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LONDON 5 JULY 2017
EVENING SALE

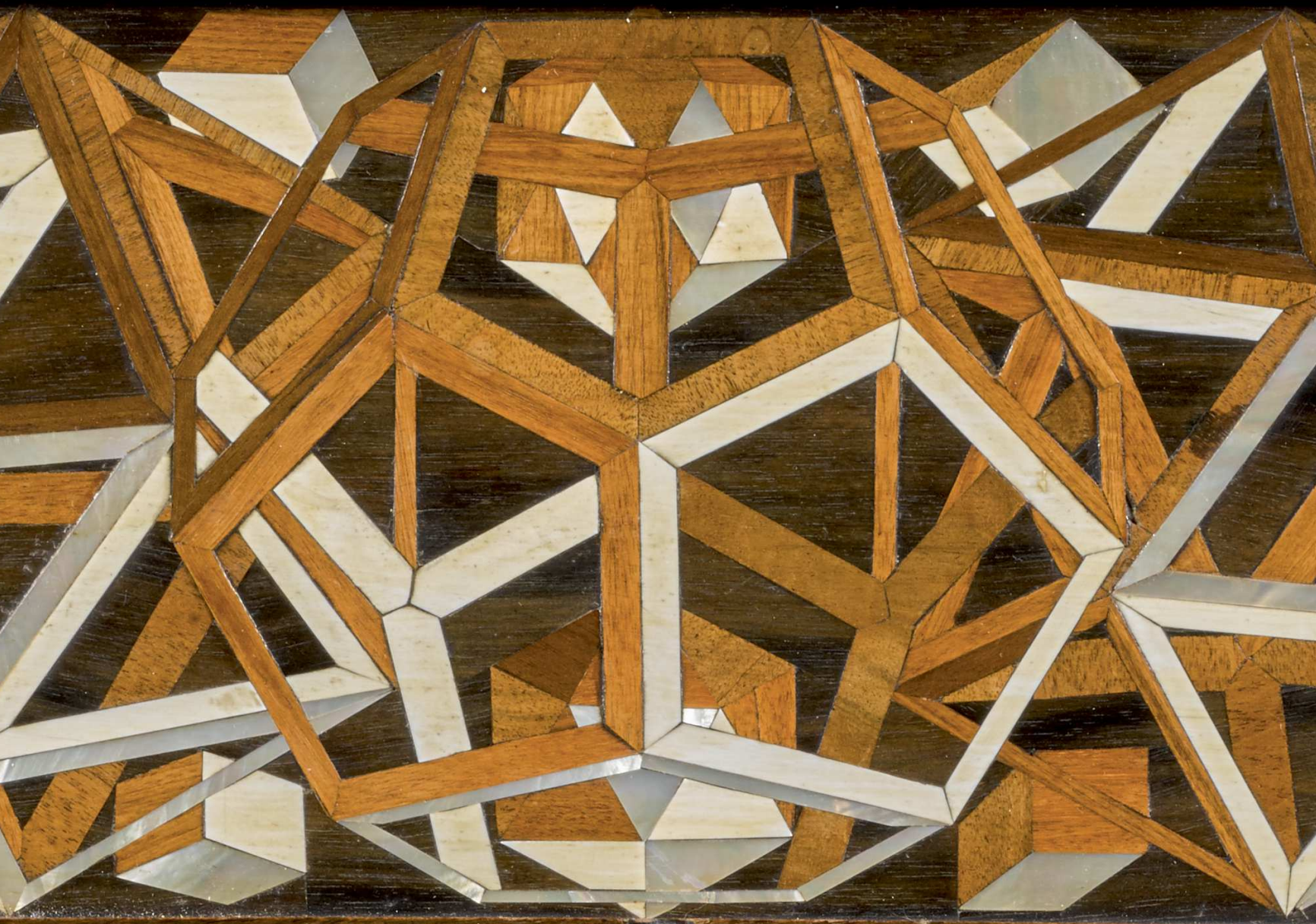
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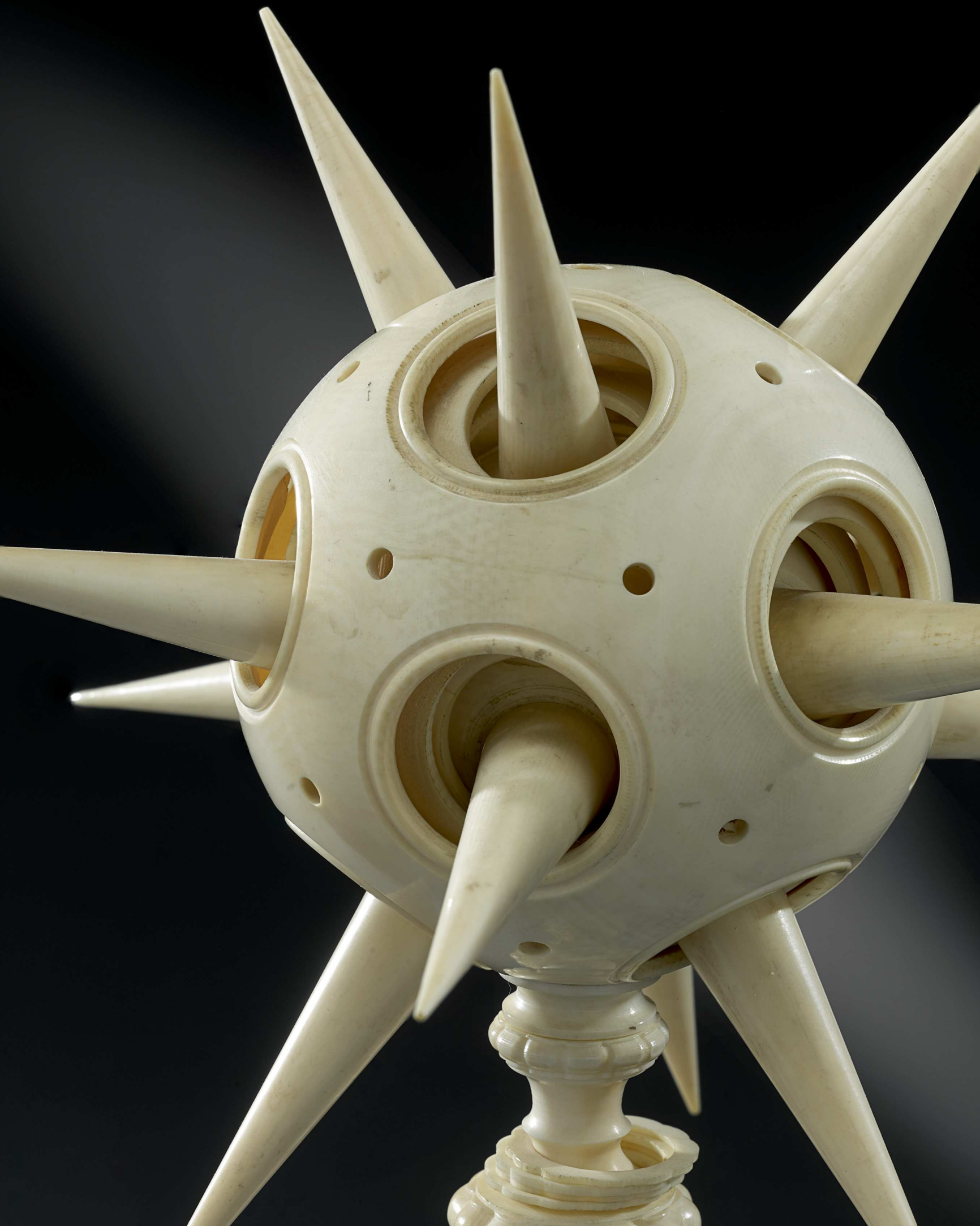






















TREASURES

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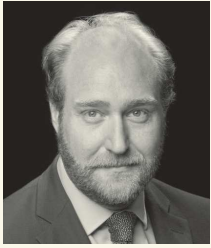
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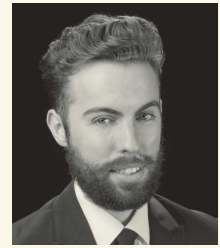
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1

A RELIC OF THE SPANISH GOLDEN AGE

SPANISH, CIRCA 1625-1630

PENDANT CROSS OF JERUSALEM

partially enamelled gold, diamond and garnet
78 by 69mm., 3¹/₁₆ by 2¹/₁₆in

PROVENANCE

Probably Thomas Hope (1769-1831) or Henry Philip Hope (1774-1839);
Henry Thomas Hope (1808-62), the eldest son and heir of Thomas Hope (1769-1831);
Harvey & Gore, Burlington Gardens, London, prior to 1972;
private collection, North America

EXHIBITED

London, South Kensington Museum, 1862

LITERATURE

J. C. Robinson, *Catalogue of the special exhibition of works of art of the
Medieval, Renaissance, and more recent periods, on loan at the South
Kensington Museum*, London, 1862, p. 641, no. 7,283;
P. Muller, *Jewels in Spain 1500-1800*, New York, 2012, p. 130, illustrated fig. 218;
J. Kugel, *Joyaux Renaissance*, exh. cat., Kugel, Paris 2000, no. 58 (referred to)

£ 50,000-70,000

€ 59,000-82,500 US\$ 64,000-90,000



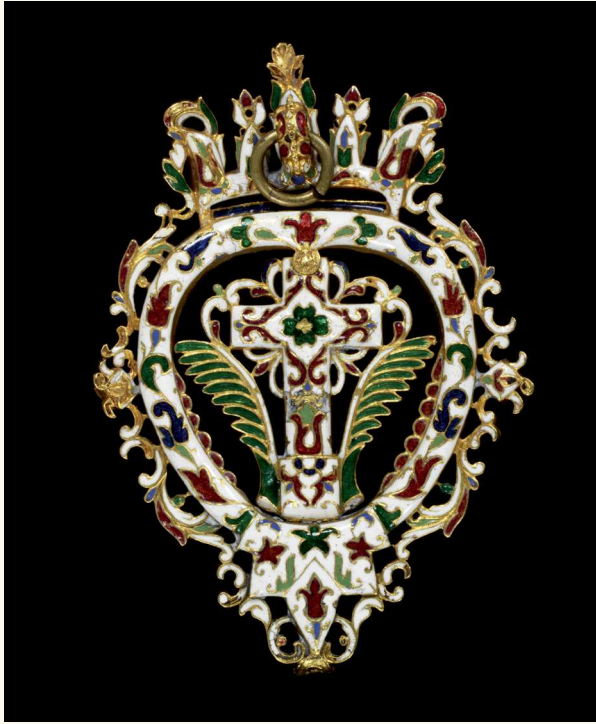


Fig. 1, Pendant composed of table-cut rock crystals set in enameled gold with a central cross, flanked by palm branches in a frame surmounted by a crown, Spain, ca.1630, © Victoria and Albert Museum, London.



San Jacobo de la Marca (detail), attributed to Francisco Pacheco (1564-1644) © Museo Cerralbo, Madrid

This magnificent pendant is one of the finest early Spanish jewels to have been offered on the market in recent memory. The obverse takes the form of a Jerusalem Cross set with diamonds which are picked out with red and white cloisonné enamelled foliate adornments. To the reverse the pendant exhibits superb virtuoso cloisonné enamelling, with a red, blue, green and black decorative scheme of geometric patterns, set against a pure white ground and centered upon a large table cut garnet. The pendant is very rare, particularly given the remarkably good state of conservation of the enamelling.

The Cross finds a close technical and decorative parallel in the Victoria and Albert Museum's Pendant cross from the treasury of the Cathedral of the Virgin of the Pillar, Zaragoza (inv. no. 345-1870). This equally large pendant is entirely set with clear crystals to the obverse, with arabesques enlivened with red, green and white cloisonné enamelling. It takes a different form, being a cross within a crowned garter, but the similarities to the present jewel are confirmed to the reverse. Here again, we see the same dominant white ground with red, white and this time blue cloisonné patterns. In contrast to the present jewel, the V&A example is adorned entirely with decoration in the form of vegetal motifs, whereas the reverse of the present pendant is governed by abstract shapes: lozenges, rectangles, and triangles.

A very similar jewel is seen in a donor double portrait with San Jacobo de la Marca in the Museo Cerralbo, Madrid, published in *La joya española* (*op. cit.*, p. 137). Note the same colourless stones and white and red enamelling, as well as the focus on abstract shapes. The Cerralbo cross appears simpler, with fewer stones, though this may simply have been artistic license on the part of the painter. The cross is, in fact, so close, that one wonders whether the two are the same. What is beyond doubt is that the present pendant, made of gold and composed of diamonds and incorporating enamelling of the highest quality, was surely owned by a leading member of the Spanish court.

The pendant finds parallels in surviving contemporary designs. Compare, for example, with the design from the Codex of Guadalupe, again published in *La joya española* (*op. cit.*, p. 138; Codex of Guadalupe, fol. 36, no. 3). Note the same use of scrolls and arabesques to delimit the edge of the pendant. The present jewel, however, is distinguished by the linear shapes of the stones, in contrast to the Guadalupe design, which includes round and ovoid shapes. Further comparisons (in terms of overall design) can be found in a medallion with the Cross of Jerusalem in the Archaeological Museum, Madrid (inv. no. 52.345) and that from the Rüttschi collection, Zurich (published in *Joyaux Renaissance*, *op. cit.*, no. 58; the present example cited as a comparison). What distinguishes the present Cross, though, is the inclusion of diamonds instead of crystals, which indicates its high status as a piece of devotional jewellery.

The Cross fits the description of that in the catalogue of the 1862 works of art exhibition at the South Kensington Museum (the present day Victoria and Albert Museum):

No. 7,283. Gold enseigne or pendant, in form of a quatre-foil of diamonds, and in centre a diamond cross, the limbs of equal length, beautifully enamelled at the back, and in the centre of the cross a square garnet. Italian, 17th century. Henry Thomas Hope, Esq.

Given the rarity of such jewels on this scale and the closeness of the description, it seems fair to conclude that the two are one and the same. The Hope provenance is compelling since the family were renowned for their holdings of important jewellery. Henry Thomas Hope (1808-1862) famously inherited the Hope Diamond from his uncle, the great jewellery collector, Henry Philip Hope (1774-1839). It remained in the family until it was sold by Henry Francis Hope Pelham-Clinton-Hope, 8th Duke of Newcastle-under-Lyne (1866-1941). Henry Thomas' brother, Alexander Beresford Hope (1820-1887), owned the Beresford Hope Cross, a 9th-century Byzantine cloisonné enamelled pectoral crucifix, and one of the treasures of the V&A. The two were the sons of the celebrated Regency collector and designer Thomas Hope (1769-1831).

It is unknown how the present jewel came into the hands of the Hope family. However, the most likely scenarios for the arrival of the jewel in England by the mid 19th century are the Napoleonic wars or the sale of treasures from impoverished Spanish churches. Michael Hall has outlined how the Rothschild Benetier de Charlemagne came to sit on an elaborate enamelled gold Custodia commissioned by Philip II of Spain. Following the sacking of the Escorial by French soldiers, it was transported to England and sold in Mr Hermon's room in Conduit Street, along with a group of other treasures with the same provenance (Hall, *op. cit.*, p. 392). The V&A's Zaragoza cross, on the other hand, came to London when it was acquired by the museum from the 1870 sale of the treasury of the Cathedral of the Virgin of the Pillar, Zaragoza (see Oman, *op. cit.*).

RELATED LITERATURE

M. C. di Natale, *Ori e Argenti di Sicilia*, Milan, 1989, no 12; *La Joyeria Española de Felipe II a Alfonso XIII en Los Estatales*, Madrid, 1998, pp. 137-138, no. 85; D.Watts and P. Hewat-Jaboor (eds), *Thomas Hope: Regency Designer*, exh. cat. Bard Graduate Center and Victoria and Albert Museum, London 2008; M. Hall, 'A splendid and probably Unique Pebble: the Benetier de Charlemagne', *Burlington Magazine*, June 2012, pp. 388-393



2

A ROMAN BATTLE

AN URBINO MAIOLICA ISTORIATO DISH, PIATTO DA POMPA, PROBABLY THE FONTANA WORKSHOP, CIRCA 1550-60

perhaps by the painter of the Hannibal series, with a large scene of roman soldiers in the midst of battle holding spears, swords and flags, some soldiers beneath them wounded, the background painted with further groups of soldiers holding similar weapons and trumpets, before a lake or river and a distant town, within an ochre band rim, inscribed in blue to the reverse 'Del[le] [tr]ombe al gran suon se stessi occidono', [To the sound of the trumpets they kill themselves]

46cm., 18in. diameter

PROVENANCE

Galerie Vandermeersch, Paris;
Antichità Atomani, Pesaro;
Collezione privata Fiorano, Modena.

RELATED LITERATURE

Carmen Ravanelli Guidotti, "Protagonisti del collezionismo della ceramica a Faenza tra '800 e '900." in *Faenza* 96, 2010, pp. 23-83;
Timothy Wilson, *Italian Maiolica of the Renaissance*, Milan, 1996, pp. 289-292, no. 122;
Rudolf E.A. Drey, "Istoriato maiolica with scenes from the Second Punic War. Livy's history of Rome as source material", Timothy Wilson, (ed.), *Italian Renaissance Pottery*, Papers written in association with a colloquium at the British Museum, London, 1991;
J.V.G. Mallet, 'In Botega di Maestro Guido Durantino in Urbino', *The Burlington Magazine*, May 1987, pp. 284-298.

£ 200,000-300,000

€ 237,000-356,000 US\$ 260,000-390,000



The closest source for comparison is the Punic War or Hannibal series which was also probably produced in the Fontana workshop. The treatment of the figures, theme, and overall composition of the dish is analogous to the series. The unknown painter of the Hannibal commission is classified by John Mallet in his essay, 'In Botega di Maestro Guido Durantino in Urbino', as being in the last of his six categories of painters.¹ The author notes the painter as being 'particularly admired as a landscape artist, his fine sense of colour and the soft touch of his brush finding free expression'; and that the painter may have also worked on pieces from the Salviati service.² The Salviati service is remarkable in *istoriato painting as it features, almost exclusively, landscapes devoid of figures. Mallet lists that at least two undated pieces refer to the painter in his sixth category as 'M' Guido Fontana'. One is the remarkable dish from the Lehman collection in the Metropolitan Museum of Art painted with the Sacking of Rome.*³ The other is the dish painted with The Contest between the Muses and the Pierides, in the Museo Civico di Modena.⁴ When comparing the inscriptions of both dishes with the present dish the calligraphy is strikingly similar, although this is not necessarily a definitive indication of a common authorship of the painting.

The complexity of the battling figures in the scene suggests that the painter worked from an engraving or print. **Currently it is not known if a graphic source exists for the present dish, as is the case for the surviving pieces from the Hannibal commission. The inscription on the reverse 'Del[le] [tr] ombe al gran suon se stessi occidono', [To the sound of the trumpets they kill each other], does not clarify the subject.** The sounding of trumpets was the typical start for any Roman battle but the dish provides few distinguishing features that can place it to a specific episode from history. It is probable that the dish belonged to a series which would have provided a context to the battle scene and the inscription, and as such may have originally been part of a thematic sequence like the Hannibal series. The dish may even represent a battle from the Punic wars. One episode where trumpets played a particular vital part was the Battle of Zama in 202b.c. which marked the end of the Second Punic Wars. Though if the subject were the Battle of Zama, this would be a later episode than the period the series deals with. **As recounted by Livy:**

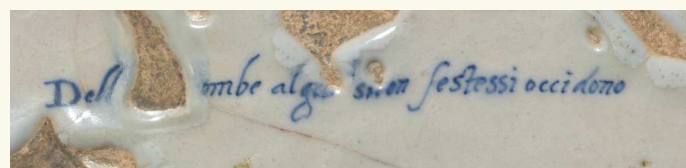
"While he was still speaking to his Carthaginians and the various tribal leaders addressing their troops [...] from the Roman line the horns and trumpets blared, raising such a din that the elephants panicked and charged their own lines, especially on the left wing where the Moors and Numidians were stationed. Masinissa quickly added to the general panic and thus robbed that section of the line of its cavalry support. [...] For by pulling back to the lines of regular infantry to avoid being crushed by the elephants, the skirmishers opened clear lanes between them and then caught them in cross fire by hurling spears against them from both sides. The javelins of the regular infantry kept up a hail of missiles from every quarter"⁵

The absence of a 'ghost' cartouche left for a coat of arms, brevity of the verse, and the emission of a number before the verse, can exclude this dish from that particular series.

Another interpretation of the verse is that the scene depicts a battle amongst Romans, "kill each other", and therefore could be an episode from the Roman Civil Wars. Such iconography themed on Caesar's Civil War, or Gallic war was incorporated into pieces from the 'Spanish service' though the most ambitious pieces in the series focus on triumphal events.⁶

It is interesting to compare the present dish with a tri-lobed basin currently on loan to the Ashmolean Museum, Oxford. Painted with infantry soldiers in a grassy-hill landscape, it bears resemblance to the present dish.⁷ Of the recorded pieces attributed to the workshop of Guido Durantino similar examples with scenes of battle include a bowl painted with a scene of two groups of soldiers on horseback meeting in the British Museum, London;⁸ and a bowl attributed to the workshop of Guido, perhaps representing Judas Maccabaeus fighting against Antiochus IV in the Fitzwilliam Museum Cambridge; a similar dish inscribed 'Machabeus pugnat/Contra Antiochu(m) is in the Louvre.⁹

Guido Durantino is first recorded in Urbino on 9th May 1516, when he witnessed a document for his uncle, Simone, a skinner (*pelliparius*). *Guido was a practicing potter in Urbino by June 1519 as his name appears again, this time in a marriage document at the Duke's Chapel of San Francesco between himself, 'Guidonem*



Detail of dish

*q. Nicolai pelliparii figulum Durantinum habitatorem Urbini' [Guido son of the late Nicolò the skinner, a potter from Castel Durante and dweller in Burno] and Giovanna, the daughter of Bernardino Vici of Urbino.*¹⁰ In 1523 he, along with several other potters, was contracted to provide 5000 paving tiles for Francesco Maria (1490-1538), Duke of Urbino. By 1541 he, together with his sons, had adopted the surname 'Fontana',¹¹ and in the same decade Guido was a *priore* of an Urbino confraternity.

From its early stages of production the Fontana workshop enjoyed patronage amongst the highest ranks of Italian and European nobility. In 1535 the workshop produced two celebrated armorial *istoriato services* for Cardinal Antoine Duprat (1463-1535), Chancellor of France, painted appropriately with religious subjects; and Anne, Duke of Montmorency (1493-1567), *Grand-maître* and later Constable of France, a service with mythological scenes. These prestigious commissions were the earliest *istoriato maiolica services produced for foreign dignitaries.*¹² Other eminent commissions included the armorial *istoriato* service for Giacomo Nordi, Bishop of Urbino (1523-1540).¹³ The factory was favoured by Guidobaldo II Duke of Urbino (1538-1574). The Duke ordered an armorial service as a gift to the Augustinian friar Andrea Ghetti da Volterra; the service, which was produced between 1559-65, was painted with episodes of Roman history and the Duke's arms which included the collar of the Order of the Golden Fleece, which the Duke was elected to in 1559.¹⁴ He also commissioned a gift for Philip II of Spain (1527-1598), the magnificent so-called Spanish service.¹⁵ It seems reasonable to assume that the success that these Princely commissions brought to the workshop allowed Guido to attract the best maiolica painters in Urbino.¹⁶

This remarkable dish typifies the taste for Roman History in mid-16th century European art. The earliest Renaissance maiolica included pottery decorated with fighting warriors, whether from antiquity, the Old Testament or the history of Rome. The proliferation of Roman subjects following Charles V's campaign and the Sack of Rome implies a connection between the subject matter depicted and the interests of the recipients of these magnificent services. Whilst scenes from classical antiquity might allude to the recipient's education and understanding of literature, depiction of Rome's glorious past would surely show the princely owners power as a maker of war or bringer of peace.'

Sotheby's would like to thank Professor Carmen Ravanelli Guidotti for her assistance in researching this lot.

1 Mallet, *op. cit.*, p. 294.

2 The service may have been made for Jacopo Alamanno Salviati, or his father Alamanno. For further reading on the Salviati service see Michael J. Brody, "Terra d'Urbino tutta dipinta a paesi con l'armi de' Salviati": the paesi service in the 1583 inventory of Jacopo di Alamanno Salviati (1537-1586)," in *Faenza N. 4-6*, 2000, p. 37, pl. iv.

3 Jörg Rasmussen, *Italian Majolica in the Robert Lehman Collection*, New York, 1978, pp. 166-168, no. 97. Acc. no. 1975.1.1120. The dish, which is inscribed 'Fatte in Urbino in Botega de/ M'. Guido fontana/ VasaRo.: was formerly in the collection of Sir Andrew Fountaine, Narford Hall, sold at Christie's in June 1884, lot 58.

4 Francesco Liverani, "Le ceramiche del Museo Civico di Modena" in *Faenza N 1-5*, 1971, pp. 46-48, tav. xxi-xxiii.

5 Titus Livius (Livy)'s monumental work *Ab Urbe Condita (From the Founding of the City)*.

6 See Wilson, *op. cit.*, pp. 371-383, nos. 150-152.

7 Object number. LI192.3. The exterior of the basin on a fictive sheet of paper is inscribed, 'picciol colle il Roma[no] susidio tiene/ ma bruto ardito e saggio il mo[n]te assale/ grave infamia à roma[n] co[n] minor bene', [A little hill holds the Roman reinforcements, but Brutus, brave and clever, attacks the mountain - a severe disgrace for the Roman[s] with little advantage]. The cataloguer suggests the painter of the Hannibal series may have painted the basin.

8 Thornton and Wilson, *op.cit.*, pp. 329-330, no. 194.

9 The first is published by Julia Poole, *Italian maiolica and incised slipware in the Fitzwilliam Museum*, Cambridge, Cambridge, 1995, p. 368-369, no.406; Jeanne Giacomotti, *Catalogue des majoliques des musées nationaux*, Paris, 1974, pp. 342-343, no. 1045.

10 Mallet, *op. cit.*, p. 285.

11 Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A catalogue of the British Museum Collection*, Vol. I, London, 2009, p. 297.

12 *Ibid.*, pp. 296-299, no. 174, and for a listing of known surviving pieces from the service.

13 The Giacomo Nordi service is discussed C.Fiocco, G.Gherardi and L.Sfeir-Fakhri, *Majoliques Italiennes du musée des arts décoratifs de Lyon. Collection Gillet*, Faton, 2001, pp. 240-242. A dish from the service was sold in these rooms, 24th May 2006, lot 4.

14 See the large dish painted with a scene of Mucius Scaevola before King Porsenna in the Victoria and Albert museum, London, Museum no. 4728-1901. For a bowl painted with the Bull of Perillus, perhaps from the same service see Dora Thornton and Timothy Wilson, *op. cit.*, pp. 332-333, no. 196.

15 For expansive reading on the Spanish service see Timothy Wilson, *Maiolica Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 288-291, no. 103.

16 As John Mallet says in his essay on the workshop, "... so far as production of *Istoriato* wares are concerned Guido Durantino's workshop employed in succession several of the very best painters available"; Mallet, *op. cit.*, p. 294



3

HANNIBAL'S INVASION

AN URBINO MAIOLICA ISTORIATO DISH FROM THE PUNIC WAR SERIES, PROBABLY WORKSHOP OF GUIDO DURANTINO, CIRCA 1545-60

painted with General Hannibal clambering over rocky terrain, facing towards a river, his foot soldiers in the rear holding flags and spears, the bare trees above them covered in icicles and snow, within an ochre band rim, the reverse inscribed in blue 'Annibal alla Ripe al gran/ fracasso / Audace mira; P trovare il / passo.', [Hannibal, on the river bank, looks bravely at the arduous and din rapids in order to find a ford] (for his troops), within concentric ochre bands approximately 26.3cm., 10³/₈in. diameter

PROVENANCE

Christie's, 8th April 1974, lot 197.

LITERATURE

Rudolf E.A. Drey, "Istoriato maiolica with scenes from the Second Punic War. Livy's history of Rome as source material", in Timothy Wilson, (ed.), *Italian Renaissance Pottery*, Papers written in association with a colloquium at the British Museum, London, 1991, p. 53, no. X;

A.V.B. Norman, *Wallace Collection, Catalogue of Ceramics I, Pottery, Maiolica, Faience, Stoneware*, London, 1976, p. 203, C101, mentioned.

RELATED LITERATURE

Timothy Wilson, *Maiolica Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 208-209, no. 67; Dora Thornton and Timothy Wilson, *Italian Renaissance Ceramics, A catalogue of the British Museum Collection*, Vol. I, London, 2009, pp. 326-328, nos. 192-193, for dishes 2 and 3 in the series;

Timothy Wilson, *Italian Maiolica of the Renaissance*, Milan, 1996, pp. 289-292, no. 122; J.V.G. Mallet, 'In Botega di Maestro Guido Durantino in Urbino', *The Burlington Magazine*, May 1987.

£ 50,000-80,000

€ 59,500-95,000 US\$ 65,000-104,000

This dish belongs to one of the largest and most remarkable maiolica series produced in the 16th century. The series depicts episodes from the Second Punic War between the Ancient Carthage led by the General Commander-in-Chief Hannibal Barca, and Publius Cornelius Scipio's armies of the Roman Republic.

Hannibal, the 'father of strategy' and unarguably one of the most celebrated generals of the ancient world, was the son of Hamilcar Barca, who led the Carthaginians in the First Punic War. Historians have disputed the size of Hannibal's army but the highest estimates include 90,000 infantry, 12,000 cavalry and 37 war elephants. As such it would have been one of the largest in the Hellenistic world. The army departed New Carthage (modern day Cartagena), Spain, for the invasion of Italy in the late spring of 218B.C.

The iconography of the maiolica series follows the text of Livy's monumental work on the history of Rome '*Ab Urbe Condita*', (*From the Founding of the City*).¹ This dish shows an episode of Hannibal's crossing of the Alps which is one of the most celebrated military achievements in ancient warfare. The Romans had presumed that the Alps were an impassable route and a natural blockade against any attack. Hannibal's tactic to invade by passing the Alps was bold; as captured in the words of Livy, "The dreadful vision was now before their eyes: the towering peaks, the snow clad pinnacles soaring to the sky, the rude huts clinging to the rocks, beasts and cattle shrivelled and parched with cold, the people with their wild and ragged hair, all nature, animate and inanimate, stiff with frost."²



The descent from the Alps was the most dangerous part of the invasion. The cliffs on the Italian side were steeper but also, due to snow melting and thawing at a greater rate and refreezing at night it became almost impossible for the soldiers and elephants to keep their footing. "...they found themselves on the edge of a precipice - a narrow cliff falling away so sheer that even a light-armed soldier could hardly have got down it by feeling his way and clinging to such bushes and stumps as presented themselves."³ Though the army did successfully negotiate the pass, due to the snow, attacks by local tribes, and exhaustion of the troops, the losses were considerable.

The episode on this dish shows Hannibal and his troops trying to find a clearing in the rocks of the Alps from book 21, chapter 37 of Livy:

"Four days were spent over the rock, and the animals were almost starved to death, for the heights are mostly bare of vegetation, and what herbage there is is buried beneath snow. In the lower levels there were sunny villages and streams flowing through woods, and spots more deserving of human inhabitants."

The recorded pieces from this large commission can be divided into two groups. The first and earliest group of fifteen remaining dishes and bowls, including the present example, are each inscribed with a rhyming couplet to the reverse. A feature of this early group is an oval-shaped area in the sky of the landscape scene which appears to be painted in a slightly paler-tone.⁴ The final group includes three tri-lobed basins, now in the collection of the Museo Nazionale del Bargello, numbered 41, 43 and 144 respectively and inscribed;⁵ and a group of plates with inscriptions including numbers between 47 and 114 of which 26 are currently recorded.⁶

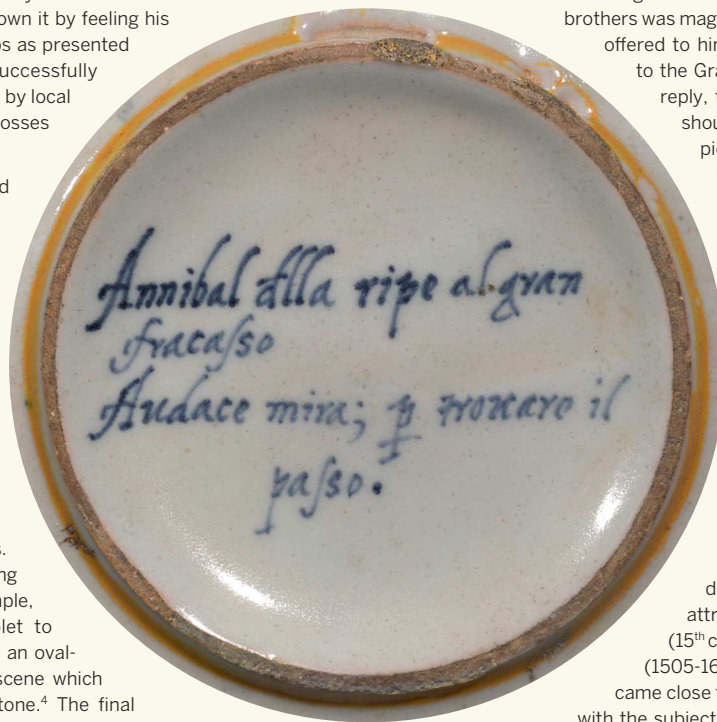
No graphic sources appear to have been discovered and the details of the painters who worked on the service are unknown. The painting throughout the recorded pieces is generally consistent and because of this it has been suggested that, in spite of its large size, the series was the work of a single painter. The painter is classified by John Mallet in his essay, (*op. cit.*), as being in his sixth category of painters.⁷ Mallet comments that the same hand may have worked on the armorial Salviati service painted predominantly with landscapes, where he notes the painter as being 'particularly admired as a landscape artist, his fine sense of colour and the soft touch of his brush finding free expression'.⁸ Due to the obvious demands of such a large service it is possible that additional hands may have been involved in the work. The commission post-dates a slightly earlier series painted by Francesco Durantino in the workshop of Guido di Merlino with scenes of the campaigns of the Roman general Scipio Africanus during the Punic Wars.⁹

It seems probable that a coat-of-arms was originally intended on the earlier dishes but was abandoned. The superb quality of the painting throughout the series and rhyming couplets supports the theory that they were almost certainly once part of a princely service, though the recipient for whom the service was originally intended is not recorded. There is an argument that it may have been made for, or was acquired by the Medici Grand Dukes of Tuscany.¹⁰ It is known that by 1784 the three Bargello basins were in the possession of the Medici in Florence as they appear in the inventory of the collection, published by Giovanni Conti, "La maiolica nel Museo del Bargello: Genesi e fortuna di una raccolta." in *Faenza* 55, 1969, pp. 55-79. In the 1784 listing there are other dishes recognisable as being from the Hannibal series.

Remarkably, the service is mentioned in a letter of 1735 written by Ernst Ludwig Burckhardt, Governor of Maggiateal whilst visiting Locarno in Switzerland:

"At Locarno I was shown some remarkable things. These included a cupboard full of maiolica pottery with the history of Hannibal, for which the owners, the Orelli brothers, were offered a price equal to the best silver: that is, they were

offered the weight of these plates and dishes in 'Philips', although the sequence of stories is not complete and some pieces are missing. This pottery belonged many years ago to a Grand Duke of Florence, whose palace caught fire. A man from Locarno (in fact from Centovalli)[...] rescued the pottery for himself and then brought it home. At that time the late father of these brothers was magistrate in Centovalli and the pottery was offered to him for purchase[...] He therefore wrote to the Grand Duke of Florence and received the reply, that if the history was still complete it should be sent back to him, but if some pieces were already broken, they could keep it. It thus remained in Locarno..."¹¹



In all likelihood, the pieces that Burckhardt saw in 1735 were numbered examples considering that he notices gaps in the series, though it is unclear how or why the portion of the service was moved to Switzerland.

Hannibal was a popular subject in the Art of Renaissance Europe and was not restricted to painting on maiolica. A particularly early rendition of the Punic Wars are the remarkable frescoes which decorate the *Hall of Hannibal* of the Palazzo dei Conservatori, Rome, traditionally attributed to the painter Jacopo Ripanda (15th century – 1516). In 1561, Ercole Gonzaga (1505-1653) Cardinal and Regent of Mantua came close to acquiring a set of Brussels tapestries with the subject of Hannibal; a series of five tapestries from this period are now in the Cathedral of Zamora, Spain.¹²

The story and military genius of Hannibal is shrouded in both myth and legend. Most historic sources about the General are Roman, who considered him one of the greatest enemies Rome had faced. The present dish is a rare survival from an earlier series of illustrious quality, depicting one of the most famed moments in ancient war.

FOOTNOTES

¹ Titus Livius (Livy)'s monumental work *Ab Urbe Condita (From the Founding of the City)*, comprised approximately 142 books, of which 35 have survived together with fragments from ten further books including the accounts of the Second Punic War (Books 21 – 30.) See Drey, *op. cit.*, 1991, p. 56, note 2.

² Livy, book 21, chapter 32.

³ Livy, book 21, chapter 36.

⁴ Thornton and Wilson, *op. cit.*, p. 326. In addition to those that Drey cites, Wilson, 2016, p. 352, no. 67 footnote 3 adds that one is in the Museu de Arte de São Paulo; one in a private collection, published by Carmen Ravaneli Guidotti, "Protagonisti del collezionismo della ceramica a Faenza tra '800 e '900." in *Faenza* 96, 2010, pp. 23-83; and another sold at Christie's London, 24th May 2011, lot 34.

⁵ See Giovanni Conti, *Museo Nazionale di Firenze, Palazzo del Bargello, Catalogo delle maioliche*, Florence, 1971, nos. 2, 8 and 10.

⁶ Wilson, *op. cit.*, 2016, illustrates number 47, the first and largest of the numbered dishes, depicting Hannibal encountering Roman troops led by Consul Publius Cornelius on the Ticino River.

⁷ See J.V.G. Mallet, *op. cit.*, p. 294.

⁸ Painted in the 1550s, it is not certain which member of the Salviati service was commissioned for. It could perhaps have been made for Jacopo Alamanno Salviati, or his father Alamanno. For further reading on the Salviati service see Michael J. Brody, "Terra d'Urbino tutta dipinta a paesi con l'armi de' Salviati": the *paesi* service in the 1583 inventory of Jacopo di Alamanno Salviati (1537-1586)." in *Faenza* N. 4-6, 2000, p. 37, pl. iv.

⁹ See Thornton and Wilson *op. cit.*, pp. 314-316, no. 185 for a dish from this earlier series depicting Scipio leaving New Carthage, and for a listing of other known dishes. The authors suggest that the later Hannibal series may have been made in competition with this series depicting Scipio.

¹⁰ Thornton and Wilson, *op. cit.*, p. 326.

¹¹ Quoted from Thornton and Wilson, *op. cit.*, pp. 326-327.

¹² See Clifford M. Brown (Et. Al.) *Tapestries for the courts of Federico II, Ercole, and Ferrante Gonzaga* 1522-63, Seattle, 1996, pp. 70-71, fig. 17, where the authors reproduce a series of letters between Cardinal Antoine Perrenot de Granvelle (1517-1586) and Ercole regarding the offer of a set of Hannibal subject tapestries. 'Hannibal's Oath', 'The Crossing of the Alps', 'Hannibal in Italy', 'The Plunder of Cannae' and 'Mago, Hannibal's Messenger in Carthage'.



4

A JUDAIC TREASURE



The Rabbi Benjamin Artom (1835-1879)
© BiASA

A QUEEN ANNE SILVER HANUKAH LAMP, SAMUEL EDLIN, LONDON, BRITANNIA STANDARD, 1711

the back boldly embossed and chased with putti holding flaming torches beneath a canopy, centered by an oval panel engraved in Hebrew surrounded by scrolling foliage, all within embossed laurel border surrounded by flowerheads on a pricked scalework ground, the base of the backplate with three mounts to hold a removable lamp rack, *probably later*, above rectangular drip pan with moulded edge, secured by rivets holding two rear-mounted feet, the back with two hooks for hanging, the *later* servant light remounted on right from central point, *in a modern plush-lined wooden fitted case*
32cm., 12⁵/₁₆in. high
948gr.; 30oz. 8dwt.

PROVENANCE

Henrietta Hababa Artom, née Ezekiel (circa 1840?-1921) and Benjamin Artom (1835-1879), Rabbi of the Bevis Marks Synagogue;
Sir David (1871-1947) and Lady Rachel Ezra, née Sassoon (1877-1952);
Flora Farcha Feuchtwanger, née Sassoon (1914-2000);
thence by descent to the current owner.

The lamp is thought to have been purchased by Philip Salomons (1796-1867) whose collection was acquired by Reuben D. Sassoon (1834-1905). He probably gave it to Benjamin Artom on the occasion of his marriage with Henrietta Hababa David (née Ezekiel) which occurred in 1875 at Reuben Sassoon's private synagogue, 95 Lancaster Gate, Hyde Park.

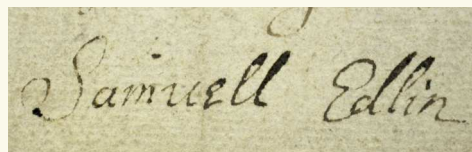
£ 150,000-250,000
€ 178,000-296,000 US\$ 195,000-325,000

EXHIBITED

London, 1887: The Anglo-Jewish Historical Exhibition, Royal Albert Hall, no. 1716, p. 108.

LITERATURE

Joseph Jacobs and Lucien Wolfe, *Catalogue of the Anglo-Jewish Historical Exhibition*, Royal Albert Hall, Clowes, London, 1887, p. 108.



Signature of the goldsmith Samuel Edlin
© The Goldsmiths' Company





Silver Hanukkah lamp, John Ruslin, London, 1709
© Jewish Museum London



Hanukkah Lamp, Samuel Edlin, London, 1712, in the Bevis Mark Synagogue

It is Arthur Grimwade who brought to light the treasures of Judaica silver made by English silversmiths, which he described as 'a fascinating and almost unexplored tributary to the main stream of the English goldsmiths' craft'.¹ This lamp, dating from 1711, is the second earliest recorded example of an English-made Hanukkah lamp. The oldest example, known as the Lindo Lamp, John Ruslen, 1709, is in the London Jewish Museum² while a third, also Samuel Edlin, 1712, is in the Bevis Marks Synagogue.

Samuel Edlin was the son of a salesman from Watford, Hertfordshire. He was apprenticed to Matthew Cuthbert before becoming free on 4 June 1701 and entering his mark in 1704, from Foster Lane (near Goldsmiths' Hall). Edlin is nowadays most noted for his activity with Jewish patrons, as a few surviving Judaica pieces show: as well as the Hanukkah lamp of 1712, two pairs of Torah Finials, 1711 and 1712, are recorded in the Bevis Marks Synagogue; finally, a pair of silver rimmonim, 1712, is in the Jewish Museum, London (see illustration). By 1712, Edlin had moved to the corner of St Mary Axe, Leadenhall Street, conveniently next to the Bevis Mark Synagogue. After that date, no further pieces are recorded but he continued on an eminent career: in 1712, he became liveryman of the Goldsmiths' Company³ and in 1739, he was chosen to be assay-master with a generous annual salary of £100.⁴ Following the path of his master Matthew Cuthbert and that of John Ruslen, Samuel Edlin was not only a goldsmith but also a banker,⁵ an activity which could explain his Jewish patronage.

The Sephardic community was the first settlement of Jews in England following the readmission in 1656 and had a considerable impact on English trade, its stock market and its banking systems. The Sephardi, as opposed to the Ashkenazi, came from Southern Europe, mainly Portugal and Spain, during the Inquisition. The majority settled in the Netherlands where they continued to build a strong international trading network, from Goa to Jamaica via Morocco. They contributed to the establishment of the Dutch West India Company (VOC) and of the Bank of Amsterdam.⁶ As England wished to develop its own trade routes and colonies, Oliver Cromwell had foreseen the importance of the participation of Jewish merchant princes and officially readmitted Jews to England in 1656. Shortly after this, Solomon (Antonio) Dormido (1622–1700) was the first Jew to be admitted formally to the Royal Exchange in London. By 1690, about 400 Jews had settled in England and by 1701, a ninth of the proprietors of the Bank of England (founded as a privately owned bank in 1694) who held £4,000 in stock and above⁷ were Jews.⁸ The first subscriber to the Bank, of Sephardi origin, was Ferdinando Mendes (? - 1724), a well-known member of the community. Mendes was the doctor of King Joao IV of Portugal and accompanied the king's daughter Catherine of Braganza to London, when she married King Charles II.⁹

It was therefore only reasonable for this powerful congregation to be granted a permanent place of worship.¹⁰ The Bevis Mark synagogue was opened in 1701, thanks to many benefactors who are also recorded in the list of shareholders of the Bank of England such as Salomon de Medina, the great army contractor to King William III, and the merchants Isaac and Elias Lindo.¹¹ It was on the occasion of Elias Lindo's wedding in 1709 that the Hanukkah lamp, the earliest known English-made example now in the London Jewish Museum, was commissioned from the English silversmith and banker John Ruslen.

As time progressed, the Sephardic community included some of the most influential and wealthy Anglo-Jewish families such as the Montefiores, the Sassoons and the Salomons. The Sassoons are noted for their immense fortune divided between India, China and England, while the Salomons were wealthy London merchants from the second half of the 18th century. David Salomons (1797-1873) was the first Sheriff and first Jewish Lord Mayor of London and his brother, Philip Salomons (1796-1867) was a financier in the City of London and an important political figure¹² who built what is considered to be the first British collection of antique Judaica.

Since its creation the Bevis Mark Synagogue has been at the heart of the spiritual and social Sephardi community, led by its Chief Rabbi, called Haham – literally wise man. In the 19th century however tensions, arose within the community between modernists and the orthodox, and externally with the Ashkenazi reaching a climax in the 1860s. In 1866, Rabbi Benjamin Artom (1875-1879) was called to become their Haham to try and make peace between the various warring parties. Artom was born in Asti, Piedmont, Italy and was the first to hold the post of Rabbi in Naples before being appointed to Bevis Marks. He managed to maintain the status of the Sephardic community independent from the Ashkenazi, revive the community's flagging fortunes, and at the same time remain on good terms with the Ashkenazi majority. He was also a very eloquent preacher and published his sermons in 1873 in English, a language that he did not know on his arrival but mastered in only a year.¹³ Also a talented musician, he introduced new melodies and new prayers into the liturgy of Bevis Marks.¹⁴ He extended the influence of the congregation beyond its own confines and gave his blessing for the erection of two new Sephardi synagogues: one for the community of Dutch Jews in the City of London and one in Manchester.

His marriage in 1875 to Henrietta Hababa David (circa 1840-1921) was an important social event and widely covered in the press. A young widow, Henrietta Hababa David was herself a member of the high society of Anglo-Jewish families. Born Ezekiel, her brother Marcus worked for E.D. Sassoon in Bombay and China,¹⁵ while her sister Catherine 'Kate' (1836-1919) married Reuben D. Sassoon (1834-1905).¹⁶ It was at the mansion and private synagogue of Henrietta's brother-in-law Reuben Sassoon, at 95 Lancaster Gate, Hyde Park, that her second marriage was celebrated. The guests included 'la crème de la Société', notably members of the Sassoon family as well as Moses Montefiore. As a newspaper described the occasion, 'Those who know by experience the hospitality and kindness of Mr and Mrs Sassoon, can imagine the reception given by them to all the guests who admired at their leisure the luxurious and beautiful objects of art which ornament their mansion. [...] if wedding presents be a gauge of the affection borne to the recipients, then Dr. and Mrs Artom must be greatly beloved, for the display of presents offered a truly splendid coup d'oeil.'¹⁷

As was the 1709 Lindo lamp, a Hanukkah Lamps can be offered as a wedding present for a new couple ready to create their own family. The exact translation of "Hanukkah" is "a dedication" as the engraved inscription on this Hanukkah lamp refers to: "A Psalm, Song at the dedication of the temple of David [Hanukkah]" (Psalm 30). Hanukkah lamps are used in the intimate family circle when they lit a light each night for eight days during the Festival of Light.¹⁸





Caricature of Mr. Reuben David Sassoon (1835-1905)
©Vanity Fair, 20 September 1890



David Solomon Sassoon (1880-1942)



Sir David Elias Ezra (1871-1947)

Possibly created as a wedding gift in 1711,¹⁹ it seems highly likely that the present Hanukkah Lamp was chosen by Reuben Sassoon as wedding gift for his sister-in-law and her new husband in 1875.

As newspapers reported, Reuben Sassoon was celebrated for his Judaica collection, which he had acquired for the majority at the death of the collector Philip Salomons (1796-1867)²⁰ and where the Hanukkah possibly came from. According to Cecil Roth,²¹ Reuben Sassoon's collection was largely responsible for the outstanding success of the first Anglo-Judaica exhibition held at the Royal Albert Hall in London in 1887.²² The present Hanukkah Lamp was also shown at that exhibition, lent by Henrietta Artom herself.

The Reuben Sassoon collection was inherited by the great collector David Solomon²³ (also known as Suleiman) Sassoon (1880-1942) who is thought to have been given the lamp by Henrietta as she had no children.

David Solomon Sassoon gave it for certain²⁴ as a wedding present to his sister Rachel when she married Sir David Ezra (1871-1947), Sheriff of Calcutta and a director of the Reserve Bank of India. As she had no children, Lady Ezra gave the lamp to her niece Flora Sassoon²⁵ who gave it in turn to her own daughter on the occasion of her wedding.

Footnotes

¹ Arthur Grimwade, 'Anglo-Jewish silver', *Transactions of the Jewish Historical Society of England*, vol. 18 (1953-1955), pp. 113-125. See also A.G. Grimwade et al, *Treasures of a London Temple*, London, 1951.

² Acquired in 2010. Object: JM 230.

³ By 1720 he had moved to Wood Street and is recorded, by 1730, at Prujean Court, Old Bailey.

⁴ *The London Evening Post*, London 21-23 June 1739, p. 2a.

⁵ See Frederick George Hilton Price (1842-1909) *A Handbook of London Bankers with some Account of their Predecessors the Early Goldsmiths*, London, 1890-91. Matthew Cuthbert is listed in 1701, at the Cross Keys in Little Britain, John Ruslin between 1690-1709 at the Golden Cup, St Sweething's (Swithing) Lane, Lombard Street, and Samuel Edlin, in 1714 at the the corner of St Mary Axe, Leadenhall Street.

⁶ 25 Jews among 731 proprietors were listed at the foundation of the Bank of Amsterdam.

⁷ A stake of £4,000 in stock or above was necessary to qualify for the governorship of the Bank of England.

⁸ J.A. Giuseppe, 'Sephardi Jews and the Early Years of the Bank of England', *the Jewish Historical Society of England*, Vol. 19 (1955-59), p. 53-63.

⁹ Mendes's daughter was born at Somerset House and called Catherine, in homage to her godmother the Queen.

¹⁰ Services at a small synagogue in Creechurch Lane date to at least October 1663 when the diarist Samuel Pepys recorded his impressions of the service.

¹¹ Isaac Lindo, a Sephardi Jew of Spanish and Portuguese origin, who had fled the Inquisition in the Canary Isles and settled in London in 1670.

¹² He served as Justice of the Peace, High Sheriff of Sussex and Deputy Lieutenant of the County.

¹³ He gave his first sermon in French in 1866.

¹⁴ In 1867 he composed the Bar Mitzvah boys' prayer which is still recited in Spanish and Portuguese synagogues in Great Britain and the United States.

¹⁵ Marcus was an eminent collector of Chinese porcelain and may have introduced Sir Percival David to collecting Chinese art. He gave much of his collection to Hove Museum and was the father of David Ezekiel, a member of the Oriental Ceramic Society. See http://www.britishmuseum.org/research/search_the_collection_database/term_details.aspx?bioid=141032

¹⁶ Ruben David Sassoon's date of birth is traditionally given as 1935 but a recent discovery of a note in the family archives confirmed that he was born in December 1934. We are grateful to the family for giving us this information.

¹⁷ *The Jewish Chronicles*, 12 February 1875.

¹⁸ Hanukkah (Chanukah), or the festival of light, is probably the most well-known example of the symbol of light within Judaism. It celebrates the miracle of the light in a historical event that took place in 165 BC. Antiochus Epiphanes, ruler of the Seleucid empire that stretched from Anatolia to the Indus valley, had decreed that Jews should not be able to practice Judaism. He forced them to worship the Greek gods and ordered his soldiers to desecrate the temple in Jerusalem. In 166 BC Judas Maccabeus, who was living in hiding in the hills, led a Jewish rebellion with a small army and overcame the forces of Antiochus. When the Jews came to the temple on 25 Kislev (November/December in the Hebrew calendar) 165 BC, they found that it had been desecrated and the temple light extinguished. After searching hard, they discovered a small, sealed container of oil (a cruise) and used it to re-light the temple menorah (the seven-branched candlestick). The oil was only enough for one day, but the miracle was that it lasted for eight days, giving the Jews enough time to obtain more.

¹⁹ *Among the names of those who married is Benjamin, son of Menasseh Mendes, another wealthy merchant, shareholder of the Bank of England and benefactor of the Bevis Mark Synagogue*. In 1712, Menasseh Mendes held upwards of £10,000 of stock. J.A. Giuseppe, *op. cit.*, p. 60. He also had shares in the East India Company. The other couples married in 1711 were as follows: 171. Selomoh de David de Crasto and Rahel de Abraham Brauo. 7 Tishri 5471.

Jacob de Abraham Henriques Juliao and Hana de Isaque Refael Pereira. 12 Tishri 5471. Abraham de Meza and Sara Samuda. Vindos de Portugal. 26 Tishri 5471. Binjamin de Menasseh Mendez and Luna de Josef Mendes. 12 Heshvan 5471. Daniel Florez and Sara Suarez Pereira. Vindos de Portugal. 4 Kislev 5471. Daud de Jacob de Robles and Ribca de Daud de Robles. 15 Shebat 5471. Jose Nunes Martines and Sara de Moseh Nunes Cardoso. 8 Heshvan 5472.

Listed in Spanish and Portuguese Jews Congregation. "Abstracts of the Ketubot or marriage-contracts of the Congregation from earliest times until 1837", with index, edited by Lionel D. Barnett. The Board of Elders of the Congregation, 1949. Bevis Marks Records part II.

²⁰ Philip Salomons was Reuben Sassoon's neighbour in Hove.

²¹ Cecil Roth, *Jewish art: An illustrated history*, 1961.

²² Joseph Jacobs and Lucien Wolf, *Catalogue of the Anglo-Jewish Historical Exhibition*, Royal Albert Hall, Clowes, London, 1887, p.108.

²³ David Solomon Sassoon (1880-1942) (also known as David Suleiman Sassoon), was a renowned bibliophile who travelled extensively with the sole intent of collecting Hebrew books and manuscripts and which he later catalogued in a two-volume book, entitled, *Ohel David*.

²⁴ Information provided by the Family.

²⁵ Possibly when Flora married Oscar Asher Feuchtwanger.



OBJECTS OF WONDER

A PRIVATE EUROPEAN KUNSTKAMMER

The extraordinary turned ivory works of art of the late Renaissance and Baroque periods inspired princes and kings with their exquisite forms. Today they continue to astonish, evoking a time of scientific ingenuity, technical artistry and luxury. The great masters of turning and their pupils, who were often sovereign rulers, employed the most advanced machine of their day: the lathe. The carefully calculated designs approach the extreme physical limits of the natural medium, and are undoubtedly among the most imaginative shapes in the history of sculpture.

Lathe technology originated at least as early as the eighth century B.C., and simple lathes were used through the middle ages in Europe for the production of wooden cabinet elements and small decorative items. It was not until the 16th century, however, that technical and artistic advancements brought the practice into a realm far above the ranks of craftsmen. Turners such as Giovanni Ambrogio Maggioro, Georg Wecker, and Philip Senger began to exploit the more responsive medium of ivory, inventing fantastic forms true to the exuberant spirit of the scientific and philosophical exploration of their day. These remarkable objects were placed in princely cabinets of curiosities, or *Kunstkammern*, in displays arranged to dazzle the viewer with the wonders of human ingenuity and mysteries of the natural world. Collecting these showpieces demonstrated both the wealth and intellect of the owner.

Courts throughout Europe installed lathes and employed master turners to instruct in their use. The craft required patience and skill, since ivory was not only rare but also delicate. A lathe made for Emperor Maximilian I between 1500 and 1518 is the earliest evidence of a princely turner; Augustus the Strong employed Georg Wecker, and members of the Zick family worked as instructors to Rudolph II in Prague. Elector Augustus of Saxony and his son Christian I brought the greatest turners to Dresden, and established a productive workshop there in the second half of the 16th century. The Medici patronized turners from the 16th century onwards and Grand Duke Ferdinando II was known to have practiced. A clock casing turned by Louis XV of France is at Versailles. By the 18th century the popularity of the craft had spread and many of Europe's aristocrats were using newly published manuals (such as the ones by Plumier from 1701 and Bergeron from 1796) for instruction and inspiration.

'Tour de force' ivories, as they came to be known, are exceedingly rare today. Groups of these works from the era of great princely turners are found in only a handful of collections, almost all collected in the 18th century or earlier: the *Grünes Gewölbe* in Dresden, the Danish Royal *Kunstskammer* in Copenhagen, and the *Museo degli Argenti* in Florence boast the finest groups. The appearance at auction of this very fine collection of ivories, as well as the objects offered in the Old Master Sculpture sale on July 6th, represents a rare and extraordinary opportunity for collectors.



5

OBJECTS OF WONDER

PROBABLY FRENCH, FIRST HALF 18TH CENTURY

SPIRE

turned ivory and string

perhaps originally a lid for a cup
43cm., 16⁷/₈in.

PROVENANCE

Private collection, France;
Honourable Silver Objects, Antwerp

Complex *tour de force* ivory objects, without any plausible utilitarian function, were intended purely as expressions of the turner's skill. As the treatises on turning which emerged in the 17th century elucidate, the turner did not endeavor to imitate nature but rather to surpass it - *ars naturam superat* - and in doing so, expressed his control of the universe through reason.

Similar forms to this elegant example of the turner's skill can be seen in the 1719 catalogue of Nicolas de Grollier de Servière's turning cabinet (Maurice, *op. cit.*, p. 112, fig. 123) and fig. 1.

RELATED LITERATURE

C. Plumier, *L'art de Tourneur*, Lyon, 1701 (reprinted Paris, 1749); L. E. Bergeron, *Manuel du Tourneur*, Paris 1796 (and second edition 1816, pl. XXI, 1991); K. Maurice, *Der drechselnde Souverän*, Zurich, 1985, p. 112, fig. 123; G. Laue, *Gedrehte Kostbarkeiten*, Munich, 2004, pp. 46, 47, 72, fig. 16

• £ 25,000-35,000

€ 29,600-41,500 US\$ 32,500-45,500

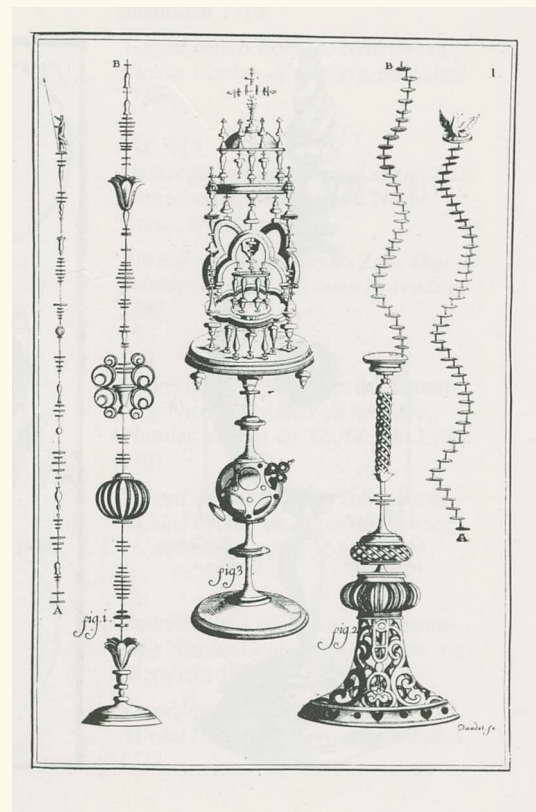


Fig. 1. Turned vessels from the collection of Nicolas Grollier de Servière, 1719, reprinted K. Maurice, no. 123



6

OBJECTS OF WONDER



Fig. 1 Charles Plumier, 1749,
pl. LXIII, no. 64

SOUTHERN GERMAN, 17TH CENTURY

'CONTREFAIT'

partially polychromed turned ivory

with a painted miniature portrait of a nobleman on the interior of the central orb
43.7cm., 17¼in.

PROVENANCE

Anthony Embden, Paris, 1990

EXHIBITED

Brussels, Musée Maison d'Erasmus, *Anatomie des Vanités*, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*, exh. cat., Musée Maison d'Erasmus, Brussels, 2008, p. 92

• £ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000

Perhaps the highest accomplishment of the art of turning ivory are the hollow spheres containing internally-turned capsules and nesting spheres known as *contrefait*. These were among the most difficult forms in the turner's repertoire, with almost eggshell-thin ivory walls and complex forms turned within through a small aperture. The attempt to understand the technique by which these spheres are created is baffling to the viewer, and in this astonishment lies their intellectual appeal.

The practice required a highly sophisticated and perfectly calibrated lathe operated by a master turner. The earliest known example is a sphere turned by Giovanni Ambrogio Maggiore of Milan in 1582 now preserved in the Museo degli Argenti in Florence (Schmidt and Sfameni, *op. cit.*, pp. 112-113, cat. no. 17). Egidius Lobenigk of Dresden was another innovator of the form, and in the Grünes Gewölbe there are four signed spheres of the early 17th century by Georg Friedel (Syndram and Scherner, *op. cit.*, 2004, p. 197, no. 91).

The present *contrefait* features an internally-turned circular box with thin bars pierced through either side of the sphere: this mechanism allows the viewer to open and close the internal compartment in which is contained a tiny portrait. An engraving accompanying Doppelmayer's *Historisches Nachricht* of 1730 describes a *contrefait* of similar form with the same internal circular hinged box and opening mechanism by Lorenz Zick (Maurice, *op. cit.*, p. 111, no. 119). Another of very similar form, containing a portrait of Empress Maria Theresia, is in the Kremsmünster monastery collection (Philippovich, *op. cit.*, p. 417, no. 368).

RELATED LITERATURE

E. v. Philippovich, *Elfenbein*, Munich, 1982 (rev. ed.); K. Maurice, *Der drechselnde Souverän*, Zurich, 1985; Joseph Connors, "Ars Tornandi: Baroque Architecture and the Lathe," *Journal of the Warburg and Courtauld Institutes*, LIII, 1990, pp. 217-36; E. Schmidt and Maria Sfameni (eds.), *Diafane Passioni Avori barocchi dalle corti europee*, Florence, 2013, cat. no. 17; D. Syndram and A. Scherner (eds.) *Princely Splendour: the Dresden Court, 1580-1620*, Dresden, 2004, p. 197, no. 91



7

OBJECTS OF WONDER



Fig. 1 Ivory goblet with bell, Nuremburg workshop, circa 1660, Royal Danish Kunstammer, Copenhagen (DKK 23.89)

ZICK WORKSHOP GERMAN, NUREMBERG, SECOND HALF 17TH CENTURY

COVERED CUP WITH A PIERCED GLOBE AND A STEM IN THE FORM OF A TURK

turned ivory, the figurative stem with inlaid metal eyes
49cm., 9¾in.

EXHIBITED

Brussels, Musée de la Maison d'Erasmus, *Anatomie des Vanités*, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*, exh. cat., Musée Maison d'Erasmus, Brussels, 2008, p. 88

© £ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000

A related turned cup supported by a stem in the form of a Turk, ascribed to the Zick Workshop, is in the Danish Royal Kunstammer Copenhagen (Gundestrup, *op. cit.*, p. 265, no. 23/89) and two ivory handles for utensils, also in the distinctive form of a Turk, are in the Historisches Museum, Frankfurt am Main (Philippovich, *op. cit.*, fig. 370) also by the Zick family.

Turning was considered a noble hobby, and many gentlemen and kings worked lathes as a leisure activity. Lorenz Zick, the son of the turner Peter Zick, and grandson of the turner Martin Zick, was the most accomplished of the three brothers who all took up the family craft. He was called to Vienna in 1642-4 to instruct Emperor Ferdinand III and was appointed *Kammerdrechsler* of the imperial court. Peter Zick was the teacher of Emperor Rudolph II in Prague.

Concentric spheres with turned rays issuing from the circular apertures on the outer form, like the ones seen on the finial on this cup, were some of the most challenging and highly praised feats of the virtuoso turner.

RELATED LITERATURE

K. Maurice, *Sovereigns as Turners*, Zurich, 1985; E. v. Philippovich, *Elfenbein*, Munich, 1982, p. 420, fig. 370 and p. 426, fig. 378; B. Gundestrup, *Det kongelige danske kunstammer 1737*, Copenhagen, 1991, pp. 261-262, DKK 23.89



8

OBJECTS OF WONDER

ATTRIBUTED TO PHILIP SENGER (*FL.* BEFORE
1675-1704) AND WORKSHOP
GERMAN, DRESDEN, CIRCA 1675-1685

LARGE COVERED CUP

turned ivory

with associated contemporary finial
65.8cm., 25⁷/₈in.

• £ 150,000-250,000
€ 178,000-296,000 US\$ 195,000-325,000





Fig. 1 Ivory vase, Filippo Sengher, 1675-1685, Florence, Palazzo Pitti, Museo degli Argenti (In. Bg. Avori 1879, n.65)

This extremely fine multi-lobed covered cup is organically-shaped with undulating bands of waves, alternating in width, and with a conforming lid and foot, joined by a shaft of reeds and curling petals that appear to issue from the underside of the vessel. The design closely follows that of the signed covered cup by Philip Senger made circa 1675-1685 for the Medici (fig. 1), in the Museo degli Argenti, Florence. The earliest mention of this vessel is in the Medici inventory of 1704.

The ambitious form was a great artistic and technical challenge and serves as a testament to Senger's prowess as a court turner. Originating as a courtly pastime, turning emerged as a respected art form and the Grand Duke Cosimo III de' Medici secured his own expert instructor, Senger, to teach Prince Ferdinand de' Medici.

There are differences in several details on these cups, including areas between the transition of different elements or motifs, the absence of the single leonine foot on the present cup and, most conspicuously, the finial surmounting this cover with the dazzling concentric spheres. As students became more adept with the lathe, they would strive to emulate their masters' creations and therefore, it would not be uncommon for similar designs to emerge from the sovereign's table or from the master's workshop assistants.

Philip Senger probably came from Southern Germany, worked at the court of Denmark and Tuscany and his Florentine activity for the Medici court was documented from 1675-1704. As well as acting as Ferdinand's turning instructor, he served as the prince's agent in buying works of art for his collection.

RELATED LITERATURE

K. A. Piacenti, 'Documented works in Ivory by Balthasar Permoser and Some Documents related to Filippo Senger' in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, February, 1963, pp. 273-285; E. Schmidt and M. Sframeli (eds.), *Diapane Passioni, Avori barocchi dale corti europee*, exh. cat., Florence, 2013, pp. 148-149, no. 34; M. Trusted, *Baroque and Later Ivories*, cat. Victoria and Albert Museum, London, 2013, pp. 295-297



9

OBJECTS OF WONDER

ZICK WORKSHOP SOUTHERN GERMAN, NUREMBERG, SECOND HALF 17TH CENTURY

COVERED CUP WITH A GLOBE AND A STEM IN THE FORM OF A TURK

turned ivory, the figurative stem with metal inlay
51cm., 20½in.

PROVENANCE

Axel Vervoordt, Belgium, TEFAF 1991

EXHIBITED

Brussels, Musée de la Maison d'Erasmus, *Anatomie des Vanités*, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*, exh. cat., Musée Maison d'Erasmus, Brussels, 2008, pp. 84, 90, 91

See note to lot 7.

© £ 70,000-100,000

€ 83,000-119,000 US\$ 91,000-130,000



10

OBJECTS OF WONDER



Fig. 1 Ivory cup and cover, 17th century, Royal Danish Kunstkammer, Copenhagen (DKK 23.81)

GERMAN, UPPER RHINE, CIRCA 1690

CUP AND COVER

the silver marked for Georg Fridenberger and dated 1690
turned ivory with silver gilt mounts
46cm., 18 $\frac{1}{2}$ in. overall

PROVENANCE

Sotheby's London, 8th July 1993, lot 204

EXHIBITED

Brussels, Musée Maison d'Erasmus, *Anatomie des Vanités*, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*, exh. cat., Musée Maison d'Erasmus, Brussels, 2008, p. 91

• £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000

This impressive ivory goblet closely relates to a covered cup turned by Emperor Leopold in 1618 when he was Archduke of Austria, now preserved in the Danish Royal Kunstkammer at Rosenborg Castle in Copenhagen (see fig. 1). While that cup has three registers of gadrooning and features a high conical base rather than the boldly gadrooned base seen here, the dense stacking of turned features on the stems and the overall compositions are similar. Another German 17th century covered cup of similar form, including a lobed foot, is in the Bayerisches Nationalmuseum, Munich (Maurice, *op. cit.*, p. 71)

The lathe made it possible for artists to achieve sculptural forms which would be impossible to create by hand; the operator applied tools to subtract material from a solid medium rotating rapidly on an axis powered by a treadle or a flywheel. Innovations to this basic process in the late 16th century vastly widened the formal possibilities: multiple axes, elliptical motion, elaborate rotating chucks, and complex cutting tools allowed for the production of spiraling, asymmetrical, undercut, and often paper-thin elements.

Georg Fridenberger obtained his *poinçon* in 1680. During the latter part of the 17th century, Strasbourg silversmiths worked very closely with the silversmiths of both Nuremberg and Augsburg, often completing their apprenticeships in those cities and therefore showed strong German influences in their work. See Hans Haug, *L'Orfèvrerie de Strasbourg dans les Collections Publiques Françaises*, Paris 1978. The interaction between these cities was such that it is difficult to establish definitively whether the present turned ivory cup and cover was made in Strasbourg or indeed Nuremberg.

RELATED LITERATURE

E. v. Philippovich, *Elfenbein*, Munich, (revised edition) 1982, p. 424, fig. 374; K. Maurice, trans. D. A. Schade, *Sovereigns as Turners, Material on a Machine Art by Princes*, Zurich, 1985, p. 71, fig. 71; B. Gundestrup, *Det kongelige danske kunstkammer 1737*, Copenhagen, 1991, pp. 261-262, DKK 23.81



11

OBJECTS OF WONDER

SOUTHERN GERMAN, FIRST HALF 18TH CENTURY

TOWER SURMOUNTED BY A GLOBE PIERCED WITH CONICAL SPIKES

turned ivory
53.7cm., 21½in.

PROVENANCE

Palais Galliera, Paris, 6-7 December 1974, *Le Cabinet d'un Amateur de Qualité*, lot 32

EXHIBITED

Brussels, Musée de la Maison d'Erasmus, *Anatomie des Vanités*, 2008

LITERATURE

A. Vanautgaerden (ed.), *Anatomie des Vanités*, exh. cat., Musée Maison d'Erasmus, Brussels, 2008, pp. 84, 87, 88

Compare the present lot to a pair of turned towers sold at Sotheby's Monte Carlo, 27 May 1980, lot 1190.

• £ 60,000-90,000

€ 71,500-107,000 US\$ 78,000-117,000



12

IMPERIAL SPLENDOUR

**ATTRIBUTED TO THE DELLA PORTA
WORKSHOPS
ITALIAN, ROME, SECOND HALF 16TH CENTURY**

FOUR BUSTS OF ROMAN EMPERORS, PROBABLY REPRESENTING JULIUS
CAESAR, MARCUS AURELIUS, TITUS AND DOMITIAN

white marble and coloured marble, including alabastro fiorito, verde antico,
portasanta, bigio antico and brocatello, on coloured marble columns
three of the busts: 85cm., 33½in.; one bust: 89.5cm., 35¼in.
columns: 122cm., 48in. each

Π W £ 400,000-600,000
€ 474,000-715,000 US\$ 520,000-780,000









THE DECORATION OF THE PALAZZO FARNESE

These magnificent unpublished Roman Emperors are among the earliest and rarest busts in this genre to have come to auction which can be dated to the second half of the 16th century. They are significant as an important addition to our understanding of the genesis in the collecting of Emperor busts that reached its peak during the Grand Tour. The dating can be established by a series of identical busts identified in the Palazzo Farnese collection from the 1560s (Jestaz, 1981, p. 390, n.12). It is possible that the present group of four busts were also commissioned by the Farnese, possibly for another palace or by another major Roman patron.

With the election of Alessandro Farnese as Pope Paul III in 1534 the Farnese dynasty rose to pre-eminence in Rome and immediately set about enhancing their prestige through collecting antiquities and the patronage of leading architects, painters and sculptors of the day. In this endeavour Paul III was assisted by his grandsons Cardinal Alessandro and Ottavio Farnese, Duke of Parma. During his papacy Michelangelo completed the *Last Judgement* in the Sistine Chapel. The famous triple portrait by Titian of Paul III with his two grandsons (Museo di Capodimonte, Naples) is one of the greatest psychological studies of power and intrigue in Renaissance painting and it is tempting to consider if it may depict one of the patrons of the present outstanding group of Emperor busts.

In 1787 Ferdinand IV of Naples, heir to the Farnese collections, transferred the majority of the works of art from the Roman palazzo to Sicily against strong opposition. Our knowledge of the original display in the Palazzo Farnese before this time is based on two inventories made around 1640 and in 1653. Bernard Jestaz's 1981 article 'Le décor mobilier, la sculpture moderne et les objets d'art' gives a detailed room by room account of the interior decoration of the palace as far as is possible to reconstruct it from these two mid-17th century descriptions.

One of the grandest state apartments was the Emperor Room (described as *piece N* by Jestaz, 1981 *op. cit.* p. 390). The walls were hung with gilded and silvered leather decorated with heraldic lilies and unicorns, the devices of the Farnese family. Painted portraits of the 12 Caesars, copies by Carracci after Titian, adorned the walls. The two famous busts of Paul III by Guglielmo Della Porta were described here in 1653. In the centre of the room was a massive alabaster table with green marble border supported on four marble stands sculpted with adorsed dolphins and masks (similar to the one from the adjoining *Sala de' Filosofi*, now in the Metropolitan Museum, New York, see Raggio, *op.cit.*). The room was further decorated with various antique statues:



two standing figures of Venus, a pair of equestrian groups, one an Amazon the other a soldier, and a red marble figure of Adonis with the head of a boar in black marble. In addition there was a set of 12 marble busts of Roman Emperors. The inventory is too vague to identify the busts with complete certainty, but Jestaz proposed that they are likely to have been some of the numerous busts now in the Capodimonte Museum (Jestaz, 1981, *op. cit.* pp. 389-392, figs. 1-9). He illustrated nine busts with white marble heads and coloured marble shoulders which he considered could be possible candidates. The varied handling of these busts suggest that there may well be different sculptors responsible for them. However, several among them share very particular affinities with the present magnificent set of four Roman Emperors (figs. 1 & 2). In particular the broad flat treatment of the laurel crown, the large angular anatomy of the ears, the generous panels of high quality coloured marble drapery and, above all, the idiosyncratic carved relief decorative pattern in the grey marble cuirasses. These details are so comparable, and so unusual, as to lead to the conclusion that the present busts are from the same set, or at least from a near contemporary commission from the same workshop.

COMMISSIONS FOR BUSTS OF ROMAN EMPERORS FROM THE FARNESE AND OTHER ROMAN PATRONS

In 1642 Giovanni Baglione described the commission given by Cardinal Alessandro Farnese for a set of the 12 Caesars to the Della Porta workshop (Baglione, *op. cit.*, vol. 1, p.74). These are thought to be the set of plain white marble busts that remain today in the entrance to the Palazzo Farnese, but which were probably intended by the Cardinal for the Palazzo of Caprarola, and later moved to Rome. They are now considered to be by Tommaso Della Porta il Vecchio (*Palazzo Farnèse, op.cit.* pp.310-315, nos. 1-12; and see below).

Numerous archival sources record several series of busts commissioned from the Della Porta workshops. However, commentators have not always been able to clarify which commission relates to which workshop or individual sculptor. Vasari (who himself owned a prized bust by Tommaso) describes the commission Tommaso received from Pope Julius III for a set of 12 Emperor busts, now lost, which reveals a fierce rivalry with Guglielmo. In 1566 the commission seems to have been proposed as a diplomatic gift for the Holy Roman Emperor Maximilian II (1527-1576). This seems not to have happened, because three years later the same group were prepared for shipment to Philip II of Spain (1527-1598). These may be the same set which is said to have been made for Pope Paul IV (Brown and Lorenzoni, *op. cit.*, p. 230).



Fig. 1. Bust of a Roman Emperor, Galleria Farnese, Museo e Real Bosco di Capodimonte

Sénéchal's analysis of the 1568 Farnese inventory identified the 12 Emperor busts in the *salotto appresso alli studioli* as by Tommaso (*op. cit.*, p. 250, no. 11). The 1606 inventory of Giovanni Battista Della Porta's personal collection inherited by his brothers Tommaso the younger and Giovanni Paolo, records 'dodici imperatori [armati] moderni con soi petti di marmo et peducci di mischio, maggior del naturale'. These sculptures have been identified with the set by Giovanni Battista now in the *Salone d'ingresso* of the Galleria Borghese, Rome, acquired with the entire Della Porta collection of antiquities in 1609 (Brown & Lorenzoni, *op. cit.*, pp. 228-9 and loele, 2016b, *op. cit.*, pp. 194-5).

Other sets of Emperor busts may have been commissioned from the Della Porta workshops in Rome during the second half of the 16th century, but the striking affinity between the present four busts and those from the Farnese collections now in Capodimonte make it plausible that they were produced at the same time and for the same decorative scheme.

IDENTIFYING THE DELLA PORTA WORKSHOPS IN ROME

Many attempts have been made to unravel the family and artistic relationships between the many sculptors and architects named Della Porta working in Rome during the 16th century. It is generally accepted that they originate from Lombardy. Guglielmo Della Porta (circa 1515-1577), probably the most renowned sculptor, was born in Porlezza, near Como and was the son or nephew of Gian Giacomo (d.1554-5), with whom he worked in Genoa Cathedral before moving to Rome and becoming official sculptor, *Piombatore Apostolico*, to Paul III in 1547. His son Teodoro (1567-1638) was also a sculptor. Giacomo Della Porta (1532-1602), also born in Porlezza, was one of the leading architects in Rome who succeeded Michelangelo as surveyor of the works on the Capitoline and worked with Jacopo Vignola, the great Farnese architect. He seems to be unrelated directly to Guglielmo, but was the brother of Tommaso Della Porta, the Elder (circa 1520-1567) the sculptor who is known to have worked for the Farnese. Tommaso, the Elder was the uncle of Giovanni Battista (1542-1597), Tommaso, the younger (1546-1606) and Giovanni Paolo (1552-1609) who all worked as sculptors, but it is Giovanni Battista who was the dominant force

in this workshop and who seems to have been close to his uncle. In addition to the direct Della Porta family members these workshops employed highly skilled sculptors with their own artistic identities. Raggio (*op. cit.* p. 221) singled out known assistants working for Guglielmo such as Domenico da Tivoli (who worked directly for Cardinal Alessandro and whom Jestaz (*op. cit.*, 1981, p. 390, no. 12) proposed as a possible author of the Capodimonte busts), M^o Giovanni Angelo, M^o Niccolo and M^o Manco.

In relation to the present exceptional group of Emperor busts the artists that are most relevant are Guglielmo, Tommaso, the elder and Giovanni Battista. All three had the skill and opportunity to produce these busts. Whilst Guglielmo had the most prestigious role with the Farnese, Tommaso and Giovanni Battista were employed on more decorative projects that would have included sets of Emperor busts. In addition, the sumptuous use of high quality coloured marbles is more consistent with the activity of Giovanni Battista and, to some extent Tommaso, who were also collectors and dealers in antiquities and antique marble.

Whilst it is not possible at present to identify the specific sculptor of these Emperors in the Della Porta workshops, support for Jestaz's association of the Capodimonte busts (figs. 1 & 2), and by implication the present busts, with the 16th century Farnese inventories is provided by the unusual elaborately carved floral pattern on the cuirasses. This patterning is consistent with a date in the second half of the 16th century as is shown by comparisons with contemporary fabrics, such as the silk and linen brocatelle fragment (no. 81.1.12), or the silk damask fragment (no. 75.1.559) both in the Museo del Tessuto, Prato. It has not been possible to identify a similar treatment of armour or drapery in other works by Guglielmo, Tommaso the elder or Giovanni Battista Della Porta, but it is interesting to note in the work Leonardo Sormani (d. after 1589), who worked closely with Giovanni Battista, a tendency for the representation of rich fabric effects, such as in the white marble statue of Pius V (1586-88) in Santa Maria Maggiore, Rome and in the bust of Rodolfo Pio da Carpi (1567) in the Orsini-Caetani chapel, Santissima Trinità dei Monti, Rome, or again in the bust of Paolo Odescalchi (1585) in San Girolamo della Carità, Rome.





Fig. 1 Bust of a Roman Emperor, Galleria Farnese, Museo e Real Bosco di Capodimonte

RELATED LITERATURE

G. Vasari, *Le vite de' più eccellenti pittori, scultori ed architettori scritte da Giorgio Vasari pittore areentino*, G. Milanesi (ed.), 1906 (1568);
 G. Baglione, *Le vite de' pittori, scultori et architetti, dal pontificato di Gregorio XIII del 1572 in fino à tempi di papa Urbana VIII nel 1642*, J. Hess and H. Röttgen, Città del Vaticano 1995 (Rome, 1642);
 R. Laurent-Vibert and P. Bourdon, 'Le Palais Farnèse d'après l'inventaire de 1653' in *Mélanges d'archéologie et d'histoire*, 1909 vol. 29, pp. 145-198;
 O. Raggio, 'The Farnese Table: A Rediscovered Work by Vignola', in *The Metropolitan Museum of Art Bulletin*, New Series, vol. 18, no. 7, March 1960, pp. 213-231;
 B. Jestaz, 'Le décor mobilier, la sculpture modern et les objets d'art' in *Le Palais Farnese, Ecole française de Rome*, 1981, vol. 1 pp. 387-407;
 C. Riebesell, 'Die Antikensammlung Farnese zur Carracci-Zeit' in *Les Carrache et les décors profanes. Actes du colloque de Rome (2-4 octobre 1986)* Rome, École Française de Rome, 1988, pp. 373-417;
 C. Riebesell, *Die Sammlung des Kardinal Alessandro Farnese. Ein 'studio' für Künstler und Gelehrte*, Weinheim, 1989, pp. 28-30, figs. 10-21;
 B. Jestaz, 'Copies d'antiques au Palais Farnèse. Les fonts de Guglielmo Della Porta', in *Mélanges de l'Ecole française de Rome. Italie et Méditerranée*, 1993, vol. 105, no. 1, pp. 7-48;
 G. Panofsky, 'Tommaso della Porta's 'Castles in the Air'', in *Journal of the Warburg and Courtauld Institutes*, vol. 56, 1993, pp. 119-167;

C. M. Brown and A. M. Lorenzo I, *Our accustomed discourse on the antique. Cesare Gonzaga and Gerolamo Garimberto. Two Renaissance collectors of Greco-Roman Art*, New York and London, 1993, pp. 228-232;
 P. Sénéchal, 'Le premier inventaire des antiques du Palais Farnese, in *Mélanges de l'Ecole française de Rome. Italie et Méditerranée*, 1996, vol. 108, no. 1, pp. 241-264;
 F. P. Arata, 'Copie e calchi di sculture' in *Palazzo Farnèse. Dalle collezioni rinascimentali ad Ambasciata di Francia*, exh. cat. Rome, Palazzo Farnese, 2010, pp. 174-181;
 C. Riebesell, 'Guglielmo della Porta' in *Palazzo Farnèse. Dalle collezioni rinascimentali ad Ambasciata di Francia*, exh. cat. Rome, Palazzo Farnese, 2010, pp. 254-261;
 A. Bacchi and C. Riebesell, *Capolavori dell'officina Farnesiana. Due busti d'imperatori all'antica in bronzo e marmi policromi*, Giovanni Pratesi Antiquario, Florence, 2011;
 G. Ioele, 'Profilo biografico e stilistico del Cavaliere Giovanni Batista Della Porta', in *Scultura a Roma nella seconda metà del Cinquento. Protagonisti e problemi*, W. Cupperi, G. Extermann, G. Ioele (eds.), San Casciano, 2012, pp. 151-202;
 G. Ioele, 'Marmi colorati nella bottega Della Porta: mercato, collezionismo, restauro', in G. Extermann and A. V. Braga (eds.), *Splendor Marmoris. I colori del marmo, tra Roma e l'Europa, da Paolo III a Napoleone III*, Rome, 2016a, pp. 87-104;
 G. Ioele, *Prima di Bernini. Giovanni Battista Della Porta Scultore (1542-1597)*, Rome, 2016b, pp. 17-23, 194-195







13

A HAPSBURG STRONGBOX



A SOUTH GERMAN BAROQUE GILT COPPER AND STEEL HAPSBURG ARMORIAL STRONGBOX, PROBABLY NUREMBERG MID-17TH CENTURY

the exterior elaborately mounted with gilt copper pierced foliate strapwork, the front centred by the Hapsburg imperial double-headed eagle with dummy keyhole, flanked by two engraved shields with cyphers, the lid with keyhole concealed by a spring-released portrait medallion hasp depicting Archduke Leopold Wilhelm of Austria, flanked by two engraved armorial shields and further decorated with a lambrequin and cherubs, the inside with an intricate steel lock mechanism shooting 18 bolts and a finely engraved pierced gilt copper cover, the interior with a further locked compartment, above two small drawers with brass plaques depicting allegories of the seasons
39cm. high, 57cm. wide, 37cm. deep; 1ft. 3¾in., 1ft. 10½in., 1ft. 2½in.

PROVENANCE

With the Margraves Pallavicini by the 19th century;
Probably in the collection of Margrave Alfons Pallavicini at Palais Pallavicini, Budapest;
Until moved to Palais Pallavicini, Vienna, in the mid-20th century;
Thence by descent to the present owner.

RELATED LITERATURE

Martina Pall, *Versperbare Kostbarkeiten*, 2006, Graz

£ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000



The façade of the Palais Pallavicini in Vienna





The inside of the casket

This fine and unusual 17th century South German strongbox is an especially distinctive example of its kind. The casket is mounted with pierced and foliate gilded copper plates to the exterior and a further elaborately cast and chased interior panel to the lock plate. Engraved and gilded ornamental mounting does appear on the exterior of other strongboxes from this period, although to a considerably lesser degree. Uniquely in the current lot the gilded ornament extends throughout the lid and sides and gives a three dimensional aesthetic, differing from contemporary examples known to have been produced in the Augsburg and Nuremberg. Interestingly the herm figures to the sides of the strong box appear in other elaborately decorated and important examples. Indeed a strong box in the renowned Schell collection features mermaid supports bearing similar masks and bodies to those on the present lot.

The sheer volume of gilded foliate mounting on the underside of the lid provides perhaps the best point of comparison with contemporary pieces. Its detailed chasing and dual layered design sets it apart from other examples of this period as far more playful and decorative. The strongbox's interior lock-plate is notably decorated with engravings of two unusual Moorish busts and a grotesque male head; grotesque heads and figures can also be found in the engraved exterior mounts to two caskets in the Hanns Schell collection (M Pall, *op. cit.*, nos. 25, 48). Further allegorical scenes of the Four Seasons on an interior compartment and a hunting scene discreetly hidden beneath the interior lock-plate lend a light-hearted and highly characterful feel to the casket, indicating that it may have been designed as a gift as opposed to a purely utilitarian commission.

Two prominently placed armorial crests and cyphers provide a strong claim, in combination with the ornate decoration, that the strongbox was made on the occasion of a marriage. The arms of a South German family Haydt de Dorff can be identified using the armorial archer whilst the other crest possibly alludes to the Daun of Sanem family. Unfortunately, it has yet proved impossible to trace the event at which these families united, however given the inclusion of monogrammed cyphers it would make sense that it was on the occasion of a marriage of two prominent members of each family. The large Imperial double headed eagle of the Holy Roman Emperor to the front of the strongbox indicates an allegiance to the Habsburgs. Further to this, the portrait of Archduke Leopold

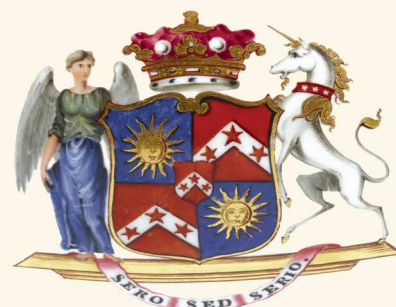
Wilhelm of Austria (1614-1662) appears to the keyhole's hinged cover atop the casket. Leopold Wilhelm was ruler of the Spanish Netherlands 1646 – 1656 and younger brother of the Holy Roman Emperor Ferdinand III fl. 1636 - 1657. He was a great military commander, serving as a general in the Thirty Years' War and the Franco-Spanish War. Although he was equally renowned, both during his lifetime and posthumously, for his exceptional art collection, which would eventually form the core collection of the Kunsthistorisches Museum in Vienna. Numerous pictorial representations of Leopold Wilhelm survive and he most often appears in armour wearing a crucifix as he does in the present strongbox.

The strongbox entered the collection of the noble Pallavicini family in the early 19th century. Although Italian in origin, the Pallavicini family have significant noble Austrian links dating to the early 18th century. The Pallavicinis historically have been a family of prominent ambassadors, diplomats and military leaders in central Europe. In 1733, the then head of the family, Gianluca Pallavicini, a Genoese diplomat at the Viennese court, joined the Imperial Service eventually becoming a General-Field Marshal and a member of the exceptionally prestigious chivalric Order of the Golden Fleece. The most likely initial recipient of the present lot could be Alfons Pallavicini, who in 1836 was granted the hereditary title Margrave and subsequently purchased the Palais Pallavicini, Vienna in 1842 (fig. 1). Alfons completely redesigned the historic building to its present state, a splendid marriage of High Baroque and Classical design. Its simpler more classically-influenced façade made a bold statement on its erection in 1784 given its position in Josefplatz, directly across from the late Baroque Hofburg Palace which includes the magnificent Austrian National Library in Vienna. The Pallavicini's coat of arms was added upon Alfons's purchase of the palace in 1842. The Pallavicini crest notably features crowned twin-headed eagles and the collar of the Order of the Golden Fleece, prominent reminders of the family's historic links to Austrian nobility and indeed an emblematic link to the Imperial decoration on the present lot. It is highly likely that this Imperial connection was the motivation behind Alfons's purchase of the strongbox in the early nineteenth century.



14

THE LOTHIAN CASKET



A SOUTH GERMAN RENAISSANCE MOTHER-OF-PEARL, FRUITWOOD AND EBONY INLAID CARVED ALABASTER AND ENGRAVED IVORY CASKET, PROBABLY NUREMBERG SECOND HALF 16TH CENTURY, ON A GEORGE I CARVED WALNUT STAND ATTRIBUTED TO JAMES MOORE, CIRCA 1720

the hinged lid and exterior inlaid with geometrical polyhedral motifs and Allegorical and Classical figures in ivory and mother-of-pearl, applied with architectural mouldings in carved alabaster, the ash-veneered interior similarly inlaid and with a drawer in the base, *one panel dated 1565*; the stand with featherbanded frieze drawer on cabriole legs headed by carved Indian masks on scrolled feet
89cm. high, 57.5cm. wide, 39cm. deep; 3ft. 3in., 1ft. 10½in., 1ft. 3½in.

PROVENANCE

Possibly in the family of Charles I Louis, Elector Palatine (1617-1680); his daughter, Raugravine Karoline Elisabeth von der Pfalz (1659-1696); by descent to Lady Frederica Schomberg (1687-1751), and her daughter, Lady Caroline Darcy (d. 1778), wife of William Kerr, 4th Marquis of Lothian (1710-1775), thence by descent

EXHIBITED

Glasgow, Corporation Galleries, *The Glasgow Italian Art Loan Exhibition*, 1 January 1882-31 December 1883

W € £ 50,000-100,000
€ 59,500-119,000 US\$ 65,000-130,000

LITERATURE

The Italian Art Loan Exhibition, exhib. cat., Glasgow, 1883, cat. 718, described as a "casket, in various woods, inlaid with ivory and mother-of-pearl, divided by carved pilasters, &c., into numerous panels, having incised ivory figures representing classical and scriptural subjects, allegories, and Renaissance ornaments, with inscriptions. Dated 1564 [sic]."

INVENTORIES

Newbattle Abbey Inventory, 1901, p. 73, in the Inner Hall: "Italian [sic] inlaid casket with architectural panel front, with classical figure subjects in ivory, & figure caryatides [sic] & carved stand with drawer, on 4 shaped legs"; *Newbattle Abbey Inventory*, 1930, p. 8, in the Upper Hall: "A 17th century cabinet of walnut wood, ebony & ivory etched with figure subjects and arabesques, fitted lifting top, the front with drawers & carved ivory caryatides on an early Chippendale mahogany stand with cabriole legs carved masks & fiddle head feet 21" wide 15" deep 3ft 3 high."

RELATED LITERATURE

A. Bowett, *Early Georgian Furniture*, Woodbridge, 2009, pp. 200-15;
P. R. Cromwell, *Polyhedra*, Cambridge, 1997;
H. Kreisel, *Die Kunst des deutschen Möbels*, vol. I, Munich, 1970;
W. Koeppe, "Cupboard (*Fassadenschränk*)", in D. O. Kisluk-Grosheide, W. Koeppe, W. Rieder (eds.), *European Furniture in The Metropolitan Museum of Art: Highlights of the Collection*, New York, 2006, pp. 26-28;
W. Seipel, *Spielwelten der Kunst: Kunstkammerspiele*, Milan, 1998;
H. Hoos, "Ars sine Scientia nihil est", in *Weltkunst*, 59, no. 16 (1989), pp. 2232-35.



MASITVSSA · SCIPIONIS · COSILIO · SOPHONIS ·
BEN · NUMIDIE · REGINA · RELINQVENS · NE IN ·
MANVS · RO · INCIDERET · BENEN · ꝛ · EI · MISTO · VO · HAVSTO · EXPIRAVIT

A UNIQUE MASTERPIECE

This exceptionally rare casket, unpublished until now, is a museum piece deserving a special place in the history of European furniture. As one of the most accomplished pieces created by South German craftsmen in the second half of the 16th century, it was conceived during the glorious years of the German Renaissance in its perhaps most active centre, the city of Nuremberg. It stands as a *summa* of the knowledge and beliefs of that century, bearing witness to the complex relationship between Renaissance rationale and that of Antiquity.

The casket's most striking feature lies in the rich inlay of stereometric forms. A small group of precious items also incorporating this type of panels, clearly the work of a specialized workshop, exists, but the offered lot is the only known one to combine these geometric forms with exquisitely engraved ivory panels and carved alabaster and boxwood caryatids in a coherent architectural design. Inlays of ivory, mother-of-pearl, fruitwoods, and walnut are employed on elements such as the central pediments and the pilasters with an illusionistic purpose, cleverly mirroring the rusticated podium.

The variety of the costly materials employed and the multi-layered symbolism are all suggestive of the casket having been intended for the *Kunstkammer* of a great contemporary German prince. Suggestively, two relatable pieces, a games board in the Kunsthistorisches Museum, Vienna (fig. 1), and a miniature cabinet in the Metropolitan Museum of Art, New York, were both at one point in the Hapsburg Imperial collections.

THE ICONOGRAPHY

The finely engraved ivory panels deploy printed sources by the influential, Nuremberg-based Virgil Solis (1514-1562) and Heinrich Aldegrever (1502-1561). The central panels on the four sides depict well-known episodes or *exempla* from the Scriptures and Classical Antiquity, and are flanked by representations of the Four Temperaments (on the front and back) and Virtues (on both sides) that stress their moral significance.

The central panel on the front of the cabinet depicts the Carthaginian noblewoman Sophonisba¹ drinking poison after an engraving by Heinrich Aldegrever dated 1553, with the Latin inscription "Masinissa Scipionis cosilio Sopho / nisben numidie regina relinquit, / ne in manus Ro. incideret benen / ii ei misit quo hausto expiravit" (fig. 2). This is flanked by two smaller panels, one depicting the Melancholic Temperament (*Melanolicus*, analytical and wise) as a full-length standing female figure holding a pair of dividers in her left hand, with a stag on the lower left, a swan on the upper right, and a broken column on the foreground, the other the Phlegmatic Temperament (*Flegmaticus*, peaceful and relaxed), depicting a standing female figure holding a spit in her right hand and a rattle in her left hand, with an owl perched on her right shoulder and an ass on the lower left. Both derive from engravings of the Four Temperaments by Virgil Solis, circulated from the mid-16th century. On the opposite side, the central panel depicts Herkinbald killing his nephew, guilty of rape, and is accompanied by the Latin inscription: "Pater, nepus suam mortem, filius / de generas, male periret, eum / obruncauit". This is also after an engraving by Aldegrever Heinrich dated 1553.² Flanking the scene are personifications, on the left, of the Choleric Temperament (*Cholericus*, or short-tempered) as a full-length female figure holding a torch in her right hand and a heart pierced by a harrow in her left hand, with a lion behind her and an eagle by her side – and, on the right, of the Sanguine Temperament (*Sanguineus*, or



Fig. 1. Games board, Nurember, pre-1596
© Kunsthistorisches Museum Wien

optimistic) symbolized by a standing female figure holding a lyre and a musical score, at the lower right a peacock, at the upper left a horse.

Postulated by Hippocrates and rooted in the ancient theory of the four humors, temperaments were thought to be representative of the four fundamental personality types, the four bodily fluids or humors supposedly affecting personality traits and behaviours.

The left side is centred by an engraved ivory panel depicting Delilah cutting Samson's hair, and again based on a print by Aldegrever, dated 1528. The panel is flanked on the left by the Fortitudo (courage), one of the four cardinal virtues of Greek philosophy and Christian tradition, seen standing holding a pillar's capital, and on the right by that of Prudentia (prudence) holding a mirror. Lastly, the right side is centred by a panel depicting Phyllis riding Aristotle, an exemplum of Romance origin. It is flanked on the right by the Christian virtue of Faith (*Fides*), holding as attributes a chalice in her left hand and a cross in her right, and on the left by the virtue of Hope (*Spes*).

THE GEOMETRIC INTARSIA

The humanist fascination with polyhedra as a representation of the universe found fertile soil in artists such as Piero della Francesca, Filippo Brunelleschi, and Albrecht Dürer, who fashioned the principle "Ars sine Scientia nihil est". In Cromwell's words (1997, p. 136), "The rediscovery of Plato in the fifteenth century introduced the Pythagorean creed 'Number is the basis of all things' and the idea that nature could be understood through mathematics." Platonic and Archimedean solids with variations greatly influenced the theory and practice of art thanks to the new far-reaching printed media. Key publications included Augustin Hirschvogel's *Geometria* (Nurember, 1543); Hans Lencker's *Perspectiva Literaria* (Nuremberg, 1567); Lorenz Stoer's *Geometria et Perspectiva* (Augsburg, 1567); and especially Wenzel Jamnitzer's *Perspectiva Corporum Regularium* (Nuremberg, 1568), texts through which the Germans were now fashioning their own perspective, much as the Florentines had done in the previous century. In Nuremberg, local artists such as cabinet-makers and goldsmiths were in close contact with sculptors and printmakers, who often supplied them with patterns and models; it would therefore

be natural for workshops to be aware for instance of Jamnitzer's studies before the actual publication of the finished text.

Renaissance princes and humanists would certainly have been delighted by the ingenious, complex symbolism of the casket. Wenzel Jamnitzer (1507-1585), the goldsmith and printmaker in etching active in Nuremberg and at the service of Emperors Maximilian II and Rudolf II, had divided his greatly influential work in five parts, paying homage to the ancient belief that the five platonic bodies should be relatable to the four elements of nature and that the universe has a dodecahedron form (cf. Hoos, 1989, p. 2234). The tetrahedron thus corresponded to Fire; the hexahedron to Earth; the icosahedron to Water; the octahedron to Air.³ Moreover, the learned man of the time would have been aware of the additional 'correspondance' established in ancient times between these elements and the four temperaments.

Some of the Lothian casket's geometric forms were known from Greek times, others were devised during the early Renaissance and some appear to be contemporary inventions. This is the subject of a seminal study by Hildegard Hoos, who, in 1989, scrutinized the complex representations of a similarly inlaid writing slope or *Pultkästchen* in the Museum für Angewandte Kunst, Frankfurt (fig. 3), and presumably a product of the same workshop.⁴ The polyhedral arrangement on these



Fig. 2. Sophonisba drinking poison, engraving by Aldegrever Heinrich, dated 1553





Fig. 3. Pultkästchen, Nuremberg, second half 17th century
© Museum Angewandte Kunst, Frankfurt am Main

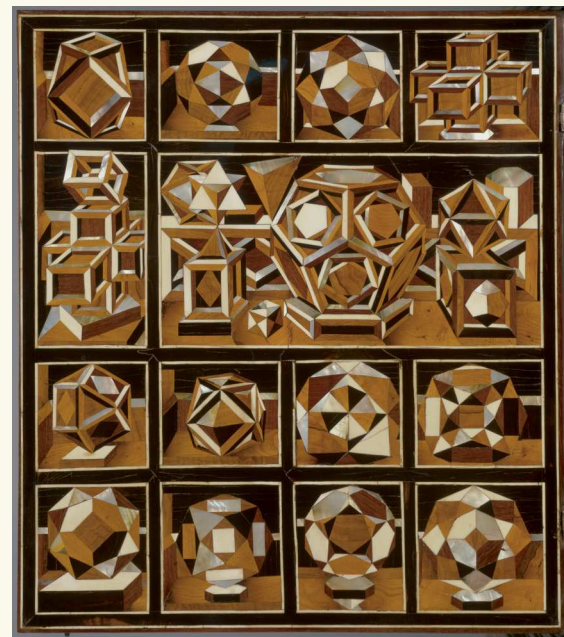


Fig. 4. Detail of door of the table cabinet in the Museum für Angewandte Kunst Köln © Rheinisches Bildarchiv

pieces, Hoos suggests, would stand for the divine creation itself, its regularities defying constant change. Indeed, from the standpoint of natural philosophy the mathematical correlations within the world are seen as instances of the divine order, acting as a constant reminder of causal connections, a concern central to this epoch.

With its intricate, cross-referenced decorative scheme the casket therefore stands as an object of wonder encapsulating, as it were, the *Weltanschauung* of the Renaissance man, along the lines of the cabinets of wonders, composed both of *naturalia* and *artificialia*, which sought to recreate the variety of the world in a condensed microcosm.

THE ARCHITECTURAL DESIGN

Italian Renaissance palace architecture greatly influenced the designs of Central European cabinet-makers throughout the 16th and early 17th century. Furniture from the period is perhaps best exemplified by a series of *Prunkportalen*, including the two now in the Spanish Royal Palace of El Escorial. The importance in this context of Vitruvius's *De architectura* (after 17 B.C.) translated into German in 1548 by Hermann Ryff of Nuremberg, can hardly be overstated. Significantly for us, Ryff dedicated the book "to all artistic craftsmen, foremen, stonecutters, builders, headgear makers and gunsmiths [...] painters, sculptors, goldsmith, cabinet-makers, and all who have to use the compass and the guiding ruler in an artistic manner" (quoted in Koeppel, 2006, p. 28).

The Lothian Casket well exemplifies the characteristic language of this period in history: pediments, pilasters and arches, but also scrolled foliate brackets and caryatids, and the alternate projecting and recessed components on all four sides speak to this search for architectural magnificence and equilibrium. Similar elements are found on a number of contemporary pieces, such as the Fassadenschrank in the Metropolitan Museum (inv. no. 05.22.2), also probably from Nuremberg - note the characteristic use of foliate brackets and the rhythm given to the front by the alternation of vertical and horizontal features and cornices -; the monumental cabinet by Clement Patet at the Rathaus in Weilheim (1587), with caryatid pilasters (ill. in Kreisel, 1970, fig. 209) and, finally, an Augsburg marquetry cabinet in the Victoria & Albert Museum, London (inv. no. W.24:1) featuring an architectural drawer front with rustication.

COMPARABLES

Unlike the Augsburg marquetry produced by numerous workshops over several decades, polyhedral marquetry appears to have been a short-lived phenomenon limited to few spectacular pieces. These include: the games board formerly in Archduke Ferdinand's legendary *Kunstkammer* at Ambras (Kunsthistorisches Museum, inv. no. 3792); a miniature table cabinet from the collection of Albrecht VII, Archduke of Austria (1559-1621) in the Metropolitan Museum of Art, New York (inv. no. 48.59.2); a larger cabinet (inv. no. A1451, Museum für Angewandte Kunst, Köln; fig. 4); the above-mentioned lectern (Museum für Angewandte Kunst, Frankfurt), and an identical one in a private German collection (ill. in Hoos, 1989, p. 2233). Finally, two further and impressive games boxes are known, one in a private collection, the other with Galerie J. Kugel, Paris.

THE PROVENANCE

The casket's early whereabouts and first owners are unknown. It must however have reached England no later than 1730, stylistically the *terminus ante quem* for the carved walnut stand. Certainly in the possession of the Marquises of Lothian by 1883, the date of the Glasgow Italian Art Loan Exhibition, it may well have entered the family collection during the life of William Kerr, 4th Marquis of Lothian (1710-1775) via his wife, Lady Caroline Darcy (d. 1778). Lady Caroline's mother was the notorious Lady Frederica Schomberg (1687-1751), the daughter of the 3rd Duke of Schomberg, 1st Duke of Leinster (1641-1719) and the Raugravine Karoline Elisabeth von der Pfalz (1659-1696), herself a daughter of Charles I Louis, Elector Palatine (1617-1680). The casket could have been handed down in the Electoral von der Pfalz family, members of the Bavarian Royal House of Wittelsbach. The English stand was commissioned at some point between Lady Frederica's marriage to Robert Darcy, 3rd Earl of Holderness, in 1715, and her daughter's marriage to the then Earl of Ancrum in 1735.

One of the oldest families in the Peerage of Scotland, the Kerrs were created Lords Newbattle in 1591 and Earls of Lothian in 1606, holding prominent positions in the government and distinguishing themselves on the diplomatic as well as the battle-field.

In 1883, Schomberg Kerr, 9th Marquis of Lothian (1833-1900), lent the casket, then thought to be Italian, to the Glasgow Art Loan Exhibition. Schomberg, Secretary for Scotland between 1887 and 1892 served in Her Majesty's Diplomatic Service in Lisbon, Tehran, Baghdad, Athens, Frankfurt, Madrid and



Vienna, and was a cultivated humanist who took an active interest in the family collection, he acquired new pieces, such as the Italian cassone now at Blickling Hall, Norfolk, and which was also lent in 1883, together with a third piece from the collection, the Augsburg table cabinet sold these Rooms, *Two Great Scottish Collections: Property from the Forbeses of Pitsligo and the Marquesses of Lothian*, 28 March 2017, lot 462. The casket was given a prominent position at Newbattle Abbey, where it is recorded as standing in the hall in the 1901 and 1930 inventories.

THE STAND

The carved walnut stand relates to a group of carved giltwood tables by or attributed to Moore featuring Indian masks and slender cabriole legs, influenced by designs of Continental *ornemanistes* such as Le Pautre, although certain solutions adopted here are unprecedented. These include one in the collection of the Dukes of Devonshire at Chatsworth (cf. Bowett, 2009., p. 212), and another sold Sotheby's, *The Contents of Benacre Hall*, Suffolk, 9-11 May 2000, lot 34.

Presenting the convenient addition of a feather-banded frieze drawer such as is typically found on contemporary games tables, and the extremely unusual carving of the legs, the stand was undoubtedly conceived to blend with the casket's architectural outline.

A partner of James Gumley, James Moore (c.1660-1726) became one of the foremost furniture makers in the reign of George I, supplying not only the King but also eminent patrons such as Ralph, 1st Duke of Montagu at Boughton House and Sarah, Duchess of Marlborough at Blenheim.

CONCLUSION

A thrilling rediscovery, the Lothian Casket is a rare and idiosyncratic *Gesamtkunstwerk* representative of a crucial moment in the history of European arts. It perfectly embodies the ideals of the Renaissance, drawing from architecture, sculpture, painting, printing, joinery, from the inanimate and the animate, the vegetal and the animal, and resulting in a multi-layered whole that

can be read as a reminder of the complexity of the world. The carved stand further enriches this piece, which, worthy of a prince's *Kunstkammer* from its very first conception, received a new lease of life in early Georgian England, and continues to be admired to this day.

FOOTNOTES

¹ See Polybius (14.4ff) and Livy (30.12.11-15.11).

² This in turn is taken from the famous set of four large panels, *The Justice of Trajan and Herkinbald* painted by Rogier van der Weyden in Brussels but destroyed in 1695.

³ Melancholic = air; choleric = fire; phlegmatic = water; sanguine = air.

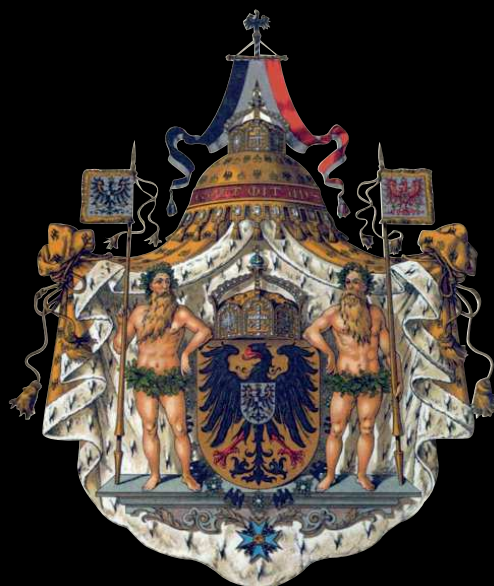
⁴ The essay further explains the mathematical principles behind the polyhedral of the Frankfurt piece, guided by duality and symmetry principles.



Newbattle Abbey

THE HOUSE OF HOHENZOLLERN

PROPERTY OF THE PRINCE OF PRUSSIA, LOTS 15–19



It is hard to overstate the importance of the House of Hohenzollern, just as it is impossible to ignore the indelible mark left on German history and its cultural heritage. One of the most glorious European dynasties, the Hohenzollerns have their roots in the early 11th century Holy Roman Empire and took their name from Burg Hohenzollern, the family's ancestral seat in the Swabian Alps. Begun around 1111, when the title of Counts of Zollern was bestowed upon them by Emperor, the family's steady ascent to power over nine centuries has no parallel in Europe.

Margraves and Electors of Brandenburg and Dukes of Prussia (1398-1701)

In return for the support paid to King Sigismund, Friedrich VI, Burgrave of Nuremberg was granted hereditary control over Brandenburg in 1411, effectively becoming its Margrave and Elector in 1415 at the Council of Constance. Under the Hohenzollerns, the region grew exponentially in power. The 16th century saw the family converting to Protestantism, and further expanding through marriage and territorial grants. Thanks to family ties, **Joachim Friedrich, Kurfürst of Brandenburg (1546-1608)**, became regent of the Duchy of Prussia in 1605 before retiring to Schloss Köpenick, the hunting lodge that had been built by his father, the Elector Joachim II (see lot 16). When in 1618 Albrecht Friedrich of Prussia died without a male heir, his son-in-law, Johann Sigismund (1572-1619), inherited the Duchy.

In its resulting form of Brandenburg-Prussia (separated by stretches of land that belonged to other potentates), this was the predecessor of the long-lived Kingdom of Prussia. In the second half of the 17th century, under the "Great Elector" Friedrich Wilhelm (1620-1688), Brandenburg-Prussia became a truly major power of international relevance, with an army of forty thousand soldiers by 1678. Friedrich Wilhelm was also active in modernizing the Electoral court of Berlin, and embarked on an extensive re-building programme following the devastation of the Thirty Years' War (1618-1648). Under his rule, Brandenburg-Prussia became a major power within the European political and economic landscape. Importantly for German history, with the Edict of Potsdam in 1685 the Hohenzollern lands were opened to Huguenot refugees fleeing from France, thus further enriching the country's artistic and commercial milieu. The Elector's shrewd domestic reforms gave Prussia a strong position in the post-Westphalian political order of north-central Europe, setting Prussia up for elevation from Duchy to Kingdom, achieved under his son and successor.

Kings in Prussia (1701-1772)

Friedrich Wilhelm's son, the Prince-Elector Friedrich III, later King Friedrich I (1657-1713) took Brandenburg into the League of Augsburg against France, capturing Bonn. Characteristically, however, Friedrich was fond of French culture, and sought to make of the Berlin court



Burg Hohenzollern © Olaf Schober

a new Versailles, embarking for example upon the reconstruction of the Berliner Schloss with the help of architects Martin Grünberg and Andreas Schlüter, and of the ébéniste and lacquer-master Gérard Dagly, and assembling one of the most conspicuous art collections in Europe (see lots 15, 19). Furthermore, he founded the Akademie der Künste and the Academy of Science. In 1700, Friedrich persuaded Leopold I, Archduke of Austria and Holy Roman Emperor, to allow Prussia to be elevated to a kingdom and, with his consent, crowned himself King in Prussia in Königsberg the following year, also with the formal acknowledgement from Augustus II the Strong, Elector of Saxony and King of Poland.¹ Under his son, perhaps the most inscrutable of Prussian kings, **Friedrich Wilhelm I** (1688-1740), “the Soldier King” (lot 17) the cultural life of Prussia came to a momentary stall, before thriving again under Friedrich II, “the Great” (1712-1786), a proponent of enlightened absolutism and, throughout his forty-six-year long reign, an unparalleled patron of the arts and modernizer of his country, which resulted in an unprecedented flourishing of the arts, of literature and philosophy. In 1772, having considerably enlarged the Prussian lands, Friedrich declared himself King of Prussia. An insatiable and discerning collector whose interests ranged from the antiquarian to the contemporary works of Jean-Antoine Watteau, he assembled an exquisite picture gallery at his summer residence of Sanssouci, Postdam, the most important work of “Frederician” Rococo.

Kings of Prussia and German Emperors (1773-1918)

After a short spell under the pleasure-loving and indolent nephew of Friedrich the Great, Friedrich Wilhelm II (1744-1797) - who nonetheless had the exquisite Marmorpalais, the first Brandenburg palace in the Neoclassical style, built in the grounds of the Neuer Garten in Potsdam by architects Carl von Gontard and Carl Gotthard Langhans - his son, Friedrich Wilhelm III (1770-1840), reigned through the turbulent years of the Napoleonic Wars and the Congress of Vienna, and saw the end of the Holy Roman Empire in 1806. A non-conformist, in 1824 the King married (albeit morganatically) Countess Auguste von Harrach, scandalizing the Berlin court. Friedrich Wilhelm IV (1795-1861) came to the throne in 1840, quickly becoming one of the most respected sovereigns of Prussia. He had served in the Prussian Army during the 1814 war against Napoleon, and is remembered for his building campaigns which saw the completion of the Gothic Cologne cathedral, the reconstruction of Burg Hohenzollern, and the opening of key institutions such as the Alte Nationalgalerie and the Neues Museum in Berlin. A keen draftsman, he was also a close friend and patron of artists such as the architect Karl Friedrich Schinkel and the composer Felix Mendelssohn (see lot 16). Upon his death his brother, Wilhelm I (1797-1888) became the first German Emperor, primus inter pares among other German sovereigns, achieving together with Minister President Otto von Bismarck the unification of Germany.



Schloss Monbijou

A true gentleman and a classical liberal, but also a skilled military man and diplomat, he had Schloss Babelsberg built in the park of Potsdam as a private residence in the English Gothic revival style for him and his wife, Queen Augusta. Following the brief reign of Friedrich III (1831-1888), **Wilhelm II** became the third and last German Emperor until the end of the First World War, taking a keen interest in the family's art collections and history (see lots 15, 19).

An unparalleled array of princely and royal residences

No other European dynasty can claim a more extraordinary assortment of castles, palaces, and hunting lodges than the Hohenzollern. The palaces were intended to be at the forefront of taste, and the best architects and artists were employed in their creation and decoration. Apart from the **Berliner Stadtschloss** (see lot 17), the official Royal and Imperial palace - heavily damaged by Allied bombing during World War II and demolished in 1950 by the German Democratic Republic authorities - some of these included, also in Berlin, Schloss Charlottenburg and **Schloss Monbijou** (see lot 16) the favourite residence of Sophia Dorothea, Electress of Brandenburg (1636-1689) and Queen Frederika Louisa (1751-1805), and

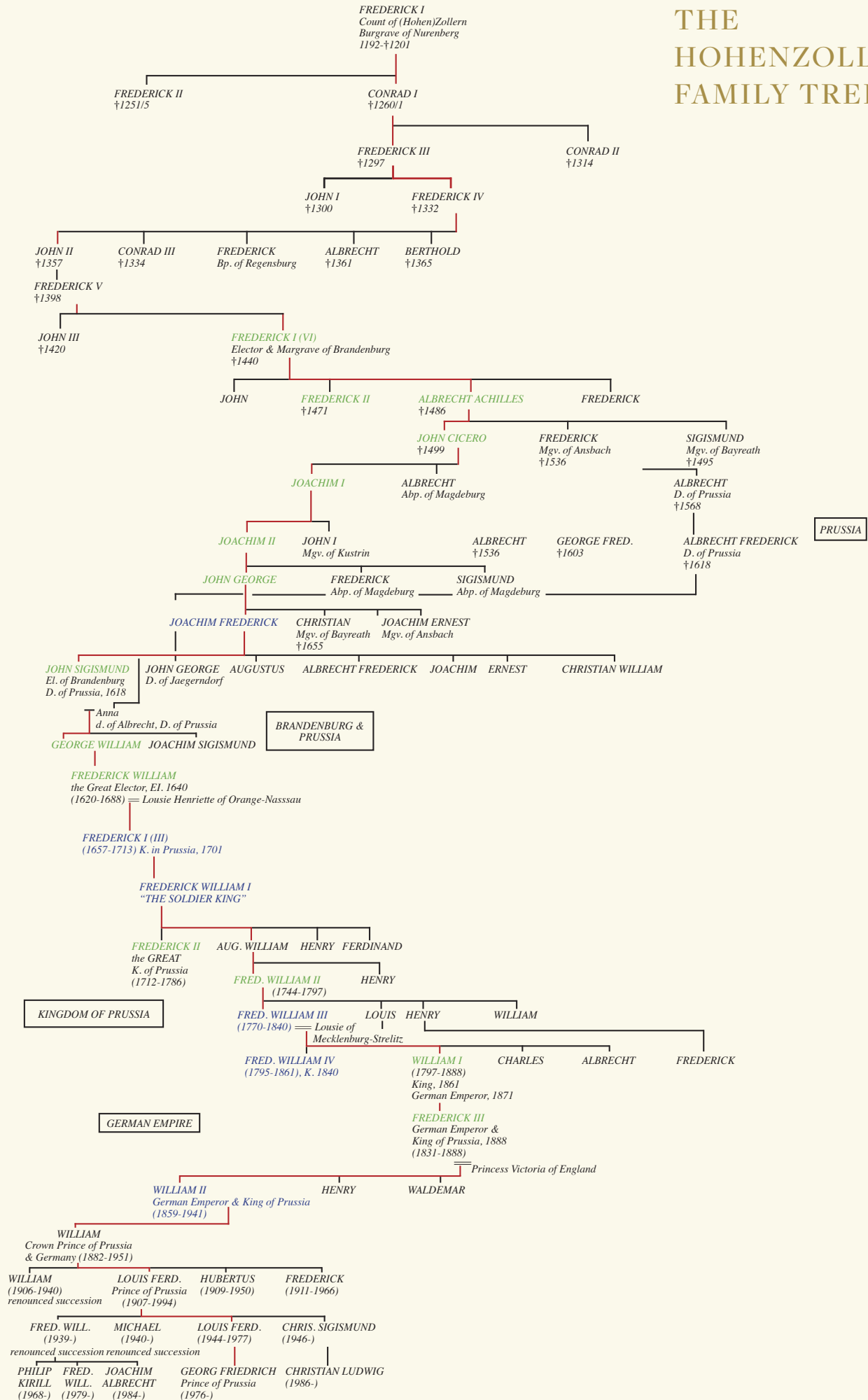
the extraordinary complex of Potsdam, comprising of the Potsdamer Stadtschloss, once the winter residence of the Margraves and Electors of Brandenburg rebuilt by Friedrich Wilhelm, the Great Elector, and modernized under Friedrich the Great, but also Sanssouci and the Neues Palais – the last great Prussian baroque palace, completed in 1763. In 1917, Schloss Cecilienhof, in Potsdam, was the last palace built by the House of Hohenzollern. Outside of the immediate Berlin area, the Königsberger Schloss, also lost during the last war, contained an invaluable art collection, whilst Schloss Oranienburg was the oldest Baroque palace in the Margraviate of Brandenburg. Finally, the ancestral **Burg Hohenzollern** (see lots 16 and 18) in Baden-Württemberg, sits atop the isolated promontory of Berg Hohenzollern on the Swabian Alps, and is an impressive monument to German Romanticism: originating in a fortress constructed in the early 11th century, it was rebuilt by King Friedrich Wilhelm IV between 1846 and 1867 as a family memorial by architect Friedrich August Stüler.

¹ The use of the particle "in" rather than "of" was motivated by the region's historic ties to the Polish crown, Frederick made the symbolic concession of calling himself "King in Prussia" instead of "King of Prussia".



Berlin - Schloß
The Berliner Schloss

THE HOHENZOLLERN FAMILY TREE





15

THE ELECTOR OF BRANDENBURG'S SIXTY-SIX POINT STAG



A GERMAN PARCEL-GILT SILVER DRINKING CUP IN THE FORM OF THE SIXTY-SIX POINT STAG, ATTRIBUTED TO A MODEL BY ANDREAS SCHLÜTER, DANIEL MÄNNLICH, BERLIN, CIRCA 1696

realistically cast and chased, the head detachable, collared with foil-backed table cut diamonds forming the inscription FRIDERICUS III C(URFURST) Z(U) B(RANDENBURG), on a simulated forest floor, with applied oak leaves and detachable foot embossed and chased with acanthus, the latter inscribed and dated 1696

29cm. 11 1/4in high

3577gr, 115oz

PROVENANCE

Friedrich III, Elector of Brandenburg, from 1701 Friedrich I, King in Prussia

By descent in the Royal House of Prussia

Whereabouts unknown probably after closure of the Prussian

Oberjägermeisteramtes circa 1822

Acquired back, circa 1902 by the German Emperor and King of Prussia,

Wilhelm II

by descent in the emperor's family

Hohenzollern Castle museum (Burg Hohenzollern)

£ 250,000-350,000

€ 296,000-415,000 US\$ 325,000-455,000

EXHIBITED

From circa 1964, Schlossmuseum, Hohenzollern Castle, Hechingen.

Permanent exhibition

Preußen 1701 Eine europäische Geschichte, Deutsche Historisches Museum,

Stiftung Preußische Schlösser Gärten Berlin-Brandenburg in the Große

Orangerie of Charlottenburg palace, 6 May to 5 August, 2001, VIII.103¹

Jörg Rasmussen, *Barockplastik in Norddeutschland*, Museum für Kunst und

Gewerbe Hamburg, Mainz, 1977, pp. 467-469

¹It was suggested in this exhibition that the stag cup was a present to Friedrich

III, at his coronation although this seems unlikely given the diamond lettering

around the cup's collar refers to Friedrich as elector only

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Kevin E. Kandt, *Schlutteriana III: Studies in the Art, Life and Milieu of Andreas Schlüter*, 2014, p. 83;

Hans-Ulrich Kessler et al. , *Andreas Schlüter and das Barocke Berlin*, Staatliche Museen zu Berlin, 4 April 2014 to 13 July 2014, pp. 341-42;

Wilfred Rogasch, *Schatzhäuser Deutschlands kunst in adligem Privatbesitz*, 2004, p. 210;

Hobusch Goldener Trinkpokal, "Liegender Hirsch" , *Unsere Jagd* 1/2001;

Hans-Günther Hartmann, *Moritzburg*, Weimar, 1989, pp. 107-109;

Paul Seidel, "Der von Kurfürst Friedrich III. (König Friedrich I.) erlegte

Sechshundsechzigener Hirsch", in *Hohenzollern-Jahrbuch: Forschungen*

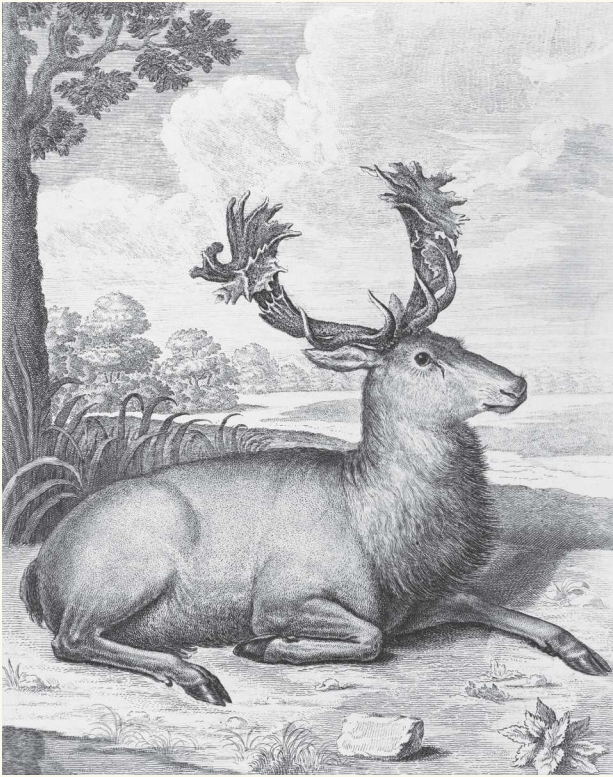
und Abbildungen zur Geschichte der Hohenzollern in Brandenburg-Preußen.

Siebenter Jahrgang 1903 , Berlin/Leipzig, 1903, pp. 157-163.

RELATED LITERATURE

Neil Macgregor, *Germany Memoirs of a Nation*, London, 2014.





Johann Georg Wolfgang (1662-1744), *The Elector's 66-Point Stag*, ©SLUB Dresden, Deutsche Fotothek, Photograph by Gundula Balitzki



Johann Georg Wolfgang, *Portrait of Johann Jacobi, leaning on the Cannon 'ASIA'*, circa 1709

Unlike the majority of animal drinking cups of the 17th century, this stag represents a real creature.

It was an extraordinary specimen with 66 points to its antlers and shot by Friedrich III Elector of Brandenburg (1657-1713), on September 18th 1696, near the village of Sauen, in the district of Briesen, just to the west of Frankfurt-an-der-Oder.

Because of the animal's size, its antlers, and because it was shot by the elector himself, the event caught the imagination; the site was marked at the time with a stone monument which still exists, it was mentioned in chronicles, and paintings and prints of the animal were made.

An example of the latter was executed by the Brandenburg court artist Johann Georg Wolfgang (1662-1744) (see detail). Wolfgang recorded important court events including the anointing of Friedrich III, at his coronation as Friedrich I, King in Prussia in 1701, and the successful casting of a massive cannon. In the latter engraving (see detail) the caster, Johannes Jacobi (1661-1726) is shown leaning on the cannon and pointing to the equestrian statue of Friedrich III's father, The Great Elector, which he cast and which was modelled by Andreas Schlüter (1661-1714)

It is thought that Andreas Schlüter (1664-1714), sculptor, architect and master of works to the electoral and royal court of Brandenburg/Prussia 'provided a design or modello of the *Resting Deer* for the Goldsmith'.¹ Schlüter's hand in the making of the stag seems very likely given his employment as court sculptor from 1694 and the great importance of the animal to his employer the elector. It also occurred when his energies as a sculptor were not distracted by other duties, which in 1698 'were extended to include those of head architect on the Berlin Arsenal and shortly thereafter on the Electoral and subsequently Royal Stadtschloss renovation project as *Ober-Baudirektor* for palace construction'; Additionally, the stone monument in Biegen erected to locate and remember the event of 18th September 1696, is also ascribed to Schlüter and bears an identical inscription to the one on the base of the stag.

The silver model is struck with the mark of Daniel Männlich (1625-1701) elder of the Berlin Goldsmiths guild from 1671 and official goldsmith to the electoral court from around 1676. Born in Troppau, Silesia he came from an important family of goldsmiths which included a number of Augsburg masters. He was apprenticed to his uncle after his father's early death and completed his studies as a journeyman in Krakow, Breslau and Dresden, before moving to Berlin. It is thought that the professional relationship between Daniel Männlich and Andreas Schlüter may have begun with their collaboration over the elector's stag. It culminated with the portal to the Männlich family burial vault of 1700. Modelled by Schlüter, it is considered one of his greatest achievements and is the 'only known commission the sculptor executed for a Berlin middle-class patron'.²





The inscription under the foot of the cup is reputed to be the words dictated by the Elector in his tent, on the day the deer was shot and recorded in an eye-witness account published in the local chronicle of Briesen in the Amt Odervorland.³

"Andere Fürstenhauser warden mich beneiden und Brandenburg erfährt Anerkennung" und Friedrich stand auf und rief seinen Schreiber. Dann diktirte er folgenden Text ("Other princely houses will envy me and give recognition to Brandenburg". Friedrich stood and dictated the following text)

*Diesen Hirsch hat in der Brunfft Zeit, mit Eigener Hand geschoßen der Durchlauchtigste Gross Mächtigste Fürst und Herr HERR FRIDERICH der DRITTE, Marg Graff und Chur-Fürst zu Bran:denburg: Im Ampte Biegen auff der Jacobsdorff Heÿde, Den 18 Septembr. Ao:1696. Hatgewogen 5 Centn: 35 lb. Nachdem er Schon 3Wochengeschrÿen.*⁴

The vivid account by Bartholmäus Fritsch, a local woodsman, records the excitement when the Elector and his court descended on the Jacobsdorfer Heide, to find the stag whose reputation had reached Berlin. It undoubtedly had extraordinary antlers but in the eyes of the people who made their living in the sacred forests, the animal was also supernatural; it was accompanied by a white lady or forest fairy on a white horse, and only the Elector was sufficiently noble to kill such a beast.

The deer was shot on 18th September after two days of stalking, and Andreas Siebenbürger, the stalker who carried the elector's gun received a farm in thanks. A contemporary engraved plate from the gun, formerly in the Hohenzollern Museum at Schloss Monbijou, shows the animal lying down as it is modelled in the silver-gilt cup.⁵ The antlers are now at Schloss Moritzburg in Saxony. They were given by the elector Friedrich's son Friedrich Wilhelm I (1688-1740), to Augustus II the Strong, Elector of Saxony and King of Poland, on his visit to Brandenburg in 1728. As part of the celebrations for the visit, a hunt was organised in the *Jungfern Heide* near Charlottenburg on 11 June, and at the dinner afterwards, the official welcome toast to Augustus the Strong was drunk from this cup;⁶ it had become the hunt welcome cup and is recorded two years later passing from the deceased head huntmaster *Oberjägermeister Samuel von Hertefeld* to *Oberjägermeister Georg Christoph Graf von Schlieben* (1676-1748).



The 66-Point Antlers, given to Augustus II, King of Poland and Elector of Saxony in 1728, Schloss Moritzburg, Saxony



King August II of Poland and King Friedrich Wilhelm I of Prussia, Louis de Silvestre, circa 1728
 © bpk | Staatliche Kunstsammlungen Dresden | Hans-Peter Klut

Prints and other contemporary references consistently mention two things about the stag; that it was shot by the elector and that it had 66-points, an extraordinary number for a red deer. There is no doubt that the antlers were considered to be highly valuable, not least by Augustus himself. A note by the Prussian Vize-Oberjägermeister, von Meyrink in 1746 recorded that Friedrich Wilhelm exchanged the antlers with Augustus for a company of tall Grenadiers.⁷ Friedrich Wilhelm's obsession for tall soldiers is well recorded and a precedent for such gift-giving existed when 151 Chinese lidded vases against 600 dragoons were exchanged by the two monarchs in 1717.⁸

After 1730, when the cup is recorded passing between officers of the royal hunt, no mention of it is found until 1902, when it was acquired by Wilhelm II, The German Emperor and descendent of Friedrich I and Friedrich Wilhelm.⁹ There is no published record of the details of this acquisition or why it was no longer a family possession, although it has been suggested that the cup somehow disappeared from its presumed then location in the department of the Royal hunt around 1822, at the dissolution of the *Oberjägermeisteramtes*.¹⁰

The stag cup was located in vitrine no. 8 of the Emperor's Empfangzimmer of the Berlin Stadtschloss, the former Audienzzimmer of Freidrich II (Frederick the Great) and is recorded in a document of 18th August 1914, being moved perhaps to a safer location, soon after the outbreak of the Great War. Around 1926, the cup was moved from Berlin to Huis Doorn, in the Netherlands, a

house the emperor had bought in 1919 for his Residence in exile. It was located in a 'Vitrinenschrank im Rauchzimmer am gelben Salon' and had been sent or brought by 'Geheimer Hofrat Nitz'. In 1964 it was brought from Doorn to Hohenzollern castle in Hechingen, the family's ancestral seat.¹¹

FOOTNOTES

¹ Kandt, *op. cit.*, p. 83.

² Kandt, *op. cit.*, p. 83.

³ www.amt-odervorland.de

⁴ The German inscription reads in translation:
 His Most Serene Most Powerful Prince and Lord, Lord Friedrich the Third, Margrave and Prince Elector of Brandenburg shot this stag: in Biegen on the Jacobsdorff moor, on the 18th September Anno 1696. The stag was shot during the rutting season after he had roared for 3 weeks and weighed 5 centner and 35 pounds (A centner or Zentner weighed approximately 50kg).

⁵ Seidel, *op. cit.*, p. 157.

⁶ Seidel, *op. cit.*, p. 163.

⁷ Hartmann, *op. cit.*, p. 107.

⁸ Macgregor, *op. cit.* pp. 319 and 320.

⁹ Seidel, *op. cit.*, p. 157.

¹⁰ Hobusch, *Unsere Jagd*, 1/2001.

¹¹ Family papers.



16

THE ELECTOR OF BRANDENBURG'S ARMOUR



A NORTH ITALIAN ETCHED AND GILT THREE-QUARTER CUIRASSIER ARMOUR, PROBABLY MILAN CIRCA 1600-10

of shot-proof weight, comprising close helmet with heavy one-piece skull rising to a low roped comb, fitted at the nape with a plume-holder (replaced), pierced on each side with a slot for a strap, peak, upper bevor and bevor attached by common pivots with radially fluted heads, the peak projecting forward to a rounded obtuse point, upper bevor flanged outwards to form the lower edge of the vision-slit, pierced on the right with a circular arrangement of eight holes around a central hole, secured to the bevor by a hook and stud, bevor secured to the skull by a pierced hasp and turning-pin, two gorget-plates front and rear; collar of a single plate front and rear, secured at the right by a stud and key-hole slot and fitted with a swivelling hinged loop at each side for the pauldron-straps; heavy breastplate formed in one piece with vestigial peascod, low roped flanges at the neck and arm-openings, struck with a small proof-mark at the top of the chest, fitted at its right with original folding lance-rest attached by two screws, flanged outwards at the base and carrying at each side a tasset of eighteen lames with detachable poleyn of four lames, the third with small wing; heavy backplate matching the breastplate, struck with the proof-mark of a bullet at its left shoulder and a pistol-proof mark at base of the back, fitted at each shoulder with a swivelling hinged single-ended buckle, and at its flanged lower edge with three turning-pins for the attachment of a broad culet of five lames; later greaves with articulated sabatons; a pair of full arm-defences comprising asymmetrical pauldrons each of seven lames overlapping outwards from the third, connected by a turner to a pair of vambraces, each formed of a tubular upper and lower cannon linked by a couter of three lames with a small oval wing front and rear and enclosed at the inside of the elbow by twelve lames overlapping inwards to the seventh, the lower cannon secured at the front by a hinged hasp and turning-pin; a pair of gauntlets with markedly flared cuffs closed at the inside by a rivetted overlap, articulated by a wrist-plate to five metacarpal-plates and a shaped knuckle-plate (finger and thumb-

scales missing); the principal borders with file-roped inward turns, decorated throughout with etched and gilt ornament on a blued ground with slender vertical panels of cabling giving issue at either side to sprigs of trefoil foliage and the principal borders with broad bands of stylised acanthus involving flowerheads on a stippled ground, the whole re-leathered and in stable condition throughout

PROVENANCE

Joachim Friedrich, Elector of Brandenburg (1546-1608, Elector from 1598), by tradition;
Friedrich Wilhelm IV, King of Prussia (1795-1861);
Schloss Monbijou, Berlin
Schloss Monbijou was built in 1703 by Count Johann Kasimir von Wartenberg and presented to the Prussian Queen Consort Sophie Dorothea in 1710 by her father-in-law King Friedrich I in 1710. It was enlarged in 1726 and in 1738 and was renowned for its porcelain collection by the middle of the 18th century. It ceased to be used as a Royal residence by the early 19th century and became the Hohenzollern Museum in 1877. At this time most, but not all of the armoury, was transferred to the Zeughaus in Berlin where much of it still remains.
Burg Hohenzollern, Baden Württemberg

EXHIBITED

Preußen-Versuch einer Bilanz, Berlin Martin-Gropius-Bau, 15 August - 15 November 1981

W £ 300,000-500,000
€ 356,000-595,000 US\$ 390,000-650,000





From the collections of the Dukes of Este at Konopiště Castle, now on display in Prague Castle

The weight, proof marks and form of this armour indicate that it was designed for mounted combat and not parade or tournament use. Another three-quarter armour with almost identical decoration, formerly in the collections of the Dukes of Este, was at Konopiště Castle, Benešov, Czech Republic (inv. D245) and is now on display in the Schwarzenburg Palace, Prague Castle.¹ A further armour with closely related decoration was made for Alof de Wignacourt, Grandmaster of the Order of St John of Jerusalem (1601-22).^{2,3} The main borders of the present armour are very close in design to those of the armour for tournament at the barriers made for a young Farnese Prince, probably Alessandro, now preserved in the Capodolista Armoury, Naples.⁴ This last armour may present a clue as to the original owner of the present armour. The armours discussed above form part of a group of thirteen full and eight three-quarter cuirassier armours, a number of which have attributed to the ownership of the Royal House of Savoy. The most famous of the group is that made for a member of the Barberini family, now preserved in the Metropolitan Museum of Art, New York (inv. no. 26.210).⁵ However, their common feature is more one of all-over decoration rather than a matching decorative theme that might denote a single family or officer corps or a single workshop.⁶

The cuirassier was the descendant of the medieval mounted knight and ancestor of the heavy cavalryman. The term was adopted in the first quarter of the 17th century, at a time when the heavy lance was beginning to fall out of use on the battlefields of Northern Europe. Captain Cruso stated in his *Militarie Instructions for the Cavallerie* in 1632 that the cuirassier "is to be armed at all points [...] his horse not inferior in stature and strength, though not so swift. He must have two cases with good firelock pistols hanging at his saddle [...] and a good sword stiffe and sharp pointed like the Lancier". The cuirassier played a prominent role in the Thirty Years War and even took part in some of the early engagements of the English Civil War.⁷ The increased efficacy of firearms is reflected by a

correspondingly greater weight in armour. The present armour has been tested for its quality against both musket and pistol bullets as shown on the breast and backplates. The practice of proving armour against weapons appears to have already existed in antiquity and is recorded by Plutarch. The earliest references to proving armour in the Middle Ages dates from the 14th century, with the rise in popularity of plate armour. In 1401, Francesco Gonzaga gave instructions to the Venetian armourer Zoana that he should "make proof of the said armour with a good crossbow". This practice was commonplace by the middle of the 15th century and crossbows were replaced by firearms in the 16th century. By the early 17th century armour that was not proofed would have been of very limited use if any at all.⁸

The most important centres of armour manufacture in Renaissance Europe were based in northern Italy and southern Germany, with a number of workshops exporting throughout Europe. Milan was perhaps the most dynamic centre from the 15th century, and home to the renowned dynasties of armourers the Missaglias and the Negroli. The latter produced the most sumptuous armour for the Holy Roman Emperors, the Dukes of Urbino, as well as the French and Spanish Royal courts.⁹ Milan was also famous for its distinctive etched and gilt ornament that is proudly displayed on the armours of numerous royal and aristocratic sitters in portraits of the 16th and 17th centuries. The earliest known example of true etching on a piece of armour occurs on a late Italian breastplate which has been (probably erroneously) ascribed to the ownership of Bartolommeo Colleoni (1399-1475). It is interesting to note that a number of German artists who are now more famous for their engraved prints and etchings actually decorated armour themselves. Such masters include Daniel Hopfer of Augsburg, who decorated an armour dated 1536 for the Emperor Charles V,¹⁰ and Ambrosius Gemlich. Italian etched armour is well known for its profuse decoration and similar decorative motifs and schemes were often produced





by different workshops. Caution must be therefore exercised when ascribing pieces with similar ornament to a specific workshop of ownership in contrast to German work.¹¹

It is likely that this armour was commissioned by an Italian nobleman, but that it was either presented by him to its purported noble German owner, or subsequently acquired by the heirs of the latter in the 18th or 19th centuries to augment their family armoury. A number of important Italian pieces were available during this time, including further related examples from the Capodilista Armoury, Naples.¹² Many significant acquisitions were made by the great European ancestral armouries in the 18th and 19th centuries following the Gothic revival and the rebirth of armour collecting.

The great majority of decorated homogeneous armours surviving today have found permanent homes in the major ancestral and Institutional collections of Europe and the United States. No related examples with such distinguished provenances have been offered at auction in the last forty years.

Stand not included.

Sotheby's gratefully acknowledges Thomas Del Mar for the preparation of this catalogue entry.

FOOTNOTES

¹ Vzácně Zbraně a Zbroj, ze Sbírek Vojenského Muzea v Praze, Prague 1986, p. 24, no. 5.

² G. F. Laking, *A Catalogue of the Armour and Arms in the Armoury of the Knights of St. John of Jerusalem now in Valetta, Malta*, London, 1903, pp. 38-41, nos. 416-419

³ S. Spiteri, *Armoury of the Knights: A Study of the Palace Armoury, its collection, and the Military Storehouses of the Hospitaller Knights of the Order of St John*, Valletta, 2003, pp. 279-280.

⁴ L. G. Boccia & E. T. Coelho, *L'Arte dell'Armatura in Italia*, Milan, 1967, p. 481, nos. 426-427.

⁵ C. R. Beard, *The Barberini and some Allied Armours*, London, 1924.

⁶ A. V. B. Norman, *Wallace Collection Supplement*, London 1986, pp. 36-7, no. A63.

⁷ C. Blair, *European Armour*, London, 1958, pp. 143-146.

⁸ I. Eaves, *Two Early Examples of Armour of Proof in the Collection of the Metropolitan Museum of Art in the Armourers Art, Essays in Honor of Stuart Pyhrr*, New York, 2014, pp. 33-42.

⁹ D. Breiding 2002, http://www.metmuseum.org/toah/hd/make/hd_make.htm

¹⁰ C. Blair, *European Armour*, London, 1958, pp. 173-175

¹¹ Personal communication with Ian Eaves, May 2017

¹² C. Blair, "A Cuirassier Armour in the Scott Collection and other pieces from the Capodilista Armoury", in *Scottish Art Review*, Special Number based on the R. L. Scott Collection, vol. Xii, no. 2, 1969, pp. 22-33.





17

THE BERLIN THRONE ROOM CANDELABRA



Friedrich Wilhelm I, King of Prussia (1688-1740) by Samuel Theodor Gericke at his coronation in 1713.

CANDELABRA FROM THE RITTERSAAL (THRONE ROOM) OF THE BERLINER SCHLOSS A PAIR OF ROYAL GERMAN SILVER SIX-LIGHT CANDELABRA, JOHANN ENGELBRECHT, AUGSBURG, 1729-33

tri-form base cast and chased with Régence ornament, supporting rampant lions joyously holding bombs, on scroll brackets and enclosing fitted war trophies including cannons, cannon balls, rifles, pikes, armour, pistols and helmets, shaped circular stems applied with bearded masks with oak leaf hair rising to Prussian eagles flanking a crown and the cypher of Friedrich Wilhelm I, five scroll branches, detachable campana nozzles and drippans, repeated at the finial forming the sixth light, engraved scratchweights 87M 12 and 87M 10, fully marked

54cm, 21 1/4in
approximately 44,000gr., 1414oz.

PROVENANCE

Friedrich Wilhelm I, King in Prussia and Elector of Brandenburg
By descent to the present owner

EXHIBITED

Catherine Arminjon, *Quand Versailles était meublé d'argent*, Château de Versailles, 2007-2008, ill. Fig. 74, p. 91 and cat. 48
Wilfred Rogasch, *Schatzhäuser Deutschlands Kunst in adligem Privatbesitz*, 2004, pl. 91
Melita Jonas, *Gold und Silber Für Den König...*, 27 June-20 September 1998, Stiftung Preussische Schlösser und Gärten, Berlin Brandenburg, p.104
Christiane Keisch, *Das Grosse Silberbuffet aus dem Rittersaal des Berliner Schlosses*, Berlin, 1997, Taf. 3 and p. 33

Lorenz Seelig, *Silber und Gold, Augsburgers Goldschmiedekunst für die Höfe Europas*, Bayerisches Nationalmuseum, 23 Feb.-29 May 1994, no 81
Kaiserlicher Kunstbesitz aus dem Holländischen Exil Haus Doorn, Berlin, 1991, no. 196
Hermann Schadt et al. *Kaiserliches Gold und Silber, Schätze der Hohenzollern aus dem Schloss Huis Doorn*, Deutsches Goldschmiedehaus, Hanau, 24 November 1985-23 February 1986, no 60, illus. 33
Julius Lessing, *Der Silberchatz des Königlichen Schloffes zu Berlin*, in 'Gesammelte Studien zur Kunstgeschichte, eine Festgabe für Anton Springer', Leipzig, 1885, pp. 121-143

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Thomas Carlyle, *History of Friedrich II. of Prussia called Frederick the Great*, London, 1858-1865
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Paul von Stetten, *Kunst-Gewerb-und Handwerks-Geschichte der Reich-stadt, Augsburg*, Augsburg 1779, pp. 478 and 479
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LITERATURE

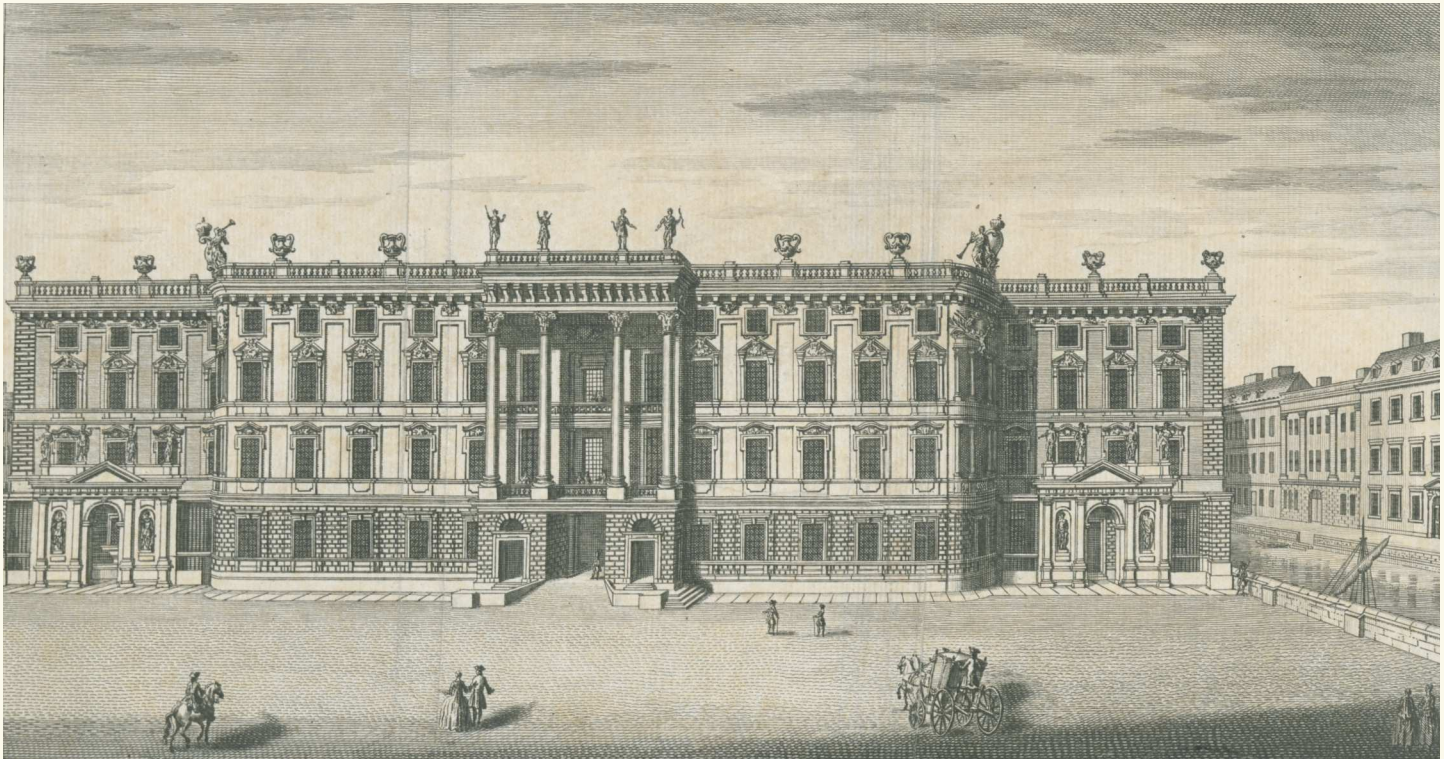
Michaela Völkel, *Kronschatz und Silberkammer der Hohenzollern*, Berlin-Brandenburg, 2010, nos. 75, 78 and 81
Helmut Seling, *Die Augsburger Gold und Silberschmiede 1529-1868*, Munich, 2007, no. 1974 (h)
Marc Rosenberg, *Der Goldschmiede Merzeichen*, Frankfurt a.M., 1922, no. 814 (f-g)
E. Alfred Jones, *The collection of silver plate of His Imperial Majesty the German Emperor*, Connoisseur, Vol. XIV, January-April 1906, part II, pp. 88-91

£ 800,000-1,200,000
€ 950,000-1,430,000 US\$ 1,040,000-1,560,000









A Perspective View of the Berliner Stadtschloss, Palace of the King of Prussia, circa 1750. From around 1763, the candelabra were part of the silver buffet in the throne room (Rittersaal), situated on the second floor. © Stiftung Stadtmuseum Berlin

The candelabra arrived in Berlin from Augsburg just in time for the wedding of Friedrich Wilhelm's daughter Philippine Charlotte to Karl I, of Brunswick-Wolfenbüttel.¹ Philippine Charlotte's wedding occurred on 2 July 1733, while on the 11th of the previous month, her brother Friedrich (Frederick the Great) was married to Karl's sister Elizabeth Christine, thus establishing a double alliance, between the important Protestant houses of North Germany, Prussia and Brunswick. In the light of this, the Prussian eagles above Brunswick lions, who joyously hold instruments of war, might be seen as an image of the military alliance through marriage of these two states

An original record of the order from Augsburg, was made by Johann Jacob Frings, master of the Augsburg mint (1725-1752). It was published in 1885, in an article by Julius Lessing who compiled his information from a number of 18th and 19th century sources.

One pair of candelabra perfectly matches the description of the present pair. Listed separately from the other eight candelabra, they are recorded as:

*Zwei Gueridons mit Fechs [sic] Leuchtern, Adler, Kronen, Löwen und Kriegsarmaturen...177 (Mark) 14 (Löth).*²

Fring's list, of silver produced or shipped during 1731-33 and brokered by the silver dealer Johann Balthasar II Gullmann and his son Johann Friedrich, comprised, 56 wall lights, 4 mirrors, 4 tables, **10 candelabra** and 9 various pieces. One of the heaviest orders ever given to Augsburg goldsmiths,³ amounting to 35,597 marks in weight, equivalent to just under 8.5 metric tons of precious metal.^{4,5} It was, in the words of Paul Stetten writing in 1779, 'Eine Fehr [sic] Große und Wichtige Bestellung...' (A very great and weighty order).

Such magnificence was obligatory for the sovereign, as reassurance for his subjects and as a means of defying his rivals. The Hohenzollern had only recently attained royal status (1701) and Friedrich Wilhelm (1688-1740) with this massive display of silver, was reinforcing the message, of majesty, wealth and power, made at the end of the previous century by his father Friedrich, the First Prussian king (1657-1713). In the late 1690's, the latter had created a massive permanent wall-mounted silver buffet, opposite the throne, in the Rittersaal of the Berlin Schloss. (Stadtschloss)

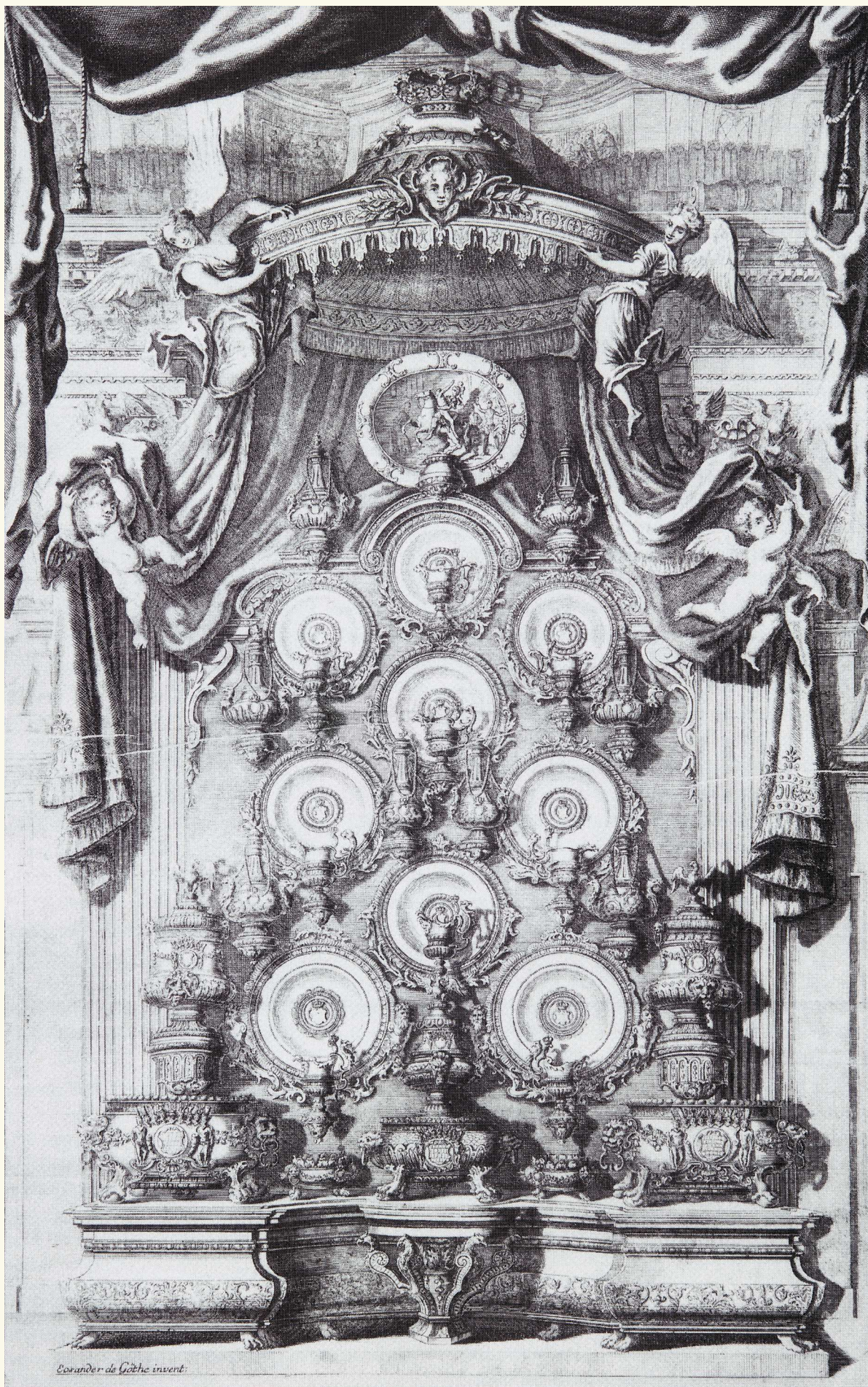
For the 1731-33 order instructions had been given to make the individual items as heavy as possible. These sculpted masses of precious metal, (the individual wall lights weighed over 100kg each), undoubtedly appealed to the particular nature of Friedrich Wilhelm. From the moment of his father's interment in 1713,

Friedrich set about reforming the state. Brutally honest and with little social grace, to him cutting costs was a moral obligation. Thomas Carlyle, biographer of his son Frederick the Great wrote:

"Yearly he made his country richer; and this not in money alone (which is of very uncertain value, and sometimes has no value at all, and even less), but in frugality, diligence, punctuality, veracity,--the grand fountains from which money, and all real values and valours spring for men. To Friedrich Wilhelm in his rustic simplicity, money had no lack of value; rather the reverse. To the homespun man it was a success of most excellent quality, and the chief symbol of success in all kinds. Yearly he made his own revenues, and his people's along with them and as the source of them, larger: and in all states of his revenue, he had contrived to make his expenditure less than it; and yearly saved masses of coin, and "reposited them in barrels in the cellars of his Schloss".⁶

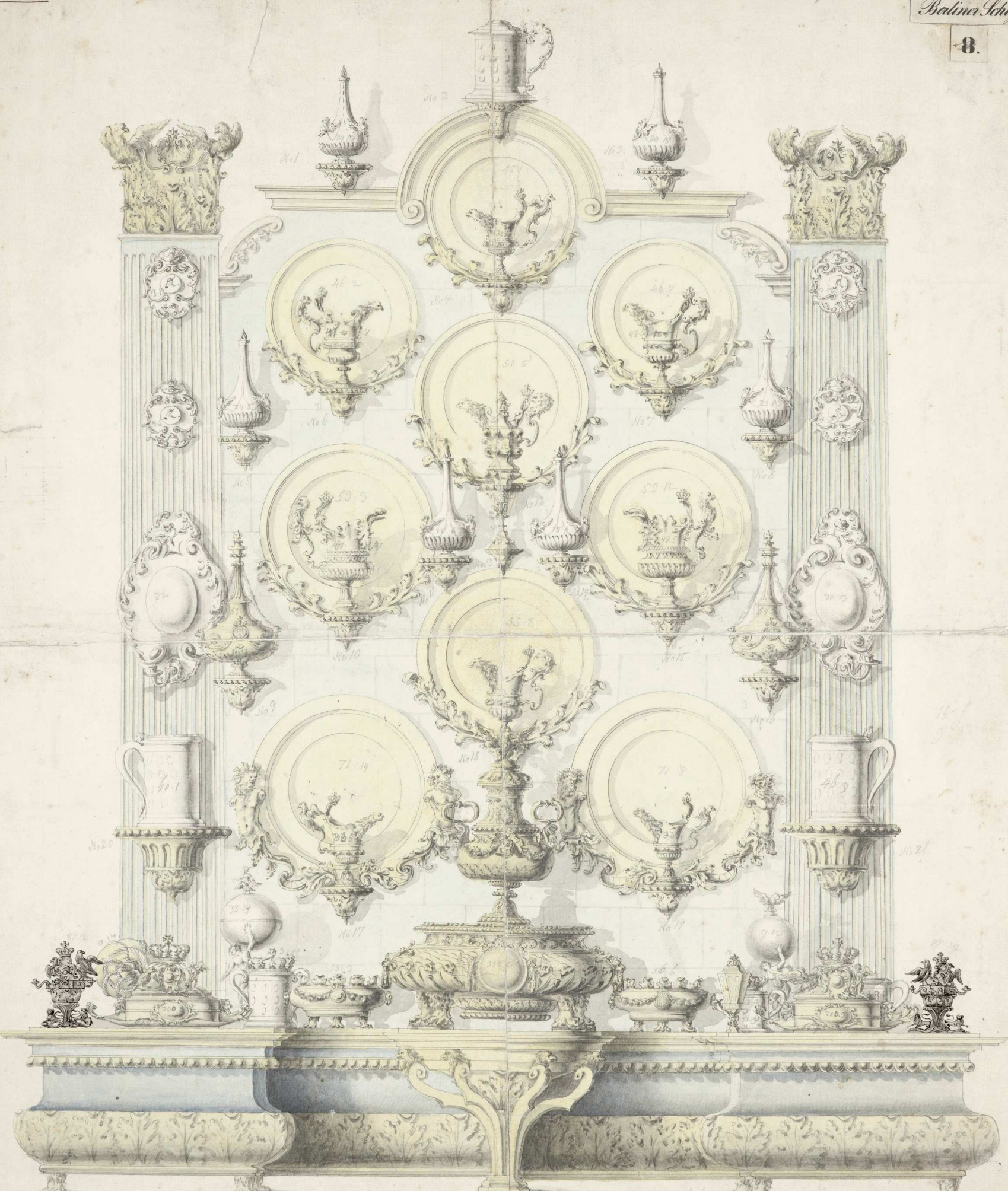
Friedrich Wilhelm had also been impressed by what he saw during his visit his visit in 1728 to Dresden, as guest of his neighbour Augustus II, King of Poland and Elector of Saxony. Augustus had refurbished Dresden in 1718 for the marriage of his son to the daughter of the Hapsburg emperor, radically adding to the Saxon silver treasury and including his own wall mounted silver buffet which by 1728 had been enhanced and moved to the Green Vaults. Friedrich Wilhelm's daughter Wilhelmine (1709-1758), mentions this rivalry in her memoirs, published in English in 1812. She was married to the margrave of Brandenburg-Bayreuth in November 1731 and in processing through the state rooms towards the Rittersaal of the Berlin Schloss, where the ceremony eventually took place, she wrote:

'the second room is still more superb; the pier glasses are of massy silver and the mirrors twelve foot in height...the chandelier is much larger than in the first room and the furniture of each apartment increases proportionally in size. The last hall' contains the largest pieces. Here are the portraits of the King and Queen, and those of the Emperor and Empress as large as life, in massy silver frames. The chandelier weighs 50,000 dollars (approx.175kg); the globe is so large that a child of eight might conveniently sit in it. The plates (Wandleuchter /wall lights) are six feet high and the stands twelve...The King my father got all this plate after his first visit to Dresden. He had seen in that town the treasure of the King of Poland. He wishes to surpass that monarch and being unable to excel him in precious and rare stones, he bethought himself of getting what I have described that he might possess a novelty of which no sovereign of Europe had yet been possessed'.⁸



Original composition of the Silver Buffet by Johann Friedrich Eosander, circa 1708, in *Theatrum Europaum*, vol. XVI. The massive wine coolers, a gift at the end of the 17th century to Friedrich III elector of Brandenburg from William III, King of Great Britain, are visible at the ends of the console.





Handwritten text at the bottom of the page, likely a description or inventory list of the items shown in the drawing.

Composition of the Silver Buffet, circa 1763, including the candelabra, possibly by Ernst Friedrich Bussler, end of 18th century ©SPSG, Daniel Lindner



Silver Buffet in the Rittersaal, Berlin Castle, circa 1847 by Theophrast Albert Kjelberg ©SPSG, Daniel Lindner

Following melting of silver into coinage, in 1745, 1757 and 1809, to pay for Prussia/Brandenburg wars under Frederick the Great and reparations to France under Napoleon, all that remains of the huge order are the candelabra and a pair of pastry boxes.⁹

It is not known where the candelabra were first displayed after arrival in 1733, but around 1763 they had become part of the silver buffet in the Rittersaal of the Berlin Schloss. They were placed on the table of the cabinet *Auf dem Schenktisch siehet*,¹⁰ flanking the great wine fountain and cistern and taking part of the space formerly occupied by a pair of massive English wine coolers which were subjected to a war-related melting of silver in 1745.¹¹

THE RITTERSAALE BUFFET

These wine coolers, the size and shape of baths; at over 300kg for the pair, 'two of the heaviest and most expensive presents supplied by the Jewel House',¹² were a gift from Friedrich I's cousin by marriage, William III, King of Great Britain in 1694, and are believed to have provided inspiration for the construction of the silver Buffet in the Rittersaal (throne room) of the Berlin palace. This was a permanent floor to ceiling display, of modern silver-gilt from Augsburg, surrounded by, but outdoing older white silver pieces such as the royal English wine coolers. It providing a reflection opposite the throne, of the wealth, majesty and confidence of the elector of Brandenburg, who by the time it was permanently on display in 1703 had become Friedrich I, king in Prussia.

The candelabra are recorded on the Rittersaal Buffet in an inventory of 1777 but were probably included by 1763 when the silver treasure returned from Magdeburg at the end of the Seven Years' War.¹³ The treasure had been sent away for safekeeping in 1757, the year that Frederick the Great invaded Austria and while part of it was taken to the fortress at Magdeburg, for safekeeping, another part was melted, to pay for the war. Coupled with the previous melting of 1745 this had created gaps in the original Buffet silver.



Detail of one candelabrum



Opposite view of the Rittersaal. Investiture of Prince William into the Order of the Black Eagle, Berlin 1877, by Emil Doepler the Younger

A coloured drawing of the buffet exists and although probably executed at the end of the 18th century is thought to show the position of Buffet silver items, after their return from Magdeburg in 1763. The candelabra are clearly visible on the ends of the cabinet table. (see detail)

In the following inventory of 1793 the candelabra are again recorded on the Buffet of the Rittersaal, placed on either side of the older Great cistern and wine fountain and next to the pastry boxes by Johann Ludwig Biller II (weighing approximately 60kg. each), which had been part of the same 1731-33 order.¹⁴

During the Napoleonic period, Brandenburg/Prussia had to pay a war indemnity to France following defeat at Jena and considerable silver was melted in 1809, while the remaining treasure was taken to Königsberg in East Prussia for safekeeping. The Buffet silver was scheduled for melting at this point but was reprieved due to an intervention by *Hofrat und Hofstaatssekretär Busseler* with the king.¹⁵

After Waterloo, the treasure came back from Königsberg and the candelabra are recorded in 1816, at the extreme end of the buffet table.¹⁶

In 1828 the court jeweller Johann Georg Humbert was contracted to clean and repair the buffet silver: it was at that time that the candelabra were inscribed with their then current weights.¹⁷ The buffet was painted in 1847 (see detail) and clearly shows the candelabra in their usual position. The painting also shows how the silver-gilt is framed by a border of white silver as it was originally.

After World War I, an agreement was reached with the state, that silver which was architecturally part of the Stadtschloss such as the silver buffet should remain in the palace as state property. The agreement applied to the original late 17th century silver-gilt elements of the buffet, but included four of the six remaining pieces from the 1731-33 order because they were also silver-gilt.¹⁸ The candelabra being white, became private property after World War I, although they were still on the buffet in 1922.¹⁹

They were not taken to the Netherlands during the emperor's exile (1919-1941) but were removed in 1944 to the family's ancestral home of Hohenzollern castle at Hechingen.²⁰

FOOTNOTES

¹ Seelig in *Quand Versailles était meublé...*, op. cit., no. 48.

² Lessing, op. cit., p. 132.

³ *Silver and Gold*, p. 30.

⁴ One Augsburg mark was equivalent to 236.2gr.

⁵ Stein, "Weights on Continental Silver", *The Silver Society Journal*, 1997, p. 571.

⁷ This 'last hall' is thought to refer to the Weisser Saal on the same floor as the Rittersaal in the Stadtschloss see: *Kronschatz*, op. cit., p. 90.

⁸ *Memoirs of Frederica Sophia Wilhelmina...*, op. cit., vol. 1, pp. 352 and 353.

⁹ Staatl. Museen zu Berlin, Kunstgewerbemuseum, Schloss Köpenick; A pair of soup tureens with their spoons in the same museum but not recorded by Frings, are associated with this order.

¹⁰ *Journal of the Silver Society*, op. cit., p. 118.

¹¹ PK Potsdam no. 40, cited by Keisch, op. cit., p. 190.

¹² Glanville in *Diplomats and Goldsmiths*, op. cit., p. 119.

¹³ Keisch, op. cit., pp. 190-197.

¹⁴ Keisch, op. cit., pp. 190-191.

¹⁵ Keisch, op. cit., p. 36.

¹⁶ Keisch, op. cit., p. 194.

¹⁷ Keisch, op. cit., p. 37.

¹⁸ Private information.

¹⁹ Rosenberg, op. cit.

²⁰ Private information.



18

PRUSSIAN NEOCLASSICISM

CHRISTIAN DANIEL RAUCH (1777-1857) GERMAN, BERLIN, CIRCA 1826

BUST OF KING FRIEDRICH WILHELM III OF PRUSSIA (1770-1840)

white marble

signed and dated: *C. RAUCH. A. V. FEC. 1826*

and with an illegible inscription in pencil on the reverse
68cm., 26³/₄in.

PROVENANCE

Property from the Prussian Palaces;
loaned to Prince Adalbert of Prussia (1884-1948), Kronberg im Taunus and Villa
Adelheidswert, Bad Homburg, from 1918;
Schloss Werenwag, from 1942;
by inheritance to Wilhelm, Crown Prince of Prussia (1882-1951), Burg
Hohenzollern, Baden-Württemberg, 1948;
thence by descent to the present owner, Burg Hohenzollern, Baden-Württemberg

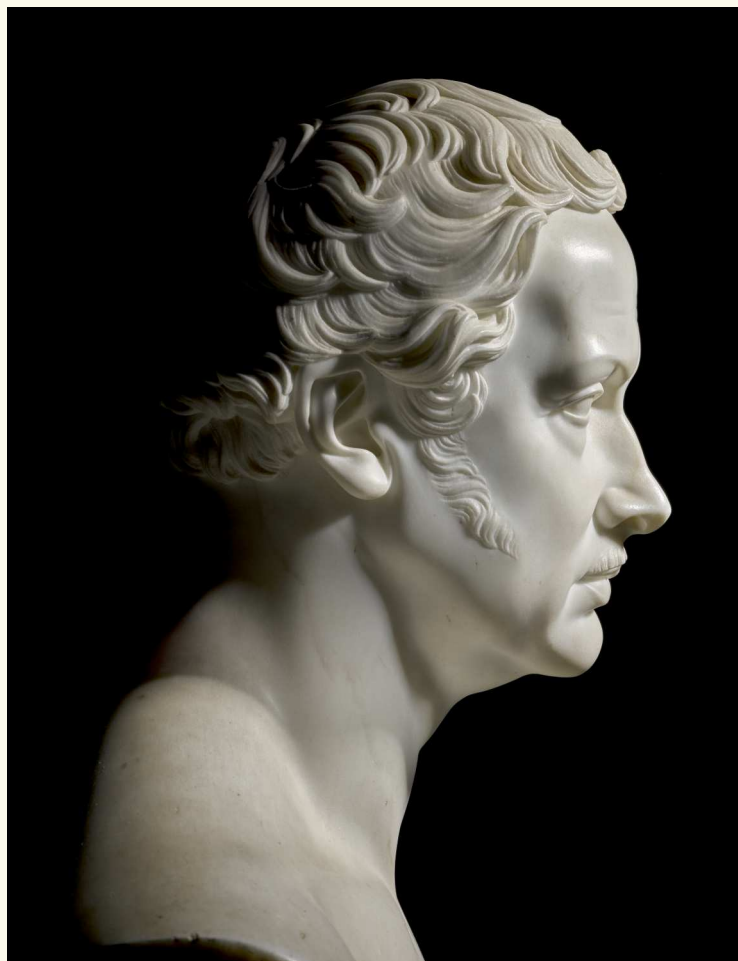
LITERATURE

J. von Simson, *Christian Daniel Rauch*, Berlin, 1996, p. 233

W £ 40,000-60,000

€ 47,400-71,500 US\$ 52,000-78,000





The sale of this bust presents a unique opportunity to acquire an autograph work by Germany's foremost neoclassical sculptor which has been in the collection of its royal sitter's descendants until the present day. Carved at the height of Rauch's career, it is at once a powerful ruler image and a testament to the generous patronage bestowed by King Friedrich Wilhelm III upon the celebrated sculptor.

A ROYAL PORTRAIT

During the course of his prestigious career, Christian Daniel Rauch had several opportunities to portray Friedrich Wilhelm III, in whose favour he had stood since the King recognised the young sculptor's talents and awarded him a stipend to Italy. The first recorded of these portraits is a herm bust, modelled from life in 1811, which provided the prototype for the bust now offered (see von Simson, *op. cit.*, no. 32).

The present bust, executed in 1826, was modelled in June of the same year as part of a commission by the Duke of Wellington. First cast in plaster, marble editions were made in 1826 and 1838. One of the 1838 versions was sold as lot 1562 in the Royal House of Hanover sale at Sotheby's Munich in 2005, while the majority of the remaining examples are still located in noble collections. Rauch's evident admiration for his royal supporter resonates in the stylistic choices of his portrait. The bust represents the 56-year-old King with idealised features and a determined gaze, bare-chested, with a generous truncation giving the impression of physical prowess and monumentality. Later reworked with the addition of a mantle covering the chest, the model would become the King's definitive image and was reproduced in a variety of materials. As one of the earliest marble versions of this iconic model, the present bust is a highly important work in Rauch's extensive oeuvre. Until recently it graced the Library at Burg Hohenzollern, the ancestral seat of the Prussian monarchs.

CHRISTIAN DANIEL RAUCH

A contemporary of the famous neoclassical sculptors Antonio Canova and Bertel Thorvaldsen, Christian Daniel Rauch began his artistic education at the

tender age of fourteen, when he was apprenticed to court sculptor Friedrich Valentin (1752-1819). However, after the untimely death of his brother, he was forced to accept a position as a valet at the Prussian court of Friedrich Wilhelm II to sustain his widowed mother. Although it pained him to give up his artistic profession, the move turned out to be fortuitous: the King died in the same year, and his successor, Friedrich Wilhelm III, became the most avid supporter of his artistic talents. In 1803, he was granted a pension, in order to finish his education and completely dedicate himself to sculpture. Rauch had the opportunity to go to Italy on a Grand Tour in 1805, which he described in a letter to his mother as the 'most beautiful trip in the world' (von Simson, *op. cit.*, p. 15). Due to the contacts he made on this tour, he spent the next decade travelling back and forth to Italy, where he befriended Canova and Thorvaldsen, and developed his distinctive neoclassical style. His first official large assignment did not come until 1811, when he was commissioned to make the funerary monument of Queen Luise of Prussia. Returning permanently to Berlin after 1818, his reputation as an excellent portraitist now firmly established, he became one of the most desired sculptors for busts and statues of military officials, aristocrats and monarchs, and received commissions from numerous European royal families.

FRIEDRICH WILHELM III

The eldest son of Friedrich Wilhelm II, Friedrich Wilhelm III acceded to the throne after his father's death in 1797. He had married Luise von Mecklenburg-Strelitz in 1793, and their marriage is recorded to have been a happy one. He mourned her early death in 1810 for years. Though loved by his subjects, Friedrich Wilhelm III faced some difficulty as a ruler. Reigning during the turbulent times of the Napoleonic wars, he changed alliance between the French and the Russian fronts, fighting against the Russians in the 1812 campaign, but then in aid of Czar Alexander I in the Wars of Liberation from 1813-1815.

RELATED LITERATURE

J. von Simson, *Christian Daniel Rauch*, Berlin, 1996, pp. 12-40, and pp. 233-234, no. 145.1-2



FRIEDRICH WILHELM III



19

FRIEDRICH'S ARMY

ADOLPH MENZEL

DIE ARMEE FRIEDRICHS DES GROSSEN IN IHRER UNIFORMIERUNG.
BERLIN, 1851-1857

3 volumes, 4to (350 x 240mm.), MENZEL'S OWN COPY, THE PLATES COLOURED BY HIM, ALSO INCLUDING EXTENSIVE AUTOGRAPH INTRODUCTIONS, COMMENTARIES, CAPTIONS, OTHER NOTES, AND ONE OR TWO MARGINAL SKETCHES, 428 lithographed plates (see note), all but two coloured by the artist, text engraved throughout, bound in nineteenth-century red morocco gilt, with the crowned monogram of Frederick I stamped in gilt on the covers, bookplate of Wilhelm II, watered silk endpapers, gilt edges, *volume 3 hinges broken*

THE MOST FAMOUS WORK ON FREDERICIAN MILITARY UNIFORM, BY PRUSSIA'S LEADING COURT ARTIST; A UNIQUE COPY COLOURED AND ANNOTATED BY MENZEL HIMSELF. Only thirty copies were printed, including a final total of 436 plates. This preparatory copy is Menzel's own, and contains 428 of the plates, all but two of which are coloured by the artist, and act as a model for the rest of the edition.

PROVENANCE

Wilhelm II, German Emperor, King of Prussia, bookplate; the books were part of the Emperor's military history library, housed in the former living room of Queen Elisabeth at the Berlin Schloss

£ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000





Die Arme
Friedrich 1. des Grossen
in ihren Varietäten
gezeichnet und erläutert von
Joseph Mengel



x Die
Cavallerie
enthaltend.
verkauft gegen Ende 1851.

Erster Band meines Hand-

Dieser wie die beiden Exemplare
folgenden Bände enthält die sämtlichen
Blätter, die ich eigenhändig ausgemalt habe
damit sie für die Auflage (30 Exemplare)
den Zumeineren zu Originalen dienen.

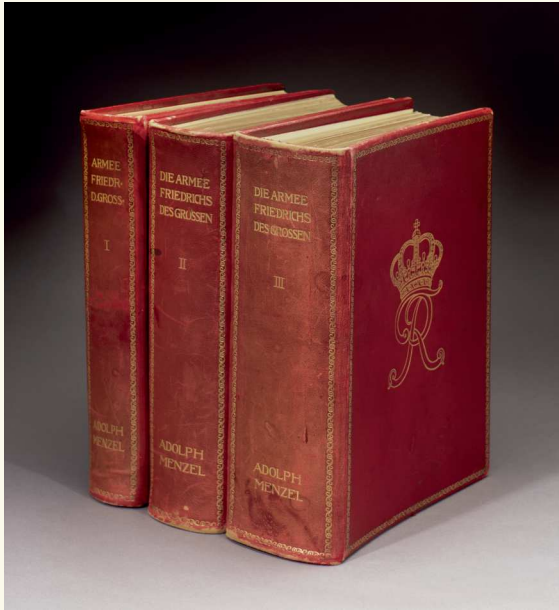


ADOLPH FRIEDRICH ERDMANN VON MENZEL (1815 –1905)

One of Germany’s most celebrated artists of the second half of the 19th century. Through his portraits, depictions of factory workers, as well as his more intimate studies of interiors or of everyday life, Menzel became one of the greatest German proponents of Realism. Spending virtually all his life in Berlin, he executed numerous paintings and illustrations relating to events in Prussia’s recent history and was the foremost chronicler of the life of King Frederick the Great (reigned 1740–86).

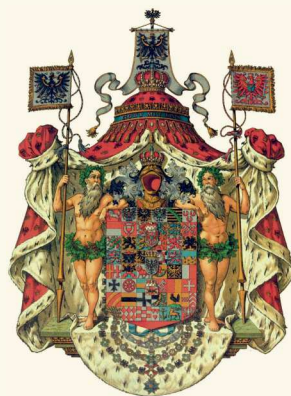
His 400 drawings for woodcut illustrations to Franz Kugler’s *Geschichte Friedrichs des Grossen* (Leipzig, 1840) cemented his illustrious reputation as the chronicler of Frederick the Great’s reign. A series of 200 drawings for the woodcut illustrations for *Die Werke Friedrichs des Grossen*, on which he worked from 1843 to 1849, and a further series of 436 drawings for the lithograph illustrations for *Die Armee Friedrichs des Grossen in ihrer Uniformierung* (Berlin, 1851–7), which occupied him from 1842 to 1857, were two of his most important projects in those decades.

By the mid-1840s Menzel was producing his first important paintings. In 1849 he began a series of major oil paintings dealing with episodes from Frederick the Great’s reign, the first of which was *Frederick II with his Guests in Sanssouci* (1849–50; destroyed 1945). Further works in the series include *Frederick the Great’s Flute Concert in Sanssouci* (1852), *Frederick the Great on his Travels* (1854), *the Diet of Silesia Paying Tribute in Breslau, 1741* (1855), *Frederick and his Family near Hochkirch, 1758* (1856; destroyed 1945), *Meeting with the Emperor Joseph II in Neisse, 1769* (1857), *‘Bonsoir, messieurs’* (1858), and *Frederick the Great Addressing his Generals before the Battle of Leuthen* (begun 1858; unfinished).



20

A DAGLY DISCOVERY



A GERMAN BAROQUE GILT-BRASS MOUNTED BLACK AND GILT LACQUER CABINET ON STAND BY GÉRARD DAGLY, BERLIN CIRCA 1695

elaborately lacquered in black and gold with Oriental motifs of exotic birds, flowers, foliage, and rockwork, the interior of the doors veneered in olivewood with geometrical inlay, the interior with an arrangement of nine shelves formerly fitted for 99 specimen drawers, the stand with two lacquered frieze drawers, raised on twist-turned legs joined by a stretcher, on bun feet
the cabinet: 89.5cm. high, 105cm. wide, 48cm. deep; the stand: 76cm. high, 103cm. wide, 46.5cm. deep; 2ft. 11¼in., 3ft. 5¼in., 1ft. 7in.; 2ft. 6in., 3ft. 4½in., 1ft. 6¼in.

PROVENANCE

Almost certainly commissioned by Friedrich III, Elector of Brandenburg, later King Friedrich I of Prussia (1657-1713) for the Berliner Schloss;
By descent to King Friedrich Wilhelm III of Prussia (1770-1840), by whom probably gifted to his second wife Auguste von Harrach, Princess von Liegnitz (1800-1873);
Her brother Karl Philipp, *Reichsgraf* von Harrach (1800-1878);
By family descent to the present owners.

RELATED LITERATURE

H. Huth, *Lacquer of the West*, Chicago, 1971;
C. Fischer, "Ein Münzschrank von Gérard Dagly aus der Kunstkammer des ehemaligen Berliner Schlosses", in W. Bandle (ed.), *Lacklegenden: Festschrift für Monika Kopplin*, Munich, 2013, pp. 153-69;
M. Kopplin, *European Lacquer*, Munich, 2010;
M. Kopplin (ed.), *Gérard Dagly und die Berliner Hofwerkstatt*, Munich, 2015;
A. Stiegel and C. Fischer, *Der Münz- und Medaillenschrank aus dem Antiken- und Medaillenkabinett der Kunstkammer im Berliner Schloss*, in M. Kopplin (ed.), *op. cit.*, 2015, pp. 67-87.

W £ 60,000-100,000
€ 71,500-119,000 US\$ 78,000-130,000



AN IMPORTANT REDISCOVERY

The present unpublished cabinet is an important addition to the oeuvre of Gérard Dagly, perhaps the greatest master of European lacquer, and closely comparable to the extraordinary ensemble of furniture commissioned by Friedrich III, Elector of Brandenburg for one of the most celebrated rooms of the late 17th century, the "Antikenkabinett" in the Berliner Schloss. Meant to house the vast princely collection of antique coins and medals in the best *Kunstkammer* tradition, the suite comprised of four cabinets on stands and six tables. Only one of the four cabinets has been traced, and is now in Berlin's Kunstgewerbemuseum at Schloss Köpenick (inv. no. O-1965.17; fig. 1). Until now, this was the earliest work securely attributed to Dagly, and widely considered to be his masterpiece. Described by contemporaries as "imitation of Japanese ware of extreme elegance" ("rarissimas Japonesium elegantias imitatur"), the four were illustrated in Lorenz Beger's *Thesaurus Brandenburgicus Selectus* (1696; fig. 2).

THE EARLY TASTE FOR LACQUER

It is with the founding, in 1602, of the Dutch East India Company that lacquer goods alongside porcelain began to be imported to the West in increasingly considerable quantities. Like porcelain, lacquer had been known to the European elite for centuries, reaching centres such as the city of Venice after long journeys along the silk routes. Lacquered objects, some of them from the Middle East, are found in the legendary *Kunstkammern* of Archduke Ferdinand at Schloss Ambras, in Tyrol, and of Emperor Rudolf II in Prague.

Although "European" lacquering techniques had already been developed by the early Renaissance, it is towards the end of the 17th century that, not least for economic reasons – as much was spent on the acquisition of foreign goods – potentates sought to encourage the production of a European version of lacquer not inferior to the export pieces that were then being shipped from China and Japan, in a frenzy that can perhaps be compared to the quest for recreating (and collecting) porcelain.¹

Royal and princely patrons in the German territories appear to have cultivated a singularly intellectual passion for Eastern lacquer: as noted by Kopplin (2010, p. 188), unlike in other countries and in later years, this collecting was "not an unthinking delight in the exotic but, rather, a serious attempt at acquiring in-depth knowledge of China, Chinese culture, and Chinese thought".

Asian lacquer is derived from the sap of the *Rhus* tree, a resin which is tapped and refined through an extremely laborious process, and results in incredibly durable and lustrous surfaces.² As noted by Huth (1971, p. 21), "throughout most of the seventeenth century European scholars believed that Indian shellac formed the basis of all Eastern lacquerwork". Much like with porcelain, Europeans tried to reproduce this wondrous element, but had to make do with local ingredients.³ European goods were thus either "varnished" or "lacquered". In the first case, the varnish used would often be sandarac, extracted from a North African tree; in the second, shellac, a resin also known as *gomma lacca*, the product of an insect that infests the so-called red lacquer tree, traded from India. In Germany, lacquerwork (*Lackarbeit*) appears to have flourished first in Hamburg, but it is in the courtly centres of Berlin – under the Dagly workshop – and later Dresden – under that of Martin Schnell – that the best results were achieved.



King Frederick I of Prussia

THE GREATEST LACQUERER

Little is known of Dagly's early life, except that he originated in the town of Spa, where he was the first to specialize in the production of lacquer items later known as "bois de Spa". His early reputation brought him to the attention of Friedrich Wilhelm, the Great Elector of Brandenburg, who in 1687 appointed him "Cammerkünstler" in Berlin. Under his son Friedrich III Dagly held increasingly important positions. In 1696 he became "Intendant des Ornaments", responsible for the whole interior decoration of the Berlin Royal palaces, with the Stadtschloss being rebuilt under the supervision of Johann Nering and Martin Grünberg. The same year he patented his own formula for lacquer and was granted virtual monopoly on lacquer goods by the Prince, but he was also able to pursue other interests, such as alchemy, and friendships with some of the leading men of his times, such as Gottfried Wilhelm Leibniz, with whom he corresponded at length. Through Dagly's inventions, Berlin quickly became the centre for European lacquer, earning the workshop great fame. In a letter to the Electress of Hanover in

1704, Elisabeth Charlotte, Princess of the Palatinate wrote: "They must have good workmen in Berlin to be able to make such fine things; it is perhaps an Indian who is making the beautiful cabinets here." ["Man muß gutte arbeyter zu Berlin haben, daß sie so schöne sachen Machen können; es ist vielleicht ein Indianer, so die schöne cabinetten zu Berlin macht."] This golden age ended abruptly with the accession to the throne of Friedrich Wilhelm I (1713), as the new "Soldier King" chose to dramatically cut the court expenditure on the arts. Dagly's brother, Jacques, emigrated to Paris, where his knowledge would be instrumental for the innovations of the Martin brothers, Royal decorators at Versailles.

DECORATIVE LANGUAGE AND TECHNIQUE

More than anyone before or after him Dagly understood and was able to closely recreate the figural style, colour scheme and surfaces of Japanese lacquer. Thus, on masterpieces such as the present cabinet on stand and the

Köpenick one, Dagly adopts an asymmetrical disposition of the decorative elements, and seeks to faithfully reproduce Japanese *makie*, or "sprinkled picture", both flat (*hiramakie*) and raised (*takamakie*), as well as the glittering *nashiji* (aventurine lacquer).

The two panels similarly and admirably mirror the subject matter, the left panel depicting two Japanese cranes, a branch of peonies on a scrollwork and foliage base, and two swallows, as well as one further, shorter branch of chrysanthemums and vine, and the right panel also with two swallows, in a different disposition, one shorter branch of chrysanthemums and vine, and a branch of probably hawthorn or *prunus* with two herons crouching on the rockwork and foliage base.

The cabinet shares strikingly similar decorative language and construction to the Köpenick piece, although its proportions are slightly smaller, and the shaped dome adopts a different solution. The very fine engraved gilt-metal mounts and escutcheons are however identical,⁴ as is the locking mechanism and the olivewood-veneered interior of the doors, strung with boxwood and ebony and the veneering on maple and oak. Furthermore, both cabinets were formerly fitted with specimen



Fig. 1. Cabinet on stand by Dagly in the Kunstgewerbemuseum at Schloss Köpenick © Staatliche Museen zu Berlin





Fig. 2. View of the 'Antikenkabinett' in the Stadtschloss Berlin by Samuel Blesendorf, 1696

drawers destined to contain the Elector's medals. The stand is also decorated in a similar fashion with twisting (now faded) ornamental vine of Japanese origin. Research conducted by Christian Fischer on the construction of the Köpenick cabinet, shows doors made of vertically cut planks with a cross-section at the upper and lower edge with tongue-and-groove and small filling panels meant to prevent shrinkage cracks. As it is known that Dagly employed the same joiner for his finest pieces, Berendt Lewen, from at least 1690, a similar construction on our cabinet is to be expected (cf. Fischer, 2013, pp. 158-61). Finally, the stretcher presents the unique feature of a rounded and originally profiled internal border that is only to be found on the Köpenick cabinet.

For lacquering, Dagly would apply a base layer on to the veneered boards, to which layers of pigmented varnish would be added – each allowed to dry, presumably over several days – then an additional layer of transparent varnish. For the *takamaki* reliefs, streaks of cobalt on in pieces of sinople, a dark-reddish pigment, would be added and modeled, before the final application of an additional layer of lacquer, gilding, and a last coat of varnish. In spite of scientific analysis carried out under the supervision of Monika Kopplin prior to the Dagly exhibition at Münster in 2015, the exact formula of the master's lacquer remains a mystery to this day.

A further interesting comparison was in the lost Chinese Room in the Berliner Schloss, destroyed by bombing in February 1945. The room consisted of two twelve-fold Coromandel lacquer screens, one of which was sent as a gift from Holland in 1689, and a wainscoting by Dagly's workshop. Dagly's uniqueness

certainly lies in his profound understanding and translation of the original East Asian works of art, of which the Berlin court owned several examples. While most artists interested in chinoiserie at the time would work from pattern books, Dagly actually traveled to Holland in order to inspect East-Asian lacquer-ware first-hand, and found inspiration in the original artworks rather than in printed media, which resulted in an incredibly vivid take on Oriental decoration that managed to be at the same time idiosyncratic yet astonishingly close to the original. Note, for example, the cranes on the destroyed Coromandel screen in subtle dialogue with Dagly's panel underneath (fig. 3) and compare it to the left panel of our cabinet. The *Fenghuangs*, or phoenixes, on the Köpenick cabinet, also have an antecedent in the Chinese Room screen.

TRACING THE PROVENANCE

The royal or *Kurfürstlich* monogram of King Friedrich I on the present cabinet, its proportions and the important similarities in structure and lacquerwork, all point to the cabinet having been intended for the Berliner Schloss. Crucially, in 1702 (Friedrich had been king for one year) the German scholar and bibliophile Zacharias Conrad von Uffenbach (1683-1734) writes of having visited "the incomparable treasures of medals, delicately kept in four cabinets, all delicately lacquered by the clever Dagli [*sic*]", further reporting of plans for a *fifth* cabinet to be built, also to house more coins from the Royal collection ("Hierzu sollte in kurzer Zeit das fünfte kommen, das zu alten und andern Schätzbaren *numis uncialibus* gebraucht werden wird", quoted by Stiegel and Fischer in Kopplin, 2015, p. 73).



Auguste von Harrach, Princess Liegnitz, after Wilhelm von Schadow

It cannot however be excluded, in Monika Kopplin's opinion, that the present cabinet is one of the four commissioned for the *Antikenkabinett*; it should be remembered in fact that Berger's illustration was an idealized version of the room, and there is no proof to substantiate that the four cabinets were all of the same size. In fact, the presence of the exact same mounts on both surviving pieces and the striking similarities in construction - see the unique shape of the stretcher - suggest there could have been two pairs of cabinets in the room, rather than four identical pieces: two smaller cabinets, with two frieze drawers, and two larger ones.

The four *Münz-Schränke* were removed from their original location by will of Friedrich the Great around the mid-18th century; the collection of coins and medals allocated elsewhere, and it is at this point that the drawers were dismantled. All traces are then lost in the Royal inventories until the Köpenick cabinet resurfaces in the Neues Palais in the second half of the 19th century.

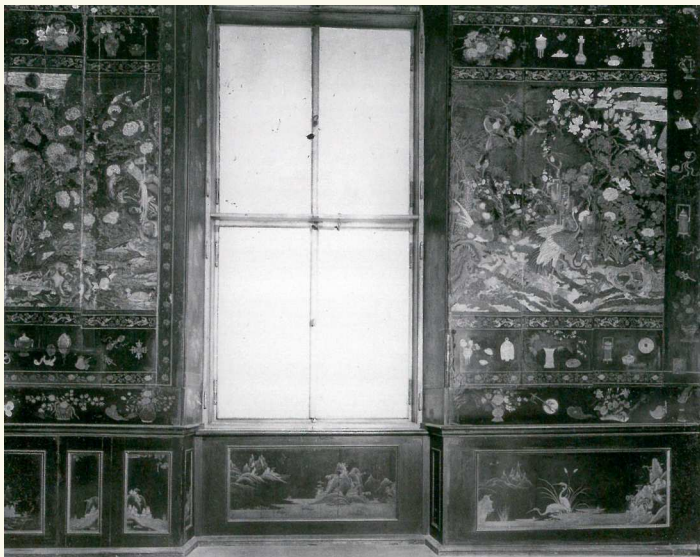


Fig. 3, The Chinese Room, Berliner Schloss (destroyed)

AUGUSTE VON HARRACH

The Harrach family, one of the most prominent families of the Habsburg Empire, dates back to the 12th century, receiving the title of Imperial Counts from Ferdinand II, Holy Roman Emperor. When Auguste, the daughter of Count Ferdinand Joseph von Harrach of Rohrau (1763-1841), met Friedrich in Teplitz, Bohemia, in 1822, the King had been widowed for twelve years. The love affair that followed resulted in a morganatic marriage celebrated at Charlottenburg in 1824, and which took Berlin by surprise. Created Princess von Liegnitz and granted a generous allowance, the beautiful Auguste was nonetheless kept at the very margins of the Royal Court and, in spite of having nursed Friedrich through his final illness in 1840, was not allowed to attend his funeral. The present *Münzschränk* probably entered her collection in 1824, and could have furnished either her apartment in the Prinzessinnenpalais in Berlin, or the newly-built Villa Liegnitz in Park Sanssouci, both of which remained her residences until her death in 1873.

Much has been said of the disparity of European and East Asian lacquer, with Hans Huth noting in his seminal work *Lacquer of the West* (1971) how "this goal of absolute perfection in the production of an object is one of the main factors distinguishing an oriental piece from its European equivalent" (p. 33). European lacquer nonetheless thrived across more than two centuries, achieving a virtually independent status in the 18th century that went beyond the recurrent vogues for chinoiserie. The work of Gérard Dagly remains however unique in this vast landscape, not only for his technical achievements, but also for his unremitting quest for an integral, organic aesthetic that still is the closest to the Eastern models and which raises his most accomplished output to the category of true works of art.

FOOTNOTES

¹ Perhaps the most striking testimony of this affinity is to be found in Augustus the Strong's Japanese Palace in Dresden, where the East Asian porcelain and lacquer, and their Saxon imitations, were displayed together (cf. Kopplin, 2010, p. 12).

² A clear and succinct description of this complicated procedure is found in *Lacquer: An International History and Collector's Guide*, London, 1984, pp. 12-15.

³ For a detailed discussion on the attempts to discover the nature of lacquer in Europe during the 17th and early 18th century, see H. Huth, *Lacquer of the West*, Chicago, 1971, pp. 19-35.

⁴ Although identical in design, these mounts were clearly specifically cast for this cabinet, as a close inspection has revealed.

Sotheby's thanks Professor Monika Kopplin for her assistance on the research of this lot.

21

AN ADDITION TO BOULLE'S ŒUVRE

A LOUIS XIV GILT-BRONZE MOUNTED PEWTER, BRASS, TORTOISESHELL AND EBONY BOULLE MARQUETRY COFFRE EN TOMBEAU, ATTRIBUTED TO ANDRÉ-CHARLES BOULLE CIRCA 1690

of sarcophagus shape, in *première* and *contre-partie*, the stepped rectangular hinged lid fitted at each corner with a lions masks continuing to a tapered strap cast with bellflowers and terminating in paw feet, the sides with gilt-bronze carrying handles, the whole veneered with marquetry forming arabesques, rinceaux and lambrequins, the interior similarly veneered
31cm. high, 37cm. wide, 28cm. deep; 1ft., 1ft. 2½in., 11in.

RELATED LITERATURE

P. Fuhring, "Designs for and after Boulle furniture", in *The Burlington Magazine*, June 1992, pp. 350-62;

P. Hughes, *The Wallace Collection Catalogue of Furniture*, vol. II, London, 1996;

A. Pradère, *Les ébenistes Français de Louis XIV à la révolution*, Paris, 1989;

J-R. Ronfort (ed.), *André Charles Boulle : Un nouveau style pour l'Europe*, exh. cat., Paris, 2009;

J-P. Samoyault, *André Charles Boulle et sa famille*, Paris, 1979.

© £ 150,000-250,000

€ 178,000-296,000 US\$ 195,000-325,000

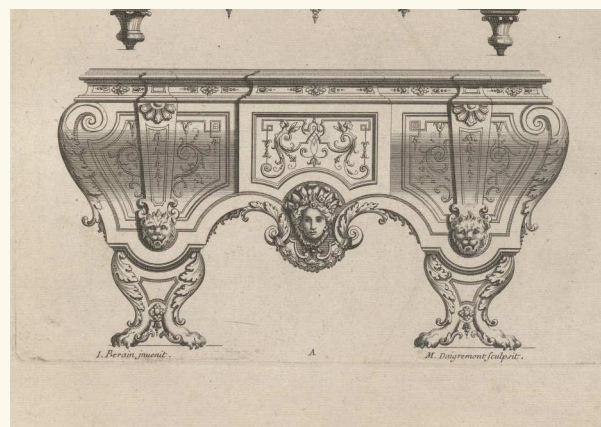


Fig. 3, Design for a bureau by Jean Bérain the Elder, ante 1711





Fig. 1, The Louis XIV Boulle coffre in the Qizilbash Collection

A new addition to the oeuvre of André-Charles Boulle, this *coffre en tombeau* is one of only four such coffers known to date. The model was in fact conceived as the original combination of a travelling *écritoire* and a *serre-papiers*, and intended to be of unprecedented opulence. Entirely produced within Boulle's atelier in the Galleries du Louvre, it relates to a larger example, on stand, delivered for the apartments of Louis, Grand Dauphin of France at Versailles in 1684. Of the three models of coffers known to have been designed by the master, the one to which the current lot belongs is the most accomplished and innovative.

COFFERS BY ANDRÉ-CHARLES BOULLE

Sometimes termed *coffre de toilette*, the first and most frequent type is of a conventional, rectangular shape with slightly domed lid and rests upon an elaborate stand. It features classic Bacchic masks to the front, and espagnolette or satyr mask as central lock plates. Examples include one pair formerly in the Saxon Royal Collection and now at Schloss Moritzburg, Dresden; a single piece from the collection of the Earls of Cathcart, sold these Rooms, 20 June 1975, lot 38; a matched pair sold Christie's New York, 21 May 1996, lot 329, and finally a pair sold Christie's Paris, 5 November 2014, lot 53.

The second type of coffer is thought to have been first conceived for the Grand Dauphin. One pair is in the collection of the Dukes of Marlborough at Blenheim Palace, another in the J. Paul Getty Museum (inv. no. 82.DA.109). Both feature gilt-bronze straps much like seen on the present coffer, whilst one pair in the Rijksmuseum Amsterdam (inv. no. K-2009-255-1) displays elaborately scrolled gilt-bronze acanthus angles instead of marquetrie volutes.

The construction principle of this second type is identical to that of the present coffer, with a lid that opens in two sections, the upper section revealing a shallow compartment above a larger well. The delivery of the pair now in the Rijksmuseum to Henri-Jules de Bourbon, Prince de Condé (1643-1709), in 1688,¹ together with stylistic similarities to other pieces (see below) further substantiates a likely dating for the offered lot to around 1685-95.

Only four other examples of the present model are known: the first is in the Qizilbash Collection (fig. 1); a second, formerly in the Safra Collection, was sold Sotheby's New York, *Property from the Collection of Lily & Edmond J. Safra*, 3 November 2005, lot 150 (\$800,000; reproduced in fig. 2), a third one is currently in the open market and a fourth, veneered in red tortoiseshell, in a private collection. These are to all effects identical, with the exception of *première-* and *contre-partie* panels, which are combined differently on each. This supports the view that such coffers were not, as a rule, meant as a pair. Rather, this seems to have been an ingenious invention of the marchand-merciers of the second half of the 18th century.

Coffers are mentioned in various inventories of Boulle's stock. The *Déclaration somptuaire* of April 7, 1700 lists "deux petits coffres avec leurs pieds", whilst the 1715 *Acte de délaissement*, in which Boulle made over his property to his four sons, lists "douze pieds de coffres ayant des guesnes ou de cabinets en bois blanc de sapin 600 L." Finally, the inventory drawn up following Boulle's death in 1732 mentions "une boeste contenant les modèles des ornemens de coffres de nuit et de toilette pesant ensemble quarante-quatre livres", although it does not specify whether these are normal coffers or en tombeau.

THE DESIGN

A design for a coffer on stand, a "*Coffre de toilette monté sur son pied*", appears in Mariette's engravings published in *Nouveaux Deisseries de Meubles et Ouvrages de Bronze et Marqueterie Inventés et Gravés par André-Charles Boulle* (Paris, 1707). The closest design to the present coffer, however, is found in the design for a bureau (fig. 3) by Jean Bérain the Elder (1637-1711). This appears to have been delivered to the Régent Philippe, duc d'Orléans at the Chateau de Meudon and is depicted in an anonymous painting now at Versailles. Note the pair of straps on the front and the lion's heads, but also the overall design of volute rinceaux marquetrie, and the female mask.

This design, posthumously published (Paris, 1711) is the most likely antecedent for this group, and seems to have also inspired a small group of commodes, also en tombeau, attributed to Alexandre-Jean Oppenordt.² Unprecedented in France, the sarcophagus shape, rooted in Roman antiquity and Renaissance, appears to have been especially popular in the 1680s. In fact, a particularly close solution for the tapered strap appears on the monument to Jean Baptiste Colbert (1619-1683) executed in 1685, the statue from a design by Le Brun, in the Église de St Eustache, Paris, and it is easy to conjecture an involvement of Bérain, if not of Boulle himself, for the monument to a man who had effectively shaped not only the two artists' careers, but also the very Louis XIV style as we know it.

A great art collector particularly fond of the late Renaissance period, Boulle was imbued in classical culture. As argued by Ransard, his work appears singularly devoid of baroque references: it is classical much as contemporary French architecture was classical. References to the antique therefore abound in his works. In this context, it is easy to see the appeal that Bérain's designs, embedded in the Italian Renaissance grotesques. The marquetrie design is also indebted to engravings by Bérain, particularly in solutions such as the fine, naturalistic laurel wreaths on the interiors, and relates to some of Boulle's most accomplished pieces.

The interior of the main lid, veneered in exquisitely engraved *contre-partie*, displays a cartouche motif that is nearly identical to that on the interior of the doors of the Cabinet au Perroquet from 1680-85 at the Chateau de Versailles (inv. no. 4653).

The rare banding of stylized volutes above which the fitted tray would have stood appears to be a further idiosyncratic element and proof of Boulle's ability to personalize his creations. Intriguingly, this is also used to frame the marquetrie panel on the door of the Versailles cabinet. Moreover, the design of the *première-partie* bottom of the coffer is reminiscent of the motifs employed on the interior of the doors of the armoires "de l'histoire d'Apollon" such as the pair in the Wallace Collection (F61 and F62; cf. Hughes, 1996, pp. 816-30).

Finally, it should be noted how the female masks with plaited hair, whilst a recurrent motif in Boulle's extraordinarily rich repertoire of gilt-bronze, only seem to occur in this precise shape on the four *écritoires en coffre en tombeau*.



Fig. 2, The Louis XIV Boulle coffre formerly in the Lily & Edmond J. Safra collection







Current lot shown with later feet

THE MARQUETRY

Pewter marquetry was first introduced in France around the mid-17th century as a substitute for silver, Jacques Tallon being one of the first *ébénistes* to master this technique. Tortoiseshell veneer also became fashionable at around the same time, and is found on a number of tables delivered to the Cardinal Mazarin. These new materials required great technical knowledge to be fixed on to the carcase. Pewter was sourced from the mines of Cornwall, brass from Stolberg, in Germany. Pewter was “whitened” with mercury to give it the fine aspect of silver. According to Ronfort (2009, p. 67), the key to Boule’s early success at the Royal Court lies precisely in his ability to construct innovative marquetry patterns resulting in an admirable chromatic equilibrium and in his genius as a *doreur* and *ciseleur* at a time when gilt-bronze was barely used on furniture pieces.

ANDRÉ CHARLES BOULLE (1642-1732)

Born in Paris in 1642, Boule trained under his father and, from 1664, was attached to the collège de Reims, Paris, as a painter and *marqueteur*. At the age of thirty he was appointed *ébéniste du Roi* and subsequently supplied furniture and decorative objects for Versailles and other royal palaces as well as carrying out commissions for various clients including members of the French Court and foreign Royalty. He became the most celebrated furniture-maker of the Louis XIV period, supplying many pieces decorated with brass and tortoiseshell marquetry, a technique which has subsequently borne his name. He remained in overall charge of his workshop in the Louvre until his death in 1732, though he passed on the day to day running of it to his sons.

In his *Livre Journal* for 1748-58, the marchand-mercier Lazare Duvaux registers selling many pieces of furniture inlaid with tortoiseshell and brass which he lists specifically as being made by Boule. His clients for these pieces included Mme de Pompadour, who bought from him a commode of the same model as those made for the Trianon to give to her brother, the Marquis de Marigny. Other clients for Boule furniture were the Marquis de Voyer and Lalive de Jully. In 1742, Piganiol de Force published his *Description de Paris*, in which he enthuses over the cabinet of M. de Julienne with its furniture by the famous Boule. Dezailler Dargenville in his *Voyages de Paris* (1745) talks of the collection of Blondel de Gagny where tables, commodes and other fine works were to be found again by the famous Boule.

On a final note, it is worth remembering the historical 1767 sale of the Jean de Jullienne collection comprised of an ensemble of exceptional Boule furniture, including “Un petit coffre de toilette en tombeau de marqueterie de Boule, garni de bronze” (lot 1646), which could well be one of the four known coffres.

FOOTNOTES

¹ In August 1788, the *Comptes de la Maison de Condé* register a payment “Au Sieur Boule ébéniste de la somme de 1260 L[ivres] pour deux coffres de toilettes de marqueterie qu’il a faits pour le service de SAS. Mademoiselle de Bourbon à l’occasion de son mariage avec Monseigneur le prince de Conti.”

² A fourth example, but in red tortoiseshell, is in a private collection.

³ For a discussion on the commode attributed to Oppenordt in the Wallace Collection (inv. no. F405) see Hughes, 1996, pp. 636-38.

22

THE EARL OF CHESTERFIELD'S EWERS



Philip Stanhope, 2nd Earl of Chesterfield (1634-1714), etching by Thomas Worlidge after Sir Peter Lely
© National Portrait Gallery, London

^Δ A PAIR OF WILLIAM III SILVER EWERS, PIERRE HARACHE, LONDON, 1700

on gadroon bordered and knopped circular bases, the helmet-shaped bodies each engraved with a coat-of-arms, motto and supporters below an earl's coronet, further applied plain girdles and strapwork below masks of Diana The Huntress, and shells at the lip, bold caryatid handles, the undersides with scratch weights '70-8' and '72-5'

31.1cm., 12 ¼ in. high

441gr., 142oz.

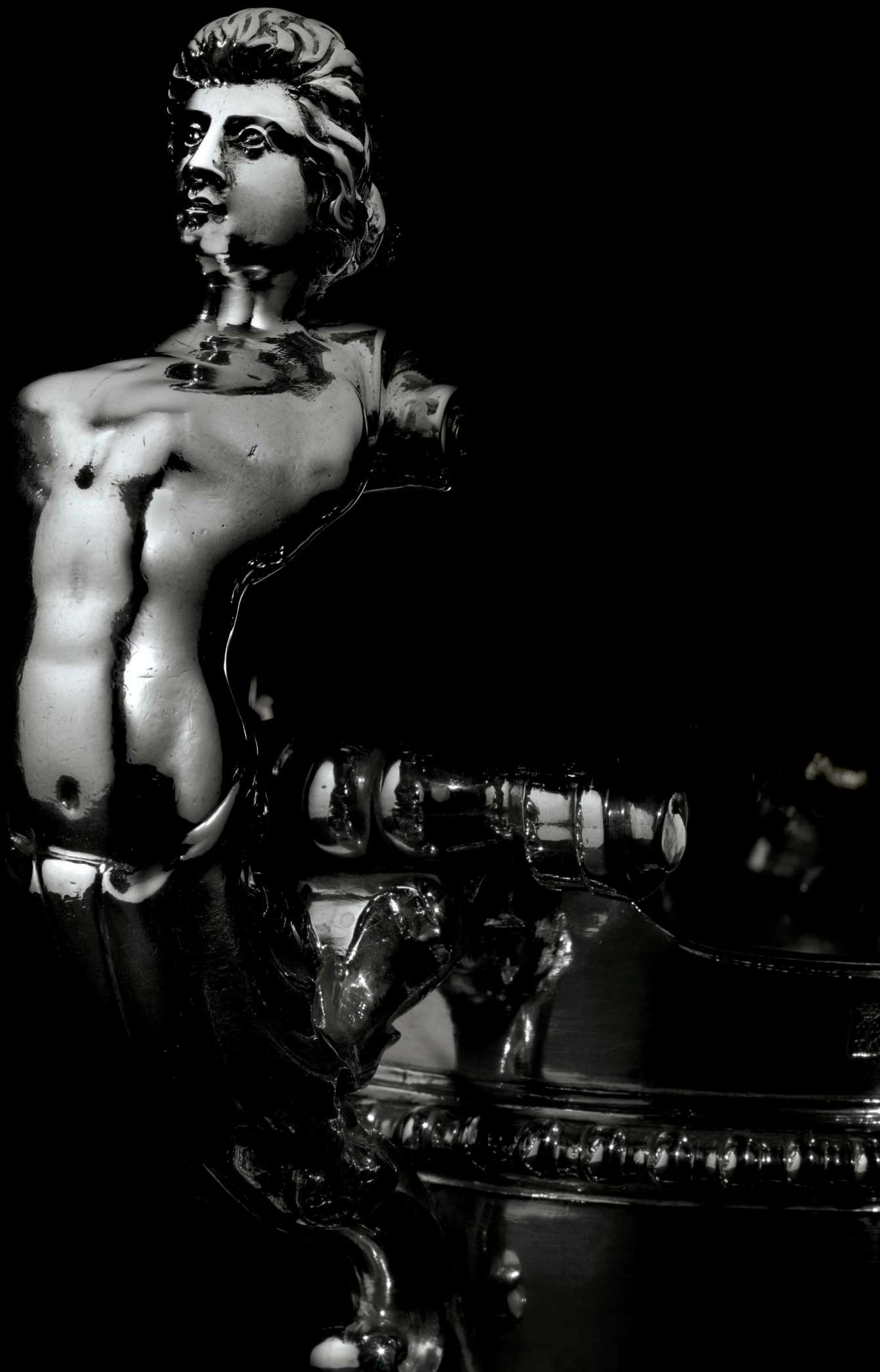
PROVENANCE

Philip Stanhope, 2nd Earl of Chesterfield (1634-1714) and thence by descent to Henry George Herbert, 6th Earl of Carnarvon (1898-1987) of Highclere Castle, Hampshire;

Sold from the Highclere Castle Collection, Sotheby's London, 4 February 1988, lot 76; Private Collection.

£ 200,000-300,000

€ 237,000-356,000 US\$ 260,000-390,000

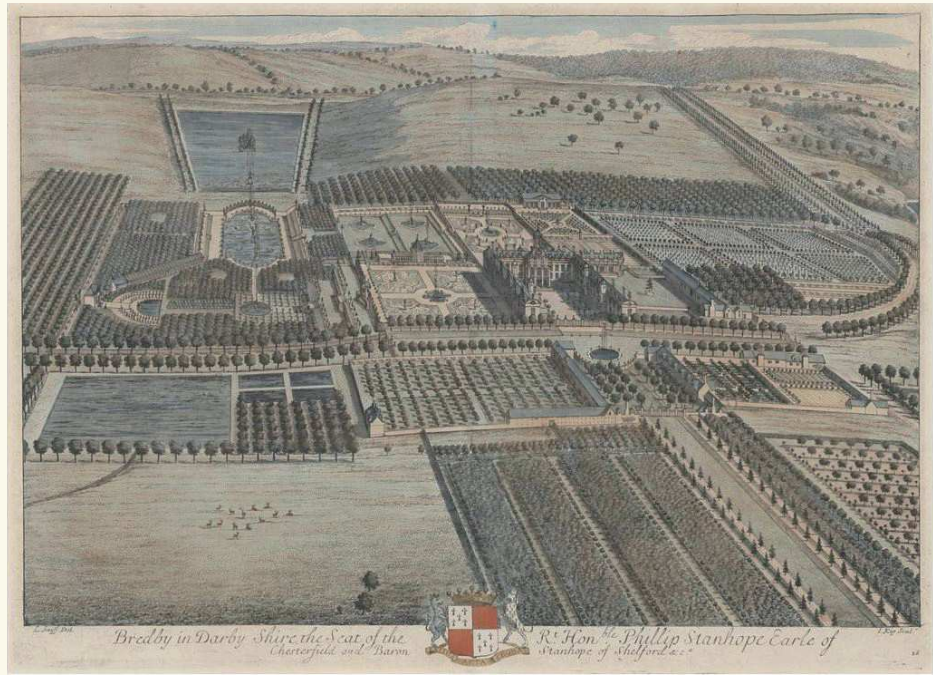








Katherine Stanhope (née Wotton), Countess of Chesterfield by Pieter Stevens van Gunst, after Sir Anthony van Dyck, circa 1636 © National Portrait Gallery, London



Engraved view of Bretby Hall, Derbyshire, *Britannia Illustrata*, London, 1707.

The ewers are applied with masks of Diana, whose bathing made her an appropriate goddess for a water jug. At the same time she was goddess of hunting, apt for the Earl of Chesterfield, who until 1685 had been chief Justice in Eyre, or Warden of the Royal Forests South of the Trent.

THE EARL OF CHESTERFIELD

The arms are those of Philip Stanhope, 2nd Earl of Chesterfield, succeeding to the title on the death of his grandfather, who died a parliamentary prisoner in 1656. The family was intimately tied to the English and Dutch courts and the royalist cause. After his father's premature death, his mother Katherine (née Wotton) moved to the Netherlands, having married the Dutch diplomat, Jan de Kherkhove, Lord of Heenvliet, advisor and close associate of the Stadtholder, Frederick Henry, Prince of Orange. De Kherkhove was in charge of the marriage negotiations of Frederick Henry's son William to Mary Stuart, eldest daughter of Charles I. This took place in 1641, and in the following year the eleven-year-old princess moved to the Netherlands, with Heenvliet appointed by Charles I as head of her household and Katherine as her governess. Philip Stanhope and his sister Catherine were brought up in the Netherlands, with the latter becoming a favourite maid of honour to the princess. The family was thus intimately connected to the court on both sides of the North Sea. Heenvliet became a naturalised Englishman in August 1660 and Katherine, was created Countess of Chesterfield in her own right, by Charles II on the day that he landed in England on his return from the Netherlands.

Philip Stanhope was first married in 1652 to Lady Anne Percy daughter of 10th Earl of Northumberland who died of the smallpox in 1654. It is reported that Oliver Cromwell tried to 'entice him into marriage' with one of his daughters and the banns had been 'thrice asked in St. Martin's church' between Stanhope and a daughter of Lord Fairfax commander of the Parliamentary forces, before the wedding was called off.¹ He had a famous affair with Barbara Villiers, (Lady Castlemaine), Charles II's mistress.

Her first child Lady Anne, legitimized by the king, was thought by Lord Dartmouth to resemble Philip Stanhope 'very much both in face and person'.² Despite 'being much hated by the king because he had been much beloved by Lady Castlemaine' (memoirs of Count Grammont), Chesterfield joined Charles II in the Netherlands and returned with him to England, at the Restoration in 1660. Shortly afterwards he married Lady Elizabeth Butler, daughter of 1st Duke of Ormond, Lord Lieutenant of Ireland under Charles I and companion of Charles II in exile.

Chesterfield was appointed Lord Chamberlain to the Queen, Catherine of Braganza in 1662 at the age of 28, but soon left court for Bretby Hall in Derbyshire, as the King's brother, the Duke of York, later James II had become 'smitten in love with my lady Chesterfield' (Samuel Pepys, 3 November 1662). A daughter Elizabeth was born in 1663, with suggestions made at the time that her father was in fact James Stuart. Lady Chesterfield died of 'spotted fever' in 1665 and Lord Chesterfield became married for the third time in 1669 to Lady Elizabeth Dormer daughter and coheir of Charles Dormer 2nd Earl of Carnarvon, with whom there were two sons Charles and Philip, the latter becoming the 3rd Earl.

Chesterfield remained intermittently involved in the political life of the nation, appearing ambivalent about the succession crisis of the 1680s. Out of fear of another republic he voted against the bill of 1680 excluding the Catholic James II from the throne, but eventually turned against James II, as one of the nobles supporting William III in the 'Glorious Revolution' of 1688. He never fully supported William III, voting against declaring him and Mary king and queen and considering that William should be accorded allegiance as *de Facto* monarch only.³ He took up arms to defend princess Anne at the time of the invasion of 1688, but was one of the first to refuse her 'purpose to have an association to kill all the papists in the country, lest the prince of Orange should be killed by them'.⁴





Silver-gilt ewer and basin engraved with arms of first Duke of Devonshire, Pierre Harache, London, 1697
© The Trustees of the British Museum

PIERRE HARACHE (1639-1712)

In England, Pierre Harache is called Senior, the Elder, or the First. He was, however, the fourth of that name in a large family of Protestant goldsmiths in Rouen. Little is known about his life in France before he fled to London and he was always thought to have left directly from Rouen for England. Evidence of a trial held in Paris proves that he was in fact working in the French capital as a journeyman when he was accused of having retained some silver pieces that he was charged to restore.⁵ He is then recorded on the Calendar of Treasury Books, 20 October 1681, because he arrived in England with '113 ounces of new white plate and 125 ounces of old plate', without having to pay the import duty tax.⁶ This privilege was usually for diplomatic missionaries only and proves that Pierre Harache was expected in England, most likely by patrons who he had met in France. Barbara Palmer (1640-1709) for instance, 1st Duchess of Cleveland, royal mistress to King Charles II and mistress of the Earl of Chesterfield for a time, spent four years in Paris between 1676 and 1680,⁷ where she became the mistress of Ralph Montagu (1638-1709), the Ambassador of England and collector of French silver.⁸

This patronage from the highest English aristocracy would explain how Pierre Harache, freshly disembarking from France in June 1682, became the first Huguenot free of the Goldsmiths' Company a month later.⁹ Pierre Harache was also working for the Duchess of Cleveland in London and provided her with silver plates in 1684.¹⁰ By 1700, Pierre Harache was probably the most eminent Huguenot silversmith in London. He became liveryman of the Goldsmiths' company in 1687 and moved from Great Suffolk Street to King Street, near Golden Square, Soho, where he owned two houses.¹¹ He received sumptuous commissions, notably a ewer almost identical to the present pair, and its basin, 1697, with the arms of William Cavendish, 1st Duke of Devonshire.¹² John Churchill, (1650-1722), 1st Duke of Marlborough, was also one of Harache's patrons, and commissioned for his European campaigns during the War of the Spanish Succession (1700-1702) a wine fountain and wine cistern, the latter weighing 2000 oz.



Marks

Harache was also an important figure of the Huguenot community in London as the records of the French churches prove. Not only was he godfather to many children in the various French churches of Soho and the one in Threadneedle street,¹³ but was also asked to repair the church silver. There is one occasion in December 1691 when he offered to replace the gold chalice which had been stolen from his premises. The church authorities replied that knowing his innocence and being an important figure of the community, it was not appropriate for him to pay and the church itself would pay to have a new one made.¹⁴ In 1704-1705, he was elder of the Church in Swallow Street. He died at the age of 73, having trained a new generation of skilled silversmiths, including Simon Pantin.

BACKGROUND OF THE 2ND EARL OF CHESTERFIELD'S PLATE

Among the few surviving pieces of plate known to have been in the collection of the 2nd Earl of Chesterfield are some very remarkable objects. In his review of the Restoration silver in 'The Age of Charles II' exhibition, Charles Oman remarked that Chesterfield and his circle lived at a time and in a manner marked by an excess of luxury. In a paragraph including details of two of Chesterfield's pieces, Oman continues:

'When the extravagant use of silver during this period is mentioned, it is easy to interpret this as meaning that a lot of people were using more silver than heretofore. Though this is true it is necessary also to realize that extravagance also took the form of ordering very large pieces. The [fountain] must be the largest extant piece of solid silver as it stands 4 ft 5 in. high (135 cm.)'¹⁵

The fountain was made by John Cockus (otherwise Cooqus or Coque). His mark is also found on a pair of silver andirons from the 2nd Earl of Chesterfield's silver fireplace furniture, of which the silver tongs, unmarked, also survive. On 5 April 1661 Cockus is recorded as a 'Silversmith in Ordinary to His Ma^{ty} for chastwork [i.e. chased work] within His ma^{ty}'s Closett and Bedchamber, and also the Closett and Bedchamber of the Queen' in place of Christian van Vianen.¹⁶ Cockus, who was also responsible for the silver bed ordered by Charles II for Nell Gwyn, worked continuously in London until his death in 1697.

In his will, signed on 17 December 1713 and proved on 21 January 1715, the 2nd Earl of Chesterfield bequeathed these sumptuous items, together with the present Pierre Harache ewers and an unknown amount of other plate, to his son, Lord Philip Stanhope (1673-1726), who succeeded as the 3rd Earl, and his descendants:

'And I doe also give and devise to my said son the Lord Stanhope all my Plate whatsoever and all my household goods Household stuffe furniture utensils and Goods whatsoever at or in or reputed to be belonging to my house at Bretby [...] Except my Great Silver Urn [fountain] and Cisterne and all my Pictures and China and the fine Lynnon which came from Bellsize House¹⁷ near Hamstead [sic] all which Excepted Plate and Goods I will and desire my said son the Lord Stanhope the same shall goe along as Heire Loomes with my said Capitall house at Bretby.'¹⁸

Bretby Hall was built between about 1630 and 1639 by the Earl of Chesterfield's grandfather, the 1st Earl. The latter, who outlived his son and heir presumptive by 22 years, died in 1656 and upon the Restoration of the Monarchy in 1660 the estate duly passed to his grandson. It was only after the 2nd Earl's third marriage in 1669, however, that he devoted his time to improving Bretby Hall and its gardens and waterworks.

The Chesterfield family silver was considerably augmented by the 2nd Earl's grandson, Philip Dormer Stanhope (1694-1773), who succeeded to the title as 4th Earl in 1726. Already a prominent politician, he became one of Prime Minister Robert Walpole's keenest opponents in the House of Lords. Chesterfield's rise was swift; within months of George II's accession in 1727 he was nominated Lord of the Bedchamber and a Privy Councillor and then was sent to the Hague as English ambassador. Although a pair of Paul de Lamerie silver soup tureens, London, 1736, are thought to have left the Chesterfield collection in the late 1790s,¹⁹ much of it appears to have passed to the 5th Earl, who succeeded to the title in 1773.

When the 5th Earl of Chesterfield died at Bretby at the age of 59 on 29 August 1815 he left three small children: Lady Georgiana Stanhope (1803-1824), who later married a grandson of the Earl of Delawar, Lady Elizabeth Stanhope, who died unmarried, and his only son, George (1805-1866) who succeeded to the title as 6th Earl. The 5th Earl's will, dated 13 April 1814, aroused public interest because it made no mention of his son, who was five years old at the time.²⁰ The guardians of the 6th Earl were obliged on his behalf to take the matter to Chancery. The case, *Chesterfield v. Thynne*, was resolved in 1817. The surviving papers generated by this action make clear that the Chesterfield plate was in two parts: one the property of the late 5th Earl, the other considered heirlooms under the provisions of the 4th Earl's will, dated 4 June 1772 and proved in April 1773. There can be no doubt that all the Chesterfield silver heirlooms, including this present pair of Pierre Harache ewers, passed to the 6th Earl and from him in 1866 to his son, George, 7th Earl of Chesterfield. The latter died unmarried at the age of 40 at Bretby Hall on 1 December 1871. While the title passed to a distant cousin, he bequeathed the bulk of his estate to his only sister, Evelyn (1834-1875), who in 1861 became the first wife of Henry Herbert, 4th Earl of Carnarvon, whose family seat is Highclere Castle.²¹

The Highclere Castle sale at Sotheby's included plate from the 2nd Earl of Chesterfield and the Ambassadorial plate of the 4th Earl of Chesterfield.

FOOTNOTES

¹ *Oxford Dictionary of National Biography*.

² *Wikipedia*, Anne Lennard, Countess of Sussex.

³ *Oxford Dictionary of National Biography*.

⁴ *Complete Peerage*, 1913, vol. III, p. 181.

⁵ National archives, Z1B 517.

⁶ Information provided by Julian Cousins, in *The Calendar of Treasury Books, 1681-1685*, National Archives of Great Britain.

⁷ As she lost the favours as royal mistress and then her position as the Lady of the Bedchamber for being Catholic, she was advised by the King to live quietly and cause no scandal, in which case he "cared not whom she loved".

⁸ An exhibition to celebrate the extraordinary French legacy of the Huguenot artwork preserved in the collection of Ralph Montagu at Boughton House, August 2015.

⁹ On 26 June 1682 he is recorded on the denization list with his wife Anne and became free of the Goldsmiths' Company on 21 July 1682.

¹⁰ The plates needed to be returned as they were not of the appropriate standard. Goldsmiths' Company, Court Book, vol. 9., date 1684.

¹¹ One might be for his workshop. Fire Insurance Policies, Hand in Hand records, Ms 8674, vol. 6, insurance policies 13974 and 13975, Guildhall Library.

¹² Now at the British Museum, inv. no. 1969.0705.28.a

¹³ see *The Huguenot Quarto Series*, published by the Huguenot Society, vols. 16, 28, 29 and 37.

¹⁴ *The Huguenot Quarto Series*, vol. 37.

¹⁵ The exhibition was at London's Royal Academy, which opened in December 1960. 'Restoration Silver at the Royal Academy,' *The Burlington Magazine*, February 1961, 44.

¹⁶ Major-General H.D.W. Sitwell, 'The Jewel House and the Royal Goldsmiths,' *Journal of the Royal Archaeological Institute*, London, 1960, p. 151.

¹⁷ Belize House was the estate given to Chesterfield's wife Katherine by her last husband

¹⁸ National Archives PROB 11/544/129.

¹⁹ One was sold by the Drury-Lowe family at Sotheby's London, 2 July 1992, lot 186; the other is in the Metropolitan Museum of Art, New York, inv. no. 49.7.99a-d

²⁰ National Archives PROB 11/544/129

²¹ In 1912 *The Complete Peerage* (vol. III, p. 186) noted that 'To this lady and to her descendants, Bretby and other estates of the Stanhopes passed, which, considering that they had been inherited as heirs male by this cadet line, to the exclusion of the heirs general of the 1st Earl, some 60 years previously, seems somewhat hard on the inheritors in and after 1871 of this ancient Earldom, who are the heirs male of the 1st Earl, whereas the present owners of the estates are neither the heirs male, nor heirs general of the 1st Earl.'



Highclere Castle, Berkshire

23

SEAL OF STATE SALVERS



Sir Robert Eyre (1666-1735), Chief Justice of the Common Pleas, by John Riley

**THE SIR ROBERT EYRE SEAL SALVERS, THE ENGRAVING ATTRIBUTED TO CHARLES GARDNER.
TWO MATCHING GEORGE II SILVER SEAL SALVERS, ONE EDWARD VINCENT, THE OTHER MAKER'S MARK IL, MULLET ABOVE (GRIMWADE NO. 3650), ATTRIBUTED TO JOHN LIGER, LONDON, RESPECTIVELY 1728 AND 1735**

each with moulded Bath borders above three bifurcated scroll supports, the centres superbly engraved with the obverse and revers imprints of two seals surmounted by the royal arms and supporters and with the arms of Eyre and cherub supporters below, all framed by scrolling foliage on horizontally linear grounds, the undersides with scratch weights, respectively: '42=6-0' and '42-4-0'
24.3cm., 13½in. diameter
2597gr., 83oz. 10dw.

PROVENANCE

Sir Robert Eyre (1666-1735);
by descent to John St. Leger Eyre Matcham Esq. (1890-1975), sold
Sotheby's London, 10 June 1965, lot 172;
Donald S. Morrison Collection, sold
Sotheby's New York, 6 June 1980, lot 48;
Christie's New York, 30 October 1990, lot 347;
The Collection of Diethelm Höner, Sotheby's New York, 18 October 2001, lot 115;
Private Collection

EXHIBITED

Salisbury, Wiltshire: Bath and West of England Society, June 1866
Princeton, New Jersey: Princeton University Art Museum, *English Silver*, 1966, no. 34
Brooklyn, New York: on loan, 1966-1980, loan nos. L66.18.6-7

LITERATURE

Sotheby's, *The Ivory Hammer*, 1964-65, London, 1965, p. 210
Charles Oman, *English Engraved Silver, 1150-1900*, London, 1978, pp. 81 and 82, pls. 94 and 95
Vanessa Brett, *The Sotheby's Directory of Silver*, London, 1986, p. 184, fig. 762 and detail

The arms are those of Eyre quartering Lucy and impaling Rudge, for Sir Robert Eyre, Kt. (1666-1735)

The 1728 salver is engraved with a representation of the Seal of the Court of Common Pleas of George I:

Obverse: The King enthroned, flanked by figures of Britannia and Justice
Reverse: The royal arms above a banner with Latin inscription, 'For the Court of Common Pleas'

The 1735 salver is engraved with a representation of the Seal of the Prince of Wales (the future George II):

Obverse: The Prince enthroned, flanked by eagles and lions
Reverse: The Prince in classical attire on horseback

£ 150,000-250,000

€ 178,000-296,000 US\$ 195,000-325,000







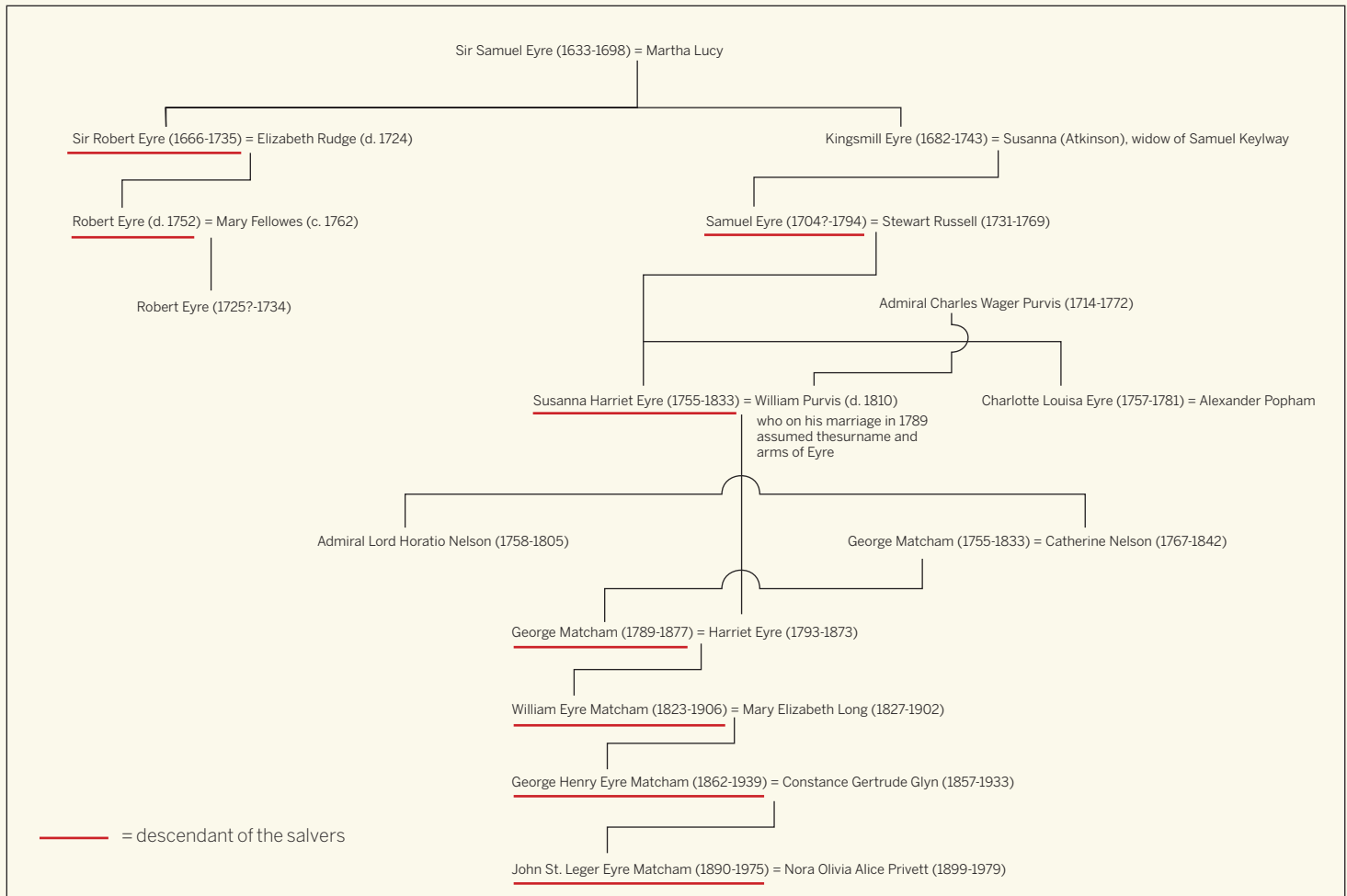
Sir Robert Eyre was the eldest son of Sir Samuel Eyre of Newhouse, Redlynch, near Salisbury, Wiltshire, a Justice of the King's Bench in 1694, by Martha, third daughter and co-heir of Francis Lucy, fifth son of Sir Thomas Lucy of Charlcote, Warwickshire. He was M.P. for Salisbury from 1698 to 1710 and was knighted in the latter year. Upon the accession of George I he was appointed Chancellor to the Prince of Wales. Sir Robert became Lord Chief Baron in 1723 and Lord Chief Justice to the Common Pleas in 1725. He was an intimate friend of the Duke of Marlborough, Sir Robert Walpole and others. In 1729, he was charged with having corruptly assisted Thomas Bambridge, the warden of Newgate Prison, but was acquitted by a committee of the House of Commons. He married in 1694 Elisabeth, daughter of Edward Rudge of Warley Place, Essex and Abbey Manor, Evesham.

SEAL SALVERS

The seals attached by ribbon to many historical documents are impressions in wax, each cast from a unique matrix or die made in two parts. Both sides of these matrices, the most important of which were of silver, are engraved with the design in reverse. In England, these official matrices were produced at The Mint, the Chief Engraver of which between 1705 and 1741, then in the Tower of London, was John Croker (formerly Johann Crocker, 1670-1741). He was a master jeweller from Dresden who worked in Germany and the Netherlands before settling in England in 1691 under William III. When the post of Chief Engraver became vacant, Croker successfully petitioned Lord Godolphin, Lord High Treasurer of England (a friend of Sir Robert Eyre) for the position.

The tradition that the Keeper of a Seal should retain the matrices as a perquisite when they became obsolete, such as when a sovereign died, dates back to the 15th century. Because each matrix needed to be erased or broken, the custom arose of fashioning the metal into a piece of plate engraved with a representation of the seal. During the 16th century cups were often created from the silver but by the early 18th century salvers were preferred, particularly as their flat surface allowed for an elaborate engraved depiction of the cancelled seal. Only about a dozen seal salvers are known from the 18th century or before, including:

1. A circular salver, maker's mark BB (? Benjamin Bathurst of London), circa 1695. Engraved by Simon Gribelin with the Exchequer Seal of William & Mary, made for Charles Montagu, Earl of Halifax (1661-1715). (Burrell Collection, Glasgow)
2. A circular salver, unmarked, circa 1702. Engraved by Simon Gribelin with the Exchequer Seal of William III, made for Henry Boyle, 1st Baron Carleton (1669-1725). (Duke of Devonshire, Chatsworth, Derbyshire)
3. A circular salver, William Lukin of London, circa 1717. Engraved by Simon Gribelin with the Exchequer Seal of Queen Anne, made for Henry Boyle, 1st Baron Carleton (1669-1725). (Duke of Devonshire, Chatsworth, Derbyshire)
4. A circular salver, William Lukin of London, circa 1717. Engraved by Joseph sympson with the first Exchequer Seal of George I, made for Sir Robert Walpole (1676-1745). (Whereabouts unknown)
5. A circular salver, Thomas Parr, London, 1739. Engraved with the judicial seal of Sir John Willes (1685-1761), Chief Justice of the County Palatine of Chester. The engraving attributed to Charles Gardner. (Grosvenor Museum, Chester)
6. A copy of the Earl of Halifax's salver (no. 1, above), David Willaume, London, 1726. Engraved possibly by Simon Gribelin. (The Society of the Inner Temple, London)
7. A shaped circular salver, Bath border, John White, London, 1728. Engraved and signed by Charles Gardner with the Great Seal of George I, made for Peter King, 1st Baron King (1669?-1734). (Sotheby's, London, 8 June 1995, lot 122)
8. A square salver, Paul de Lamerie, London, 1728. Engraved with the second Exchequer Seal of George I; the engraving attributed to William Hogarth, made for Sir Robert Walpole (1676-1745). (Victoria and Albert Museum, London)
9. A shaped circular salver, Bath border, Edward Vincent, London, 1728. Engraved with the Seal of the Court of Common Pleas of George I; the engraving attributed to Charles Gardner, made for Sir Robert Eyre (1666-1735), Lord Chief Justice of the Common Pleas. (Included in this present lot)
10. A shaped circular salver, Bath border, maker's mark IL, a mullet above (attributed to John Liger), London, 1735. Engraved with the Seal of George, Prince of Wales (afterwards George II), made for Sir Robert Eyre (1666-1735), Chancellor to the Prince of Wales; the engraving attributed to Charles Gardner. (Included in this present lot)
11. A shaped oval salver, 10-foil, Henry Hebert, London, 1738. Engraved with the Great Seal of Queen Caroline, made for Arthur Onslow (1691-1768), the Queen's Chancellor. (Corporation of Kingston-upon-Thames)
12. A circular salver, Isaac Cookson, Newcastle, 1740. Made from a cup, circa 1730, which had been made from James I's Seal of the Duchy of Lancaster for Sir Humphrey May (1573-1630). (Corporation of Lancaster)







The 'King Salve' made for Peter, 1st Baron King, John White, 1728 © Sotheby's London, 8 June 1995, lot 122.

THE MAKERS

As early as the *Plate Offences Act* of 1739 it was recognised that the '... person who causes [a piece of silver] to be wrought' as well as the person who actually made it, was required to register their mark at the London Assay Office. Commenting in 1926 on this, Walter T. Prideaux, then Clerk of the Goldsmiths' Company, argued that, 'This surely includes the retail shopkeeper who orders the goods from a maker.'¹

Sir Robert Eyre's salvers, both of which are engraved by Charles Gardner, look and feel as if they were made in the same workshop. In fact, they almost certainly were, even though one bears the maker's mark of Edward Vincent, London, 1728 and the other of John Liger, London, 1735. The workmanship and design of both salvers suggest that the actual makers were Huguenots, trained in the French tradition.

So, who were Vincent and Liger, what was their position in the London silver trade and their connection with each other?

EDWARD VINCENT



Unfortunately, Edward Vincent's origins remain obscure. Among the three late 17th/early 18th century apprentices of that name recorded in the Goldsmiths' Company registers, Arthur Grimwade favoured Edward, son of William Vincent of Hendon, Middlesex. The author was in no doubt, however, about the silversmith's surviving work, writing that he must have been 'of considerable rank producing high-quality hollow-ware, coffee-pots, cups and salvers. His masterpiece is with little doubt the superb oblong salver of 1729 of the Middle Temple of which Lamerie would not have been ashamed.'²

Edward Vincent was apprenticed in 1699 to the goldsmith Robert Cooper (1650?-1720) of the Golden Lion, on the corner of Arundel Street, Strand, who counted among his customers Samuel Pepys (1633-1702) and who in 1717 was Prime Warden of the Goldsmiths' Company.³ It was this same Robert Cooper who was master in 1711 to John White (d. 1764?), another prominent silversmith of Vincent's generation.⁴

Fellow apprentices aside, there was a later connection between Vincent and White. Their marks are struck on two silver seal salvers of 1728 which have additionally been engraved in the same workshop, that of Charles Gardner.⁵

If the nature of Vincent and White's relationship is uncertain, the same cannot be said for White and the silversmith responsible for the second of Sir Robert Eyre's salvers in this lot. This was John Liger, son of Isaac Liger.⁶ Their shop in Hemming's row was very close to White's premises; at the Golden Cup, Arundel Street, Strand⁷ and then, additionally from 1734, at the corner of Green Street (now Irving Street), Leicester Fields.

JOHN LIGER



Isaac Liger, who arrived in England from France before 1700, probably from Saumur, Maine-et-Loire, was married by licence on 16 October 1705 to Marie Chemet at the *Église de Piccadilly*, the French Protestant chapel in Swallow Street.⁸ Five of their children were baptised between 1706 and 1713 at St. Martin-in-the-Fields, including, on 17 February 1711, their son John.

Isaac died on 12 November 1730 and his obituary appeared two days later in *The Universal Spectator and Weekly Journal*:

'Yesterday Morning dy'd Mr. Isaac Liger, a very eminent and noted Goldsmith, in Hemmings's Row near St. Martin's-Lane, Charing-Cross, a Gentleman of a fair Character, and much lamented by all that knew him. He is succeeded in his Business by his Son, Mr. John Liger.' By his will, signed on 20 July that year and proved on 30 November, he left to his son John, 'all my working Tools patterns Scales Weights where so ever the press Counter and Show Glasses in the Shop my Beaurae and Clock.'⁹

A little over a week later, on 9 December, John entered his mark at Goldsmiths' Hall as a largeworker, giving his address as 'ye sign of ye Pearl in Hemings Row St. Martins Lane.'¹⁰

Hemming's Row, demolished in 1886 for the creation of Charing Cross Road, formed the eastern end of Orange Street and the site is now partly covered by the Garrick Theatre. It was a few yards from Green Street at the south east corner of Leicester Fields, where a number of goldsmiths had their premises.¹¹ As previously mentioned, one of these was John White, a former apprentice of Robert Cooper.

On 4 December 1734, both Liger and White made an appearance at the Old Bailey, respectively as prosecutor and witness in the matter of one of the latter's apprentices, Edward Atkins (actually Adkins)¹² who had been indicted 'for privately stealing 3 Silver Knee-Buckles, value 10s. 4 Silver Stock-buckles, value 16s. [and several other similar items] the Goods of John Liger in his Shop, October 19.'

Stephen Read,¹³ Liger's near-sighted apprentice, also appeared; a number of witnesses spoke in Adkins's favour, including White's other apprentice, Reuben Bowler (actually Borer)¹⁴ and a Mary Garman who in a spirited defence of her friend told the court that she had appealed to White, saying, 'Consider this young Youth – Good God!' She further declared to the Bench, 'I never was afore a Justice my Lordship in my Life before – My Lordship should consider a young Youth – I never knew no harm of him before.' In spite of these entreaties, the prisoner was found guilty and condemned to death. In the event, however, he was given a royal reprieve and sent for Transportation instead.¹⁵

On 2 July 1735, John Liger was admitted to the Broderers' Company (through which his father had gained his freedom of the City of London by redemption on 19 September 1704), upon the oaths of the following, all fellow Citizens of the City of London:

John White, Goldsmith, at the Golden Cup, Green Street¹⁶
 Thomas Faulkner, Cutler, at the Crown & Pearl, New Street
 Mark Hodgson, Haberdasher
 Benjamin Brewood, Goldsmith
 Jacob Margas, Boucher [Butcher]
 Joseph Sanders, Goldsmith¹⁷

According to Arthur Grimwade no silver bearing John Liger's mark has been recorded from after 1736/37.¹⁸ In fact, current research into his life after this date suggests that he ran into financial problems. His wife, Ann, died probably in late 1739 by which time Liger was residing in Saumur, France and her will, which she had signed on 7 July 1735, was proved in London on 6 March 1740 by a power



Detail of John Rocque's Map of London showing Hemming Row, Leicester Field and St Martin in the Fields, 1746.

of attorney granted by Liger to John White.¹⁹ By this time White himself was in difficulties, having just been declared bankrupt on 24 April. His was a miserable situation and his anguish is well conveyed in his surviving correspondence. Before long White gave up the business of a silversmith and by 1750 had reinvented himself as a perfumer.²⁰

In a similar situation, could John Liger have followed the same course and changed his occupation? The answer may lie behind a notice which appeared in *The London Gazette* of 19 May 1744 (p. 4): 'The following Person being a Fugitive for Debt and beyond the Seas on or before the First of January, 1742, and having surrendered himself to the Keeper of the Marshalsea Prison, hereby gives Notice, that he intends to take the Benefit of [the 1743] Act for the Relief of Insolvent Debtors . . . viz. John Liger, late of the Parish of St. Martin in the Fields, in the County of Middlesex, Oilman.'

FOOTNOTES

¹ Quoted in J. Paul de Castro, *The Law and Practice of Hall-Marking Gold and Silver Wares*, London, 1926, p. 40. For further comment, see C. Hartop, *The Huguenot Legacy, English Silver 1680-1760 from the Alan and Simone Hartman Collection*, London, 1996, pp. 50 and 51.

² Arthur Grimwade, *London Goldsmiths, 1697-1837*, pp. 689 and 690.

³ *Ibid.*, p. 472. Cooper's son, Gislingham Cooper (1688-1768) was made free of the Goldsmiths' Company by patrimony in 1716, being sworn by Lawrence Coles, William Westfield, John Bodington, Capt. Joseph Bird, Henry Green and Edward Chowne (London Metropolitan Archives, ELJL/344/100). A goldsmith/banker, he inherited his father's business and when he died in 1768 was said to have amassed a fortune of 'upwards of 200,000£.' (*The Annual Register . . . For the Year 1768*).

⁴ *Ibid.*, pp. 698 and 699; White gained his freedom on 3 December 1719 and entered his first mark a few days' later on 10 December.

⁵ Sotheby's London, 8 June 1995, lot 122. One is engraved for Sir Robert Eyre (included in this lot), the other for Peter King, 1st Baron King.

⁶ Between about 1705 and 1732 (J. Lomax and J. Rothwell, *Country House Silver from Dunham Massey*, The National Trust, 2006, pp. 32-35). Both father and son supplied silver to George Booth, 2nd Earl of Warrington (1675-1758).

⁷ A copy of his trade card, engraved in the manner of Charles Gardner and stating that he, White, 'Maketh & Selleth, all sorts of Gold, & Silver Plate,' is in the Heal Collection at the British Museum (Heal, 67.426).

⁸ National Archives, RG4/4609, p. 55.

⁹ National Archives, PROB 11/641.

¹⁰ A. Grimwade, *London Goldsmiths, 1697-1837*, p. 583. 'Wheras a Silver Scrole, supposed to be broken off a Piece of Work, was offer'd to sale (by a Person suspected) a few Days since, after which no Enquiry has yet been made: Any Person having lost such a Piece of Plate, and describing properly the Marks, may have the said Scrole, upon applying to John Liger, Goldsmith, a the Sign of the Pearl in Hemmings-Row, St. Martin's-lane, paying the Charge of this Advertisement.' (*The Daily Post*, London, Saturday, 20 February 1731). It is presumably from this address that he set out one day in 1733 for the church of St. Mary le Strand to be married to Anne (b. 1717), daughter of Amos Hayton (d. 1737), a local broker.

¹¹ A.J.H. Sale and V. Brett, 'John White: some recent research,' *The Silver Society Journal*, no. 8, London, Autumn 1996, p. 469.

¹² Edward, son of Edward Adkins of Ewell, Surrey, victualler, apprenticed to John White, Citizen and Goldsmith, 2 October 1730. (National Archives, IR 1/12, fol. 84) His father died in January 1737 leaving a will that cut young Edward off with a shilling. The remainder of his estate went to his widow, Mary, and daughter, Annise (London Metropolitan Archives, DW/PA/5/1737/1).

¹³ Apprenticed to Liger on 28 October 1731, he was the son of John Read of Croydon, Surrey, gentleman (National Archives, IR 1/13, fol. 8).

¹⁴ Probably Reuben Borer of St. Martin-in-the-Fields who was married of 3 June 1744 at St. Benet, Paul's Wharf to Esther Cox of St. Giles-in-the-Fields.

¹⁵ *The Derby Mercury*, Derby, Thursday, 26 December 1734, p. 4b.

¹⁶ A. Grimwade, *London Goldsmiths, 1697-1837*, pp. 582 and 583; the 3rd edition of this publication, p. 757, confuses John White's address, suggesting, erroneously, that by July 1735 Liger had moved from Hemming's Row to Green Street.

¹⁷ London Metropolitan Archives, ELSL/565/125.

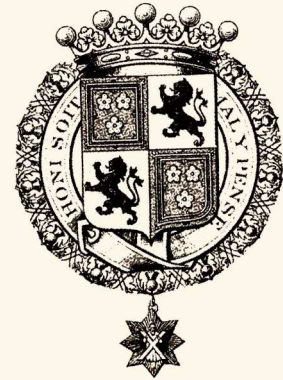
¹⁸ *London Goldsmiths, 1697-1837*, p. 583.

¹⁹ National Archives, PROB 11/701.

²⁰ A.J.H. Sale and Vanessa Brett, 'John White: some recent research,' *The Silver Society Journal*, no. 8, London, Autumn 1996, pp. 467-470.

24

A LACCA POVERA MASTERPIECE FROM VILLA ROSEBERY



AN ITALIAN ROCOCO CARVED GILTWOOD, LACCA POVERA AND PAINTED BUREAU CABINET, MID 18TH CENTURY

the moulded arched cornice with carved and pierced cresting of foliage and roccaille above a pair of panelled doors opening to an arrangement of three shelves, the lower section with a shaped slant front enclosing a fitted interior of three drawers, above three long drawers en arbalète, rounded corners and serpentine sides, raised on four carved giltwood feet; the whole decorated with pastoral and Commedia dell'Arte lacca povera vignettes and painted landscapes within cartouches, the red lacquered chinoiserie ground with gilt ribbon-tied flowers, trailing foliage, chinoiserie trelliswork motifs and exotic birds
235cm. high, 132cm. wide, 66cm. deep; 7ft. 9in., 4ft. 4in., 2ft. 2in.

PROVENANCE

Archibald Primrose, 5th Earl of Rosebery (1847-1929), by whom probably acquired for Villa Delahante-Rosebery at Posillipo around 1897;
Thence to his son Harry Primrose, 6th Earl of Rosebery (1882-1974), at Mentmore Towers from the 1930s;
His second wife Eva Primrose, Countess of Rosebery (1892-1987);
Sold on behalf of the estate, Sotheby's London, *Important Continental Furniture and Tapestries*, 30 November 1990, lot 94 (£159,500);
A Spanish Private Collector, thence by descent.

RELATED LITERATURE

C. Alberici, *Il mobile veneto*, Milan, 1980, fig. 171;
E. Colle, *Il mobile rococò in Italia*, Milan, 2003, pp. 313-25;
G. Doria, "Villa Rosebery", in *I palazzi di Napoli*, Naples, 1992;
M. Kopplin, *European Lacquer*, Munich, 2010;
H. Costantino Fioratti, *Il mobile italiano dall'antichità allo stile impero*, Milan, 2004;
S. Levy, G. Morazzoni, *Il mobile veneziano del Settecento*, 2 vols., Milan, 1964;
S. Levy, *Lacche veneziane settecentesche*, II vols., Milan, 1967;
G. Morazzoni, *Il Mobile veneziano del Settecento*, Milan, 1958;
P. Remington, "Venetian Lacquer", in *The Metropolitan Museum of Art Bulletin*, vol. 20, no. 10 (Oct. 1925), pp. 239-44;
C. Santini, *Le lacche dei veneziani*, Modena, 2003.

W £ 150,000-250,000
€ 178,000-296,000 US\$ 195,000-325,000



The 5th Earl of Rosebery



A MASTERPIECE OF LACCA POVERA

This magnificent bureau cabinet stands apart as one of the most successful pieces of *lacca povera* furniture. The arresting design, enhanced by moulded contouring, gives the piece a stately presence, whilst the varnished decoration retains all the fresh playfulness so typical of Italy's *dipintori*. The tension between the lively scenes, the sinuosity of the lower section, the chinoiserie decoration on a red lacquered ground all contained within marbled borders, is admirably orchestrated. The cabinet happily manages to evoke those grand rococo interiors where "the reflections of the polished inlaid floors, the walls covered with brocades, and the delicate mouldings formed a happy frame for elegant ladies [...] the tapestries on the walls, the stuffs embroidered with gold, formed a setting in harmony with the figures of the gentlemen wearing [...] jackets of embroidered silks, the elegance of the furniture, and the harmonious colours rested and charmed the eye."¹

THE DESIGN

The architectural solution on the Rosebery bureau cabinet is extremely rare, and makes an attribution to a region a challenging one. The design strongly distances itself from the Dutch and English prototypes with broken pediment and double bonnet head, but also from the excesses of much Venetian furniture produced from around the mid-18th century. A similar arrangement of cornice and pediment is nevertheless found on a walnut bureau cabinet formerly in the Milanese collection of Tullio Silva, and attributed then to Venice.⁵

An important bureau cabinet from the Visconti Collection and now in the Raccolte Civiche, Castello Sforzesco, Milan (inv. no. 355, fig. 2), also formerly attributed to Venice, but of Lombard production, presents such quality of *lacca povera* and uses painted landscape making it a relevant comparison to the present piece.

Nevertheless, some elements in the present bureau, suggest Sicily as a possible production centre for it. Despite the lack of studies on the subject, some unusual design solutions such as the shaped sides or even the giltwood cresting, which reminds coeval Spanish carving, might indicate an exceptional commission in Palermo. The light tone colour scheme and the lack of a strong shiny varnish as seen in Venetian examples also support this theory. One example, a *lacca povera* and carved giltwood dressing table, published by Levy as Venetian (vol. II, tav.214, Coll. Pozzi, Milano), is now thought to be Sicilian and presents a similar arrangement to the fall front.

Another example, a painted and *lacca povera* bureau-cabinet (Morrasoni, pl.CLXXXI, Coll. Guaita, Cadenabbia, Como) is now considered Sicilian and presents similar proportions, namely the shallow upper section and again the space between the lower section and fall front.

Very little is known about Italian lacquer outside Veneto and Piedmont, and this has led to many pieces being erroneously attributed to Venice. Interestingly, together with the present lot, one of the most extraordinary examples is provided by a sculptural bureau cabinet unmistakably Roman in shape now in the Ann Getty Collection, San Francisco (fig. 1) and which, with its red and gilt lacquered ground, comprising chinoiserie and European elements and imposing symmetric scale, is also a relevant comparable piece (sold Sotheby's New York, 3 November 1989, lot 90, \$1,210,000).

Interestingly, however, a number of Lombard pieces again display relatable giltwood carving and pediment design, but also the characteristic moulded framing of the drawers. One should also note the proximity to the Veneto republic, and also the particular feature of the slant desk section, normally with a shaped recess all around, seen specifically in Lombard furniture.





LACQUER FROM VENICE TO THE REST OF ITALY

Because of its commercial links with the Near- and Middle-East, Venice was the cradle of Italian lacquer production. Luxury goods from the Islamic world, including lacquered pieces, were already coveted by merchants in the 15th century and traded in the markets of the Serenissima. At the same time, Venetian craftsmen were also creating small pieces such as table cabinets that made use of varnishes, namely sandarac, a resin imported from the East.

In the second half of the 17th century the city's furniture decorators, adapted their lacquering techniques to the new trend of chinoiserie, inspired by East Asian boxes but also, perhaps more directly, by japanned pieces imported from England and Holland. The English influence was certainly considerable, to the point that some Chinoiserie lacquer pieces are hardly distinguishable without examining the timbers of the pieces in question, Venetian cabinet-makers customarily using walnut and *cirmolo*, a variety of Alpine fir.

Lacquerers began combining the chinoiserie motifs in the Northern fashion, with European motifs popularized by the literary pastoral ideals introduced at the end of the previous century by the Accademia dell'Arcadia as a reaction to the "bad taste" of the Baroque², and which found fertile soil throughout Europe, represented in the fine arts by the likes of Jean-Antoine Watteau and François Boucher.

LACCA POVERA AND THE DECORATIVE SCHEME

Born as an easy alternative to the laborious process of lacquer in the 17th century, *lacca povera*, also termed *arte povera*, or *contraffatta*, consists of a series of pattern sheets that are cut out and glued to a prepared ground before being painted (usually in tempera) and finished with up to eighteen layers of a transparent, sandarac-based lacquer.

Lacca povera marks an evolution in the taste for lacquer: a move away from the imitation of East Asian lacquers towards a more idiosyncratically European style. Some pieces from around the mid-18th century however do retain elements of this previous fashion, such as the edging elements and surface background

patters in what is a *contaminatio* of two different languages. Such is the case with the Rosebery bureau cabinet but also of the Roman one, where, Kopplin (2010, p. 27) notes, "symptoms of the English influence include the vermilion lacquer ground and the decorative design of the fall-front's borders with their slender cartouches embedded in a Chinese coin pattern."

The craze for *lacca povera* resulted in a decorative *koiné* which spread from Venice to other Italian centres, to France and Germany, publications and prints establishing this a genteel pursuit. Pattern sheets were printed in Augsburg and Nuremberg, but others came from France, although by far the most prolific centre was the stamperia of the Ramondinis in Bassano, Veneto. Using extremely fine paper that needed to be resistant to the tempera colouring and the several coatings of varnish, these included pastoral themes, *fêtes galantes*, and country scenes from painters such as Watteau, Ricci or Zuccarelli, and architectural views, flower garlands, and trees of all shapes. For example, a delightful detail on the Rosebery cabinet is on the upper cartouche across the cupboard doors where, on the left, is a scene clearly inspired by Jean-Antoine Watteau's *La Gamme d'Amour* (1715-18), later engraved by Le Bas. Other popular figurines in Venice obviously include those of the Commedia dell'Arte, some of which such as Harlequin we encounter on the present lot.

LORD ROSEBERY AND VILLA ROSEBERY

Archibald Primrose, 5th Earl of Rosebery (1847-1929), was one of the most brilliant political figures of 19th century Britain, serving as Prime Minister in 1894-95. In 1878, Rosebery married Hannah de Rothschild (1851-1890), the heiress of Mayer Amschel de Rothschild, and the wealthiest women of her time. Together, they were able to augment their art collections in their residences of Mentmore Towers, 107 Piccadilly and 38 Berkeley Square. Acquisitions included works by Bronzino, Holbein, Tiepolo, Hogarth, and Turner, but also encompassed important pieces of furniture purchased in England and during the frequent sojourns to the Continent.



Fig. 1. The Roman bureau cabinet in the Ann Getty Collection, San Francisco



Fig. 2. Bureau cabinet in the Civiche Raccolte d'Arte Applicata, Castello Sforzesco, Milan © Comune di Milano



Mentmore Towers

In 1897 Lord Rosebery, then a widower, bought the neoclassical villa on the cliffs in Posillipo, near Naples from the French banker Gustave Delahante. Surrounded by a vast garden with terraces and orchards, it had been built by Joseph von Thurn around 1801 and then transformed under the ownership of Prince Luigi Carlo Maria di Borbone, Count d'Aquila, brother of Ferdinand II and uncle of Francesco II of Naples. The villa was in part furnished on the advice of Neville Rolfe, the British consul and archaeologist, but Rosebery seems to have bought much of the furniture from Neapolitan dealers himself.⁶ From 1909 the villa was leased to the British Government and in 1932 gifted by Rosebery's heirs to the Royal House of Savoy. It is today the summer residence of the Italian President.

Possibly acquired by Rosebery in Naples, the bureau cabinet reached Mentmore Towers in the early 1930s at the latest, before being removed to Cleveland House, Newmarket in 1977. Not in the Rothschild taste, it was part of a group of Italian painted furniture the Earl had started collecting after his wife's death in 1890, and of which a rare transitional small commode with lacca povera and marbled decoration was also part (sold Sotheby's, *Mentmore*, 18-20 May 1977, lot 923, and a rare pair of Neapolitan commodes (sold these Rooms, 30 November 1990, lot 117).

CONCLUSION

An outstanding piece, the Rosebery cabinet was likely intended to adorn an aristocratic Italian, where it would have stood as a playful fashion statement. Its unusually articulated lacca povera ornamentation on an elegantly sketched landscape background makes it one of the finest pieces of its kind. Amongst the exotic and the pastoral, the sinuous yet symmetrical lines give it the noble aplomb typical of the best Italian lacquer furniture which, in Remington's words, displayed "charm and variety of colour, an intimacy and informality of decoration which makes for far greater appeal than technical perfection, and unquestionably place it among the finest artistic products of the eighteenth century."

FOOTNOTES

- ¹ P. Molmenti, *La Vie Privée à Venise*, Venice, 1882, vol. III, p. 14, quoted in Remington, 1925, p. 240.
- ² The process of lacquering, for which a number of recipes existed published in contemporary treatises – perhaps one of the most popular being that of Father Coronelli - is discussed in Remington, 1925, p. 242, *passim*.
- ³ The information is taken from Morazzoni's seminal work, *Il Mobile veneziano del Settecento*, Milan, 1958, which remains of fundamental importance to the scholar of Italian furniture not least for the number of well-documented sources.
- ⁴ For a discussion on the known decorators, see lot 25.
- ⁵ This bureau-cabinet, inlaid in fruitwood, is illustrated in Levy, 1964, vol. II, tav. xxv.
- ⁶ See Doria, 1992, p. 160.



Villa Rosebery, Posillipo

25

REFLECTIONS FROM VENICE

A PAIR OF ITALIAN ROCOCO CARVED, LACCA POVERA AND ETCHED GLASS GIRANDOLES, VENICE MID-18TH CENTURY

each with a cartouche shaped and beveled glass, with lace pattern to the beveled edges, one mirror plate depicting a lady in the dress of a shepherdess, the other a gentleman dressed as a bird catcher, each figure stands beneath a baldachin, the arte povera cresting surmounted by a stylized scallop shell, the lacquer blue, red and gilt frames painted with sprays of flowers and acanthus and carved with flowers and scrolling acanthus, the candle arms with removable painted metal stylized flowers, each 90cm. high; 35½in.

RELATED LITERATURE

C. Alberici, *Il Mobile Veneto*, Milan, 1980, p. 204, cat. 271, bureau bearing Locatelli's trade label;
E. Colle, *Il Mobile Rococò Arredi e Decorazioni D'interni Dal 1738 al 1775*, Milan, 2003, pp. 338-39, fig. 79, one bureau from the Rossi Collection;
S. Levy, *Lacche Veneziane Settecentesche*, Milan, 1967, pp. 286-88;
C. Santini, *Le Lacche dei Veneziani Oggetti d'uso quotidiano nella Venezia del Settecento*, Modena 2003, pp. 79-80, figs. 7 and 8.

W £ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000





Fig. 1. The bureau-secrétaire formerly in the Rossi Collection

Famous for its beauty and "frivolity", Venice is truly a jewel in the crown of Europe, famously described by Byron as '*The pleasant place of all festivity, The revel of the earth, the masque of Italy*'. From the 16th century Venice rose in culture, wealth, commerce and position - the social elite travelled far and wide to see her magnificence. By the 18th century Venice had reached a pinnacle in opulence and was producing some of the most elegant and refined works in Europe, in particular the glass, mirror and lacquer work was of the highest calibre, the offered girandoles are certainly no exception.

Glass manufacture began as early as the 10th century and moved in the latter part of the 13th to the island of Murano; this for fear of a great fire which might engulf the then largely wooden city. The art of glass making grew in popularity and, perhaps somewhat obviously, the Venetian artisan became highly coveted. So precious in fact that at one time a ban on the export of glassmakers' tools and glass fragments was in effect in Murano - threats of extreme violence were offered to those *Specchieri* who even dared contemplate venturing abroad with their secrets. The beautifully engraved mirror plates in the offered lot are a fine example of this expertise; made more unusual by the repeat floral and lattice design, emulating intricate lacework, covering the outer bevelled edge. Attention to detail leaving a harmonious affect from the glass to the gilt and painted carving.

Further to her glass mastery Venice is also the gateway from East to West, the constant ebb and flow of trade allowed her to see all exotic lacquer work imported from the Far East. Soon Venice would begin to emulate this foreign and marvellous technique using various methods. This lot particularly opted for *arte povera*, or *lacca povera* - for further discussion and example of *arte povera* see lot 24 within this sale. The girandoles are an excellent example of

the art-form; combining the skill of the carver and the array of colours, the light blue and Venetian red creating an overall visage which is both handsome and accomplished. A mirror using similar technique, formerly in the distinguished collection of Giuseppe Rossi, was sold Sotheby's London, 10 March 1999, lot 123. The Rossi mirror, whilst differing in form, shares characteristics to the offered lot, most notably the use of colour interspersed with stylised foliage in gilt using brushstrokes to highlight and the delicate floral *arte povera* decoration. Also the carving of the giltwood cresting, use of open flowerheads, 'C' scrolling leaves and central *arte povera* landscape scenes are worthy of note.

The Rossi mirror and the remaining remarkable and rare suite, also within the Rossi sale, were associated with Giacomo Locatelli, see lots 123-127. This owing to lot 126 within the sale, a pair of lacquered and *arte povera* bureaux (see fig. 1 and Colle, *Il Mobile Rococò Arredi e Decorazioni D'interni Dal 1738 al 1775*, Milan, 2003, pp. 338 - 339, fig. 79). The Rossi pair are highly similar to a bureau bearing a very rare trade label, inscribed '*Lavori Di Giacomo Locatelli all' Insegna del Redentore in Merceria Venezia*' (cf. Alberici, *Il Mobile Veneto*, Milan, 1980, p. 204, cat. 271, the trade label reproduced in the Rossi sale catalogue). These three bureaux, and the remaining Rossi suite, share a number of qualities to the offered girandoles. The application of the *arte povera*, painted and applied gilt and the detailing of the brushwork in black paint to the scrolled gilt decoration displays mastery of the day. The level of skill in the decoration of the girandoles would suggest a hand in similar standing as that of Locatelli, if not by him. One further addition to these splendid mirrors is the decorative painted metal flowerheads in the candleholders. This is a final example of the attention and care taken in the creation of these superb girandoles - this detail, in combination with, the engraving of the glass, use of paint, gilt and *arte povera* makes this lot an exceptional example of Venetian lacquer and glass work of the 18th century.



26

TORRE DELL'OROLOGIO

A PAINTED AND GILT COPPER MODEL OF THE CLOCK TOWER IN PIAZZA SAN MARCO, VENICE, ITALIAN, 18TH AND EARLY 19TH CENTURY

16-inch painted geocentric astronomical dial with twenty-four hour chapter ring calibrated I-XII twice, the time indicated by the tail on the sun which also indicates against a zodiacal calendar, the central disc rotating in one lunar day and indicating the lunar phase with a rotating moon, the four train weight-driven movement of crucifix form, the three wheel going train with anchor escapement and seconds pendulum suspended from the frame and with cranked crutch, two pins on the great wheel tripping the two hour striking trains in short succession so that each of the automaton "Moors" fully strikes each hour on the bell, the third striking train is tripped once every twelve hours and double-strikes eleven on the smaller bell three times, the painted copper tower surmounted by two automaton "Moor" figures and two bells above a balustrade and upper section applied with a gilt Venetian lion on a blue and gilt star ground, below are figures of the Madonna with Child within a portal and flanked by gilt plaques depicting angels, all against a painted trellis and flower ground, the third tier contains the clock dial and side doors to provide access to the movement, the lower tier with an arched opening blocked by a painted panel, all on a *later* painted parcel gilt stand
295cm. 9ft. 8in. high overall

W £ 600,000-800,000
€ 715,000-950,000 US\$ 780,000-1,040,000

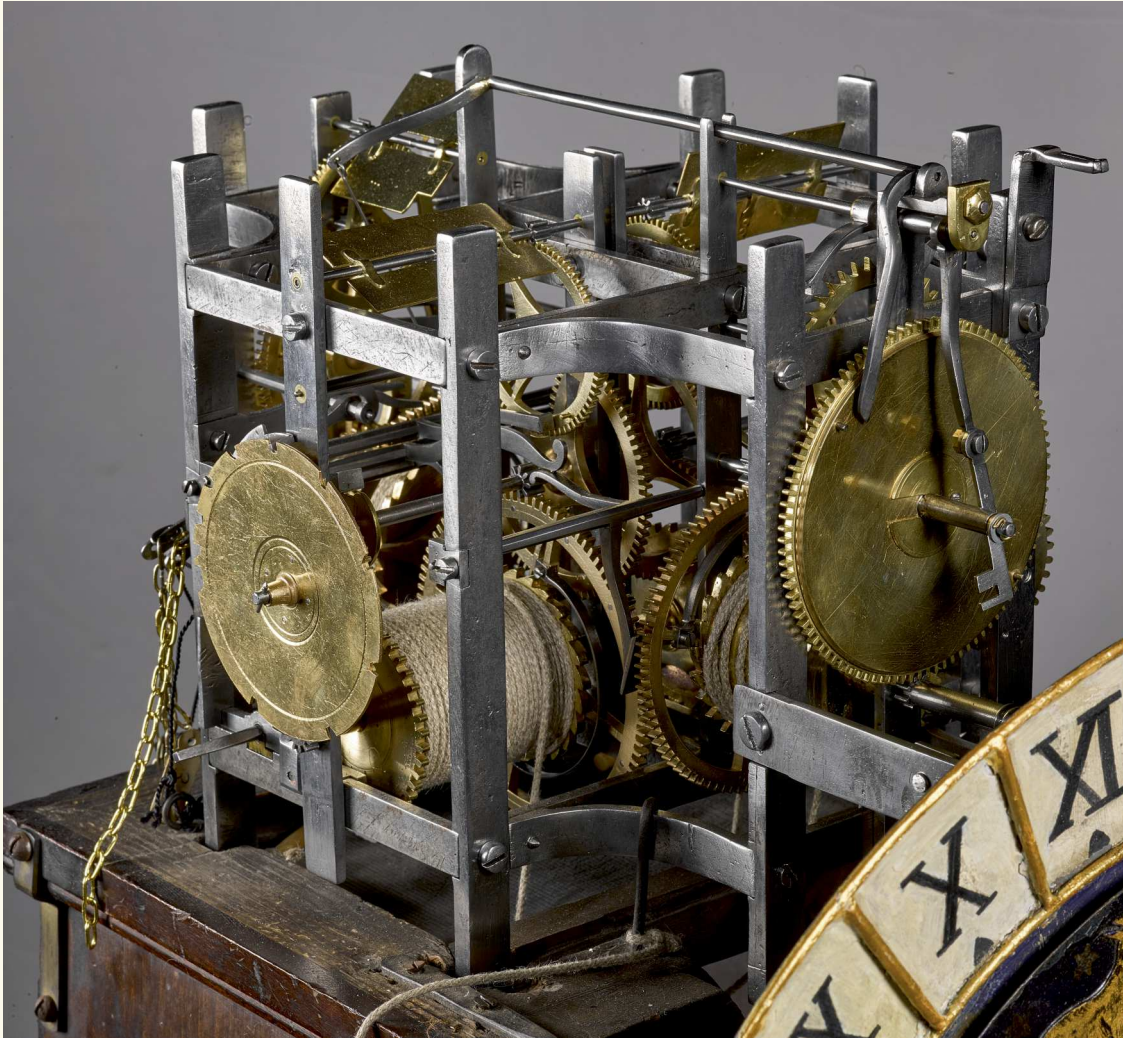


Fig. 1. The Clock Tower in the Piazza San Marco by Canaletto, inv. no. 55-36
© Nelson-Atkins Museum of Art









The clock tower or 'Torre dell'Orologio' in the Piazza San Marco, Venice is undoubtedly one of the most famous and instantly recognisable public clocks in the world. Located on the north side of St Mark's Square, the tower was constructed between 1496 and 1497. However, the complicated astronomical clock had been commissioned by the Senate in 1493 to replace a dilapidated and failing clock on the Basilica. In 1496 the decision was made to build a new tower and entrance to the old Merceria in order to house the new clock. It is recorded that the newly completed clock and tower were officially unveiled on 1st February 1499. The automaton bronze figures striking the bell on the top of the tower are thought to originally have been gilded but during the course of over five hundred years their dark patination has led to them being known as "The Moors". They were cast in 1497 by Ambrogio della Ancore and in the same year the bell was cast by one Simeone who cast his name and the date into the bell.

The clock was a marvel of early renaissance clock design and was commissioned from Zuan Paolo Rainieri and his son Zuan Carlo, master clockmakers from Reggio Emilia, approximately 120 miles from Venice across the valley of the River Po. As well as the combined time and striking movement, it was required to operate the automaton striking "Moors", an hourly automaton scene of the Adoration of the Magi and a comprehensive astronomical dial. The complexity of the clock was such that it required constant maintenance and the Rainieri family were contracted to live next to the tower so that they were always available. This continued until the death of Zuan Carlo Rainieri in 1531. During the course of the following two hundred years, the clock movement became increasingly unreliable until Bartolomeo Ferracina made substantial alterations during the 1750s. It was altered and restored again during the 1850s and a more recent thorough overhaul was carried out in the 1990s.

This remarkable and extraordinary model of the tower and its clock would seem to have a similar history to the originals in that the movement appears to slightly predate the tower. The current clock movement is a reduced scale copy of the original movement as it existed in the 18th century. The maker is unknown but they clearly had an intimate knowledge of the real clock and very fine clock-making skills. The cruciform layout of the movement is complex but beautifully executed and displays the use of techniques used during the mid-18th century. It is certainly tempting to speculate that this movement may have been created at the time when Bartolomeo Ferracina was making his alterations to the full size renaissance movement. Indeed, might it have been made in his own workshops?

The dial is painted and differs from the real dial in that it is calibrated I-XII twice with XII and the top and bottom whereas the real clock is calibrated I-XXIII with XII and XXIII horizontally opposed. It would therefore appear that the model dial was created following the 1750s restoration of the real clock which followed this orientation and calibration. The real dial was returned to its original layout in the later 19th century. The tower case is made of copper painted to simulate stone and with gilt details. It is very finely constructed and an accurately proportioned representation of the real tower. Using techniques unavailable before the very late 18th century, it is almost certain that the case was constructed during the 19th century to house the earlier movement and dial. Of monumental proportions and, to our knowledge, a unique model of this most famous Venetian landmark, this exceptional, functioning model is a tribute to the architectural and horological innovation of early renaissance Italy.



27

THE FETTERCAIRN COMMODES



A PAIR OF ITALIAN GILT-BRONZE MOUNTED KINGWOOD AND MARQUETRY BOMBÉ COMMODES GENOA AND ROME, SECOND HALF 18TH CENTURY

the serpentine quartered alabaster tops with guilloché borders above three long drawers inlaid with basket of flowers, the handles finely cast as putti wrestling with serpents, the key escutcheons in the form of bucrania, the chutes cast with hound's heads and fruit festoons, the shaped aprons cast with the rape of Ganymede, on splayed legs with hairy paw sabots; the top drawer of one commode fitted as a secrétaire drawer incorporating ivory marquetry with small drawers

93cm. high, 138cm. wide, 65cm. deep; 3ft. ¾in., 4ft. 6¼in., 2ft. 1½in.

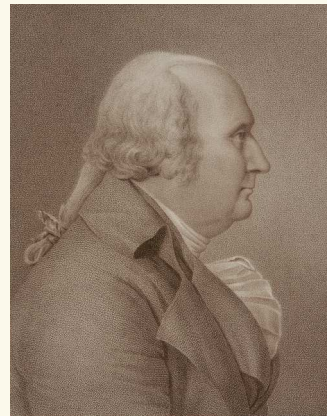
PROVENANCE

Possibly Sir William Forbes, 6th Bt. of Pitsligo (1739-1806); but more likely acquired by his son Sir William Forbes, 7th Bt. of Pitsligo (1773-1828); or grandson, Sir John Stuart Hepburn Forbes, 8th Bt. of Pitsligo (1804-1866); thence by descent.

RELATED LITERATURE

A. González-Palacios, *Il Mobile in Liguria*, Genoa, 1996;
A. González-Palacios, *L'Oro di Valadier: Un Genio nella Roma del Settecento*, Roma, 1997;
E. Colle, A. Griseri, R. Valeriani, *Bronzi Decorativi in Italia*, Milan, 2008;
L. Cumont Caimi, *L'Ebanisteria Genovese del Settecento*, Parma, 1995;
Valadier: Three Generations of Roman Goldsmiths, Artemis Group, 1991;
J. Wilton-Ely (ed.), *G-B. Piranesi: the Complete Etchings*, San Francisco, 1994.

W € £ 250,000-400,000
€ 296,000-474,000 US\$ 325,000-520,000



Sir William Forbes, 6th Bt. of Pitsligo
(1739-1806)



Sir William Forbes, 7th Bt. of Pitsligo
(1773-1828)





Fig. 1. One of the commodes pictured in the Drawing Room, Fettercairn House, Kincardineshire, c. 1890, beside the Titian and workshop masterpiece, *Two Boys of the Pesaro Family*, c. 1540-45

A FAMILY OF COLLECTORS

The spoils of the Grand Tour are often associated with the "exalted arts", that is to say the Italian and Dutch paintings and antiquities acquired by British travellers in the 18th and early 19th centuries. However the commodes offered here transcend the canon of decorative art and can be placed firmly in the former category in that they are the most superb examples of their type and demonstrate a desire, through their acquisition by the enlightened Grand Tourist to secure true trophies of the very best within a discipline. The mastery of the cabinet-maker, bronzier and marble worker come together in superlative fashion, something recognised by the individual who acquired them two-hundred years ago.

The Forbes family were financial titans of their day and what better way to expound their success than in the acquisition of important pieces for their newly designed mansion in Scotland: "show and tell" objects in every sense of the phrase.

Sir William Forbes, 6th Baronet of Pitligo (1739-1806) travelled through Europe during a time of political turmoil and upheaval, not an easy enterprise, between 1792 and 1793. He had been a successful banker at Coutts before founding his own banking house of Forbes, Hunter & Co. in 1773. In addition to his commercial successes, he had a deep artistic disposition and was a keen draughtsman and amateur artist, as his sketch books attest. He counted the painters Reynolds and Raeburn amongst friends. Forbes was a true son of the Scottish Enlightenment; a polymath with an array of passions from the Sciences to the Arts. His position placed him in wealthy and fashionable circles: he was close to the Prime Minister William Pitt, acting as a trusted financial advisor. He regularly visited the treasure houses of Scotland and England his diaries are peppered with descriptions of Chatsworth, Hardwick, Kedleston and Strawberry Hill amongst others. These connections introduced him to an incredible network of agents and friends during his travels through Europe – a trip that was to be the finale of a gilded career. This was an entirely natural excursion for a man in his position and with his wealth and tastes.

His wonderful series of journals, bound in seven volumes, make for an evocative read and describe a trip which is heightened with

wonderful tales (National Library of Scotland MS 1539-1545). We read of man whose experiences of the Italian art and architecture he encounters leave him spellbound. His visits to Canova's studio, meetings with expatriate painters and sculptors in Rome such as Gavin Hamilton and John Flaxman are recorded with reverence and enthralment. On the 4th April 1793, he writes that he was "never so struck" by the statue of *Laocoön and His Sons* at the Vatican, the works he encounters are recorded in detail and with palpable emotion. He was remarkably restrained in the acquisition of objects and he writes on the 22nd March 1793 "we made a decision on coming abroad not to purchase either paintings or antiquities as being an expense of which I feel there is no end".

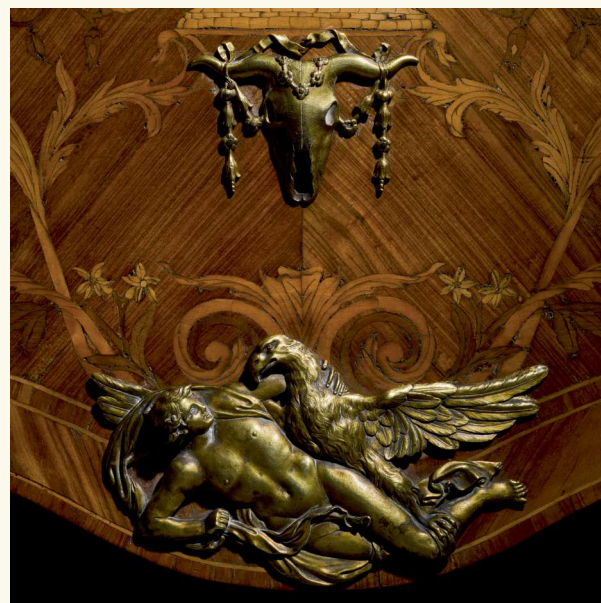
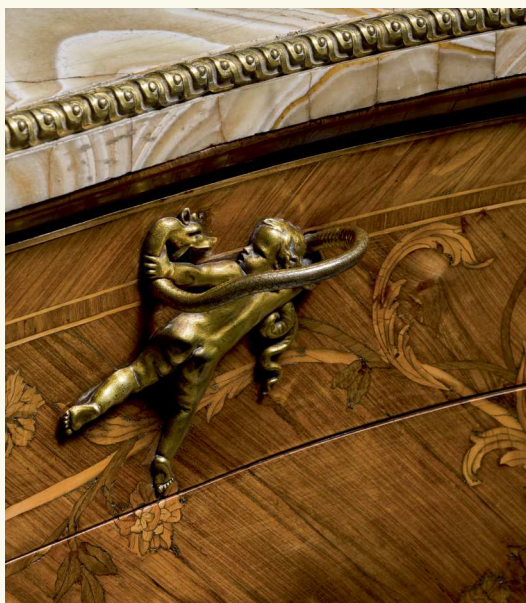
His son, also Sir William and 7th Baronet (1773-1828), was not nearly so restrained and travelled extravagantly in Italy buying much, often through his agent William Irvine in the 1820s. The 7th Baronets Grand Tour was possibly born from the experiences relayed to him by his father; he definitely shared a passion for art. He did not though confine himself to written or verbal descriptions of the works he saw but through a ravenous appetite for acquiring wonderful pictures, drawings and hardstone objects. The 7th Baronet was to have the objects to illustrate his own experiences abroad.

His collection of Old Master paintings was superb, one of the highlights was a Titian and workshop masterpiece, *Two Boys of the Pesaro Family*, from circa 1540-45 (sold from the Forbes Collection, Sotheby's London, 7 December 2016, lot 11). This acquisition formed part of a group of pictures acquired right at the end of his life for which he put up the enormous sum of £10,000. The "Pesaro Boys" can be seen hanging beside the commodes in a photograph taken at end of the 19th century at Fettercairn House. It seems most likely that it was 7th Baronet whom acquired the present commodes. Such statement and extravagant pieces seem entirely in keeping with his taste and their Italian origin perfect for a man who adored that country. He also spent lavishly on the design of his homes. His largest commission was to William Burn for the re-design and enlargement of Fettercairn



Fig. 2, Fettercairn House, Kincardineshire c. 1890 showing Sir William, the 7th Baronets aggrandisement of the house by William Burn c. 1826-1829





House, his wife's ancestral home, completed the year after his death in 1829. There are some extant drawings which show the picture hang at Fettercairn from this period, showing that the most important pictures and the best objects from the Forbes collection had left the family's Edinburgh properties for this new home.

His son Sir John Stuart Hepburn Forbes, 8th Baronet of Pitligo (1804-1866) rationalised the Forbeses art collection after his father's death. Sir John was to make some sales from the collection, most probably to plug the gaps in family finances left by his extravagant father, but he did buy too. Like his grandfather and father he undertook his own Grand Tour and travelled with his wife in Italy. The 8th Baronets taste was for the neoclassical of the high Regency and he acquired some fine furniture including gilt-bronze mounted mahogany console tables and other items from George Oakley. Importantly, he also dealt with Edward Holmes Baldock, the great London furniture dealer and cabinet-maker for the aristocracy. It was from Baldock that, in 1834, he probably acquired a fine French 18th century gilt-bronze mounted kingwood table (sold Sotheby's London, *Two Great Scottish Collections*, 28 March 2017, lot 27) and for which there is a surviving invoice, preserved amongst the Fettercairn Papers at the National Library of Scotland (Acc. no. 4796). It is possible it was he or a dealer-agent such as Baldock who acquired the commodes, which would have been a major purchase at the time for a newly finished Fettercairn House, but it could just have easily been his father in anticipation of its completion. Three generations of one of Scotland's most important 18th and 19th century families had travelled in Italy and all shared a love of fine and decorative art. These commodes are perhaps the best representation of their passion and love for works of the best quality, objects which demonstrate an appreciation of the extraordinary skill of the craftsman, and are treasures from a country they loved deeply.

GENOA AND ROME

At the dawn of the 18th century, the Republic of Genoa had already seen its heyday as a Mediterranean power. Nevertheless, its location, open up to the sea, bordering the political and cultural stronghold which was then France and a short journey away from Rome, made the Ligurian territories and their capital an interesting and distinctive centre for the decorative arts.

The first decades of the century saw the trade between Genoa and the North of Europe to influence cabinet-making with English Queen Anne and early Georgian pieces achieving great popularity and leaving their mark in the local production. From the end of the 1730s and through the 1740s, France becomes the major political influence on the Republic. Cabinet-makers supplying the grand Genoese families such as the Dorias, the Spinolas and the Pallavicinis would look to Paris as a reference and model of supreme fashion. Parisian *ebenestrie* starts then to have a real impact, namely in the shapes but also on the use of veneering and the full exploitation of exotic woods such as kingwood, rosewood and tulipwood arriving in the city's port from the Americas. Rapidly, the Genoese *ébénistes* seemed to have found a successful formula and will be faithful to it for several decades, ultimately to the detriment of originality and innovation.

Along these lines, Alvar González-Palacios, in his seminal *Il Mobile in Liguria* (1996), states that there are two main features in Genoese furniture: firstly, "*la sua non comune qualità artigianale*" and, secondly, "*la sua scarsa originalità formale e una certa tendenza alla ripetitività*" (p. 237). Nevertheless, in spite of this tendency for repetition, Genoese *ebenestria* has a "*delicato profumo*", as the scholar puts it, and certainly a firm identity. The present lot can be considered one of the finest examples ever produced in the city in the 18th century.

In their interpretation of the Louis XV style, Genoese cabinet-makers fully embraced the *bombé* shape, especially on commodes. The overall design is however less graceful than that of the French models, with splayed, shorter legs on a lower body producing a heavier effect. These shapes were normally fully veneered with bookmatched rich cuts of kingwood that was sometimes bordered with small bands and frequently centred by oyster-type *quatrofoil* motifs, which became a quintessential local design solution.

Caumont Cami suggested that this particular type of veneering had been inspired by English and Dutch pieces from the beginning of the century, namely olivewood examples. Nonetheless, French *ébénistes* were also exploring multiple solutions for pattern veneering and this origin is also viable, if not necessarily more likely than the English. Likewise, it is interesting to note the varied use of veneering in the neighbouring Savoy court, for example the use of oyster veneering by the brilliant Pietro Piffetti.

In this context of French inspiration and model repetition the current commodes are, somehow contradictorily, distinctively Genoese and yet apparently unique. In the use of diagonal bookmatched kingwood veneers, slight *bombatura*, subtly shaped apron and splayed legs, these commodes are undoubtedly the product of a Genoese *bottega*. Nonetheless, the rich floral marquetry, the exceptional mounts and the bronze edged alabaster tops place these two commodes on a league of their own.

If most commodes from the mid-*settecento* display the above mentioned arrangement of veneering with quatrefoil, towards 1760s some examples of *bombé* commodes and bureaux appear decorated with floral marquetry (see Cami, 1995, pp. 222-30). Nonetheless, these are of very little variation in terms of woods used, and therefore colour, and of rigid designs. These commodes, on the other hand, displaying of a central basket of flowers framed by flowering scrolling branches in different tones and creating a cartouche, both to front and sides of the pieces, are examples of a late, controlled Rococo that already announces the neoclassical style to come. The commodes have the customary banding framing the main areas, but the detail of the further *filletura* to the apron, right on its edge, is a very rare feature that replicates the brass and bronze edges of French commodes, giving a much needed finishing touch to the visual structure of the piece.

When opening the fitted *secrétaire-drawer* (a rare element in Genoese furniture), protected from the sun through the years, the boldness of the kingwood veins and the marquetry colour

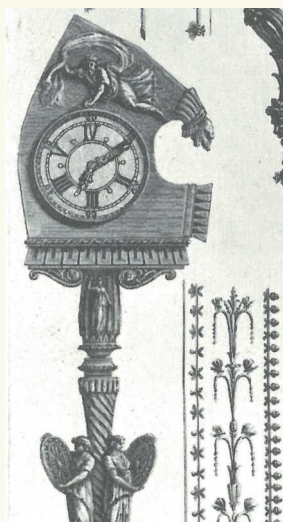


Fig. 3, Piranesi, design for a clock

is revealed. The floral branches interlace each other to form a central reserve with a scene with a playful man and a woman fetching grapes from a grapevine. The cartouches, veneering, inlaid scene, and even the use of ivory for the heads of the figures remind work produced in Piedmont a couple of decades earlier.

If the cabinet-making and marquetry are of the finest quality and without close comparable pieces, the mounts of these commodes are both fascinating and tantalising, and seem to be entirely without parallel. Bronze, and frequently gilt brass, mounts in Genoa in this period follow French models but are of an undistinguished quality, with very few exceptions. Mounts were always used parsimoniously; their use was limited to handles, escutcheons, sabots and corner mounts, never too elaborate and never assuming a dominant position visually. Frequently, they would overlap the marquetry.

The gilt-bronze ware that adorns these commodes is in places superimposed to the inlaid design, follows this Genoese approach to mounts, one that is almost exclusively functional. Nevertheless, their superb quality, both technically and of design, suggest that they were purposely commissioned from a different production centre, most likely Rome, where workshops capable of achieving such a technical level existed. It was also in Rome that the Classical vocabulary was most present. The escutcheons are garlanded bucrania, the apron mounts, Zeus disguised as an Eagle and Ganymede, and the delightful handles represent Hercules in his infancy wrestling a serpent. The corner mounts depict the highly unusual head of a hound holding from a strap a festoon of fruits and flowers.

In the Eternal City, the 1760s saw the inception of a Neoclassicism that would later conquer Europe with the exceptional designs by Giovanni Battista Piranesi (1720-1778) and bronze workshops such as that of Luigi Valadier (1726-1785), both at the forefront of this movement. The renowned silversmith and designer was, for example, supplying the Palazzo Chigi in the mid-1760s with bronze decorations for the Salone d'Oro imbued with neoclassical elements such as garlanded bucrania (see Colle et alii, 2008, pp. 214-15). Although not strictly comparable, it is interesting to note the use of sprawling putti on the Poniatowski Chalice, produced by the Valadier workshop sometime between 1780 and 1790 (see González-Palacios, 1997, pp. 154-55).

An essential source of inspiration for silversmiths and cabinet-makers at the time, Piranesi's ground-breaking *Diverse Maniere d'Adornare i Cammini* was published in 1769. Born in Venice, but based for most of his life in Rome, Piranesi was extremely conversant with classical antiquity, although he believed in "the imaginative adaptation of antique elements rather than the slavish copying of them" (Wilton-Ely, 1994, p. 3). Significantly, he "undertook various schemes of interior decoration, often involving furniture, for the Pope at Castel Gandolfo, for the Cardinal at the Lateran and for Senator Rezzonico at the Palazzo Senatorio"

(*idem*, p. 886), and worked extensively for a largely English clientele, including the Earl of Exeter, Sir William Hamilton, and John Hope, further collaborating with the likes of Thomas Hollis, the antiquarian, Thomas Jenkins and Gavin Hamilton.

Nearly all the inspired and imaginative solution on the present pair of commodes have more or less direct precedents in the etchings of *Diverse maniere*. For example, note the spirited figures on the project for a commode and compare them to the present handles with infant Hercules, or compare the draped, fluctuating figure on the model for a clock (fig. 3) with the design of the Ganymede mount on the Fettercairn commodes. Finally, hounds are widely represented in Piranesi's work: from a vase drawn from the antique with handles in the shape of dogs ("symbols of fidelity", the artist notes on the etching) to the hounds' heads found on an Egyptian-style chimneypiece. Serpents, bucrania and curnucopiae - sharing a language similar to Valadier's - also abound.

The garlanded festoons of the corner mounts are typical neoclassical motifs; a print of a small monument to Pio VI displays relatable ram's masks from which festoons of fruits and wheat in sections pend from a ribbon, much like the ones seen on the present lot (see González-Palacios, 1997, p. 40). Nonetheless, the hound mask seems to have no parallel whatsoever in contemporary mounts or drawings apart from Piranesi's.

The use of alabaster-veneered tops reinforces the Roman link and the gilt-bronze guilloche border seems to be coeval to the rest of the mounts. At a time when very few Genoese commodes featured marble tops, the choice of having these made - and, what is more, in costly alabaster - stands as a further statement of status and luxury. The type used is probably *Alabastro Palombara*, found in the excavations of the Villa Palombara, near Rome. This was thought to originate from Tuscany, near Montaione, but it was possibly also quarried in Turkey during the Roman Empire and therefore later available from Roman ruins.

An attribution for these pieces is virtually impossible due to the lack of signature and archival documentation. Apart from a couple of minor exceptions, there are no known makers signing their products in Genoa, and attributions on a stylistic ground therefore also become difficult. Equally intriguing and mysterious, the captivating mounts are nonetheless likely to have been made in a Roman workshop of a standing and sophistication similar to that of Luigi Valadier. The commission of such matchless mounts and alabaster tops from a city different from that of cabinet-making production is highly unusual, but further reinforces the uniqueness of these astonishing objects.



28

'THE MOST EXTRAVAGANT TUREEN'



^ A GEORGE II SILVER SOUP TUREEN AND COVER, JOHN EDWARDS, LONDON, 1737

oval, on four cast shell and scroll supports, the body applied on either side with a rococo cartouche each engraved at a later date with a coat-of-arms between festoons of marine debris including oyster shells, crab claws, mussels, seaweeds, coral, with dolphin and bulrush handles, the detachable cover similarly decorated in relief below an applied crab finial, the small cartouches on either side engraved with a contemporary crest
41.5cm., 16 ¼ in. over handles
4374gr., 140oz. 12dwt.

PROVENANCE

Lieut. Col. Matthew Gunning (1781-1860);
Norman C. Hurst Esq., Christie's London, 26 March 1969, lot 92;
The Property of a Gentleman, Christie's London, 31 March 1976, lot 159;
Private Collection.

LITERATURE

Arthur G. Grimwade, *London Goldsmiths 1697-1837: Their Marks and Lives*, London, 1976, p. 501 and No. 2617;
Christopher Hartop, *The Huguenot Legacy, English Silver 1680-1760 from the Alan and Simon Hartman Collection*, London, 1996, pp. 120-125;
Arthur Grimwade, *Rococo Silver 1727-1765*, London, 1974, pp. 42-43.

£ 120,000-180,000

€ 143,000-214,000 US\$ 156,000-234,000



Marks







The arms are those of Gunning with Gunning quartering Shiercliffe in pretence for Lieut. Col. Matthew Gunning of Woolley and Charcombe, Somerset. He, who was born in 1781, was married on 13 October 1819 at St. George's, Hanover Square, to his first cousin, Elizabeth (1767-1849) of Swainswick, near Bath, Somerset, only daughter of Thomas Gunning (1736?-1784) and his wife Mary (1742?-1779), daughter of John Shiercliffe, both of Sheffield, Yorkshire. Col. Gunning served with distinction in Egypt under Lord Abercrombie and was with the 69th Regiment at the capture of the Island of Java in August 1811, being first to enter the fort. He died at his house in Gloucester Place, Marylebone, on 16 April 1860.

For a goldsmith whose work 'at best reaches remarkable quality of execution as in... the outstanding tureen with dolphin handles and crab finial of 1737,'¹ surprising little is known about John Edwards. He appears however to have been associated with a group of important goldsmiths whose premises near the Bank of England, centred round St. Swithin's Lane and the compact parish of St. Mary Woolnorth. He was apprenticed to Thomas Prichard,² and possibly afterwards also to John Bache. The latter who became Prime Warden of the Goldsmiths' Company in 1726, was Edwards's sponsor for his Freedom of the Grocer's Company, which gave him the right to work in the City of London. Bache's business partner and fellow apprentice had been William Denny who was a subordinate goldsmith to the king in 1701-1702.³ These subordinates were suppliers to the Principal Goldsmith, normally a banker, who headed the office of state which dealt with the silver, gold and jewellery requirements of the monarch.⁴

Edwards entered his first mark in 1723 but is simultaneously recorded as subordinate Goldsmith to the King. His youth for such an appointment seems less surprising when it appears that social connections over experience were probably the determining factor. William Denny, partner and fellow apprentice with Edwards's sponsor, John Bache, had premises, at the sign of the Golden Ball, St. Swithin's Lane in the parish of St. Mary Woolnorth, the same premises used at a later time by Edwards himself. John Ruslen was another goldsmith in St Swithin's Lane, at the Golden Cup in 1697. A goldsmith/banker, also Prime Warden of the Goldsmiths' Company is Ruslen who was responsible for the earliest recorded English silver Hanukkah lamp (see lot XXXX in this sale).

Ruslen together with Thomas Folkingham witnessed the Freedom in 1707 of Thomas Farren,⁵ another subordinate goldsmith to the King. Farren, who had been apprenticed to the previously mentioned Thomas Denny, also had premises in St. Swithin's Lane, next to those of Edwards.⁶ Moreover, similarities can be found in the silver objects sponsored by Farren and by Edwards.⁷

Another of John Bache's apprentices (1693), the goldsmith Thomas Folkingham, was at the Golden Ball, St. Swithin's Lane until moving in 1723. A notice following his death in 1729 records that two days before 'died Mr Falkenham a very noted Goldsmith said to have left upwards of 30,000£. . . 'It is fairly clear that in Folkingham,' wrote Arthur Grimwade 'we have a banker goldsmith of considerable status.'⁸

It is not known if Edwards was an actual working goldsmith. The 'maker's mark' (now officially known as a sponsor's mark) does not explain what Edwards's role in the manufacturing process was, except to denote his responsibility for the fineness of the metal; as an entrepreneur he would have insisted on controlling the quality of workmanship. A mark for John Edwards was registered at Goldsmiths' Hall on 1 November 1753.⁹ This must have been that of the son, as the father died in October: 'Yesterday morning died Mr. Edwards, an

eminent Silversmith in Swithin's-lane, Lombard-Street.'¹⁰ Even though John Edwards jun. had registered a silver mark, he used the premises to sell oysters, as evidenced by an advertisement which appeared at regular intervals from 1752 until 1758. 'Colchester Oysters sold as usual by John Edwards in Swithins-Lane, the corner of Bearbinder lane near the Mansion House.'

Oysters from Colchester were considered the finest. They were dredged from the sea bed and put into tidal pits for fattening up where they gorged on a species of harmless algae which turned them a highly prized green colour. Silver dishes in the form of scallop shells made by goldsmiths of Edwards's calibre such as Paul de lamerie and Paul Crespin, may have been used by the very wealthy to eat oysters. Oysters baked in natural scallop shells, was a recipe of the time and 'Scollops for Oysters' is a phrase encountered in 18th century silver inventory lists.¹¹ August 5, the feast of St James, who is associated with the scallop shell, was the first day of the oyster season.

It appears that in this small area of the City of London, the younger Edwards was not the only purveyor of Colchester oysters. James Peto, known as Oystericus, was in business in the street next to St Swithin's lane, 'at his Original Warehouse, at the Post-Boy, Sherborne-Lane, opposite the Back-Gate of the General Post-Office' from the 1740s until his death in 1795.¹²

Christopher Hartop, who calls the crab tureen, 'The most extravagant tureen from [Edwards's] workshop', suggests that work bearing John Edwards's mark is 'unusually large scale and often features large cast marine ornament.'¹³ He cites a pair of

silver soup tureens and covers with lobster finials, London, 1740/41, bearing the royal arms and the arms of Simon, 2nd Viscount Harcourt, that were part of the official plate taken by Harcourt as ambassador to Paris in 1768. The goldsmith Edwards was also responsible for Harcourt's dinner plates and serving dishes, hallmarked for 1735, and these appear styled on French models.¹⁴ Harcourt went to

France during his grand tour and is well known, certainly later in his career, but before he was ambassador to have ordered a considerable amount of silver from France. The Harcourt tureens from Edwards have lobsters on the cover, which were influenced by a marine composition of Juste-Aurèle Meissonnier from *Livre de Légumes*, engraved by Gabriel Huquier and published in Paris in 1734. Prints of around the same date, also engraved by Gabriel Huquier after Jacques de la Joue from Second Livres de cartouches are closely related to the cartouches on the crab tureen in this sale. This latter source of French design provided inspiration for another item of early English rococo silver, the Bristol ewer and basin, George Wickes, 1735. Probably because rococo silver was so new in England at that time, the recipient Thomas Scrope called them 'The most curious Bason and Ewer that ever was seen'.¹⁵



Le déjeuner d'huîtres, Jean-François de Troy, 1734



Detail of the Bristol Ewer and Basin, George Wickes, London, 1735 © Sotheby's, Monday 13th June 1983.

FOOTNOTES

¹ Grimwade, *London Goldsmiths, 1697-1837*, p. 501.

² *Ibid.*, p. 633; will signed 11 December 1714, proved 17 February 1726 (National Archives, PROB 11/614).

³ Grimwade, *op. cit.*, pp. 427, 428, 490 and 501.

⁴ Clayton, *The Collector's Dictionary of the Gold and Silver of Great Britain and North America*, London, 1971, pp. 222 and 224.

⁵ Freedom of the City Admission Papers, London Metropolitan Archives, ELJL/238/69

⁶ London Land Tax Records, Walbrook Ward, St. Mary Woolchurch Precinct, 1727, p. 7, where Farren's name is spelt 'Farrin'.

⁷ Compare the present soup tureen and the pair of Edwards soup tureens, London, 1740, illustrated in Hartop, *The Huguenot Legacy, English Silver 1680-1760 from the Alan and Simon Hartman Collection*, London, 1996, p. 120, pl. 121 with Farrern's wine cistern and wine fountain, London, 1728 at Burghley House, and a pair of double-lipped sauceboats, London, 1732, advertised in *The Connoisseur*, London, 1953.

⁸ Grimwade, *op. cit.*, p. 511. At the time very roughly the annual wage of a skilled worker, such as a plumber or carpenter was £50. (*British History Chronologically Arranged*, London, 1839, p. 458).

⁹ Grimwade, *op. cit.*, p. 501

¹⁰ *The Public Advertiser*, London, Wednesday, 10 October 1753, p. 1c. He was buried at St. Mary Woolnoth on 14 October 1753.

¹¹ Sotheby's London, 11 November 1995, lot 117.

¹² James Peto of Shalford, Essex, oyster dealer, his will was signed on 2 June 1795 and proved, with a codicil, on 29 October that year (National Archives, PROB 11/1266).

¹³ *The Huguenot Legacy, op. cit.*, pp. 120-125.

¹⁴ Sotheby's London, *The Harcourt Collection*, 10 June 1993.

¹⁵ Barr, "The Bristol ewer and basin", in *Art at Auction, The year at Sotheby's 1982-83*, pp. 284-289.

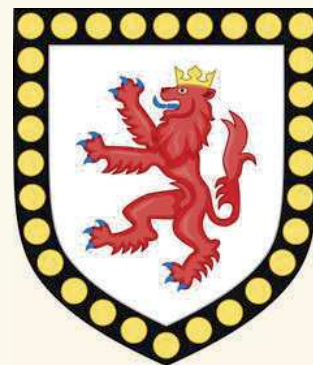
COLCHESTER OYSTERS,
SOLD as usual
By JOHN EDWARDS,
In Swithin's-Lane, the Corner of Bearbinder-Lane, near the
Mansion-House.
N. B. All Orders out of the Country, if Post paid, duly executed.

The London Evening Post, London, 5-7 October 1752, p. 4c. This advertisement was repeated at intervals until October 1758.



29

A COMMODE FROM MOCCAS COURT



A GEORGE III MAHOGANY SERPENTINE COMMUNE, IN THE MANNER OF THOMAS CHIPPENDALE, CIRCA 1765

the top above a single frieze drawer fitted with a baize line rushing slide and six compartments, with cupboard doors below opening to reveal three graduated drawers, on a plinth base
79cm. high, 126cm. wide, 59cm. deep; 2ft. 7in., 4ft. 1¾ in., 1ft 11¼in.

PROVENANCE

By repute supplied to Velters Cornwall (1697 - 1768) for Moccas Court, Herefordshire;
By family descent until sold in the 20th century to John Keil;
Thence by descent to the present owner.

RELATED LITERATURE

Country Life, *Moccas Court, Herefordshire I & II*, November 18 1976, pp. 1474 - 1556;
C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978.

W £ 70,000-100,000
€ 83,000-119,000 US\$ 91,000-130,000



A view of Moccas Court, circa 1913 © Country Life





Fig 1 The commode delivered to Daniel Lascelles

The remembrance of the rides and prospects [at Moccas] has made me take the less delight in those about Hagley, which are as inferior to yours as the height of Cleat Hill is to that of the Black Mountains

Lord Lyttleton's letter to Velters Cornwall in 1767 best sums up the beauty of the undulating landscape surrounding the ancient estates of Moccas Court. The house sits high above a bend on the river Wye, defensively guarding the Anglo-Welsh border. Having been a seat of the Vaughan family since the early 16th century it passed in the mid-17th century to the Cornwalls, a distinguished and ancient Herefordshire family descended from Henry III's brother Richard, Earl of Cornwall. The grandson of the Vaughan Cornwall union, Velters Cornwall, is the likely first owner of the present lot. Born in 1697, Velters represented the Tory government in Herefordshire for forty-six years in seven successive parliaments – indeed, his epitaph in the Hereford Cathedral reads *'his constituents were preparing to elect him to an eighth parliament'*. During his long tenureship as a member of parliament Cornwall was not famous for his attendance at parliament. However, the early 1760s proved to be his most vigorous parliamentary years. Cornwall found himself at the centre of Lord Bute's contentious Cider Bill of 1763, which proposed the taxation of all English cider to stem the national debt. During the frequent visits to London it is likely that Cornwall would have been made aware of the prevailing London fashion – indeed it is possible to suppose that on the news of Lord Bute's resignation in 1763 following Cornwall's quashing of the bill, he celebrated his victories with new purchases for Moccas Court, including the present commode.

Cornwall married three times, but only his third wife bore him children. His son Frederick Cornwall died in infancy, leaving his daughter Catherine, born in 1752, as heir to the family estates. Ever the pragmatist Cornwall stipulated in his will that upon her marriage, the husband would have to adopt the name and arms of the Cornwalls. In deference to this, on their marriage in 1771 the young Sir George Amyand became Sir George Cornwall and the family name continued to be associated with Moccas Court into the second half of the 20th century. Immediately following the Second World War, like with so many great English country houses, a house sale was undertaken at Moccas Court. From researching the catalogue, it is clear that the interiors of Moccas Court were decorated with fine mid-eighteenth century furniture, including a number of

commodes attributed to Thomas Chippendale. Although the present commode was not sold to John Keil in this sale, it is clear that it suited the quality and design of Moccas' interiors.

This form of commode was often supplied in a series, with minor variations between them. Unlike parade room furniture such as pier tables or pier commodes, these were intended to be used in adjoining rooms: one in a bedroom and another, matching in the neighbouring dressing-room. The present commode relates to a design for a 'French Commode Table' in Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director*, 1754, pl. XLVIII. A characteristic of his work is the use of pilasters invariably headed by scrolled brackets above pendent strings of finely carved and detailed husks or bell flowers. Related pilasters are found on documented examples of mahogany case furniture dating from the 1760s, such as the pair of Library Bookcases supplied to Sir Lawrence Dundas for 19 Arlington Street in 1764, and the Library Table and Commode Clothes-Press, both commissioned for Nostell Priory in 1766. However, the commode most similar to the present lot, with almost identical handles and corresponding pilaster supports, was commissioned from Thomas Chippendale by Daniel Lascelles (1714 – 1784) for Goldsbrough Hall, North Yorkshire (fig 1; cf. Gilbert, *op. cit.*, pl. 226). The Lascelles would eventually become the Earls of Harewood, responsible for one of the greatest Chippendale commissions of the 18th century. The quality of the mahogany veneers to the Goldsbrough Hall commode are closely comparable to those on the present lot, whose cupboard doors are particularly reflective of Chippendale's exceptional choice of timber and design.

The late dealer John Keil was renowned throughout the English furniture world for his phenomenal eye for colour and patination of timber. The present lot formed part of his private collection, although it has been said that his home and galleries were interchangeable. In the late 1960s John Keil started his eponymous gallery on London's Brompton Road. His unflinching integrity and extensive knowledge led to the quick succession of galleries in Bath, Bristol and a second London space in Mount Street. Over the course of the next forty years John helped numerous clients, passionate about English furniture, building collections befitting his own taste and scrutiny. It is testament to the great quality of the present lot that he could not bear to part with it throughout his long career.





THE SEHESTEDT JUUL FAMILY OF RAVNHOLT CASTLE

The Sehestedt Juul family, of the 'ancient nobility' of Denmark, and their close ancestors, have owned and cherished Ravnholt Castle, on the island of Funen, and its land since the late 17th century. The castle itself has three wings constructed successively in 1660, 1701 and 1739 and was extensively remodelled, in neo-renaissance taste, in the middle of the 19th century. It still sits proudly in its beautifully-designed park which boasts one of the longest avenues of mature trees in Denmark. The estate consists of some 7,000 acres of woodland and rolling countryside, long famed for its hunting, which surround the castle. It originated, around 1365, in the amalgamation of two small farmsteads which were taken over in 1400 by the Bild family. They expanded the property in the 16th century and it quickly passed through various hands until it was acquired in the mid 17th century by Christian Skeel. It then descended, in the female line, through the Skeel and von Gersdorff families to Charlotte Amalie von Gersdorff (1685-1757), wife of the diplomat and Danish foreign minister, Christian Sehestedt (1660-1740). Although she was much younger than her husband, the couple were childless and so Charlotte Amalie left the estate entailed for the benefit of the children and descendants of her niece and foster-daughter Sophie Hedwig Frijs and her husband Ove Juul. Their eldest son, born the year following Christian Sehestedt's death, was named Christian Sehestedt Juul (1741-1788) after him. Christian Sehestedt Juul (see lot 30) was also an eminent diplomat and the family has remained in the forefront of Danish social, diplomatic and political life, with the stated aim of guarding and maintaining the castle and its lands.



30

FORGET ME NOT A MEMORABLE AMBASSADORIAL GIFT



Lucia Charlotte Juul (1765-1839)



Christian Sehestedt Juul (1741-1788)

A GOLD AND HARDSTONE PORTRAIT SNUFF BOX PRESENTED BY FREDERICK AUGUSTUS III, ELECTOR OF SAXONY, TO THE DANISH ENVOY CHRISTIAN SEHESTEDT JUUL, BY JOHANN CHRISTIAN NEUBER, SIGNED: NEUBER A DRESDE, DRESDEN, CIRCA 1770

oval, the lid inset with a miniature portrait on ivory of Frederick Augustus III, Elector of Saxony, *attributed to the Saxon Court miniaturist Christian Gottlieb Doist (1740-1814)*, almost full face, with powdered hair *en queue* and wearing armour with a lacy *jabot*, within an engraved gold frame, the ground, sides and base inlaid with a trelliswork of striped grey or red Schlottwitz agate on a carnelian ground, the borders garlanded with double and single forget-me-not flowers and laurel, that encircling the miniature bound with white ribbons, the gold rims engraved with interlacing ribbons and rosettes, the borders with chevron designs

Accompanied by a manuscript deposition written by Juul's widow, Lucia Charlotte Juul, née Scheel (1765-1839), inscribed: *cette boite d'Or est donnée de l'Electeur de / Saxe à feu mon Mari 1770*

8.8 cm., 3½in. wide
(2)

PROVENANCE

Presented by Elector Frederick Augustus III (1750-1827) to Christian Sehestedt Juul (1741-1788) in 1770;
thence by descent

LITERATURE

Alexis Kugel ed., *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London 2012, no. 119, pp. 166-7, 355

• £ 400,000-600,000
€ 474,000-715,000 US\$ 520,000-780,000





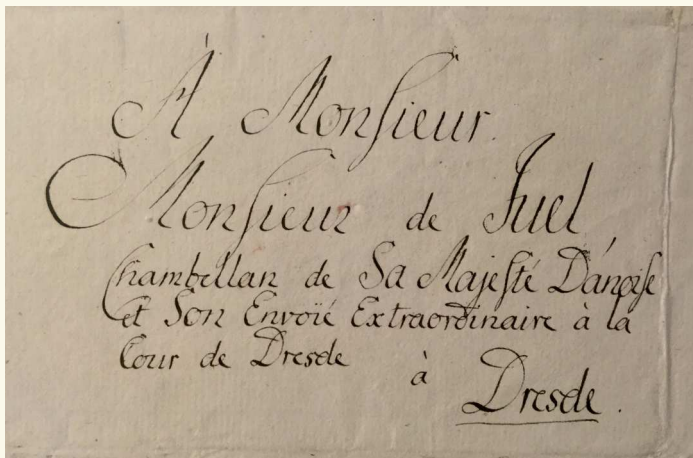
Bernardo Bellotto, View of Zwinger Galleries, 1749
© bpk / Staatliche Kunstsammlungen Dresden

Christian Sehestedt Juul (1741-1788) was named after the Danish foreign minister and diplomat Christian Sehestedt (born 1660) who had died childless in 1740. His widow, Charlotte Amalie Gersdorff, had entailed the estates of Ravnholt, which she had inherited from her father, and that of Nislevgård, inherited from her husband, for the benefit of the children and descendants of her niece and foster-daughter Sophie Hedwig Frijs and her husband Ove Juul.¹ Their eldest son, Christian Sehestedt Juul (who, with subsequent generations, had also taken the surname of the family benefactor) had first followed his father into the army but then entered the Danish foreign service, not only a promising career for a young nobleman but also following in the steps of his deceased patron.

In 1768, at the age of 27, he was appointed *envoyé extraordinaire* to the court at Dresden where Frederick Augustus was about to take over the reins of government of Saxony from his regent uncle, on achieving his majority. Dresden was considered an agreeable posting: the city was 'light, straight, white, tidy' in the words of Colonel Robert Murray Keith, the contemporary British envoy from 1768 to 1771. The work was not onerous - at ten o'clock, 'Business of Europe, - with a little music now and then, *pour égayer les affaires*', at twelve, '*Devoirs*, at one or other of the Courts (for we have three or four). From thence, to fine ladies, toilettes and tender things'.² The most important duty was to gather any information about the local situation, politics or opinions which might be of diplomatic interest at home.

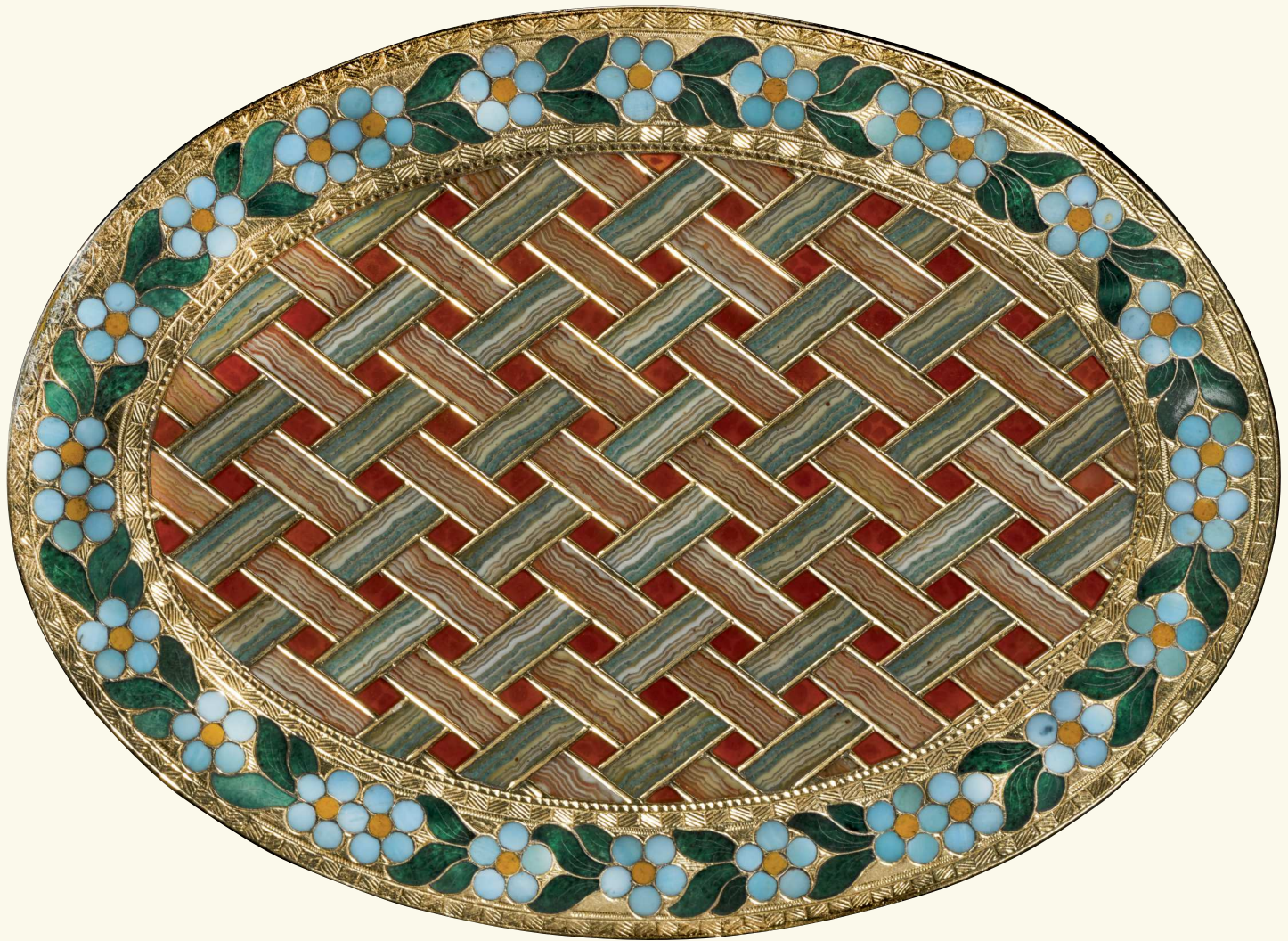
Juul retained his appointment until the autumn of 1770, writing his last official reports to the Danish foreign minister, Johan Hartvig Ernst Bernstorff, in September of that year before being transferred as envoy to the Spanish court in Madrid.³ It is presumed that following courtly tradition, this box was given to Juul on his departure from Dresden, just as Keith was given a porcelain service by the Elector and 'a very handsome snuff-box of Saxon stones with her picture' by the Dowager Electress. This supposition is confirmed by the brief explanatory note still preserved within the box, written after Christian Sehestedt Juul's death in 1788 by his widow Lucia Charlotte Juul, née Scheel, whom he had married on 13 October 1780.

Johann Christian Neuber (1736-1808) was one of the most creative artist-craftsmen patronised by the royal court at Dresden. He was apprenticed to Johann Friedrich Trechaon in 1752, at the age of 17. In 1762 he became master goldsmith and burgher of Dresden, succeeding Heinrich Taddel as director of the Grünes Gewölbe, and before 1775 he was also appointed court jeweller. It was from Taddel, his father-in-law and mentor, that Neuber acquired his knowledge of precious stones and how to work them. Neuber advertised a wide range of objects made from inlaid hardstones including boxes for ladies and gentlemen, cane handles, watch cases, chatelaines, and jewellery such as bracelets and rings. His distinctive style was popular both at court and with the many visitors



Address on a letter from Danish foreign minister J. H. E. Bernstorff to Christian Sehestedt Juul, while he was serving as a diplomat in Dresden © The Danish National Archives, Copenhagen. Photo: Rasmus Agertoft.





who flocked to Dresden as it rebuilt itself after the Seven Years' War. This individual style was eventually counter-productive with a novelty-seeking public and by the end of the 1780s, his over-extended enterprise started to suffer increasingly severe financial problems. These eventually led to Neuber's retreat from Dresden in 1805 to the house of his son Christian Adolf in Eibenstock where he died on 2 April 1808.⁴

Certain themes recur in Neuber's boxes but each is an individual, and different, work of art. The present box uses a woven trellis to suggest the idea of a basket and emphasises the forget-me-not flowers with double clusters as well as the more usual single flower garlands. The name forget-me-not, in English, for the *myosotis* flower, comes directly from the old German name *Vergessmeinnicht* which dates from the Middle Ages. The flower is rich with associations and legends in Germanic lore, with which both Neuber and the Saxon court would have been familiar, including the charming story of how, when God was naming the flowers, a tiny insignificant plant piped up "Forget me not, oh Lord", to which God replied "That shall be your name". Perhaps more often associated with parting lovers, in this case the flower, symbolic of faithfulness and loyalty, also served as a delicate reminder to the departing foreign envoy that he should not forget the Elector and his service in Dresden.

The note accompanying the present box makes it one of the earliest recorded boxes which can be attributed to Neuber. Although he is known to have been active in the 1760s, the first recorded signed and dated box, formerly in the Green Vaults, Dresden (Kugel, *op. cit.*, no. 17) was inscribed: *Neuber à Dresde*

1770, the same year as the present box. It is also the first of the five surviving diplomatic boxes given by the Elector, the second having been awarded to Keith's successor as British envoy to the Saxon Court, John Osborne, in 1775 (Kugel, *op. cit.*, no. 120).

The tradition of presenting snuff boxes as royal or diplomatic gifts goes back to the early 18th century. The French kings had for several generations given important visitors the so-called *boîtes à portrait* which consisted of a miniature portrait of the monarch set within a valuable diamond frame. In the 1720s, the miniatures began to be inserted into *tabatières*.⁵ These French diplomatic snuff boxes are recorded and are the subject of an article to be published shortly. The ravages of time and war have destroyed many of the Saxon records and so the records of the presentation of diplomatic gifts no longer survive. Luckily this box, and its precious note, have been safely preserved by the family until the present day.

¹Th. Thaulow, *Stamhuset Ravnholt-Nislevgaard-Hellerups Godhistorie med særligt Henblik paa Herregaarden Ravnholt*, Copenhagen, 1957, p. 67.

²Ed. Mrs Gillespie Smith, *Memoirs and Correspondence (official and familiar) of Sir Robert Murray Keith, K.B.*, London, 1849, vol. I, p. 117.

³Much of the correspondence, in French and often encrypted, between Juul and Bernstorff is still extant in the Danish National Archives.

⁴Walter Holzhausen, *Johann Christian Neuber*, Dresden, 1935

⁵Anna Somers Cocks & Charles Truman, *The Thyssen-Bornemisza Collection, Renaissance jewels, gold boxes, etc.*, London, 1984, pp. 19/20.

Veruber a Dresde.



31

A CABINET FOR A QUEEN



A DANISH GILT-BRONZE MOUNTED CARVED GILTWOOD, TORTOISESHELL, BRASS, PEWTER, BONE AND FRUITWOOD INLAID MARQUETRY WALNUT BUREAU CABINET ATTRIBUTED TO DIETRICH SCHAEFFER CIRCA 1750

The upper section with a two-tiered pierced rocaille carved giltwood cresting and brackets, the moulded cupboard door with a central panel depicting a royal procession within an architectural setting, opening to a mirrored and red tortoiseshell-inlaid interior fitted with carved brackets, shells and rocaille, the sides applied with foliate and flower cast gilt-bronze carrying handles, above a fall-front enclosing a tooled leather writing surface, the recess fitted with eight drawers; the lower section with carved giltwood pierced rocaille and flower-head chutes, the two drawers with elaborate finely cast gilt-bronze handles and escutcheons, the sides also with carrying handles, raised on straight legs with carved giltwood sabots; inlaid overall with ebony-framed flowerheads, scrolls, rocaille and trelliswork reserves
150cm. high, 82cm. wide, 41cm. deep; 4ft. 11in., 2ft. 8³/₄in., 1ft. 4in.

PROVENANCE

Possibly commissioned by Queen Sophie Magdalene of Denmark-Norway (1700-1770), at Hirschholm Slot;
By repute, acquired from Kokkedal Slot, by a member of the Sehestedt Juul Family, probably by Ove Sehestedt Juul (1830-1882) in the second half of the 19th century;
Thence by descent at Ravnholt Slot, Ørbæk.

RELATED LITERATURE

M. Bencard, *Silver Furniture*, Rosenborg, 1992;
C. Christensen, *Hørsholms Historie, fra 1305 til 1875*, Copenhagen, 1976 (facsimile);
"Dietrich Schaffer", in S. Hartmann, *Weilbachs Kunstnerleksikon*, Copenhagen, 1994-2000, p. 377;
K. Voss, *Arkitekten Nicolai Eigtved 1701-1754*, Copenhagen, 1971;
Rigsarkivet, *Reviderede Regnskaber, Kongelige Slotte og Haver, 1721-1849*, Hirschholm (Hørsholm), 1721 Inventarieregnskaber-1725 mm, 571/1.

W € £ 250,000-350,000
€ 296,000-415,000 US\$ 325,000-455,000



Portrait of Queen Sophie Magdalene
© Royal Danish Collection, Rosenborg Castle





Detail, door of present cabinet



Fig. 1, Detail of door on the cabinet by Schäffer at Rosenborg

This bureau-cabinet, of exquisite quality and captivating design, is not only a superb example of royal patronage from the Danish court, but also an intimate love declaration from a Queen to her departed husband.

On a two-drawers chest stands a cabinet with shaped lower section with fall-front unveiling a writing surface, below a curious miniature *spiegelkabinett*, or cabinet of mirrors, veneered with tortoiseshell and fitted with a multitude of small giltwood brackets. Protecting the interior is a single paneled door with an elaborately inlaid scene which unlocks some of the significance of this object.

At its centre, a royal figure stands under an architectural structure topped by a pavilion of ermine ground, with the double royal cypher of King Christian VI (1699-1746) and Queen Sophie Magdalene (1700-1770) of Denmark-Norway, surrounded by military trophies, all within a larger architectural arrangement. Below the King, three steps with three recumbent lions on each flank guard a procession approaching, headed by a female figure with four further figures holding her dress train, watched by guards, and above, by the allegorical personifications of Art and Architecture. On the foreground a collection of jewels and precious objects appears to have left behind. At the very top, the Eye of Providence, with sunburst and surrounded by clouds, oversees the scene.

On August 6, 1746, King Christian VI died at Hirschholm Palace, extravagantly rebuilt under his reign. Shortly after his funeral, his widow wrote a testament, dated October 10, 1746. Before entrusting the Crown with her jewellery, thereby forming the basis of the Danish crown jewels, the Queen touches upon her religious view. She makes the will now, she states, because "the hour of death is hidden from us and we cannot know how soon God will demand our leaving this world" (*apud* Christensen, p. XXVI). When Death comes, she continues, she wants her body to be brought rapidly to that of "my most beloved King", whom she describes as having been "with me one heart and one soul". This reveals a Queen aware of the proximity of death and with the desire to be reunited with her loved husband, suggesting that the central iconography of this cabinet is indeed Sophie Magdalene in procession to join Christian VI in Heaven.

It is interesting to note the lions on the stairs ushering the King, a clear reference to the throne of King Solomon. Since the times of King Christian IV (1577-1648), the wise King Solomon had played an important part in the representation of the Danish monarch and the silver lions still flanking the royal throne today at Rosenborg are all part of this Solomonic iconography.

This central panel has a precedent and clear inspiration in the grand cabinet commissioned by Christian VI from Dietrich Schäffer in 1731, which celebrated the Danish monarchy and its territories (fig. 1). Still at Rosenborg, this late Baroque piece is also fitted with a central panel with the Royal coat of arms against a pavilion and topped by Christian's cypher, a royal crown and, finally, the Eye of Providence surrounded by Mercury and Minerva on clouds. Below the crest is the King on a rampant horse, all in a wider architectural arrangement - similar to the one of the present lot - and framed by a cavetto border with brass-inlaid decoration (fig. 2). The panel is topped by the carved giltwood figure of the sovereign and flanked by a number of drawers with the crests of the different Danish territories furthering the glorification of monarchy.

These two panels share a similar composition scheme, proportions and inlay technique encompassing bone, pewter, brass and multiple woods, as well as using a number of closely comparable decorative elements.

DIETRICH SCHÄFFER

The quality and particular style of the inlay, together with the clear affiliation between the two cabinets suggest they are by the same maker - Dietrich Schäffer. Employed by the royal family for several decades, in 1751 Schäffer was still delivering two rococo carved and parcel-gilt cases for the royal wax busts of King Frederik and Queen Sophie Amalie still in situ at Rosenborg. In view of his continued service for the court, it is therefore likely that he would have been called to create the present cabinet some twenty years after the commission of the first royal *chatol*.

A German-born craftsman, Schäffer moved to Copenhagen probably attracted by the building projects then starting. He joined the cabinet-makers' guild in 1732 without having to submit a chef-d'oeuvre, possibly due to the royal patronage and the accomplishment of the Rosenborg cabinet. By 1740 he had been designated Royal cabinet-maker.

He worked closely with the architects in charge of the royal palaces, such as Laurids de Thurah at Frederiksberg Castle, and Nicolai Eigtved. In the late 1740s he worked extensively at Christiansborg doing carving and carpentry work. He also worked at Württemberg Palace, Moltke's Palace at Amalienborg and at the Crown Prince's Palace, giving proof of an accomplished and distinctive understanding of the Rococo language.

Over the years, Schäffer had absorbed the multiple foreign influences being injected since the 1730s by foreign and Danish artists travelling across Europe, and which effectively shaped the taste of the court. The German architect Elias David Häusser, French sculptor Louis Augustin Le Clerc and the German cabinet-maker Christian Friedrich Lehmann all helped define the taste of the monarchs and left their mark on multiple projects. It was nonetheless a Danish, the architect Nicolai Eigtved, who would be vital in forming this characteristic blend of Rococo and who probably had a role in the stylistic development of Schäffer's work.

Born in 1701, Eigtved was trained as a gardener and developed to become the country's leading architect, being involved in most of the important projects of his day. Having worked in Berlin and Dresden, he also stayed in Munich, where he was greatly influenced by the Rococo style of the recently built Schloss Amalienburg by François Cuvilliers. Eigtved worked at the interiors of Hirschholm in 1745, and it was under his supervision that Schäffer would have been employed at the Crown Prince's Palace in Frederiksholm's Canal, and at Moltke's Palace at Amalienborg where their joint effort created what are considered the finest Danish Rococo interiors.



The cabinet by Schäffer at Roseborg Slot © Danish Royal Collection



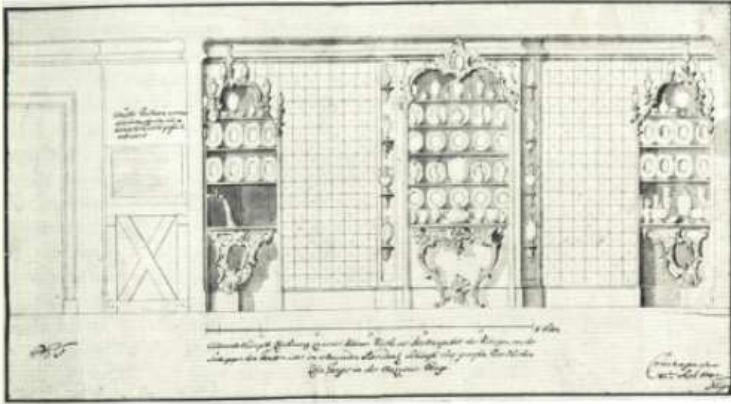


Fig. 3. Eigtved's sketch for the Queen's kitchen at Christianborg

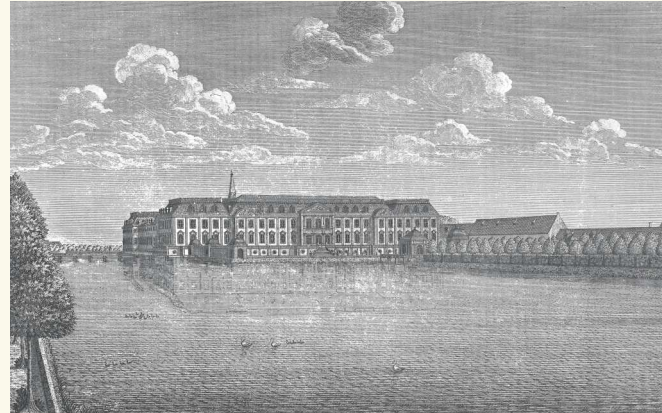


Fig. 4. Hirschholm Castle

With his Bavarian influences characterized by flamboyant scrolling, intricate trellis-work and overflowing floral bouquets, Eigtved's style is clearly visible in the present bureau cabinet. Interestingly, his drawings for the Queen's kitchen at Christianborg, dating from 1742, show display cabinets for porcelain fitted with multiple brackets (fig 3).

QUEEN SOPHIE-MAGDALENE

Sophie Magdalene was born in 1700, the daughter of Christian Heinrich, Margrave of Brandenburg-Bayreuth-Kulmbach and his wife, Countess Sophie Christiane of Wolfstein. Raised at the court of the Augustus II "The Strong", serving Queen Christiane Eberhardine, her family had gone through financial difficulties, which only increased after her father died.

The marriage to the then Crown Prince Christian, in 1721, was an unusual affair for the time: a love match and not a political alliance which, besides elevating her family prospects, was a well-suited match that resulted in a harmonious marriage.

The peace promoted by Christian VI during his reign, allowed the royal couple to focus on an extensive building campaign, with Sophie Magdalene taking a keen interest in multiple projects. "Beautiful buildings honour one's country", wrote the Queen in her will, and from 1731, when the King offered her Hirschholm, she had there her best opportunity to live up to this statement. The audience room, for example, was incredibly rich with red sandalwood "inlaid with a rich intarsia decoration in Chinese style with mother-of-pearl, silver, ebony, and other woods of different colours. All profile moldings were clad with silver, and all panels were covered with silver-framed, painted mirrors [...]. The overdoors were of mirror glass, painted with the four seasons, and the stucco decorations on the ceiling were also inlaid with mirror glass. [...] The room must have had an overwhelming effect." (Bencard, 1992, p. 38). Interestingly, the carpenter in charge of the work, Matthias Ortmann, also a cabinet-maker, signed the work: "After Her Majesty the Queen's most exalted invention, this was thus most humbly completed by M. Ortmann. Hafnia. 1746". This inscription reveals a Queen deeply involved in the design choices of her own projects and it is possible to speculate about the degree of the Queen's intervention on some idiosyncratic design solutions found on the present piece, such as the straight legs and the central panel.

SPIEGELKABINETTE

Spiegelkabinette had been popular from at least the late 17th century; they functioned as a means of displaying wealth not only through the use of expensive mirrored glasses but also by showcasing collections of rare and exotic objects such as porcelain and lacquer. In 1713-14, some years prior to the commission of this cabinet, Frederik IV built a Glass Cabinet in Rosenborg inspired by the celebrated Porcelain Cabinet in Charlottenburg, Berlin. It was natural then



Kokkedal Slot

that Hirschholm would also have one of these rooms, as mentioned in the 1769 inventory. There, the "Speill Cabinettet" is described as lavishly equipped with inlaid decorations of several kinds of wood ("adskillige Sorter træ", pp. 40-44) but also bone and mother-of-pearl. Apart from the expected glass mirrors, portraits depicting the Chinese Emperor and the King of England are also mentioned.

This diminutive and intimate example of *Spiegelkabinett*, made of similar materials to those in the above description, could have been made for and to match the palace's larger example, and could have housed a miniature collection of porcelain vases, which would also be found overflowing to its exterior, namely to the crest's carved giltwood brackets. The combination of tortoiseshell panels with giltwood mouldings surrounding the glass is very successful indeed, creating a condensed palatial interior of rich effect.

THE MOUNTS

In Danish furniture making, the use of gilt-bronze mounts, or gilt metal, was normally reserved to handles and escutcheons and the quality was normally rather poor, especially when compared to other European centres of production. Most cabinet-makers opted for a cheaper solution when considering the corner or feet embellishments in carved giltwood. If, on the one hand, this allowed them to be more creative and flamboyant with their creations, on the other these areas were more prone to damage. Interestingly, in this lavish cabinet, Schäffer followed the local habit of employing carved giltwood in areas such as the corners, mouldings and even sabots. Nevertheless, the quality of the drawer handles, side carrying handles and escutcheons is truly exceptional, reminiscent of a silversmith's work, and does not seem to have parallel in Danish furniture.

FROM HIRSCHHOLM TO RAVNHOLT

When her beloved King died, Sophie Magdalene made Hirschholm (fig. 4) her main residence and one can assume that the cabinet would have taken pride of place there. Archival research in the Queen's Hirschholm and Christianborg inventories at the Danish National Archives has not so far confirmed the presence of this cabinet in either of these palaces. Interestingly, however, Hirschholm inventories do mention Dietrich Schäffer as supplying furniture to the Queen.

The cabinet would appear to have found its way to Ravnholt in the 19th century and family tradition, unaware of a royal connection, always had it as acquired from Kokkedal Slot, a manor house built just three miles from Hirschholm. Formerly part of the royal domains, the estate was gifted in 1746 by Sophie-Magdalene to the German Count Christian August von Berckentin, Danish Ambassador to Austria, and father of Louise von Plessen (1725-1799), one of the Queen's ladies-in-waiting and an influential figure in the Danish court for years to come. Louise von Plessen lived there after the

death of her husband in 1755 until 1766, when she was appointed Chief Court Mistress to the newly arrived Queen Caroline Mathilde, spouse of King Christian VII. According to some sources, after having been banished from the court two years later, Louise von Plessen again took up residence there for a short while, before moving to her Germany estates.

It should be mentioned as well that a few years after Louise von Plessen's exile, Kokkedal was acquired by a relative, Heinrich von Levezow (1734-1820), who had always been in close contact with Sophie Magdalene. Once her page boy, in 1768 he had risen to become head of the Queen's Household.

After the widowed Queen's demise in 1770, the court soon stopped using Hirschholm Palace, although much of the furniture remained there. It is possible that the furniture actually stayed *in situ* until the tearing down of the palace in 1810-12.

Whether the cabinet was then sold to the owner of the neighbouring Kokkedal estate, or was gifted by the Queen to Louise Von Plessen or Heinrich von Levezow, is impossible to determine at this stage, but further archival research might bring new light to the subject.

In 1861, Ove Sehested Juul (1830 -1882) inherited Ravnholt and embarked on a renovation project, under the direction of the architect H.A.W. Haugsted, who gave the house its present configuration. It is possible that he acquired the cabinet in this context. The son of Christian Sehested Juul and a politician, Juul served in the Austrian army from 1852 to 1859. He also took the helm of his father's business interests and was head of multiple civil and political organizations.

A unique object of intimate theatricality, this stunning bureau cabinet encapsulates the multiple layers of a rich story: an endearing love marriage and the shared passion for the Arts and for a country which resulted in an outstanding technical achievement, highly representative of a particularly valuable moment for Danish Art.

Sotheby's thanks Rasmus Agertoft for his assistance on the research on this lot



FLORENTINE SPLENDOUR IN THE FRENCH TASTE



Fig. 1. Sir George Bowyer, 7th Bt. in his Order of Malta regalia © National Portrait Gallery, London

A GEORGE III GILT-BRONZE AND PIETRE DURE MOUNTED ROSEWOOD AND MARQUETRY COMMUNE ATTRIBUTED TO PIERRE LANGLOIS, CIRCA 1770

the crossbanded top centred by medallion of exotic timber bordered with a wreath of engraved boxwood husks and issuing scrolling foliate motifs with stylised *fleurs-de-lys* at the corners, above a single cupboard door flanked by an arrangement of nine short drawers, each mounted with 18th century Florentine pietre dure panels depicting a variety of flowers and birds, the shaped corners mounted with gilt-bronze rococo mounts, on splayed feet with conforming mounts, with an accompanying handwritten letter addressed to Miss Spenlove / 96 King's Road / Brighton and which reads *This beautiful Florentine / mosaic cabinet was given me / by Sir George Bowyer in / January 1861 as a new / years gift / Mary Spenlove*
82.5cm. high, 103cm. wide, 51.5cm. deep; 2ft. 8½in., 3ft. 4½in., 1ft. 8in.

PROVENANCE

Reputedly from the collection of Sir George Bowyer, 7th Bt. (1811-1883) and gifted to Miss Mary Spenlove in 1861;
with Partridge, London, 1 April 1976.

LITERATURE

William Rieder, 'More on Pierre Langlois', *The Connoisseur*, September 1974, pp. 11-12, pls. 3 and 4;
Partridge Fine Arts Ltd., *Summer Exhibition*, London, 1974, pp. 98-99.

RELATED

Peter Thornton and William Rieder, 'Pierre Langlois, Ebéniste', *The Connoisseur*, Pts. 1-5, December 1971 and February-May 1972;
Simon Swynfen Jervis and Dudley Dodd, *Roman Splendour, English Arcadia: The English Taste for Pietre Dure and the Sixtus Cabinet at Stourhead, China*, 2015, p. 19.

W € £ 70,000-100,000
€ 83,000-119,000 US\$ 91,000-130,000





Fig. 2. A related commode attributed to Langlois and mounted with *pietre paesina* panels

This remarkable commode epitomizes the taste of 18th century English Grand Tourists for unique pieces of furniture incorporating the treasures acquired on their travels in Italy. Mounted with perhaps the most prized of all the Italian decorative arts - *pietre dure* panels almost certainly manufactured in the world renowned Grand Ducal workshops of Florence - this commode displays a number of distinctive leitmotifs which allow us to confidently attribute it to leading London cabinet-maker Pierre Langlois (fl. 1759-81).

LANGLOIS AND THE DESIGN

The Seven Years War (1754-1763) did little to stem the English appetite for French decorative arts and Langlois was a key proponent producing a wide range of furniture in the French taste. His fantastical trade card, designed and engraved by François-Antoine Aveline (1727-80), conveys a range of aesthetic styles from the picturesque and classical to the burgeoning taste for the Rococo. A fledgling style in France, the Parisian *ébéniste* Jean-François Oben (1721-1763) is credited with developing and refining the foliate marquetry so closely associated with Rococo decoration and Langlois' debt to Oeben is much in evidence throughout his work.

Comparatively little was known of Langlois' oeuvre before Peter Thornton and William Rieder's ground-breaking series of articles published in *The Connoisseur* throughout the early 1970s. In these essays Thornton and Rieder associate a body of previously unattributed pieces to Langlois, cautiously hanging their attributions around two documented commodes; one at Woburn Abbey supplied to the Duke of Bedford (1760) and another supplied to the Earl of Coventry for Croome Court (1764), now in the collection of the Metropolitan Museum of Art, New York (Accession Number 59.127). Langlois' name appears in the bills of several other noteworthy aristocratic patrons including the Duchess of Northumberland and Horace Walpole, and feature's in Thomas Mortimer's trade directory *The Universal Director* (1763) where he is described as performing 'all sorts of curious inlaid work, particularly commodes in the foreign taste' (Thornton and Rieder, *op. cit.*, 1971, Pt. 1, p. 285).

Commodes in the Louis XV and Louis XVI style, decorated with fine foliate marquetry panels and enriched with bold gilt-bronze mounts, were undoubtedly Langlois' specialism. He was particularly adept at incorporating panels from other decorative art traditions and several examples attributed to him are mounted with oriental lacquer panels or Italian marquetry and hardstone plaques. Rieder's 'More on Pierre Langlois' (1974), provides an in-depth discussion of the present commode, identifying it as an exciting addition to Langlois' attributed output (Rieder, *op. cit.*, pp. 11-12). In his article, Rieder places the present commode among a group dating to the late 1760s/early 1770s, identifiable from 'the restrained bombe curve of the front corners, the use of diagonal linear striping to form pronounced geometric patterns on the front, sides and top' and his characteristic choice of decorative motifs. These include Langlois' penchant for the *fleur-de-lys* at the corners of marquetry panels which are often inlaid with scrolling chains of husks and leaves, and all of which are evident on present top (see opposite). A closely related example from this period of Langlois' output, this time mounted with *pietre paesina* panels, is illustrated in *The Connoisseur* (1954) with H. Blairman & Sons and was subsequently sold Christie's London,

Important English Furniture, 8 July 1999, lot 110 (fig. 2). Other distinctive traits include the gilt-bronze mounts which are identical to several pieces attributed to Langlois. Whilst they also appear on contemporary case-furniture from other workshops, it is conceivable that they were supplied by his son-in-law, the *bronzier* Dominique Jean, with whom he shared premises at 39 Tottenham Court Road. (G. Beard and C. Gilbert, *The Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 526). Jean is known to have supplied mounts to other leading cabinet-makers including Christopher Fuhrloh (active 1762 - 1787).

ENGLISH TASTE FOR PIETRE DURE IN THE EIGHTEENTH CENTURY

The pervasive English taste for *pietre dure* is well-documented. John Evelyn's purchase of nineteen *pietre dure* panels in 1644 for a cabinet provides a frequently cited example of early English taste-making for these items, but the majority of English acquisitions of Florentine *pietre dure* were made during the latter half of the eighteenth century at the height of the popularity of the Grand Tour. The distinctly English appetite for *pietre dure* furniture was summed up contemporarily by Foggini's pupil at the *Galleria dei Lavori* in the Uffizi, Francesco Ginghi (1689-1762), who noted the discriminating good taste of his English clients. The confluence of English interest in Italian hardstone centred on the Florentine workshops, whose output is distinct from its Roman counterparts in its naturalistic designs of fruit, flora and fauna. The Grand Ducal workshop established by Ferdinando de' Medici in the Uffizi in Florence lay the foundation for later workshops in Rome and Naples, and English collectors naturally flocked to purchase products of this workshop, the original source for the most luxurious of souvenirs. It would appear that the panels in the present lot were likely selected and removed from a pre-existing Italian cabinet perhaps in the patron's collection. The removal and remounting of panels from outmoded cabinets became an increased practice in the decades after 1737, when the end of the Medici line of dukes contributed to the gradual demise of production at the Galleria's *Officina del travaglio di Pietre dure*. A related example to the present lot is an earlier *bombé* commode attributed to Langlois, circa 1765, wherein thirteen seventeenth century hardstone panels had been reused, presumably removed from an earlier cabinet (Thornton and Rieder, *op. cit.*, 1972, Pt. 2, p. 107, pl. 5). Perhaps the most famous example of this practice is Henry Somerset's Badminton Cabinet, which also incorporates Florentine panels. This practice of not just acquiring but assembling cabinets incorporating these panels was evidently popular among English patrons throughout the 18th century but Langlois stands out as being uniquely adept at it.

A GIFT FROM SIR GEORGE BOWYER TO MARY SPENLOVE

Born in Radley Hall (now part of Radley College) in Berkshire (now Oxfordshire), Bowyer was the son of Sir George Bowyer, 6th Baronet and Anne Hammond Douglas. A lifelong Italophile, in 1815 the Bowyer family moved to Italy due to his father's mismanagement of the family fortune. This proved to be a blessing in disguise as Bowyer writes of his time in Italy, 'I passed twenty years of my life with happiness and advantage'. Several tomes could be dedicated to Bowyer's achievements in the Law and in Politics. Blessed with an astute legal mind, Bowyer published several important works on jurisprudence and was appointed Reader in Law at the Middle Temple. He was also an active member of Parliament for twenty-two years serving as MP for Dundalk from 1852 to 1868 and for Wexford County from 1874 to 1880. Having converted to Roman Catholicism in 1850, Bowyer's faith played an important role in his life. He was made a Knight of Justice of the Order of Malta (fig. 1), a Knight Grand Cross of the Order of St. Gregory the Great and a Grand Collar of the Constantian Order of St George of Naples. Bowyer also served as chamberlain to Pius IX, who appointed him a Knight of the Great Ribbon of the Order of Pius IX. The arts were also a passion as he even found the time to publish *A Dissertation on the Statutes of the Cities of Italy*.

Mary Spenlove's connection to Sir George likely comes from the close working relationship their fathers shared. Mary appears to have been ten years Bowyer's senior and was the daughter of a wealthy brewer and burgess from Abingdon in Berkshire, to which Bowyer had ties. Mary's father, John F Spenlove, was not only a businessman but an active local politician. His signature and that of Sir George Bowyer's father can both be found on Acts of Parliament in the first decades of the nineteenth century. Mary eventually took over the 'Abbey Brewery', running it until her death in the mid-1860s. Sir George Bowyer took over the baronetcy after his father's death in 1860, when he may have come into possession of the commode before gifting it to Mary in 1861. The address included on the handwritten note, 96 Kings Road, was listed at that time as a lodging house *Folthorpe's Brighton Directory, 1856*, so Mary's connection to Brighton as indicated on the letter remains mysterious. However, Sir George Bowyer's family links with Abingdon make a strong claim for a lifelong friendship with Mary Spenlove.



33

LORD HARCOURT'S 'CHINESE' COMMODES



A PAIR OF TRANSITIONAL GILT-BRONZE MOUNTED CHINESE LACQUER COMMODES À VANTAUX BY FRANÇOIS RUBESTUCK CIRCA 1770

each of gentle breakfront form, with a later Siena marble top above two doors decorated with chinoiserie figures in landscape, the curved corners with neo-classical gilt-bronze mounts cast with laurel swags, Vitruvian scrolls and foliage on cabriole legs, terminating in paw feet; stamped twice RUBESTUCK and once JME each 82cm. high, 148cm. wide, 61.5cm. deep; 2ft. 8¼in., 4ft. 10¼in., 2ft.

PROVENANCE

Probably acquired in Paris by Simon Harcourt, 1st Earl Harcourt (1714-1777), whilst Ambassador in Paris (1768-1772), thence by family descent; Sold Sotheby's London, *Important French & Continental Furniture & Tapestries*, 11 June 2003, lot 87; Private UK Collection.

LITERATURE

Country Life, *Nuneham Park*, 29 November 1913

RELATED LITERATURE

T. Wolvesperges, *Le Meuble Français en Lacque au XVIII^e Siècle*, Paris, 1999, pp. 304-6; P. Kjellberg, *Le Mobilier Français du XVIII^e Siècle*, Paris, 2002, pp. 777-84.

W £ 250,000-500,000
€ 296,000-595,000 US\$ 325,000-650,000



Simon, 1st Earl Harcourt by Robert Hunter, circa 1775
© Private Collection







This pair of commodes - most likely acquired by Simon, 1st Earl Harcourt (1714 – 1777) during his tenure as British Ambassador to Paris in the late 18th century - are exceptional not only for the quality and condition of the lacquer and vernis martin panels, but also for their Transitional form incorporating neoclassical mounts. The bold line of the commodes, reinforced by the finely cast gilt-bronze mounts is masculine in nature, which belies the intricate work of the fine lacquer panels. The *Goût grec* style of the bronzes further emboldens the pair of commodes and layers Antiquity within their oriental decorative style.

Simon Harcourt, 2nd Viscount later 1st Earl Harcourt was a close friend and ally of George II and Governor to his grandson, The Prince of Wales, later George III. On the accession of George III, Harcourt was sent by the king to Mecklenburg-Strelitz as a special Ambassador to negotiate the marriage of the new King to Princess Charlotte Mecklenburg whom he subsequently conducted back to England. Following Princess Charlotte's installation as Queen, Harcourt became her Master of the Horse and Lord Chamberlain, serving as one of England's preeminent courtiers. Throughout the 1760s the 1st Earl Harcourt devoted much of his time to building a new country seat on his family's land south of Oxford. The Earl instructed Stiff Leadbetter (1706 – 1766) to design the exterior of Nuneham whilst Athenian Stuart was undertaken to design the interiors. The house was essentially a large Palladian villa set amongst a garden above a bend overlooking the river Thames. The antiquity of the Palladian style would have been paramount to Harcourt – as a founding member of the Dilletanti Society his interest, like many of his fellow courtiers, was established whilst on the Grand Tour and largely revolved around the antiquity of Rome and Greece. It is fitting therefore that whilst Harcourt was decorating Nuneham he would have sought pieces, such as the present commodes, with a strong classical influence.

In 1768 due to his Royal favour and renowned diplomatic skill Harcourt was once again dispatched as an Ambassador by George III, this time to Paris. During his tenure it seems that Harcourt purchased a number of fine pieces of contemporary French furniture incorporating Chinese lacquer panels. The present commodes are ensuite with a pair of lacquer armoires (sold in these Rooms, 11 June 2003, lot 86), both pairs share the *Goût grec* mounts and vernis martin borders which would come to define Rubestuck's work. Having served for four years Harcourt returned to London at the request of the King and was promoted to the Lord Lieutenancy of Ireland – a post he held successfully for five years before returning to Oxfordshire in 1777, eight months before his death. Following his death, his son, George, 2nd Earl Harcourt, followed in his father's footsteps as a patron of the arts and aesthete. It was under his stewardship that Nuneham grew into the aristocratic salon that it would become famous for; playing host to George III, the Prince Regent and Queen Victoria amongst others.

Harcourt's time in Paris coincided with the last years of Louis XV's reign and the subsequent transition of power to his son, Louis XVI. This period is reflected in the decorative arts through the eponymously named Transitional style dating from 1765 – 1775. The style is marked by the shift from the flamboyant rococo motifs which defined the Louis XV period to the more austere neoclassical forms of Louis XVI's reign. The gentle breakfront to the cupboard doors and the austere form are both clear design motifs of the burgeoning neoclassical taste, which would dominate French cabinet making for the next twenty years. However, the protruding cabriole legs are an allusion to the earlier rococo motifs, prevalent during the first half of the 18th century.

The mounts on the present pair of commodes are particularly interesting. Typically *Goût grec* in form they appear in a number of pieces stamped Rubestuck, including two further commodes and two armoires illustrated in Kjellberg, *op. cit.* pp. 779 and 782-83. These mounts also appear on a select group of commodes of outstanding quality from this period: a commode stamped Oeben formerly in the collection of Madame de Pompadour and



Fig 1 Nuneham Park, Lydon, Alexander Francis (1836-1917) Private Collection / © Look and Learn / Bridgeman Images

subsequently Karl Lagerfeld, of similar Transitional form, bears the same mounts, albeit to a smaller scale. The Madame de Pompadour provenance is particularly fascinating as it was Madame de Pompadour's taste which drove the burgeoning neoclassical style. It would appear therefore that one *bronzier* was working for a number of *maîtres ébénistes* during this period supplying this model of gilt-bronze mounts.

Skilfully adapted from larger Chinese lacquer pieces, the panels dominate the aesthetic of the commodes. Due to their width, it is likely that the panels were taken from Chinese lacquer chests or cabinets exported to France in the mid-18th century. Their striking design, incorporating Imperial 'Eastern' gates and finely detailed palace scenes separates these from the average 18th

century lacquer pieces. Such panels were often taken from Chinese screens depicting simple and domestic scenes, whilst on the present commodes the viewer is met by highly ornate architectural scenes. The figures to the left panel of one commode carry dragon banners denoting their master's imperial significance, whilst the large banner to the right of the other commode is a 'Shuai', denoting the commander-in-chief of the corresponding military fortification to the other side of the commode. A contemporary *ébéniste* would have understood the grandeur of the lacquer panel and used it to create truly exceptional pieces of furniture.

The incorporation of lacquer panels was not new to the period. Indeed, the earliest known commission was a commode veneered with Japanese lacquer by BVRB, delivered by the marchand-mercier Hébert to Louis XV's wife, Queen Marie Leeczinska's in 1737. The trend for veneering furniture in lacquer was in vogue in Paris from at least the mid-1730s and remained the height of sophistication for the next fifty years. The design and remodelling of Oriental lacquer into furniture was an extraordinarily skilled and labour-intensive process, and only the greatest *ébénistes* could achieve it on such a large scale. Created *maitre* in 1766, Rubestuck worked in the Rue de Charenton in Paris and was well known for the use of lacquer and vernis martin, as can be seen to the present commodes which represent the apogee of his known work.



Fig 2 The Drawing Room at Nuneham Park showing one of the commodes, circa 1906 © Country Life



東轅門

34

A DIRECTOIRE TALE OF LOVE

A DIRECTOIRE ORMOLU, GRIOTTE MARBLE AND SÈVRES PORCELAIN MANTEL CLOCK, JOSEPH REVEL, PARIS, CIRCA 1795

4-inch enamel dial with concentric date and signed *Revel A Paris and Dubuis*, the movement with silk suspension, star-cut count wheel striking on a bell, flat-bottomed plates, the hexagonal drum surmounted by Cupid seated in a chariot drawn by birds amidst billowing clouds and floral swags, supported on a column with a mount depicting putti with a goat in a garden, above gryphon feet, the whole flanked by Sèvres biscuit figures 'La Leçon de l'Amour' and 'La Leçon à l'Amour' after Louis-Simon Boizot, the griotte marble base with floral mounts inset with Sèvres 'jasper-ware' plaques, on sphinx supports, on a black marble plinth with gilt bun feet; with an ebonised stand and glazed cover

LITERATURE

Jean-Dominique Augarde, *Les Ouvriers du Temps*, ed. Antiquorum, pp. 44-45, plate 28

W £ 35,000-45,000

€ 41,500-53,500 US\$ 45,500-58,500



Trade Card of Joseph Revel, Clockmaker, 1787-1790
© National Trust, Waddesdon Manor





Fig. 1, Mantel clock, Antoine Philibert/Sèvres, inv. no. 10.107
© Courtesy of the Huntington Art Collections, San Marino, California



Fig. 2 Mantel clock with Cupid, inv. no. Эрп-876 (Epr-876)
© The State Hermitage Museum



Fig. 3 Mantel clock, Charles-Guillaume Hautemanière/Sèvres, inv. no. 78.20.25
© Courtesy of the Huntington Art Collections, San Marino, California

This most attractive mantel clock unites the finest designers and craftsmen for which late 18th century France had become justifiably renowned. The great skill here is the way in which the diverse crafts of the horologist, stoneworker, enameller, porcelain sculptor, bronzier and chisleur combine so satisfactorily in the very latest fashion of the day.

Although little is known of the early life of the clockmaker Joseph-Marie Revel, he is renowned for incorporating his movements and dials into cases contributed to by the finest craftsmen. It is not known where he trained but he became a master clockmaker in 1775 and shortly afterwards established himself in the Vieille rue du Temple. By the time he created the present clock he had moved to 118 Palais Royal followed by Palais Egalité, circa 1800. He died in 1811.

Etienne Gobin, known as Dubuisson (d. circa 1822), watch and clock enameller, worked at Chantilly and Sèvres as a flower painter. He is recorded in the Rue de la Huchette in the 1790s before moving to Rue de la Calandre around 1812. Along with Joseph Coteau, Dubuisson was responsible for the finest enamelled clock dials of the latter part of the 18th century. Clocks by Revel have been recorded with dials by both of these important enamellers. The dial of the present clock is unusual in being signed *Dubuis* rather than in full.

The finely chiselled bronzes of this clock bear many similarities with the work of François Rémond, (1742-1812). Rémond provided ormolu mounts to a number of important late 18th century clockmakers, including Revel, and is famous for his renderings in bronze and ormolu of the work of the sculptor Louis-Simon Boizot, namely the seated figures known as *L'Etude*. In the present clock it is the figures of gryphons and sphinxes and the floral swags that are particularly characteristic of Rémond.

Louis-Simon Boizot, (1743-1809), was a trained sculptor and was admitted to the French Royal Academy of Painting and Sculpture in 1778. He is particularly known for the white biscuit porcelain figures that were produced at Sèvres during his supervision of their workshops between 1773 and 1800. The figures 'La Leçon de l'Amour' and 'La Leçon à l'Amour', (The Lesson of Love and The Lesson to Love) were created by Boizot in 1794 and are illustrated in E Bourgeois and G Lechevalier, *Le Biscuit de Sèvres*, Chevignard, Vol. 1, pp. 48, figs. 383 and 384.

An almost identical clock signed by Antoine Philibert, Paris, is in the Huntington Collection, San Marino, California having been purchased in Paris by Mrs Arabella Huntington in 1910 for \$6000 (fig.1). It is illustrated and described in S M Bennett and C Sargentson, *French Art of the Eighteenth Century at The Huntington*, edn. 2008, No.51, pp. 154.

A very similar clock with ormolu rather than Sèvres figures is in the collection of the State Hermitage Museum, St Petersburg and was exhibited in *The Triumph of Eros, Art and Seduction in 18th Century France*, held in the Hermitage Rooms at Somerset House, London between November 2006 and April 2007 and illustrated and described in the catalogue for that exhibition pp. 79, plate 31 (fig.2). That clock having been in the collection of Prince Nikolai Borisovich Yusupov, (1750-1831), and recorded from 1810 in Moscow. In 1819 it was transferred to the Arkhangelsoye Palace and in 1850 to the Yusupov Palace in St Petersburg. It remained in the Yusopov family until 1917 and was transferred to the Hermitage State Museum in 1925.



35

AN ANGLO-ITALIAN MASTERPIECE

JOHN DEARE (1759-1798) ITALIAN, ROME, CIRCA 1789

ELEANOR AND EDWARD

bearing the signature: *ROUBILLIAC. S^c*.
white marble
84 by 98cm., 33 by 38⁵/₁₆in.

PROVENANCE

Probably Patrick Lattin, Paris, France, circa 1789;
Henry Harrington, Grange, County Wicklow, Ireland, sold 1832;
certainly London art market, 1940s;
Hugh Honour FRSL (1927-2016) and John Fleming (1919-2001),
Villa Marchiò, Tofori, Tuscany, Italy

LITERATURE

K. Esdaile, *The Life and Works of Louis François Roubiliac*, London, 1929, p. 206;
The Late Georgian Period: 1710-1810, published by *The Connoisseur*, London, 1956;
H. Honour, *Neo-Classicism*, London, 1968, pp. 143-144;
P. Fogelman, P. Fusco and S. Stock, 'John Deare (1759-1798): A British Neoclassical
Sculptor in Rome,' *The Sculpture Journal*, iv, 2000, pp. 92-94, no. 14, fig. 13;
C. Avery, 'John Deare's marble reliefs for Sir Andrew Corbet Corbet, Bt,'
The British Art Journal, vol. 3, no. 2, Spring, 2002, pp. 51-52, 56.

W £ 200,000-300,000

€ 237,000-356,000 US\$ 260,000-390,000





Fig. 1: Queen Eleanor sucking the poison from King Edward's arm. Coloured stipple etching by W. Wynne Ryland, 1780, after A. Kauffman., Wellcome Library no. 18580i



Fig. 2: Edward and Eleanor, plaster, John Deare, 1780, Ince Blundell Hall

In his short life John Deare established a reputation as one of the most talented neoclassical sculptors active in Rome in the late 18th century. The esteem in which he was held by his contemporaries was such that the traveller and polymath Edward Daniel Clarke remarked that, had his life not been tragically cut short at the age of 38, Deare's career 'might have classed him with the best sculptors of Ancient Greece' (as quoted in Fogelman et al., op. cit., p. 85).

Born in Liverpool, Deare apprenticed with Thomas Carter (d. 1795) and trained at the Royal Academy from 1777, where he displayed a keen interest in anatomy and attended dissections. The sculptor became the youngest artist to win the Academy's Gold Medal with his relief depicting *The Angels Surprising Satan at the Ear of Eve*, inspired by Milton's *Paradise Lost*. His talent was such that the Academy chose to send two sculptors to Rome with a pension in 1785, having initially awarded the opportunity solely to Charles Rossi (1762-1836), before also selecting Deare for the honour. In Rome Deare established himself at the head of one of the two opposing factions of the English community, those with Italophile sympathies, in contrast to those with a more anglocentric outlook, of which the Irish sculptor Christopher Hewetson was a leading proponent. Deare's obsession with antiquity was such that he is said to have endured an exhausting and risky journey to the Alban Hills to secretly obtain a cast of a side curl from the *Mondragone Head of Antinous* (now in the Louvre, inv. no. Ma1205). Unlike many of his contemporaries, Deare refused to engage in the procurement, restoration and copying of antiquities for Grand Tourists, regarding the trade with disdain. This naturally restricted his patronage, but nevertheless, through his reputation as a great talent, Deare attracted a significant number of major patrons, including Henry Blundell; Frederick Augustus Hervey, Earl of Bristol and Bishop of Derry; the designer Thomas Hope; and Prince Augustus Frederick, Duke of Sussex. Reliefs form the large portion of his limited oeuvre (only 48 models are listed by Fogelman, Fusco and Stock, op. cit.), with his first major work being *The Judgement of Jupiter*, of which the marble version is now in the Los Angeles County Museum of Art (inv. no. M.79.37). His works, the majority of which unsurprisingly represent classical subjects, combine a keen appreciation for pose and the purity of the human form with virtuosity in the carving of decorative detail, exemplified by the *Marine Venus*, of which the prime marble version is in the J. Paul Getty Museum, Los Angeles (inv. no. 98.SA.4). The rarity of Deare's works is underscored by the fact that he was not represented in the collections of the Victoria and Albert Museum until 2011 when the museum acquired the sculptor's *Caesar Invading Britain* (inv. no. A.10:1, 2-2011), which had been commissioned John Penn of Stoke (1760-1834), whose bust he executed in 1791-3 (now Eton College). Deare died in 1798, reputedly having caught a chill from sleeping on a block of marble in the pursuit of sculptural inspiration. *Edward and Eleanor* is one of Deare's most significant works, with the model (probably the plaster) having been presented as the sculptor's first exhibition piece at the Royal Academy in 1788 (his first submission, the *Judgement of Jupiter*, in 1787, was rejected due to its overly large size). The subject is taken from English legend and concerns the young Edward, Prince of Wales (1239-1307; the future Edward I), who embarked on the Ninth Crusade between 1270 and 1274. At Acre, in 1272, an attempt was made on Edward's life when a Muslim assassin tried to stab the prince with a poisoned dagger. According to legend, Edward's young bride Eleanor of Castille heroically sucked the poison from the

wound and saved his life. Whilst the assassination attempt is recorded, the role of Eleanor is thought to be apocryphal, and Edward's life was in fact saved by an English doctor who, rather more prosaically, cut away the infected flesh.

In his rendering of the subject, Deare has transported the medieval legend to ancient Greece, with Edward being presented as a classical prince, with idealised muscular body and fillet running through his hair which terminates in ringlets. Eleanor is presented as the archetypal demure Grecian maiden, wearing a headdress, her body concealed by drapes. The only pictorial reference to the medieval legend is the shield leaning against the daybed, emblazoned with the Lion(s) of England. The scene is indebted to the Enlightenment tradition of English history painting, with Edward's languid pose and outstretched arm clasped tenderly by his companion's hands being reminiscent of Benjamin West's 1770 painting *The Death of General Wolfe*. The composition appears to be ultimately inspired by Angelica Kauffman's painting *The gentle Eleanor sucking the venom out of the wound which Edward I, her royal consort, received with a poisoned dagger from an assassin in Palestine*, exhibited at the Royal Academy in 1776 and subsequently distributed in an engraving by WW Ryland in 1780. The figure of Eleanor is essentially the same as Kauffman's heroine, though in reverse, and the scene is likewise centered upon a daybed. Kauffman's Edward is nonetheless a more dynamic figure with intense facial expression, and the scene is filled with attendants and decorative detail. In the present arrangement, Deare has made the interaction between Edward and Eleanor the focus of the scene, creating a cleaner, bolder, composition, in which Edward's idealised nude torso is juxtaposed next to Eleanor's elaborate drapery and the detail of the daybed and attributes. Interestingly, Kauffman's composition is itself derived from a lost painting by Gavin Hamilton, *Andromache bewailing the death of Hector* (1758) (Avery, op. cit., p. 53). The choice of subject, however, may ultimately have occurred to Deare when James Thompson's play *Edward and Eleanor* was first performed in London in 1775; the play continued to be popular until the close of the century.

Deare's Eleanor is particularly close to a pen and ink *Study of a Woman*, who appears to clasp an infant, in the Victoria and Albert Museum, London (inv. no. E.260-1968), which Avery has attributed to the sculptor (op. cit., p. 54). Fogelman, Fusco and Stock suggest that the single mourning figure in the background is both a nod to Pliny's belief that veiled figures symbolise indescribable grief, whilst being inspired by figures from Donatello's *Entombment* relief in St Peter's, bearing testament to Deare's interest in Renaissance, as well as antique, sculptural sources. The mourner is, however, very close to Angelica Kauffman's *Telemachus from Telemachus learning of the Death of Ulysses* (sold Christie's London, 23 March 1979, lot 101) who is likewise hunched over with drapes to the face (Avery, op. cit.). This parallel is particularly convincing given the closeness of the overall composition to Kauffman's *Edward and Eleanor*, which underscores his admiration for the painter. In addition it should be noted that, in focusing on the loving couple seated on a daybed in a classical setting, the hero half naked, the heroine draped, Deare's *Edward and Eleanor* fits into the late Rococo zeitgeist, paralleled remarkably closely in Jacques Louis David's *The Loves of Paris and Helen*, painted in the same year that Deare's plaster was exhibited, in 1788 (David's painting is now in the Louvre (inv. no. 3696)).



ROUBILLIAC. SE.

The original plaster of the Edward and Eleanor appears to have been commissioned by Henry Blundell for Ince Blundell Hall in Lancashire, where it remains to this day (Fogelman, op. cit., fig. 11). In his 1803 description of the collection at Ince, Blundell notes 'This was modelled at Rome, by young Deare of Liverpool, and was his first exhibition piece at Somerset House in London. It represents the well known story of Eleanor sucking poison out of Edward's arm, which he had received by a poison arrow' (op. cit., p. 84, no. 236). Interestingly, the plaster is partially polychromed, which detracts somewhat from the formal purity of the composition, as witnessed in the present marble. A second plaster version of the model is housed in the Walker Art Gallery, Liverpool, and is signed: I: DEARE fecit. Roma 1786, whilst a third forms an overdoor at Lyons Demesne, County Kildare, and a fourth can be seen at Wimpole Hall, Cambridgeshire (Fogelman, op. cit., fig. 12).

The present, superbly carved, marble was identified by Fogelman, Fusco and Stock in their survey of Deare's oeuvre in *The Sculpture Journal* (2000) as being that referred to in a letter written by Deare to his father in December 1789 which states that the sculptor would execute a marble version of the Edward and Eleanor for £100. The relief was probably commissioned by Patrick Lattin, an Irish Captain, for his Paris home, along with a bust of the society beauty Mme Martinville. The French provenance is potentially significant as it might explain the presence of the Roubiliac signature at the bottom right corner of the present relief. According to Fogelman, Fusco and Stock, 'The marble displays the full range of Deare's virtuosity as a carver, from the precisely rendered, wrapped handle of Edward's sword to the fluid anatomy of his muscular torso to the delicate forms of Eleanor's toes peeking through her tight-fitting slippers. His mastery of relief, manifest in the varied depths of carving, is particularly underscored by the juxtaposition of concave and convex elements' (op. cit., p. 93).

In an article published in *The British Art Journal* in 2002, however, Charles Avery argued that another relief in a private London collection, signed and dated I DEARE FACIEBAT ROMAE / 1790, should be considered the prime marble version. Although this marble was acquired by Sir Andrew Corbet Corbet from the sculptor in Rome in 1792, the inclusion of the 1790 date supports Avery's claim that this is the earlier of the two. Indeed, Deere wrote to his brother on 19 May 1792 detailing how he had 'sold a bassorelievo I had finished for £120 to Sir Corbet Corbet Bart' (as quoted in Avery, op. cit., p. 54). The notion that the present relief may be a second version is supported by the fact that, unlike in the stucco, the shield is emblazoned with a single Lion passant. This change may have been decided by the client, however, Patrick Lattin, who, as an Irishman, may have preferred fewer direct allusions to the English subject matter (Avery, op. cit., p. 52). The present relief is nevertheless likely to have been made circa 1789-1790 since the Lattin provenance is first raised in a letter understood to date to December 1789 (see Fogelman et al, op. cit., p.123, n. 106). If the present relief is indeed the one commissioned by Lattin it may still be the prime version given the existence of this letter. The Lattin provenance is given added credence by the possibility that the present relief was formerly in the collection of Henry Harrington of Grange, County Wicklow, close to Lattin's Irish estates, by 1832 (it would presumably have been transferred from Paris to Ireland during the Revolution).

Other marble versions may exist, since Deare's postmortem inventory refers to 'alcune bassirilievi' (some bas-reliefs) including 'un re d'Inghilterra con sua Moglie' (a King of England and his wife) together with a 'replicato' (replica) (see Fogelman et al., op. cit., p. 93). Avery suggests that the present relief might be identified with one of these marbles since these were sold to the Irishman Robert Fagan, who could have returned them to the Emerald Isle. The route the present relief took to Ireland is, however, ultimately unknown, and it is equally likely that this is the marble commissioned by Lattin, who subsequently sent it to the safety of his home estates during the period of the Terror. It should also be noted that it is unknown whether Deare exhibited a plaster or a marble at the RA in 1788 and it should be considered a possibility that the present marble could have been the relief exhibited. Artists constantly reviewed works for such exhibitions and it is possible that the sculptor decided that removing the footstool and changing the emblem on the shield improved the design, as he was carving. Such a process would not mean changes to the master model (the plaster) from which subsequent versions were executed. Whatever the explanation for these changes, what is clear is that the present marble appears to be the most distinct of the group and is possibly unique. The sale of the present relief represents a unique and rare opportunity to acquire one of Deare's seminal marbles in a very good state of conservation and evidencing the excellent quality of carving for which the sculptor is so celebrated. It comes from the collection of the art historians and Italophiles, the late Hugh Honour and John Fleming. Together they wrote the famous *A World History of Art*, still one of the standard texts for any aspiring art historian. Honour was a leading authority on Antonio Canova and Neoclassicism. In Honour's obituary for the *Burlington Magazine*, Nicholas Penny writes that Honour was able to 'transform the reputation of one of the greatest of all European artists' and brought his elegant and reliable knowledge to an increasingly wider audience throughout his life (op. cit.). Honour and Fleming's ownership of the present relief is ultimately a testament both to its quality and to its historical importance.

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36

THE WANSTEAD HOUSE SHIELDS



^ A MONUMENTAL PAIR OF GEORGE III SILVER-GILT SIDEBOARD DISHES, AFTER A DESIGN BY THOMAS STOTHARD, PAUL STORR OF STORR & CO., FOR RUNDELL, BRIDGE AND RUNDELL, LONDON, 1813

the centre of each cast in bold relief with a group of Bacchus and Ariadne with cherubs flying about their shoulders, drawn forward in an ornamental chariot by four centaurs wielding a thyrsus or playing a double-pie, a lyre and a tambourine, further decorated with an applied ribbon-tied laurel wreath below the massive vine and trellis border strewn with cymbals and other antique musical instruments, the reverse engraved with a coat-of-arms, supporters and motto below a duke's coronet, one stamped: 'RUNDELL BRIDGE & RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE REGENTIS BRITANNIAS'
77.5cm., 35in. diameter
22518gr., 724oz. 10dw.

PROVENANCE

William Pole-Tydney-Long-Wellesley, formerly Wellesley-Pole (1788-1857) of Wanstead House, Essex;
Wanstead House, Essex, sale, 1822, purchased by Rundell, Bridge & Rundell for Hugh Percy, 3rd Duke of Northumberland (1785-1847) and thence by descent; Hugh Algernon Percy, 10th Duke of Northumberland (1914-1988), sold Sotheby's London, 3 May 1984, lot 105;
The Collection of His Excellency Mohammed Mahdi Al Tajir.

LITERATURE

The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection, London, 1989, fig. 141, pp. 182-183.

£ 500,000-700,000
€ 595,000-830,000 US\$ 650,000-910,000



Hugh Percy, 3rd Duke of Northumberland (1785-1847)











Wanstead House, Nathaniel Spencer, *The Complete English Traveller*, London 1771

This is the only pair from the series of 'Bacchus and Ariadne' sideboard dishes created by the workshop of Paul Storr for the royal goldsmiths Rundell, Bridge & Rundell. It is also the earliest, made in 1813 and purchased by William Pole-Tydney-Long-Wellesley, 4th Earl of Mornington (1788-1857), nephew of the Duke of Wellington. A single example of 1814 was purchased by the Prince Regent, future King George IV, and is now in the Royal Collection.¹ A fourth example was made in 1817, bearing the arms of the 2nd Earl of Ailesbury, and was part of the Audrey Love Collection.²

The royal goldsmiths Rundell, Bridge & Rundell are synonymous with the Imperial style in silver and silver-gilt which reflected the new pride and prosperity of Britain during the Napoleonic wars. Although in large part influenced by the French emperor's predilection for dazzling display, and for gold, this new sculptural fashion in precious metal was nonetheless entirely British. Drawing on classical motifs from Greek and Roman architecture, the style celebrated massiveness, which had been advocated as the 'principal characteristic of good Plate' by the architect and designer Charles Heathcote Tatham (1772-1842) in 1806. Rundell's, as the largest and most successful supplier of plate, diamonds, pearls and jewellery of the period, drove the fashion for monumental silverware. Joseph Nightingale said 'The shop of Messrs. Rundell, Bridge and Rundell, Jewellers, &c. exceeds, perhaps, all others in the British Empire, if not the whole world, for the value of its contents.'³

The sculptural qualities of silver and silver-gilt were exploited, not only on the table but also for sumptuous displays of buffet plate. The firm had realized early on that in order to undertake such ambitious work, and to keep its designs exclusive, it needed to have its own workshops and design studios. Their ensuing success meant that, unprecedented for the time, they were able to produce works of art on a speculative basis, and, led by the Prince Regent, the aristocracy, clamoured to buy them from Rundell's premises on Ludgate Hill. It was a startling reversal of the traditional roles of patron and supplier, and it places Rundell's among the most innovative businesses of the 19th Century.

Key to its success in the manufacture of the best in silver and silver-gilt, Rundell's employed a number of talented artists to supply designs and oversee production. First among these was the sculptor William Theed (1764-1817) who was instrumental in setting up the firm's first silver factory. Thereafter the sculptor John Flaxman (1755-1826) whose most important work for Rundell's was the remarkable silver-gilt Shield of Achilles of 1821. Flaxman's friend the English painter, illustrator and engraver Thomas Stothard (1755-1834), was another important member in the firm's creative circle. A prolific and inventive artist, Stothard provided on a freelance basis many drawings and sketches for Rundell's, comprising entire schemes as well as decorative details.

Stothard's design for this pair of sideboard dishes (see illustration) was thought to have been his own composition based on his biographer's words: he 'chose for his subject Bacchus and Ariadne, drawn in a chariot by Satyrs. This was imagined and delineated with true classic taste and feeling'.⁴ This design was in fact inspired by an antique Roman cameo discovered in the Via Aurelia in 1661, published shortly after,⁵ and now in the Louvre having been seized by Napoleon in 1798 (see illustration). The success of Stothard's design led him to be commissioned to design the Wellington Shield, presented to the 1st Duke of Wellington by the Merchants and Bankers of the City of London in 1822 and still in the Wellington collection (Apsley House).



The Hon. William Pole Tydney Long Wellesley (1788-1857)

William Pole-Wellesley, 4th Earl of Mornington (1788-1857) and nephew of the 1st Duke of Wellington, was considered as a 'most unworthy representative of the honour of the elder branch of the House of Wellesley.' A notorious scoundrel, gambler and fortune-seeker, he won the hand of Catherine Tydney-Long, the richest woman in England outside of royalty, with an income of £80,000 a year. After their marriage in 1812, he absorbed the bride's estate and became William Pole-Tydney-Long-Wellesley. They moved to Wanstead House where he organised extravagant festivities, notably stag hunts or after-midnight dinners with guests he brought back from the opera in London.⁶

In 1814, Long-Wellesley held a *grande fete* to celebrate the Duke of Wellington's victory over Napoleon. It is most likely that he purchased the present pair of monumental dishes for this specific occasion. Among the guests were the Prince Regent himself who would have admired the dishes and probably decided to acquire his own version at the time. This was purchased the following year from Rundell, Bridge & Rundell and joined the Royal Buffet.⁷ A drawing of 1844⁸ and then a photograph from the early 20th century⁹ show the sideboard dish in the centre at the top of buffet in St George's Hall, Windsor Castle.

To secure a debt of £250,000, Long-Wellesley mortgaged Wanstead House and contents to his creditors; but in 1822, he had to flee to Europe while the trustees of the settlement auctioned off the house's contents in an auction lasting 32 days.¹⁰ During that auction Rundell, Bridge & Rundell acquired some silver items such as an important nautilus cup on behalf of the Prince Regent, now in the Royal Collection.¹¹ The goldsmiths also bought the present pair of sideboard dishes, probably on behalf of Hugh Percy (1785-1847), 3rd Duke of Northumberland,¹² whose arms were then engraved on the reverse. The Duke had previously purchased from the goldsmiths in July 1822 one of the splendid shields of Achilles designed and modelled by John Flaxman.

Unlike the first owner of these sideboard dishes, the Duke was a much admired and respected man. He was sent to France in May 1825 as the extraordinary ambassador at the coronation of Charles X where he defrayed the expenses out of his private purse and was 'everywhere received with marked attention'.¹³ In 1829, he was appointed Lord-Lieutenant of Ireland and subsequently created Knight of the Garter. As a private individual, the Duke was also 'deservedly respected. His immense income was employed munificently [...] His charities were as princely as they were unostentatious; and instances without number might be cited in which his acts of kindness were performed with a delicacy and grace which much enhanced their value.'¹⁴ He also played a part in the development of football at a time when it was a controversial game by providing a field for the annual Alnwick Shrove Tuesday match and presenting the ball – a ritual that continues to this day.

The dishes stayed in the Percy family until they were sold at auction in 1984, together with the Shield of Achilles.¹⁵

FOOTNOTES

¹ RCIN 51654.

² Sold Christie's New York, 19 October 2004, lot 239.

³ Joseph Nightingale, *London and Middlesex*, London, 1815, vol. III, p. 631.

⁴ Anna Eliza Bray, *Life of Thomas Stothard, R.A.: with Personal Reminiscences*, London, 1851.

⁵ It was engraved by F. Buonarotti in 1698 and included in Bernard de Montfaucon's *L'Antiquité expliquée* of 1719.

⁶ <http://wansteadhouse.com/customers/content/wansteadhouse/timeline.aspx>.

⁷ The royal dish, with date letter 1814, was purchased in 1815 from Rundell, Bridge & Rundell for £497 7s. 7d., to which was added 18s. for engraving the Royal Arms and £188 for the gilding.

⁸ <https://www.royalcollection.org.uk/egallery/object.asp?pagesize=20&detail=scrapbook&object=51654&row=4608&scrapbook=14028>.

⁹ <https://www.royalcollection.org.uk/egallery/object.asp?pagesize=20&detail=scrapbook&object=51654&row=4608&scrapbook=14029>

¹⁰ Long-Wellesley died in lodgings in Thayer Street, Manchester Square, London, from a stroke 'so sudden that the deceased had one egg; which he was partaking from, in his hand when he was seized with the fatal attack.' *The Morning Chronicle*, London, Saturday 4 July 1857, p. 5d.

¹¹ Number RCIN 50603. John Flaxman believed to be by Cellini but the maker was then identified as Nikolaus Schmidt. The cup, lot 331 in the Wanstead House sale, was purchased on 18 June 1822 by Rundell, Bridge & Rundell (£120); by whom sold to George IV, 1823 (250 gns; RA GEO/26060).

¹² Rundell, Bridge and Rundell rendered account of the purchase as follows: on Rundell's account dated 21st, 22nd and 29th June, their cost was £252 7s. for one and £255 3s. for the other, calculated at 14s. per ounce. The same document indicates their origin by specifying immediately afterwards charges of £6 17s. and 7s. 6d. respectively to 'Paid Expenses to Wanstead 3 days, attending Sale and Carriage of Plate home,' and 'Paid Cartage and assistance.'

¹³ He received a diamond-hilted sword from the French King.

¹⁴ *The Newcastle Courant*, Newcastle-upon-Tyne, Friday 12 February 1847, p. 4c.

¹⁵ See Sotheby's London, 3 May 1984, lot 124.



Design for the 'Bacchus and Ariadne' sideboard dish, by Thomas Stothard
© The Trustees of The British Museum



Triomphe de Bacchus, Roman Cameo in a later frame by Luigi Valadier, 1780
©RMN-Grand Palais (musée du Louvre) / Les frères Chuzeville

THE DURHAM ORDERS

THE RT. HON. SIR JOHN GEORGE LAMBTON GCB, EARL OF DURHAM, VISCOUNT LAMBTON, BARON DURHAM (1792-1840)

John George Lambton, 1st Earl of Durham, was not a man who elicited indifference: for much of his life his actions, views and robustly expressed opinions made him either firm friends or bitter enemies. Although he is still remembered in Canada – albeit with mixed feelings – for his part in the early political history of that country, little attention has been paid in the last century to his role in the creation of the Kingdom of Belgium or to his actions in thawing Anglo-Russian relations in the mid-1830s. His place in the pantheon of nineteenth century British statesmen has been overshadowed by those who lived longer and, perhaps, cared more about how posterity would regard them.

These three lots of insignia of Russian Orders of Knighthood bestowed upon Durham is evidence that, despite his many detractors, Durham was highly regarded by some. That he inspired respect from Nicholas I, Tsar of all the Russias, is manifested by his bestowal upon him of the highest honours in his gift. Although it could not be said that Durham was without honour in his own country, his insignia of a Knight Grand Cross of the Order of the Bath symbolises the metamorphosis of his sovereign, that most obdurate of Hanoverian monarchs William IV, from an implacable enemy to a reluctant admirer. This was a transformation brought about through Durham's diplomatic skills, exercised during two years' tireless diplomacy in St Petersburg.

Let us now examine the life and career of Lord Durham, perhaps towards a better understanding of the contradictions of a man known to his contemporaries as 'Radical Jack' but with a reputation for aloofness and arrogance almost second to none among his peers, a man who came to be the respected confidant of an autocratic emperor while, at the same time, championing movements for parliamentary reform in Britain that had their conservative opponents fearing civil insurrection.

The Lambtons were, and still are, an eminent landed family from the north-east of England, recorded as having lands adjacent to the River Wear since shortly after the Norman Conquest of 1066. The Civil Wars of the seventeenth century brought several members of the family to military prominence, as well as to their deaths, fighting for King Charles I. The Restoration of the monarchy in 1660 induced the magistrate Henry Lambton to become active with his fellow Durham magistrates in seeking representation for the city and county in Parliament. In 1685 William Lambton (1640-1724) became the first of the family to represent the county of Durham in the House of Commons and he remained an MP until 1702. His nephew, Henry Lambton (1692-1761), sat for the city of Durham in 'the Whig interest' from 1734 until his death, after which he was succeeded in the seat by his brother, General John Lambton (1710-94), who represented the city until 1787, whereupon he was succeeded by his son, William Henry Lambton (1764-97), who sat for the city until his death. William Henry Lambton was the father of John George Lambton, later Lord Durham. As well as bequeathing to his five-year old son the implicit contradiction of an immense wealth based upon the ownership of rich coalfields together with an increasingly radical Whig tradition of parliamentary representation stretching back sixty years, he also – through his early death from tuberculosis (or 'consumption') – set an unfortunate precedent that was to have distressing consequences for the next generation. John George Lambton was aged five when his father died in 1797 and so came under the guardianship of his uncle, Ralph John Lambton (?1767-1844), who had succeeded to his late brother's parliamentary seat in 1798 and who sat for the city of Durham until 1813. Like his late brother and their father, Ralph Lambton had a well-deserved reputation for opposition to government as well as prominent Radical ideals: this was John George Lambton's political inheritance.

Radical parents or guardians tended to favour liberal educations and so, between 1798 and 1805, the young John George Lambton was educated in Bristol by the Radical physician Thomas Beddoes (1760-1808). In 1805, Lambton went to Eton, where he seems to have made little mark, leaving in 1808. Resisting his guardian's attempts to persuade him to attend Edinburgh University, Lambton apparently insisted upon being allowed to become a soldier. Accordingly he was purchased a cornet's commission in 10th (or the Prince of Wales's Own) Regiment of (Light) Dragoons (Hussars), the Army's most fashionable and expensive cavalry regiment: this took effect from 9th June 1809. In 1810 he purchased promotion to lieutenant and this was gazetted on 5th May. He seems to have tired rapidly of the military life and so retired by the sale of his commission on 6th September 1811. His resignation from the Army may have been connected with the affection that he had formed in 1811 for Henrietta Cholmondeley, natural daughter of the Marquess of Cholmondeley, and, with an impulsiveness already so deeply a part of his character, he eloped with her to Gretna Green where the couple were married on 1st January 1812; a conventional Anglican wedding followed later in the month. He was active in following his passions for cricket and racing during 1812 and, when he came into his inheritance in the spring of 1813, immediately began to implement plans drawn up for his father in 1796 for the rebuilding of Lambton Hall, later Lambton Castle. His energy undiminished by marriage, sports, games and architecture, Lambton seems to have resolved in 1813 to enter public life in the family tradition and, on 20th September 1813, he was elected as one of the two members for the county of Durham. His political life had begun.

Lambton's fifteen years in the House of Commons were marred by personal tragedy – his first wife died in July 1815 leaving him with three young daughters – and frequent incapacitation through illness that left him in pain and did nothing to improve his moods. The illnesses that occupied most of his life, his resultant and famously bad temper and his apparent ambivalence and ungovernableness over Reform made him a parliamentarian all too easy for his enemies to misrepresent and for his allies to mistrust. His second marriage, in December 1816 to Louisa, daughter of Earl Grey, brought him happiness, support and male heirs but he ceased to speak regularly in the Commons after 1821; he was created Baron Durham on 29th January 1828.

The 1830s were to be the last decade of Durham's life, ten years in which great honours and immense responsibility combined with personal tragedy. In November 1830 he became Lord Privy Seal in the new government of Earl Grey: this post gave him a seat in the Cabinet and membership of the Privy Council. Finally in a position of some power and influence, Durham was asked by Grey to work on drafting a Reform Bill – the measure that he had proposed almost ten years previously – and this became a reality in June 1832, although not without the extreme reluctance of King William IV, who harboured deep dislike and suspicion of Durham as a result until almost the end of his reign. While at work on the Reform Bill, Durham was driven to despair by the deaths, in quick succession, of his eldest son, Charles, his mother and the youngest daughter of his first marriage. The strain of work and personal misery almost overcame him. At this difficult time in his life, Durham also became engaged in foreign affairs, as unofficial adviser to the newly-elected King Leopold of Belgium, who invested Durham with the insignia of the newly-created Order of Leopold in 1832.

The same year, Durham was asked to undertake a special Mission to Russia, and he and Lady Durham arrived at the great naval base of Kronstadt, in the Gulf of Finland, on 16th July 1832. The Mission consisted of wide-ranging exploratory discussions aimed at establishing the nature of Russian foreign policy towards the West – particularly in relation to



Russia's attitude to Belgium and her actions in Poland – and lasted two months. Durham and the Tsar, Nicholas I, soon established a strong rapport, as New observed in 1929:

'Thus began that strange friendship between the most autocratic of European sovereigns and the most democratic of English ministers which lasted so long, and had such an important bearing upon the relations between two governments, in which up to this time there had been little but misunderstanding.'¹

As a mark of the Tsar's regard for Lord Durham, he presented the envoy with a pair of console tables in gilded wood with malachite-veneered tops, which remain in the possession of the family. On the way home, Durham spent the period 6th-8th October in Brussels, where he dined twice with King Leopold and was presented with his Order of Leopold.² He returned to England on 8th October 1832, feeling satisfied with what he had achieved, but lost his second daughter in January 1833 and, feeling increasingly at odds with the government, resigned from the Cabinet on 14th March that year. He was created Earl of Durham and Viscount Lambton nine days later. Although excluded from office for the next two years, Durham was far from idle; he busied himself in cultivating the increasingly politicised Press, fell out with the Lord Chancellor, Lord Brougham, over the leadership of the Radical wing of the Whig party, was among those who founded the Reform Club and made himself of service as an adviser to the Duchess of Kent, sister of King Leopold and mother of the future Queen Victoria.

In mid-1835, the Whig government of Lord Melbourne decided that a new ambassador was needed in St Petersburg – there having been no British ambassador there since 1832 – and Durham was the obvious choice, especially for a government anxious to remove such a 'loose cannon' from British politics. Shelving his ambition to be Foreign Secretary, a post taken by a safer pair of hands in the person of Lord Palmerston, Durham accepted the appointment, although he wrote:

'I am put out of the pale of home politics. In this foreign field I may do some good, as I have considerable influence with the Emperor and may establish a better state of things between the two countries.'³

Durham was ordered to proceed to St Petersburg and to take with him in his entourage naval and military observers whose task it was to note and assess Russian naval and military capabilities. The party crossed the Black Sea and disembarked at Odessa on 18th September. Following an audience with the Tsar in Kiev late in October, he reached Moscow on 30th October and arrived in St Petersburg on 5th November 1835. In the 1830s, as much as in 1939 – when Winston Churchill referred to Russia as 'a riddle, wrapped in a mystery, inside an enigma', Russia was barely known and still less understood in the West. Her naval and military capacities were regularly over-estimated and her intentions in foreign affairs were often exaggerated or falsified. Durham's role, both self-defined and ordained by the British government, was to establish what Russia's intentions were towards Turkey and any other areas, such as India, where her expansion might threaten Western spheres of influence; it was also to create a climate of mutual understanding between St Petersburg and London.

In all aspects of the defined role of his ambassadorship, Durham not only succeeded but also exceeded the best expectations of his masters in London – to the extent that inveterate British Russophobes believed that, in modern parlance, he had been 'turned' by the Russians. He wrote regularly to Palmerston, sending detailed reports on the strengths of the Russian fleets and of the deployment of troops, and his assessments of Russian intentions in territorial expansion. His reports were regarded in Whitehall as models of clarity and of good advice at a time when fear of Russian strength and intentions had assumed hysterical proportions: his conclusion was that, for all her vastness, Russia was too weak to be feared. Writing to him on 7th July 1836, Melbourne said:

'I consider you as rendering the greatest service to your country and the world by taking a sober and rational view... and by trying to check the extreme violence of feeling and the unnecessary prejudice and suspicion which prevail in this country.'⁴

At the same time as informing and reassuring his British masters, Durham retained the friendship and regard of the Tsar that he had gained in 1832. In 1835 he was able to confide to his diary that: 'Personally, I am on the best

terms with the Tsar...'⁵ One of his earliest – albeit uncritical – biographers, Stuart J. Reid, wrote of the rapport between the Tsar and Durham:

'It was a veritable triumph of personality. The Tsar Nicholas was a shrewd judge of men, and was quick to detect either flattery or dissimulation. Durham's open nature, his palpable honesty, the moral courage which lurked beneath his conciliatory speech, his broad grasp of first principles, the practical bent of his quick mind, and the imagination which made the sympathy of his warm heart so effective, all appealed to Nicholas. Even Durham's weaknesses, love of display, moody depression, the touch of hauteur which marked his bearing, and that strain of impatience which he was not able always to suppress, even in the atmosphere of a Court, were points of similitude between them which promoted mutual understanding.'⁶

The only point of serious discord between the Tsar and Durham was over the question of Poland, where Russian policies of oppression had provoked violent Russophobia in Britain. Since candid Russian ministers observed that Russia's policy in Poland was little different to that of Britain in Ireland, and in any case Poland was within Russia's sphere of influence, neither Durham nor Palmerston felt that it was a cause worth conflict and so it was largely passed over in the interests of maintaining harmony. In contrast, an area in which Durham was able to make beneficial changes was in that of tariffs, which British merchants found restrictive of trade: as a result of his representations at the highest level, these were relaxed and for many years Lord Durham was remembered 'as the best friend that English trade had had at St Petersburg.'⁷

Lord Durham's embassy to Russia ended in June 1837. By that time, King William IV had, albeit reluctantly, come to appreciate the qualities that Durham had demonstrated as an ambassador and, perhaps conscious that on all Court occasions in Russia Durham would have worn the insignia of his two foreign Orders, decided that it was time that Lord Durham wore some outward mark of Royal approval; thus the King created Durham a Knight Grand Cross of the Order of the Bath, in the civil division of the Order, and this news was conveyed to Durham by Lord Palmerston in a letter dated 23rd May 1837. As Durham recorded: 'I was never so surprised in my life.'⁸ News of this honour must have been transmitted to the Tsar since at his final audience with Durham, on 8th June 1837, the Tsar indicated his wish to confer upon the departing ambassador the Order of St Andrew – Russia's senior Order of Chivalry. In a letter to Palmerston of the same date, Durham set out what had happened:

'The Emperor was pleased most graciously and cordially to congratulate me on the high mark of distinction which my Sovereign has been pleased to bestow upon me, and said: "I also am desirous to show the world in the most public manner my sense of the mode in which you have represented your Sovereign, and advocated the interest of your country here. I have therefore written to the King, my brother, and enclosed in my letter the Order of St Andrew, requesting his Majesty to do me the favour of presenting it to you, in my name. It is the highest mark of my esteem that I have to bestow, and I beg you to consider it, not as a proof of my private regard, which you cannot doubt, but as a public testimony of my feeling towards your King, your country, and yourself in your public capacity." His Imperial Majesty then placed in my hands a letter for His Majesty the King, which I shall have the honour of delivering on my arrival in England.'⁹

Durham left Russia on 10th June 1837. Ten days later, while he was en route home, William IV died and Queen Victoria acceded to the throne. On 27th June, at Kensington Palace, the Queen invested Lord Durham with the insignia of the Order of the Bath, as she recorded in her diary:

'I conferred on him the Grand Cross of the Bath. I knighted him with the Sword of State, which is so enormously heavy that Lord Melbourne was obliged to hold it for me, and I only inclined it. I then put the ribbon over his shoulder.'¹⁰

Two days later, Palmerston wrote to Durham to send him the insignia of the Order of St Andrew, together with the Queen's permission to accept and wear it. This information must have been conveyed to St Petersburg very promptly since Ralph Milbanke, a member of Durham's suite left behind in the Russian capital who had recently seen the Tsar at Peterhof, where he presented letters from Queen Victoria to the Emperor, was able to write to Durham on 15th July 1837:

'...I assure you that he spoke of you in the most friendly & flattering manner & seemed much pleased that the Queen had presented you with

the order of St André before the arrival of a letter which he had written to H.M on the subject.¹¹

On 1st July 1837 Queen Victoria appointed Lady Durham one of her Ladies of the Bedchamber. Durham must have felt that his family motto 'le jour viendra' (the day will come) was finally justified. Speculation was rife in society as much as at Westminster about what post might be found for Durham following his return from Russia; as Greville wrote in his diary on 29th June 1837:

'The eternal question in everybody's mouth is what is Lord Durham to have, or if it is indispensable that he should have anything... After all, it appears to me that a mighty fuss is made about Durham without any sufficient reason, that his political influence is small, his power less, and that it is a matter of great indifference whether he is office or out.'¹²

If Durham's day had come, his triumph was to be short-lived: his character and his health gradually combined to destroy him. Canada, divided between French-speaking Lower Canada and English-speaking Upper Canada, was in a state of crisis and Lower Canada ripe for the rebellion that finally erupted in December 1837. Durham was asked to become Governor-in-Chief and High Commissioner of Canada as early as July 1837 but was reluctant and only agreed in January 1838, following – as he was at pains to point out – a personal request by Queen Victoria to take up the appointment. In accepting the post, Durham made it plain that he would serve without salary but a *furore* erupted in April 1838 over the expenses of his proposed suite. The Times was loquacious on the subject over a ten-day period early in the month. Firstly, the newspaper questioned Durham's credentials for the military aspects of the role and, secondly, observed that he would undoubtedly take to Canada both the autocratic splendour that had clearly turned his head at the Court of the Tsar and the severe methods of repression that he had, equally clearly, approved of when in Russia. His Russian decorations were, The Times implied, clear reward by the Tsar for Durham's acquiescence in Russia's oppressive policies in Poland. He was mocked by the newspaper as 'Czar and Autocrat of all the Americas' and as a 'Brummagen Napoleon', and attacked for his supposedly unpatriotic acceptance of foreign honours and particularly his Russian Orders: The Times regularly referred to him as 'the noble Grand Cross of ST ANDREW'. He was criticized for the size, splendour and cost of his proposed *batterie de cuisine*, for the number of paid military aides-de-camp that he had requested and for his ordering of numerous uniforms: the expression 'gilt gingerbread' was used in condemnation of such apparent frippery. Expenditure of a type that would have appeared wholly normal to an aristocrat of Durham's character and wealth about to set out on a mission in which he had been given almost dictatorial powers for the suppression of rebellion clearly irritated The Times but provoked no public reaction from that newspaper's target. Given the size and nature of the expenditure undertaken by Durham in preparation for his Canadian mission, it was most probably at this time, in early 1838, that he commissioned the metal stars of his Orders of Knighthood, together with their boxes and their travelling trunk, from Rundell, Bridge & Co., Goldsmiths and Jewellers in Ordinary to Queen Victoria.¹³

Durham arrived in Canada on 29th May 1838, whereupon he and his staff immediately began to reorganise Canada's administrative structure. Having achieved only controversy and having embarrassed the British government by exceeding his powers, Durham resigned in October 1838 and left the following month, after five months in Canada. Subsequent publication, initially in The Times but afterwards as a Parliamentary Paper, of a 'Report on the Affairs of North America' caused further controversy, particularly over its authorship, but was later hailed – until the post-colonial historical revisionism of the 1970s – as a 'blueprint for the



John George Lambton, 1st Earl of Durham, Thomas Phillips, 1820
© National Portrait Gallery, London, NPG 2547

Commonwealth.¹⁴ In its recommendation for the union of Lower and Upper Canada with a limited degree of self-government, the Report might have so qualified but for significant omissions revelatory of a lack of comprehension of the problems involved. Durham's time in Canada weakened his already fragile health and undermined the beginnings of a reputation as a diplomat and he died, as had so many of his near relations in the recent past, of tuberculosis on 28th July 1840.

Lord Durham's memorials are few: a grand 'Greek' temple on Penshaw Hill in his native county and The Reform Club in Pall Mall are tangible, as are the paintings and other lares et penates commissioned and collected by one of the richest men in Britain in the course of a comparatively short life. This magnificent collection of insignia of national Orders of Knighthood, conferred upon this mercurial and troubled aristocrat over a period of some five years, is testament to the short space of time in which he achieved so much and looked as if he could achieve anything: perhaps, had he lived, he would have. Now these pieces remain to record his achievements and the regard in which he was held by an Emperor, his Sovereign and the elected monarchs of two

European nations: like Lord Durham himself, they splendidly represent the age and culture in which they were created.

¹ New (1929), p. 203.

² Lambton Mss.; Lambton Mss.; correspondence Lord Durham with King Leopold and Lord Durham's diary of the journey to Russia July-September 1832. It is evident from a surviving exchange of correspondence between Lord Durham and the Belgian Minister for Foreign Affairs, Goblet, in March and April 1833 that Durham had been invested by the King with the Grand Cross in October 1832, even though the decree formalising the honour was dated 10th March 1833.

³ 25th June 1835; New (1929), p. 279

⁴ New (1929), p. 292.

⁵ Reid (1906), II, p. 26.

⁶ Reid (1906), II, p. 39.

⁷ New (1929), p. 297.

⁸ New (1929), p. 299.

⁹ Reid (1906), II, p. 126.

¹⁰ New (1929), p. 299.

¹¹ Lambton Mss.; correspondence, Ralph Milbanke to Lord Durham. Copies of the letters exchanged between the Tsar and King William IV and the Tsar and Queen Victoria, in which Nicholas asked both monarchs to invest Lord Durham with the insignia of the Order of St Andrew, remain in the Lambton Mss..

¹² Reeve, H. (ed.), *The Greville Memoirs: a journal of the reigns of King George IV, King William IV and Queen Victoria by the late Charles C.F. Greville Esq.* (London, 1888), Vol. IV, pp. 7-8.

¹³ For details of the attacks on Lord Durham in The Times, see that newspaper for 3rd-7th, 9th and 13th April 1838.

¹⁴ Martin (2004).

Stephen Wood MA, FSA, with special thanks to Miss Hester F. Borron, Archivist, Lambton Mss..

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37

THE DURHAM ORDERS

THE ORDER OF ST ALEXANDER NEVSKY, SET OF INSIGNIA

comprising:

(i) Sash badge, by Emanuel Pannasch, St Petersburg, 1835, in gold and enamel, in the form of a red enamelled Maltese Cross with gold broad-winged Imperial eagles in each of the angles, their wing tips almost touching, with central painted enamel plaque of St Alexander Nevsky on horseback right, *rev.*, with Imperial Warrant and maker's mark on upper and lower arms of cross beneath the enamel, 56 (including suspension loop) x 49mm, with gold double ring suspension suspending from the original red silk sash

(ii) Breast star, in cloth and bullion, as originally issued with the sash badge: the star with ribbed silver rays and wired sequins, legend in gold lettering with green embroidered wreath on embroidered coral background, outer and inner circles in coiled silver wire, centre with monogram in gold wire on silver wire background, unmarked paper backing, 82 x 82mm

(iii) Breast star, by Nicholls & Plincke, St Petersburg, commissioned circa 1837-39, in silver, with pierced jewel-cut rays, with central crowned gold monogram on a white enamelled background the motto of the Order in Russian, *Za Trudy i Otechestvo (for Labour and Fatherland)* in gold, with enamelled wreath below on red enamelled background, *rev.*, gilt, with backplate struck NICHOLLS & PLINCKE A ST PETERSBOURG, fitted with Russian-style screw-back suspension with plain separate silver screw-plate, 93mm

(i) and (iii) in a purpose-made burgundy leather case, the lid embossed ST. ALEXANDER., in gold, with silk lining stamped 'Rundell, Bridge & Co./ Jewellers & Goldsmiths/ To The Queen,/ and Royal Family,/ 32 Ludgate Hill.'
(3)

PROVENANCE

Presented by Emperor Nicholas I of Russia to John George Lambton, 1st Earl of Durham, 1837

THE ORDER OF ST ALEXANDER NEVSKY was proposed by Peter the Great in 1724 at around the time that the remains of the Saint himself were brought to St Petersburg for reburial. In 1240 St Alexander Nevsky (circa 1220-63), Prince of Novgorod, had routed the Swedes near the site of present-day St Petersburg. He defeated the Teutonic Knights at the Battle of Lake Peipus two years later.

Originally Peter intended that the Order should be awarded to officers for merit, but he died early in 1725 before his plans could be finalised. The first bestowals were made during the reign of his wife Catherine I, on the occasion of the marriage of Tsarevna Anna and Duke Karl Friedrich of Schleswig-Holstein on 21 May 1725. The recipients included four of the Duke's courtiers as well as the Oberhofmeister to the Tsarevna, thereby changing the status of the Order as it had been envisaged by Peter.

When the Order was awarded with diamonds, or to non-Russians, there was no fee. Russian recipients paid an admission fee which, in the reign of Alexander I, was 600 roubles. The feast day of the Order was 30 August.

£ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



38

THE DURHAM ORDERS

THE ORDER OF THE WHITE EAGLE, SET OF INSIGNIA

comprising:

(i) Sash badge, by Emanuel Pannasch, St Petersburg, 1836, in two-colour gold and enamel, in the form of a white enamelled eagle on a Maltese Cross over black enamelled Imperial eagle, with Imperial crown suspension linked to eagles' heads, *rev.*, centre with white enamelled cross with red border on plain gold rays and gold MARIA monogram, 100 x 62.5mm, suspending from original blue silk sash;

(ii) Breast star, by Nicholls & Plincke, St Petersburg, commissioned circa 1837-1839, in silver-gilt, the motto of the Order PRO FIDE REGE ET LEGE (*For Faith, King and Law*) in gold letters on a blue enamelled ground, the centre with red and white enamelled cross, gold central rosette and silver rays on gold background, *rev.*, with backplate stamped NICHOLLS & PLINCKE A ST. PETERSBOURG, fitted with Russian style screw-back suspension with plain separate silver screw-plate (*this replacing vertical brooch-type suspension, traces of which remain*), 84mm

the set in a purpose-made burgundy leather case, the lid embossed WHITE EAGLE OF RUSSIA, in gold, with silk lining stamped 'Rundell, Bridge & Co./ Jewellers & Goldsmiths/ To The Queen./ and Royal Family./ 32 Ludgate Hill.'
(2)

PROVENANCE

Presented by Emperor Nicholas I of Russia to John George Lambton, 1st Earl of Durham, 1837

THE ORDER OF THE WHITE EAGLE was originally Polish. By tradition, it was founded by King Ladislaus I in 1325 to commemorate the marriage of his son Casimir to Anna of Lithuania, although it soon fell into abeyance. Revived on 1 November 1705 by Augustus II as the premier Polish Order, it was awarded to Peter the Great. When the Congress Kingdom of Poland was established in 1815, the Tsar continued to award the Order of the White Eagle to deserving Polish subjects.

Following the Polish uprising of 1830-1831, Nicholas I incorporated the Order into the existing Russian award system. It was re-established as the premier Polish order on 4 February 1921.

£ 80,000-120,000

€ 95,000-143,000 US\$ 104,000-156,000



39

THE DURHAM ORDERS

THE ORDER OF ST ANNE, GRAND CROSS, SET OF INSIGNIA

comprising:

(i) Sash badge, by Emanuel Pannasch, St Petersburg, maker's mark on suspension loop but date not visible, in gold and enamel, in the form of a red enamelled Maltese Cross, with gold openwork ornaments in angles and central painted enamel portrait of the Saint, *rev.*, central enamelled monogram A J P F, with Imperial Warrant beneath red enamel on upper arm of cross, 51.5 x 46mm, suspending from original yellow-bordered red silk sash

(ii) Breast star, in cloth and bullion, as originally issued with the sash badge; the star with ribbed silver rays and wired sequins, legend and cherubs in silver on embroidered rose background, outer and inner circles in coiled silver wire, central red star on gold wire background, the backing with inscription in pencil 'Riband on Left Shoulder – Star on Right breast', 82 x 82mm

(iii) Breast star, probably by Rundell, Bridge & Co. and commissioned circa 1837-39, in silver, with pierced jewel-cut rays, the abbreviated motto of the Order AMAN. JUST. PIET. FID. (*To those who love Justice, Piety and Fidelity*) and cherubs supporting crown above in silver on a red enamelled background, central gold and red enamel cross on gold background, *rev.*, gilt, with Russian style screw-back suspension and plain separate silver backplate, 93.5mm

(i) and (iii) in a purpose-made burgundy leather case, the lid embossed ST. ANNE. *in gold, with silk lining stamped 'Rundell, Bridge & Co./ Jewellers & Goldsmiths/ To The Queen,/ and Royal Family,/ 32 Ludgate Hill.'*

(3)

PROVENANCE

Presented by Emperor Nicholas I of Russia to John George Lambton, 1st Earl of Durham, 1837

THE ORDER OF ST ANNE was founded by Duke Karl Friedrich of Holstein-Gottorp on 14 February 1735. It was named for the mother of the Virgin Mary and in memory of his late wife Anna Petrovna, daughter of Peter the Great. After the death of Karl Friedrich in 1739, his son Karl Peter Ulrich succeeded him and was named as heir to the Russian throne by Empress Elizabeth Petrovna in 1742. By the time of his becoming Emperor in late 1761, many Russian citizens had already been appointed Knights of the Order.

Following the dethronement of Peter by his wife Catherine II in 1762, their son the Grand Duke Paul became Grand Master of the Order. On the day of Paul's Coronation on 5 April 1797, he included the Order of St Anne amongst the Orders of the Russian Empire. It was divided into three classes until 1815 when a fourth class was added as part of Alexander I's reorganisation.

£ 30,000-40,000

€ 35,600-47,400 US\$ 39,000-52,000



40

MAGNIFICENCE FROM THE ROYAL PORPHYRY WORKSHOP

A PAIR OF LARGE SCALE SWEDISH GILT-BRONZE MOUNTED BLYBERG PORPHYRY VASES CIRCA 1830, BY THE ELFDAHLS PORFYRWERK, THE MOUNTS, PARIS, CIRCA 1830

of campana shape, the everted rim above a tapered body on a trumpet socle and square feet, mounted with scrolling acanthus to the rim and shaped handles with satyr masks with boldly cast acanthus; the socle with gadrooned mounts and further oak leaf cast band and ending on a square base
98.5cm. high, 74cm. wide; 3ft. 2¾in., 2ft. 5in

PROVENANCE

In a Private Italian Collection since the mid-1980s.

LITERATURE

Hans Sundblom, Ingemar Tunander, Gabriel Uggla, *Porfyr: En utställning kring föremål från Älvdalens Gamla Porfyrverk*, Stockholm, 1985;

Henrik Åberg, *Tillverkning av förgyllda bronser i Stockholm under empiren*, magisteruppsats, Uppsala universitet 1999;

Porfyr: Den kungliga stenen. Sven-Harrys Museum, 2016.

W £ 300,000-500,000

€ 356,000-595,000 US\$ 390,000-650,000



Fig. 1, Karl XIV Johan of Sweden by Emile Mascré, 1843

© National Museum Sweden, showing porphyry vases in the background







These remarkable vases, inspired by the classical Medici vase, are amongst the largest vases known made in Swedish porphyry, and probably the most impressive to ever appear on the market. With their rich gilt bronze mounts and imposing scale, they might have been a royal commission with a view to gift them to a diplomatic counterpart.

AN IMPERIAL STONE

Porphyry has always been associated with power and considered as the noblest of ancient stones. Being a hard igneous stone, it is extremely difficult to carve and polish, varying in colour from red to green, often with flecks of feldspar. The porphyry used in Antiquity was a deep purple stone quarried from Mons Porphyrites in Egypt and when the Roman Empire took control of Egypt, a large number of pieces were produced, as purple was the imperial colour. Although always prized through the centuries, but not effectively mined, it was natural to see a resurgence of interest in the material following the Napoleonic incursions in Egypt and the establishment of the French Empire.

Also found in Sweden, porphyry is mentioned for the first time in writing in Swedish in 1670. In 1731 the stone is discovered in the Valley of Älvdalen, and Carl Linnaeus remarks on it in 1734, whilst travelling through the region. In 1780 a few experiments were carried out and Älvdalen soon became the main mining centre for porphyry. Although there are several occurrences of this stone in Europe it was only in this Swedish region that mining and working of any significance took place.

In 1788 the Elfdahls Porfyrwerk (The Porphyry Works of Älvdalen) was founded by the governor of the region, Nils Adam Bielke, and a group of investors with the aim to start producing porphyry objects. They delivered the first piece ever produced to Gustav III, then establishing a strong connection with the royal family. Despite the high quality of design and production, the financial success was limited and they soon found themselves in financial difficulties.

Most designs used in the factory were related to those created by the architect Carl Fredrik Sundvall whose elegant creations were employed by the factory well through the 19th century. The present vase design can be seen in a drawing by Sundvall from 1790 where is presented as "vase antique à la Villa Borghese à Rome".

On an illustrated commercial catalogue, with price list, from circa 1830, this type would feature prominently with several size options were available, as well as the optional bronze mounting. The present lot seems to follow this model, with the handles and the acanthus scrolling to the body, although lacking the upper rim scrolling or the socle mounts (fig.2).

A STONE FOR A NEW DYNASTY

In 1810, Jean-Baptiste Jules Bernadotte (1763-1844), one of Napoleon's finest generals, was unexpectedly nominated official heir to the Swedish throne after Karl XIII of Sweden and Norway being impressed with his conduct on the field of battle and attitude towards the Swedish army. He assumed his role as Swedish prince defending his newly adopted land and turning against Napoleon. He joined the Allies in the War of the Sixth Coalition finally defeating the French and also forcing Denmark to cede Norway to Sweden. He became Karl XIV Johan, King of Sweden and Norway in February 1818, after the death of Karl XIII, the same year he purchased of the Porphyry Works of Älvdalen.

The new king introduced a new dynamism to the enterprise, inspired by the grand imperial lustre he knew from Napoleonic France. He aimed to make it into a key protagonist of national manufacture, being an affirmation of his dynasty and adding prestige to his politics. For about four decades, the majority of the



Fig. 2. Design for a vase in "Porphyres de Suède", 1830 (published Sundblom, 1985)

important pieces that left Älvdalen were destined to adorn the royal palaces, to honour foreign monarchs and dignitaries visiting the country. Never before had Swedish artefacts reached such level of quality and sophistication. The Swedish king had a deep appreciation for the stone and the monarch's association with it was ultimately recognised by his monumental porphyry funerary tomb, of Roman classical sarcophagus shape, weighing 16 tons, as well as his portrait, here illustrated, where porphyry vases are depicted on the background.

Examples of Karl XIV diplomatic gifts are the similar large scale blyberg porphyry campana vases offered to the Duke of Wellington in 1816 (Apsley House, London) (fig.3), and another pair offered to King Louis Philippe, who installed them in the royal chateau in Pau, where Bernadotte was born, and still in situ. Both these pairs are unmounted. A massive porphyry urn was presented to the Russian czar and a further pair of vases was presented to George IV.

Frequently unmounted, or sparsely mounted, porphyry items suited well the austere Swedish Neoclassicism. Nevertheless, there was always a deep appreciation for bronze and a concern of improving its quality in Sweden. For example, in 1790-91 Abraham Niklas Edelcranz was sent to France and England by Gustav III to study bronze

and suggested to the king to bring French bronziers to teach in Sweden. Frederik Ludvig Rung was another bronzier sent abroad. He was in Paris for six years returning to Stockholm in 1787 where he would work mainly for the royal court, albeit not exclusively. Influenced by Pierre Gouthière's work, his bronzes were of high standard, and he became the leading bronzier for the next twenty years. He had a commercial interest in Älvdalen, commissioning pieces from the workshops directly, which he would then mount. Nevertheless, the size of Rung's and other bronziers' workshops in Stockholm did not allow them to achieve the quality needed for a large scale commissions and locally mounted objects tend to be small.

The King, aware of this, and as said owner of the Porphyry Works, cleverly started to pay bronze pieces imported from Paris with porphyry pieces. A garniture, and a clock by J.B.Sirost, still in the Royal Palace, are two of the first objects acquired by Karl XIV from Paris in this manner. Paris was in fact the major commercial destination for the products from Älvdalen and where the most important pieces would be mounted. The superb quality of the bronze mounts of the present lot, as well as their scale, point out for a commission from a leading bronzier in Paris.

The above mentioned 1830 catalogue - *Porphyres de Suède* - published in French for an international market, is revealing of the commercial appeal of the porphyry throughout Europe and how Paris was the key centre to sell these objects, mounted or unmounted. The finely chased and burnished mounts are of a bold design and superb quality and produced in a size which suggests the patronage of a major figure, possibly the very own Karl XIII Johan.

A smaller version of this model (63cm) with mounts after the same design was sold at auction in New York in 2007 for \$78,000. Also of this smaller size, a pair of vases with simpler bronze handles was offered at Christie's, Exceptional Sale, 4 July 2013, lot 43 (£103,875).

Similarly significant vases seem to have all diplomatic gifts from the King and, despite the lack of a known relevant provenance, one can position these on a similar context for its commission and original destination. These large-scale vases, a technical tour de force in Sweden's national stone, are important examples of their most prestigious manufacture, championed by their Royal Family.



One of a pair of Swedish porphyry vases, gifted by Karl XIV Johan, to the 1st Duke of Wellington, on display at Apsley House. © Stratfield Saye Preservation Trust



41

A ROYAL GIFT



A BERLIN K.P.M PORCELAIN ROYAL 'MÜNCHNER' VASE ORDERED FOR FRIEDRIKE KAROLINE WILHELMINE, DOWAGER QUEEN OF BAVARIA, CIRCA 1833

of oviform affixed with two handles, superbly painted probably by Gottfried Völcker with a continuous rich band of flowers including roses, passion flower, hibiscus, lilacs, blue poppies and auriculas, reserved on a rich gilded ground of spreading stiff leaves and foliate scrolls, the shoulder fitted with an ormolu collar above a gilded band of scrolls and patarae, the neck and foot with further radiating stiff leaves, supported on a square foot, *sceptre mark in underglaze-blue, stencilled orb and K.P.M. in iron-red, incised III mark to edge*, 78cm., 30¾in. high

PROVENANCE

Commissioned by Friedrich Wilhelm III (1770-1840), King of Prussia (1797-1840), as a gift to Friederike Karoline Wilhelmine of Baden (1776-1841), Queen consort of Bavaria (1806-1825), perhaps on the occasion of her 57th birthday in 1833; Sold Anon. sale, Christie's London, 9th July 2001, lot 270; With Ulrich Gronert, Berlin; Acquired from the above in the early 2000s by the present owner.

LITERATURE

Winifred Baer and Isle Baer, ... *auf Allerhöchsten Befehl...*, *Königsgeschenke aus der Königlichen Porzellan-Manufaktur Berlin – KPM* -, Berlin, 1983, p. 85, no. 30, for the account book reference.

RELATED LITERATURE

Dr. Ilse Baer, *Table Tops from the Berlin manufactory (KPM) from the first half of the Nineteenth Century*, The International Ceramics Fair and Seminar Handbook, 2001, pp. 11-18.

£ 45,000-65,000
€ 53,500-77,000 US\$ 58,500-84,500



Portrait of Friedrich William III of Prussia, circa 1830.



'Portrait of Karoline, Queen of Bavaria'



This spectacular *Münchner* vase is listed in the 'Conto Buch Sr. Magestät' or Royal account book of King Friedrich Wilhelm III of Prussia, on 9th of July 1833, as a gift to Friederike Karoline Wilhelmine, Queen consort of Bavaria and widow of Maximilian I Joseph of Bavaria (1756-1825), King of Bavaria (1806-1825):

"Für Ihre Majestät der verwitweten Königin v. Bayern

1 Vase Münchner Sorte No. 3 mit 2 Hkl: mit coul: Blumen guirl: der Hals, unterhalb u Fuß Glanzgold darauf arab: aus Braun u Gold. Der Sockel u Hkl: Glanzgold [781 Taler 12 1/2 Gr.] Bronze Reif u Schraube [18 Taler 17 1/2 Gr.]"

[1 Munich vase number 3 with 2 handles: with coloured flower garland: the neck, below and foot bright gold on it an arabesque made of brown and gold. The base and handle: bright gold (781 Taler 12 1/2 Gr.) Bronze collar and screw (18 Taler 17 1/2 Gr.)] (SPSG, SKP-Archiv (Land Berlin), Pret II, Conto-Buch Sr. Maj. des Königs, S. 198)

As the Dowager Queen's birthday was on the 13th July we can assume that this vase was probably intended as a birthday gift.

The so-called '*Münchner* vase' form originated in Bavaria at the Nymphenburg porcelain factory where it was first produced in 1822 to the design of architect Friedrich von Gärtner (1791-1847). The Bavarian Court sent an example as a wedding gift, decorated with cameo portraits of their daughter Princess Elizabeth Ludovika (1801-1873) and Friedrich Wilhelm, (then crown Prince of Prussia) who married on the 29th November 1823.¹ This wedding gift vase served as the model for the Berlin porcelain factory where it was produced from 1829 in four sizes, the size of the present vase is the second largest. The model became the standard for diplomatic gifts from the House of Prussia and a total of 137 vases of this form are recorded in the King's account book produced between 1829 and 1850. The King of Prussia began a journal in 1811 to record royal gifts given to members of his family (and their values) as well as to foreign heads of state and dignitaries.

The fine flower painting can be attributed to the Gottfried Wilhelm Völcker (1772-1849). Völcker was a member of the academy and earned a reputation as an influential oil painter of flower and fruit still lives. He was the teacher of Ernst Wilhelm Sager (1788-1837), one of the most outstanding flower painters at the K.P.M factory from 1825 onward. The gilded decoration was almost certainly designed by Johann Heinrich Strack (1805-80), as a water colour survives for near identical decoration signed by him and dated 1832.² Strack was an architect and designer who worked at the factory from 1832-27.

Born in 1776 Friederike Karoline Wilhelmine along with her twin sister Amalie were the eldest of the eight children of Charles Louis, Hereditary Prince of Baden (1755-1801) and Princess Amalie of Hesse-Darmstadt (1754-1832). On 9th March 1797 in Karlsruhe Karoline married Maximilian I (then the Duke of Palatinate-Zweibrücken Karlsruhe), who later inherited the Electorate of Bavaria. She was his second wife. The couple had five children who survived into adulthood, all daughters, the eldest four of whom, like herself, were identical twins. They married into the Royal and Princely houses of Hohenzollern, Wettin, Habsburg, and Wittelsbach. The eldest twins were Princess Amalie Auguste (1801-1877) who eventually became Queen of Saxony in 1854, and Princess Elizabeth Ludovika, mentioned above, who married the future King Friedrich Wilhelm IV of Prussia.

Maximilian I and Karoline were the first to rule over Bavaria as King and Queen consort. The early 19th century saw the fourth Peace of Pressburg, or the Treaty of Pressburg which was signed on



Fig. 1, Table with porcelain top. On display in Regensburg Museum, inv. no. 93/356, photo no. D91881 (Thurn & Taxis Collection) © Bayerisches Nationalmuseum München.

26th December 1805 between Napoleon and the Holy Roman Emperor Francis II as a consequence of the French victories at Ulm. As a result the Emperor recognised the kingly titles assumed by the Electors of Württemberg and of Bavaria, and on 1st January Maximilian declared himself the first King, and the Electorate became the Kingdom of Bavaria. The new King was one of the most important of the Princes belonging to the newly formed Confederation of the Rhine, and remained a key ally of Napoleon. On 1st August 1806, the members of the confederation formally seceded from the Holy Roman Empire, and following an ultimatum by Napoleon Francis II declared the Holy Roman Empire dissolved.

Two years before this vase was painted, in 1831 the Dowager Queen received as a gift from King Friedrich Wilhelm a *Vase Münchner* of form no. 2, as described in the *Conto Buch Sr. Magestät* entry for 27th May "1 Vase Münchner No.2 mit 2 bronze Henkel mit coul: Prospekts vom Museum und Schauspielhaus..."³ As well as this she also received a porcelain mounted guéridon painted by Sager reserving a central medallion of a

mosaic within a similar flower wreath to that seen on the present vase. The table presented to "die verwitwete Königin von Bayern" cost 400 taler and is now preserved in the collection of the Thurn und Taxis Museum, Regensburg (see Fig. 1).⁴ At the same time one of her younger daughters Maria Anna (1805-1877) (who like her sister Amalie Auguste would also be a Queen of Saxony, becoming Queen in 1833) received a similar guéridon (see Fig. 2).⁵

It is difficult to be certain which palace the present vase was originally sent to as such records have not survived but the likeliest is Schloss Biederstein. Maximilian gave the Schloss to Karoline as a Summer residence and was continued to be used by her as a dowager house after her husband's death. In 1828 she commissioned Leo von Klenze to build the Neo-classical Neues Schloss in the grounds of the Biederstein. Before being demolished in 1934 the contents of the Neues Schloss was sold by Hugo Helbing, 25th-26th September 1930, which featured 38 lots of European porcelain. Though the 1831 *Münchner* No.2 form vase is among the list of porcelain the present vase was not included in the sale.⁶



Fig. 2, A Berlin K.P.M porcelain mounted guéridon, commissioned by Friedrich Wilhelm II as a gift for Maria Anna in 1831. Sold Sotheby's New York, 1st February 2013.

FOOTNOTES

¹ Published by Dr. Katharina Hantschmann, *Nymphenburger Porzellan 1797 bis 1847*, Munich/Berlin, 1996, pp. 325-26, kat. 184.

² The design is housed in the archives of Schloss Charlottenburg, reproduced by Baer, Baer, *op. cit.*, Berlin, 1983, pp. 28, 30, Kat. 3.

³ Published by Baer and Baer, *op. cit.*, p. 18, abb. 4; the account reference in full, p. 81, no. 10. "Für Ihre Majestät der verwitweten Königin v. Bayern/ 1 Vase Münchner No.2 mit 2 bronze Henkel mit coul: Prospekts vom Museum und Schauspielhaus in erhabenen Gold Schilder, an den Seiten coul: volle Blumen in Gold vermicelli fond, nebst reicher Vergoldung u. Gravirung... 304 Rthlr./ bronze Schrauber 1 Rthlr./ 2 bronze Henkel u. Reifen 53 Rthlr./ 1 Posament rund extra groß, mit sepia Panorama von Gliencke rund herum nebst Vergoldung 122 Rthlr." The vase cost a total of 480 Taler.

⁴ Published by Baer, *op. cit.*, p. 15, fig. 6.

⁵ The guéridon was sold as part of the estate of Micheline Muselli Lerner, Sotheby's New York, 1st February 2013, lot 2. Marie Anna reigned as Queen Consort of Saxony from 1836-1854. When her husband, Friedrich Augustus II died, her older sister Amalie Auguste, who was married to John of Saxony, became Queen Consort. The guéridon in total cost 425 Talers. The entry is listed in the Royal account book as follows: "Eintrag vom 7.Mai 1831 Für Ihre Königl. Hoheit die Prinzessin Marie von Bayern/ 1 große runde Tischplatte, in der Mitte mit coul: Muscheln und Schmetterlinge in Gold med: umgeben von coul: Früchten und Blumen (295 Taler)/ 1 schwarzgebeitztes Tischgestell mit bronze Verzierungen (130 Taler)/ Pro 2 Kisten und Verpackung in Linnen nebst Verpackung für die Frau Oberhof Meisterin Ihrer Majestät der Königin von Bayern." (Pret II, Conto-buch Sr. Maj. des Königs 1818-1850, p. 178, ID 182).

⁶ The sale included lot 26, a *Hohe Prunkvase mit rundsokkel*, painted with topographical views of 'Die Oper' and 'das alte Museum in Berlin'.



Fig. 3, Schloss Biederstein, circa 1830.



42

'THE THREE GRACES' AN ICON OF BRITISH SCULPTURE

EDWARD HODGES BAILY

British, 1788 - 1867

THE THREE GRACES

signed and dated: *E. H. BAILY. R.A. / Sculp^t. / 1849*
white marble
185 by 234 by 87cm., 72¾ by 92⅞ by 34¼in.

PROVENANCE

Joseph Neeld (1789-1856), Grittleton House, Wiltshire;
his sale, Christie's, 22 September 1966, lot 6,
Sebastian Ziani de Ferranti (1927-2015), Henbury Hall, Cheshire

EXHIBITED

Royal Academy of Arts, London, 1849 (1209)

LITERATURE

Author Unknown, 'The Graces: From the Group in Marble by E. H. Baily, R. A.' *The Art Journal*, vol. XII, 1850, p.198 (illustrated);
A. Graves, *The Royal Academy of Arts: A Complete Dictionary of Contributors*, London 1905, pp. 93-5;
R. Gunnis, *Dictionary of British Sculptors 1660-1851*, London, pp. 32-6;
J. Kenworthy-Browne, 'Marbles from a Victorian Fantasy' in *Country Life*, 22nd September 1966, vol. 140, pp. 708-12 (illustrated);
I. Roscoe, *A Biographical Dictionary of Sculptors in Britain 1660-1851*, New Haven and London, 2009, pp. 55-64

W 卍 £ 600,000-1,000,000

€ 715,000-1,190,000 US\$ 780,000-1,300,000



Fig. 1 Joseph Neeld by Samuel Cousins,
after Sir Martin Archer Shee
© National Portrait Gallery, London



Edward Hodges Baily was considered the greatest exponent of 'ideal' sculpture in mid-nineteenth century England. His monumental *Three Graces*, commissioned by Joseph Neeld (fig. 1) for Grittleton House, was his most ambitious 'ideal' work. It was a seminal subject, made popular in the early nineteenth century by the celebrated versions carved by Antonio Canova (1757-1822) and Bertel Thorvaldsen (1797-1838). Baily radically reimagined the Three Graces by positioning his goddesses seated and reclining, in a composition which his tutor John Flaxman predicted would 'establish at once his reputation[1].'

The Three Graces represent the daughters of Zeus: Thalia (youth and beauty), Euphrosyne (mirth) and Aglaia (elegance). In Antique times the three sisters embodied all that is pleasurable in life and the subject had an enduring appeal in Western Art, particularly in the nineteenth century. Baily's imposing life-size rendering of the Three Graces is both inventive and alluring. The eye is drawn through and around the sculpture by way of the curves and interconnecting gestures of the sisters. Unhindered by a slavish reverence for precedent, Baily cleverly bestowed a tenderness and grace to a subject which had often been treated with iconic formality.

The story of the commission provides a fascinating glimpse into what the late Benedict Read in his book *Victorian Sculpture* called the 'vanished world' of private patronage, which played so important a rôle in the development of nineteenth century sculpture[2]. Sculptors were dependent on monuments and portraits to provide a steady income, but these commissions allowed little scope for innovation. Ideal works, based on literary or mythological subjects, were expensive to transpose into large-scale marbles, and needed the financial backing of a wealthy patron. In Joseph Neeld, Baily found the perfect collaborator. Neeld's impressive gallery at Grittleton House was built

specifically to display his collection of contemporary sculpture (figs. 2 & 3). The remarkable nature of this collection was described by Read: 'Neeld's works form a coherent collection, showing what in the first half of the century the sculptor's ideal could express, should the patron's taste and pocket allow[3].' Although a number of different artists were included at Grittleton, Baily was clearly the favourite and featured most prominently, particularly in the colossal and magnificent *Three Graces*.

Joseph Neeld was a London attorney from a modest background, who in 1827, at the age of 39, suddenly became one of the richest men in England. Through his maternal grandmother he was great nephew to Philip Rundell (1846-1827). Rundell was a founding partner in the famous silversmith and jewellers Rundell and Bridge. The firm held the position of Royal Goldsmith from 1797 to 1843 and was responsible for the Crown Jewels used at the coronations of George IV, William IV and Queen Victoria. Philip Rundell was not a silversmith himself, but an astute businessman who brought the firm to an unrivalled position, patronised by all the wealth and nobility of England. He had a reputation as a miser and at his death his wealth was reported at over one million pounds. The greater part of this wealth he left to his great nephew, Joseph Neeld, who had looked after him over the last fourteen years of his life.

Neeld soon set about investing and spending his new-found wealth. As well as shares in the East India Company and banking stock, Neeld purchased land in London and Wiltshire. In 1828 he purchased Grittleton, later acquiring surrounding villages to enlarge the estate. He was a good landlord, ensuring each villager had a new cottage with a pig-sty and building churches, almshouses, a town hall and schools for the local community. For these projects, and for the rebuilding of Grittleton House, Neeld employed the Scottish architect, James



Fig. 2 Antonio Canova, *The Three Graces in the Temple of the Graces* at Woburn Abbey



Fig. 3 Bertel Thorvaldsen, *Cupid and the Graces*, 1820-1823, Thorvaldsens Museum, www.thorvaldsensmuseum.dk. Inventory number: A894





Fig. 4 Grittleton House, Wiltshire, photograph taken by Country Life, 1960s

Thomson. In 1830 Neeld bought a local parliamentary seat and became a Tory MP in the House of Commons. On 1st January 1831 he married the daughter of a fellow Tory, Cropley Ashley Cooper, 6th Earl of Shaftsbury. Unfortunately the marriage was a spectacular disaster and effectively dashed Neeld's social and political ambitions. The couple separated only days after the wedding, and in the months that followed gossip columns in the newspapers reported scandalous details of the marriage, including illegitimate children on both sides. A painful and public divorce followed.

Following the humiliating disintegration of his marriage, Neeld travelled to Rome. John Kenworthy-Brown suggests that it may have been in Rome that Neeld conceived the idea of building a sculpture gallery at Grittleton, inspired by the great Roman houses, such as the Villa Borghese[4]. After several visits to the studio of the English sculptor John Gibson in Rome, documented in the sculptor's notebooks, Neeld asked him to create an ideal figure of Venus. This was the first commission for Grittleton. Gibson completed his *Venus Verticordia* in 1833 and it became one of the artist's most popular works, causing a sensation at the 1862 International Exhibition when Gibson presented a coloured version of the model as 'The Tinted Venus.' Neeld had become, with his very first commission, a significant patron of the arts.

In the short period between this visit to Rome and his death in 1856, Neeld built up a remarkable collection of thirty-five sculptures. The collection included works by Raffaello Monti, Luigi Bienaimé, Joseph Gott and Scipione Tadolini, but Neeld's most favoured sculptor, with fifteen pieces at Grittleton, was Edward Hodges Baily[5].

Baily never travelled abroad or visited Rome, his introduction to Neeld came, rather, through his work for the firm of Rundell and Bridge. Baily was the son of a ship carver, who had a natural aptitude for modelling. He began his career in a merchant's counting house, but took lessons from a wax modeller, leaving the counting house after only two years to pursue the arts. A young surgeon named Leigh recognised his talent, lending him two of the artist John Flaxman's designs

and commissioning Baily to make models after them. Leigh was so impressed by these that he showed them to Flaxman. Baily soon joined Flaxman's studio and remained there for seven years and reportedly became Flaxman's favourite assistant. Flaxman provided designs to Rundell and Bridge and through him, Baily began to work for the company in 1815, transposing Flaxman's designs into models. Baily stayed with Rundell and Bridge as a designer and modeller for nearly twenty years, until 1833 when he joined the rival firm Hunt and Roskill. It was during this period that the sculptor made the acquaintance of Joseph Neeld.

In 1808 Baily joined the Royal Academy schools and in 1811 he won a gold medal and a prize of 50 guineas for his *Hercules rescuing Alcestis from Orcas*. Baily's models for silverware and his large-scale sculptures were closely related, with perhaps his most famous sculpture, *Eve at the Fountain*, originally conceived as a handle for a soup-tureen. A marble version of the *Eve at the Fountain* was also displayed at Grittleton. Although Baily's sculptural practice included commissions for funerary monuments and portrait busts, this was not where his heart lay. His rival Francis Chantrey far outstripped him in these lucrative genres and Baily's pursuit of 'ideal' sculpture, and his somewhat extravagant lifestyle, led the sculptor into financial ruin. He was declared bankrupt in 1831 and again in 1838, when he was imprisoned. His creditors forced him to put up some of his ideal sculptures for sale by lottery. Joseph Neeld came to his rescue and purchased one of them, *Maternal Affection* (1837), for Grittleton. This work is now in the Victoria and Albert Museum. The relationship between artist and patron turned Baily's fortunes around and enabled the sculptor to create some of his most important and critically recognised works, culminating in one of the most iconic sculptures in London, the figure of Nelson on top of the famous column in Trafalgar Square, completed in 1843.

Through Neeld, Baily was finally able to realise his long held ambition to carve a group of the Three Graces. The original composition had been worked out in a sketch model many years earlier, in the studio of John Flaxman, who predicted its success. Kenworthy-Browne noted the precocious talent of the young sculptor





Fig. 5. Grittleton House, Wiltshire, View of the Sculpture Hall looking West

revealed in *The Three Graces*: 'The modelling of the three figures is remarkably fluent for a man of about 20 – Baily's age when he made the maquette – and the handling bears out his reputation as a "great master of feminine grace[6]."' The marble was completed in 1849 and shown at the Royal Academy that year. It was well received, with the reviewer of the *Art Journal* (fig. 6) reporting that 'genius had triumphed[7].' The originality of the seated composition was greatly acclaimed. Baily himself had only seen the subject in standing pose and so set himself the challenge to create an alternative composition. The standing versions of the subject by Antonio Canova (original marble 1812, Hermitage Museum) and Bertel Thorvaldsen (1817, Thorvaldsen Museum, fig. 3) featured prominently in the imagination of the art-going public and would have been the obvious comparisons. Baily's sketch model would actually have been conceived during the same period as those by his famous confrères. However, by the time Baily's group was carved in marble and exhibited in 1849, the versions by Canova and Thorvaldsen were already part of the sculptural canon.

The comparison to Canova would have been particularly pertinent to Neeld, who had set out to build a private collection of sculpture to rival the nobility. Neeld was an almost exact contemporary to William Cavendish, 6th Duke of Devonshire (1790 – 1858). The Duke's purpose-built sculpture gallery at Chatsworth was completed in 1834 and had the reputation of containing the finest collection of contemporary sculpture in the country. The gallery contains numerous works by the Duke's friend, Antonio Canova. Canova's second version of *The Three Graces* (1814, fig. 2) was famously installed at Woburn Abbey, where John Russell, 6th

Duke of Bedford, had a special 'Temple of the Graces' built to house it. Following the mode for purpose-built galleries, Neeld's own gallery at Grittleton was created to impress. It was formed of a two storeyed, cruciform hall measuring 160 feet in length. The sculptures were top-lit from a lantern under the tower, set in niches, and included that most fashionable sculptor Canova in a marble after his *Venere Italica*[8].

However, whilst any nineteenth century group of the Three Graces of necessity makes reference to Canova's seminal version of the subject, Baily's group is entirely different in style. He has moved away from a strict neo-classicism and infused his group with a Romantic feeling which better befits his pursuit of the 'ideal'. In sentiment the sculpture is closer to the Danish master Thorvaldsen's *Three Graces*, with its emphasis on the interaction between the figures. In his innovative composition Baily departs from both Thorvaldsen and Canova, rejecting the frieze-like arrangement copied from Antique models, in favour of an undulating and twisting triangular line.

Baily's *Three Graces* was seen by the wider public in a full-scale plaster cast at the Great Industrial Exhibition of Dublin in 1853 and the International Exhibition in London in 1862. Joseph Neeld's exceptional collection of sculpture remained complete and in situ until the 1960s, when the majority of the sculptures were sold at auction by Christies in 1966. *The Three Graces* has remained in private ownership since that time. This extraordinary group is a testament both to the outstanding talent of the sculptor, and to the vital creative relationship between patron and artist.





Fig. 6 The Graces, engraved by R.A. Artlett from a drawing by F. R. Roffe, *The Art Journal*, 1850

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 B. Read, *Victorian Sculpture*, New Haven and London, 1982, pp. 128 – 146

^[1] Christies Sale Catalogue, The Grittleton Marbles, 22nd September 1966, p. 10

^[2] B. Read, *Victorian Sculpture*, New Haven and London, 1982, p. 129

^[3] B. Read, *Victorian Sculpture*, New Haven and London, 1982, p. 141

^[4] J. Kenworthy-Browne, 'Marbles from a Victorian Fantasy' in *Country Life*, September 22, 1966, p. 710

^[5] C. Jordan, *Edward Hodges Baily (1788-1867) and the notion of poetic sculpture*, PhD thesis, Leeds University, p.50

^[6] J. Kenworthy-Browne, 'Marbles from a Victorian Fantasy' in *Country Life*, September 22, 1966, p. 712

^[7] 'The Graces: From the Group in Marble by E. H. Baily, R. A.' *The Art Journal*, vol. XII, 1850, p.198

^[8] Christies Sale Catalogue, The Grittleton Marbles, 22nd September 1966, lot 3, p. 6



43

THE ROTHSCHILD- HUNTINGTON BUREAU-PLAT



A GILT-BRONZE-MOUNTED BRASS INLAID EBONY AND BLUE STAINED HORN PREMIÈRE-PARTIE BOULLE MARQUETRY DESK ATTRIBUTED TO GEORGE BLAKE & CO., LONDON CIRCA 1855

with a rectangular gilt-bronze banded embossed leather top with the cypher 'H' beneath a Crown, above a frieze inlaid in première-partie bouille marquetry with three frieze drawers decorated with arabesques within gilt-bronze borders interposed by bacchic masks, with a female mask on the side, the top resting on pied de biche, on twelve tapering legs joined by stretchers on toupie feet, the interior of the central drawer with a paper label inscribed *Bouille Table / Huntington / 61 / Page 106*, the underside with a faded paper label 78.5cm. high, 197cm. wide, 90cm deep; 2ft. 6in, 6ft. 5½in., 2ft. 11½ in.

PROVENANCE

Collection of Baron Alfred de Rothschild (1842-1918), (see fig. 1), in the Billiard Room, circa 1883, then the Red Room, Halton House, Buckinghamshire, United Kingdom, circa 1888 (see figs. 2 and 3).

Collection of his nephew Baron Lionel Nathan de Rothschild (1882-1942), Exbury House, Hampshire.

Collection Archer M. Huntington (1870-1955), USA and gifted to the California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco (fig. 5). Sold as 'The Huntington Bouille Bureau Plat', Christie's, New York, 29th-30th November 2012, lot 220.

‡ W £ 70,000-100,000

€ 83,000-119,000 US\$ 91,000-130,000

LITERATURE

Listed in the inventory after the death of Baron Alfred de Rothschild, '£100 0 0 A writing table, inlaid with arabesques in brass on blue enamel ground and mounted with ormolu', in the Red Room, Halton House, Buckinghamshire (RAL 000/174, The Estate of Alfred C. de Rothschild, Esq., C.V.O., deceased, Halton House, Tring, Christie's valuation, 1918, p. 9).

Barbara Lasic, 'A display of opulence: Alfred de Rothschild and the visual recording of Halton House', *Furniture History: The Journal of the Furniture History Society*, XXX, 2004, p. 141, fig. 4, illustrated in a photograph of the Red Room, Halton House, Buckinghamshire, United Kingdom, circa 1888 (J. Thomson Photographer to the Queen 70A Grosvenor St. New Bond St). Recorded on the death of Lionel de Rothschild in Christie's valuation of March 1942 in the Dining Room at Exbury House, Hampshire, page 19, item 3: 'A Bouille writing table, with three drawers, inlaid with arabesques in brass on blue enamel ground in ebonised borders, mounted with Bacchanalian masks and goats heads of ormolu and the top covered with stamped and gilt brown leather.' (The Rothschild Archive London ref 000/920), valued at £60 for probate. Next to the entry is written 'Lot 151. £441'.

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Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, pp.112-113.

Christopher Payne, *European Furniture of the 19th century*, Woodbridge, Suffolk, reprinted 1989, p. 59.

Martin Levy, *E.H. Baldock and the Blake Family: Furniture History Society Newsletter*, n° 158, May 2005, p. 1-3.



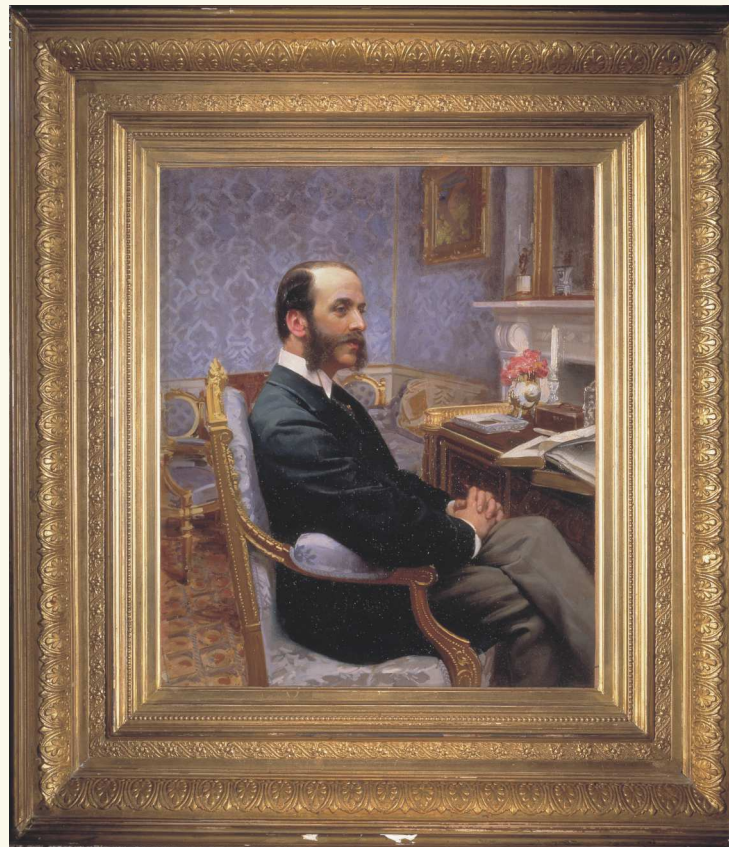


Fig. 1. Baron Alfred de Rothschild (1842-1918) © Reproduced with permission of the trustees of the Rothschild Archive Trust Limited

This impressive and sophisticated desk in striking blue horn simulating lapis lazuli set off by sumptuous gilt-bronze mounts, the top resting on pied de biche on twelve legs, was part of the revival of furniture conceived in the manner of the 18th century Parisian *ébéniste* and major exponent of the boule technique, André-Charles Boule (1642-1732). It has recently been discovered that it once belonged to Alfred de Rothschild (1842-1918) and then his nephew Lionel de Rothschild (1882-1942). Its illustrious provenance is further confirmed by its once having been in the personal collection of Archer Milton Huntington (1870-1955), of the celebrated Huntington Collection in the United States.

A related contre-partie desk was once owned by Baron Meyer de Rothschild (1818-1874). Purchased by him in 1853 one might speculate it was supplied by the same workshop, though the provenance of that desk was reputedly from the Château de Neuilly and given to the Duc d'Orléans by Louis XVIII. It was eventually sold on behalf of the Executors of the 6th Earl of Rosebery and his family, at the Sotheby's Mentmore sale, Vol. I, 18th May 1977, lot 52, reproduced here in fig. 4.

Alfred owned several pieces of furniture in the style of Boule, which included a table made in 1862 by Louis-Auguste Alfred Beurdeley, (1808-1882) and a pair of commodes: '£150 0 0 A pair of Boule dwarf commodes, inlaid with arabesques in brass and white metal on tortoiseshell ground, and mounted with ormolu friezes and borders, surmounted by veined red marble slabs'. (RAL Inventory Halton, p.55) and a pair of boule pedestals, '£800 0 0 (E) A pair of bronze figures, emblematic of Fire and water, French 17th Century, on Boule pedestals.' in the Bronzina Room at Halton (RAL Inventory Halton, p. 53).

This desk was obviously highly regarded by Alfred as it was in the Red Room at Halton and according to Lasic, *op. cit.*, p. 140, 'The room that mostly closely echoed the richness of the London interiors was perhaps his inner sanctum, the Red Room, where he conducted his private business affairs when in residence.' The furniture in this room was set off by Netherlandish paintings and included two circular tables surmounted with porcelain plaques, one of which was attributed to Martin Carlin and there was a garniture of Sèvres vases on the chimney-piece. Lasic also states that the table in the centre of the room appears to be in 'the Boule idiom' and that the inventory for probate described it as being 'in the style of Boule'. It was listed in the inventory after the death of Baron Alfred de Rothschild, '£100 0 0 A writing table, inlaid with arabesques in brass on blue enamel ground and mounted with ormolu' in the Red Room at Halton House in Buckinghamshire. However, as Lasic *op. cit.*, also states 'An interesting aspect of Halton's Red Room and Library which was also seen at Seamore Place (his central London residence) was the presence of nineteenth-century furnitureand it indicates that Alfred de Rothschild did not intend Halton to be a series of faithful reproductions of eighteenth-century French interiors. In fact, nineteenth-century furniture was ubiquitous at Halton'.

The desk was subsequently recorded on the death of his nephew Lionel de Rothschild in Christie's valuation of March 1942, in the Dining Room at Exbury House in Hampshire, page 19, item 3: 'A Boule writing table, with three drawers, inlaid with arabesques in brass on blue enamel ground in ebonised borders, mounted with Bacchanalian masks and goats heads of ormolu and the top covered with stamped and gilt brown leather.' For the goat's heads one should probably read goat's feet. It was valued at £60 for probate and next to the entry is written 'Lot 151. £441', which must refer to a subsequent sale of the desk which most likely was when it was probably bought by the Huntington heir, Archer Milton Huntington.





Fig. 2, Halton House Buckinghamshire © Reproduced with the kind permission of the Trustees og the Rothschild Archive Trust Limited



Fig. 3, The desk in the Red Room, Halton House, circa 1888 © Reproduced with the kind permission of the Trustees og the Rothschild Archive Trust Limited

BLAKE OF LONDON

There is no other comparable piece by Blake to this desk other than its pendant which was unattributed and sold at the Mentmore sale in 1977 (see *ante*). However, it is worthwhile comparing the treatment of the mounts and marquetry on this desk to that on a pair of cabinets possibly made for the 4th Marquess of Hertford, sold in these Rooms, sold 12th November 1992, lot 56. Furthermore, the male mask on a drawer of the cabinet is very similar to that of the female mask on the side of the offered desk in terms of the treatment of the drapery and the gilt-bronze scrolls at the base of the mask. The rosettes and laurel leaf wreath escutcheons on the Hertford cabinets are identical to those on this desk.

In the Rothschild Archive there only exists receipts for supplying and restoring furniture from Blake and the Bond Street dealer John Webb and it appears that Blake and Baron Lionel Nathan de Rothschild (1808-1879), Alfred's father, enjoyed a close working relationship, as attested by the running account that the latter had with the former confirmed by the existence of eight receipts signed by Charles Blake for work carried out for Baron Lionel Nathan de Rothschild between 1857 and 1865.

The creations by Blake tended to follow the great pieces of French 18th century furniture that were being collected in the early years of the 19th century by such francophile collectors as George, Prince of Wales, later George IV, George Watson-Taylor, William Beckford and Francis Seymour-Conway, 3rd Marquess of Hertford.

Relatively little is known about the work of the Blake family although their work is known for its finely cast mounts and cabinet-work, although very few signed pieces of bouille furniture executed by the firm are recorded:

- a circular table was ordered by the 4th Duke of Northumberland for Alnwick Castle in 1853.
- a Louis XV style marquetry table labelled by Messrs. Blake is in the collection of the Duke of Richmond at Goodwood House, Sussex .
- a pair of commodes in the Frick Collection, New York (Accession number 1916.5.02).
- a tray by Robert Blake exhibited at Grosvenor House by Asprey & Co. in 1976.
- a pair of signed commodes, the companion to those in the Frick collection, possibly made for the 4th Marquess of Hertford, sold in these Rooms, 2nd November 1990, lot 231.
- a table of walnut and ebony with marquetry was made by George Blake & Co. for Corsham Court, Wiltshire (Victoria & Albert Museum inv. W. 20-1995).

- a magnificent piano in the Metropolitan Museum of Art, New York (inv. 59.76).
- a bureau plat in the collection of James Graham Stewart.
- an identical bureau plat from the collection of the Earls of Lucan.
- a cabinet incorporating a 17th century Dutch mother-of-pearl panel, sold in these Rooms, 11th December 2002, lot 36, once owned by Lionel de Rothschild and in the Red Room at 148 Piccadilly, London, which also incorporated blue stained horn in the bouille work as on the offered desk.

The Blake family are listed at 8 Stephen Street, Tottenham Court Road between 1826 and 1881. Robert Blake is listed as a '*cabinet inlayer and Buhl manufacturer*', between 1826 and 1839. Charles Blake was born to Robert and Ann, on 17th March 1814 and another son was christened Henry in 1821. From 1842, they are listed as Blake; Geo & Bros. as '*Blake, Charles, James & Henry...*' As well as manufacturers they are also listed as '*buhl cutters*' from 1847 onwards and there are no references at this date to the Blakes as cabinet-makers. In 1845, Geo. Blake & Co. is listed at Stephen Street as '*cabinet inlayers*' and in the same year the firm of Geo. Blake & Co. is listed as '*cabinet-makers*' at 130 Mount St. Berkeley Square in the heart of Mayfair as well as keeping the workshops in Tottenham Court Road.

ALFRED DE ROTHSCHILD (1842-1918)

He was the second son of Baron Lionel Nathan de Rothschild (1808-1879) and Baroness Charlotte von Rothschild and studied at King's College, London before going on to Trinity College, Cambridge, where he formed a lasting friendship with the Prince of Wales, later King Edward VII. At the age of 21, Alfred was employed at the N M Rothschild Bank in London where he learned the business from his father and made valuable contacts in European banking circles. In 1868, at the age of 26, Alfred became a director of the Bank of England, a post he held for 20 years. A patron of the arts, he also donated funds for acquisitions to the National Art Gallery, London and he was trustee of both The National Gallery and the Wallace Collection. On the death of his father in 1879, Alfred inherited 1.400 hectares at Halton in Buckinghamshire, where he constructed Halton House, from 1880 to July 1883. At the end of the 19th century he was considered '*the finest amateur judge of French eighteenth-century art in England*' as together with Sir Richard Wallace was one of the most important collectors of French paintings, ceramics and furniture from the 18th century.



Fig.5, Archer M. Huntington

LIONEL NATHAN DE ROTHSCHILD (1882-1942)

Lionel Nathan de Rothschild OBE was a banker by profession and Conservative politician, one of whose greatest achievements was the creation of Exbury Gardens by the New Forest in Hampshire. He was the eldest of the three sons of Leopold de Rothschild (1845–1917) and Marie née Perugia (1862–1937) and a scion of the English branch of the Rothschild banking family and a nephew of Alfred.

He was born in London and educated at Harrow School and Trinity College, Cambridge. He was elected to the House of Commons for the constituency of Aylesbury in Buckinghamshire on 25th January 1910. In 1912, he married Marie Louise Eugénie Beer (1892–1975) and they had four children. His father, Leopold, died in early 1917 and Lionel and brother Anthony became the managing partners of N M Rothschild & Sons bank. In 1919, he purchased the Mitford estate at Exbury in Hampshire where he transformed it into one of the finest gardens in all of England. In the 1920's, he built Exbury House around an existing structure in a neo-Georgian style. Lionel died in London, aged sixty, in 1942.

ARCHER MILTON HUNTINGTON (1870–1955)

Archer Milton Huntington was the son of Arabella Huntington and the stepson of railroad magnate and industrialist Collis P. Huntington. A lifelong patron of the arts, Archer Huntington inherited life rights to the mansion at No. 2 East 57th Street, New York and upon his death, if he had no children, the property was to go to Yale. Within the year he donated the extensive Huntington art collection to the Metropolitan Museum of Art, New York.

Archer Huntington was himself a major collector and benefactor. His collections were of staggering size and quality and he gave his mother's magnificent collection of eighteenth-century French decorative arts to the Palace of the Legion of Honor in San Francisco. Archer Huntington donated an initial collection of 327 objects that formed the basis of the museum's collection. The collection included French 17th and 18th century decorative arts, furniture and sculpture in addition to porcelain, tapestry, and textiles, and paintings, amongst them the offered desk with the label in the drawer: '*Boulle Table Huntington 61 Page 106*'.

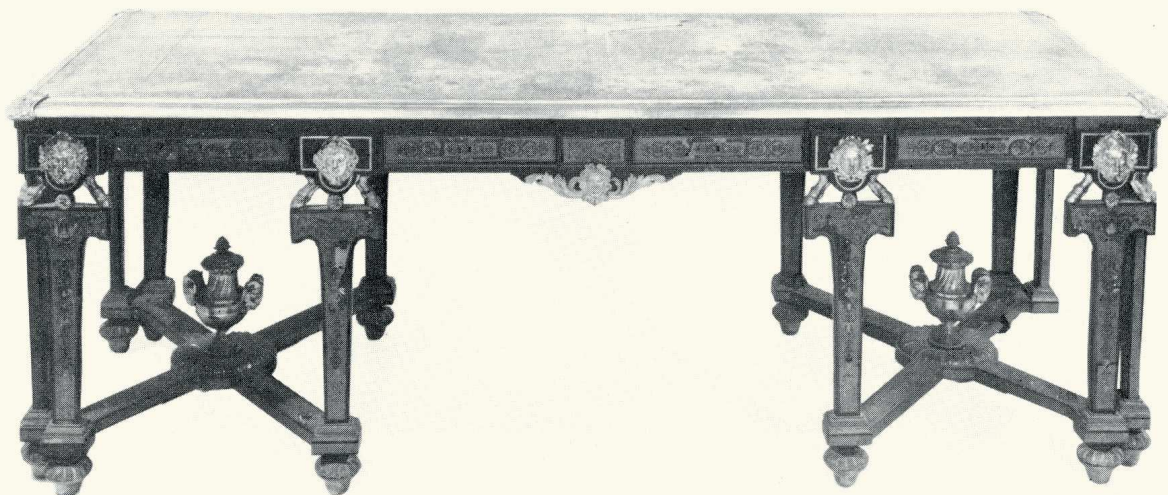
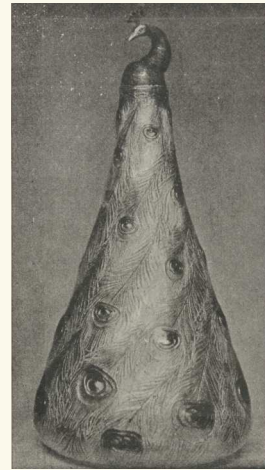


Fig.4, A related table sold Sotheby's Mentmore Sale, Vol. 1, 18 May 1977, lot 52

44

EXPOSITION UNIVERSELLE 1900 'LE PAON'



The flacon during the 1900 Paris Universal Exhibition, illustrated by Roger Marx, *La décoration et les Industries d'Art à l'Exposition Universelle de 1900*, Paris, 1901, p. 95

A LARGE ENAMELLED SILVER SCENT FLASK, EUGÈNE FEUILLÂTRE, PARIS, CIRCA 1900

in the form of a peacock, the cap as its head and crest in blue enamel and silver, the body with shimmering blue and green plumage on a guilloché silver ground, glass stopper, maker's mark and French control mark on rim and cap, underside plate stamped 'Feuillâtre'

21.5cm.; 8 ½ in high

PROVENANCE

The Lotar and Vera Neumann Collection, Switzerland, acquired from Charles-Emile Moinat & Fils SA, 1974.
With Sinai & Sons Ltd, London.
European Private Collection, acquired from the above in 2009.

£ 50,000-70,000

€ 59,500-83,000 US\$ 65,000-91,000

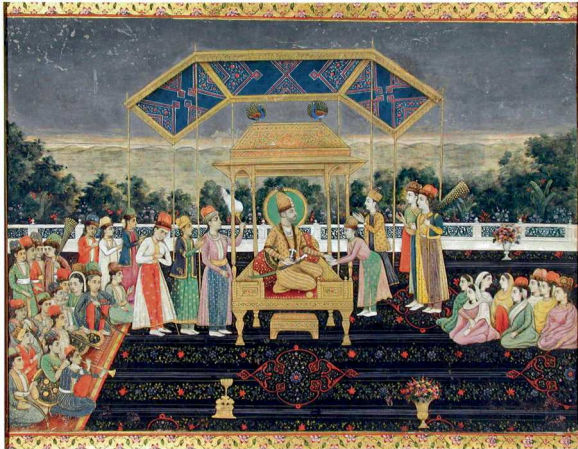
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The Persian king Nadir Shah seated on the Peacock Throne, circa 1850

'Who in the rainbow neck rejoice,
Than costliest silks more richly tinted,
In charms of grace and form unstinted,--
Who strut in kingly pride,
Your glorious tail spread wide
With brilliants which in sheen do
Outshine the jeweller's bow window?
Is there a bird beneath the blue
That has more charms than you?'

La Fontaine, THE PEACOCK'S COMPLAINT TO JUNO Book II - Fable 17.

Magnificent with its shimmering sapphire-blue and emerald-green feathers, the peacock has symbolised sovereignty and power for centuries for Eastern civilisations. The king of birds was seen pulling the chariot of goddess Hera in Greek mythology, was the emblem of the Ming Dynasty in China, and sits atop the mythical jewelled Peacock Throne, the seat of the Mughal emperors of India, as guardian of their authority. In Hinduism, the peacock is associated with the deity Lakshmi and symbolises benevolence, patience, kindness and good luck.

The early Christians considered it as a symbol of immortality and resurrection and depicted it, often by the tree of life, in frescoes, mosaics, jewellery¹ and later in medieval illustrated manuscripts. In European Arts, however, the peacock is considered as a symbol of outward beauty and vainglory.² Augustus the Strong commissioned a life-size peacock in the newly discovered and priceless white Meissen porcelain for his Porcelain Palace, while its plumes were used to embellish Queen Marie-Antoinette's extravagant hats, a fashion that elegant ladies kept until the 1930s. James Cox invented a marvellous peacock automaton in 1781 for Grigory Potemkin who presented it to Catherine the Great.³ This was then a source of inspiration for Carl Fabergé when he created an Easter egg in 1908 presented by Tsar Nicholas I to his mother, the Dowager Empress Maria Feodorovna.

It is for its beauty and vainglory that the peacock became the ultimate artistic symbol in the second half of the 19th century. The inspiration started in England when the Aesthetic movement promoted the idea that beauty is supreme and developed a philosophy of art for art's sake. The critic, John Ruskin, used the peacock itself as a reference for the new aesthetic: 'Remember that the most beautiful things in the world are the most useless, peacocks and lilies for instance.'⁴

Artists, desperate to break with the classical patterns of European art, looked back to the medieval ages and towards the Far East. The International Exhibitions were a vibrant source of inspiration for artists, especially the 1862 London International Exhibition which included Japanese ceramics and prints. The most iconic Aesthetic creation was certainly the Peacock Room created in 1876-1877



René-Jules Lalique, peacock pendant, circa 1901
© The Metropolitan Museum of Art, New York.



Vase designed by Louis Comfort Tiffany, 1893-96,
The H.O. Havemeyer © Metropolitan Museum of
Arts, New York.

by the American artist James McNeill Whistler (1834-1903). The painter undertook the decoration of the room intended to welcome his painting, as he considered the design of the room unsuitable for it. His audacity created a long-standing row with his patron, F. R. Leyland, but gained him future recognition as this room is now considered one of the greatest surviving Aesthetic interiors.⁵ To follow were the lavish illustrations of Oscar Wilde's plays by Aubrey Beardsley (1871-1898) who used the peacock as an incarnation of the perfect dandy: handsome, proud and decadent.

By the 1890s, the peacock had become the symbol of fashionable exoticism and conspicuous opulence: its intense blue and green colours and its elongated neck and plumes perfectly suited the audacious curves and volutes invented by the Art Nouveau movement.⁶ The motif of the peacock was everywhere: on tiles by William de Morgan, stained-glass windows, fabric, metal fire-screens, lamps, wallpaper, as well as ceramics, glass vases by Louis Comfort Tiffany (fig. XXX) and jewellery by René Lalique (fig. XXX) to name only a few. In England, the architect and designer Charles Ashbee, founder of the Guild of Handicraft, is known to have designed a dozen peacock jewels⁷ and had commissioned, around 1900, a painting of peacocks for his dining room.⁸ In Paris, the artist Alphonse Mucha (1860-1939), considered the father of 'Art Nouveau', celebrated for his posters for the actress Sarah Bernhardt, conceived a shop in 1900 for the jeweller Fouquet with two spectacular peacocks set against glowing designs in stained glass⁹. The boutique was at the time considered as a complete work of art done 'so brilliantly that the jeweller and his products find themselves in a milieu which is so appropriate to its intended application that it almost seems to be a talking sign.'¹⁰ 1900 was indeed the year of spectacular, precious and luxurious creations as statements to welcome the new century. In this context, the Paris Universal Exhibition united the most eminent artists who 'made some contribution toward bringing aesthetic values into arts and crafts'.¹¹ Among them was Eugène Feuillâtre, 'le maître de tous les secrets de l'émailleur'¹² who created and exhibited this spectacular, precious and luxurious Peacock flacon.



EUGÈNE FEUILLÂTRE, UN GÉNIE DE L'ART NOUVEAU

Eugène Feuillâtre (1870-1916) was born in Dunkirk and is recorded in 1885 as starting an apprenticeship in the Paris workshop of Louis Houillon. His master was a well-known enameller who pushed his students to rediscover the old techniques of enamelling by themselves and encouraged their experiments to discover new techniques. Feuillâtre was the first to reinvent an enamelling technique on silver since only copper and gold had been used since the Middle Ages.¹³ This discovery allowed him to create a far more vibrant palette of colours and tones, 'using the cold shades of silver and platinum as well as the warm shades by subordinating them to the respective artistical draft: he would enamel a landscape with a sunset or an autumnal theme on copper, a strictly ornamental décor or a flower which he wanted to stand out from the ground on silver.'¹⁴ His aim was to develop new techniques in order to create new forms and colours for the creation of an Art Nouveau - the New Art for the New Century. His exceptional talent and ideas brought him to the notice of René Lalique. The jeweller was already celebrated for his jewellery of strikingly new design and he invited the young, 20 year old Feuillâtre to head his enamelling workshop in 1890. In 1897, Feuillâtre opened his own workshop in Rue Villedo 3, and presented his first works in 1898 at the Paris *Salon of the Société des Artistes Français* where he enjoyed great success¹⁵, initiated by the *Musée des Arts décoratifs* who acquired their first object by the artist - a flacon in white translucent enamel with ton-sur-ton peacock feathers (Fig. XXX). The same year, he was invited to present his works at the London New Gallery where every piece exhibited was acquired by museums or private collectors.¹⁶ Feuillâtre rapidly developed a large clientèle in France and abroad, such as the artist Moreau Nérét who painted his portrait in exchange for a bijou¹⁷ or the American Louis Comfort Tiffany. The latter acquired several of his pieces which are now in the Tiffany collection and then also worked in partnership with the French enameller as a few rare pieces bearing both maker's marks prove.¹⁸ By the time of the Paris Universal Exhibition in 1900, Eugène Feuillâtre was a well-established artist, with many pieces already in museums: Breslau, Prague, Pforzheim, Berlin, Stockholm, Stuttgart, Hamburg, Budapest and even Tokyo.¹⁹ He won a gold medal²⁰ and was venerated among the eminent artists manifesting

the skills and refinement of the French Art Nouveau movement. The present Peacock Flacon was shown at the 1900 Exhibition for the first time and must have been one of Feuillâtre's highlights since he showed it again in 1902. The art revue *Art et Décoration* described the Peacock Flacon in 1902 as a striking example of Feuillâtre's talent, followed by many publications in the second half of the 20th century: 'M. Feuillâtre obtient des œuvres caractéristiques, variées et du plus bel aspect. Ornementaliste de premier ordre et exécutant lui-même tout son objet, émaux et orfèvrerie, il donne à ses œuvres un aspect de richesse éclatante qu'il enclot dans un style excellent. [!] y montre une excellent vitrine [...]. Un flacon d'argent ou s'épanouit la queue d'un paon blanc, le corps formant le bouchon et les plumes s'enroulant autour d'un corps du vase.'²¹ During the following years, Feuillâtre was a tireless agent of the Art Nouveau movement: his dream was to expand the fashion of enamel on objects instead of being limited to jewellery only, as the Peacock flacon shows: 'doué de volonté, l'artiste ne se laissera pas griser par les premiers succès qui furent grands, mais continuera à chercher encore [...] dans l'orfèvrerie par exemple, il a à son actif des œuvres des plus intéressantes qui ne sont, à mon avis, que le point de départ d'une technique nouvelle.'²² He joined the newly created *Société des Artistes Décorateurs*²³ who described Feuillâtre's stand as each year 'une surprise agréable et est pour lui l'occasion d'un nouveau succès'²⁴. He also regularly featured among the artists representing France, alongside Lalique, Sandoz, Boucheron, Falize and Odier, at the International Exhibitions: Glasgow in 1901, then Turin (1902), Berlin (1902-1903), Liege (1905), London (Franco-British Exhibition, 1908), Brussels and Santiago (1910). Art Magazines and reports of exhibitions often referred to Feuillâtre as 'un honneur pour cet art nouveau'²⁵ and praised him for his 'incomparable enamels [as he] understands so well how to combine sound knowledge of his vocation with the finest gifts of fancy.'²⁶ Feuillâtre died on the battlefield on 30th September 1916 and his wife Lina continued the workshop for a little while but his talent was never equalled, so that Henri Vevey, in his *History of Jewellery*, wished 'to dedicate a chapter solely to Eugène Feuillâtre [and those] who created important enamelled objects and very pretty pieces of jewellery which were much admired in annual Salons'.²⁷



Adrien Moreau-Nérét, 'Eugène Feuillâtre (1870-1916), émailleur', circa 1905 © Musée d'Orsay.



Tiffany 'Peacock' Vase with plique-à-jour enamels by Eugène Feuillâtre © Sotheby's New York, 14 June 2006.



Eugène Feuillâtre, Riverscape and Swans, Silver and enamel, circa 1903-1904 © RMN-Grand Palais (musée d'Orsay) / René-Gabriel Ojéda

FOOTNOTES

1. It originated from the belief that its flesh did not decay after death. See Victoria & Albert, gold ring, the bezel of two confronted peacocks, Byzantine, 6-10th century (615-1871)
2. See the exhibition catalogue *Strut: The Peacock and Beauty in Art*, Hudson River Museum, exhibition catalogue, October 2014-January 2015.
3. Now at the Hermitage. Museum number 3-3425
4. J. Ruskin, *The Stones of Venice* (1853), Volume I, chapter II, section 17.
5. The Peacock Room was originally designed as a dining room at 49 Prince's Gate, Kensington, owned by the British shipping magnate Frederick Richards Leyland. It is now located in the Freer Gallery of Art in Washington, DC.
6. Siegfried Bing (1838-1905), a German-Born French art dealer, built up his business based on these imports and edited the periodical *Le Japon Artistique* from 1888. He was aware of a similar interest in Brussels, intrigued by a new kind of art that refused to accept the cult of the past and academic traditions. Bing adopted this idea and named his gallery 'l'Art Nouveau'
7. The Victoria & Albert Museum – M.31-2005.
8. See sketch of it, The Victoria & Albert Museum, E. 1903-1990.
9. Mucha's designs remained in place until 1923 when they were replaced by more up-to-date fittings. In 1941 Fouquet gave each piece of Mucha's revolutionary design to the Musée Carnavalet for safekeeping.
10. A. Robert, *Revue de la Bijouterie*, 1901.
11. Alphonse Mucha, *Documents Decoratifs* 1902
12. Henri Franz, 'Eugène Feuillâtre', *l'Art Décoratif*, 7 – 8 Janvier 1901, p. 168.
13. H. Franz, *op. cit.*, p. 168.
14. Barbara Furrer, 'Eugène Feuillâtre', *Pariser Schmuck: Vom Zweiten Kaiserreich zur Belle Epoque*, Munich, 1989, p. 68-74.
15. 'Avec les vases de M. Feuillâtre nous trouvons une nouvelle application de l'émail, ou plutôt d'émaux, en général de tons très effacés bleuâtres, lilas ou verdâtres sur l'argent. Les formes sont simples et bien enveloppées, comme d'une sorte de pulpe, par l'émail profond.'
16. H. Franz, *op. cit.*, p. 166.
17. B. Furrer, *op. cit.*
18. 'a colour stereoscope slide preserved in the Tiffany & Co Archives bearing the name of Feuillâtre illustrates a number of enamelled [pieces] suggesting that he may have supplied a stock of items for the firm to sell in New York. Three circular boxes and a compote dish [...] have surface to date bearing his mark and that of Tiffany & Co.'. Clare Phillips et al, *Bejewelled by Tiffany, 1837-1987*, p. 41.
19. H. Franz, *op. cit.*, P, 170
20. B. Furrer, *op. cit.*, p. 251 .
21. *Art et Décoration*, 'L'exposition de l'art et de la miniature', January 1902, p. 95.
22. 'Maître de tous les secrets de l'émailleur, M. Feuillâtre rêve, de faire entrer l'émail pour une large part dans la décoration et l'ornementation général. Pourquoi en effet, l'émail serait-il limité à la parure et aux petites pièces décoratives?' H. Franz. p. 170.
23. The *Société des artistes décorateurs* (SAD) was founded in 1901 in response to increasing interest in France in fine and applied arts. It was aimed at satisfying the demand of the prosperous urban elite for high-quality French craftsmanship and cabinetmaking.
24. *Revue du Salon de la société des artistes décorateurs* en 1913, p. 193
25. *Revue de la Bijouterie, Joaillerie, Orfèvrerie*, Octobre 1901, p. 190.
26. Franco-British exhibition, illustrated review, 1908, p. 174.
27. H. Vevey, *La Bijouterie Française*, Paris, 1906-1908, vol. III, p. 650.



Eugène Feuillâtre, enamel and silver flacon, acquired by the Musée des Arts Décoratifs in 1898 at the Salon des Artistes Français © Musée des Arts Décoratifs, Paris

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Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will

despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000

British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◻ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be

compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	
Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for

2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

* Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not

be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's

releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)

The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol

The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol

The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE

Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the B/Dnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price at the rates set out in Buying at Auction; **Counterfeit** is as defined in Sotheby's Authenticity Guarantee; **Hammer Price** is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price; **Purchase Price** is the Hammer Price and applicable Buyer's Premium and VAT; **Reserve** is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot; **Seller** is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives); **Sotheby's** means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA; **Sotheby's Company** means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985); **VAT** is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or

other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) assumes responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department

in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to

these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing: enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond

Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection
Opening hours:

Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:

Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available

or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or

- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.2979

£1 = €1.1839

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

10/15 NBS_NOTICE_FURNITURE.6

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY

This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 LOUIS XV CHEST OF DRAWERS

This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 LOUIS XV STYLE CHEST OF DRAWERS

The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

4 STAMPED..../'SIGNED..../' 'INSCRIBED..../' 'DATED....'

in our opinion the stamp/ signature/ inscription/ date is by the maker.

5 'BEARING THE STAMP.../' 'BEARING THE SIGNATURE.../' 'BEARING THE INSCRIPTION..../' 'BEARING THE DATE....'

in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS_GLOS_CONT FURN

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In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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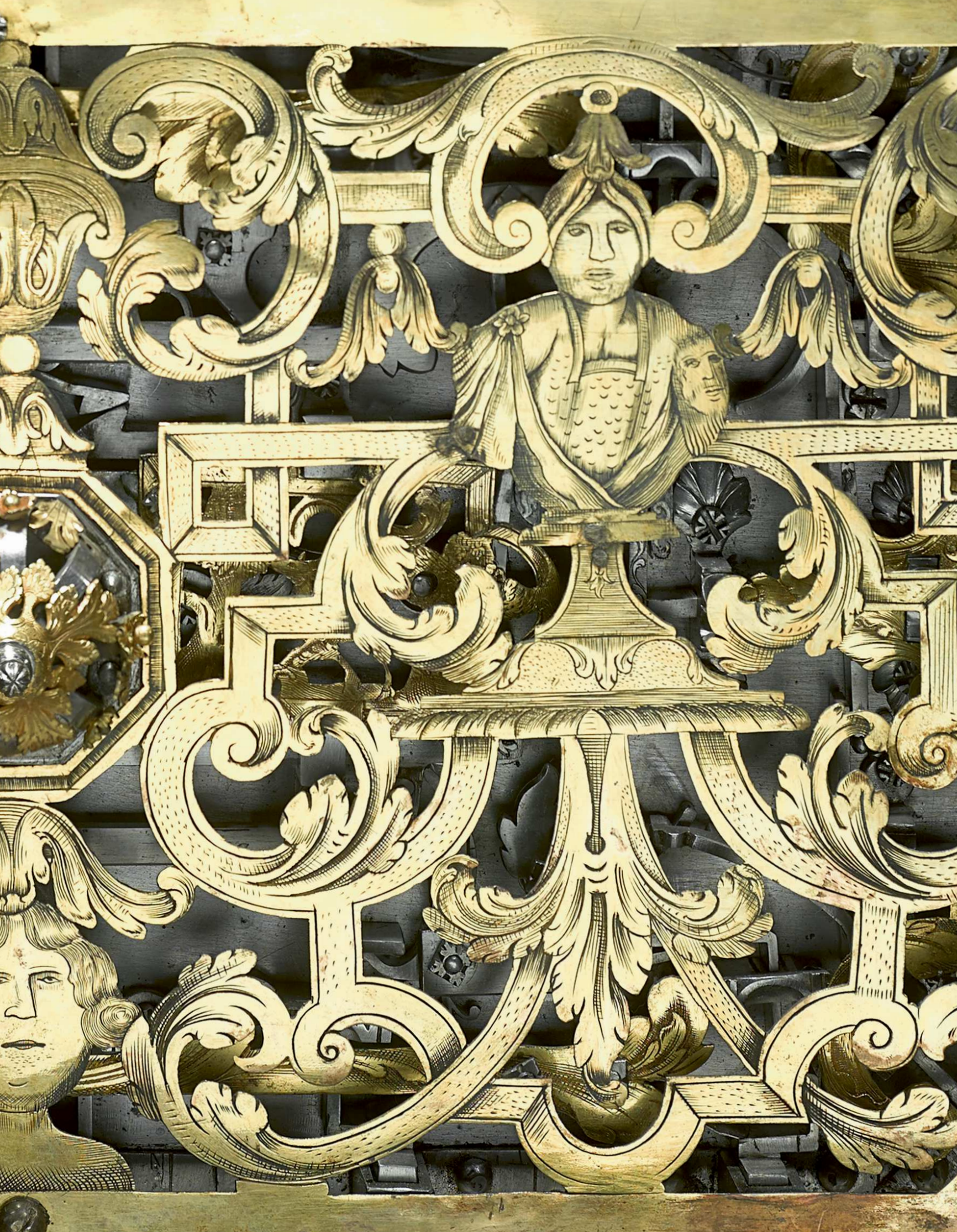
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