed as small *amoretti* pushing mustard barrels in carts (today housed in the Gulbenkian Museum in Lisbon) and a solid gold coffee grinder in the Musée du Louvre (inv. no. OA11950). A substantial proportion of the court silver fell victim to the smelting campaign ordered by the King in 1759 in order to finance the Seven Years' War.

The inventory drawn up following the death of the Marquise in 1764 still contained no less than 315 kg of silver. This basin appears to have belonged to one of the two *toilette*

sets mentioned in the inventory. These were comprised of the usual pitcher and basin and assortment of boxes for powder, beauty patches, and other items. The surviving lists provide insight into the volume of silver in Madame Pompadour's collection, but provides no mention of its appearance or the names of the goldsmiths commissioned for its production. The only names we know for certain are Antoine-Sébastien Durant, who produced the two mustard pots, and Jean Ducrollay, maker of the coffee grinder in the Louvre. We know that François-Thomas Germain, court goldsmith to Louis XV, also counted his mistress among his distinguished patrons and that he produced several pairs of candelabra for her, of which sadly none have survived.

Literature

For the *toilette* service in the estate inventory of 1764 cf. Jean Cordey (ed.), *Inventaire des biens de madame de Pompadour rédigé après son décès*, Paris 1939. Cf. also Mabillet, *Madame de Pompadour und die Gold- und Silberschmiedekunst*, in *cat. Madame de Pompadour, L'Art et l'Amour*, Munich 2002, p. 271 ff. For more on François-Thomas Germain cf. Hernmarck, *The Art of the European Silversmith*, London 1977, p. 110, and Frégnac, *Les Grand Orfèvres de Louis XIII à Charles X*, Lausanne 1965, p. 174 ff.





177

**A pair of silver gilt plaques
made for the Black Sea fleet
of Catherine the Great**

St. Petersburg, marks of Zacharias
Deichmann, 1766.

Heavy round scalloped plates with
moulded rims. The slightly raised
wells decorated with finely chased
palmette motifs, the broad rims
with a broad corresponding frieze.

Engraved on the underside with the
inventory numbers "No. 2" and "No.
3" and the weights "2 : 72 3/8" and
"2 : 66 3/8" alongside the symbol of
the Black Sea fleet and the Cyrillic
inscription "F Tsch 30".

H 4.6, diameter 32.2 cm, weight 1,114
and 1,133 g.

€ 40 000 – 60 000

FOR TSARINA CATHERINE THE GREAT

The two plates bear the engraved symbol of Catherine the Great's Black Sea Fleet, four anchors arranged in the shape of a cross, on the underside of the wells. After Russia's victories in the first Russian-Turkish War of 1768–1774, which was mainly fought by the Navy on the coast of the Black Sea, Catherine the Great ordered an expansion of her imperial naval forces. In 1783, the so-called Black Sea Fleet was founded, whose main base was the port city of Sevastopol on the south western tip of the Crimea. The fleet was built under the commander-in-chief of the Russian army, General Grigory Potemkin, a close confidant of the Tsarina who held, among other

offices, the rank of governor general of the southern provinces and grand admiral of the Black Sea. The Tsarina equipped the fleet not only with enormous funds for shipbuilding, but also with an extensive collection of silverware. Scattered amongst various international museums, a set of six magnificent tureens in the form of ships has survived which were also made in the workshop of Zacharias Deichmann and bear identical engraved inventory numbers and the anchor symbol of the Black Sea Fleet. This pair of plates, dating from as early as 1766, indicates that the Tsarina also drew on existing work by her court supplier to supplement the Fleet's silverware.



Zacharias Deichmann, Soupière designed as a ship, silver, © Winterthur Museum and Country Estate, Delaware.



Detail of the engraved symbol of the Black Sea fleet.



lot 179



lot 178



An identical cloche by François-Thomas Germain in the Paris Service is kept in the collection of the St. Petersburg Hermitage (Inv. No. 2236).

This cloche and the following lot are thought to be subsequent orders for the so-called Paris service, which Tsarina Elisabeth of Russia commissioned from François-Thomas Germain in 1757. It soon proved insufficient for larger banquets and had to be supplemented several times. For example, Johann Friedrich Köpping, one of the most important Russian silversmiths of his time who appointed imperial court silversmith in 1763, supplied four round, four square, four triangular and sixteen oval cloches

in 1767 and, three years later, four gilded dishes and covers based on the work of his Parisian colleague. The material for these commissions was provided to Köpping by the court. To protect the substantial quantities of precious metal from embezzlement or theft, Lieutenant Moller, a guard from the Preobrazhensky Regiment, was ordered to be present with a guard at the master's home. Lieutenant Moller therefore stayed in the workshop together with six soldiers and a sergeant until the work was finished.



178

A St. Petersburg silver cloche

Marks of Johann Friedrich Köpping, 1768.

Of scalloped oval section, the moulded body with vertical fluting and finely engraved with stylised floral garlands. The central indentation in the top with corresponding decoration and a finely

chased floral finial. The inner rim engraved with an inventory number "No. 843" and stamped "843".

H 18.5, L 31.3, W 22.7 cm, weight 1,992 g.

Literature

On the 1763 commission and the overseeing of the works by the royal guard cf. Foelkersam, cited in Solodkoff,

Russische Goldschmiedekunst, Munich 1981, p. 16; for this maker's mark cf. also *ibid.* no. 291. For more on Köpping and his function at the Tsar's court cf. *cat. Russian Silver in America*, London 2011, p. 91f.

€ 30 000 – 40 000

179

A St. Petersburg silver cloche

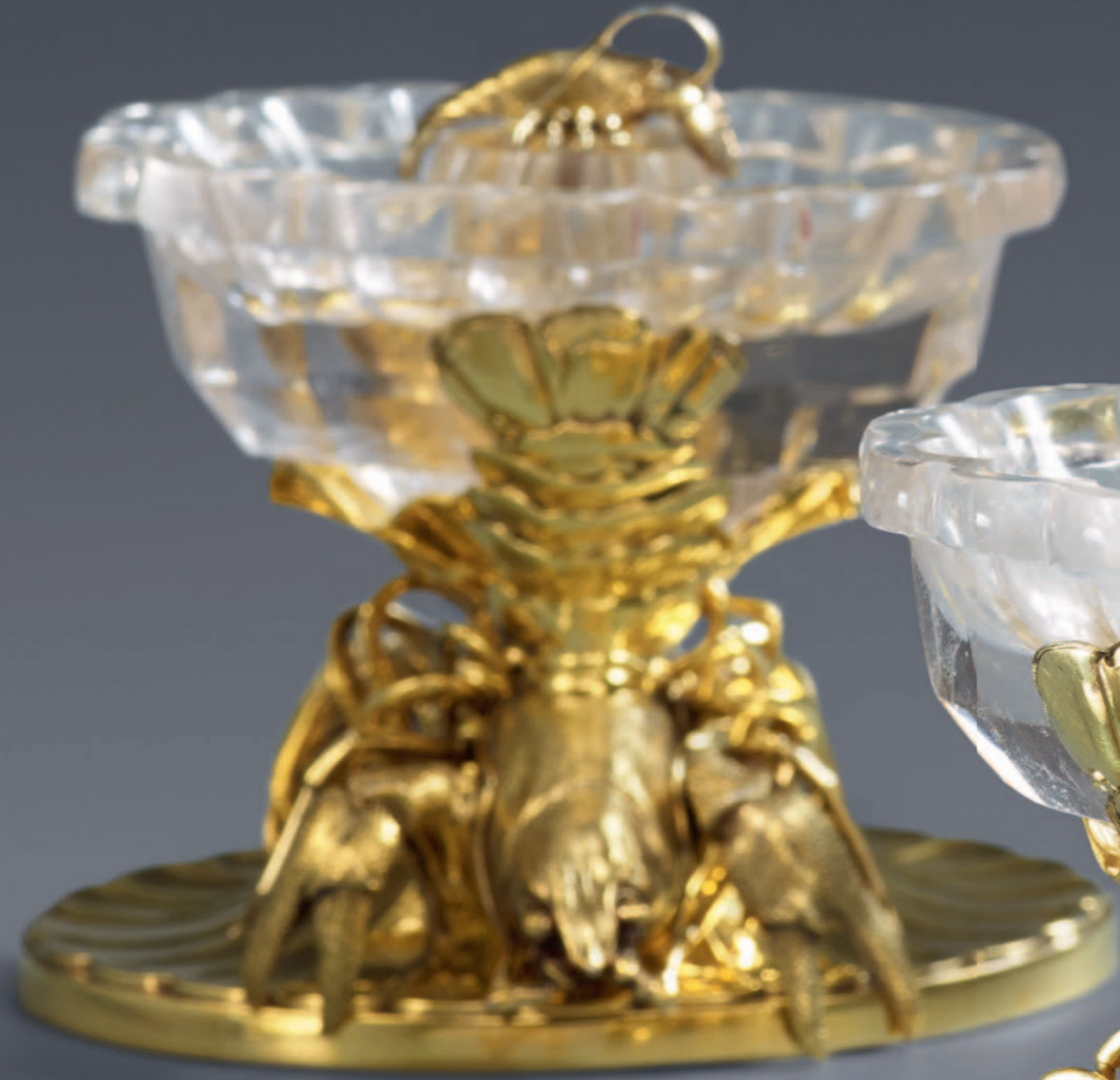
St. Petersburg, Marks of Johann
Friedrich Köpping, 1768.

See the previous lot. The inner rim
engraved with inventory number
"No. 862" and stamped "862".

H 16, L 29.5, W 20.8 cm,
weight 1,631 g.

€ 30 000 – 40 000





lot 180

180

A pair of Parisian silver gilt salts

Paris, marks of Jean-Baptiste-François Chéret, 1768/69.

The carved quartz salt bowls supported by two magnificent, detailed and finely chased models of lobsters on raised oval plinths. A third, slightly smaller lobster on the central pedestal in the middle of the salts. Engraved on the undersides with the owner's monogram "FD:", one salt engraved with the weight "1M 20 3g" (1 mark, 2 ounces, 3 grams).

H 9.5, W 11.2, D 9.8 cm, total weight 1,137 g.

Literature

For more on Chéret cf. Frégnac, *Les Grand Orfèvres de Louis XIII à Charles X*, Lausanne 1965, p. 219; cat. Of the D. David-Weill Collection, part II, Paris 1971, no. 14; Hernmarck, *The Art of the European Silversmith*, London 1977, no. 693. Mabile, *Les collections du Musée des Arts Décoratifs de Paris*; Musée Nissim de Camondo, *Orfèvrerie Française des XVIe, XVIIe, XVIIIe siècles*, p. 48 ff, no. 62 ff., and Dennis, *Three centuries of French domestic silver*, The Metropolitan Museum of Art, New York 1960, p. 90 ff.

€ 180 000 – 200 000





**A royal presentation gift:
Silver gilt lavabo garniture for
the Marquis and Marquise
of Montmelas**

Paris, marks of Jean-Baptiste François Chéret, 1770.

Silver vessels with two-coloured gilding. Comprising a pitcher and basin. The centre of the oval scalloped basin emblazoned with the crowned arms of alliance of the Marquis de Montmelas and his wife Marguerite Catherine Hainault, former mistress of King Louis XV. The raised lip with a moulded rim decorated with finely chased cast silver floral swags suspended from ribbons alternating with shells and pairs of dolphins on the shorter faces and doves in twined laurel wreaths on the longer faces. The large baluster form pitcher with a fluted base reiterates the shell and dolphin motifs and supplements them

with swans and herons. With a figural handle formed as a demi-figure of Venus handing a floral crown to the figure of Cupid lying on the shell shaped lid. With a smaller iteration of the engraved arms of alliance beneath the rounded spout.

H of pitcher 29.5, H of basin 9, W 36.3, D 23.5 cm. Total weight 2,479 g.

This lot also includes four surviving design sketches, some signed and annotated by Chéret, documenting the different phases of this work's creation. One with two views of the basin; the others with varying design proposals for the jug.

The drawings framed under glass, mat inner dimensions ca. 35 x 25 cm and 23.5 x 36 cm each.

Literature

Works by Jean-Baptiste-François Chérets can be found today in many important public and private collec-

tions. Cf. a pitcher with figural handles in Frégnac, *Les Grand Orfèvres de Louis XIII à Charles X*, Lausanne 1965, p. 219; a sauce boat formerly in the ownership of the Duke of Buckingham, illustrated in *cat. Of the D. David-Weill collection, part II*, Paris 1971, no. 14; a large lavabo garniture in the Bulgari collection illustrated in *Hernmarck, The Art of the European Silversmith*, London 1977, no. 693. Cf. also Mabile, *Les collections du Musée des Arts Décoratifs de Paris; Musée Nissim de Camondo, Orfèvrerie Française des XVIe, XVIIe, XVIIIe siècles*, p. 48 ff, no. 62 ff., and numerous works by Chéret in *Dennis, Three centuries of French domestic silver*, The Metropolitan Museum of Art, p. 90 ff.

€ 1 000 000 – 1 200 000





Mlle. Marguerite Catherine Haynault, later the Marquise de Montmelas, in Turkish Costume, 1762.
© Museum of Fine Arts, Boston, Bequest of Forsyth Wickes-The Forsyth Wickes Collection.

Marguerite-Catherine Haynault (1736–1823) was one of the ladies-in-waiting of Princess Marie Adélaïde (1732–1800), a daughter of Louis XV, and soon became his mistress. The union produced two daughters: Agnès-Louise de Montreuil (* 1760) and Anne-Louise de La Réale (* 1762). As an appointed favourite of the king, Marguerite was entitled to marry in order to secure a certain status for the king's illegitimate children. On 4 August 1766, she married Marquis Blaise Arod de Montmelas (1744–1815), a colonel in the regiments of the French Guards and, since 1758, appointed page to the French queen.

According to the tradition, this precious lavabo garniture was a gift from Louis XV to his former mistress and her husband, which makes the object remarkable in more ways than one. In addition to its royal patron and illustrious recipients, it is fascinating not only due to the exceptional quality of its execution and the fortunate circumstance that the design sketches have also been preserved – but also the simple fact that it has survived to the present day, as the vast majority of goldsmith's works from the time of the Ancien Régime have fallen victim to the crucible.





182

An important Spanish silver tureen and cover

Madrid, marks of Antonio Magro, 1773.

Bombé form oval corpus with a removable inset on four claw-and-ball feet. The handles designed as detailed lion's head models. The lower section with fluting, above it a frieze of finely chased shell motifs on a dotted ground.

The domed lid with correspondingly sumptuous décor and two vacant rocaille cartouches with laurel crowns. The finial formed as a large bundle of artichokes and broccoli. Engraved on the inner surface of the vessel and the lid with the conjoined monogram "VAJ", repeated on the outer surface of the inset.

H 32.5, 40.5, D 26.5 cm, weight 5,409 g.

Literature

For this maker cf. Fernández, *Enciclopedia de la Plata Espanola*, Madrid 1985, p. 277. For this type cf. *ibid.* no. 612.

€ 80 000 – 100 000





lot 182



lot 182

FOR THE STAFF – BEARER OF LOUIS XVI



lot 183

183

Ceremonial staff of the Maître d'hôtel du roi Louis XVI

Paris, 1774.

Silver gilt, reed, original fitted leather case. Formed from two parts that can be screwed together. Both ends of the pole fitted with a broad vermeil collar with raised repeating fleur de lys pattern motifs on a dotted ground. The mountings designed as raised laurel bands and an engraved lancet ornament with beading below. The upper collar decorated with a crowned fleur de lys on a cartouche surrounded by the collars of two knightly orders (one being the Collier de l'Ordre de Saint-Esprit). Terminating in a large sculptural lily blossom. Unmarked.

Lower end of the staff L 75.2, upper end L 78.5, L when connected 152.7 cm. Case L 80.5 cm.

Provenance

According to tradition, this piece originates from the possession of André-Pierre Haudry de Soucy



(1736–1817), for whom it was purportedly made.

Former collection of the Marquise de Choiseul-Praslin.

Literature

Illustrated in Saule, *Tables Royales à Versailles 1682–1789*, in: cat. Versailles et les tables royales en Europe XVIIème-XIXème siècles, Musée national des châteaux de Versailles et de Trianon, Paris 1993, p. 41, no. 58. Cf. Saule, *Le bâton*, fig. 8 : Bâton de maître d'Hôtel du roi, in: Bulletin du Centre de recherche du château de Versailles, *Sociétés de cour en Europe, XVIe-XIXe siècle* (online). Cf. The handle replacement by Martin-Guillaume Biennais (Paris 1804) for the Bâton de Guillaume de Roquémond in the Louvre, inv. no. MS 83 BIS. Cf. The herold's baton of Toison d'Or (Brussels, 1781) in the Kunsthistorisches Museum Vienna, treasury, inv. no. WS XIV 98.

€ 250 000 – 280 000

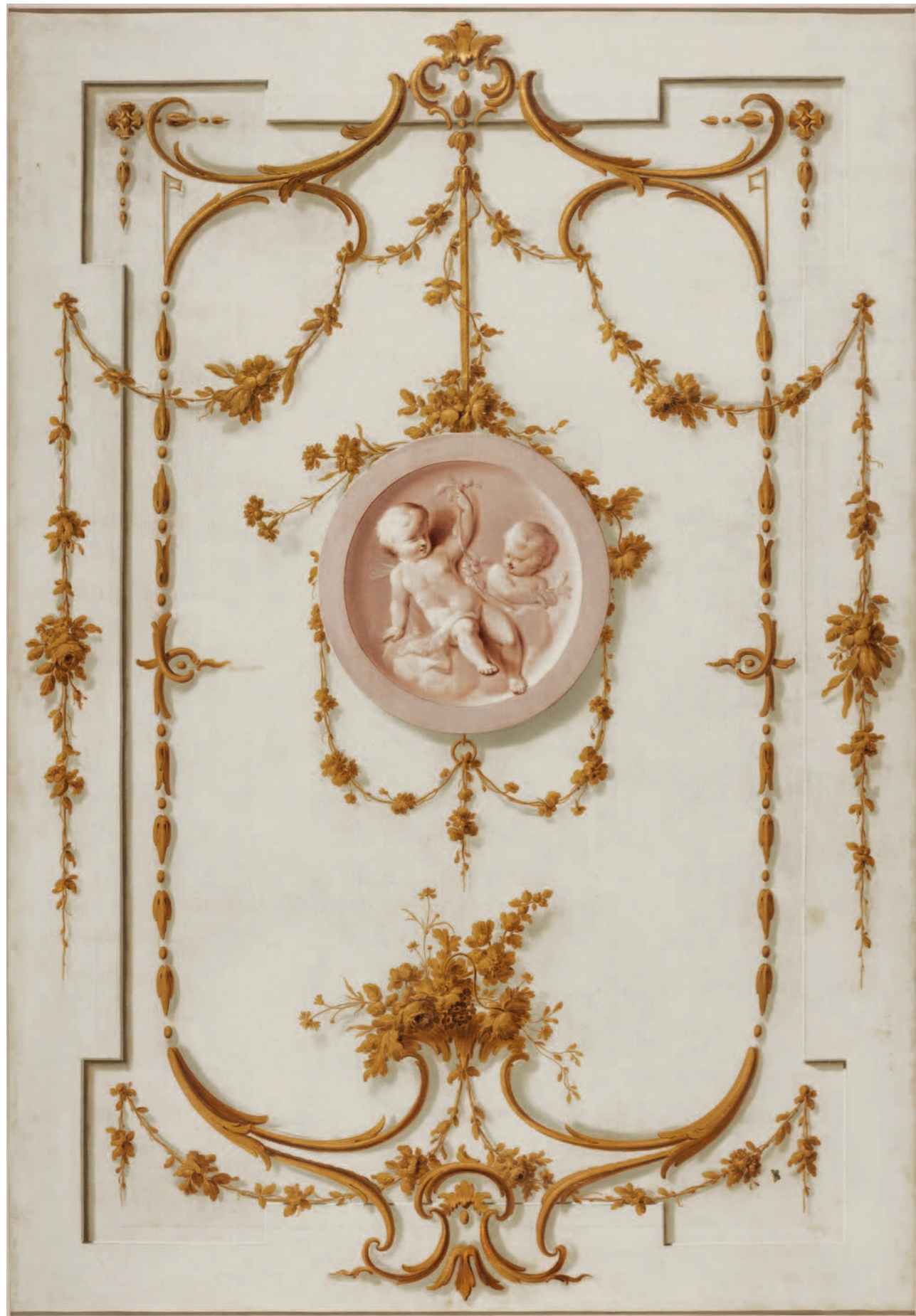


Numerous offices at the French court were associated with the honour of carrying a staff. Each staff was specially made for the bearer, for the marshals and dukes, the captains of the four companies of the royal guards, and the chamberlains. There were a total of twelve Masters of Ceremonies/Chamberlains and a Grand Maître, who was traditionally the head of the House of Condé. The staffs were designed differently depending on the office. There were plain staffs with black velvet and ivory pommels, but also one with diamonds for the supreme chamberlain.

The ceremonial staff of the maître d'hôtel was of particular importance at the great official meal at the French court in Versailles. The "Grand Couvert" was considered a daily symbol of royal power since the Middle Ages. The supper usually took place at 10 p.m. in the antechamber of the king or queen. Etiquette dictated that the king invite the queen, her children and grandchildren to dinner. The table was set by ladies-in-waiting, and the chair was provided for the king. The maître d'hôtel was responsible for seating the princes and princesses who were allowed to dine with the king. He had to ask the captain of the guard to notify the king. The latter then posted seven of his soldiers with shouldered carbines on each side of the royal table.

At the end of the Ancien Régime, the Grand Couvert was no longer held daily, but only on holidays and Sundays. It is extraordinary that a staff is preserved, because usually it was broken when its holder left office. Only two other French maître d'hôtel staffs from before the Revolution are known to exist, both with vermeil mountings: one was made between 1722 and 1727, meaning it belonged to an officer who came into charge at the beginning of Louis XV's reign. The second staff was donated a few years ago to the Société des Amis de Versailles and came from the property of the Comte de Royère. It bears the coat-of-arms of Jacques-Antoine Justinien de Robec, Baron de Palières, advisor to King Louis XIV. From 1663, he held the post of maître d'hôtel on behalf of Queen Marie-Thérèse until her death in 1683.

The staff presented here, the third surviving example from the Ancien Régime period, belonged, according to tradition, to André-Pierre Haudry de Soucy (1736–1817). His father André Haudry de Soucy (1688 – 1766) was a farmer, but also a councillor and secretary to King Louis XV. After his father's death in 1766, his son inherited numerous properties, including houses in Paris and vast estates south west of the capital, including the family estate of Soucy. He assumed the position of maître d'hôtel to King Louis XVI. Apparently he lived beyond his means, for it is recorded that he went bankrupt in 1781.



lot 184



lot 184

**Attributed to
Piat Joseph Sauvage**

1744 Tournai 1818

A pair of trompe l'œil wall panels,
1780s.

Oil on canvas, the edges partially relined. Both designed to resemble moulded panels with central trompe l'œil marble tondos painted en grisaille to depict amoretto at play surrounded by metal tendrils and garlands with rocaille scrolls, flowers and bouquets. With minor retouches.

H 250, W 174 and 173.5 cm.

Literature

Cf. the trompe l'œil wall paintings by Piat Sauvage in the Château de Compiègne, in: Louis XVI et Marie Antoinette à Compiègne, Musée

national du château de Compiègne, 25.10.2006–29.1.2007, Paris 2006, illus. 51. There is a similar example of a tondo in grisaille technique with amoretto at play. Cf. also Ebeling/Leben (ed.), *Le style Empire: L'hôtel de Beauharnais à Paris. La résidence de l'ambassadeur d'Allemagne*, Paris 2016, for the wall panelling designed by Piat Sauvage. Cf. also an overdoor with a Neoclassical sacrificial scene by Piat Joseph Sauvage, auctioned at Lempertz Cologne, auction 1096 on 17 November 2017, lot 1254.

€ 30 000 – 40 000

In these two large-format panels, designed for a feudal interior, the artist has created his own interior architecture, the ambiguity of which is playfully underlined by the small, realistically painted butterfly on one of the panels. The paintings are attributed to Piat Sauvage (1744–1818), an artist born in Tournai in the southern Netherlands (now Belgium). He worked in his father's glass cutting studio until the age of 17, after which, in accordance with his talents, he was allowed to attend the Academy in Antwerp. In Brussels he carried out commissions for the governor of the southern Netherlands, after which he enrolled at the Académie de Saint-Luc in Paris. In 1774, the year of the coronation of the French King Louis XVI, he attracted attention with a series of nine trompe l'œil grisaille reliefs. He was engaged by the royal court and went on to paint wall decorations for the Prince de Condé, eventually receiving commissions for the castles of Saint-Cloud and Fontainebleau. Many of his works can today be found in stately English homes managed by the National Trust and in the Victoria and Albert Museum in London (acc. no. 9120–1863 and E.1098–1911).

185

**A pair of Parisian porcelain
Medici vases with copies
of paintings in grisaille**

Paris, circa 1780–85.

Fired in two parts and screw mounted. With two acanthus scroll handles on either side. Decorated with finely painted reproductions of 18th century paintings in angular reserves framed by delicate gold etched arabesques, scrolls, cornucopia, acanthus and a vine leaf border.

H 34.5 and 35.5 cm.

Provenance
Collection of HRH Princess Lilian of Belgium.

Literature
Cf. a “Vases Médicis” painted similarly in grisaille attributed to the Manufacture de Monsieur in the Musée du Vieux Monmartre Paris (in Plinval de Guillebon, *Faïence et Porcelaine de Paris XVIIIe–XIXe siècles*, Dijon 1995, illus. 103, p. 132).

The paintings upon which the faithful replicas on the first vase were based are François Boucher’s (1703–1770) “The Bather Surprised” (1736), which today hangs in the Arkhangelskoye Estate Museum in Moscow, and Jean-Honoré Fragonard’s (1732–1806) “The See-Saw” (circa 1750/52) in the Museo Nacional Thyssen-Bornemisza in Madrid (inv. no. 148 1956.13). The second vase is based on works by Angelika Kauffmann (1741–1807) and depicts Neoclassical allegories.

€ 5 000 – 6 000



186

**An exceptional pair of ormolu
appliqués with a quiver and
torch**

Paris, circa 1780–85.

Three flame wall lights formed from numerous separately cast and screw-mounted pieces. Each with a column like back panel suspended from a drapery drawn through two rings on either side with large bows. Before it the crossed quiver and torch. The pilaster claspered by two vertical rows of foliage, beneath which fruiting grape vines. With three foliate clasped curved branches issuing from a large scroll, terminating in twisted drip pans and nozzles.

H ca. 60, W ca. 25 cm.

€ 30 000 – 40 000



#187

A Parisian ormolu pendulum clock with a lion

Circa 1770–80.

Fire gilt bronze, ebony veneer, white enamel dial with large black Latin numerals and small Arabic numerals, pierced gilded hands, domed glass. 14-day running brass movement with a silver plated bronze bell and thread suspension, converted to anchor escapement. Depicting a standing lion with anthropomorphic features, supporting a large cartouche on its back which contains the round pendulum movement. Crowned by an urn hung with a laurel drapery. The oblong plinth of the clock set into a veneered base with accentuated angles resting on four spherical foliate clasped feet.

H 59, W 39.5, D 22.5 cm.

Literature

This clockmaker mentioned in Tardy, *Dictionnaire des Horlogers Français*, Paris 3/1972, p. 116. An identical clock with a dark patinated lion and not signed by the maker auctioned in December 1967 by Ader in Paris (Tardy, *La Pendule Française 2ème Partie: Du Louis XVI à nos jours*, Paris 1969, p. 235). Cf. also Ottomeyer/Pröschel, *Vergoldete Bronzen*, vol. I, Munich 1986, illus. 3.11.3 ff. Cf. also Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XXe siècle*, Paris 1997, p. 278.

€ 50 000 – 60 000

The brothers Georges and Edme Caussard were extremely successful watchmakers during the reign of Louis XVI. Georges Caussard was born in 1755 and is documented until 1789, the year of the Revolution. Edme, on the other hand, died in 1780. He was allowed to use the privileged title “horloger privilégié du roi suivant la cour” and always signed as he did on the dial of this pendulum clock.

The bronze model is generally attributed to either Jean-Joseph de Saint-Germain or François Vion. However, Roland de L'Espée also mentions that the Caussard brothers were supplied from the Osmond workshop (Ottomeyer/Pröschel, vol. II., p. 540). The clock's finial, an urn motif hung with a laurel wreath, is very typical of the œuvre of Robert and Jean-Baptiste Osmond. In the first volume of his work on bronzes, Hans Ottomeyer published two drawings of pendulum clocks with urn finials, attributed to both François Vion and Robert Osmond and housed in the Bibliothèque Doucet (vol. I, 3.12.5). A clear attribution is therefore not possible at this time, since the bronze is not signed. However, it was clearly made in one of the leading Parisian workshops as the chasing and gilding are of excellent quality.



188

**A pair of “navettes convertes”
vases**

The mountings Paris, in the manner
of Pierre Gouthières, circa 1785.

Breche d'Alep marble vessel of oval
section carved from three pieces of
stone making up the base, body with
moulded shoulders and the lid. With
ormolu appliqué: A jagged polished
band around the shoulders entwined
by a matte oak leaf garland, heads
of Daphne on both of the narrow
sides with branches as the hair, and
chain borders around the base and
lid. Mounted on a rectangular ormolu
base.

H ca. 30, W ca. 32, D ca. 16 cm.

Literature

The vase by Gouthière in serpentine
with ram's head appliques in the
Louvre published in Ottomeyer/
Pröschel, *Vergoldete Bronzen*, vol.
I, Munich 1986, illus. 4.3.2. Cf. also
Alcouffe/Dion-Tenenbaum/Mabille,
*Les bronzes d'ameublement du Lou-
vre*, Dijon 2004, no. 121. Cf. A similar
white marble vase in the Museum
Huelsmann in Bielefeld (cat. *Sanfter
Glanz und Patina. Kostbares Gerät
aus Bronze Messing Kupfer Eisen*,
Bielefeld 2002, no. 51). For more on
mountings “à la Gouthière” cf. Verlet,
*Les bronzes dorés français du XVIIIe
siècle*, Paris 3/2003, illus. 383.

€ 30 000 – 40 000



189

**A pair of Transition period
porphyry cassolettes**

The mountings Paris, circa 1770.

With twisted bronze shafts resting on square porphyry plinths supporting the ovoid porphyry vases above. The shoulders applied with ring shaped carrying handles in foliate brackets.

With a pierced bronze neck and above it the adjustable lid with a floral finial on one side and a candle nozzle on the other.

H ca. 33 cm.

€ 28 000 – 30 000



AN EXCEPTIONAL PAIR OF GEORGES JACOB CANAPÉS



190

A pair of “canapés en corbeille” chairs

Paris, attributed to Georges Jacob, circa 1780.

The chair frames of elongated oval section on six fluted column supports. Upholstered back- and arm rests with finely moulded frames decorated with foliate motifs and beading, the fronts of the armrests designed as twisted co-

lumns on scroll bases. Stripped down to reveal the original polychromy.

H 93.5, W 144, seat depth 53 cm.

Literature

For more on Jacob see de Salverte, *Les Ébénistes du XVIIIe siècle. Leurs œuvres et leurs marques*, Paris 1953, p. 159ff. Cf. also Kjellberg, *Le Mobilier Français du XVIIIe siècle. Dictionnaire des ébénistes et de menuisiers*, Paris

2008, p. 451ff. Cf. Beurdeley, *Georges Jacob (1739–1814) et son temps*, Saint-Rémy-en-l’Eau 2002, the arm-chair for Saint-Cloud, 1788. Cf. Also the chaise longue by George Jacob in Pallot, *Le mobilier français du musée Jacquemart-André*, Dijon 2006, 182 f. no. 54. Cf. The canapé in the Mobilier National collection in Jarry, *Stilmöbel Stühle-Sessel-Kanapées von Ludwig XIII. bis Napoleon III*,

Düsseldorf-Lausanne undated (1974), no. 28. Cf. the fauteuils in the Musée Nissim de Camondo, inv. no. CAM 135.4, CAM 135.7 and CAM 647.1. Cf. The fauteuil originally made for the military academy in Saint-Cyr, today in the Louvre/Musée des Arts Décoratifs, inv. no. OA 8166.

€ 50 000 – 60 000



Georges Jacob (1739–1814) was probably the most famous and prolific Menuisier of the 18th century. The most extraordinary, the most elegant and the most magnificent French seating furniture are attributed to him. He succeeded in doing what other producers could not: reorganizing his range after the Revolution to create an entirely new repertoire that appealed to the tastes of bourgeois France. He was helped in this by his friendship with the politically active painter Jacques-Louis David, whose famous painting “La Mort de Marat” became one of the incunabula of the new revolutionary state.

The extraordinary pair of seats presented here dates back to the pre-revolutionary era during the reign of King Louis XVI. The skilled cabinetmaker and carpenter Georges Jacob had received orders from the Garde meuble royal, the royal furniture depot, since 1773. He had come to Paris 18 years earlier from his native town of Cheny in Burgundy, where he passed the master craftsman’s examination on 4 September 1765, and was granted the right to use a stamp. He continued to focus on his speciality as a menuisier, or frame maker, that is, in the craft of carving. Alongside seating furniture, he also produced beds, screens, consoles, and chandelier bases. All of his works are characterised by their fine proportions and detailed carving. He was one of the first French craftsmen to be inspired by English models. He developed a unique style of naturalistic, sculptural ornamentation, always carried out with his typical attention to detail. Marie Antoinette loved his creations, and he made numerous objects for her private rooms at Versailles, as well as for the Trianon and the château at Saint-Cloud. These two canapés are very similar to the pieces made for Saint-Cloud, but they do not bear an inventory stamp, indicating that they were probably made at the same time for another client.

191

A Parisian “bergère en cabriolet” armchair

Attributed to Claude II Sené, circa 1775.

Carved beechwood with gilding over red bole and chalk ground, replaced raspberry coloured velvet covers, upholstery. Resting on four tapering fluted supports. The apron rounded on the back and slightly protruding towards the front. The armrests and rounded back upholstered. The upper part of the backrest and four faces of the apron decorated with finely carved acanthus, the armrests with fluted mouldings terminating in smooth scrolls.

H 93.5, W 68, seat depth 55 cm.

Literature

For more on Claude II Sené d. de Salverte, *Les Ébénistes du XVIII^e siècle. Leurs œuvres et leurs marques*, Paris 1953, p. 296. Cf. also Kjellberg, *Le Mobilier Français du XVIII^e siècle. Dictionnaire des ébénistes et de menuisiers*, Paris 2008, p. 847, illus. c. Cf. also Pallot, *Le mobilier français du musée Jacquemart-André*, Dijon 2006, p. 251, no. 46.

€ 7 000 – 8 000

Claude II Sené was active as a master craftsman in Paris as of 1769 and initially had a workshop in the Rue du Faubourg Saint-Denis, which he moved to Rue de Cléry, not far from the studio of his more famous brother Jean-Baptiste-Claude, in 1783. Unlike his brother, Claude II Sené produced mainly for private clients and left behind some elegant, finely crafted seating furniture.



Three pieces from a toilet service for Jean-Marie-Anne-Hippolyte Haÿ de Bonteville

Paris, circa 1785.

A so-called "pomponne", made from gold and copper alloy with chased, engraved and polished décor. Godroned jug with accentuated centre and raised rocaille handle. Small oval lavabo basin, inside engraved cymation and four reserves with reeds in the water. Shallow, fitting oval bowl with multiple profiled rim and engraved reed motifs. On all parts the engraved coat-of-arms.

H 7.8, W 27.5 cm, weight 735 g.

€ 4 000 – 6 500



In 1785, craftsmen working at the Hotel de Pomponne in Paris (Hotel de L'Hospital) were granted a royal privilege that allowed them to produce small items in a material that imitated gold. The material in question was a copper based alloy which, when polished, took on a bright yellow colour, sometimes with copper or pink undertones. The alloy usually contained a small amount

of gold. However, in contrast to true gold, it develops traces of oxidation and gives only the illusion of being perfectly polished.

Jean-Marie-Anne-Hippolyte Haÿ de Bonteville (1741-1788) was doctor of theology at the Paris faculty, provisional abbot of the abbey of Celles in 1771, vicar general to the archbishop of Aix-en-Provence, and representative of the ecclesiastical province at the Assembly of the Clergy in 1775. He appears to have enjoyed the protection of the court and was appointed bishop of Saint-Flour in 1776 at the age of 35.

He had a reputation for being a libertine and frequently complained about his diocese in Auvergne. In 1779 he finally obtained his transfer to Grenoble. However, once he became bishop of Grenoble, Haÿ de Bonteville spent almost all of his time in Paris or at his country home in Fougères, and was later asked by the Parliament of the Dauphiné to return to his diocese. On 6 October 1788, he committed suicide at his château of Herbeys, near Grenoble, after playing an inglorious role in pre-revolutionary events.



193

Andenne, Wouters manufactory, the model attributed to Jacques Richardot, late 18th century

Two terracotta allegorical figures 'Le Sommeil' and 'L'Espérance'

Two female figures modelled in the round, wearing classical attire and

shown standing on round flat plinths. The figure of sleep with her head resting on a fluted column, that of hope with an anchor entwined with rose tendrils.

H ca. 38 cm.

Literature

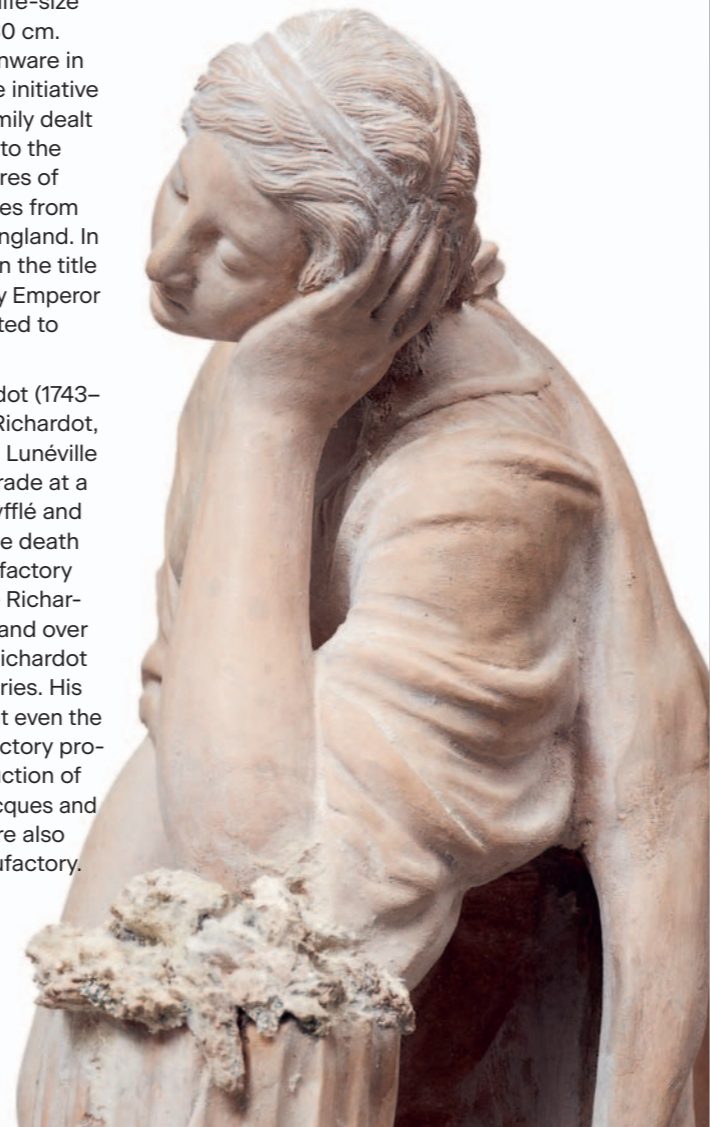
Cf. the large examples in the Musée Groesbeeck de Croix, in Piechowski,

L'énigme Richardot, in: *La faïence fine à Andenne* (online), p. 104 ff., illus. 7 ff.

€ 6 000 – 8 000

This pair of figures was produced in varying sizes by the Belgian factory in Andenne, including almost life-size version with a height of 120–30 cm. The production of fine earthenware in Andenne began in 1783 on the initiative of Joseph Wouters, whose family dealt in clay. Wouters first travelled to the major stoneware making centres of Europe before hiring employees from Septfontaines, Lorraine and England. In 1785, his first factory was given the title „Imperial and Royal Factory“ by Emperor Joseph II, which it was permitted to hold for ten years.

The ceramist Jacques Richardot (1743–1806) was the son of Claude Richardot, a sculptor who worked for the Lunéville manufactory. He learned his trade at a young age from Paul-Louis Cyfflé and Jacques Chambrette. After the death of the latter in 1758, the manufactory sought new employment. The Richardot family moved to Brussels and over the next few years, Jacques Richardot worked for various manufactories. His models were so successful that even the Frankenthal Porcelain Manufactory produced his version of the Abduction of Helen. From 1786 onwards, Jacques and his now adult son Ghislain were also engaged in the Wouters manufactory.



194

South Germany

Late 18th century.

A carved boxwood figure of Chronos sharpening Amor's arrows.

Carved boxwood and red stained hardwood, black painted plaster. Two-figure group on a solid square base. Chronos depicted as a standing male figure with a beard, large wings and a drapery wrapped around his hips, working the pedal of the grinding wheel with one foot and sharpening an arrow held in both hands. He is accompanied by a diminutive figure of Cupid holding up an arrow in his hands. A quiver and bow beside him on the plinth. Stamped monogram "JG" on the rim and plinth.

With base H 31.5, B 20.5, D 16 cm.

€ 6 000 – 8 000



195

A small silver cross

Paris, 1639/1640.

The domed oval base with pierced acanthus decoration resting on a carved ebonised wood plinth. The crucifix with a compressed node with cherub's heads in relief. The terminals and titulus reiterate the pierced decoration of the foot. The Corpus depicting Christ crucified with three nails. Year letter for 1639/40, illegible maker's mark.

H 30.2, with plinth 36.5 cm, weight of cross 308 g.

€ 8 000 – 10 000



196

**A pair of three-flame
Parisian silver candelabra**

The candlesticks with indistinct marks of Pierre-Antoine Famechon, Paris, 1789; the branches with Lisbon hallmark "X1" and unidentified maker's marks "AIG".

Round base with radial fluting and stylised tendril decoration. The tape-

ring baluster form shaft with corresponding decoration, the vase shaped nozzle gadrooned. With separately attached associated acanthus clasped three-flame candelabra branches.

H 39 cm, weight 4,587 g.

€ 10 000 – 15 000



197

An agate cameo portrait of Friedrich Wilhelm II of Prussia

Circa 1790.

Oval grey and white layered agate plaque with a finely carved bust of the emperor facing right, dressed in uniform and wearing his hair “en queue” with a laurel wreath upon it. Ligature monogram TM engraved in the sleeve neckline.

3.0 x 2.5 cm.

Literature

Cf. Scarisbrick et. al., *The Art of Gem Engraving: From Alexander the Great to Napoleon III*, Fukuoka 2008, cat. no. 083–085. Here four cameos with portraits of European rulers of the 16th–19th century in laurel wreaths in the manner of Roman emperors.

€ 4 000 – 6 000



The depiction of the facial features and the braided hairstyle in this carefully executed portrait of the king in profile are probably based on an engraving by Theodoor Koning (Amsterdam 1788). The laurel wreath attribute is a recourse to the ancient representation of Roman emperors and documents the monarch's claim to power. The cool colour palette of the stone underlines the neo-classicist design of the miniature relief. The Dresden Museum of Decorative Arts houses a comparable, albeit less finely cut cameo with a portrait of Prince Henry of Prussia (inv. no. 27103), which also bears an unidentified monogram.

198

A pair of Koblenz Louis XVI silver candlesticks

Marks of Stephanus Goswein, circa 1790.

Round bases engraved with laurel foliage supporting pierced shafts designed as tripod Athéniennes with fruit festoons. The attached drip pans with corresponding décor.

H 25.6 cm, weight 927 g.

€ 2 000 – 2 500



199

A rare Comté de Nice silver tureen

Marks of the county of Nice, 1792–1814. Unidentified maker's mark "PG".

Oval waisted base with a band of stiff foliage. The rounded body with two handles terminating in stiff lancet form leaves. The domed lid with a finely chased bundle of acanthus forming the finial. Engraved on the display side with a mirrored CV monogram beneath a ducal crown.

H 25.5, W 42.5, D 24 cm, weight 3,245 g.

The historic county of Nice took up more or less the same area as the present day Département Alpes-Maritimes and was originally part of Provence. It belonged continually to the house of Savoy since 1388 except for a short interruption between 1792 and 1814 in which it was occupied by the French.

€ 8 000 – 10 000





200

36 silver gilt Empire plates

Paris, marks of Abel-Etienne Giroux, circa 1809.

Round plates with broad rim decorated with a frieze of finely engraved tripods and pairs of swans amid stylised acanthus and a band of palmettes

around the edges. 12 plates engraved with the inventory number "8" on the underside, 11 with "10".

Diameter 21.3 cm, total weight ca. 13,500 g.

€ 50 000 – 60 000



201

Eight silver gilt Empire serving platters

Paris, marks of Abel-Etienne Giroux, circa 1809.

Moulded dishes of square section with chamfered angles on four claw feet. The broad flaring rims decorated with a frieze of finely engraved tripods and pairs of swans amid stylised acanthus foliage and a band of palmettes around the edges. Five of the platters engraved with the in-

ventory number "1" on the underside, three with "2".

H 7, W 23.7 cm, total weight 5,850 g.

Literature

Cf. a bouillon by Giroux in the Musée des Arts Decoratifs in Paris, illustrated in Frégnac, *Les Grand Orfèvres de Louis XIII à Charles X*, Lausanne 1965, p. 312.

€ 40 000 – 50 000





202

A Parisian silver gilt Empire ewer and basin

Paris, marks of Abel-Etienne Giroux, 1797/98.

Tall ovoid vessel with a finely chased swan shaped handle on a round waisted foot. The outer surface decorated with a band of stiff foliage and finely engraved tripods and pairs of swans amid stylised acanthus. The flaring rim of the deep oval basin with corresponding décor. Both pieces engraved with the

arms of the Pieyre family with the cross of the Legion of Honour.

Pitcher H 37.5, basin L 37.2, W 25.8 cm, total weight 1,780 g.

Literature

Cf. a vase by this maker in the Metropolitan Museum of Art, New York, illus. in Dennis, *Three centuries of French domestic silver*, New York 1960, p. 130, no. 170 and Giroux' *bonbonnière* in cat. Of the D. David-Weill collection, part III, Paris 1972, no. 35. A jug and

basin auctioned at Christie's London, 10 June 2008, lot 135.

Jean Pieyre (1755–1839) became a member of the French National Assembly in 1791, and from 1800 onward he was successively prefect of various French departments. In 1804 he was knighted in the Legion of Honour and in 1810 was raised to the rank of Baron de l'Empire.

€ 20 000 – 25 000



203

A large pair of silver gilt girandoles

Paris, marks of Martin-Guillaume Biennais, 1809–19.

The slender tapering shafts decorated with trident and dolphin motifs resting on round feet with bands of palmettes. The four spiralling openwork branches decorated with finely chased foliage and palmettes; the middle section with four models of swans surrounding the central fifth nozzle.

H 53 cm, weight 8,390 g.

Provenance

Formerly in the possession of the Princes Alliata di Montereale.

Literature

Cf. an almost identical pair of candelabra created by Biennais in 1807 for the marriage of Napoleon's younger brother Jérôme Bonaparte to Katharina von Württemberg, auctioned at Christie's Geneva, 13 Nov. 1995, lot 193.

€ 80 000 – 90 000

Alongside Henry Auguste and Jean-Baptiste-Claude Odier, Martin-Guillaume Biennais was among the most renowned Parisian goldsmiths of the 19th century. He received numerous commissions from the court of Napoleon I and various ruling courts throughout Europe. His workshop on the rue St. Honoré employed, at times, over 600 people and it had already supplied Biennais with a considerable fortune by the time Napoleon appointed him "Orfèvre de Sa Majesté l'Empereur et Roi" after being crowned emperor in 1815.



FOR THE DUC D'ORLÉANS

204

A pair of silver glass coolers from a service made for the Duc d'Orléans

Paris, marks of Jean-Baptiste-Claude Odiot, 1798–1809. The insets marked "M.ON ODIOT" and "PRÉVOST & CIE" (Paris, 1894–1906).

Oval, tapering corpus on four feet formed as sphinxes. The handles with Neoclassical relief decoration. The large, pierced palmette motifs along the rim serve as holders for 10 glasses. The centre of the display

side applied with the coat-of-arms of Louis-Philippe d'Orléans beneath a ducal crown. Fitted with two later silver insets.

H 12.5, W 35.5, D 23.5 cm,
total weight 4,760 g.

Literature

Cf. an almost identical glass cooler by Odiot, illus. in Gay-Mazuel, *Odiot, Un Atelier d'Orfèvrerie*, Paris 2017, no. 117.

€ 50 000 – 60 00



Frédéric Millet, Louis-Philippe d'Orléans, roi des Français
© bpk / RMN – Grand Palais / René-Gabriel Ojeda

Louis Philippe (1773–1850) was the eldest son of Duke Louis-Philippe Joseph of Orléans, and was thus a direct descendant of Louis XIV's younger brother. His father was executed in Paris in 1793, making Louis-Philippe the Duke of Orléans. Following many years of exile in England and the United States, he later arrived in Sicily at the invitation of King Ferdinand III, where he remained for five years and married Princess Maria Amalia, a daughter of the king, in 1809. It was only after Napoleon's abdication in 1814 that the couple returned to France, where Louis-Philippe was appointed Colonel General of the Hussars by King Louis XVIII and regained possession of the extensive Orléans fortune by royal decree. The service from which these two glass coolers originates is thought

to have been commissioned from Odiot on 11 July 1817, as a corresponding entry can be found in the artist's archives. 13 years later, the Duke was crowned King Louis-Philippe I "King of the French", the so-called Citizen King.

The Odiot dynasty of goldsmiths began as early as 1690 with Jean-Baptiste-Gaspard, a supplier to the court of King Louis XIV. His grandson, Jean-Baptiste-Claude, like his father before him, continued the family tradition into the 18th and 19th centuries, receiving important orders from the court of Napoleon Bonaparte. These included such prestigious commissions as the making of the emperor's coronation sword, and in 1812 he collaborated with Thomire and Pierre-Paul Prud'hon in the construction of the magnificent cradle for the king of Rome, a gift from the city of Paris to the newborn heir, which is now housed in the Kunsthistorisches Museum in Vienna. Odiot's distinctive style, using motifs from Greek antiquity and Ancient Egypt, gained him commissions from almost all the royal courts of Europe, and his works can now be found in major public collections throughout the world.





205

A large silver platter from a service made for the Duc d'Orléans

Paris, marks of Jean-Baptiste-Claude Odier, 1819–38.

Scalloped oval tray with handles on either side. The long sides of the broad lip each applied with the coat-of-arms of Louis-Philippe d'Orléans beneath a ducal crown. The moulded cast silver rim with raised and finely chased acanthus decoration.

L 71.5, W 48.3 cm, weight 5,055 g.

Literature

A cloche by Durand illus. in Frégnac, *Les Grand Orfèvres de Louis XIII à Charles X*, Lausanne 1965, p. 154 f.

€ 50 000 – 60 000

Louis-Philippe inherited an extensive dinner service from his mother Louise-Marie-Adelaide de Bourbon. After the Revolution, he arranged for it to be supplemented with pieces made by Jean-Baptiste-Claude Odier and emblazoned with his coat-of-arms. This platter, which still displays all the qualities that characterise the taste of the Ancient Régime, appears to be one of these subsequent additions. It may have been made to go under one of the famous cloches from the earlier service. Designed by Antoine-Sébastien Durand in 1754, the finials of the cloches were formed as large sculptural fish still lifes (one of the pieces is housed in the Gulbenkian Museum in Lisbon, inv. no. 2381). The cloches bear the identical relief coat-of-arms of the later citizen-king.

FOR THE DUC D'ORLÉANS





Source: gallica.bnf.fr/Bibliothèque Nationale de France

Etienne-Jean-François-Charles d'Aligre (1770–1847) not only received the title of 6th Marquis d'Aligre after the death of his father in 1798, but also an enormous fortune with over 20,000 hectares of land near Bordeaux.

The Marquis married for a second time in 1810. His bride was Louise Charlotte Aglaé Camus de Pontcarré (1776–1843), a first cousin from a Burgundian family. The couple enjoyed a lively social life at the Château de Vaux, one of the most imposing and majestic French châteaux of the 19th century. Upon Napoleon I's accession to the throne in 1814, the Marquis assumed the post of chamberlain to his favourite sister, Princess Pauline Bonaparte, and was elevated to the rank of Pair de France in 1815.

The Marquis and Marquise, who had no children of their own, donated large portions of their wealth to causes such

as the founding of charitable institutions and the construction of hospitals. The French state owes them in particular the Fondation d'Aligre in Chartres, founded in 1818, the Hôpital d'Aligre in Bonneval, and the Bourbon-Lancy hospital.

The Marquis' daughter from his first marriage, Etienne d'Aligre, married the Marquis de Pomereu in 1810. Their children took the name Pomereu d'Aligre and inherited the title of Marquis d'Aligre in 1847.

Charles-Nicolas Odiot was one of the leading French silversmiths of his generation. The son and apprentice of Napoleonic silversmith Jean-Baptiste-Claude Odiot, he took charge of the extensive family workshops in 1827, after studying modern manufacturing techniques in London, and became court supplier to the royal family under Louis-Philippe I.

206

A pair of silver gilt wine coolers from a service made for the Marquis and Marquise d'Aligre

Paris, marks of Charles-Nicolas Odiot, circa 1840.

Round tapering vessels entwined with vine leaves on four finely chased sphinx supports. The handles designed as finely modelled snakes on faun demi-mascarons. The outer

surface decorated with Neoclassical reliefs of a cherub playing a lyre and riding a lion and a maenad riding a panther on the other side. The lower section with the arms of alliance of the d'Aligre and Camus de Pontcarré families in relief.

H 22 cm, weight 1,673 and 1,721 g.

€ 40 000 – 50 000



207

An extensive Parisian silver gilt cutlery set made for the Marquis and the Marquise de Pomereu

Marks of Charles-Salomon Mahler, 1824–38.

234 items in total, comprising 36 forks and spoons, 36 knives with vermeil handles, 36 knives with steel blades, 36 coffee spoons, 36 ice cream spoons, two sugar tongs, two sugar casting spoons, two butter knives and 12 large serving spoons. The broad handles with raised threaded decoration, all pieces decorated with the relief arms of alliance of the Pomereu and d'Aligre families with margrave's crowns and the cross of the Legion of Honour. In two modern fitted cases.

Forks L 18.5,
spoons L 19.3,
knives L 20.1 cm.

€ 120 000 – 150 000



Michel-Marie de Pomereu, Marquis de Riceys (1779–863) married Etienne Marie Catherine Charlotte d'Aligre (1792–1866), the only daughter of Etienne Marquis d'Aligre (see also lot 206), on June 24th 1810. Their sons Michel and Arman took the name de Pomereu d'Aligre and later inherited the title of their grandfather, who also had no male descendants from his second marriage.





An Empire silver gilt ewer and basin

Paris, marks of Jean-Baptiste-Claude Odiot, 1798–1809.

The jug of oval section with lowered shoulders and a rounded spout on a waisted oval base decorated with a band of stiff foliage. The outer surface applied with three reliefs of ladies in classical attire. The handle formed as a winged female genius standing on a faun mascaron. The semi-spherical basin with corresponding décor, the handles terminating in finely chased swan's heads.

Pitcher H 39.5, basin W 4, D 33.3 cm, total weight 3,932 g.

Literature

These handles in the form of winged figures can be found in many of Odiot's works, for example see Gay-Mazuel, Odiot, *Un Atelier d'Orfèvrerie*, Paris 2017. no. 13 ff for a tea service for Countess Branicka with identical decorative elements in the Wilanów palace in Warsaw, illus. *Ibid.* p. 154. Cf. Also works by this maker in *The Metropolitan Museum of Art*, New York, illus. in Dennis, *Three centuries of French domestic silver*, New York 1960, p. 179 ff.

€ 35 000 – 40 000



Robert Lefèvre, Jean-Baptiste Odiot, 1822, © Detroit Institute of Arts.

The Odiot dynasty of goldsmiths began as early as 1690 with Jean-Baptiste-Gaspard, a supplier to the court of King Louis XIV. His grandson, Jean-Baptiste-Claude, like his father before him, continued the family tradition into the 18th and 19th centuries, receiving important orders from the court of Napoleon Bonaparte. These included such prestigious commissions as the making of the emperor's coronation sword, and in 1812 he collaborated with Thomire and Pierre-Paul Prud'hon in the construction of the magnificent cradle for the king of Rome, a gift from the city of Paris to the new-born heir, which is now housed in the Kunsthistorisches Museum in Vienna. Odiot's distinctive style, using motifs from Greek antiquity and Ancient Egypt, gained him commissions from almost all the royal courts of Europe, and his works can now be found in major public collections throughout the world.





209

A Parisian silver gilt ecuelle in its casket

Paris, the ecuelle and plate with marks of Sixte-Simon Rion, 1809–19; the cutlery with marks of Léonard Chatenet, 1819–38.

Comprising an ecuelle, plate, fork and spoon. The ecuelle resting on three paw feet over a round plinth with a frieze of stiff foliage. The outer surface with Neoclassical relief appliqués and with handles terminating in finely chased

lion's heads. The slightly domed lid with a matte pine cone finial in the centre. The rim of the plate with corresponding decoration, the cutlery with Neoclassical relief décor on sable ground. The lid of the ecuelle, the plate, and the cutlery all engraved with the arms of alliance of the Durfort-Civrat de Lorge and du Bouchet de Sourches de Tourzel families. Housed in a red silk lined leather case with gold embossing.

H of ecuelle 17; diameter of plate 20.8 cm, total weight 1,093 g.

Emeric de Durfort-Civrac, Duc de Lorge (1802–1879) was married on January 15th 1823 to Emilie du Bouchet de Sourches de Tourzel (1802–1844). She was a granddaughter of the famous Madame de Tourzel, governess to the four children of Louis XVI and Marie-Antoinette, who later described the last days of the Ancient Regime and the royal couple in her memoirs.

€ 10 000 – 12 000

210

**A silver gilt travel service
in a box**

Paris, marks of Jean-Baptiste-Claude Odiot, 1809–19. The cutlery by Pierre-Benoit Lorillon and Francois-Charles Gavet.

Comprising an ecuelle and stand, cup and saucer, egg cup, salt, knife, fork, spoon, coffee spoon and fruit knife with a steel blade. The ecuelle on a waisted base decorated with Neoclassical reliefs and mascarons. The handles terminating in finely chased figures of cherubs holding laurel arches. The slightly domed lid with an engraved band of foliate and a finial designed as a moth. The other pieces with corresponding décor, the

outer faces and the cutlery all engraved with the conjoined monogram “AMQ”. In a fitted gilt embossed red leather case lined with green velvet.

H of ecuelle 13, diameter of plate 21.5 cm. Total weight without knives 2,076 g. H of case 23.5, W 38.5, D 25.5 cm.

Literature

Cf. Frégnac, *Les Grand Orfèvres de Louis XIII à Charles X*, Lausanne 1965, p. 290 ff. For more on Odiot cf. also Gay-Mazuel, *Odiot, Un Atelier d’Orfèvrerie*, Paris 2017, with copious illustrations.

€ 25 000 – 30 000



211

A Neoclassical silver gilt kettle and rechaud

Paris, marks of L. R. Ruchmann, 1819–38.

The rounded kettle with a waisted base, animal head spout and gadrooned folding handle of ebonised wood. The smooth lid with a finely chased swan finial. The rechaud with tripod supports terminating in pad feet below and finely modelled swans above on an inswept triangular base. The central burner formed as a vase decorated with small ram's head mascarons.

H 37.5 cm, total weight 1,485 g.

€ 7 000 – 9 000





212

Adrien-Louis-Marie Cavelier

1785 Paris 1867

Design for a vermeil goblet,
circa 1810

Pencil and brown wash on textured
paper. 35.5 x 22.7 cm

Adrien-Louis-Marie Cavelier was
an architect, interior decorator and
exceptional designer of decorative
objects such as candlesticks, centre-
pieces, dishes and writing sets, many
of which were produced by Odier.

€ 1 500 – 2 000

213

French Artist

First half 19th century

Design for a brûle parfum

Black ink and brown wash on
textured paper. 46 x 25.7 cm

€ 1 500 – 2 000



214

**Four silver gilt wine coolers
from a service made for the
Russian Court**

Paris, marks of Marc Jaquart,
1798–1809.

Round, tapering body on sphinx supports resting on a three-sided plinth with paw feet. The flaring rim with gadrooning, the outer surface applied with three finely chased laurel wreaths above a narrow laurel band. The underside with a scratched inventory number "N. 403" and the weight in Russian pounds and zolotnik.

H 21.2 cm, total weight 5,319 g.

€ 50 000 – 55 000



Literature

The Russian imperial officer and art historian Magnus Conrad Armin von Foelkersam created an illustrated inventory of the contents of the imperial palaces in 1907 in which the present wine coolers are listed, cf. Foelkersam, *Inventaire de l'Argenterie conservé dans les Garde Meubles des Palais Impériaux, Palais d'Hiver, Palais Anitchkov et Château Gatchino*, St. Petersburg 1907, plate 54.

FOR THE RUSSIAN COURT



FOR THE GRAND DUKE OF RUSSIA

215

A silver gilt wine cooler from a service made for Grand Duke Nicholas Pavlovich

Paris, Martin-Guillaume Biennais, 1809–19.

Round, tapering body resting on four feet formed as swans. The handles with finely chased mascarons, the flaring rim with a band of stiff foliage beneath pairs of hippocampi. Applied with the Cyrillic monogram “NP” beneath the Russian Tsar’s crown. Engraved with inventory number “No. 4” on the underside.

H 24.2 cm, weight 2,103 g.

€ 40 000 – 50 000

Alongside Henry Auguste and Jean-Baptiste-Claude Odier, Martin-Guillaume Biennais was among the most renowned Parisian gold-smiths of the 19th century. He received numerous commissions from the court of Napoleon I and various ruling courts throughout Europe. His workshop on the rue St. Honoré employed, at times, over 600 people and it had already supplied Biennais with a considerable fortune by the time Napoleon appointed him “Orfèvre de Sa Majesté l’Empereur et Roi” after being crowned emperor in 1815.

Nicholas Pavlovich Romanov (1796–1855) was the third son of Paul I and the younger brother of Tsar Alexander I. The service was apparently ordered from Biennais in 1817, on the occasion of his marriage to Charlotte of Prussia, the eldest daughter of King Frederick William III. The couple initially lived in the Anichkov Palace in St. Petersburg until Nicholas I succeeded his brother to the throne in 1825. Biennais later reiterated the design in a dinner service for Camillo Borghese.



© The State Hermitage Museum, Inv. no. OPM-853.

Literature

Cf. Foelkersam, *Inventaire de l’Argenterie conservé dans les Garde Meubles des Palais Impériaux, Palais d’Hiver, Palais Anitchkov et Château Gatchina, St. Petersburg 1907*, pl. 54 (see ill. lot 214).

Two identical coolers from the same service in a private collection illus. in cat. *Magie de l’Orfèvrerie*, Vol. II, Brussels 2004, no. 204.



A tureen and cover from this service is housed in the collection of the Rijksmuseum in Amsterdam (inv. no. BK 17024 B).



FOR THE GRAND DUKE OF RUSSIA

216

A silver gilt “nef de table” from a service made for Grand Duke Michael Pavlovich

Paris, marks of Martin-Guillaume Biennais, circa 1825–30.

The oval plinth decorated with a band of stiff foliage and fitted with four rollers. The body of the vessel designed as a detailed model of a ship with an anchor and rudder resting on four dolphin shaped feet. At the bow a figurehead formed as a winged female genius carrying a standard with a five-pointed star in her hands, repeated at the stern. Five cannons can be seen protruding from the hull of the ship and on the inside there are two round bottle holders with pierced gallery rims and two small baskets to hold the lids of the glass carafes. These flank a slender tapering mast in the centre with a small flag at its top engraved with the Cyrillic monogram “MP”. The carafes associated.

H 44.5, L 43.5, W 16 cm, weight 2,509 g.

Literature

Cf. Biennais' gilded service for Napoleon I and Marie Louise in the Metropolitan Museum of Art, New York, illus. In Dennis, *Three centuries of French domestic silver*, New York 1960, p. 66 ff. For more on Martin-Guillaume Biennais cf. also Tenenbaum, *L'Orfèvre de Napoléon*, Martin-Guillaume Biennais, *Les dossiers du musée du Louvre*, Paris 2003.

€ 50 000 – 60 000

Michael Pavlovich (1798–1849) was born as the youngest of ten children of the Russian Tsar Paul I and his second wife Princess Sophie Dorothee of Württemberg – and thus held the rank of a Russian Grand Duke. On February 19th 1824, he married his cousin Princess Charlotte of Württemberg, called Helena Pavlovna, in St. Petersburg. Michael's brother Alexander I, who had succeeded his father to the Tsar's throne in 1801, entrusted him with the then unimaginable sum of ten million rubles for the construction

of a new Neoclassical palace on Arts Square in St. Petersburg. The Mikhailovsky Palace, which today houses the Russian Museum, was built from 1819–25 according to the plans of the architect Carlo Rossi and furnished by the Grand Duke and Princess in the most sumptuous manner. Its legendary furnishings included a magnificent dinner service comprising over 1,200 pieces commissioned from the most important Parisian goldsmiths of the era: Martin-Guillaume Biennais, Jean-Baptiste-Claude Odier and Jean-Charles Cahier, who were engaged for several years in delivering the service to Mikhailovsky Palace. Large parts of the service have survived and are now housed in the collections of the Hermitage and in the silver chamber of the Kremlin in Moscow. Between the two world wars, however, individual pieces and entire sets were repeatedly sold and found their way into important private collections and major international museums. Alongside Henry Auguste and Jean-Baptiste-Claude Odier, Martin-Guillaume Biennais was among the most renowned Parisian goldsmiths of the 19th century. He received numerous commissions from the court of Napoleon I and various ruling courts throughout Europe. His workshop on the rue St. Honoré employed, at times, over 600 people and it had already supplied Biennais with a considerable fortune by the time Napoleon appointed him “Orfèvre de Sa Majesté l'Empereur et Roi” after being crowned emperor in 1815.

Anthelme François Lagrenée, Grand Duke Michael Pavlovich, circa 1823, © Alamy



FOR THE GRAND DUKE OF RUSSIA

217

Ten silver gilt plates from a service made for Grand Duke Michael Pavlovich

Paris, marks of Jean-Charles Cahier, circa 1825–30.

Slightly recessed plates with smooth wells. The broad lips engraved with the Cyrillic monogram “MP” beneath the Russian Tsar’s crown, the rims with bands of stiff foliage.

Diameter 24 cm, total weight 5,295 g.

Literature

On Cahier cf. Frégnac, *Les Grand Orfèvres de Louis XIII à Charles X*, Lausanne 1965, p. 310 f., and Tenenbaum, *Orfèvrerie française du XIXe siècle. La collection du musée du Louvre*, Paris 2011, p. 271f.

€ 40 000 – 50 000

Jean-Charles Cahier was one of the most important French silversmiths of the 19th century. After training under Napoleon’s court goldsmith Martin-Guillaume Biennais, he passed his master’s examination in 1802 and soon received commissions from the French court himself. In 1821, he finally took over Biennais’ workshop and held the title of court goldsmith to Kings Louis XVIII and Charles X. In addition to his work for the European aristocracy, such as the famous service for Michael Pavlovich, he also carried out important ecclesiastical commissions; his most famous opus is probably the reliquary of the Crown of Thorns in the silver chamber of Notre Dame de Paris, commissioned by Napoleon in 1806 and designed by Eugène Viollet-le-Duc.



**A silver gilt travel lavabo set
made for Charles Stuart, 1st
Baron Stuart de Rothesay**

Paris, marks of Pierre-Noël Blaquièrre, 1819–38.

Comprising a pitcher and basin. Presumably designed for a piece of travel furniture or for use in a carriage. The cuboid basin with a smooth outer surface and two angular handles on the long sides which can be concealed within the body. The pitcher on a shallow basal ring, the moulded rim slightly pinched to form the

spout. The separately attached auricular handle with a thumb rest engraved with the monogram "S" beneath a British baronial crown. Emblazoned on either side and in the well of the basin with the crowned arms of Charles Stuart, Baron Stuart de Rothesay with the British Order of the Bath and the Portuguese Order of the Tower and Sword.

H of basin without handles 11.1,
L 43, W 25.8 cm. H of pitcher 20 cm.
Total weight 2,702 g.

Provenance

Baron Stuart de Rothesay (1779–1845), Henri Bonninière de Beaumont Collection (1923–2005).

Literature

On Blaquièrre cf. *Catalogue de l'Orfèvrerie du XVIIe, du XVIIIe et du XIXe Siècle*, Editions des Musées Nationaux, Paris 1958, p. 204, and Tenenbaum, *La Collection du Musée du Louvre – Orfèvrerie du XIXème*, Paris 2011.

€ 50 000 – 60 000



George Hayter, Charles Stuart, 1st Baron Stuart de Rothesay, 1830
© UK Government Art Collection

Charles Stuart (1779–1845) came from a collateral line of the House of Stuart, descended from the Scottish King Robert II. Son of a British general and grandson of a prime minister under King George III, he entered the diplomatic service soon after completing his studies at Oxford and Glasgow – with stays in Vienna, St. Petersburg, Portugal and French-occupied Spain. From 1815–24 and again from 1828–30, he served as British ambassador in Paris. The lavabo set probably came into his possession during his second stay there, for it was not until 1828 that Stuart was raised to the rank of Baron of Rothesay – and the engraved coat-of-arms already bears the Baron's Crown and the collars of the two British orders of chivalry. He was named a Knight Commander in 1812 and a Knight Grand Cross of the Most Honourable Order of the Bath, one of the most prestigious British orders of chivalry, in 1815. He was made an officer of the Portuguese Order of the Tower and Sword with the honorary title of Conde de Macchio for his services in negotiating the recognition of Brazil's independence by Portugal in 1825.

Pierre-Noël Blaquièrre was responsible for the gold and silver mounts at the Sèvres Porcelain Manufactory from 1811 onwards, and in 1816 produced, among other things, the wedding service for the Duc de Berry. Together with his workshop in the Rue Saint-Honoré in Paris, as of 1828 he increasingly focused on the production of precious vermeil travel and toiletry services for the nobility, many of which have survived, such as the set for Countess Branicka, now in the collection of the Wilanów Palace Museum in Warsaw.



219

A Parisian silver wine cooler

Marks of Jean-Baptiste-Claude Odiot, 1819–38.

The cast silver plinth designed as an earth mound plinth with raised tendrils, vines and grapes surrounding a finely chased model of a snail. The large, dynamically modelled cooling vessel with corresponding decoration and handles formed as two detailed barbet head mascarons.

H 21.5, W 27, D 20.5 cm, weight 7,750 g.

For this work, Odiot was obviously inspired by an earlier wine cooler designed by Thomas Germain for the Duc d'Orléans in 1727, which is now in the collection of the Louvre in Paris (inv. no. OA9431). The sculptural base with the small snail is almost identical in its execution. In another pair of wine coolers by Germain, made in 1744, the two handles in the form of dogs' heads resemble the present ones in every detail.

Literature

The wine cooler by Thomas Germain made for the Duc d'Orléans illustrated in Dennis, *Three centuries of French Domestic Silver*, The Metropolitan Museum of Art, New York 1960, no. 168. For Germain's wine cooler with identical handles cf. cat. *Les grands orfèvres de Louis XIII à Charles X – Collection Connaissance des Arts*, Paris 1965, p. 124, no. 3.

€ 50 000 – 60 000



220

Peter Faes

1750 Meer–1814 Antwerp
Still life with flowers and fruit
on a stone ledge.

Oil on panel (parquetted).
Signed lower right: P. Faes.

61.5 x 51 cm.

We would like to thank Dr. Fred
G. Meijer for confirming the authen-
ticity of this work on the basis of
photographs. He dates the painting
to around 1780, making it an early
work by the artist in which the colour
palette is more subdued than that
used in his later oeuvre.

€ 20 000 – 30 000





221

Charles Antoine Clevenbergh

1755 Leuven–1800 Leuven

Hunt still life.

Oil on panel. Signed lower right:
CA Clevenbergh Fe. (CA conjoined).

30 x 25.6 cm.

€ 2 000 – 3 000



‡ 222

Italian

Around 1800/1810

An Italian carved ivory figure of the penitent Mary Magdalene.

Carved in the round. This small-format depiction of the saint kneeling on the stony ground beside a skull with her head and hands lowered in a humble gesture is based on a work by Canova.

Vertical hairline cracks and slight yellowing. 9.5 x 6.5 x 8 cm

€ 2 000 – 3 000

223

**Giovanni di Bologna,
called Giambologna, after
Douai 1529–1608 Florenz**

A bronze figure of Mars.

Cast bronze with golden brown patina. Depicting the Roman god of war in a striding pose with arms out stretched and his head facing towards the left. In contrast to Giambologna's design, the foremost hand would originally have grasped a (now missing) sword.

With a breakage on the left thumb, two drilled holes in the back, and a repaired casting flaw on the neck. H 38.1 cm. Attached to a polished black marble plinth with later applied iron prickets beneath the feet. H 41.8, W 19, D 14.6 cm.

Literature

Cf. cat. *Beschwörung des Cosmos. Europäische Bronzen der Renaissance*, Duisburg 1994, no. 21.

€ 150 000 – 160 000

Born in Flanders, the artist Giovanni da Bologna (1524–1608), who went under the name Giambologna, is thought to have resided in Rome from around 1550 to 1553 in order to study ancient sculpture. He was hired by the Medici in Florence in 1561. He became one of the most influential sculptors of the late 16th and early 17th centuries, with many artists being inspired by his bronzes. He also established a large and efficient workshop. Copies and variations of his models were produced long after his death in 1608.

The striding Mars is one of his most famous bronze sculptures. After his death, the model was cast by his assistant Antonio Susini (1572–1624) and later still by his nephew and successor Gianfrancesco Susini (c. 1585–1653). Numerous life time and posthumous casts can be found, among other places, in the Staatliche Kunstsammlung Dresden, the Castello Sforzesco in Milan, the Victoria and Albert Museum London and in the Herzog Anton Ulrich Museum Braunschweig.





224

Italy

Late 18th/19th century.

A cast bronze model of Silenus with the infant Dionysus

Cast bronze with blackish golden patina. Patinated fully sculpted figural group with an integral angular plinth. One side of the plinth sawn off, with a drilled hole for a screw in the centre.

H 24 cm.

€ 4 000 – 6 000

The work upon which this sculpture is based is an ancient marble copy of a bronze originally attributed to Lysippus, dated to the second half of the 4th century B.C., and today kept in the Vatican Museums (inv. no. MV.2292.0.0), with a second version being housed in the Louvre (inv. no. MR 346 and N 280). The Roman marble versions date from the 1st to the 2nd century A.D.

225

Italy

Late 18th/19th century.

A pair of bronze figures Venus Medici and Apollo

Cast bronze with dark brown patina, Giallo Siena marble top. Two fully sculpted depictions after ancient prototypes. And Apollo with a separately cast lyre and base and Venus on a smooth oval plinth with two drilled holes. H of Venus 34, with plinth 48.5 cm. H of Apollo 33.5, with plinth 47.5 cm.

Provenance

Cf. the Venetian Venus from around 1600, presumably originally a fire dog, in the Victoria and Albert Museum, acc. no. A.81-1956.

€ 8 000 – 12 000



226

A Roman marble bust of Emperor Caracalla

Late 18th century.

This finely wrought bust of emperor Caracalla is based on a Roman prototype known as the "Caracalla Farnese", a remnant from Caracalla's thermal baths which is dated to the year 212 and today housed in the National Archaeological Museum in Naples. The fragment was originally part of a larger statue but was later converted into a bust.

H with round plinth 86, W ca. 65 cm.

Provenance

From a palace in Anjou. French aristocratic ownership.

€ 25 000 – 30 000



This finely wrought bust of emperor Caracalla is based on a Roman prototype known as the "Caracalla Farnese", a remnant from Caracalla's thermal baths which is dated to the year 212 and today housed in the National Archaeological Museum in Naples. The fragment was originally part of a larger statue but was later converted into a bust.

227

A Roman marble bust of Juno

18th century.

White Carrara marble on a pale grey marble base. Over life-sized bust of the goddess with curly hair parted in the middle, dressed in a diadem and veil, her gown gathered together by a diagonal sash leaving the left breast exposed.

H with round plinth 89, W ca. 60 cm.

Provenance

From a palace in Anjou. French aristocratic ownership.

€ 20 000 – 25 000



€ 228

Françoise-Reine (Renée) Dagois

Paris 1781–1862 Diekirch

A gouache on ivory miniature of
"Diane de Chasseresse", 1828

Full figure depiction of Diana, the goddess of the hunt, as a young woman with a quiver full of arrows, resting on a stone block beneath an olive tree. She holds a dead bird in her hand and a greyhound waits by her feet; the background with a classical Italian mountain landscape. She is dressed in the classical manner in sandals, a short red chiton that leaves the right breast exposed, and a gold cloth wrapped around her bound curly dark hair. With original

lid. The ivory plaque with a vertical crack in the upper left (ca. 7 cm), two minor retouches in the corners. 22 x 16.3 cm (image dimensions). Framed under glass in an ormolu frame of the period.

22 x 16.3 cm (image dimensions). Framed under glass in an ormolu frame of the period.

Literature

For more on this artist cf. Lemoine-Bouchard, *Les Peintres en Miniature actifs en France 1650–1850*, Paris 2008, p. 175 f.

€ 18 000 – 20 000

The French painter Françoise Reine Dagois, née Bézard, was married to the Belgian Jean-Antoine Dagois and exhibited at the Antwerp Salon in 1813. According to an entry in the directory of the famous artist Jean-Baptiste Augustin, she joined his studio as a pupil in 1809. The majority of her rare existing works are carefully executed copies of Neoclassical paintings by Jacques-Louis David. Figures and portraits executed in fine blue ombré pointillé technique are typical of her style.



A Neoclassical silver table centrepiece

Northern Italy, circa 1840.

Silver, glass, softwood, solid walnut, wrought iron. Three-piece table centrepiece for the dessert course. The tray rounded on either side and with a mirrored upper face, resting on 18 narrow claw-and-ball feet. With moulded edges applied with 28 raised laurel festoons attached to rosette reliefs and eight oval plaques with female busts in profile. The upper rim with a raised beaded moulding, small pilasters at the angles.

H c. 8.5, W c. 48.5, D 19.4 cm.

Literature

Cf. Bursche, *Tafelzier des Barock*, Munich 1974, p. 33 ff. Cf. Colle/ Griseri/ Valeriani, *Bronzi Decorativi in Italia. Bronzisti e Fonditori Italiani dal Seicento all'Ottocento*, Milan 2001, no. 107, for the apron of a bench in the Palazzo Reale in Turin cast by the bronze casters Giovanni Colla and Chiaffredo Odetti after a design by Pelagio Palagi, 1838.

€ 40 000 – 45 000

Stefan Bursche describes the first surviving centrepiece at the court of Louis XIV as: "Vaiselle que le Roy a fait faire en 1694 pour porter en campagne sur un surtout". The surtout was used as a decorative stand for candles, salts, spice cruets, vinegar, oil and sauces, placed in the centre of the table to prevent clutter. The first of these objects were made of silver and of a pyramidal form. They were arranged around, for example, a central tureen depending on which course was being served. Juste-Aurèle Meissonier (1695–1750), a multi-talented French Rococo artisan, helped set new standards in dining culture by designing every table object down to the most minute detail. His works influenced goldsmiths across the whole of Europe.

With the increase in European porcelain production, flatter centrepieces were needed on which figures could be placed. The mirrors served to intensify the brightness of candlelight so that more details could be seen. When Pompeii fever gripped European courts in the 1760s, Baroque centrepieces disappeared and were replaced by miniature replicas of Roman sculptures, vases, and architectural monuments designed to spark conversation. The publications of the designer duo Charles Percier (1764–1838) and Pierre-François-Léonard Fontaine (1762–1853), who furnished the Emperor's palaces, provided inspiration for the decoration and design of furniture and dinner ware.

Centrepieces in the form of a raised tray with gallery edging in fire-gilt bronze were then favoured. One of the most famous manufacturers was the Parisian bronze caster and sculptor Pierre-Philippe Thomire (1751–1843). In Italy, Filippo Pelagio Palagi (1775–1860), a Bologna-born painter and sculptor by training, became the leading designer of interior decorations. From 1832 onwards, he began the expansion of Racconigi Castle, and in 1834 he was charged with overseeing the restoration of the Castello di Pollenzo and the modernization of the Royal Palace of Turin. The motifs that decorate this Italian centrepiece are heavily influenced by his works.





230

A precious parcel gilt silver chess set in the original travel case

Brünn/Brno, marks presumably those of Franz Kahlmarker, 1814.

A complete set of finely engraved and chased pieces; the white figures in silver, the black in vermeil. In the original leather covered travel case with a saffian leather interior and original lock and clasp. When closed,

the gold embossed lid functions as a game board.

H of kings 7, of pawns 3.6 cm.
H of box 6.5, W 28.5, D 28 cm.

Literature

For this assay mark cf. Lanz-Schmid-Strahalm, *Silber der österreich-ungarischen Monarchie*, Vienna 1987, p. 213).

€ 20 000 – 25 000





231

A Vienna carved rock crystal goblet

Marks of Simon Grünwald, circa 1880.

With silver gilt mountings. With a domed foot supporting a semi-spherical clear rock crystal cup carved with depictions of grotesque mascarons, vases, and mythical beasts. The gilded basal ring embellished with foil-backed paste stones surrounded by bands of acanthus and mascarons in polychrome “ronde bosse” enamel. The handles designed as two scrolls with female herms.

H 16.7 cm.

Literature

Cf. cat. Macht & Pracht, Europas Glanz im 19. Jahrhundert, Annweiler 2006, p. 178 ff.

€ 5 000 – 6 000

232

A magnificent William IV silver doorknob

London, marks of Morris and Michael Emanuel, with a Regent's Mark used 1834–37, no year letter.

With a large scalloped oval base plate embossed and chased with dynamic scrolling acanthus tendrils. The heavy hinged knocker clasped with raised foliage; the lower section designed as a cornucopia with roses in relief surrounding a large bezel set tourmaline cabochon.

H of base plate 38, W 24 cm. Mounted to a blue velvet covered wooden panel with decorative studs.

€ 12 000 – 15 000





233

**A Spanish Restoration period
silver frame**

Barcelona, marks of Jaime (?)
Carreras, circa 1830–1850.

Moulded oblong frame with chased
tendrils and rocaillés appliqués.
Around a modern mirror glass.

82 x 73.5 cm. Inner dimensions
65.5 x 57 cm.

€ 4 000 – 6 000



234

**A set of 12 cut glass liqueur
glasses**

North German, the cut decoration
Isengebirge, attributed to Franz
Anton Riedel, first third 19th century.

Tapering cups on a solid faceted bases.
The upper section decorated with
four festoons and star ornaments.
With rounded edges.

H 12.8–13.5 cm.

Literature

Cf. Pazaurek/ von Philippovich, Gläser
der Empire- und Biedermeierzeit,
Braunschweig 1976, p. 72ff.

€ 4 000 – 5 000

Franz Anton Riedel (1786–1844) came from a family of glassmakers who had been based in the Jizera Mountains since the late 18th century. He became famous for a design of cylindrical cups decorated with classical style figures depicted in front of ruins holding shields with monograms. The edges of his glasses are always decorated in the same way as can be seen on these liquor glasses.

235

An exceptional Empire style guéridon

France, mid- to third quarter 19th century.

Oblong box shaped side table with a hinged lid and a concealed lock in the front with iron bolts. The lid inset with an oval porcelain plaque painted with a luscious bouquet in a basket on a marble slab. The interior fitted with a sheet bronze lining and with two ormolu braces for the lid. On four supports formed as harpies on zoomorphic legs terminating in claw feet. The gilt stretcher formed as two crossed arrows supporting a delicate pierced basket with a mirror in the centre. With four screw holes on the interior for former inner compartments.

H 74.8, W 47.5, D 34 cm.

Literature

For the pieces decorated with porcelain plaques in the Louvre see Alcouffe/ Dion-Tenenbaum/ Lefébure, Furniture Collection in the Louvre, vol. 1, Dijon 1993, no. 72, 75 and 89. For the Empire era pieces with porcelain plaques see Samoyault, Mobilier Français Consulat et Empire, Paris 2009, illus. 203 and 374. Cf. Bodinek, Raffinesse im Akkord, vol. 2, Dresden 2018, p. 238, for two similarly painted bouquets by Jean-Baptiste Monnoyer from the series 'Liure de Plusieurs Corbeilles de Fleurs', in the Dresden SKD, Kupferstichkabinett, see inv. A 81627 and A 81628.

€ 25 000 – 30 000



This exceptional piece of furniture is inspired by the fine chests of drawers and side tables produced for Madame du Barry and Madame Adélaïde. These were also richly decorated with ormolu appliqués and Sèvres porcelain plaques with similar floral decoration in the door panels and tops. The ebenist Martin Carlin was one of the leading specialists in furniture combined with porcelain plaques, as were Roger Vandercruse Delacroix and Adam Weisweiler. Elaborate pieces inset with porcelain were still produced for Napoleon's residences, for example a magnificent guéridon in Fontainebleau Castle. The work's cobalt blue porcelain shaft is finely decorated with Pompeian ornaments and the round porcelain top is painted with mythologi-

cal motifs in four medallions. Occasionally, the marble tops of three-legged guéridons were painted to resemble porcelain, but the decoration was carried out in cold enamels and thus had the matte appearance of a fresco. For this technique, Roman-Etruscan ornaments were preferred, for example those used in the work attributed to Adam Weisweiler and Pierre-Philippe Thomire, now housed the Musée Marmottan in Paris. Generally speaking, at that time, small oval porcelain panels painted with bouquets in the style of the Louis XVI period were no longer in demand. The fact that this box is decorated with a combination of Louis XVI and Empire style elements suggests that it may have been produced in the Napoléon III period, after 1850.



236

An elegant Parisian Louis XVI style library cabinet

Paris, second half 19th century.

Three-doored library cabinet with rounded edges on four feet. Flanked on either side by fluted columns. With two drawers above the doors and two other convex doors above at the angles beneath shelves. With opulent ormolu appliqués, mouldings and pierced galleries surrounding the shelves.

H133, W 221, D 38 cm.

Literature

The chest of drawers by Martin Carlin in the Louvre published in Alcouffe/ Dion-Tenenbaum/ Lefébure, Furniture Collection in the Louvre, vol. 1, Dijon 1993, no. 74. Cf. The piece by Gervais Durand in Mestdagh, *L'Ameublement d'Art Français, 1850-1900*, Paris 2010, p. 222, illus. 261, and p. 284 ff.

€ 15 000 – 20 000

This imposing piece uses the same architectural design as the spectacular “Commode à encoignures” by Martin Carlin, which he produced in around 1775–80 for the French royal household and which is now found in the Louvre (inv. no. OA 5472).

In the 19th century, these kinds of three-door chests of drawers with rounded sides, decorated with magnificent bronzes, inspired furniture makers such as Henry Dasson (1825–1896) and Gervais Maximilien Eugène Durand (1839–1920).



237

A pair of silver candelabrum from the wedding service made for Maria Letizia Bonaparte

Paris, Germain Bapst and Lucien Falize, 1888.

The three curved reed branches with candle nozzles issuing from a tiered rocaille plinth with a closed base upon which perches a model of an eagle with outstretched wings holding a shield with the arms of the Napoleon family and the Kingdom of Savoy. French taxmarks for 1878.

H 45 cm, weight 8,785 g.

Literature

All information about this service derived from Purcell, Falize. *A Dynasty of Jewelers*, London 1999, p. 116 f. A similar eagle in two fire dogs attributed to Gouthière in the Philadelphia Museum of Art (in Verlet, *Les bronzes dorés français du XVIIIe siècle*, Paris 3/2003, illus. 346).

€ 35 000 – 45 000

These two candelabra formed part of the silver toilet set made for the wedding of Maria Letizia Eugénie Catherine Adélaïde Bonaparte (1866–1926) to Prince Amadeo of Savoy, Duke of Aosta, in 1888. Maria Letitia was the daughter of Napoléon Joseph Charles Paul Bonaparte, called Napoléon-Jérôme (1822–1891), nephew of Napoleon Bonaparte, and his wife Marie Clothilde of Savoy (1843–1911), daughter of the Italian King Vittorio Emanuele II. The idea to make a service “in the style of Louis XV” came from the princess’s friends. The set consisted of ten pieces: a mirror supported by an eagle with outstretched wings and surmounted by a crown with the princess’s initials, the two eagle candlesticks, four large



boxes, two round platters and a jardinière, all with matching decoration. The two Parisian goldsmiths Lucien Falize and Germain Bapst actually managed to deliver the service to Turin within five weeks, just in time for the deadline on 10 September 1888. The service was so spectacular that it was published in the *Gazette des Beaux-Arts* and the *Revue des Arts Décoratifs*. Queen magazine also wrote on October 15th 1888: The toilet service of Princess Loetitia is worthy a place with historical art work, not only on account of its richness and exquisite workmanship, but of a tour de force achieved by the artists, that is, a combination of the Louis XV rocaille style in its most graceful mood and the rigid severity of the Napoleonic eagles (&) Nothing can be imagined more graceful or in better taste than the low oval jardinière placed before the looking glass upon the toilet table. The bright parterre of delicate flowers is a charming accessory, and looks like the interference of love softening the cold, dazzling brilliance of the massive silver-gilt frame. The king of birds is represented in various attitudes - now triumphant, now heraldic, now decorative - his raison d'être harmoniously proportioned to the design of each object.”

When Lucien Falize was asked in 1892 what object he would supply for the

exhibition “Arts de la Femme”, he immediately thought of this work, being as it was commissioned by women for a woman, but Princess Letizia did not want to part with the service even for a few days.

At the time he received the order, Lucien Falize (1839 - 1897) was at the height of his career. He had been collaborating closely with Germain Bapst (1853 - 1921), the son of the court jeweller Alfred Bapst, since 1878. The two signed a contract as partners on 16 June 1880, and in 1882 they moved into joint studios and a store at 6 Rue d'Antin, near the Opéra. In the following years, they received many orders for jewellery and table decorations from numerous members of the European aristocracy, including Queen Victoria, Prince Alfred, Duke of Edinburgh, Princess Marie Alexandra Victoria, the future Queen of Romania, and finally, in 1895, from Tzar Nicholas II. They also produced spectacular objects for the decorative arts exhibitions and world fairs popular during the era. The two goldsmiths had an extensive network of artists and manufactures with whom they collaborated, from the Orfèvrerie Christofle to the enamellists Lucien Hirtz, Paul Grandhomme and Alfred-Jean Garnier, and the glass artist Emile Gallé.





238

A pair of Meiji-period bronze vases

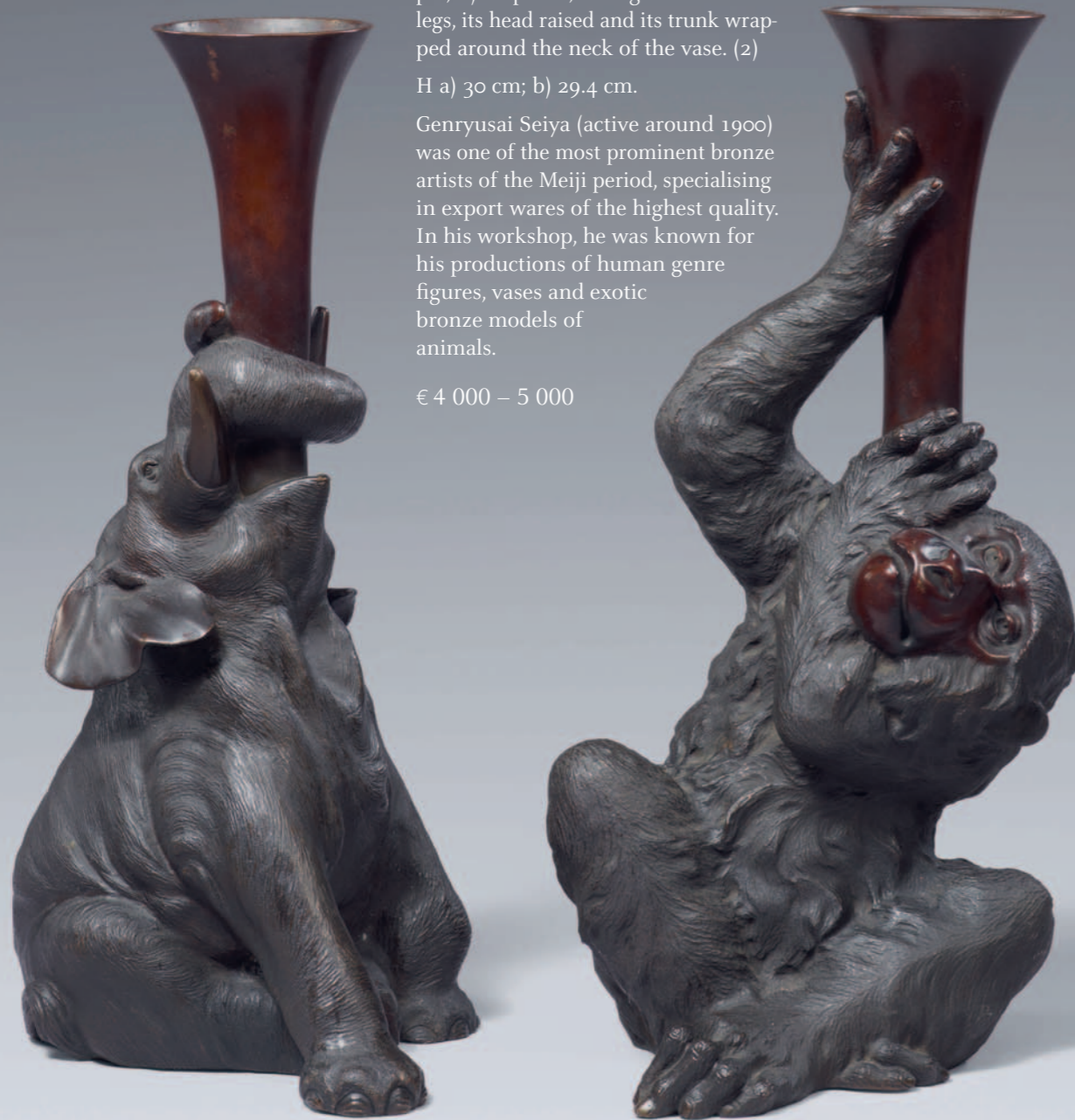
Late 19th/early 20th century.

Both signed Seiya chu in a rectangular cartouche to the underside a) Monkey, sitting and holding the slender neck of the vase to its ear like an ear trumpet; b) Elephant, sitting on its hind legs, its head raised and its trunk wrapped around the neck of the vase. (2)

H a) 30 cm; b) 29.4 cm.

Genryusai Seiya (active around 1900) was one of the most prominent bronze artists of the Meiji period, specialising in export wares of the highest quality. In his workshop, he was known for his productions of human genre figures, vases and exotic bronze models of animals.

€ 4 000 – 5 000



239

A Moscow partially gilt silver kovsh

Marks of Pavel Akimov Ovtchinnikov, 1888

Oval vessel on a smooth base. Decorated to resemble elephant skin and with raised nodes and a narrow beaded border. The delicately chased handle designed as the head of a horse, on the opposite face a round reserve with Neo-Byzantine relief decoration.

H 9, W 9, D 16 cm, weight 316 g.

Literature

For more on Ovtchinnikov cf. Solodkoff, *Russische Goldschmiedekunst*, Munich 1981, with copious illustrations, and Gilodo, *Russian Silver*, Moscow 1994, p. 37. Cf. also Odom, *Russian Silver in America*, London 2011, p. 168 ff.

€ 5 000 – 6 000



240

**A Brussels silver table mirror
by Wolfers Frères**

Marks of Wolfers Frères S.A.,
circa 1895–97.

Broad asymmetrical rocaille frame
made from repoussé silver with some
fully sculpted finely chased cast silver
reed and poppy flower appliqués. The
original faceted mirror glass backed
with silver foil. The back panel of
solid polished and moulded mahogany
with a lyre shaped folding support
connected via two hinges (the bolt lost).

H 65.5, W 44 cm.

€ 14 000 – 18 000

Louis François Guillaume Wolfers (1820–1892) founded a store for high-quality silverware in Brussels in 1850, and within a few decades it became one of the leading companies in Europe. His three sons Philippe (1858–1929), Max (1859–1953) and Robert (1867–1959) joined the company in 1877, but it was not until 1885 that it was renamed “Louis Wolfers père et fils”. The company or maker’s mark was changed to the three five-pointed stars in 1892/93. Five years after Louis’ death, in 1897, the sons then changed the name to “Wolfers Frères”. Philippe Wolfers was the most talented of the sons. He participated in the firm’s design processes from an early age. He attended the Brussels Academy of Art and in 1873 travelled to the Vienna World Fair, where he was deeply impressed by the decorative arts from the distant Japanese Empire, which were presented there for the first time. The Japonism influence is clearly visible in the rendering of the foliate motifs that decorate this table mirror. However, Philippe Wolfers had not yet broken away entirely from Historicism in this work; as the base is clearly influenced by the Rococo Revival movement, the most popular furnishing style during the Belle Époque, but the finely cast and chased plants already hint at the coming Art Nouveau, the era in which Philippe’s jewellery designs would achieve worldwide renown.



241

A bronze jug by Philippe Wolfers, "Le vin"

Brussels, Philippe Wolfers, 1895.

Cast bronze with blackish green patina over copper gold patina. Baluster form vessel with a protruding base, spout and branch shaped handle, the domed lid formed from vine leaves with a finial designed as a bunch of grapes. With a bearded relief mascaron below the spout. Engraved "Ph. Wolfers" on the reverse below the handle.

H 33 cm.

Provenance

Collection of Philippe Wolfers.
Collection of Marcel Wolfers and Clairette Petrucci.

Exhibitions

Cercle artistique et littéraire de Bruxelles, 11–29 April 1895, cat. no. 13. St-George's Gallery London 1895. Salon triennal, Société des Beaux-Arts Mons, 1896, cat. no. 774. Kunst-Ausstellung des Vereins Bildender Künstler Münchens (A.V.) "Secession", April 1898, cat. no. 490. Galerie de l'Ecuyer Bruxelles, 13 October–12 November 1972, cat. no. 27. Museum voor Sierkunst Gent/Gand, 12 May–10 June 1979, cat. no. 11. Museo de Arte Moderno de la Ciudad de Buenos Aires, 1st June–29 July 1990, cat. no. 171. Museum Bellerive Zürich, 6 October 1993–9 January 1994, cat. no. 58. Galerie St-John Gent/Gand, Collection Wolfers & Petrucci Hidden Treasures, 24 Nov.–24 December 2017, cat. p. 14.

Literature

Pol de Mont in de Vlaamse School, revue 1895, p. 50. Cat. Philippe Wolfers Juwelen, zilver, ivoor, kristal (1858–1928), Gent Museum voor Sierkunst 1979, p. 16 f. En Belgica El Art Nouveau 1893–1905, Buenos aires 1990, p. 67. Philippe et Marcel Wolfers, Art Nouveau und Art Déco aus Brüssel, Museum Bellrive Zürich 1993, p. 63. Adriaenssens/Steel, La Dynastie Wolfers de l'Art Nouveau à l'Art Déco, 2007, p. 316, no. 9. Steel/Steel, Hidden treasures Collection Marcel Wolfers 1886–1976 & Clairette Petrucci 1899–1994, Galerie St-John Gent/Gand 2017, p. 14.

€ 15 000 – 18 000



This important bronze jug was always a part of Philippe Wolfers' private collection. Its exceptional patina indicates that it was designed by the artist and that he was especially pleased by his creation. The shape is clearly inspired by the forms of late Medieval Rhenish stoneware bellarmine, it was therefore only natural that the design should also be produced in ceramics. The ceramic version was designed by Emile Muller (1823–1889), who also produced a version in tin.



242

Victor Rousseau

Feluy 1865–1954 Vorst

A bronze sculpture "Le roi Lear". Cast bronze with greenish brown patina and granite plinth.. A fully sculpted figure of a bearded man in a voluminous and dynamically draped garment striding forward with his right arm raised up in a pleading gesture and his left hand forming a fist.

H 55,5, H with plinth 63 cm.

Literature

Cf. Vanden Eeckhoudt, Victor Rousseau, Brussels 2003, p. 85 and 143.

The bronze founder
Jacques Peter.

€ 9 000 – 10 000

The bronze founder Jacques Petermann founded his own workshop in 1870 on É. Féronstraat in Saint-Gilles, Brussels. Until around 1902 he worked and signed with his own name, then the company name was changed to "Société Nationale des Bronzes", and from 1906 to 1967 the company was called "Fonderie Nationale des Bronzes". The company cast for numerous Belgian, French and Dutch sculptors, the most famous being Auguste Rodin.

Petermann produced copies of "The Burghers of Calais" and "The Thinker" for him, among others. Petermann also realized numerous bronzes for the sculptor and medalist Victor Rousseau (1864–1954), of which King Lear can certainly be considered the most impressive. The character King Lear refers to a legendary Britannic king of the pre-Roman times. William Shakespeare dedicated the play "The Tragedy of King Lear" to him. It was probably first performed at the English court in 1606, but has lost little of its relevance to this day.





243

A pair of silver-plated bronze lily lights

Belgium, marks of Léopold van Strydonck, circa 1900.

Silver plated bronze. Cast in one chased, engraved and polished. Designed as iris flowers, the four-sided candle prickets in the centre of the blooms and the three curved leaves forming the feet.

H 33,5 cm.

Leopold Van Strydonck (1865–1939) trained at the Brussels Academy of Fine Arts from 1879 to 1884 under Alexandre Robert, Jan Baes and Joseph van Severdonck. He designed jewelry, which he had made in Wolfer's workshops. Apart from gold, silver and precious stones, he also used cellular enamel and ivory for his precious and sophisticated pieces. His table objects are rare and of the highest elegance.

€ 8 000 – 10 000



244

A pair of Art Nouveau silver candelabra

Attributed to France, circa 1900.

Cast in one piece, chased, engraved and polished five-flame table candelabra decorated with vine leaves and acanthus. The four foliate arms surround a raised central nozzle. With a pierced foot.

H ca. 49 cm, weight 5,430 g.

The two impressive elegant table candlesticks are made of solid silver. The historical model of Juste-Aurèle Meissonnier is still recognizable in the design of the base and proportions. Cast in a mold that does not require assembly, it emphasizes the flowing lines of the Art Nouveau style.

€ 20 000 – 24 000

245

**A museum quality gold beaker
“Les Vendanges”**

Paris, marks of the goldsmith Jules-Paul Brateau and the enamellist Paul Grandhomme, 1893.

22k gold, polychrome enamel paint. The tapering, slightly flared lower section separated into twelve fluted bands. The base of each fluted moulding applied with a naturalistically rendered pine cone relief picked out in enamels (slightly chipped). With three large relief mascarons below the lip: One head of a faun in profile facing right with a xylophone and ivy tendrils, one female head (maenad) with flowing hair and a mistletoe branch, one head of a panther facing

forward, surrounded by a banderole, with chestnut foliage above and grapevines below with a bunch of grapes. The mascarons connected by a broad banderole, with three figural friezes in the spaces between depicting bacchanalian scenes picked out finely in enamels. Engraved on the underside “JULES BRATEAU” and “PAUL GRANDHOMME”.

H 11.3, D 9.3 cm, weight 404 g.

Provenance

Auctioned at Christie’s Geneva on 4 May 1980, lot 567.

Auctioned at Christie’s New York on 15 October 2008, lot 144.

Literature

Illustrated in Boucaud, Jules Brateau 1844–1923, 2003, p. 164. Cf. also *Revue des Arts Décoratifs*, Januar 1899, p. 329.

Cf. also Vever, *La Bijouterie Française au XIXe siècle (1800–1900)*, vol. III, Paris 1908, p. 466 ff. Cf. also Bouilhet, *L’Orfèvrerie Française aux XVIIIe et XIXe siècles, 1700–1900*, Paris 1912, vol. 3, p. 371 f., “une coupe d’or et d’émail”. Cf. also Duncan, *Art Nouveau Designers at the Paris Salons 1895–1914*, vol. I, 2002, p. 125.

€ 120 000 – 130 000





The goldsmith Jules Brateau (1844–1923) and the enameller Paul-Victor Grandhomme (1851–1944) designed this cup for the World's Columbian Exposition in Chicago in 1893. The World's Columbian Exposition took place from 1st May to 30th October and had as its theme the 400th anniversary of the discovery of America by Christopher Columbus. France was also represented, among other things, by Auguste Rodin's famous sculpture "The Kiss" (Le Baiser) – a work which, due to its intimate nature, could only be viewed by men and behind a curtain.

This magnificent Art Nouveau cup, made of pure gold, equally attracted public attention. The two designers and craftsmen, Brateau and Grandhomme, created some extremely precious objects as joint commissions. The Musée des Arts Décoratifs, for example, owns a fantastic small ivory box (inv. no. 17461), decorated with gold appliqués and coloured enamel panels, made for Georges Berger, who was president of the Union Centrale des Arts Décoratifs from 1891 to 1910. For the Salon de la Société nationale des beaux-arts in Paris in 1897, he was able to part with the beautiful piece again for a short time, until it was then bequeathed to the Paris Museum in 1910.

The Musée des Arts Décoratifs owns another particularly emotional object by the goldsmith Jules Brateau, namely the important ring "Le Calvaire" made of gold, copper and a ruby cut in the shape of a heart (inv. no. 2002.173.6). Brateau dedicated it to the memory of his twenty-year-old son,

who was one of the first casualties on the battlefield of World War I on August 22nd 1914. The ring was so important to him that he suggested to Cardinal Amette that he wear it at the dedication of the Sacré-Cœur Basilica, but the latter did not.

Jules Brateau also worked in pewter, and was celebrated by his contemporaries as the master who had given new impetus to this craft in France. At the 1889 Paris World's Fair, the important "Les Arts" jug and its accompanying basin won a gold medal (now MAD, inv. no. 5829a,b). The French Renaissance inspired him to create the model. The body of the jug depicts Pallas Athena surrounded by personifications of Poetry and Science and under the spout, Inspiration holds an urn from which gushes the eternal source of beauty, whilst the figure on the handle represents Truth. In the centre of the tray, Glory incarnate holds a palm branch and a trumpet. Four female figures symbolize the main arts: painting, sculpture, architecture and music.

The Paris museums also possess some sensational enamel works by Paul-Victor Grandhomme. In the MAD are a bracelet, brooch and watch chain in the Renaissance style created from 1878 - 1883 (inv. no. 14851), based on a design by Alphonse Fouquet and sculptural elements by Albert-Ernest Carrier-Belleuse. The Musée d'Orsay houses some of his enamel paintings based on motifs by Gustave Moreau.



246

Michael Drobil

1877 Wien 1958

A bronze paperweight. Bronze with high copper content and golden brown patina.. Depicting a nude woman lying on an oversized letter with her arms stretched out to hold further correspondence.

14.1 cm x 14.3 cm.

€ 500 – 800



247

**Two Art Nouveau style
fauteuils and two chairs**

In the manner of the école de Nancy,
early 20th century.

Carved walnut and softwood with
replaced upholstery and later textile
covers. The pierced backrests carved
with foliate motifs. With stamp of
the Lugano customs office. Restored,
stabilised.

Chair H 92, seat depth 36, armchair
H 95, seat depth 48 cm.

€ 4 000 – 6 000



248

Twelve silver plates made for Crown Prince Leopold of Belgium

Brussels, marks of Lemaire & de Vernisy, 1919–34.

Round scalloped plate with a flat centre. The broad rim emblazoned with the monogram of Prince Leopold beneath the Belgian crown and surrounded by a border of laurel and acanthus relief.

Diameter of ten of the plates 32.3,0 of two 29.5 cm, total weight 12,714 g.

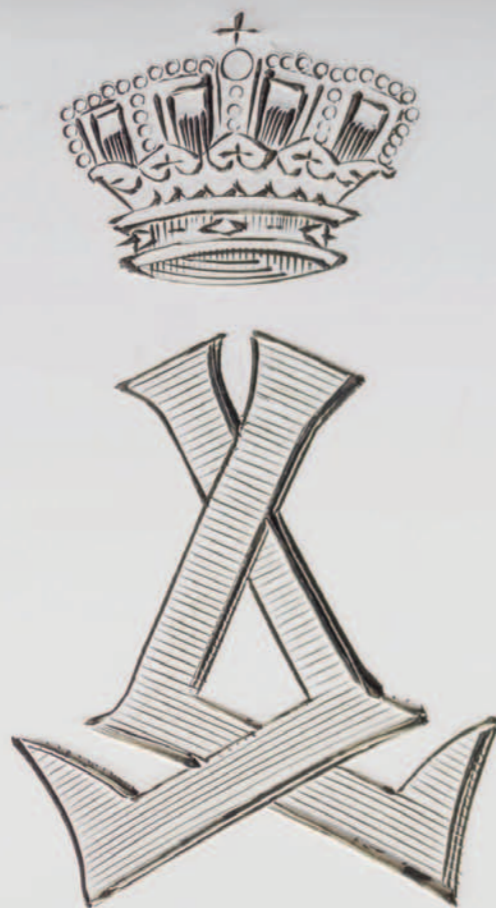
Exhibitions

Royal Silver for people and king, Museum Sterckshof in Antwerp, 2001. Illus. In cat. p. 226, no. 92.

Literature

The “Prince Leopold” service is illustrated under the design number 4001 in the catalogue of works by Lemaire & de Vernisy from the 1930s.

€ 15 000 – 20 000



These plates were ordered for the wedding of the Belgian crown prince with Princess Astrid of Sweden in the year 1926. Eight years later in 1934, the crown prince ascended the throne as King Leopold III after his father died in an accident. His eldest son Baudouin ruled the country from 1951–1993 following Leopold's abdication.



Three Belgian painters between Symbolism and Art Nouveau: Henry Groux – Constant Montald – Walter Sauer

Alongside Paris, Brussels grew to become a new artistic metropolis during the fin de siècle and a hub in the heart of Europe. The glittering capital of the Kingdom of Belgium, which had equally close ties to France, Germany, Holland and England, also developed into a financially robust marketplace – also for art. Significant royal building commissions along with matching interiors, new music for the opera houses and concert halls that were springing up all over the country, literature and works of visual art for the wealthy middle classes, as well as an influx of talented artists from the country's many art academies all prepared the ground for a cultural flourishing that had not been seen in the region since the mid-17th century.

Symbolism and Art Nouveau emerged as the most prominent art movements in Brussels. As a native of Belgium, Bernard de Leye was familiar with both styles since his youth. Many works from this period passed through his hands into other people's collections, while he himself kept works by three artists in particular: Henry de Groux, Constant Montald and the extravagantly sophisticated draftsman Walter Sauer.

Henry de Groux is probably the best known of these artists today, and his works are not missing from any Symbolism exhibition. The three monumental pastels by de Groux in this collection testify to the impressive, dynamic and dense ductus of his works and show his virtuoso handling of chalk pastels. In terms of con-

tent, they also express his enthusiasm for the works of Richard Wagner. His operas were frequently performed in Brussels at the time, and their world of medieval sagas provided copious inspiration for the visual arts.

Constant Montald was the oldest among the artists gathered here and the one who died last. His work is less homogeneous than that of the others, because he also created monumental murals and sculptures. Although he was appreciated beyond the borders of his homeland during his lifetime, for example, the Vienna Secession dedicated a significant exhibition to him in 1904, he has been somewhat forgotten in more recent times. Perhaps Montald invested too much time and energy in the Brussels Academy, where his pupils included René Magritte and Paul Delvaux, among others. The work "Bathing Nymphs" from the collection of Bernard de Leye is characteristic of the dreamy mood of many of his works. Light, glaze-like layers of oil and gold paint on panel show here an experimental and very poetic artist.

The three chalk and charcoal drawings by Walter Sauer are also innovative in their technique. The artist dipped the works in liquid wax after completion, giving the pieces a peculiar surface texture. The group assembled here was created between 1918 and 1920. A reoccurring central motif in Sauer's oeuvre was the modern woman. We see her here with eyes closed, turned away from reality. This, too, was a characteristic fascination of Belgian Symbolism.



249

Constant Montald

1862 Ghent–1944 Brussels

Bathing nymphs.

Gouache and gold paint on wood.

Signed lower left: C. Montald.

55 x 44 cm

€ 5 000 – 6 000



250

Constant Montald

1862 Ghent–1944 Brussels

Female nude with bowed head.

Gouache and gold paint on paper.

Signed lower centre: ConstMontald.

67 x 54 cm.

€ 3 000 – 4 000



251

Walter Sauer

1889 Saint Gilles (Brussels)–

1927 Algier

Young woman bathing.

Black and blue chalk on paper.

Signed, monogrammed and dated

lower right: Walter Sauer 1918.

56 x 46 cm.

€ 8 000 – 10 000



252

Walter Sauer

1889 Saint Gilles (Brussels)–
1927 Algier

Portrait of a woman with long hair.

Black pencil and chalk on wax paper.
Signed, monogrammed and dated
lower right: Walter Sauer 1919.

48 x 33.5 cm.

€ 6 000 – 8 000



253

Walter Sauer

1889 Saint Gilles (Brussels)–
1927 Algier

Woman dreaming or sleeping in a
chair.

Black chalk on waxed paper. Signed,
monogrammed, and dated upper
right: Walter Sauer 1920.

39.7 x 38 cm.

€ 5 000 – 7 000



254

Walter Sauer

1889 Saint Gilles (Brussels)–
1927 Algier

Woman with a turban.

Pencil and pastel on wax paper.
Signed, monogrammed and dated
lower right: Walter Sauer 1919.

46.5 x 36.5 cm.

€ 5 000 – 7 000



255

Henry de Groux

1866 Brussels–1930 Marseille

The ride of the Valkyries.

Chalk pastel on paper. Signed lower
right: Henry de Groux.

75 x 115.5 cm

Created in around 1890.

Provenance

Former collection of HRH Prince
Charles of Belgium.

Exhibitions

Henry de Groux (1866–1930), maître
de la démesure, Musée Felicien Rops,
Namur 2019, p. 77, no. 117.

€ 25 000 – 30 000

256

Henry de Groux

1866 Brussels–1930 Marseille

Senta – from Richard Wagner’s
“Flying Dutchman”.

Pastel on paper. Signed lower right:
Henry de Groux.

285 x 147 cm.

Provenance

From the collection of HRH Prince
Charles de Belgique.

Exhibitions

2001/2002: Les passions de l’âme, les
symbolistes belges, Museum of Fine
Arts Budapest (p. 52, no. 9).

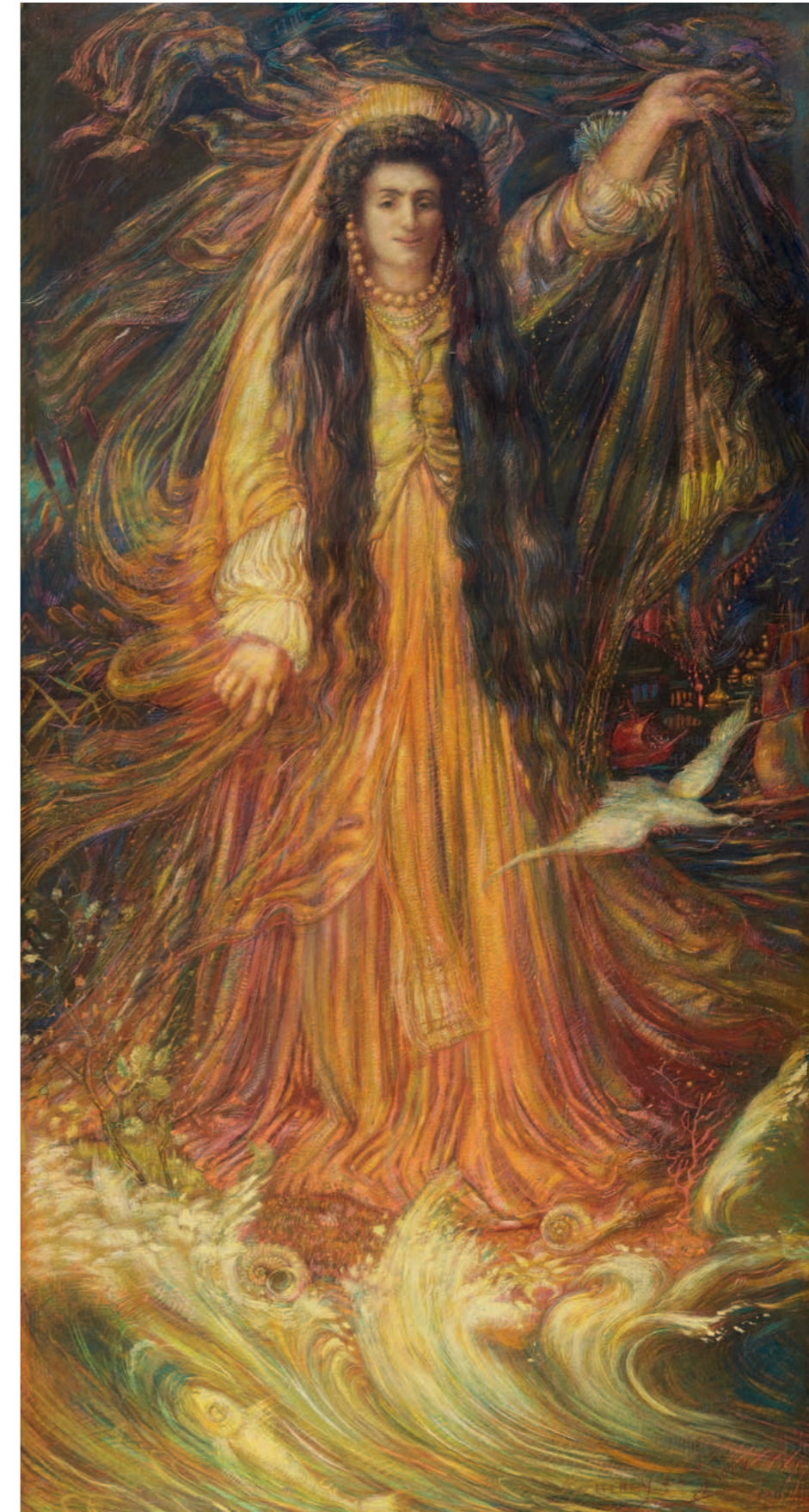
2005/2006: Le Symbolisme en
Belgique, Bunkamura Museum
Tokyo, Onomichi Prefectural Museum
of Art, Kagoshima City Museum,
Fukui Fine Arts Museum (p. 125, no.
72).

2019: Henry de Groux (1866–1930),
maître de la démesure, Musée
Felicien Rops, Namur (p. 6, no. 3).

€ 35 000 – 40 000

An opulent pastel, this „drawing“ by Henry de Groux is an exemplary work of Belgian Symbolism, both in form and content. The artists of this epoch attached great importance to a refined, elaborate technique and a complex composition – perhaps even in deliberate contrast to the rapidly executed plain-air paintings of the Impressionists. At the same time, this work is an incunabulum of Symbolism in terms of its content and the message it conveys. Not only for de Groux, but especially for him, Richard Wagner’s stage dramas and the pathos of his mystical figures with their dark dreams of death and redemption, were an important source of inspiration.

This monumental and detailed drawing refers to Wagner’s opera „The Flying Dutchman“. The female figure in the painting is Senta, whose self-imposed destiny was to redeem the doomed Dutchman. He was only allowed a short stay on land every seven years. If he found a woman who would remain faithful to him, he and his crew would be released from this spell. After their first encounter, Senta dreams and feels she has to redeem the damned, but the story does not end well. The Dutchman doubts Senta’s faith and climbs aboard his ship. Senta calls after him „Treu bis zum Tod (Faithful to the death)“ and throws herself into the sea. Instantly, the Dutchman’s ship sinks and is redeemed. In a later correction of the finale, the Dutchman and Senta are seen rising from the sea to heaven to the „Erlösungsmotiv“, or the „theme of redemption“.



257

Henry de Groux

1866 Brussels–1930 Marseille

The Temptation of Saint Anthony.

Chalk pastel on paper. Signed lower right: Henry de Groux.

105.5 x 75 cm.

Exhibitions

Dekadenz und dunkle Träume.

Der Belgische Symbolismus,

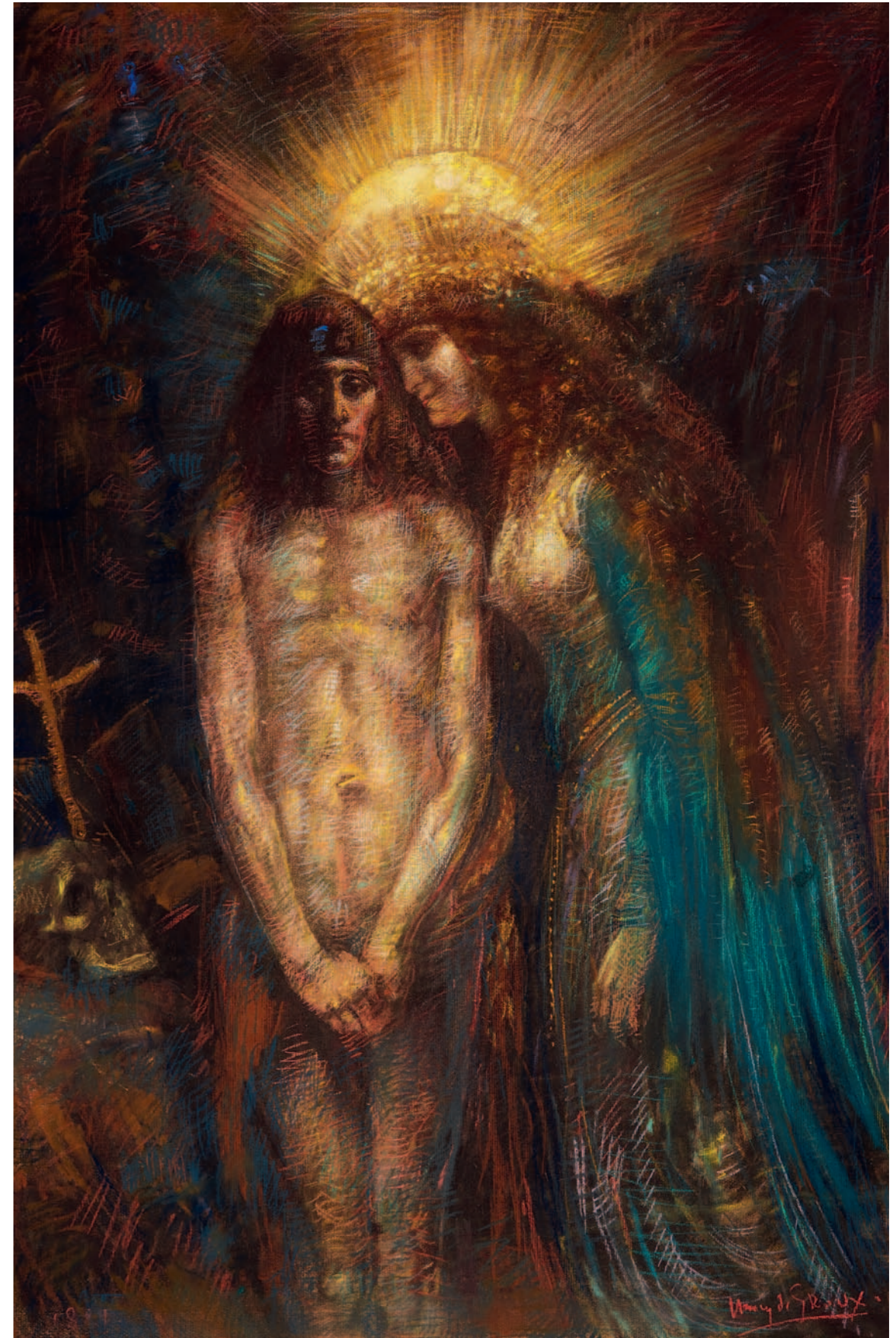
Nationalgalerie Berlin 2021,

cat. p. 257, with ill.

€ 25 000 – 30 000

The Temptation of Saint Anthony, or “La Tentation de Saint Antoine” was the title of a novel by Gustave Flaubert published in 1874, on which the author had worked for 25 years. Flaubert considered the piece his most important work, but it was met with disapproval and lack of understanding by many contemporaries. They criticised the equal status which Flaubert assigned to the different religions, but also the unusual style of his prose. A few years later however, the sequence of ecstatic images and symbols described in the book made it a seminal prototype for the dream literature and an important work for the development of Symbolism.

It therefore comes not as a surprise that Henry de Groux, an admirer both of Richard Wagner and Gustave Flaubert, adopted the motif of the temptation – not in the traditional Christian meaning, but as a metaphor for the challenges every human being encounters, including erotic temptations, so masterly described by Flaubert in his novel.





Charles-René de Saint-Marceaux (1845–1915) began his training at the École des Beaux-Arts in Paris at the age of eighteen, making his artistic debut in 1868. The following year he made a trip to Italy to study Renaissance sculpture. In subsequent years, he travelled to Spain and Morocco. Many of his works, which he executed in bronze, marble or terracotta, are monumental in size and can still be found in their original locations, such as the world postal monument “Autour de monde” in Bern, for which Saint-Marceaux won the commission in an international announcement for proposals in 1903.

258

Charles-René de Saint-Marceaux
Reims 1845–1915 Paris

A bronze sculpture “Éternelle Renaissance d’Amour”. Cast bronze with brownish green, finely shimmering patina, the base of noir belge granite. A fully sculpted group on a flat plinth. Depicting Venus standing in a dancing pose holding her extinguished torch up to light it from a flame held by the winged figure of Cupid sitting on a column.

H with plinth 37 cm.

Literature

A second, slightly differing example is housed in the Musée des Beaux-Arts in Reims (inv. 922.10.8). Cf. Colboc-Olivier, *La Vie et l’Œuvre de Charles-René de Paul de Saint-Marceaux statuaire (1845–1915)*, Paris 1973, no. 127, p. 201. Cf. Beaunier, *Saint-Marceaux, Reims 1922*, no. 124. For more on this artist see Kjellberg, *Les Bronzes du XIXe siècle. Dictionnaire des sculpteurs*, Paris 2005, p. 643 f.

€ 3 000 – 4 000

259

Victor Rousseau

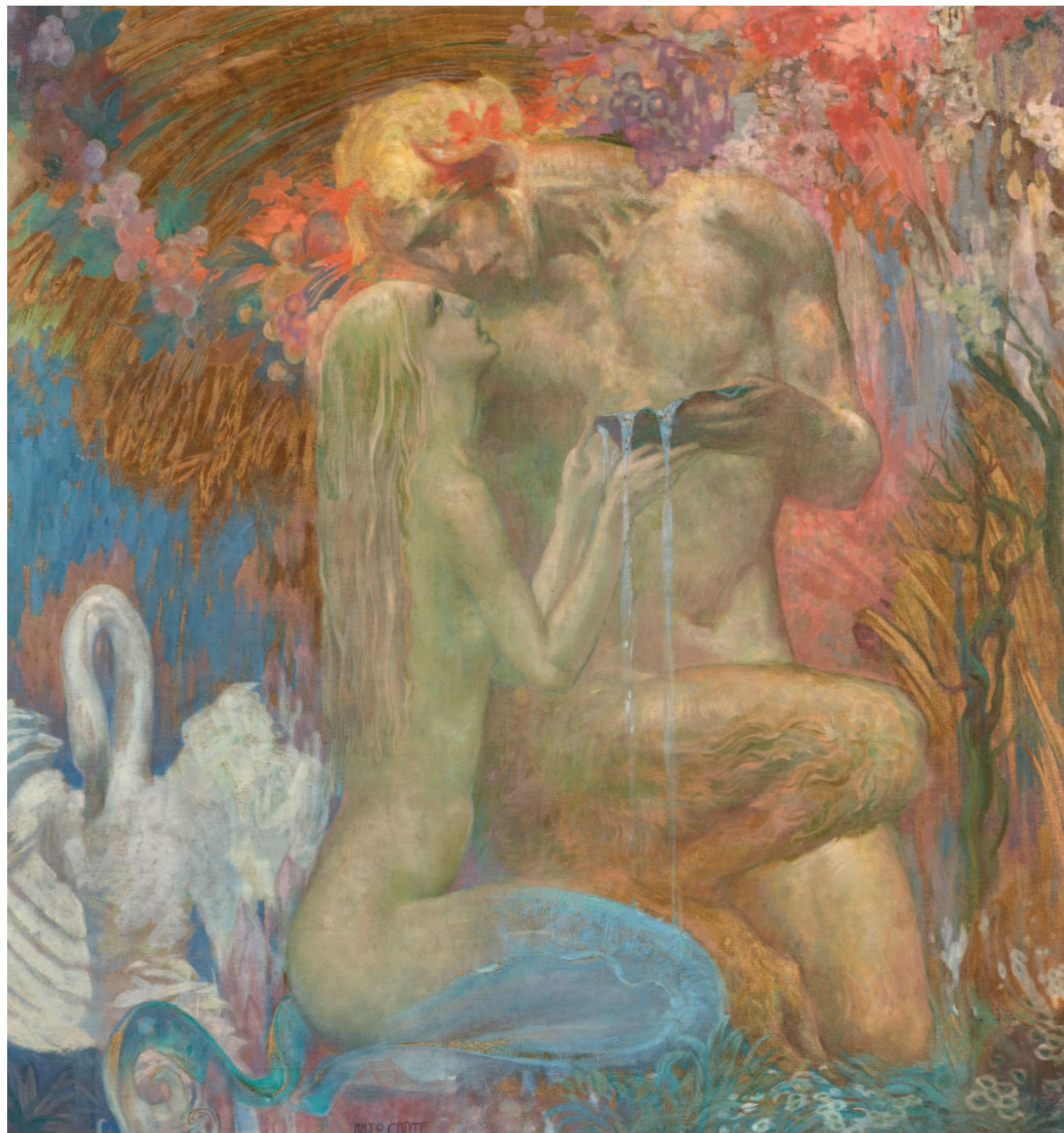
Feluy 1865–1954 Vorst

A bronze figure “Tanagra”. Cast bronze with golden brown patina. Depicting a young woman in classical attire standing on a flat square plinth.

H 25 cm, H with patinated wooden plinth H 36 cm.

€ 1 500 – 2 000





260

Antoine Carte

1886 Mons-Ixelles 1954

Sartyr et Nymphe, 1914.

Oil on canvas, relined. 90 x 90 cm.

Framed. Signed and dated lower

centre: „ANTO CARTE 1914”.
Occasional minute retouches.

€ 20 000 – 25 000



261

Antoine Carte

1886 Mons-Ixelles 1954

Bouquet de fleurs.

Oil on canvas, relined. 80 x 74.7 cm.

Framed. Signed lower right:

„Anto-Carte”. In fine condition.

Exhibitions

Mons 1995 (Musée des Beaux-Arts),
Anto Carte - Rétrospective, cat. no.
80, illus.

€ 40 000 – 45 000



262

Émile Claus

1849 Vive-Saint-Eloi – 1924 Astène

Scène champêtre.

Oil on canvas. 44 x 61.5 cm.

Framed. Signed lower left: 'E. Claus', inscribed and monogrammed 'E.C.' on the reverse.

€ 10 000 – 12 000



263

Allard l'Olivier

Tournai 1883 – 1933 Yanongé/
Belgian Congo

Bénédition des bateaux, 1922.

Oil on canvas. 65 x 92 cm. Framed.

Signed and dated 'allard l'olivier 1922' in black lower right. Verso barely legibly inscribed "bénédition des barques à Penmarch" in pencil on the stretcher.

€ 1 500 – 2 000

264

Pierre de Soete

1886 Molenbeek-Saint-Jean–
1948 Bruxelles

A white marble bust of a woman.

White Carrara marble. Depicting the head of a young woman with closed eyes half in the round, hewn from the marble block in “non-finito” technique.

H 57 cm.

€ 8 000 – 10 000



Pierre de Soete (1886–1948) is considered one of the most important Belgian sculptors of the modern era. Orphaned at an early age, de Soete began his training at Académie de dessin in Molenbeek at just 14 years of age. He started working as a freelance sculptor in 1924. One of his most famous commissions was a radiator cap figure for the Belgian car manufacturer “Minerva”, for which he received an award at the Salon de l’automobile in Paris in 1921. This work in non-finito technique testifies to his interest in both the Italian Renaissance and the works of Auguste Rodin (1840–1917).

265

Pierre de Soete

1886 Molenbeek-Saint-Jean–
1948 Bruxelles

A white marble sculpture “Jeune femme allaitante”.

White Carrara marble. A full figure depiction of a seated young woman breastfeeding, hewn from the marble block in “non-finito” technique. Inscribed in capital letters on the right: “À ALFRED FOURCROY EN SOUVENIR DE MON TRÈS CHER PÈRE DONT IL EUT L’AMITIÉ ET L’ESTIME ET EN TEMOIGNAGE DE MA PROFONDE GRATITUDE JUILLET – AOUT 1948 Elsa de Soete”.

H 55.8 cm.

€ 12 000 – 15 000





266

A fine 17 karat gold model of a caparisoned horse

China, around 1950

Standing with head lowered and turned to the left, the bridle of woven gold wire, the saddle cloth decorated in filigree with enamel blossom and buds, the trappings set with stones including turquoise, lapis lazuli, rock crystal and chrysoberyl and tiny blossoms of pink enamel.

H 15,2 cm.

€ 20 000 – 25 000

Versteigerungsbedingungen

1. Die Kunsthaus Lempertz KG (im Nachfolgenden Lempertz) versteigert öffentlich im Sinne des § 383 Abs. 3 Satz 1 HGB als Kommissionär für Rechnung der Einlieferer, die unbenannt bleiben. Im Verhältnis zu Abfassungen der Versteigerungsbedingungen in anderen Sprachen ist die deutsche Fassung maßgeblich.

2. Lempertz behält sich das Recht vor, Nummern des Kataloges zu vereinen, zu trennen und, wenn ein besonderer Grund vorliegt, außerhalb der Reihenfolge anzubieten oder zurückzuziehen.

3. Sämtliche zur Versteigerung gelangenden Objekte können im Rahmen der Vorbesichtigung geprüft und besichtigt werden. Die Katalogangaben und entsprechende Angaben der Internetpräsentation, die nach bestem Wissen und Gewissen erstellt wurden, werden nicht Bestandteil der vertraglich vereinbarten Beschaffenheit. Sie beruhen auf dem zum Zeitpunkt der Katalogbearbeitung herrschenden Stand der Wissenschaft. Sie sind keine Garantien im Rechtssinne und dienen ausschließlich der Information. Gleiches gilt für Zustandsberichte und andere Auskünfte in mündlicher oder schriftlicher Form. Zertifikate oder Bestätigungen der Künstler, ihrer Nachlässe oder der jeweils maßgeblichen Experten sind nur dann Vertragsgegenstand, wenn sie im Katalogtext ausdrücklich erwähnt werden. Der Erhaltungszustand wird im Katalog nicht durchgängig erwähnt, so dass fehlende Angaben ebenfalls keine Beschaffenheitsvereinbarung begründen. Die Objekte sind gebraucht. Alle Objekte werden in dem Erhaltungszustand veräußert, in dem sie sich bei Erteilung des Zuschlages befinden.

4. Ansprüche wegen Gewährleistung sind ausgeschlossen. Lempertz verpflichtet sich jedoch bei Abweichungen von den Katalogangaben, welche den Wert oder die Tauglichkeit aufheben oder nicht unerheblich mindern, und welche innerhalb eines Jahres nach Übergabe in begründeter Weise vorgetragen werden, seine Rechte gegenüber dem Einlieferer gerichtlich geltend zu machen. Maßgeblich ist der Katalogtext in deutscher Sprache. Im Falle einer erfolgreichen Inanspruchnahme des Einlieferers erstattet Lempertz dem Erwerber ausschließlich den gesamten Kaufpreis. Darüber hinaus verpflichtet sich Lempertz für die Dauer von drei Jahren bei erwiesener Unechtheit zur Rückgabe der Kommission, wenn das Objekt in unverändertem Zustand zurückgegeben wird.

5. Ansprüche auf Schadensersatz aufgrund eines Mangels, eines Verlustes oder einer Beschädigung des versteigerten Objektes, gleich aus welchem Rechtsgrund, oder wegen Abweichungen von Katalogangaben oder anderweitig erteilten Auskünften und wegen Verletzung von Sorgfaltpflichten nach §§ 41 ff. KGSG sind ausgeschlossen, sofern Lempertz nicht vorsätzlich oder grob fahrlässig gehandelt oder vertragswesentliche Pflichten verletzt hat; die Haftung für Schäden aus der Verletzung des Lebens, des Körpers oder der Gesundheit bleibt unberührt. Im Übrigen gilt Ziffer 4.

6. Abgabe von Geboten. Lempertz behält sich die Zulassung zur Auktion vor und kann diese insbesondere von der erfolgreichen Identifizierung im Sinne von § 1 Abs. 3 des GWG abhängig machen. **Gebote in Anwesenheit:** Der Bieter erhält gegen Vorlage seines Lichtbildausweises eine Bieternummer. Ist der Bieter Lempertz nicht bekannt, hat die Anmeldung 24 Stunden vor Beginn der Auktion schriftlich und unter Vorlage einer aktuellen Bankreferenz zu erfolgen. **Gebote in Abwesenheit:** Gebote können auch schriftlich, telefonisch oder über das Internet abgegeben werden. Aufträge für Gebote in Abwesenheit müssen Lempertz zur ordnungsgemäßen Bearbeitung 24 Stunden vor der Auktion vorliegen. Das Objekt ist in dem Auftrag mit seiner Losnummer und der Objektbezeichnung zu benennen. Bei Unklarheiten gilt die angegebene Losnummer. Der Auftrag ist vom Auftraggeber zu unterzeichnen. Die Bestimmungen über Widerrufs- und Rückgaberecht bei Fernabsatzverträgen (§ 312b-d BGB) finden keine Anwendung. **Telefongebote:** Für das Zustandekommen und die Aufrechterhaltung der Verbindung kann nicht eingestanden werden. Mit Abgabe des Auftrages erklärt sich der Bieter damit einverstanden, dass der Bietvorgang aufgezeichnet werden kann. **Gebote über das Internet:** Sie werden von Lempertz nur angenommen, wenn der Bieter sich zuvor über das Internetportal registriert hat. Die Gebote werden von Lempertz wie schriftlich abgegebene Gebote behandelt.

7. Durchführung der Auktion: Der Zuschlag wird erteilt, wenn nach dreimaligem Aufruf eines Gebotes kein höheres Gebot abgegeben wird. Der Versteigerer kann sich den Zuschlag vorbehalten oder verweigern, wenn ein besonderer Grund vorliegt, insbesondere wenn der Bieter nicht im Sinne von § 1 Abs. 3 GWG erfolgreich identifiziert werden kann. Wenn mehrere Personen zugleich dasselbe Gebot abgeben und nach dreimaligem Aufruf kein höheres Gebot erfolgt, entscheidet das Los. Der Versteigerer kann den erteilten Zuschlag zurücknehmen und die Sache erneut ausbieten, wenn irrtümlich ein rechtzeitig abgegebenes höheres Gebot übersehen und dies vom Bieter sofort beanstandet worden ist oder sonst Zweifel über den Zuschlag bestehen. Schriftliche Gebote werden von Lempertz nur in dem Umfang ausgeschöpft, der erforderlich ist, um ein anderes Gebot zu überbieten. Der Versteigerer kann für den Einlieferer bis zum vereinbarten Limit bieten, ohne dies anzuzeigen und unabhängig davon, ob andere Gebote abgegeben werden. Wenn trotz abgege-

benen Gebots kein Zuschlag erteilt worden ist, haftet der Versteigerer dem Bieter nur bei Vorsatz oder grober Fahrlässigkeit. Weitere Informationen erhalten Sie in unserer Datenschutzerklärung unter www.lempertz.com/datenschutzerklaerung.html

8. Mit Zuschlag kommt der Vertrag zwischen Versteigerer und Bieter zustande (§ 156 S. 1 BGB). Der Zuschlag verpflichtet zur Abnahme. Sofern ein Zuschlag unter Vorbehalt erteilt wurde, ist der Bieter an sein Gebot bis vier Wochen nach der Auktion gebunden, wenn er nicht unverzüglich nach Erteilung des Zuschlages von dem Vorbehaltzuschlag zurücktritt. Mit der Erteilung des Zuschlages gehen Besitz und Gefahr an der versteigerten Sache unmittelbar auf den Bieter/Ersteigerer über, das Eigentum erst bei vollständigem Zahlungeingang.

9. Auf den Zuschlagspreis wird ein Aufgeld von 25 % zuzüglich 19 % Umsatzsteuer nur auf das Aufgeld erhoben, auf den über € 400.000 hinausgehenden Betrag reduziert sich das Aufgeld auf 20 % (Differenzbesteuerung).

Bei differenzbesteuerten Objekten, die mit N gekennzeichnet sind, wird zusätzlich die Einfuhrumsatzsteuer in Höhe von 7 % berechnet. Für Katalogpositionen, die mit R gekennzeichnet sind, wird die gesetzliche Umsatzsteuer von 19 % auf den Zuschlagspreis + Aufgeld berechnet (Regelbesteuerung). Von der Umsatzsteuer befreit sind Ausfuhrlieferungen in Drittländer (d.h. außerhalb der EU) und – bei Angabe der Umsatzsteuer-Identifikationsnummer – auch an Unternehmen in EU-Mitgliedsstaaten. Für Originalkunstwerke, deren Urheber noch leben oder vor weniger als 70 Jahren (§ 64 UrhG) verstorben sind, wird zur Abgeltung des gemäß § 26 UrhG zu entrichtenden Folgerechts eine Gebühr in Höhe von **1,8 %** auf den Hammerpreis erhoben. Die Gebühr beträgt maximal € 12.500. Bei Zahlungen über einem Betrag von EUR 10.000,00 ist Lempertz gemäß §3 des GWG verpflichtet, die Kopie eines Lichtbildausweises des Käufers zu erstellen. Dies gilt auch, wenn eine Zahlung für mehrere Rechnungen die Höhe von EUR 10.000,00 überschreitet. Nehmen Auktionsteilnehmer ersteigerte Objekte selbst in Drittländer mit, wird ihnen die Umsatzsteuer erstattet, sobald Lempertz Ausfuhr- und Abnehmernachweis vorliegen. Während oder unmittelbar nach der Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.

10. Ersteigerer haben den Endpreis (Zuschlagspreis zuzüglich Aufgeld + MwSt.) im unmittelbaren Anschluss an die Auktion an Lempertz zu zahlen. Zahlungen sind in Euro zu tätigen. Der Antrag auf Umschreibung einer Rechnung auf einen anderen Kunden als den Bieter muss unmittelbar im Anschluss an die Auktion abgegeben werden. Lempertz behält sich die Durchführung der Umschreibung vor. Die Umschreibung erfolgt unter Vorbehalt der erfolgreichen Identifizierung (§ 1 Abs. 3 GWG) des Bieters und derjenigen Person, auf die die Umschreibung der Rechnung erfolgt. Rechnungen werden nur an diejenigen Personen ausgestellt, die die Rechnung tatsächlich begleichen.

11. Bei Zahlungsverzug werden 1 % Zinsen auf den Bruttopreis pro Monat berechnet. Lempertz kann bei Zahlungsverzug wahlweise Erfüllung des Kaufvertrages oder nach Fristsetzung Schadensersatz statt der Leistung verlangen. Der Schadenersatz kann in diesem Falle auch so berechnet werden, dass die Sache nochmals versteigert wird und der säumige Ersteigerer für einen Mindererlös gegenüber der vorangegangenen Versteigerung und für die Kosten der wiederholten Versteigerung einschließlich des Aufgeldes einzustehen hat.

12. Die Ersteigerer sind verpflichtet, ihre Erwerbung sofort nach der Auktion in Empfang zu nehmen. Lempertz haftet für versteigerte Objekte nur für Vorsatz oder grobe Fahrlässigkeit. Ersteigerte Objekte werden erst nach vollständigem Zahlungeingang ausgeliefert. Eine Versendung erfolgt ausnahmslos auf Kosten und Gefahr des Ersteigerers. Lempertz ist berechtigt, nicht abgeholte Objekte vier Wochen nach der Auktion im Namen und auf Rechnung des Ersteigerers bei einem Spediteur einlagern und versichern zu lassen. Bei einer Selbsteinlagerung durch Lempertz werden 1 % p.a. des Zuschlagspreises für Versicherungs- und Lagerkosten berechnet.

13. Erfüllungsort und Gerichtsstand, sofern er vereinbart werden kann, ist Köln. Es gilt deutsches Recht; Das Kulturgutschutzgesetz wird angewandt. Das UN-Übereinkommen über Verträge des internationalen Warenkaufs (CISG) findet keine Anwendung. Sollte eine der Bestimmungen ganz oder teilweise unwirksam sein, so bleibt die Gültigkeit der übrigen davon unberührt. Es wird auf die Datenschutzerklärung auf unserer Webpräsenz hingewiesen.

Henrik Hanstein, öffentlich bestellter und vereidigter Auktionator
Isabel Apiarius-Hanstein, Kunstversteigerin

Conditions of sale

1. The art auction house, Kunsthaus Lempertz KG (henceforth referred to as Lempertz), conducts public auctions in terms of § 383 paragraph 3 sentence 1 of the Civil Code as commissioning agent on behalf of the accounts of submitters, who remain anonymous. With regard to its auctioneering terms and conditions drawn up in other languages, the German version remains the official one.

2. The auctioneer reserves the right to divide or combine any catalogue lots or, if it has special reason to do so, to offer any lot for sale in an order different from that given in the catalogue or to withdraw any lot from the sale.

3. All lots put up for sale may be viewed and inspected prior to the auction. The catalogue specifications and related specifications appearing on the internet, which have both been compiled in good conscience, do not form part of the contractually agreed to conditions. These specifications have been derived from the status of the information available at the time of compiling the catalogue. They do not serve as a guarantee in legal terms and their purpose is purely in the information they provide. The same applies to any reports on an item’s condition or any other information, either in oral or written form. Certificates or certifications from artists, their estates or experts relevant to each case only form a contractual part of the agreement if they are specifically mentioned in the catalogue text. The state of the item is generally not mentioned in the catalogue. Likewise missing specifications do not constitute an agreement on quality. All items are used goods.

4. Warranty claims are excluded. In the event of variances from the catalogue descriptions, which result in negation or substantial diminution of value or suitability, and which are reported with due justification within one year after handover, Lempertz nevertheless undertakes to pursue its rights against the seller through the courts; in the event of a successful claim against the seller, Lempertz will reimburse the buyer only the total purchase price paid. Over and above this, Lempertz undertakes to reimburse its commission within a given period of three years after the date of the sale if the object in question proves not to be authentic.

5. Claims for compensation as the result of a fault or defect in the object auctioned or damage to it or its loss, regardless of the legal grounds, or as the result of variances from the catalogue description or statements made elsewhere due to violation of due diligence according to §§ 41 ff. KGSG are excluded unless Lempertz acted with wilful intent or gross negligence; the liability for bodily injury or damages caused to health or life remains unaffected. In other regards, point 4 applies.

6. Submission of bids. Lempertz reserves the right to approve bidders for the auction and especially the right to make this approval dependent upon successful identification in terms of § 1 para. 3 GWG. **Bids in attendance:** The floor bidder receives a bidding number on presentation of a photo ID. If the bidder is not known to Lempertz, registration must take place 24 hours before the auction is due to begin in writing on presentation of a current bank reference. **Bids in absentia:** Bids can also be submitted either in writing, telephonically or via the internet. The placing of bids in absentia must reach Lempertz 24 hours before the auction to ensure the proper processing thereof. The item must be mentioned in the bid placed, together with the lot number and item description. In the event of ambiguities, the listed lot number becomes applicable. The placement of a bid must be signed by the applicant. The regulations regarding revocations and the right to return the goods in the case of long distance agreements (§ 312b-d of the Civil Code) do not apply. **Telephone bids:** Establishing and maintaining a connection cannot be vouched for. In submitting a bid placement, the bidder declares that he agrees to the recording of the bidding process. **Bids via the internet:** They will only be accepted by Lempertz if the bidder registered himself on the internet website beforehand. Lempertz will treat such bids in the same way as bids in writing.

7. Carrying out the auction: The hammer will come down when no higher bids are submitted after three calls for a bid. In extenuating circumstances, the auctioneer reserves the right to bring down the hammer or he can refuse to accept a bid, especially when the bidder cannot be successfully identified in terms of § 1 para. 3 GWG. If several individuals make the same bid at the same time, and after the third call, no higher bid ensues, then the ticker becomes the deciding factor. The auctioneer can retract his acceptance of the bid and auction the item once more if a higher bid that was submitted on time, was erroneously overlooked and immediately queried by the bidder, or if any doubts regarding its acceptance arise. Written bids are only played to an absolute maximum by Lempertz if this is deemed necessary to outbid another bid. The auctioneer can bid on behalf of the submitter up to the agreed limit, without revealing this and irrespective of whether other bids are submitted.

Even if bids have been placed and the hammer has not come down, the auctioneer is only liable to the bidder in the event of premeditation or gross negligence. Further information can be found in our privacy policy at www.lempertz.com/datenschutzerklaerung.html

8. Once a lot has been knocked down, the successful bidder is obliged to buy it. If a bid is accepted conditionally, the bidder is bound by his bid until four weeks after the auction unless he immediately withdraws from the conditionally accepted bid. From the fall of the hammer, possession and risk pass directy to the buyer, while ownership passes to the buyer only after full payment has been received.

9. Up to a hammer price of € 400,000 a premium of 25 % calculated on the hammer price plus 19 % value added tax (VAT) calculated on the premium only is levied. The premium will be reduced to 20 % (plus VAT) on any amount surpassing € 400,000 (margin scheme).

On lots which are characterized by N, an additional 7 % for import tax will be charged.

On lots which are characterized by an R, the buyer shall pay the statutory VAT of 19 % on the hammer price and the buyer’s premium (regular scheme). Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EU member states if they state their VAT identification number. For original works of art, whose authors are either still alive or deceased for less than 70 years (§ 64 UrhG), a charge of **1.8 %** on the hammer price will be levied for the *droit de suite*. The maximum charge is € 12,500. For payments which amount to EUR 10,000.00 or more, Lempertz is obliged to make a copy of the photo ID of the buyer according to §3 of the German Money Laundry Act (GWG). This applies also to cases in which payments of EUR 10,000.00 or more are being made for more than one invoice. If a buyer exports an object to a third country personally, the VAT will be refunded, as soon as Lempertz receives the export and import papers. All invoices issued on the day of auction or soon after remain under provision.

10. Successful bidders shall forthwith upon the purchase pay to Lempertz the final price (hammer price plus premium and VAT) in Euro. Bank transfers are to be exclusively in Euros. The request for an alteration of an auction invoice to a person other than the bidder has to be made immediately after the auction. Lempertz however reserves the right to refuse such a request if it is deemed appropriate. The transfer is subject to successful identification (§ 1 para. 3 GWG) of the bidder and of the person to whom the invoice is transferred. Invoices will only be issued to those persons actually responsible for settling the invoices.

11. In the case of payment default, Lempertz will charge 1% interest on the outstanding amount of the gross price per month.. If the buyer defaults in payment, Lempertz may at its discretion insist on performance of the purchase contract or, after allowing a period of grace, claim damages instead of performance. In the latter case, Lempertz may determine the amount of the damages by putting the lot or lots up for auction again, in which case the defaulting buyer will bear the amount of any reduction in the proceeds compared with the earlier auction, plus the cost of resale, including the premium.

12. Buyers must take charge of their purchases immediately after the auction. Once a lot has been sold, the auctioneer is liable only for wilful intent or gross negligence. Lots will not, however, be surrendered to buyers until full payment has been received. Without exception, shipment will be at the expense and risk of the buyer. Purchases which are not collected within four weeks after the auction may be stored and insured by Lempertz on behalf of the buyer and at its expense in the premises of a freight agent. If Lempertz stores such items itself, it will charge 1 % of the hammer price for insurance and storage costs.

13. As far as this can be agreed, the place of performance and jurisdiction is Cologne. German law applies; the German law for the protection of cultural goods applies; the provisions of the United Nations Convention on Contracts for the International Sale of Goods (CISG) are not applicable. Should any provision herein be wholly or partially ineffective, this will not affect the validity of the remaining provisions. Regarding the treatment of personal data, we would like to point out the data protection notice on our website.

Henrik Hanstein, sworn public auctioneer
Isabel Apiarius-Hanstein, auctioneer

Conditions de vente aux encheres

1. Kunsthaus Lempertz KG (appelée Lempertz dans la suite du texte) organise des ventes aux enchères publiques d'après le paragraphe 383, alinéa 3, phrase 1 du code civil allemand en tant que commissionnaire pour le compte de dépositaires, dont les noms ne seront pas cités. Les conditions des ventes aux enchères ont été rédigées dans plusieurs langues, la version allemande étant la version de référence.

2. Le commissaire-priseur se réserve le droit de réunir les numéros du catalogue, de les séparer, et s'il existe une raison particulière, de les offrir ou de les retirer en-dehors de leur ordre.

3. Tous les objets mis à la vente aux enchères peuvent être examinés et contrôlés avant celle-ci. Les indications présentes dans le catalogue ainsi que dans la présentation Internet correspondante, établies en conscience et sous réserve d'erreurs ou omissions de notre part, ne constituent pas des éléments des conditions stipulées dans le contrat. Ces indications dépendent des avancées de la science au moment de l'élaboration de ce catalogue. Elles ne constituent en aucun cas des garanties juridiques et sont fournies exclusivement à titre informatif. Il en va de même pour les descriptions de l'état des objets et autres renseignements fournis de façon orale ou par écrit. Les certificats ou déclarations des artistes, de leur succession ou de tout expert compétent ne sont considérés comme des objets du contrat que s'ils sont mentionnés expressément dans le texte du catalogue. L'état de conservation d'un objet n'est pas mentionné dans son ensemble dans le catalogue, de telle sorte que des indications manquantes ne peuvent constituer une caractéristique en tant que telle. Les objets sont d'occasion. Tous les objets étant vendus dans l'état où ils se trouvent au moment de leur adjudication.

4. Revendications pour cause de garantie sont exclus. Dans le cas de dérogations par rapport aux descriptions contenues dans les catalogues susceptibles d'anéantir ou de réduire d'une manière non négligeable la valeur ou la validité d'un objet et qui sont exposées d'une manière fondée en l'espace d'un an suivant la remise de l'objet, Lempertz s'engage toutefois à faire valoir ses droits par voie judiciaire à l'encontre du déposant. Le texte du catalogue en langue allemande fait foi. Dans le cas d'une mise à contribution du déposant couronnée de succès, Lempertz ne remboursera à l'acquéreur que la totalité du prix d'achat payé. En outre, Lempertz s'engage pendant une durée de trois ans au remboursement de la provision en cas d'inauthenticité établie.

5. Toutes prétentions à dommages-intérêts résultant d'un vice, d'une perte ou d'un endommagement de l'objet vendu aux enchères, pour quelque raison juridique que ce soit ou pour cause de dérogations par rapport aux indications contenues dans le catalogue ou de renseignements fournis d'une autre manière tout comme une violation des obligations de diligence §§ 41 ff. KGSG sont exclus dans la mesure où Lempertz n'ait ni agi avec préméditation ou par négligence grossière ni enfreint à des obligations essentielles du contrat. La responsabilité pour dommages de la violation de la vie, du corps ou de la santé ne sont pas affectées. Pour le reste, l'alinéa 4 est applicable.

6. Placement des enchères. Lempertz se réserve le droit d'admission dans une de ses ventes. En particulier lorsque l'identification du candidat acheteur ne peut pas être suffisamment bien établie en vertu de l'article 3 para. 1 GWG. **Enchères en présence de l'enchérisseur** : L'enchérisseur en salle se voit attribuer un numéro d'enchérisseur sur présentation de sa carte d'identé. Si l'enchérisseur n'est pas encore connu de Lempertz, son inscription doit se faire dans les 24 heures précédant la vente aux enchères, par écrit et sur présentation de ses informations bancaires actuelles. **Enchères en l'absence de l'enchérisseur** : des enchères peuvent également être placées par écrit, par téléphone ou par le biais d'Internet. Ces procurations doivent être présentées conformément à la réglementation 24 heures avant la vente aux enchères. L'objet doit y être nommé, ainsi que son numéro de lot et sa description. En cas d'ambiguïté, seul le numéro de lot indiqué sera pris en compte. Le donneur d'ordre doit signer lui-même la procuration. Les dispositions concernant le droit de rétraction et celui de retour de l'objet dans le cadre de ventes par correspondance (§ 312b-d du code civil allemand) ne s'appliquent pas ici. **Enchères par téléphone** : l'établissement de la ligne téléphonique ainsi que son maintien ne peuvent être garantis. Lors de la remise de son ordre, l'enchérisseur accepte que le déroulement de l'enchère puisse être enregistré. **Placement d'une enchère par le biais d'Internet** : ces enchères ne seront prises en compte par Lempertz que si l'enchérisseur s'est au préalable inscrit sur le portail Internet. Ces enchères seront traitées par Lempertz de la même façon que des enchères placées par écrit.

7. Déroulement de la vente aux enchères. L'adjudication a lieu lorsque trois appels sont restés sans réponse après la dernière offre. Le commissaire-priseur peut réserver l'adjudication ou la refuser s'il indique une raison valable, en particulier lorsque le candidat acheteur ne peut pas être bien identifié en vertu de l'article 3 para. 1 GWG. Si plusieurs personnes placent simultanément une enchère identique et que personne d'autre ne place d'enchère plus haute après trois appels successifs, le hasard décidera de la personne qui remportera l'enchère. Le commissaire-priseur peut reprendre l'objet adjudgé et le remettre en vente si une enchère supérieure placée à temps lui a échappé par erreur et que l'enchérisseur a fait une réclamation immédiate ou que des doutes existent au sujet de l'adjudication (§ 2, alinéa 4 du règlement allemand sur les

ventes aux enchères). Des enchères écrites ne seront placées par Lempertz que dans la mesure nécessaire pour dépasser une autre enchère. Le commissaire-priseur ne peut enchérir pour le dépositaire que dans la limite convenue, sans afficher cette limite et indépendamment du placement ou non d'autres enchères. Si, malgré le placement d'enchères, aucune adjudication n'a lieu, le commissaire-priseur ne pourra être tenu responsable qu'en cas de faute intentionnelle ou de négligence grave. Vous trouverez de plus amples informations dans notre politique de confidentialité à l'adresse suivante www.lempertz.com/datenschutzerklärung.html

8. L'adjudication engage l'enchérisseur. Dans la mesure où une adjudication sous réserve a été prononcée, l'enchérisseur est lié à son enchère jusqu'à quatre semaines après la fin de la vente aux enchères ou après réception des informations dans le cas d'enchères par écrit, s'il ne se désiste pas immédiatement après la fin de la vente.

9. Dans le cadre de la vente aux enchères un agio de 25 % s'ajout au prix d'adjudication, ainsi qu'une TVA de 19 % calculée sur le agio si ce prix est inférieur à € 400.000; pour tout montant supérieur à € 400.000 la commission sera diminuée à 20 % (régime de la marge bénéficiaire).

Dans le cas des objets soumis au régime de la marge bénéficiaire et marqués par N des frais supplémentaires de 7% pour l'importation seront calculés. Pour les position de catalogue caractérisée par R, un agio de 24% est prelevé sur le prix d'adjudication ce prix facture net (prix d'adjudication agio) est majoré de la T.V.A. légale de 7% pour les tableaux, graphiques originaux, sculptures et pièces de collection, et de 19 % pour les arts décoratifs appliqués (imposition régulière). Sont exemptées de la T.V.A., les livraisons d'exportation dans des pays tiers (en dehors de l'UE) et – en indiquant le numéro de T.V.A. intracommunautaire – aussi à destination d'entreprises dans d'autres pays membres de l'UE. Si les participants à une vente aux enchères emmènent eux-mêmes les objets achetés aux enchères dans des pays tiers, la T.V.A: leur est remboursée dès que Lempertz se trouve en possession du certificat d'exportation et d'acheteur. Pour des oeuvres originales dont l'auteur est décédé lorsque le décès de l'artiste remonte à moins de 70 ans. (§ 64 UrhG) ou est encore vivant, conformément a § 26 UrhG (loi sur la propriété littéraire et artistique) concernant l'indemnisation a percevoir sur le droit de suite s'élève a **1,8%** du prix adjuge. L'indemnisation ne dépassera pas un montant maximale de € 12.500. Dans le cas d'un paiement s'élevant à un montant égal à € 10.000 ou supérieur à cela, Lempertz est obligé par le § 3 de la loi concernant le blanchiment d'argent de faire une copie de la carte d'identité de l'acheteur. Ceci est valable aussi dans le cas où plusieurs factures de l'acheteur s'élèvent à un montant total de € 10.000 ou plus. Les factures établies pendant ou directement après la vente aux enchères d'oeuvres d'art doivent faire l'objet d'une vérification, sous réserve d'erreur.

10. Les adjudicataires sont tenus de payer le prix final (prix d'adjudication plus agio + T.V.A.) directement après l'adjudication à Lempertz. Les virements bancaires se font uniquement en euro. Tout demande de réécriture d'une facture à un autre nom de client que celui de l'enchérisseur doit se faire directement après la fin de la vente aux enchères. Lempertz effectue la réalisation de cette nouvelle facture. La description est établie sous réserve d'une identification précise (§ 1 para. 3 GWG) du candidat acheteur ou d'une personne reprise sur la facture.

11. Pour tout retard de paiement, des intérêts à hauteur de 1 % du prix brut seront calculés chaque moïn. En cas de retard de paiement, Lempertz peut à son choix exiger l'exécution du contrat d'achat ou, après fixation d'un délai, exiger des dommages-intérêts au lieu d'un service fourni. Les dommages-intérêts pourront dans ce cas aussi être calculés de la sorte que la chose soit vendue une nouvelle fois aux enchères et que l'acheteur défaillant réponde du revenu moindre par rapport à la vente aux enchères précédentes et des frais pour une vente aux enchères répétée, y compris l'agio.

12. Les adjudicataires sont obligés de recevoir leur acquisition directement après la vente aux enchères. Le commissaire-priseur n'est responsable des objets vendus qu'en cas de préméditation ou de négligence grossière. Les objets achetés aux enchères ne seront toutefois livrés qu'après réception du paiement intégral. L'expédition a lieu exclusivement aux frais et aux risques de l'adjudicataire. Lempertz a le droit de mettre des objets non enlevés en entrepôt et de les assurer au nom et pour le compte de l'adjudicataire chez un commissionnaire de transport quatre semaines après la vente aux enchères. En cas de mise en entrepôt par Lempertz même, 1% du prix d'adjudication sera facturé par an pour les frais d'assurance et d'entreposage.

13. Le lieu d'exécution et le domicile de compétence – s'il peut être convenu – est Cologne. Le droit allemand est applicable. La lois pour la protection des biens culturels est applicable. Les prescriptions du CISG ne sont pas applicables. Au cas où l'une des clauses serait entièrement ou partiellement inefficace, la validité des dispositions restantes en demeure inactée. En ce qui concerne la protection des données, nous nous référons à notre site web.

Henrik Hanstein,
commissaire-priseur désigné et assermenté
Isabel Apiarius-Hanstein,
commissaire-priseur

LEMPERTZ

1845

Absentee Bid Form auction 1182

Bernard De Leye Collection, 15.7.2021

<i>Lot</i>	<i>Title</i>	<i>Bid price €</i>

The above listed bids will be utilized to the extent necessary to overbid other bids. The bids are binding, the listed catalogue numbers are valid. The commission and value added tax (VAT) are not included. The bidder accepts the conditions of sale. Written bids should be received by at latest the day before the auction. Telephone bidding is only possible for lots worth more than € 1.000,-.

Name		
Address		
Telephone	Fax	E-Mail
Copy of Identity Card (with current address) requested.		
Date	Signature	

Kunsthaus Lempertz KG
Neumarkt 3 D-50667 Köln T +49.221.925729-0 F+49.221.925729-6
info@lempertz.com www.lempertz.com

Shipment

Kunsthau Lempertz is prepared to instruct Packers and Shippers on your behalf and at your risk and expense upon receipt of payment.

You will receive instructions on shipping and insurance with your invoice.

Should you require export licenses, Lempertz or the shipper can apply for them for you.

For information: Linda Kieven, Farah von Depka
Tel +49.221.925729-19
shipping@lempertz.com

Lots to be packed and shipped to:

Telephone / e-mail

Charges to be forwarded to:

Date and signature

VAT

VAT identification number of Kunsthau Lempertz KG:
DE 279 519 593. *VAT No.*
Amtsgericht Köln, extract of the commercial register No. 1263

Export

Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EU member states if they state their VAT-ID no. Persons who have bought an item at auction and export it as personal luggage to any third country will be refunded the VAT as soon as the form certifying the exportation and the exporter's identity has been returned to the auctioneer. Our staff will be glad to advise you on the export formalities.

Exports to non-EU countries:

Export to countries outside the European Community are subject to the restrictions of the European Agreement for the Protection of Cultural Heritage from 1993 and the UNESCO convention from 1970. Art works older than 50 years and exceeding the following values require an export license from the State Ministry of Culture:

- paintings worth more than 150,000 euros
- watercolours, gouaches and pastel drawings more than 30,000 euros
- sculptures more than 50,000 euros
- antiques more than 50,000 euros

Export within the EU:

As of 6.8.2016, exports within the EU are subject to the German law for the protection of cultural goods. Art works older than 75 years and exceeding the following values require an export license from the State Ministry of Culture:

- paintings worth more than 300,000 euros
- watercolours, gouaches, and pastels more than 100,000 euros
- sculptures more than 100,000 euros,
- antiques more than 100,000 euros

Lempertz applies for the export licenses from the Ministry of Culture which are usually granted within 10 days.

If you have any questions, please feel free to contact: legal@lempertz.com

Objects marked † are made using materials which require a CITES licence for export outside of EU contract territory. We would like to inform you that such licences are usually not granted.

Signatures and marks

Signatures have been conscientiously noted. They are additions by the artists or makers in their own hand. Paintings without signature or monogram cannot be attributed definitely. – Information regarding provenance is mostly supplied by the consigner.

All works of art of more than € 2.500 were compared with the database contents of the Art Loss Register Ltd.

Location and Contact

Directions to Lempertz can be found on www.lempertz.com under locations/contact. We recommend parking at Cäcilienstrasse 32.
Consignments: Kronengasse 1
Underground station Neumarkt (Lines 1, 3, 4, 7, 9, 16, 18)

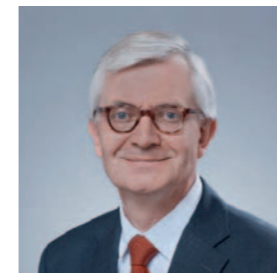
Experts



Karl Schoenefeld
T +49.221.925729-14
schoenefeld@lempertz.com



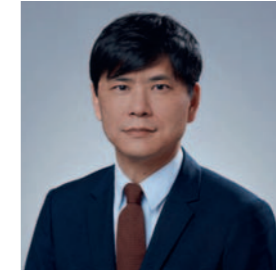
Dr. Ingrid Gilgenmann
T +49.221. 925729-20
gilgenmann@lempertz.com



Dr. Otmar Pläßmann
T +49.221. 925729-22
plassmann@lempertz.com



Dr. Mariana M. de Hanstein
T +49.221. 925729-93
m.hanstein@lempertz.com



Dr. Takuro Ito
T +49.221.925729-17
ito@lempertz.com



Catherine Verecken
info@lempertz.com

Carsten Felgner
felgner@lempertz.com

Dr. Ulrike Ittershagen
ittershagen@lempertz.com

Verena Lenzen
lenzen@lempertz.com

Ansgar Lorenz
lorenz@lempertz.com

Magdalena Reusch
reusch@lempertz.com

Noemi Stubbe
stubbe@lempertz.com

Friederike v. Truchseß
truchsess@lempertz.com

Auctioneer



Henrik Hanstein

Translation

Dawn Gibbs

Photography

Saša Fuis, Robert Oisin Cusack, Jan Epple, Köln

Design

kaedesign, Köln

Print

Kopp Druck und Medienservice

Branches

Berlin
Mag. Alice Jay von Seldeneck
Irmgard Canty M.A.
Christine Goerlipp M.A.
Poststraße 22
D-10178 Berlin
T +49.30.27876080
F +49.30.27876086
berlin@lempertz.com

Brussels
Dr. Mariana M. de Hanstein
Emilie Jolly M.A.
Pierre Nachbaur M.A.
Dr. Hélène Mund
Dr. Anke Held
Lempertz, 1798, SA/NV
Grote Hertstraat 6 rue du Grand Cerf
B-1000 Brussels
T +32.2.5140586
F +32.2.5114824
bruxelles@lempertz.com

Munich
Hans-Christian von Wartenberg M.A.
Antonia Wietz B.A.
St.-Anna-Platz 3
D-80538 München
T +49.89.98107767
F +49.89.21019695
muenchen@lempertz.com

Representatives

Milan
Carlotta Mascherpa M.A.
Cristian Valenti
T +39.339.8668526
milano@lempertz.com

London
William Laborde
T +44.7912.674917
london@lempertz.com

Zurich
Nicola Gräfin zu Stolberg
T +41.44.4221911
stolberg@lempertz.com



PRIVATE SALE

A carved ivory figure of Hercules fighting the Hydra

Carved in the round. The base of ebonised hardwood with ivory inlays. A figure of the ancient Greek hero raising his club to smite the hydra, two heads of which he holds still with his left foot, and whose tail he fixes with his right. His curly hair is held in place by a headband and he wears the pelt of the Nemean lion around his waist. The hydra depicted with outstretched wings and long, twisting necks, the heads with open maws and outstretched tongues. The base decorated with a continuous scene of the triumph of Mercury with female allegories of the Virtues and Vices. Very minor losses and chips, for example the fingers, the tips of the wings, the tip of one tongue. Sculpture H 30.4, with plinth H 55.3 cm.

South German or Austrian, before 1644, the relief on the plinth later, late 17th / 18th C.

Expertise

Radiocarbon dating of the University of Cologne – Centre for Accelerator Mass Spectrometry from 8 July 2019 is available.

The ivory dated to AD 1472 – 1644.

Provenance

Former collection of the Earls of Rosebery, Mentmore Towers, auctioned by Sotheby Parke Bernet, 18th May 1977, lot 1883.

Literature

For the figure of Hercules by Adriaen de Vries see cat. Adriaen de Vries 1556-1626. Augsburgs Glanz, Europas Ruhm, Augsburg/Heidelberg 2000, p. 342 ff.

For the Hercules by Maucher see Theuerkauff, *Nachmittelalterliche Elfenbeine*, Staatliche Museen Preußischer Kulturbesitz Berlin 1986, p. 214 ff., no. 59. For that by Permoser see Asche, *Balthasar Permoser Leben und Werk*, Berlin 1978/79, illus. 117.

Price on request

In the year 1576, Pope Francesco I commissioned Giambologna to design six silver statues of Hercules for the tribunes of the Ufici Gallery. The works were produced by the court goldsmith Michele Mazzafirri. Several bronze figures of Hercules were also made in connection with this commission, and Giambologna's pupil Adriaen de Vries also took the motif with him on his way to the court of Rudolph II in Prague. He produced the Hercules Fountain in Augsburg, now in Maximilianstrasse, together with the castor Wolfgang Neidhardt between 1597 and 1600. The figure of the crowned Hercules slaying the hydra was also adopted by copperplate engravers in Augsburg and by Jan Muller in Amsterdam, and these engravings inspired numerous further interpretations of the motif.

The composition of this figure follows that carried out by de Vries after Giambologna's designs, with Hercules towering over the Hydra with his club raised. Whilst de Vrie's figure appears to invest immense effort in his final blow, the intensity of his determination showing in the way he lowers his head, the figure in this work by an unknown sculptor seems much more relaxed. He raises his club above his head in both hands to strike the beast below him with an almost casual gesture. Although the Hydra is still shown fighting for its life, one head sinking its teeth into the assailant's knee and its spiked tail pressing into his calf, the hero's pose anticipates the outcome of his action: His is already the victor.

One especially interesting detail about this sculpture is the way the depiction of the figure itself. Whilst the versions of Giambologna, Susini, and Adriaen de Vries depict Hercules as an ancient Greek athlete with bristling muscles and idealised features, usually orientated on the Farnese Hercules, this sculptor eschews their influence. He depicts the hero with a wild curling beard, flowing hair that threatens any moment to break out from the band that holds it in place, and expressive features. Although Permosers' figure of the wrestling Hercules in the Bode Museum, created around 1695, remains indebted to the Farnese type, the sense of tension in the anatomy and the furrowed brows mark it as a masterful example of Baroque sculpture. The first figure to extract itself entirely from the influence of the Farnese Hercules is Veit Königer's work in the Domherrenhof in Graz made in 1764, which shows an older Hercules killing the Hydra as part of a larger ensemble. In this context it is difficult to date the present work. The depiction does not follow the usual academic ideal. Although the proportions, pose, and modelling display some Mannerist influence, the physiognomy, strong hands, and straining tendons of the feet hint towards a later current of realism.



3D view online

For Private Sale

AN IMPORTANT PRIVATE COLLECTION OF 90 ART DÉCO IVORY FIGURES OF DANCERS

Among others from Demeter H. Chiparus and Ferdinand Preiss

Contact: decorativearts@lempertz.com



For Private Sale

AN IMPORTANT PRIVATE COLLECTION OF 90 ART DÉCO IVORY FIGURES OF DANCERS

Among others from Demeter H. Chiparus and Ferdinand Preiss

Contact: decorativearts@lempertz.com







LEMPERTZ

1845