



















TREASURES

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MASTERWORKS OF TIME



LOTS 1-7

Sotheby's is pleased to present pieces from the Masterworks of Time, a collection that encompasses the history of horology spanning across five centuries. The makers represented here dedicated their craft to constantly pushing the boundaries of horological innovation and artistic expression. The pieces offered here represent the diversity of the collection, ranging from an Italian nocturnal and horary quadrant from 1565 (lot 1) to a gold, enamel, and split pearl automaton pistol perfume spray with timepiece by Mounlié, Bautre & Cie. in Geneva (lot 5). The collection emphasizes monumental works from masters who continually worked to push technological boundaries, such as the astronomical compendium by Christopher Schissler circa 1556, who counted among his patrons the Emperor Rudolph II and other aristocrats (lot 2), and the astronomical table clock with cross beat escapement by Caspar Buschmann (lot 3). Artistic genius is represented by several pieces, including the gold, Paris enamel, and diamond-set watch by Jehan Cremsdorff, Paris, circa 1650, which displays a mastery of different enamelling techniques (lot 4), to the gold, enamel, and pearl singing bird box with music and timepiece by Freres Rochat (lot 6). The collection offered in this sale is capped off by an intricately detailed Art Deco gold, rock crystal, and onyx portico timepiece by Vacheron & Constantin (lot 7). The pieces represent the pinnacle of achievement in the horological and automata field.

Lots 1 to 7 form part of Masterworks of Time Collection, the rest of which will be featured in a series of upcoming sales starting in London on 2 July, Geneva in November 2019 and New York and Hong Kong in 2020, altogether representing the pinnacle of achievement in the horological and automata field.



1 MASTERWORKS OF TIME



ITALIAN NAVIGATION

A GILT-BRASS COMBINED NOCTURNAL AND HORARY QUADRANT, UNSIGNED, ATTRIBUTED TO THE WORKSHOP OF GIOVAN BATTISTA GIUSTI, FLORENCE, CIRCA 1565

the top of the quarantal plate symmetrically cut with double scallops rising to a suspension ring mount and engraved with scroll-ended outline decoration and line hatching.

Face I.

A nocturnal with a month scale in two rings and divided into three days, placed around the central sighting hole. Within this is a volvelle cut with triangular teeth numbered 1-15 for the hours of darkness in the Italian hour reckoning which begins at sunset. Each hour is subdivided to twenty minutes. A second volvelle carrying the index arm is mounted above the hour dial. below is the punched inscription *HOROLOGIUM. NOCTIS. AD. STELLAM. POLI. ET AD. DVAS. VLTIM. STE. URE. MA:* (A night dial for the Pole star and the two guards of the Great Bear).

Face II.

Engraved in the apex with a solar course diagram marked *MOT[US] SOL[IS]* and composed of three concentric arcs, the interior two with twelve divisions, the outer with twenty-four. The latter with the initial letters of the signs of the zodiac, the second with those of the months and the innermost with a sequence of numbers between 3 and 9. The three arcs used together offer a rapid means of find the degree and sign of the zodiac of the sun for any date of the year; (for a description of the method of use see Turner A, p. 10). The figure 14 placed above the scale is the latest date for the period that the sun can enter a new sign. Beneath this scale is the diagram for an altitude sundial in Italian hours (5-23) without sub-divisions, the morning hours being indicated by smooth lines, the afternoon hours by dotted lines and to each side are the two halves of the calendar scale requisite for its use. to the top right is the inscription *QVADRANS. MENSORIUM, ET, DIEI. HORARIVM AD. ALTIT. POLI G. 43* (a quadrant for the months and hours of the day at the latitude of 43 degrees). The limb is marked with a degree scale reading to 90 degrees by 1 degree divisions numbered by groups of ten and with the corresponding shadow square.

15 cm. high

Although this dial is unsigned, the use of Italian hours, the general layout of the instrument and the latitude of 43 degrees (appropriate for southern Tuscany and the Reggio region of Umbria), all suggest an Italian origin. This is confirmed by the similarity of many of the punches used with those found on instruments from the workshop of Giovan Battista Giusti (fl. third quarter of the 16th century) Nothing is known about Giusti although some signed instruments by him have survived (eg. two quadrants, dated respectively 1565 and 1568 in the Museo Galileo, Florence), and to whose workshop several unsigned instruments have been attributed.

Sotheby's would like to thank Anthony Turner for his help in cataloguing this lot.

LITERATURE

Turner, Anthony J., *Instituto e Museo di Storia della Scienza: Catalogue of Sundials, nocturnals and related instruments*, Florence 2007, No. 9, 10, 33, 34.
Turner, Gerard I'E, 'The Florentine Workshops of Giovan Battista Giusti, 1556-c.1575', *Nuncius. Annali di Storia della Scienza*, x, 1, 1995, 151-72.

£ 15,000-20,000

€ 17,400-23,200 US\$ 19,600-26,100



2 MASTERWORKS OF TIME



A SCHISLER MASTERPIECE

CHRISTOPHER SCHISLER. A GILT-BRASS ASTRONOMICAL COMPENDIUM, GERMAN, DATED 1556

the octagonal case signed on the side *CHRISTOPHERVS SCHISLER ME FECIT
AVGVSTE VINDELICORVM ANNO DOMIN 1556*. (Christopher Schisler made
me in Augsburg in the year of our Lord 1556), hinged on diametrically opposed
sides and edges opening to form six separate plates

LITERATURE

Attwood, Seth G and Andrewes, William, *The Time Museum, An Introduction*,
Rockford, 1983, p.7
Doggett, Rachel (ed.) *Time: The Greatest Innovator*, Washington D.C. 1986, p.54

PROVENANCE

Collection of Mrs E M Peyer, sold Sotheby's, London, 29th July 1969, Lot 30.
Time Museum, Rockford, Illinois, Inventory no.585,
sold Sotheby's New York, 2nd December 1999, Lot 4
Private collection (purchased at the above sale)

EXHIBITION

The Fine Arts Museum of San Francisco, 1978
The Folger Shakespeare Library, Washington D.C., October 1986-March 1987

£ 120,000-180,000

€ 140,000-209,000 US\$ 157,000-235,000







Detail of 1B

1a. A geographical astrolabe engraved on a circular disc rotating within an hour scale (1-12 x 2 reading to 15 minutes) also marked *meridies* (south) along one edge. Consisting of a stereographic projection of the Earth from the North pole onto the plane of the Earth's equator showing named continents and seas (originally silvered) and with the tropics and equator named. Over this plate rotates a *rete* consisting of the ecliptic circle only with names, signs and a rule carrying a latitude scale.

1b. A circular map of the Low Countries centred around Breda and Dordrecht with the names of approximately 120 towns together with rivers and inlets, fishermen lowering their nets into the sea (originally silvered) and sea monsters. Pivoted in the centre is an index-arm marked *HOC REG CO? SITV: VRBI* with a sliding cursor to which is pivoted a second arm used to ascertain the bearing of one town from another. Around the edges of the map twelve compass directions are marked.

2a. A horizontal string-gnomon sundial with inset with inset central compass and five hour scales for degrees of latitude 42, 45, 48, 51 and 54. Spring-loaded folding arm for attaching the upper end of the gnomon in one of the five positions corresponding with the latitudes marked on the plate.

2b. The latitudes of 35 towns in the Low Countries situated between 50 and 53 degrees surrounding the underside of the compass which is decorated with engraved foliage, and a spring drum containing the reserve for the gnomon.

3a. A solar *aspectarium* explained by the inscription *ORBIS INTERIOR SVRGET RVTILANS SOL QUANDO CADATVE EXTERIOR LVCIS SPATIUM TIBI DENOTAT* (the shining sun rises on the inner disc, when the sun sets the outer shows you the length of light), consisting of a central *volvella* engraved with a diagram of astrological aspects of the planets (trine, quadrature and sext), a circular aperture for the sun and two indexes which provide direct readings and conversions between the three hour scales engraved concentrically around the *volvella*.

3b. A rectilinear or 'de Roias' horary diagram, also referred to as an *Organum Ptolomei*, used, with the rule pivoted at the centre, to determine the times of sunrise and sunset for any latitude, is engraved on the recessed plate, a month calendar engraved on the surrounding rim. This plate is also a nocturnal which, in conjunction with the separate extension, can be used to sight Ursa Major in relation to the Pole star to determine the time at night. The hours on the plate are marked by fourteen buttons and a sharp point at 12 form 'reading' the scale by touch in the dark. The whole is explained by the inscription *NOCTVRNALE VERSVS POLVM ARTICVM VEL VRSAM MELORES APLICANDVM* (the nocturnal is directed towards the Pole star or the Great Bear). For convenience in use, the hinge pin of this plate can be removed and the plate used separately from the rest of the compendium.



3B



2A



1B





Detail of 3A

The instrument is completed by a separate wind-vane (which may be mounted at the centre of plate 1) and a chased and folding plummet holder. Both of these accessories are usually missing from surviving compendia.

Christopher Schissler (c.1531-1609) was the outstanding instrument maker of the 16th century, noteworthy for the quality of his work and variety of his output. Between 1553, when he gained his Freedom of Augsburg as 'Geometrischer und Astronomischer Werkmeister' and also married, and his retirement in 1605, he made a wide variety of instruments including compendia, sundials, globes and armillary spheres as well as surveying instruments, pedometers and drawing instruments. Schissler's production was extensive and more than one hundred instruments by him are known. They were widely distributed throughout Europe, in part through the Fugger family network and clients included Emperor Rudolph II, Augustus Elector of Saxony and the Dukes of Bavaria. Today Schissler's instruments can be found in major collections and museums through the World

including the Museo Galileo in Florence; Science Museum, London; Victoria & Albert Museum, London and the Museum of the History of Science, Oxford.

Although early in his output, Schissler displays in this instrument a mastery of both layout and execution. Intended to provide wealthy travellers with a maximum of useful information, Schissler's compendia were often, as in this case, designed to order for a specific part of Europe. Combining terrestrial and celestial indications in a conveniently portable form, they typify the desire for instruments that are universal, elegant and ingenious, so characteristic of the Renaissance. An almost identical instrument in the Poldi Pezzoli Museum, Milan, dated from the same year, but with the map drawn for Central Europe and with the latitude range adjusted accordingly, should perhaps be considered as a companion piece to the present instrument.

Sotheby's would like to thank Anthony Turner for his assistance in cataloguing this lot.



3A



2B



1A

3 MASTERWORKS OF TIME



RENAISSANCE HOROLOGICAL INNOVATION

A RENAISSANCE EBONY, LAPIS LAZULI AND GILT- MOUNTED ASTRONOMICAL MONSTRANCE TABLE CLOCK WITH CROSS-BEAT ESCAPEMENT, CASPAR BUSCHMANN II, AUGSBURG, CIRCA 1590

2¼-inch dial with calendar and lunar indications, a subsidiary dial below decorated in polychrome enamels with the attendant deities for the days of the week, the fusee movement with lipped barrel and cross-beat escapement, the double foliot mounted on the backplate and with winged cherub head terminals, the striking train with standing barrel and external numbered locking plate striking on a bell, the backplate further mounted with foliate pierced and engraved cocks and stamped .C A. B V. for Caspar Buschmann II, the monstrance case with domed top and female figure surmount above pierced and engraved frets, side panels and rear door and insets of lapis lazuli, the moulded base with a concealed frieze drawer, on gilt bracket feet
34 cm. 13½in. high

PROVENANCE

Antiquorum, Geneva, 14th November 2004, Lot 49

£ 150,000-200,000

€ 174,000-232,000 US\$ 196,000-261,000





Caspar or Kaspar Buschmann II was born in Augsburg in 1536, the son of Kaspar Buschmann, clockmaker. Caspar II became a Free clockmaker in Augsburg in 1560 and was married in the same year. Astronomical table clocks by him can be found in The Adler Planetarium in Chicago and The National Maritime Museum, Greenwich. He died in Augsburg on 7th March 1613.

The cross-beat escapement was invented in 1584 by Jost Bürgi, a Swiss/German clockmaker and mathematician. Designed as an improvement on the verge and foliot escapement, it comprises two foliots, each with a single pallet and, geared together, oscillating in opposite directions to provide locking of and impulse from the escape wheel. Contemporary accounts stated a much improved accuracy over the standard verge escapement although this is now thought more likely attributable to the high quality of workmanship and better tolerances required than the pure technical theory. In use for only a short period in Germany in the late 16th and early 17th centuries, the cross-beat escapement is extremely rare and, by the early 18th century had fallen into obscurity.

Monstrance clocks are so called because of the similarity of their cases to the religious vessels of the same name used in ritual ceremony by the Roman Catholic Church. Clocks of this form first appeared in Germany during the second half of the 16th century and are more commonly made from gilt-copper or brass. The present clock is a particularly attractive example of the highest quality incorporating the expected astronomical complications of the period and a rare escapement. The case is well-proportioned and combines very fine engraved fretwork with the most unusual addition of panels of lapis lazuli.



4 MASTERWORKS OF TIME



‘TIME BEJEWELLED’ A TOUR DE FORCE BY CREMSDORFF

JEHAN CREMSDORFF, PARIS

A HIGHLY IMPORTANT AND MAGNIFICENT GOLD, ENAMEL AND
DIAMOND-SET VERGE WATCH
CIRCA 1650

- **Movement:** gilt full plate, verge escapement, decoratively pierced and engraved screwed-on balance cock, blued steel ratchet-wheel set-up and locking spring with pierced cock of similar pattern, baluster pillars, fusee and chain, *signed Jehan Cremsdorff, Paris*
- **Dial:** white enamel chapter ring, Roman numerals, half-hour divisions set with diamonds, the turquoise centre depicting *Temperance* represented as a maiden pouring wine into a tazza, figurative scenes to the border, polished steel diamond-set hand
- **Case:** enamelled in the manner of the *Paris* school combining techniques of *champlevé*, en relief and *peinture en camaieu*, the hinged cover decorated with black and white flowers in high relief against a pale turquoise background, highlighted with chased gold detail and set with diamonds, baguette diamond-set star pattern with diamond-set band and hinge, the band of the case decorated with flowers in a similar manner to the cover, the back cover encrusted with black and white flowers of asymmetric design in high relief, deeply chased gold pistils, ribbon-form enamel and diamond-set pendent, the case and dial depicting the Cardinal Virtues, inside of the cover painted *en camaieu* against a pale turquoise ground depicting *Charity* as a mother surrounded by three children, interior of the back showing *Hope* as a young woman standing beside an anchor

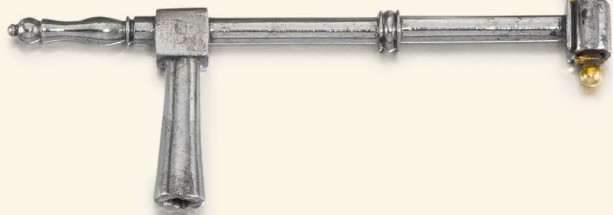
Accompanied by an original steel, gold, enamel, and diamond-set crank key length including pendent 76mm, diameter 60mm

PROVENANCE

Christies Geneva, May 13, 1986, lot 237
Present collection (purchased from the above sale)

£ 700,000-1,000,000
€ 815,000-1,160,000 US\$ 915,000-1,310,000









“nothing from the 17th century of this caliber has appeared on the public market in 30 years”



When this watch was offered in a Geneva auction in 1986, the auction catalogue stated that specialists could “confirm it as being amongst the most important examples to have surfaced.” This statement continues to be as true today, as nothing from the 17th century of this caliber has appeared on the public market in the 30 years since that auction.

Jehan Cremsdorff of Paris appears to be recorded only in Tardy, *Dictionnaire Des Horlogers Francais*, where he is listed as working in Paris in 1663-1683 as Joachim or Malecict Cremstorff or Crensestorf.

The present lot is a masterful combination of watchmaker, goldsmith, jeweller, and enameller. The use of three enamel techniques *champlevé*, *en relief*, and *peinture en camaieu* creates a three dimensionality and is a triumph of enamel work. While the enamelling technique is certainly based on the styles created in Blois, it is more likely that the enameller was from the Paris workshop, where Cremsdorff worked. Very few artists signed their cases at the time, therefore it is impossible to attribute this example to a specific painter.

Scholars attribute the invention of painting enamel subjects on enamel ground to the goldsmith Jean Toutin. Born in Chateaudun in 1578, Toutin trained as a goldsmith and worked in Paris until his death in 1644. This technique, invented around 1630, replaced the more traditional *champlevé* and *cloisonné* techniques, as it allowed relatively large scenes painted on copper, or in this case gold, to be fired without buckling or cracking. see Britten’s, *Old Clocks and Watches and Their Makers*, p. 62, 9th edition. The technique was further developed in Blois, which became a centre for artists learning the practice.

While artists frequently painted the interiors of watch cases in turquoise blue enamel, approximately five known pieces exist with the case entirely decorated in this color. The most notable apart from the present example is a watch signed by Edward East, in the collection of the Victoria and Albert Museum, London, Inv. No. 14-1888.

The decoration of this piece involves covering a thin gold case entirely in blue enamel. The outer layer of gold is chased in high relief and then enamelled in the technique called *l’emailage sur ronde-bosse d’or*. The flowers to the back of the case are asymmetric and realistically shaded, while diamonds further add opulence to the cover as well as the chapter ring and steel hand on the interior.

The enameller has drawn inspiration from a contemporary source for the three figures on this piece. The women on the dial and front and back are taken from Abraham Bosse’s circa 1636 series of engravings entitled *The Cardinal Virtues*. Bosse worked in Paris and was a founding member of the Academie Royale de Peinture et de Sculpture in 1648.

The virtues Bosse depicts in his series are the seven heavenly virtues; a combination of the four classical virtues (prudence, justice, temperance, and courage) and the three theological virtues (faith, hope, and charity). Three virtues are present here, with Temperance on the dial, Charity on the opposing inner case back, and Hope on the inner case back opposite the movement. The skill of the enameller is shown in his adaptation of the dynamism of Bosse’s original engravings to the medium of *en camaieu* painting. Finally, the artist demonstrates his mastery of proportions, when he truncates the image of Temperance, which originally appeared on a rectangular 7.78 x 5.4 cm engraving, to the centre of the dial without distorting the scene.

Abraham Bosse (circa 1602-1676), a Huguenot artist known for his prints and etchings, had a prolific career. He mainly produced images of daily life, history, literature, fashion, and religion. His father was a tailor, which is evidenced by Bosse’s attention to detail when depicting clothing which the enameller expertly re-creates in his figures of Charity, Temperance, and Hope.

The exceedingly high quality of the present watch indicates that it was most likely commissioned by a person of great wealth. Simon Bull, a noted specialist in early enamel watches and consultant at the time of the 1986 auction, notes that the most elaborately enamelled and jewelled watches from this period were most likely commissioned by Royal or Aristocratic patrons. The watch belongs to a select group of pieces decorated with turquoise enamel on both the inside and outside of the case. Two other examples which employ similar enamel work are an example by Goullons of Paris at the Metropolitan Museum of Art acc. no. 1975.1.1244, and a watch made for Queen Christina of Sweden in the Royal Palace collection in Stockholm. The watch at the Met portrays a miniature of the young Louis XIV. The enamelled flowers to the case bear a striking similarity to the present lot. Queen Christina’s piece has similar use of turquoise enamel to the outside of the case, though now exists as a case only, with no watch. Like Queen Christina’s watch, the present lot also comes from Sweden. The piece’s importance as a 17th century object and its remarkable condition further underscore its unparalleled rarity.

Sotheby’s would like to thank Simon Bull, Scholar of early watches, and Hans Boeckh, Art Historian and Doctor of Letters, for their assistance.



Jehan Fremstorff
Paris



Faith



Charity



Temperance

All engraving by Abraham Bosse, 1636.
Courtesy of Albright-Knox Art Gallery/
Art Resource, NY



5 MASTERWORKS OF TIME



“... PERFUME FOR A LADY’S CHAMBER ...”

SHAKESPEARE, *THE WINTER’S TALE*

A GOLD, ENAMEL AND SPLIT PEARL AUTOMATON PISTOL PERFUME SPRAY AND TIMEPIECE, MOULINIÉ, BAUTTE & CO., GENEVA, 1804-1808

in the form of a flintlock pistol, the butt enamelled in translucent scarlet over scale engine-turning and concealing the watch movement, the cylinder movement with plain tri-spoke brass balance and feather-tooled escapement fork, the dial with black Breguet numerals on a white enamel ground, the plates chased on one side with a hare and on the other a hound, within narrow black enamel cut-cornered rectangular borders, the faceted barrel enamelled in blue with gold *paillon* scroll ornament and revealing a cone-shaped rose with six gold and white enamel petals spraying perfume when the chased gold trigger and rectangular quartz hammer, crowned by a gold mask, are struck, all contained within split pearl borders, on gold chains with ring, *signed under the trigger*:

Moulinié Bautte / & C^e

11 cm., 4 $\frac{1}{4}$ in. long closed; 12.5 cm., 4 $\frac{7}{8}$ in. open

£ 200,000-250,000

€ 232,000-290,000 US\$ 261,000-326,000



detail



MOULINIÉ, BAUTTE & CIE.

By far the most famous Geneva *bijoutier horloger* of the first half of the 19th century was Jean-François Bautte (1772-1837) whose reputation spread far and wide. Jean-François was the son of Abraham Bautte, an enameller, and his wife Marie Anne Mare, but was orphaned in early childhood. On 19 May 1789, he was formally apprenticed to Moulinié & Blanchot, watchcase makers, both of whom had been received as masters the previous year. Jean-François is said to have been apprenticed at the age of 12 so possibly a first master had died; part of the Bautte myth states that he was able to turn his hand to all branches of the trade. Jacques-Dauphin Moulinié (1761-1838) and Jean-François Bautte registered a company together in 1796, stating that it had been in existence since 1 August 1793 with a 9 year contract. On 1 October 1804, a new company, Moulinié, Bautte & Cie., was created for four years with the addition of Jean-Gabriel Moynier (1772-1840) and it was at this time that the present automation pistol was made. The new firm was registered not just as watchcase makers but more generally '*pour la commerce d'horlogerie et bijouterie*'. From 1808 until 1821 when Moulinié retired, the firm was known as Moulinié, Bautte & Moynier, subsequently as Bautte & Moynier until 1826. The business continued as J.F. Bautte & Cie., even after Jean-François's death in 1837, by his son Jacques and son-in-law Jean Samuel Rossel, until 1855. The company had grown rapidly in size and importance with Bautte's impetus, employing 60 in-house and 30 outside workers by 1810.

Many are the stories told about this shrewd and charismatic character, apparently known to his workmen as the 'bourru bienfaisant', the 'generous grump', who, after the Napoleonic wars ended in 1815, became himself a tourist attraction. His elegant establishment was concealed up a discreet staircase (perfumed with eau de cologne) so that each visitor felt he was making a new discovery. Before this, Bautte's success came from energetic trade abroad, with China and the Middle East and also in Italy and Paris, where Bautte had first entered a goldsmith's mark in 1808.





Actual size

THE PISTOL

For the Near and Far Eastern markets, fresh novelties were always needed and it appears that these pistols were an instant success. Originally made in pairs, they were directly copied from the most up-to-date pairs of Parisian duelling pistols (see fig. 1). The successful idea of a pistol automaton was later taken up by the Frères Rochat who introduced a singing bird which emerged from the barrel rather than a scent spray. Examples of pairs of both types of imitation pistol were exhibited at Patek Philippe’s loan exhibition of pairs made for the Chinese market, see Arnaud Tellier, *The Mirror of Seduction*, exhibition catalogue, Patek Philippe Museum, Geneva, 2012, pp. 72-75 and 78-79.

Of the surviving examples of scent spray pistols (around fifteen only are recorded, decorated in the same enamel colours but with a variety of chased sporting animals on the side panels), five are signed by Moulinié, Bautre & Cie.: the present example; the Patek Philippe pair mentioned above; one illustrated in Sturm & Patrizzi, *Montres de Fantaisie*, Geneva, 1979, no. 26 and cover, with Roman numerals on the dial; and one sold, Sotheby’s Geneva, 6 May 1981, lot 297. This last was probably originally the pair to the present example since the hare and hound on the side panels appear in reverse, the dials both have arabic numerals, the chains and ring match and neither have red enamel on the borders of the flower petals. Another example in the Sandoz collection is signed by the marchand-bijoutier Jean-Baptiste Garrand, see Ian White, *The Majesty of the Chinese-Market Watch*, AHS, London, 2019, ch. 6, no. 20. Unsigned single pistols are to be found in the Wilsdorf Collection, Geneva; Sir David Salomons Collection, Mayer Museum, Jerusalem; the Musée International d’Horlogerie, La Chaux-de-Fonds; and the Topkapi Museum, Istanbul (the dial with Turkish numerals) and in private collections.



A cased pair of double-barreled turn-off flintlock pistols, circa 1800, Jean Lepage, circa 1800. © The MET, New York



A 'SING-SONG' FOR THE CHINESE MARKET

A GOLD, ENAMEL AND PEARL SINGING BIRD
BOX WITH WATCH AND MUSICAL MOVEMENTS,
THE BIRD MOVEMENT FRÈRES ROCHAT, THE
CASE RÉMOND, LAMY, MERCIER & CO., GENEVA,
CIRCA 1813

of rounded rectangular form, the case enamelled in translucent blue over trellis-patterned engine-turning, the top, painted enamel lid and two white enamel dials on the front (one hour and minutes, one seconds) with pearl-set borders, the oval lid painted with a mother and child, after an engraving, one end with a key compartment, the oval lid revealing an engraved field with a hatch for the large feathered bird which trills and dances, the case with maker's mark and PC3 standard mark, the bird movement with maker's mark FR in an oval, the interior with three repairer's signatures, with replacement key
9,5 cm., 3¾in.. wide
(2)

PROVENANCE

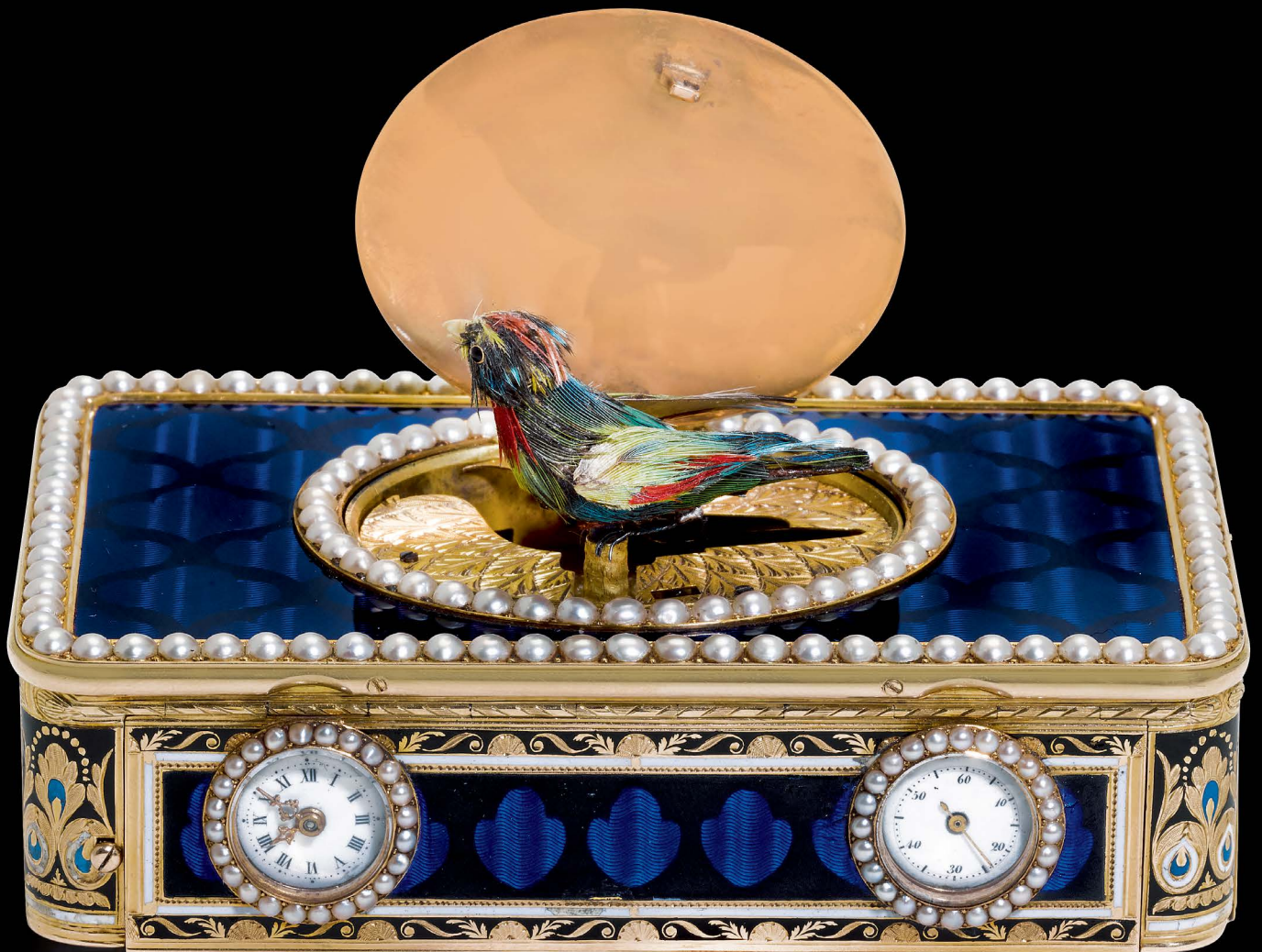
The rims of the interior are inscribed with adjuster/repairer's signatures:
*Reparé à / W.H. Rick 1940 / Golay quai aux fleurs
Bernard rue St Martin ... 50 ... 30*

Golay (without a first name) is recorded at this Paris address between 1815 and 1817. He is described as '*Horloger-mécanicien genevois. Repasse et habille les pièces compliquées. Fait des concerts mécaniques pour les pendules, les tabatières, des oiseaux mécaniques et des tableaux vivants*' (Tardy, Dictionnaire des Horlogers Français, Paris, 1971, p. 264).

£ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-196,000







Robert Laurie, *A young woman carrying a baby*, 1776, published by Sayer & Bennett, 25.3 x 16 cm, mezzotint ©The Trustees of the British Museum

It is extremely unusual to find a singing bird box which also includes a musical movement and a watch movement with two dials. Another example, with the same subject on the lid, was sold at Christie's New York, 21 October 2011, lot 10. The bird movement of that box was also struck with the maker's mark of Frères Rochat and the apparently original mainspring was signed J.L.B. Marchand and dated January 1813. It is very probable that the present example was made around the same time.

THE MOVEMENTS

The watch and musical controls are concealed behind the front lid. On the left is the enamel watch dial with gold hands indicating minutes and hours. To the right is another enamel dial indicating seconds. The panel also allows access to wind the musical movement, to control speed of the musical performance, to set the time, to wind the watch and to wind the singing bird mechanism. The gold stud to the left of the lid triggers the music.

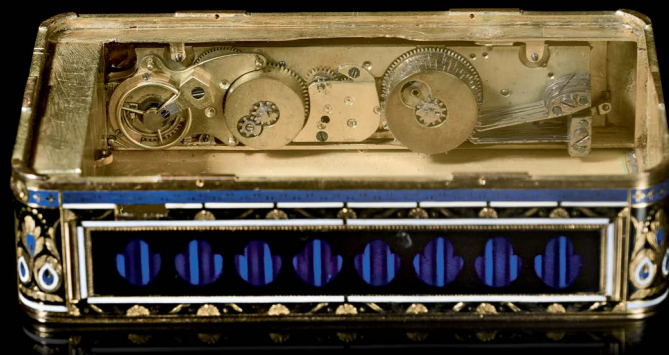
The singing bird mechanism is driven by fusee, has circular bellows and is controlled by a stack of eight cams. The watch consists of a typical Swiss style cylinder movement with stopwork to the going barrel. The musical movement uses a pinned barrel plucking two stacks of nine teeth each.

THE ENAMEL

The subject is taken from an engraving, of which an example survives in the British Library, lettered below the image: *Engraved from an Original by Robt Laurie. / London, Printed for R. Sayer & J. Bennett NO. 53 Fleet Street, as the Act directs 20 Decr 1776*. The probable Dutch artist who painted the original picture from which it is taken is not known. Laurie (c. 1755-1836) was a respected author of mezzotints who eventually took over Sayer's publishing business. The subject is said possibly to represent Hagar and Ishmael's banishment from Abraham's house but it seems unlikely since Ishmael was supposed to have been old enough to tease his younger half-brother Isaac thus causing Sarah, Abraham's wife, to demand the expulsion.

THE MAKERS

The *horloger* David Rochat (1746-1812) of Le Brassus in the vallée du Joux worked at the end of the 18th century with his three sons Jacques François Elisée (1771-1836), David Frédéric Henri (1774-1848) and Henri Samuel (1777-1854), supplying the firm of Jaquet-Droz & Leschot with singing bird parts and also spending some time at Frédéric Leschot's workshop in Geneva. The brothers then set up an independent business in Geneva and subsequently with other members of the extended family to produce singing bird movements of the highest quality. As with Leschot, their casemaker of choice was Jean-George Rémond (Hanau 1752- Hanau 1830) who during his long career in Geneva, registered his last firm Remond, Lady Mercier & Co., in 1811. For further information about Rémond, see Haydn Williams ed., *Enamels of the World - The Khalili Collections*, London, 2009, pp. 295-301.





7 MASTERWORKS OF TIME

AN ART DECO JEWEL

A GOLD, ROCK CRYSTAL, ENAMEL, MOTHER OF PEARL AND BLACK ONYX PORTICO TIMEPIECE, VACHERON & CONSTANTIN AND VERGER FRERES, RETAILED BY LINZELER & MARCHAK, CIRCA 1926

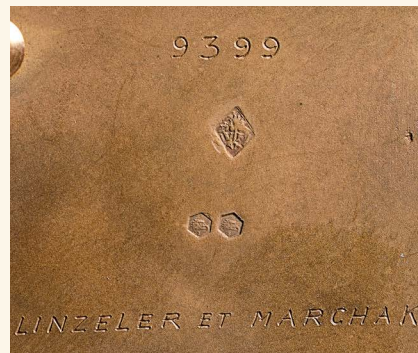
in the form of a Chinese temple portico, the octagonal mother of pearl dial inlaid in hardstones with dragons and flaming pearls amidst billowing clouds, the bezel with diamond-set numerals, the Vacheron & Constantin 8-day movement with 17 jewels and lever escapement with cut bi-metallic balance, the portico case with hardstone and enamel cresting inlaid with flowers and supported on rock crystal pillars, the stepped plinth similarly inlaid and decorated, the movement signed *Vacheron & Constantin*, the case with Verger Freres lozenge and French assay stamps, signed *Linzeler & Marchak* and numbered 9399
19 cm. high

PROVENANCE

Antiquorum, Geneva, 12th April 1987, Lot 160

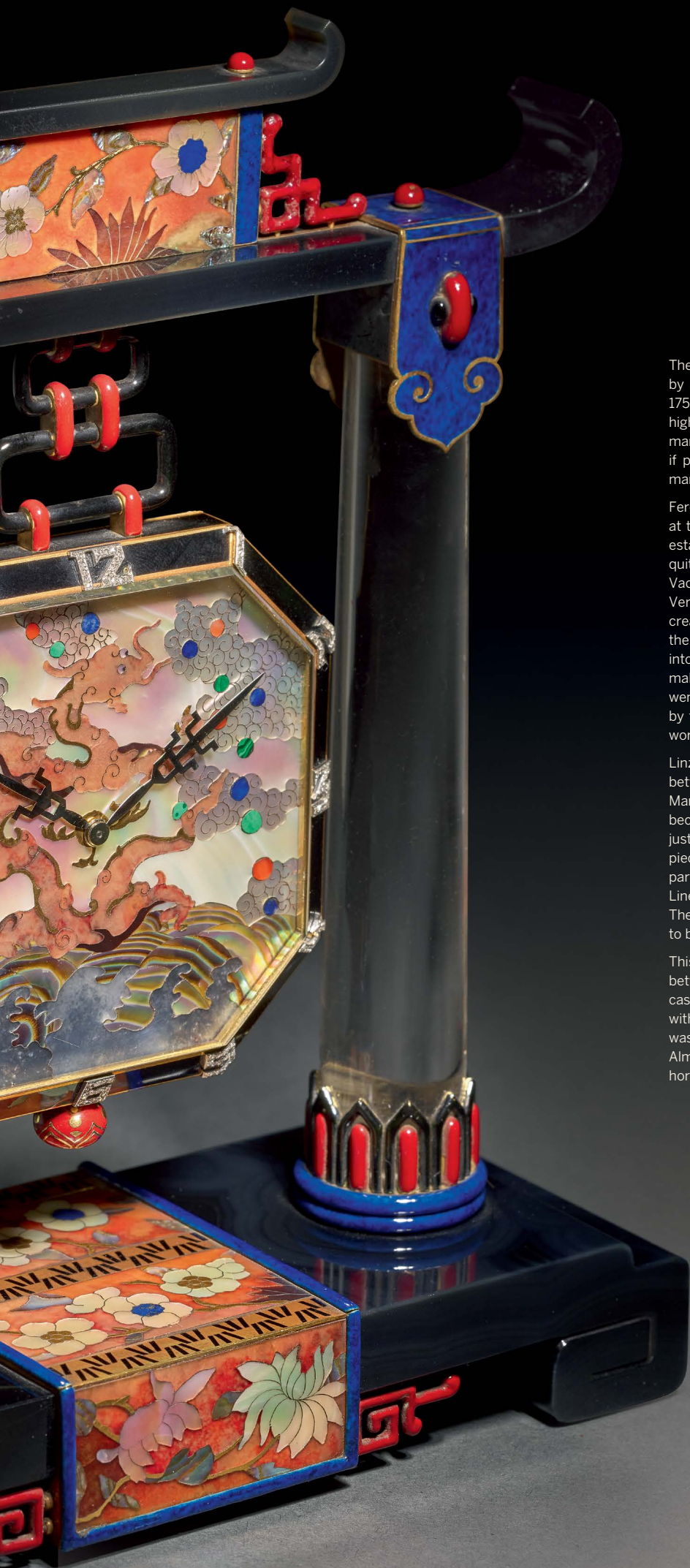
£ 280,000-400,000

€ 325,000-464,000 US\$ 365,000-525,000



Detail of the base





The watchmaking firm of Vacheron & Constantin was established in 1819 by a partnership between the firm of Vacheron, founded in Geneva in 1755 by Jean-Marc Vacheron, and Francois Constantin. Renowned for the high quality of its watches and their movements, Vacheron & Constantin marketed their products throughout the world with the motto 'Do better if possible and that is always possible' and have an unbroken line of manufacture from 1755 to the present day.

Ferdinand Verger (1851-1928), was apprenticed at the age of eleven at the Parisian watchmaking firm of Lépine and just ten years later he established himself as a jeweller and watchmaker. He must have made quite an impression because in 1875 he became the Paris agent for Vacheron & Constantin, an association that was to last for sixty years. Verger assembled a group of exceptional in-house craftsmen who created cases and dials for Vacheron & Constantin movements using the finest hardstones, gemstones and precious metals. In 1911 he took into partnership his two sons and the firm became Verger Freres, their maker's mark changing from F.V. to V.F. at the same time. Their business went from strength to strength and, embracing the age of Art Deco, by the 1920s they were supplying major jewellery houses and retailers worldwide with their own designs.

Linzeler & Marchak was formed in 1922 as a short-lived partnership between Parisian jeweller Robert Linzeler and Russian jeweller Joseph Marchak. Working from their gallery at 4 rue de la Paix in Paris, they became famous for their fine Art Deco jewellery and desk clocks. In just three years they produced and sold some of the most outstanding pieces of the Art Deco age. Following the Paris Exhibition of 1925 the partnership was dissolved but the business continued using the name Linzeler & Marschak under the ownership of Joseph Marschak until 1927. The present timepiece, dating from 1926 was supplied by Verger Freres to be retailed by Joseph Marchak.

This jewel-like timepiece is one of the finest examples of the collaboration between Vacheron & Constantin and Verger Freres. The symmetry of the case combined with the use of hardstones perfectly frames the inlaid dial with its diamond-set numerals. The Art Deco Chinese theme of the case was the height of fashion in Paris in the 1920s and is just as chic today. Almost certainly unique, this timepiece crosses the many boundaries of horology, design, jewellery and craftsmanship.



8

JOUSTING ARMOUR FIT FOR AN EMPEROR

A RARE COMPOSITE ARMOUR FOR THE JOUSTS
OF PEACE (OR *STECHZEUG* FOR THE *GESTECH*)

THE VAMBRACES, FAULD AND TASSETS:
ATTRIBUTED TO LORENZ (ACTIVE 1467-1515)
AND JÖRG HELMSCHMIED (ACTIVE 1467-1504),
AUGSBURG, CIRCA 1495; THE BACKPLATE,
BREASTPLATE AND LANCE-REST: ATTRIBUTED
TO KONRAD POLER (ACTIVE CIRCA 1492-1500),
NUREMBERG, CIRCA 1495; THE LEFT BESAGUE
AND WAIST-LAME: SOUTH GERMAN, CIRCA
1495; THE HELMET: SOUTH GERMAN, PROBABLY
CIRCA 1495

ferrous metal (iron or steel)

the waist-plate struck with several royal Saxon ownership marks
the armour: 112cm., 44½in. overall

PROVENANCE

THE ENTIRE ARMOUR

Zeughaus, Berlin, assembled by 1938 (inv. no. AB 14495);
sold by the museum in 1938 through the Lucerne auctioneer Theodore Fischer
to Hans von Schulthess (1885-1951), Schloss Au, near Zurich, Switzerland;
by family descent to the von Schulthess heirs

THE HELMET

By repute, Otto Graf zu Stolberg-Wernigerode (1837-1896);
Georg Jakob Paul von Decker, Schloss Boberstein, Silesia;
acquired by the Berlin Zeughaus by exchange in 1920 (inv. no. 20.8)

THE ARM-DEFENCES & LEFT BESAGUE

Prince Carl of Prussia (1801-1883);
acquired by the Berlin Zeughaus in 1883 (inv. nos. PC14493 and PC 219d)

THE BREASTPLATE

Ernst Kahlert, Berlin;
acquired by the Berlin Zeughaus from the above in 1925 (inv. no. 25.26)

THE BACKPLATE & WAIST-LAME

acquired by the Berlin Zeughaus from unrecorded sources in 1927 and 1930
respectively (inv. nos. 27.12 and 30.116)

EXHIBITED

Geneva, Musée Rath, *Armes Anciennes des Collections Suisses*, 1972

LITERATURE

Anon., 'Meisterwerke der Waffenschmiedekunst', *Zeitschrift für Historische
Waffen- und Kostümkunde*, Vol. IX, 1921, p. 30 (helmet only);
J. Lauts, *Alte Deutsche Waffen*, Burg bei Magdeburg, 1938, fig. 16;
J.G. Mann, *Wallace Collection Catalogues: European Arms and Armour*, Vol. I,
London, 1962, p. 20;
C. Bosson, R. Géroutet, E. Heer, *Armes Anciennes des Collections Suisses*, exh.
cat. Musée Rath, Geneva, 1972, pp. 12 and 114, cat. no. 4;
G. Quaas and A. König, *Verluste aus den Sammlungen des Berliner Zeughauses
während und nach dem Zweiten Weltkrieg*, Berlin, 2011, pp. 105, 124, 143
(the Museum has since acknowledged that the armour left its collections
legitimately before the war)

W £ 500,000-700,000

€ 580,000-815,000 US\$ 655,000-915,000





2.116



EVOLUTION OF THE STECHZEUG

This exceptional armour is the only example of its kind known to remain in private hands today. Referred to as a *Stechzeug*, the armour was made specifically for jousting with blunted or rebated lances in the German fashion; that is without a dividing tilt or barrier separating the contestants. The medieval tournament continues to capture the contemporary imagination, with numerous incarnations of the sport appearing in popular culture, as well as in theatrical re-enactments. The sale of this *Stechzeug* presents a unique opportunity to acquire such a relic from the late Age of Chivalry.

The armour is composite but authentic, with only minor restorations and modifications. It was made in South Germany around 1495, at the end of the late 'Gothic' era when the craft of the armourer reached its highest point. Some at least of its elements can be attributed on stylistic grounds to the hands of Lorenz and Jörg Helmschmied the Younger of Augsburg, arguably the finest armourers of all time, and the preferred armourers of the Emperor Maximilian I (1459-1519). The backplate is conceivably by Konrad Poler of Nuremberg, another of the Emperor's armourers.

The *Stechzeug* was a rare and costly type of armour even in the time of its use. Today it is to be seen in only a relatively small number of collections. The pauldrons, vambraces and cuirass of the present example most closely resemble in their details the important group of such armours preserved as part of the armoury of the Emperor Maximilian I in Vienna, and may very well have originally formed a part of it. Ownership marks on its waist-plate, however, show that that element at least, which was acquired separately by the Berlin Zeughaus, must have spent some time in Saxon royal hands. The armour was assembled in its present form by the Berlin Zeughaus at sometime between 1930 and 1938, but was sold by it in the latter year as a duplicate.



Bernhard Strigel, Portrait of 'Maximilian I, Holy Roman Emperor (1459-1519)', Kunsthistorisches Museum, Vienna (GG 922)

The medieval tournament, first recorded in France in the latter part of the 11th century, probably began as a means of practising for war but quickly developed into a sport that was enjoyed for its own sake. In its earliest days it was fought with much the same armour and weapons as would have been employed in the contemporary battlefield, and with much the same consequences. So great indeed was the loss of life that many European rulers, supported from 1130 onwards by successive popes, endeavoured to ban it. Nevertheless the number of times that those bans had to be repeated over the next century and a half, suggests that they were somewhat less than completely effective. Some concessions to safety were nevertheless introduced over the years, with the result that by 1316 the tournament had acquired sufficient respectability for the papal ban on it to be lifted (Blair 1958, p. 156).

Most important of the concessions to safety was the introduction at some unknown date before about 1200 of the blunted or rebated lance, usually fitted with a crown-shaped or 'coronel' tip. Thereafter, a distinction tended to be made by medieval writers between the *jousts à plaisance* or 'jousts of peace' fought with such rebated lances, and the *jousts à outrance* or 'jousts of war' fought with pointed lances (Blair 1958, p. 156). In Germany these two kinds of joust were respectively known as the *Gestech* and the *Scharfrennen*. In the former, the main aim of the contestants was to splinter their lances against one another, whereas in the latter, it was to unhorse one another (Blair 1958, pp. 160-3).

A further concession to safety, introduced at some time before 1429, was the erection of a tilt or dividing-barrier down the centre of the lists to prevent contestants from accidentally or deliberately colliding with one another. Tilting, as such jousting over the barrier eventually came to be known, quickly became popular in most parts of Europe except Germany, where it was little practiced before the 16th century (Blair 1958, pp. 158-9).

There it was referred to as the *Welschgestech über die Planke* (the foreign joust over the tilt) to distinguish it from the native *Allgemeine Deutsche Gestech* (the common German joust) fought in the traditional way, without a dividing barrier between the contestants.

The earliest reference to specialised forms of tournament armour dates from 1278. From the early 14th century such references become increasingly numerous (Blair 1958, pp. 156-9; Gravett 1993, pp. 62-88). One of the earliest pieces of armour specifically developed for use in the jousts was the so-called 'frog-mouthed' helm, already seen in manuscript illustrations of about 1338-44 (Gravett 1993, pp. 66-8). The lower edge of its vision-slit projected forward as a prominent 'lip'. Proper vision could only be obtained when the wearer leant forward very slightly. On straightening up at the moment of impact with his opponent, however, the 'lip' completely protected his eyes from the splinters of the latter's lance, which were cause of some of the worst injuries in these contests. The 'frog-mouthed' helm was firmly secured to the cuirass by means of hasps or 'charnels' at its front and rear (Blair 1958, pp. 157-8).

It achieved its most elegant form in German examples made for use in the *Gestech* in the late 15th and early 16th centuries. By then, tournaments had developed into lavish state-sponsored spectacles in which only the wealthiest noblemen could afford to participate. The armours used in them were accordingly commissioned from the finest armourers of the time.

Special armour for the *Gestech* is mentioned as early as 1436 in an inventory of armour belonging to the Archduke Friedrich of Tyrol (later Emperor Friedrich III), although its exact form is unrecorded (Blair 1958, p. 160). Judging from what we know of later examples, it may well have been similar to the type of armour for the jousts described in detail in an anonymous French manuscript of 1446. This included a helm, a cuirass with a lance-rest, pauldrons, a right besague, a poldermitten, a manifer, and a small square shield of wood attached by a cord to the left of the cuirass. The author of the manuscript mentions that in France legharness were usually worn in jousting; suggesting that that was not necessarily the case elsewhere (Blair 1958, pp. 159-60).

Legharness were certainly not worn in the common German *Gestech*. That course was fought in an open field without a dividing tilt or barrier between the contestants. From about 1480, therefore, protection against injury in the event of a collision was afforded not only to the horse's chest but also to the rider's legs by a thickly padded 'bumper' or *Stechsack* that was hung around the horse's neck (Blair 1958, p. 161, Thomas & Gamber 1976, p. 151). A unique example of such a defence is preserved in the Hofjagd- und Rüstkammer, Vienna, as part of the armoury of the Archduke (later Emperor) Maximilian I, the self-styled 'last of the Knights'.



'Das Deutsche Gesteck', fol. 90 of *Freydal*, Tournament Book of Emperor Maximilian I., Kunsthistorisches Museum, Vienna (KK 5073)

From an early period in his life, Maximilian developed a passion for the tournament in all its forms. It is doubtful whether any ruler ever surpassed him either in the number or the variety of tournament armours that he commissioned both for his own use and for that of his guests. The armour under discussion provides a good impression of the type of *Stechzeug* used at his court. As will be seen, there is every likelihood that some at least of its elements derive from the armoury of the Emperor. A wealth of evidence is preserved regarding the character of the *Stechzeuge* used in his lifetime, both in the form of contemporary illustrations and of extant examples.

Excellent drawings of the *Stechzeug* are to be found in the *Waldburg-Wolfeggisches Hausbuch* of about 1475-80 and the *Thunsche Skizzenbuch*, recording the output of the Helmschmied family of armourers of Augsburg from the late 15th to the mid-16th centuries (Thomas 1957, figs 54, 64-5 & 93). Providing evidence of the form of this kind of armour in the early 16th century are the fine woodcuts of the *Freydal* of 1512-15, the *Triumph* of 1512-19 and the *Theurdank* of 1517, all prepared to the Emperor's personal instructions (Thomas 1957, pp. 68-9, figs 94-5).

Making up the largest group of extant *Stechzeuge* are the fifteen more or less complete examples preserved in the Hofjagd- und Rüstkammer, Vienna (Thomas & Gamber 1954, pp.54-6 & 31, pls 5-9; Thomas 1956, figs 31-6, 39, 41&43-5; Thomas 1957, figs 47, 49-50 & 58; Norman 1964, fig. 49; and Thomas & Gamber 1976, pp. 137-48, pls 68-73). Three of them, bearing the marks of various Innsbruck makers, are thought to have been made, in part at least, for the marriage of the Archduke Sigmund of Tyrol to Katharina von Sachsen in 1484. Of the ten deriving from the personal armoury of the Emperor Maximilian I, five bearing the marks of the brothers Lorenz and Jörg Helmschmied of Augsburg, are thought to have been made for the Emperor's marriage to Bianca Maria Sforza of Milan in 1494. Another three, dating from a similar or slightly later period, bear the mark of Konrad Poler of Nuremberg. As a result of looting by Napoleonic troops in 1805 and 1809, four further *Stechzeuge* from the imperial collections in Vienna are now to be seen in the Musée de l'Armée, Paris.

No less than seven *Stechzeuge*, made for use in the *Gesellenstechen* or 'bachelor jousts' held in Nuremberg from 1446 to 1561, are to be seen in the Germanisches Nationalmuseum, Nuremberg (Laking 1920, fig. 466; Blair 1958, fig. 56; Reitzenstein 1964, fig. 24; and Karcheski 1993, pp. 181-287, figs 7-8 & 11-12). They were made partly in the late 1490s, possibly by Conrad Poler of Nuremberg, and partly in the 1530s by Valentin Siebenburger of the same city.

Several further more or less complete *Stechzeuge* are recorded in public collections throughout Europe and in the US. Significantly, however, the present *Stechzeug* is the only authentic example of its kind now known to remain in private hands.

STYLISTIC AND TECHNICAL APPRAISAL

All of the surviving *Stechzeuge* listed above are to a greater or lesser extent composite. This is perhaps inevitable. The staging of tournaments in the late Middle Ages and early Renaissance was a costly extravagance affordable only by the wealthiest of rulers. Part of the cost lay in the purchase of the highly specialised armours required for use not only in the events themselves, but in the practices leading up to them. Even if the individual contestants could have afforded to buy such armours for themselves, they would not always have been able to do so in time for the relevant entertainments. Thus the rulers who chose to regularly stage lavish tournaments would have felt obliged in most cases to provide a store of suitable armours from which the participants could if necessary draw.

Since they were issued to different people over the years, their components would very easily have become muddled, and may in some cases have had to be replaced as they suffered loss or damage. Several of Maximilian's *Stechzeuge* in Vienna show signs of working-life alterations. One example, by Jörg Helmschmied the Younger, is now equipped with a helm that is secured directly to the cuirass by three screws at its lower edge. However, holes lower down the centre of the breastplate show that the armour was originally equipped with a different kind of helm that was secured to the breastplate by means of a



Folio n77v from the *Thun Sketchbook* showing designs for *Stechzeug*.
The Museum of Decorative Arts, Prague

hinged hasp in the earlier fashion (Thomas 1956, fig. 39). A further *Stechzeug* in the imperial collections at Vienna, made by Matthes Deutsch of Landshut for Duke Johann of Saxony, possibly for use by him when he attended as a guest the jousts held by the Emperor Maximilian at Innsbruck in 1497, has been augmented, apparently in an early period, by pieces bearing the mark of Konrad Poler of Nuremberg (Thomas and Gamber 1976, pp. 142-3).

Beyond the period of their working life, any *Stechzeuge* that were not immediately cast out to create space for newer, more essential equipment, tended through neglect, indifference and looting to suffer further muddling and depletions. It is therefore inevitable, as observed above, that any such armours surviving today are to some degree or another likely to be composite. This is certainly true of the armour under discussion. Nevertheless, the fact that its elements do not match one another perfectly and have in certain cases had to be slightly altered to fit one another encourages the view that they are authentic. Had any of those elements been restored, then it would have been natural for their restorer to have ensured that they fit and matched the other elements perfectly.

The helm shows evidence of having been modified twice over. Already in its working-life, it appears, its lower edge had been trimmed and overlain with an extension-plate pierced with three new holes to allow it to be fastened to a cuirass other than that for which it was originally made. An almost identical helm, fitted with the same kind of extension plate and presumably originally belonging to the same series as it, is preserved in the Bayerisches Nationalmuseum, Munich (Seelig 2005, p. 422). The helm of the armour under discussion was modified for a second time by elongating slightly the holes for its attachment and reshaping it a little over the rear of each shoulder to better fit the cuirass with which it is at present mounted.

Adjustments have also been made to the right pauldron, the left couter, the waist-lame, and the fauld and tassets.

Of particular interest is the fact that the fauld and tassets closely resemble those of a *Rennzeug* in the Hofjagd- und Rüstammer, Vienna, probably made by Lorenz or Jörg Helmschmied of Augsburg for the Emperor Maximilian I's wedding in 1494 (Thomas 1957, fig. 60; and Thomas & Gamber 1976, p. 164, pl. 76). It is perhaps of significance in this context that all of the Emperor's *Stechzeuge* now surviving in Vienna have had their waist-plates, faulds and tassets removed. If the armour under discussion originally formed part of that series, which seems possible, then it too may have lacked those elements. It is conceivable in those circumstances that it would have been completed at some time by fitting it with the shortened fauld and tassets of a *Rennzeug*.

Among other elements of the armour under discussion that suggest a relationship between it and the Emperor's series of *Stechzeuge* in Vienna, is the left vambrace of the former. Its upper cannon is decorated with 'wolf's tooth' ornament of the same kind as that found on two of the Emperor's wedding *Stechzeuge* respectively made by Lorenz and Jörg Helmschmied (Thomas 1956, figs 32-3). In addition, the fretting at the lower edge of its couter can be compared with that of a further two *Stechzeuge* of the series by Jörg (Thomas 1956, figs 36 & 41). The scalloping of the lower edge of the right vambrace can be compared with that found on three of the *Stechzeuge* by Lorenz and Jörg (Thomas 1956, figs 32, 36 & 41). The fluted decoration of the backplate and vambraces, moreover, can be compared at various points with that not only of their *Stechzeuge* but also of the similar ones in the imperial armoury mentioned above as bearing the mark attributed to Konrad Poler of Nuremberg. The resemblance to the latter's work is particularly great in regard to the backplate of the armour under discussion, as also its breastplate and lance-rest (Thomas 1956, figs 44-5). Poler is recorded as having worked for the Emperor Maximilian between 1492 and 1500. Of the three *Stechzeuge* by him now remaining in Vienna, two resemble the Helmschmied wedding armours of 1494 sufficiently closely in style as to suggest that they were made in the same period as them.

The very similar armour under discussion can therefore be dated with some confidence to about 1495: the end of the late 'Gothic' era when the craft of the armourer is generally acknowledged to have reached its highest point.

From the evidence presented above, it is possible that some elements of the armour in question might originally have formed a part of the personal armoury of the Emperor Maximilian I. Certainly no armoury of its time can have been better equipped with *Stechzeuge*. Those now surviving from it not only form the principal source of information for the character of such armours in the late 15th century but provide closer stylistic analogies for the example under discussion than any other group of its kind. From those analogies, it seems likely that that armour represents in part at least the work of the distinguished imperial armourers Lorenz and Jörg Helmschmied of Augsburg (fauld and tassets, vambraces), and possibly also Konrad Poler of Nuremberg (backplate, breastplate and lance-rest).

The several ownership marks struck on the waist-plate of the armour show that particular element to have been preserved for a while in a Saxon royal arsenal or armoury. The fact that the ownership marks are of several forms and occur not only side by side with one another but, in one case, partially superimposed one upon another, would seem to suggest that the armour on which they occur spent more than a few years in Saxon hands.

As is to be expected, the straps, buckles and many of the rivets of the armour under discussion have been replaced over the years. Otherwise, however, aside from the few restorations, modifications and repairs detailed in the descriptions above, it can be judged as entirely authentic. Its several elements all compare favourably in style, construction and workmanship with those of the various other examples of its kind discussed above.





Saxon ownership marks on the waist-plate of the present armour

PROVENANCE

The armour was assembled in its present form in the Berlin Zeughaus — the Prussian state arsenal become in 1875 its military history museum — at some time between 1930 and 1938. In the latter year, however, the Museum sold it through the Berlin antique dealer Ernst Kahlert and the Lucern auctioneer Theodore Fischer to the Swiss brewery magnate Hans von Schulthess (1885-1951) of Schloss Au, near Zurich.

The helmet (Inv. No. 20.8) is stated to have entered the Museum by exchange from Schloss Boberstein near Hirschberg, Silesia, in 1920. The collection at Boberstein was formed by the printing magnate Georg Jacob Paul von Decker who, although he owned the castle as early as 1880, is unlikely to have furnished it with armour until after he had completed its rebuilding in 1894. The helmet was illustrated as a part of the collections of the Zeughaus in the *Zeitschrift für Historische Waffenkunde* in 1921, the year after its acquisition (Anon. 1921, pl. I, following p. 30).

The arm-defences of the armour (Inv. No. PC 14493), presumably including its pauldrons as well as its vambraces, entered the Zeughaus as part of the collection of Prince Carl (1801-83), third son of King Friedrich Wilhelm III of Prussia. He enjoyed a distinguished military career and assembled at his palace in the Wilhelmstrasse in Berlin a variety of art treasures, including a major collection of arms and armour, the greater part of which passed on his death into the Berlin Zeughaus.

The left besague (Inv. No. PC 219d) of the armour under discussion also came from the collection of Prince Carl as part of a *Stechzeug* that was transferred from the Zeughaus to the Polish Army Museum in Warsaw shortly after the Second World War.

The breastplate (Inv. No. 25.26) was purchased from Ernst Kahlert of Berlin, supplier of antiques to the Emperor, in 1925.

The backplate (Inv. No. 27.12) and waist-lame (Inv. No. 30.116) were acquired from unrecorded sources in 1927 and 1930 respectively.

Two photographs, probably dating from the early 1930s, show the armour mounted complete in one of the Museum's display-cabinets. It was illustrated in a book on old German arms published by Jan Louts in 1938 (Louts 1938, p. 41, fig.16; cited by Quasar & Koenig 2011, p. 124)

A year later, it passed, as noted above, into the hands of the Swiss collector Hans von Schulthess. A typed catalogue-entry for the armour prepared for him by Eduard A. Gessler of the Schweizerisches Landesmuseum, Zurich, recorded its provenance as follows:

Zeughaus Berlin

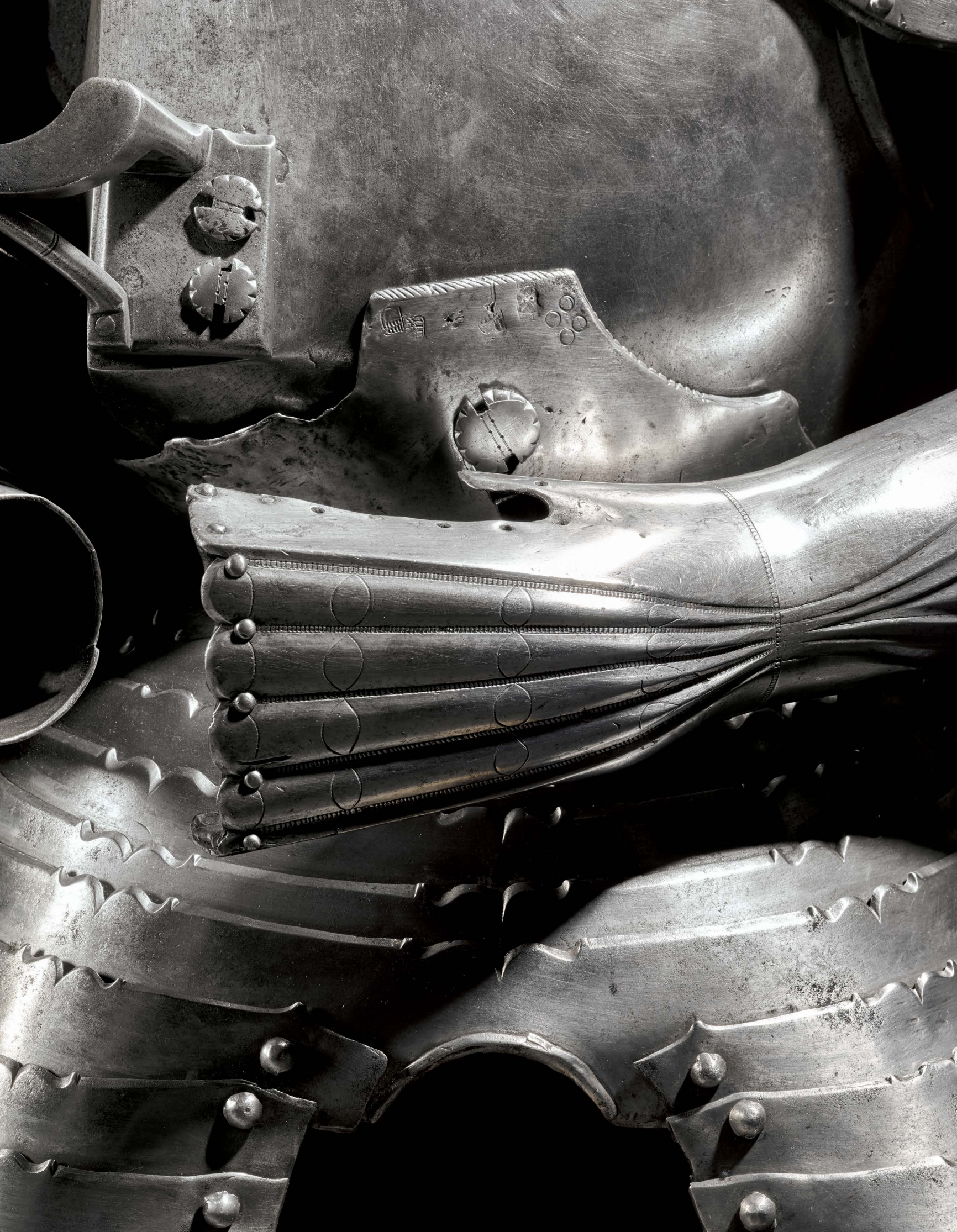
Sammlung von Decker, Schloss Boberstein, Fürst Stollberg-Wernigerode
Schlesisches Museum, Breslau.

The Fürst Stolberg-Wernigerode provenance cited by Gessler most likely relates, by a process of elimination, to the armour's helmet. The collection of Prince Otto zu Stolberg-Wernigerode (1837-96), Vice-Chancellor of Germany, was presumably kept by him at Schloss Wernigerode, his family seat in the northern foothills of the Hartz mountains, then forming a part of the governorate of Magdeburg. It is possible that Gessler had particular knowledge of a link between the collections of the Prince zu Stolberg Wernigerode who died in 1896 and Georg Jacob Paul von Decker who most likely began assembling his collection at Schloss Boberstein shortly after he had completed re-building the latter in 1894.

RELATED LITERATURE

Blair, C., 1958, *European Armour*, London; Gravett, C., 1993, "Early Tournament Armour", *Livrustkammaren*, pp. 62-88; Karcheski, W. J., 1993, "The Nuremberg Stechzeuge Armours", *Journal of the Arms and Armour Society*, Vol. XIV, No. 4, September, pp. 181-217; Laking, G. F., 1920, *A Record of European Armour and Arms*, Vol. I, London, Vol. II, London; Mann, J. G., 1962, *Wallace Collection Catalogues: European Arms and Armour*, Vol. I, London; Norman, V., 1964, *Arms and Armour*, London; Reitzenstein, A. von, 1964, *Der Waffenschmied*, Munich; Reverseau, J.-P., 1982, *Musée de l'Armée Paris: Les Armes et La Vie*, Paris; Seelig, L., 2005, "Waffen" in R. Eikermann & I. Bauer (eds), *Das Bayerische Nationalmuseum 1855-2005 — 150 Jahre Sammeln, Forschen, Austellen*, Munich; Thomas, B., 1956, "Jörg Helmschmied d. J. — Plattner Maximilians I. In Augsburg und Wien", *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, Vol. 52, pp. 33-50; Thomas, B., 1957, "Der Turnierharnisch zur Zeit König Maximilians I. und das Thunsche Skizzenbuch", *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, Vol. 53, pp. 33-70; Thomas, B., & Gamber, O., 1954, *Die Innsbrucker Plattnerkunst*, Tiroler Landesmuseum Ferdinandeum, Innsbruck; Thomas, B., & Gamber, O., 1976, *Katalog der Leibrüstammer*, Vol. I, Vienna

Sotheby's is grateful to Ian Eaves, M.V.O., F.S.A, for allowing us to print this edited version of his study on the armour. A copy of the full text is available from Sotheby's upon request.



9

THE WELTHEIM-SALDERN TANKARD



A LARGE GERMAN PARCEL-GILT SILVER TANKARD, UNMARKED, PROBABLY HALBERSTADT OR HELMSTEDT, DATED 1578

engraved with bands of hatched arabesques and strapwork terminating in wolf, bear, bird and serpent masks, and surmounted by a squirrel, a hare and a mountain goat flanking named armorial roundels, one dated 1578, the cover centred by a raised armorial engraved disc, surrounded by embossed and chased roundels of The Binding of Isaac, The Nativity and the Resurrection, enclosed by winged male putti with cornucopias flanking renaissance masks, Charity finial, inside the cover with an additional accollé armorial dated 1653, the back of the handle and wide spreading foot with similar chased ornament as the cover, the underside stippled *Destedter Fideicomiss*
20cm., 8in. high
1516gr., 48oz. 14dwt.

PROVENANCE

Achatz von Weltheim, Lord of Harbke (1538-1588), and his wife Margreta von Saldern (1545-1615);
Property of a Noble family in Lower Saxony, Christies, London, 2 October 2013, lot 169

£ 80,000-120,000
€ 93,000-140,000 US\$ 105,000-157,000



Fig. 1. A carved stone epitaph to Achatz v. Weltheim and his wife Margaretha von Saldern, circa 1588. Castle Chapel of St. Levin, Harbke bei Helmstedt.





Fig.2, Heinrich von Saldern pointing at a letter from Duke Erich II of Calenberg, painted by Adam Offinger, 1578. copyright Landesmuseum Hannover



Fig.2, Margreta von Saldern nee Weltheim, A silver wedding double portrait, Adam Offinger, 1578. copyright Landesmuseum Hannover



Fig.3, Duke Heinrich-Julius of Brunswick-Lüneburg, in the cover of a gold beaker by Paul van Vianen, Prague, 1610

The cover disc is engraved with the accollé coats of arms of Achatz von Weltheim and Margreta von Saldern who were married on 24 February 1568; their arms are repeated at the body of the tankard; Achatz's armorial on the body is additionally engraved with his initials AVV and the date 1578 and Margreta's with the inscription *Margreta v Salder Achatz v. Weltheim sein Elige Hausfraw*.

The additional coats of arms relate to the female ancestors of the principal pair. On Achatz's side his mother, Adelheid von Schwicheldt (c.1515-1545); his paternal and maternal grandmothers, Ilse von de Oberhusen (c.1450-1510) and Ilse von Rutenberg (1453-1515) and the same on Margreta's side, her mother Jacobe von de Asseburg (1507-1570) and her paternal and maternal grandmothers, Jutta von Steinberg (1457-1520) and Eulia von de Westphal (?-1515).

Destedter Fideicommiss, engraved on the base refers to the entailed estate of Schloss Destedt a castle between Brunswick and Helmstedt, a Weltheim property since circa 1300.

The additional coats of arms inside the cover are those of Alvensleben and Rutenberg probably for Gerhard XXV Johann von Alvensleben who married Agnes von Rutenburg, granddaughter of Achatz and Margreta von Weltheim.

This concentration on the female ancestors seems curious, although devotional pictures of the time, show men and women formally separated, as they are depicted on the base of the epitaph to Achatz and Margreta in the Castle Chapel, at Harbke (Fig.1); perhaps originally there were two tankards respectively with the coats of arms of the male and female ancestors. There was no shortage of silver in the area. Achatz and Margreta's ruling duke, Julius of Brunswick and Lüneburg, (1528-1589) was a princely entrepreneur who developed the great mining potential of the area. In 1572 for instance, the same year that Achatz Weltheim started to build the castle, and Protestant church of St Levin at Harbke, Duke Julius employed Erasmus Ebener of Nuremberg to 'report on all kind of mountains and metals and whatever else is useful which are found in (the mountain region of) the Harz and especially Rammelsberg...where ..all of the silver contains gold'¹ (Rammelsberg is about 30 miles from Harbke). When Julius's highly educated son Heinrich Julius (1564-1613) was made rector of Helmstedt University (next to Harbke) in 1576 at the age of 12, the senate and miners of the Harz presented him with cup of gold and a cake of worked silver.²

Achatz Weltheim was administrator for the local rulers including the Brunswick-Lüneburg Duke and the electoral family of Brandenburg; he is recorded as *Fürstlich Magdeburgischer Landrat and Stifthsauptmann zu Halberstadt*,³ (the Hochstift Halberstadt representing the territorial possessions of the Diocese of Halberstadt).

Both Magdeburg and Halberstadt were important Catholic prince Bishoprics until the Reformation, with a long collective history, the prince Archbishop of Magdeburg being a member of the Brandenburg family who ruled over the Prince Bishopric of Halberstadt. With the Reformation this began to change and by the 1540's the Halberstadt congregation had become Lutheran, culminating in the 1566 election by the catholic Cathedral chapter of the two-year-old Heinrich Julius of Brunswick and Lüneburg as its first Lutheran Prince Bishop. Achatz's wider family were also closely connected to the Brunswick Lüneburg dukes. Margreta's brother, Heinrich von Saldern (1532-1588), worked as councillor from 1569 at

the court of Duke Julius, prince of Brunswick-Wolfenbüttel and is recorded in a double portrait with his wife (Achatz's sister, also called Margreta), on their silver wedding anniversary in 1578, painted by Adam Offinger the court artist, (Fig.2). Heinrich von Saldern was also councillor to Duke Erich II ruler of the principality of Calenberg from 1571; in the portrait of 1578 Heinrich is pointing at a letter from the latter duke who writes to him as '*Dem Edlen und Erenuesten Heinrich/von Saldern meinem gungsten lieben/Junkern Dentslik geschrieben*' (Authority given to the noble and honourable Heinrich von Saldern, my dearest Junker).⁴

The date of 1578 engraved next to Achatz's initials on the tankard is not necessarily the date that the tankard was made as the object could be earlier on stylistic grounds. It was quite possibly made in 1568 at the time of the Weltheim-Saldern marriage. Whatever event it commemorates, the year 1578 would have been of great significance to Achatz Weltheim, 7th December 1578 was the day of enthronement of Weltheim's prince, Heinrich Julius as religious and temporal ruler of the prince Bishopric of Halberstadt (Fig.3).

Heinrich Julius as a Lutheran was the first non-catholic to hold this position in the history of the bishopric. While the territories or citizens of Halberstadt, had moved towards Lutheranism from the 1540's, the principality was still governed by the Catholic Sigismund of Brandenburg. On Sigismund's death in 1566 the Catholic cathedral chapter or governing body, possibly for economic reasons and encouraged by the then Duke of Brunswick-Lüneburg, Henry V, Heinrich Julius's grandfather, elected the two-year-old as their first Lutheran Prince Bishop.

When Heinrich Julius came of age in 1578, in order not to offend canon law of the Holy Roman Empire, the service of his enthronement as spiritual leader had to be conducted with Catholic ritual, which included the shaved tonsure and many other elements offensive to Lutherans. Coinciding with this was a dispute about the frightening closeness to Catholicism that existed within certain elements of the protestant Community. This enthronement, of a Lutheran prince with Catholic ritual, caused a storm, widely and within all levels of society; Heinrich Julius's father, Julius of Brunswick-Lüneburg, one of the richest rulers of Northern Germany, whose political role has been compared to that of Prussia in the days of Frederick the Great,⁵ was accused of Papist idolatry. Some of his severest critics being the faculty of his own university of Helmstedt which he had founded two years earlier and of which Heinrich Julius was the Rector. As a Lutheran and as *Stifthsauptmann zu Halberstadt* such an event would have been profoundly significant to Weltheim as it was throughout Protestant Germany.

Notes

1. Tara Nummedale, *Alchemy and Authority in the Holy Roman Empire*, London, 2007, p.80
2. *The Life and and Correspondence of George Calixtus, Lutheran Abbot of Konigslustter*, Oxford, 1863, p.3.
3. Wolf Hobohm, Dorothea Schröder, *Harmonie des Klanglichen und der Erscheinungsform – Die Bedeutung der Orgel bauerfamilien Beck und Compenius für die mittel deutsche Orgelkunst der Zeit vor Heinrich Schütz*, in 'Auftrag der Internationalen Heinrich-Schütz-Gesellschaft e.V.' 32, Kassel, 2011, p. 89.
4. Inschriftenkatalog: Landkreis Holzminden Katalogartikel in Chronologischer Reihenfolge-Nr 86 Hannover Landsgalerie 1578: <http://www.inschriften.net/landkreis-holzminden/inschrift/nr/di083-0086.html#content>
5. Thomas Scheliga, *A Renaissance Garden in Wolfenbuttel, North Germany*, 'Garden History'. The Garden's Trust, 1997, p.1.



10

THE PELICAN PENDANT



SOUTHERN GERMAN, CIRCA 1630-1640

PENDANT WITH THE PELICAN IN HER PIETY

partially enamelled gold, set with rubies and pearls
83mm., 3¼in.

PROVENANCE

Alfred Fortunatus Rüttschi (1868-1929), Zurich;
on loan to the Kunsthhaus, Zurich, by 1928;
with Galerie Kugel, Paris, circa 2000;
the present owner, private collection, Europe, acquired from the above

EXHIBITED

Zurich, Kunsthhaus, circa 1928;
Paris, Galerie J. Kugel, *Joyaux Renaissance*, 2000

LITERATURE

O. von Falke, *Alte Goldschmiedewerke im Zürcher Kunsthhaus*, Zurich and Leipzig, 1928, p. 105, no. 606 and pl. 121;
A. Kugel et al., *Joyaux Renaissance: une splendeur retrouvée*, exh. cat. J. Kugel, Paris, 2000, no. 90

£ 70,000-90,000
€ 81,500-105,000 US\$ 91,500-118,000





Fig.1. Pendant, Museum of Applied Arts, Budapest (inv. no. 13697)



Fig.2. Portrait of Queen Elizabeth I (detail), attributed to Nicholas Hilliard, circa 1573-1575, Walker Art Gallery, Liverpool (inv. no. 2994)

This beautiful pendant is a remarkable survival of late-Renaissance jewellery. Though rooted in late 16th-century goldsmiths' designs, it can be dated to the second quarter of the 17th century, when the production of elaborate jewellery still thrived among the European elite. The jewel's intricate composition and emotive subject would naturally have appealed to the distinguished patron of the arts, Alfred Rüttschi, whose collection of goldsmiths' work was displayed at the Kunsthhaus Zurich.

The pendant is composed of an ornate strapwork backplate, which is partially enamelled in black and white, and set with enamelled flower motifs on the reverse. The front of the jewel displays the remarkably voluminous principal element of the pelican and her three young, in black-and-white enamelled gold, with three table-cut rubies to the pelican's chest and wings, and green-enamelled vegetal motifs. A row of five rubies forms the base for the three figures. Surrounding the principal element are four further rubies framed by opposing C-scrolls in black and white enamel. Three droplets with rubies within a foliate motif with similar enamelling are suspended from the bottom of the jewel.

The design of the jewel's backplate is clearly indebted to the seminal prints by Daniel Mignot. A French printmaker, and possibly goldsmith, Mignot spent time in Augsburg, where he engraved a series of jewellery designs between 1593 and 1596. Characterised by elaborate *Schweifwerk* (bandwork), his designs for pendants are likely to have influenced the structure of the present jewel (see *Princely Magnificence*, nos. G32-34).

The Pelican in her Piety was a popular subject in German jewellery and goldsmiths' work, appearing in numerous design books from circa 1600, such as those of Jacob Mores (see *Princely Magnificence*, no. G35) and Hieronymus Bang (Hackenbroch, *op. cit.*, fig. 534). A few surviving late-Renaissance and early Baroque pendants with the Pelican compare to the present jewel in style as well as subject matter. A southern German pendant in the Victoria and Albert Museum (inv. no. 4212-1855), dated to circa 1600, is of similar design, with rubies adorning the bird's body to represent her blood, and an analogous strapwork backplate. Though of overall different design, a German, early 17th-century pendant in the Cleveland Museum of Art (inv. no. 1959.336) shows the pelican in a similar pose, surrounded by elaborate floral appliques that recall those on the backplate of the present jewel. Another striking comparison is found in a pendant in the Museum of Applied Arts in Budapest (inv. no. 13697, fig. 1), catalogued as probably Transylvanian, mid-17th century. The Pelican and her young are here set into a closely comparable dynamic openwork structure, which testifies to the influence of Daniel Mignot's designs well into the 17th century.

What sets apart the present pendant from the preceding works is its distinctive, painterly, black-and-white enamel, which dates it firmly towards the mid-17th century. The pattern on the adult pelican, mimicking feathers, is reminiscent of the brooch depicting the Eagle of Poland in the Musée du Louvre (inv. no. MR 418), thought to have been made in Paris in the first half of the 17th century. Replacing the more common pearls, the ornate pendant droplets suspended from the present jewel are also consistent with jewellery from the second quarter of the 17th century; compare a French breast ornament in the V&A (inv. no. M.143-1975). While, based on stylistic antecedents, the pendant is likely to have been made in southern Germany, these diverse comparisons suggest that its origin could lie elsewhere in Europe, where a somewhat international style of jewellery had developed.

With its symbolic significance of love and charity, it is not surprising that the Pelican in her Piety was a particularly sought-after subject in early modern jewellery. Since the Middle Ages, the concept of a mother-pelican feeding her young with her own blood by pricking her breast had been associated with the Passion of Christ and the Eucharist. In the Renaissance this symbolism entered into heraldry and was adopted by rulers such as Queen Elizabeth I (1533-1603), who was portrayed with a pelican brooch to assert her status as the Mother of the Church of England (fig. 2). It has been suggested that, apart from its religious significance, the Pelican in her Piety was regarded as a symbol of marital love and devotion. Jewels depicting the subject may thus have been costly love tokens, as well as statements of Christian piety.

Born into an old Swiss family of industrialists, Alfred Fortunatus Rüttschi was an important patron of the arts. Active in the silk business, Rüttschi developed an interest in contemporary Swiss painting and became a founding member of the *Vereinigung der Zürcher Kunstfreunde*. At the same time he amassed an extensive collection of goldsmiths' work, ranging from the medieval to the contemporary. This collection, including the present jewel, was exhibited at the Kunsthhaus Zurich and catalogued by Otto von Falke in 1928, the year before Rüttschi's death. It is perhaps significant that the Rüttschi family coat of arms depicts a stork - a bird that, like the pelican, carries profound symbolic meaning.

RELATED LITERATURE

Y. Hackenbroch, *Renaissance Jewellery*, London, 1979; *Princely Magnificence: Court Jewels of the Renaissance, 1500-1630*, exh. cat. Victoria and Albert Museum, London, 1980



11 & 12

PIETRE DURE FROM THE IMPERIAL COURT OF HOLY ROMAN EMPEROR RUDOLPH II AT PRAGUE

The Castrucci was a family of Florentine goldsmiths and *pietre dure* artists active mostly at the court of the Holy Roman Emperor Rudolph II in Prague between the late 16th and the first half of the 17th centuries. The Emperor was a fervent admirer of the Florentine technique of *pietre dure*, first of all for his personal interest in these rare materials, perfect for his *Kunstammer* taste, and, on the other hand, for his specific curiosity and the scientific-alchemical properties and magical virtues of stones: their magnificence was believed to reflect the beauty of the Universe and the divine greatness and might of God. For these reasons, he went to considerable efforts in order to attract important masters of this field to his court. The Emperor Rudolf eventually succeeded when he had the chance to win over Cosimo Castrucci taking advantage of a very rich commission to the Florentine workshops for an extraordinary table (now lost but depicted in a David Teniers the Younger painting at the Musée des Beaux Arts de Bruxelles). Cosimo Castrucci coordinated the liaison between Florence and the Imperial Court and, thanks to this role, he was eventually hired by Rudolph II himself. The Medici had a diplomatic interest in trying to develop their relationships with the Habsburg court and the artistic exchange was a political instrument in this sense, with a consequent mutual exchange of craftsmen and techniques.

The first work signed and dated by Cosimo Castrucci for the Prague Imperial Court is a panel which bears the date '1596', now at the Kunsthistorisches Museum in Vienna (inv. no. KK 3037; published in W. Koeppel and Annamaria Giusti (eds.), *op. cit.*, p. 219, no. 66). The Prague *pietre dura* workshop employed three successive generations of the Castrucci, from Cosimo to his son Giovanni and then his grandson, Cosimo di Giovanni, all distinguished by the virtuoso quality of their works, which originated from their goldsmith heritage. Giovanni Castrucci, of the second generation of lapidaries, seems to have been working with Cosimo at the Emperor's court since 1598 and he was appointed *Kammer-Edelsteinschneider* (Master stone-carver) in 1610. Cosimo and Giovanni's activity led consequently to the creation of a workshop which employed several craftsmen and assistants who worked under their constant direction and guidelines in a *crescendo* of quality during this period.

The present panels represent an extraordinary example of the most distinctive traits of the Castrucci: the goldsmith-like virtuosity in the combination of the different *pietre dure* and the unique creativity of the composition and of the use of colours. Differing from Florentine tradition, the Castrucci developed the landscape as main subject. The atmosphere was realized with incredible meticulousness, using several rare stones, some of which are specific to Prague and her environs: agate, chalcedony and Bohemian jasper were the most common. The scenes depicted were usually taken from important German and Flemish landscape paintings (which were in the collection of Rudolph II or whose artists were even active at his court), or, most frequently, engravings that could have been seen by the Castrucci at the Prague court. Pieter Bruegel, Paul Brill, Pieter Stevens and Aegidius Sadeler have all been sources of inspiration for the workshop; elements from all these artists are usually present in the Castrucci panels, varied in several solutions and compositions.

In Prague, unlike in Florence, however, there no artists to provide chromatic models for the lapidaries or 'commissi'. The difficulty of relying mainly on monochrome engravings led paradoxically to an impressive creative effort and to the explosion of almost dream-like colour schemes, which we can admire today in works by the Castrucci. These palettes reflect the Northern/ Flemish soul more than the Italian one, especially for the chromatic tones used in the three usual subdivisions of the space: dark green and brown stones for the foreground, then the horizon in a

lighter tone and, most typical, the greyish northern sky, not represented using lapis lazuli as in Florence, but with pale stones which give the impression of a milky opalescence, distinct from the azure skies of the Mediterranean. The use of different and successively lighter tranches of *pietre dure* results then in a skillful three dimensional, atmospheric and chromatic rendering of space, as it appears especially in the works attributed to Cosimo Castrucci, while more complex compositions with architectural elements can be linked to Giovanni's practice.

The main comparison with the present panels is found in a table top in commesso di *pietre dure* at the Museo degli Argenti of Florence, with particular reference to the central panel (published in Giusti, 1992, *op. cit.*, p.167, fig. 90). Other comparisons can be the *Landscape with a Chapel and a Bridge*, the *Landscape with the sacrifice of Isaac*, the *Landscape with an Obelisk and the Landscape with flaming sky*, all of which are held in the collections of the Kunsthistorisches Museum in Vienna (Inv. nos. KK 3037, 3411, 3397, 3039; all illustrated in W. Koeppel and Annamaria Giusti (eds.), *op. cit.*, pp. 219-225, nos. 66-69). See also the panels from the gilded bronze and hardstone chest and a table top, both in the Liechtenstein collections, Vienna (illustrated in Giusti, 1992, *op. cit.*, p. 154, 162, figs. 81 and 87). Note also the inserts in the ebony cabinet from the Museo dell'Opificio delle Pietre Dure in Florence (cf Giusti, 1992, *op. cit.*, p. 158, figs. 84-85) and the table cabinet from the collection of the Los Angeles County Museum of Arts (cf Giusti, 1992, *op. cit.*, p.164, fig. 88).

A comparable panel in *pietre dure*, attributed to Cosimo Castrucci, was sold in these rooms on July 9th 2002, lot 64.

RELATED LITERATURE

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11

A DREAMLIKE TOWNSCAPE



WORKSHOP OF COSIMO CASTRUCCI (ACTIVE
1576-1602)
BOHEMIAN, PRAGUE, 1590-1619

PIETRE DURE RELIEF WITH A TOWNSCAPE

mixed marbles and hardstones, in a gilt bronze mounted tortoiseshell frame
relief: 26 by 35cm., 10³/₄ by 13³/₄in.
38 by 48cm., 15 by 18⁷/₈in. overall

PROVENANCE

by repute from the Treasury of Rudolph II, Holy Roman Emperor (1552-1612)
with Bernard Steinitz, Biennale des Antiquaires, Paris, 2003;
whereby acquired by Jacques Rosenthal, Boulogne, France

W € £ 100,000-150,000
€ 116,000-174,000 US\$ 131,000-196,000



Shown in frame



12

A PRINCELY PIETRE DURE LANDSCAPE



ATTRIBUTED TO COSIMO CASTRUCCI (ACTIVE
1576-1602)

BOHEMIAN, PRAGUE, 1590-1619

PIETRE DURE PANEL WITH A MOUNTAINSIDE TOWN WITH A HARBOUR

mixed marbles and hardstone, in a glazed wood frame

panel: 27.5 by 38.5cm., 10⁷/₈ by 15¹/₈in.

41 by 54cm., 16¹/₈ by 21¹/₄in. overall

PROVENANCE

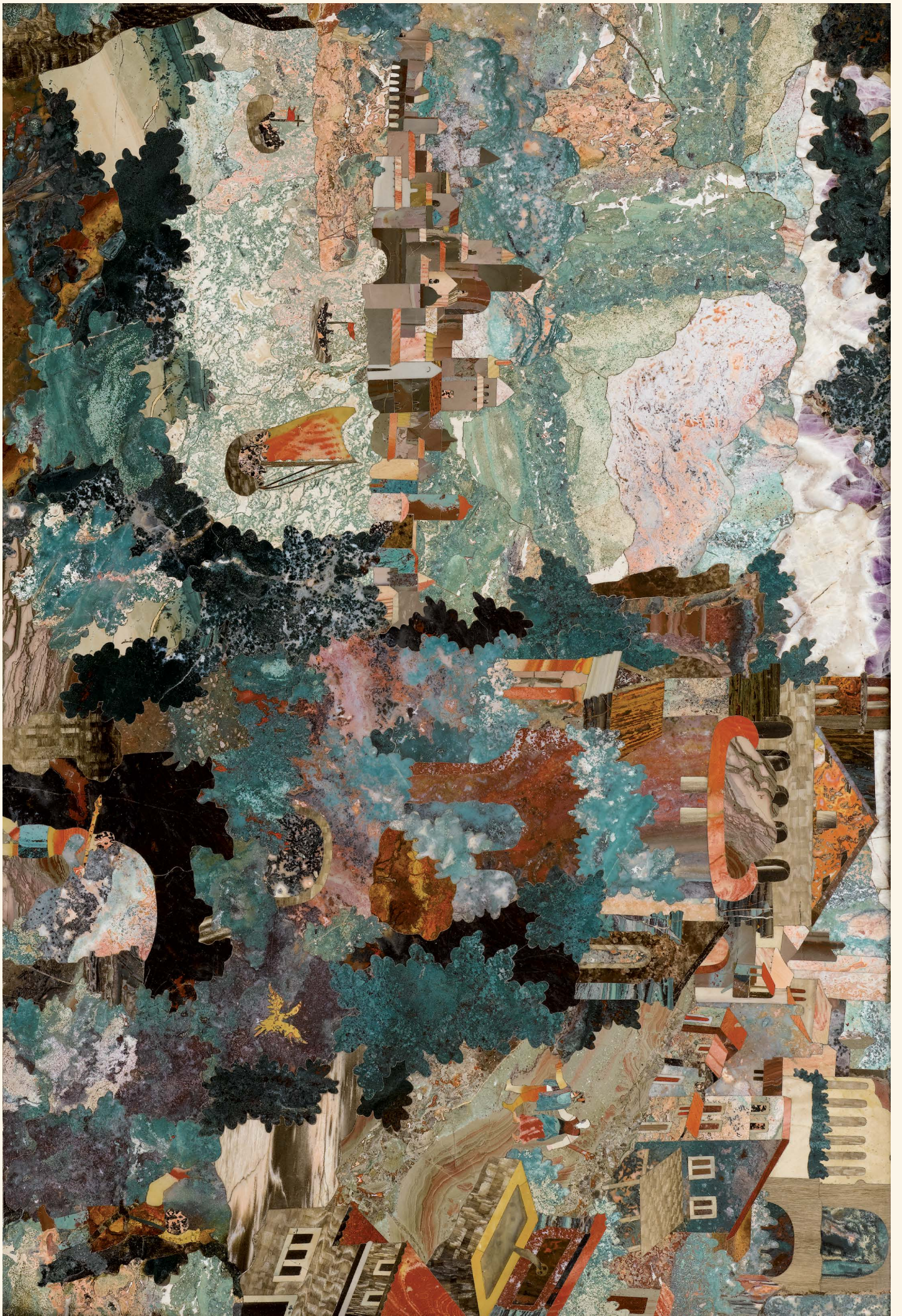
by repute from the Treasury of Rudolph II, Holy Roman Emperor (1552-1612)
with Bernard Steinitz, Biennale des Antiquaires, Paris, 2003?;
whereby acquired by Jacques Rosenthal, Boulogne

£ 150,000-200,000

€ 174,000-232,000 US\$ 196,000-261,000

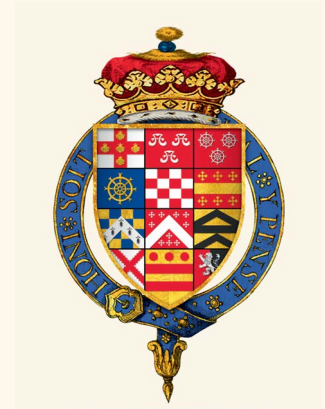


Shown in frame



13

THE BUCKINGHAM CABINET



A FLEMISH EBONY CABINET (KUNSTKAST) WITH PAINTED PANELS AFTER VERONESE AND FETTI, ANTWERP CIRCA 1650

the inside doors and the drawer fronts all inset with painted wood panels of events from the Old and New Testament, including *Christ and the Centurion* on the lid and *The Return of the Prodigal Son* and *The Parable of the Feast* on the inside of the doors; the central portico with a pair of doors inset with painted figures of Hope and Faith *en brunaille*, flanked by tortoiseshell columns, opening to reveal an ebony and bone paved enclosure with mirrored walls at an angle set off by two carved green and parcel-gilt terms, one male and one female with entwined dolphin tails, two main panels with marks MV and MD/B, on a later ebonised stand
165cm. high, 110cm. wide; 5ft. 5in., 3ft. 7¼in.

PROVENANCE

Probably commissioned by Georges Villiers, 2nd Duke of Buckingham (1628-1687); Possibly acquired by George Ramsay, 8th Earl of Dalhousie (1730-1787); Colstoun House, Haddington, East Lothian, Scotland; Thence by descent until sold by the Executors of the late Colin Broun Lindsay (1926-1989), Sotheby's London, *Important Continental Furniture*, 14 June 1991, lot 17; With Chaucer Fine Arts, London; European Private Collection.

EXHIBITED

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The Fascinating Faces of Flanders Through Art and Society, 21 November - 21 February 1999, Antwerp, Hessenhuis. .

LITERATURE

M. Riccardi-Cubitt, 'The Duke of Buckingham's "cabinet d'amateur": An aesthetic, religious and political statement', *The British Art Journal*, Vol. 1, No. 2 (Spring 2000), pp. 77-86.
M. Riccardi-Cubitt, 'Theatrum Mundi', *The Antique Collector*, Vol. 64, No. 8, 1993, pp.62-66, ill.
M. Riccardi-Cubitt, *The Art of the Cabinet*, Thames and Hudson ed., London, 1992, p.62, cat. no. 31, ill., p.82 ill., p.176.
A. Scarpa Sonino, *Cabinet d'Amateur*, Milan, 1992, p. 11, ill.
Country Life, September 1993, p.89.

W € £ 200,000-300,000
€ 232,000-348,000 US\$ 261,000-391,000



Fig.1. Portrait of George Villiers, 2nd Duke of Buckingham. 1679 by Robert White © National Portrait Gallery, London



The present cabinet, commissioned as a personal memento, is a unique and precious record of three historical collections, that of D'Aarschoft, the Gonzaga and George Villiers, 1st Duke of Buckingham. The panels, which have retained their freshness of colour and richness of pigment radiantly glowing against the dark ebony, reflect with brilliance and virtuosity the Mannerist movement, and are outstanding 17th century copies of paintings by Paolo Veronese (1528-1588), Domenico Fetti (1589-1623) and Maarten Van Heemskerck (1498-1574), making it one of the most important examples of a Flemish painted cabinet ever recorded.

THE DUKE OF BUCKINGHAM, CHARLES I AND THE WHITEHALL CIRCLE

The 1st Duke of Buckingham (1592-1628) was the son of Sir George Villiers of Brooksby, and Mary Beaumont, later Duchess of Buckingham (fig.2). The Duke of Buckingham was the favourite of James I who commented on their relationship: 'Christ had his John and I have my George'. [1] By 1618, Villiers was created Marquess of Buckingham and was appointed Lord High Admiral of England. In 1623 he was created both Earl of Coventry and Duke of Buckingham, and in this year he became the Ambassador to Spain. Buckingham accompanied Prince Charles (later Charles I) to Madrid in 1623, in an attempt to arrange a marriage between the Prince and the Infanta Maria, sister of Philip IV of Spain. It was during this journey that Buckingham transferred most of his loyalty from King James to Prince Charles, and Charles came to rely heavily on Buckingham's advice and support. At the accession of King Charles I in 1625, Buckingham became Gentleman of the Bedchamber, Chief Commissioner for War and General of the Fleet and the Army. Assassinated by naval officer John Felton on the 23rd August 1628, he was buried in the Henry VII Chapel at Westminster Abbey.

The Duke of Buckingham married Katherine Manners, daughter of the wealthy 6th Earl of Rutland who was part of the Whitehall Circle, a group of art connoisseurs, collectors, and patrons closely associated with King Charles I. The group also included Thomas Howard, the Earl of Arundel and James Hamilton, 1st Duke of Hamilton and together they introduced the taste for the Italian Old Masters to England. With an admiration for the Caravagesque painters, the Venetian and the Bolognese Schools, it is not surprising that the inventory of the Duke's collection in 1635 lists 22 Titians, 21 Bassanos (father and son), 17 Tintoretts, 16 Veroneses, 16 Fetti, 10 Palmas, 3 Bonifazios, 2 Correggios and 1 Giorgione. [2]

The Duke's political and diplomatic activities increasingly became a vehicle to further his ambition as an art collector, with his collection mainly established at York House. He was advised by Sir Balthasar Gerbier, Baron d'Ouvilly (1592-1667) diplomat, middleman and architect who summed up Buckingham's career as a collector by stating: 'Sometime when I am contemplating the treasures of rarities which your Excellency has in so short a time amassed, I cannot but feel astonishment in the midst of my joy. For out of all the amateurs and Princes and Kings, there is not one who has collected in forty years as many pictures as your Excellency has in five.' [3]

THE PAINTED PANELS AS PART OF THE DUKE'S COLLECTION

All the panels in this cabinet are copies of paintings that were once in the collection of the Duke of Buckingham. Listed in the inventory of York House dated from 1635 [4], the original paintings by Domenico Fetti were probably those acquired from the collection of Vincenzo Gonzaga, Duke of Mantua by Davis Nys and Nicolas Lanier on behalf of Charles I and Buckingham in 1627/28. [5] The pictures by Veronese and Maarten van Heemskerck are listed in the inventory of Charles de Croy, Duke of Aarschot's collection, dating from 1613 and were acquired by Buckingham in Antwerp in 1619. [6] The subsequent history of these pictures is recorded as by descent to George Villiers, 2nd Duke of Buckingham (1628-1687) who sold a large part of his father's collection in 1649 while in exile in Antwerp (fig.1). Indeed, the 215 pictures were acquired by the Archduke Leopold Wilhelm on behalf of his brother the Emperor Ferdinand III, who divided the pictures between the Imperial Collections in Prague and Vienna. [7]

Tantalisingly, despite the exceptional quality of these, it has not yet been possible to ascribe the authorship of the cabinet panels, which were certainly painted in the second quarter of the 17th century.



Fig.2. Portrait of George Villiers, 1st Duke of Buckingham, circa 1625 by Peter Paul Rubens © Glasgow Museums

Buckingham's collection was essentially sequestered by the Parliament between 1644 and October 1647. In 1647, he evidently took the opportunity provided by the revocation of the sequestration order against him to plan for an uncertain future by sending abroad, in February 1648, much of his collection of paintings, agates and small castings and carvings. They arrived in Amsterdam and were then moved to Antwerp in the middle of 1648. On 7 July 1648, his property was again sequestered. Buckingham's financial advisers realized that some of his property would have to be sold, and the Duke accepted this in June 1648. A letter dated 28 September 1648, from Peter Roberts, one of the 2nd Duke's confidential servants to another servant, William Aylesbury who was in Antwerp, interestingly suggests that Aylesbury had recently had some paintings from the Buckingham collection copied in miniature. [8]

However, nothing else happened until April 1649 when the pictures were pawned to John and Lionel Coram and Thomas Wouters. Although a draft of the pawn agreement introduces Thomas Wouters, all subsequent records refer to Frans Wouters (1612-1650), a pupil of Rubens, the Dean of the Antwerp Guild of St. Luke in 1649-50, and who had been employed as an artist at the court of Charles I from 1637 to 1641.

The painted panels are in the spirit of Flemish painters such as David Teniers the Younger (1610-1690), appointed in 1651 as court painter to the great collector and patron, Archduke Leopold Wilhelm, Governor of the Spanish Netherlands, who bought the original paintings. Amongst the breadth of cabinets with painted panels produced towards the middle of the 17th century, the Flemish cabinet held in the Rubenshuis collections is another important example (Rubenshuis, Antwerp, inv. no. RH.M.166). Presenting a highly similar structure to the current cabinet, the panels painted by Victor Wolfvoet the Younger, circa 1640, are direct copies of Rubens's paintings illustrating Ovid's *Metamorphoses*.









Fig.3. Cabinetmaker's marks on the back of the right-hand main panel

This cabinet was not only practical for storing jewels and other luxurious personal effects in a collector's *studiolo*, but also a work of art in its own right, serving as a personal memento and a piece of furniture with a 'miniature' collection of important paintings.

THE CABINET AND POSSIBLE DATING

The panels to this cabinet could have only been painted after all the originals had been acquired by the 1st Duke of Buckingham, therefore after 1627/1628. The master who painted these panels would have had first-hand knowledge of the originals: not only are they faithful in detail to the originals, but importantly, they are not a reversed copy of them (as would be the case with copies after engravings). Since two of the panels bear the marks of Flemish panel makers, this cabinet was most probably produced in Antwerp. The only time when all the paintings were in Antwerp simultaneously, was between 1648-1650.

THE ICONOGRAPHY OF THE CABINET

An accomplished master with a painterly technique of high standard is credited with the realization and conception of this cabinet, given the disposition of the panels forming a balanced and homogenous whole, with the lustrous colours of Veronese's panels matching those of Fetti's.

Cubitt writes: 'The parables fall into two groups. The first reveals that Christ's new law of compassion replaces the older law. The second group deals with the issue of Good and Evil.' (M. Riccardi-Cubitt, 2000, p.83) The two landscape scenes, depicting a cottage and a church, according to Cubitt, must refer to the two contrasting Kingdoms, that of Heaven and that of Earth.

The architectural setting of *Christ and the Centurion* inside the upper-well lid sets the tone and is echoed in the Palladian portico and arcading of the *Return of the Prodigal Son* and in the patrician facade of the *Parable of the Feast*.

The Parable of the Sower of Tares is fittingly paired with *Jacob's Dream*, which in Christian terms was taken to represent the ascent of the human soul towards Christ. *Hagar and Ishmael* is paired with the *Parable of the Lost Sheep*, a parable referring to Salvation.

The next row of panels with *Christ and the Samaritan Woman*, *Rebecca at the well*, the *Parable of the Unforgiving Servant* and the *Parable of the workers at the Vineyard*, depict the message of Hope and Redemption and reveal one of the themes of the cabinet, which pertains to dynastic legitimacy, an important message for the 2nd Duke of Buckingham, the successor of a recently created dynastic line.

The stamped initials 'MV' and 'MD/B'

The back of the two main painted panels on the doors bear the stamped initials 'MV' and 'MD/B' respectively (fig.3). 'MV' represents Michiel Vrient or Vrindt, who was registered as a master panel maker with the Antwerp Guild of St Luke in 1615 and again on his death in circa 1636-7. His mark can be found on the back of several of Rubens' paintings (for example, on the *Portrait of Helena Fourment* and at the back of Van Dyck's *Portrait of Cornelis van der Geest*, both at the National Gallery, London). 'MD/B' represents Melchior de Bout, who is mentioned in the Antwerp Guild's registration list as a grounder and panel maker

in 1625 with his mark recorded on works by Sebastian Stoskopf and Peeter Gysels. In the first instance, these marks confirm that the cabinet was very probably made in Antwerp, the centre for the manufacture of ebony veneered cabinets decorated with oil paintings.

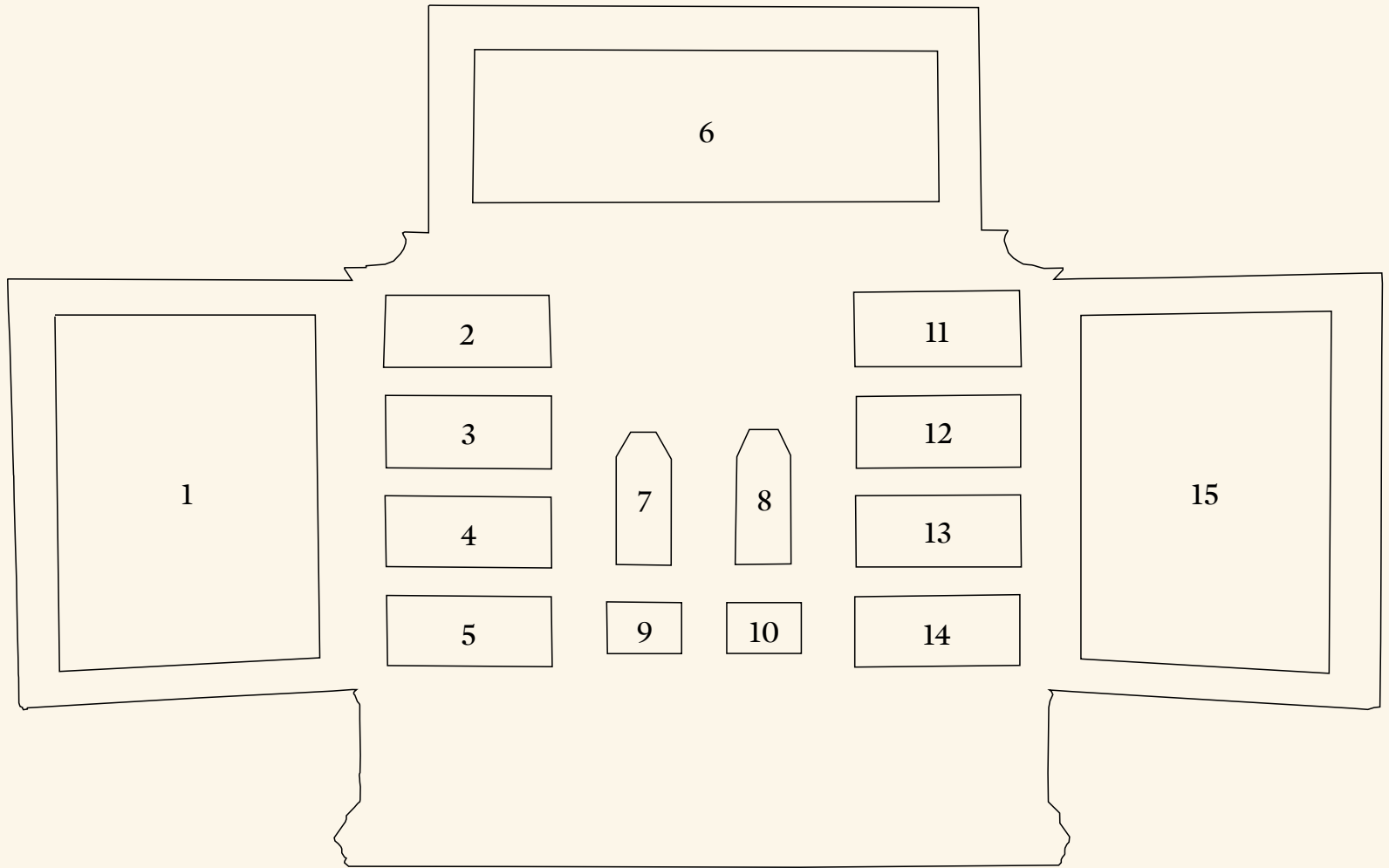
Secondly, they reveal a connection with the famous Flemish painter Sir Peter Paul Rubens (1577-1640), who had been involved with the sale of the Duke of Aarschot's collection, by helping his friend Nicholas Rockox sell the antique gems and medals from d'Aarschot's collection. It is possible that he was in some way instrumental in selling to Gerbier, Buckingham's advisor, the Veronese and Heemskerck paintings. Interestingly, in 1627, Rubens makes reference to his 'ancient friendship' with Gerbier. Buckingham, an admirer and patron of Rubens, met the painter who had executed a superb baroque equestrian portrait of the 1st Duke, subsequently destroyed in a fire in 1649, but for which a *modello* exists in the Kimbell Art Museum, Fort Worth (AP 1976.08). Rubens' pupil, Van Dyck, later painted the 2nd Duke of Buckingham.

COLSTOUN ESTATE AND GEORGE RAMSEY, 8TH EARL OF DALHOUSIE

The cabinet found its way to Scotland, to Colstoun, near Haddington, East Lothian, the seat of the Broun family since the 12th century. In 1805, Christian Broun of Colstoun, the only daughter and heiress of Charles Broun of Colstoun, married George Ramsay, 9th Earl of Dalhousie (1770-1838). It is believed that this cabinet was inherited by George from his father, George Ramsey, 8th Earl of Dalhousie, who collected drawings, studied law and was admitted as an Advocate in 1757. He succeeded his brother Charles as the 8th Earl of Dalhousie in 1764. As a result of the death of his maternal cousin, General William Maule, the Earl of Panmure (1700-82), Ramsay inherited the bulk of the Panmure estates, with the remainder given to his second son, William Ramsay (1771 - 1852).

- [1] King James I, speech at meeting of the Privy Council (September 1617)
- [2] Two inventories of the Duke's collection exist: one dating from 1635 the other from 1648, recording the collection of pictures which amounted to 330 in 1635.
- [3] L-R. Betcherman, 'The York House Collection and its Keeper', *Apollo*, October 1970, pp. 250-59.
- [4] R. Davies, 'An Inventory of the Duke of Buckingham's pictures...', *Burlington Magazine*, X, 1907, pp. 76-82.
- [5] D. Sutton, 'British Collecting', *Apollo*, November 1981, p.8, p.24.
- [6] K. Garas, 'Die Sammlung Buckingham und die kaiserliche Galerie', *Wiener Jahrbuch*, Vol. 40, Issue 1, 1987, pp.111-121, correspondence dated 9 April 1992.
- [7] J. Brotton, *The Sale of the Late King's Goods: Charles I and His Art Collection*, Pan Macmillan, 2007, p.207.
- [8] P. McEvansoneya, 'Van Dyck and the Duchess of Buckingham's collection', *Apollo*, December 1994, pp.30-32.





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|---|---|--|---|
| <p>1. Return of the Prodigal Son After Fetti, Staatliche, Original now in Kunstsammlungen, Dresden (Gal.-Nr. 417)</p> <p>2. Parable of the Sower of Tares After Fetti, now Courtauld Gallery, London (P.1978.PG.121)</p> <p>3. Hagar and Ishmael After Veronese, Original now in Kunsthistorisches Museum, Vienna (Gemäldegalerie, 3673)</p> <p>4. Christ and the Samaritan Woman After Veronese, Original now in Kunsthistorisches Museum, Vienna (Gemäldegalerie, 19)</p> | <p>5. Parable of the Unforgiving Servant After Fetti, Staatliche, Original now in Kunstsammlungen, Dresden (Gal.-Nr. 419)</p> <p>6. Christ and the Centurion After Veronese, Original now in Kunsthistorisches Museum, Vienna (Gemäldegalerie, 3675)</p> <p>7. Hope After Heemskerck, (now missing)</p> <p>8. Faith After Heemskerck, (now missing)</p> | <p>9. A Cottage Flemish School, 17th century</p> <p>10. A Village Church Flemish School, 17th century</p> <p>11. Jacob's Dream After Fetti, Original now in Kunsthistorisches Museum, Vienna (Gemäldegalerie, 3819)</p> <p>12. Parable of the Lost Sheep After Fetti, Staatliche Original now in Kunstsammlungen, Dresden (Gal.-Nr. 421)</p> | <p>13. Rebecca at the Well After Veronese, The National Gallery of Art, Washington D.C. (1952.5.82)</p> <p>14. Parable of the workers in the Vineyard After Fetti, Staatliche, Original now in Kunstsammlungen, Dresden (Gal.-Nr. 423)</p> <p>15. Parable of the Feast After Fetti, Staatliche Original now in Kunstsammlungen, Dresden (Gal.-Nr. 424)</p> |
|---|---|--|---|

14

THE SWINTON PARK SIDEBOARD DISH

A CHARLES II SILVER-GILT TWO-HANDLED DISH, MAKER'S MARK WW, A FLEUR DE LYS BETWEEN TWO PELLETS BELOW, ATTRIBUTED TO WILLIAM WAKEFIELD, LONDON, 1668

oval, the body richly pierced and chased with large stylised tulips, daffodils, cornflowers and other blooms and matted foliage around a central embossed and chased plaque of Lot and his Daughters with the cities of Sodom and Gomorrah burning in the distance, the narrow border chased with auricular motifs and foliage and applied with two richly decorated cast handles, on four claw-and-ball feet, *in contemporary fitted tooled leather case with brass handle and two swivel clasps*

60.7cm., 23 7/8in. wide, over handles

1994gr., 64.2oz., of silver

PROVENANCE

Possibly acquired by Samuel Cunliffe Lister, 1st Baron Masham (1815-1906), thence by descent;

The Trustees of the Swinton Settled Estates, Christie's, London, 26 November 1975, lot 174, where purchased by a member of the family.

EXHIBITED

English Domestic Silver, Temple Newsam House, 1959, no.27

LITERATURE

Charles Oman, *Caroline Silver*, London, 1970, pl. 45

David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, London, 2017, p. 603

£ 100,000-200,000

€ 116,000-232,000 US\$ 131,000-261,000



Samuel Cunliffe Lister, 1st Baron Masham, with one of his inventions, John Colier, 1901



Fig. 1, Lot with His Daughters, From the Story of Lot, Heinrich Aldegrever, Paderborn, 1555.



Although the provenance of this dish is not certain pre the Christies sale in 1975 it is possible this was acquired by the distinguished inventor and art collector Samuel Cunliffe Lister, 1st Baron Masham at some point during the mid-19th century. He became one of Yorkshire's most prominent industrialists through his reform of the textile industry and provision of thousands of jobs at Lister Mills, one of the largest silk factories in the world. In 1883 he purchased Swinton Park from the Danby family whose seat it had been since the late 17th century when it was built by Sir Abstrupus Danby in 1695. Following Samuel's death, his granddaughter Molly and her husband Philip came to live at Swinton in 1924 and took the name of Cunliffe-Lister. Philip was created Viscount Swinton in 1935 and the 1st Earl of Swinton in 1955.

As the gilding of the dish appears to have been executed in the early 19th century it is more likely it was acquired by Samuel second-hand from one of the leading retailer silversmiths of the period, rather than inherited from the previous owners of Swinton Park. The nature and use of these dishes, sometimes referred to as Layette baskets, relates strongly to Samuel's involvement in the textile industry. An imported concept from Holland in the mid-17th century, such baskets were used to deliver linen to a newborn child.

The design and workmanship of this basket is typical of English Restoration silver at its most flamboyant. After years of austerity under Cromwell, the arrival in England of Charles II in 1660 provoked an unprecedented period of activity in the fine and decorative arts. The transition from grave severity to extravagant luxury was swift and emphatic. In the field of precious metals, the banker goldsmiths of London and the working silversmiths who supplied them were called upon by the King, his court and the wealthy fashion-conscious to produce some of the most remarkable pieces of plate ever made in this country.

This basket, while it does not compare with Charles's suites of silver furniture and the like, nevertheless was made to reflect its original owner's wealth and sophistication. It no doubt formed part of a collection of such silver objects, made to decorate, to dazzle on a candle-lit buffet or sideboard: the perfect accompaniment to a host's generosity in entertaining. In fact, the biblical scene at the centre of the basket is an allegory: the essential theme of the story of Lot is one of hospitality and the honouring of guests. This particular scene takes after a German engraving by Heinrich Aldegrever in 1555. (Fig. 1)

For the attribution of this maker's mark to William Wakefield, see David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, London, 2017, pp. 603-605. Dr. Mitchell lists a number of other items bearing Wakefield's mark, hallmarked between 1666 and 1678, including the Worshipful Company of Goldsmiths' bell of 1666/67. The latter, which was presented to the Company by Sir Robert Vyner (1631-1688), the banker goldsmith, for which Paul de Lamerie was commissioned in 1741 to furnish an inkstand.

Although no firm date for William Wakefield's death has been established, Dr. Mitchell suggests that he may have died about 1677, his widow, Frances being described as his 'relict and administratrix' on 21 February that year (Mitchell, p. 605). The only London burial discovered so far for a William Wakefield about this date is one in 1676 in the Bedlam Burial Ground, the site of which now lies under Liverpool Street Station.





15

‘MAGOTS AND PAGODS’

A PAIR OF KAKIEMON MODELS OF *KARAKO* (CHINESE BOYS) SEATED ON GO BOARDS WITH FRENCH GILT-BRONZE MOUNTS THE PORCELAIN, EDO PERIOD (LATE 17TH CENTURY), THE GILT-BRONZE MOUNTS, FIRST HALF 18TH CENTURY

both decorated in iron-red, green, blue, yellow and black enamels, the boys wearing robes, one with folded fans and maple leaves, the other with cherry blossoms, each smiling and holding a globe, the board with the squares delineated in underglaze blue, the sides with prunus spray, the ormlu decoration to the head and base with stylised foliage, shell and crescent moon, a paper label stating *Art Treasures Exhibition, New York Antique and Art Dealers Association, 1955, no. 244* to the base of one figure
27.5cm. high; 10¾in.

PROVENANCE

Collection of Mr. and Mrs. Jack Linsky;
Sakamoto Gorō.
His sale, Christie's London, *European Courts Encounter Japan*, 11 May 2015, lot 16;
Where acquired by the current owner.

EXHIBITED

Art Treasures Exhibition, presented by the New York Antique and Art Dealers Association Inc, the Parke-Bernet Galleries, New York, 16-30 June, 1955

LITERATURE

New York Antique and Art Dealers Association Inc., *Art Treasures Exhibition*, exhibition catalogue, (New York, 1955), cat. no. 244.
The Jack and Belle Linsky Collection in the Metropolitan Museum of Art, New York, 1984.
J. Ayers, O. Impey, J.V.G. Mallett, *Porcelain for Palaces: The Fashion for Japan in Europe*, London, 1990.
C. Sargentson, *Merchants and Luxury Markets*, London, 1996.
D. Kisluk-Grosheide, "The Reign of Magots and Pagods" in *The Metropolitan Museum Journal* vol. 37, 2002, pp.177-197.
S. Gorō, ed. Julia Meech, *Eight Parts Full: A Life in the Tokyo Art Trade*, New York, 2011.
J. Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty the Queen*, London, 2016, vol.2.

£ 250,000-350,000

€ 290,000-406,000 US\$ 326,000-456,000



Fig.1. The trade card for Gersaint

These extraordinary Japanese porcelain figures, exotically mounted with French bronze, are a rich testament to the cross-cultural global encounters of the early 18th century and underline the fascination with which objects from the Far East were received in Europe. Accordingly, their known previous owners – the Linsky and Sakamoto Gorō - epitomise the finest taste and collecting eye, from both a Western and Asian perspective.

MAGOTS AND PAGODS IN EUROPE

During the 17th and 18th centuries objects representing Asian figures were, in France, known as *magots* or *pagods* and were sought after by fashionable collectors and amateurs alike, who were drawn to the Far East allure and the need to possess figural representations of the fascinating and remote civilizations. Coeval descriptions mentioned *magots* or *pagods* as early as the second half of the 17th century. For example, the 1689 inventory of the Grand Dauphin's collection of Chinese porcelain records almost 400 objects, mostly blue and white, but including two *pagods*.

Kisluk-Grosheide in her seminal article "The Reign of Magots and Pagods" mentions that "Parisian dealer Du Cauroy appears to have been one of the principal importers of such curiosities at the end of the seventeenth century. In his shop in the rue Briboucher he offered "bijouteries et coffres d'Angleterre, de porcelaines, pagottes, et terres cizelees et meubles de la Chine (p.179)". She continues "Contemporary descriptions convey the impression that magots and pagods were literally everywhere, embellishing textiles, wall hangings, and lacquer ware. The informative account book of the marchand mercier Lazare Duvaux notes that he supplied Madame de Pompadour, one of his regular clients, with a support for a "cabinet formant un secretaire revetu en lacq a pagodes" in June 1751 (p.180) (...) the popularity of pagods and magots remained entrenched in France and in neighboring countries throughout the eighteenth century, also stimulating the creation of mostly ceramic European imitations (op. cit, p.184)" of which Jack and Belle Linsky had several examples included in their generous gift to the Metropolitan Museum of Art. By 1740, the trade card for the marchand-mercier Gersaint, designed by François Boucher, has in a prominent position an Asian figure above a Japanese lacquer cabinet and below the *magasin* name "A La Pagode" (fig.1).







The figures in the present lot – *karako* – represent a traditional Japanese ritual ceremony – *chakko no gi* - when five-year old boys are no longer infants but become children, wearing *hakama* (male skirt) for the first time on a *go* board. *Go* is a strategy board game, originated in China but extremely popular in Japan. Despite the specific representation of the figures of this lot, they were probably seen as part of this wide group of *pagods* and *magots*, character Asian figures of both divinities and mortals.

Although in the Japanese tradition the *go* board symbolises the world, this meaning probably escaped the *marchand-mercier* who embellished these figures. Nevertheless, the globe being held in the left hand might have suggested the use of the crescent on the headpiece as a *pendant*. If the crescent had been associated in the European tradition to Selene, goddess of moon in Classical Greece, or Diana, Roman goddess of Moon, hunt and nature, the choice here is probably connected with a will to create a sense of exoticism.

THE TRADE OF JAPANESE PORCELAIN IN EUROPE

By the mid-17th century, the export of porcelain from Jingdezhen in China, which had been the traditional supply source of Asian ceramics to the Middle East and Europe since the 14th century, almost came to a halt as it became disrupted by the civil wars that led to the fall of the Ming Dynasty and the establishment of the Qing Dynasty by the Manchus. During this transition period, British and Dutch traders had to look for an alternative supply. Therefore, they turned to Japan where porcelain had been produced since the early 17th century, and where since the 1640's, the Dutch East India Company - 'V.O.C.' - was operating a trading 'factory' on the small island of Deshima, off the coast of Nagasaki. The records of the V.O.C show that the first shipment of Japanese porcelain to Europe, a sample group consisting of mostly enamelled wares, occurred in 1657. It was not until 1659 that the first sizeable order of porcelain took place. Comprising a mere 65,000 pieces, it took two years to complete, reaching the port of Amsterdam in 1660. This episode is traditionally considered as the start of Japanese porcelain trade to Europe.

Although this shipment comprised of mostly plates, bowls and pots of variously adapted western forms, it also included some pieces of distinctive Japanese shapes, as well as porcelain figures and animals. This cargo was followed by numerous others up to the second quarter of the 18th century. From then on, the trade of Japanese porcelains began to experience a decline due to strong competition from other sources. China had since reorganized its production in Jingdezhen, and European factories had progressively copied the Asian decorations (and vice-versa), following the discovery of the secret for producing hard paste porcelain in Meissen in 1708.

Parisian *marchands-merciers* were among the various clients who attended the cargoes' auctions in Amsterdam and London upon their return from the East. They would acquire Asian porcelain and later mount them in gilt-bronze, or adapt them as separate elements to create ingenious works of art in the 'Chinoiserie' style. The present lot is a fine example of such craftsmanship.

The prices of Japanese porcelain were in fact higher than those of the Chinese, as evidenced by the meticulous records of the East Indiaman *Dashwood* auction in London in 1703 showing that the price of the Japanese pieces could fetch up to ten times the price of their Chinese equivalent. It is even more interesting to note that by 1724, *marchand-merciers* like Thomas-Joachim Hebert were saving stock of 'old Japanese porcelain', due to the lack of new arrivals. This "formed a sizeable proportion of Hebert's stock and was, on average, more highly valuable than any other category except mounted porcelain." (Sargentson, p.67). It is in this context, of porcelain from the 17th century, mounted in the second quarter of the 18th, that the present lot must be considered - a highly sought-after collectible, embellished with rich bronze mounts, at that stage not as common a practice as it would become later on.



Fig.2. Boy on a go board © The Burghley House Collections

Bronze mounts in *objets d'art* from this period, apart from being quite rare, tend to be quite thin, formed from bronze sheets welded and cut to size, creating mouldings and rebates. The feet as an acorn, or flower button, surrounded by leaves seem to have been used for some years, yet the only comparable example known with rebated moulded plinths, with pearl moulding and without a cast leaf moulding, is a pair of pastille burners in the form of turtles in the British Royal Collection (RCIN 4961.1-2, a-b). Interestingly, these also have foliated branches which recall the leaves hanging from the headpieces of our figures.

Other comparable examples exist, with animals such as lizards on a stepped base, a pair of parrots now in the Residenz, Munich and another pair in the Victoria and Albert Museum (813-1882), however these tend to have a cast leaf moulding and appear to be of slightly later date.

Making the present pair even more rare is, of course, the magnificent head ornaments, which are a testament to the creativity of the *marchand-mercier*. If the bases elevate and adorn the figures, the head ornaments, with their symmetrical alternating matt and reeded leaves, issuing from a shell, transform them into new, culturally hybrid, images.

KAKIEMON WARES

The tradition in the West has long been to designate Japanese blue and white porcelain as 'Arita wares' while enameled pieces were categorized as either 'Imari' or 'Kakiemon'. In actual fact, all three types were produced in the town of Arita on the Japanese southern island of Kyushu. Kakiemon is the name of the specific kilns belonging to a family of enamellers. With its distinctive red enamelling over a milky white opaque glaze, Kakiemon porcelains were highly coveted in Europe and can be identified in a number of early inventories. Its distinctive style also had an impact on European ceramics, with many of its designs and shapes being imitated in multiple manufacturing centres throughout the 18th century. The present lot is not only a rare shape, but also an early example of this production. So far, no other examples of boys on a go board with mounts are known, but unmounted pieces are published in the following important collections:

- K. Hideo, *Kurita Collection*, Tokyo, 1967, p.238-9, no. 111
- O. Impey, *Japanese Export Porcelain –Catalogue of The Collection of The Ashmolean Museum Oxford*, Amsterdam, 2002, no. 188, (for further example in the Reitlinger Collection);
- British Museum Collection (BM, Franks.1065). This piece was the centrepiece of an exhibition in 2016 celebrating the 400th anniversary of the Kakiemon porcelain.
- Japan Society, New York, *The Burghley Porcelains: An Exhibition from the Burghley House Collection and Based on the 1688 Inventory and 1690 Devonshire Schedule*, New York, 1986, pl.94 (fig.2).
- V. L'Herrou, *Galerie Théorème, Europe-Asie Echanges et Influences* (exhibition catalogue, 1994), cover and p.2-3.
- Kyushu Ceramic Museum, *The Shibata Collection, Part V: The Creation and Development of the Enpo Style*, Arita, 1997.

JACK AND BELLE LINSKY

Jack (d. 1980) and Belle Linsky (1904-1987) acquired their collection over a span of forty years through diverse but discriminating purchases. Both were born in the Ukraine and when young, emigrated to America. Although neither of them were formally trained in the field of art, despite the hectic schedule they both maintained at the helm of their prospering stationary business, the couple pursued their passion for art with an innate sense of quality and a distinct independence of taste. Mrs Linsky was credited with a "remarkable eye" for art, and the couple made their acquisitions largely



detail



without expert advice. The rich reward for the Linsky's efforts was a superlative and multi-faceted collection of objects which represented their private taste and gave them immense personal pleasure.

After Jack Linsky's death, his wife decided to donate five hundred works of art from their collection to the Metropolitan Museum of New York, with the galleries carrying their names opening in 1984. It revealed a treasure trove of rare European paintings, sculptures, porcelain, jewellery and furniture, being one of the largest donations the museum ever received.

Phillipe de Montebello, in the foreword to the catalogue of the collection (*The Jack and Belle Linsky Collection in the Metropolitan Museum of Art*, New York, 1984) mentions how "they had the freedom to be bold, wilful, and even capricious, and they exercised it unsparingly. (...) the Linskys bought for themselves only, submitting totally to the pleasure principle. (...) it is testimony to the Linsky's keen eye that their collection should be at the same time outstanding and so very personal. The Linsky's sensibility drew them to precious and luxurious objects – to the elegance of eighteenth-century French furniture as well as to French and Germain porcelains".

To the *New York Times*, Belle Linsky said "We were just two impulsive people who acquired things not with knowledge, but with heart. When we saw something we loved, we had to have it. We didn't have much time, because in the stationery business you don't make easy money. You work. But when we went on trips, to Paris for example, instead of going to fancy restaurants like other people, we'd stop in at a dealers."

At an early stage they decided not to get professional advice, "because early on we assembled a collection of Fabergé objects, and the museum people laughed at us. After we sold it, there was a museum show in which all the things we'd sold appeared. So from then on, we were on our own."

In 1985, Belle Linsky and her family foundation decided to sell some of the objects not donated to the Metropolitan museum, and entrusted Sotheby's with the sale of almost 200 lots (Sotheby's New York, *Property from the Jack and Belle Linsky Collection*, 21 May 1985).

SAKAMOTO GORŌ

This same innate instinctive and remarkable eye is central to the fascinating life of Sakamoto Gorō (1923–2016), the Japanese dealer-extraordinaire. Few individuals have shaped the market for Chinese, Japanese and Korean works of

art as forcefully as the legendary collector, dealer and connoisseur. With a career that spanned almost 70 years, his journey to become one of the world's greatest dealers of Asian art is as colourful and illustrative as the pieces he so admired.

Barely one day old when the Great Kantō Earthquake struck his hometown of Yokohama and rendered his father an invalid, Sakamoto was born into a life of hardship and determination. His mother raised seven children on her own, by walking to the countryside every day to bring back fresh eggs to peddle on her stoop, imbuing her son with qualities of ingenuity, discipline and hard work. After six years of elementary school, Sakamoto began apprenticing under a dried fish wholesaler. Determined to make it to the top, he dabbled in black marketeering after the war, before moving on to become a dealer in second-hand clothing, and finally, antiques.

Unlike his contemporaries, Sakamoto learned the trade through trial and error instead of apprenticing or inheriting a family business. He studied as many art books as he could and sought advice from renowned dealers, who were impressed by his pluck and courage. In 1947, at the age of 24, he set up his first shop in Tokyo. His journey was not without its challenges; he was confounded by imitations, and the first painting he purchased turned out to be a fake.

However, Sakamoto's diligence, discriminating eye, and ability to forge long-lasting relationships soon propelled him to the top. Travelling the world seeking treasures, he broke the world record for the price paid for any piece of Chinese porcelain in 1972 - an underglaze-blue and copper red Yuan dynasty wine jar. For this, he wrote in his memoir, he was willing to sell his entire shop and inventory, a testament to his doggedness and appetite for fine rarities. His purchase of the Yuan jar palpably increased the appreciation for quality in this market; prices that collectors were willing to pay for Chinese ceramics rose immediately afterwards.

In his own words, he "prided himself on being the most daring purchaser of objects in the postwar era" and said that "The business of art dealers is to find these gems and reveal them to the world". This approach produced numerous sales and donations to major museums in the world but also allowed him to buy without cultural prejudice. His collection of Japanese works of art made for the European market was remarkable and the pair of *Karako* embellished with bronze for the French luxury market, which Sotheby's is here proud to present, is a fine example of the uncompromising eye of Sakamoto Gorō.

16

DURER'S RHINOCEROS IN BRONZE

A LOUIS XV GILT-BRONZE, BRONZE AND VERNIS MARTIN MUSICAL RHINOCEROS TABLE CLOCK, CIRCA 1748, ATTRIBUTED TO JEAN-JOSEPH DE SAINT-GERMAIN

5½-inch enamel dial signed *Gudin A Paris* with blue roman numerals, the similarly signed bell striking movement with numbered uncut outside count wheel and silk suspension, the drum case surmounted by a seated putto and raised on the back of a crisply cast brown patinated rhinoceros standing on a rocaille base, the bombé wood plinth painted to resemble tortoiseshell and outlined with well-cast gilt-bronze leaf mounts, inset with trellis frets and applied at the front with a rococo mount of a basket of flowers, the similarly signed musical movement connected to the clock through the leg of the animal and playing one a thirteen tunes on a carillon of eleven bells with twenty hammers at the hour, the mounts stamped with the crowned 'C' poinçon mark
74cm. high; 2ft. 5½in.

PROVENANCE

The Property of a Deceased Estate;
Christie's London, *Fine French Furniture*, 6 July 1978, lot 37;
Sotheby's London, *A Mansion: Overlooking a Royal Park*, 28 April 2015, lot 84,
when acquired by the current owner.

LITERATURE

H. Ottomeyer and P. Proschel, *Vergoldete Bronzen. Die Bronzarbeiten des Spätbarock und Klassizismus*, Vol.2, Munich, 1986, p.530, fig. 8.

COMPARATIVE LITERATURE

H. Ottomeyer and P. Proschel, *Vergoldete Bronzen. Die Bronzarbeiten des Spätbarock und Klassizismus*, Vol.1, Munich, 1986, p.123, fig. 2.8.4.
C. Voiriot and M. Bascou, *Decorative Furnishings and Objets d'Art in the Louvre from Louis XIV to Marie-Antoinette*, Paris, 2014, cat.93, pp.278-279.

W £ 200,000-400,000
€ 232,000-464,000 US\$ 261,000-525,000

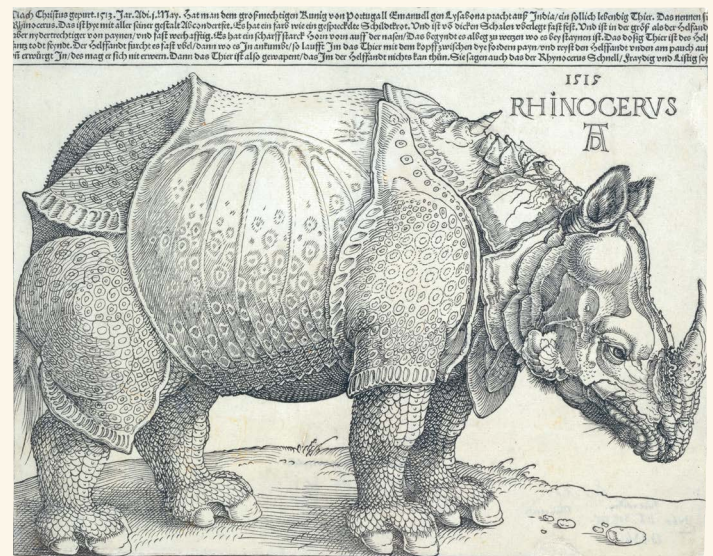


Fig. 1. Albrecht Dürer, *The Rhinoceros*, 1515 © The Metropolitan Museum of Art, New York





Fig. 2, Pendule au Rhinocéros, circa 1750, by Jean-Joseph de Saint-Germain
 © RMN-Grand Palais (musée du Louvre)/Jean-Gilles Berizzi

This musical clock is an important example of 18th century French fashion to produce mantel clocks incorporating figures of animals such as rhinoceri, elephants and bulls. Ever since Albrecht Dürer published a woodcut depicting a rhinoceros with an armor-like hide, reptilian scales on its legs, and an extra horn protruding from between its shoulders (fig.1), there was a growing interest in exoticism and in particular, the figure of the rhinoceros, a curiosity which was heightened with the arrival in Paris in 1749 of a real rhinoceros named Clara.

Clara the rhinoceros was first 'adopted' in Bengal by the director of the Dutch East India Company, Jan Albert Sichterman, when she was only a month old. From July 1741 onwards, she was owned by the Douwe Mout van der Meer. For seventeen years Clara toured many central European cities, including Berlin, Hanover, Leipzig, Vienna, Strasbourg, Nuremberg, Zurich, and Frankfurt. She posed for Johann Joachim Kändler from the Meissen porcelain factory in 1747, visited Louis XV at the Royal Menagerie at Versailles in 1749 and travelled to Italy in 1750 (G. Ridley, *Clara's Grand Tour: Travels with a Rhinoceros in Eighteenth-Century Europe*, London, 2004). Clara quickly became an international act and her likeness is recorded in two important paintings: the first painted by Jean-Baptiste Oudry in Paris, and the second by Pietro Longhi in Venice. Since a rhinoceros had not been present in Europe since 1579, Clara's tour throughout Europe provided scientists and the larger public with an accurate model of the species.

The Parisian *marchands-mercier* and artisans seized this opportunity to reproduce Clara's likeness, the present work being an important example of that. Tastemakers capitalized on the novelty, generating a "rhinomania" of poems, coiffures à la rhinoceros, engravings, snuffboxes and clocks with rhinoceros bases.

Three different types of rhinoceros on clocks are known. The earliest, based on Dürer's engraving showed the animal with a second horn on its shoulder, represented by a clock formerly in the Alexander Collection, sold Christie's, New York, 30 April 1999, lot 115. The second, with the head of the rhinoceros rearing was probably based on a model made by Kändler for the Meissen porcelain factory (H. Ottomeyer, P. Pröschel, *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. II, p. 525, fig. 2). The third model was inspired after Clara. Saint-Germain produced several slightly different versions of this type of clock case with different types of rhinoceri and the dials are almost always signed by a different clockmaker. For example, the inventory drawn up upon the death of Jean-Joseph de Saint-Germain's wife in 1747, mentions '*deux pendules au rhinoceros l'une pour modèle et l'autre finie prisées ensemble la somme de 140 l.*'.

Some were produced as simple clocks while a few others, like the present piece, had the addition of a musical box. The boxes were frequently paired with clocks, however, they were also available as coffers, fitted with domed lids, such as a coffer de toilette in the Wallace Collection, veneered with the monogram of Louis, Prince de Rohan; the mounts attributed to Saint Germain (inv. no. F400).

The French court under Louis XV commissioned pendulums from Saint-Germain, three of which can be safely identified thanks to the inventories of the garde-meuble and of the furnishings of the Princes. The first is: a "*pendule de cheminée en bronze doré d'or moulu, sur une terrasse représentant l'enlèvement d'Europe, le taureau couleur de bronze antique, une nymphe et un amour*", by Daille, the watchmaker of Dauphine Marie-Josèphe of Saxony.[1] This piece, which was delivered to the garde-meuble in August 1763, stood in 1788 in the Cabinet of Madame Victoire at the Château de Versailles. The second was





personally owned by Marie-Antoinette and is described as: “pendule portée par un rhinoceros pose sur terrasse doré en ormolu, l’animal noir de fumé portant sur son dos un tambour dans lequel est le mouvement à sonnerie du nom de J.B. Baillon.”[2]

The third ‘pendule’ is: a “pendule à carillon représentant un rhinocéros portant la pendule et posé sur un coffre d’ébénisterie plaqué et garni de bronze doré d’or moulu”, with a clock by Jacque Gudin and which stood in the Château de Saint-Cloud.[3] The pendulum, which probably belonged to the Duchesse d’Orléans, Auguste of Baden-Baden (1704-1726), may have been sold by her son, Louis Philippe d’Orléans, when the Château de Saint-Cloud was bought in 1785 by King Louis XVI for Marie-Antoinette. However, before this date, the clock is not mentioned in the inventories of the garde-meuble. Interestingly, the description of this third clock commissioned from Saint-Germain by the court entirely corresponds to the present example.

The attribution to Saint-Germain may be confirmed thanks to the historical documents aforementioned, but also to comparative examples highlighted by the stylistic characteristics and quality of his clocks in general. For example, this clock relates to a pendulum with a case by Saint-Germain and the movement by Viger in the Grog-Carven collection at the Musée du Louvre (inv. no. OA 10540) - fig.2. Both bearing the C Couronné poinçon (a tax mark employed on any alloy containing copper between March 1745 and February 1749) -fig.3-, the musical clock at the Louvre and the present one share almost identical characteristics such as the overall structure of the clock, and particularly the gilt-bronze mounted rococo foliate platform on which the bronze rhinoceros sits, supplied by Saint-Germain. Only the finials differ - the Louvre example with a young Indian figure and the present clock with a seated putto.

Related musical clocks by, or attributed to Saint Germain are recorded:

- Formerly in the collection of Jacques Doucet; sold Ader Picard Tajan, Paris, June 18 1969, lot 79, with a clock by Nevers, the case by Saint-Germain incorporating a lion, illustrated in *H. Ottomeyer and P. Proschel, op. cit., vol.2, p.530, fig. 9.*
- Sotheby’s London, June 25, 1982, lot 68, illustrated, with a clock by Autran, the box by St.-Germain incorporating a boar (illustrated in *H. Ottomeyer and P. Proschel, op.cit., vol.,I, p.123, fig. 2..8.4.*)
- Collection of Roberto Polo, sold, Sotheby’s, New York, November 3, 1989, lot 44, illustrated, with a clock by Saint-Germain incorporating a rhinoceros.
- Sotheby’s New York, October 27, 2001, lot 173, illustrated with the case and music box signed St. Germain.

JEAN-JOSEPH DE SAINT-GERMAIN (1719-1791)

Jean-Joseph de Saint-Germain was elected as a *maître-fondeur* on July 15, 1748. He enjoyed the privilege of an *ouvrier libre*, enabling him to act both as an *ébéniste* and *bronzier*. He was incontestably one of the principal promoters of the rococo style and created clock cases of extraordinary inventiveness and quality.

JACQUES-JÉRÔME GUDIN (1732-1789)

Son of Jacques and Henriette Lenoir, Gudin was a clock and watch maker *reçu maître* in 1762. First established on the Quai des Orfèvres, he then moved to rue Saint-Honoré and often worked with the famous Jean-Baptiste-André Furet, *Horloger Ordinaire du Roi*. He used cases by Jean-Joseph de Saint Germain, Robert and Jean-Baptiste Osmond, and François Vion. He supplied clocks to the Prince of Conti, the Princess of Monaco, and the Duke of Choiseul and his watches are, among others, in the collections of the Metropolitan Museum of Art (90.22.7a, b), Musée du Louvre, Château de Versailles and Windsor Castle (RCIN 3144).

[1] Paris, Archive Nationales, O/1/3371

[2] E. Lery, “Les pendules de Marie-Antoinette”, in *Revue de l’Histoire de Versailles et de Seine et Oise*, 1931, pp.95-100

[3] Paris, Archive Nationales, O/1/3371



Fig.3. C Couronné poinçon



17

‘TWO FINE TERREENS’ FOR LORD NORTH



A FINE PAIR OF GEORGE II SILVER SOUP TUREENS AND COVERS, GEORGE WICKES, LONDON, 1735

raised on formal shell and scroll supports and applied with coats-of-arms and supporters below baron's coronets, the coats-of-arms repeated with Caesar profiles in assymmetric cartouches at the covers, below grotesque masks spewing acanthus finials and scroll handles rising from marine monster and scale work cartouches in the manner of William Kent, *bodies and covers engraved No 1 and 2, undersides with engraved weight 157=3, also later stamped 2 and 1* 42cm., 16½in. long over handles
9733gr., 312oz. 17dwt.

PROVENANCE

Francis North, Baron Guildford, '2 Fine Terreens', invoiced by the Royal goldsmith George Wickes, on April 27, 1736;
Sotheby, Wilkinson and Hodge, London, 1922, *Miniatures and Silver from Wroxton Abbey, Banbury, forming part of the North Heirlooms and sold by direction of the family*, lot 175. 'A very fine George II Soup Tureen and Cover.... London, 1735, maker George Weekes' [sic]; with liner, London 1827, 184oz 8dwt;
Sotheby & Co., *Fine Old English Silver, ...and the Property of the Right Hon. Lord North (Sold by Direction of the Public Trustee)*, 8 May 1940, lot 167 'A Fine Early George II Soup Tureen and Cover... by George Weekes' [sic]; with liner 1827, 184oz. 3dwt.;
S. J. Phillips Ltd, London 1980;
'Property of a New York Private Collection', Sotheby's, New York, 12 October 1990, lot 313. (base engraved No 2, cover No 1);
Garrards, London, circa 1990 (base engraved No 2, cover No 1);
Sotheby's, London, 18 December 2007, lot 193. (base engraved No 2, cover No 1)

LITERATURE

Elaine Barr, *George Wickes Royal Goldsmith 1698-1761*, London, 1980, p. 123
Elaine Barr, Lord North's Tureen, *Sothebys Preview*, London, September 1990, pp. 284-288

£ 100,000-200,000
€ 116,000-232,000 US\$ 131,000-261,000



Francis North, 1st Earl of Guilford (1704-1790), by John Vanderbank the younger (London 1694-1739) (copyright symbol) National Trust



The tureens were invoiced to Lord North as a pair, on 27th April 1736.¹ They became separated, as well as having the bodies and covers muddled, probably sometime before 1922, but have now been reunited and the bodies and covers assigned as they were intended.

When they were made each tureen weighed the same amount of 157oz. 3dwt., recorded by the inventory of 1736 and the engraving on each base.

The coats of arms are those of North for Francis North, 3rd Baron Guildford, (1704-1790). He became Baron North in 1734 and was subsequently known as Lord North until his elevation in 1752 to the Earldom of Guildford. He came from a family of senior State servants. His grandfather was Lord Chancellor under Charles II; His father was First Lord of Trade under Queen Anne and his son Frederick (1732-1792), godson of the Prince of Wales, was Prime Minister under George III from 1770-1782.

Francis North himself was a Lord of the Bedchamber (1730-1751), to Frederick Prince of Wales. He was Governor to Frederick's son, Prince George of Wales in 1751, later George III and Treasurer to the Queen Consort, Queen Charlotte from

1773 until his death in 1790. He had been a client of George Wickes at least by 1731, as a pair of candlesticks of that date were sold at Sotheby's by the Trustees of Lord North to the dealer Thomas Lumley, 8 May 1940, lot 168. They are engraved with the feathers and motto of the Prince of Wales and would have been made in conjunction with Lord North's appointment to the Royal Household in 1730. In an extraordinary coincidence their original branches were subsequently found by Lumley in America, see: Elaine Barr, 1980, footnote 2, p. 157.

In 1735 Wickes was granted the desirable Royal warrant as official goldsmith to Frederick, a prince 'blessed with unusual artistic and intellectual attributes'.² There was stiff competition at the time, such important goldsmiths as Paul de Lamerie, David Willaume II, Paul Crespin and Frederick Kandler were all available, but Wickes was chosen, undoubtedly helped by North who already knew the goldsmith and had access to the Prince.

Wickes charged Lord North the sum of 10 shillings an ounce for the workmanship of the tureens. This was an unusually high amount compared with other commissions. For example, Lord Mountford was invoiced 7 shillings 6 pence



an ounce for a pair of tureens in 1744, which included the cost of the design by William Kent (Barr, p. 97); and the Prince himself paid 8 shillings an ounce in 1737, for a centrepiece sent to Cliveden, which he leased at the time (Barr, p. 141). This high cost must reflect the applied cast work of the coats of arms, normally engraved and charged separately, and the rococo ornaments which in 1736 were remarkably early English examples of the style. The same Ornament of Roman emperor profiles in rococo cartouches, perhaps a nod to North family virtues, was used on Wickes's most famous work in the rococo style, the Bristol ewer and basin, also invoiced 1735/36 and similarly described as *fine*, for which the making charge was 10 shillings and 10 pence an ounce. This was sold in 2012 for £1.9 million. It was described as exemplifying 'the exploration of style in a unique way' whose 'aesthetic significance lay in this hybrid design: Regence decorum meets rococo playfulness' (Reviewing committee on the Export of Works of Art and Objects of Cultural Interest, Case 6, 2012-2013, Expert's submission para. 3).

One tureen only was included in the sale of the North Heirlooms in 1922 and one was included in 1940, their weights varying slightly between these two

catalogues. However, due to the lack of identifying numbers, it is impossible to completely distinguish between the two or their subsequent provenance, except that body numbered 2 and cover numbered 1 were offered at auction in 1990, again in 2007 and passed through the books of the royal goldsmith Garrard's & Co. Ltd, in 1990.

The tureens were not intended to hold liners. None were supplied in 1736, nor were any recorded in Lord North's account at Wickes's up till 1740/41; in addition, the interiors are smoothly finished. They were however supplied with oval dishes as stands, one of which conforming in weight and shape appears to have been included in the 1922 sale (lot 167) but already separated from the tureen as a non-associated lot and described as a meat dish with shell and gadroon border.

1. George Wickes' *Gentleman's Ledger*, 27 April 1736, Fol. 32, Archive of Art & Design, Victoria and Albert Museum, London.

2. John Harris, 'George III's parents: Frederick and Augusta' in *The Wisdom of George III, papers from a symposium at the queen's gallery Buckingham Palace*, ed. Jonathan Marsden, June 2004, p. 17



18

THE EASTON NESTON COBB COMMODE



A GEORGE III FIGURED AND CARVED MAHOGANY SERPENTINE COMMODE, CIRCA 1765, ATTRIBUTED TO JOHN COBB

the moulded top above three graduated drawers, the sides and drawer fronts mounted with gilt-brass lobed and knopped handles mounted on pierced laurel garland backplates, the escutcheons conforming with the backplates, with lambrequin shaped apron to sides and front, the uprights carved with C-scrolls and bell flower garlands terminating in scrolled cabochons and acanthus carved feet

88.5cm. high, 134.5cm. wide, 67cm. deep; 2ft. 10³/₄in., 4ft. 5in., 2ft. 2¹/₄in.

PROVENANCE

Possibly commissioned by George, 2nd Earl of Pomfret and his wife Anna Maria Draycott for Easton Neston, Northamptonshire.

Thence by descent to the current owners;

or

Acquired by either Sir Thomas Fermor-Hesketh, 8th Bt., later 1st Lord Hesketh (1881-1944) or his son, Frederick Fermor-Hesketh, 2nd Baron Hesketh DL (1916-1955) as part of the refurbishing of Easton Neston, and thence by descent.

W £ 120,000-180,000

€ 140,000-209,000 US\$ 157,000-235,000



Fig. 1. Portrait of Anna Maria Draycott, Countess of Pomfret by Joshua Reynolds. Private Collection.



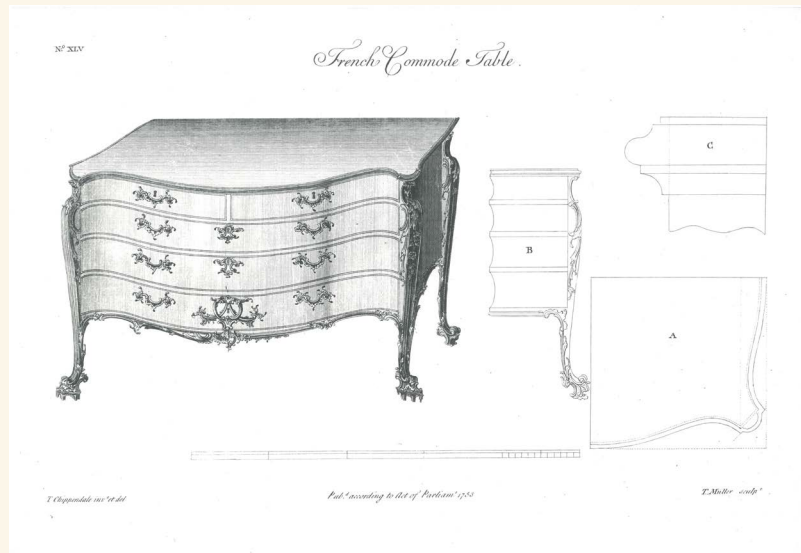


Fig.2. Chippendale's design for a 'French Commode table', 1753

A POMFRET COMMISSION?

The marriage of George, the 2nd Earl of Pomfret (1722-1785) to Anna Maria Draycott in 1764 acted as a catalyst in re-establishing his family's fortunes. As the sister of a nabob of Bombay, a Mr Delagard and heiress to Lady Wharton, it was rumoured she had a fortune of in excess of £100,000. Just over a decade earlier, George had inherited Easton Neston from his father Thomas and was mired in debt. This necessitated the sale of paintings and the renowned Arundel Marbles, now in the Ashmolean, Oxford which had been acquired by his grandfather. Little is known however of the original furnishing but it appears that the new Countess of Pomfret made a considerable impact not only to the family finances but also to the decoration of her grand new home which was sparsely decorated following these earlier sales. A fine portrait by Reynolds of the newly ennobled Countess was commissioned (Fig.1) and cabinet-makers were engaged.

Intriguingly, in the May 2005 sale held by Sotheby's at Easton Neston there was a long suite of seat furniture (lots 172-175) which is attributable to John Cobb. Later gilded they originally displayed a striking blue-painted scheme, now unfortunately lost, but one which would have been most fashionable at the time and a modern scheme for the historic seat. Furthermore, visible in the 1927 *Country Life* photograph of the Entrance Hall at Easton Neston is a pair of carved mahogany cabriole-legged side chairs, the form of which relates to other known Cobb commissions, such as those supplied to Hagley Hall, further suggesting a link with the Royal cabinet-maker. It is therefore feasible that the Earl and Countess commissioned John Cobb to fit out their new home. An introduction may have been established through the 1st Countess of Pomfret who commissioned William Hallett to assist with her celebrated *Gothick* castle at 18 Arlington Street, Hallett having been described as the 'Master of William Vile', Cobb's partner until his retirement in 1746. Substantial payments are recorded in bank records from the Vile and Cobb partnership to Hallett, suggesting that he may have retained a financial interest in the firm.

Unfortunately the limited late 19th century and early 20th century inventories of Easton Neston do not record this commode though it is possible that it had been moved to one of the London properties subsequent to the original commission. Certainly the date of this piece precisely matches the change in the 2nd Earl's fortunes and the refurnishing of his principle residence.

JOHN COBB

This elegant carved mahogany commode, conceived in the French taste and relating to the fashionable designs promoted by Thomas Chippendale (d.1779) in his *Gentleman and Cabinet-Makers Director*, may confidently be attributed to the Royal cabinet-maker John Cobb. Indeed the current commode may be compared in form to the pair of commodes supplied by Thomas Chippendale for Goldsborough Hall, Yorkshire circa 1770 (C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. II, fig. 226).

John Cobb (d. 1778) is first recorded in the *London Directory* in 1750. He formed a successful partnership with William Vile in 1751, with workshops in St. Martin's Lane, close to those of Chippendale himself and it is interesting to note that this commode follows Chippendale's 1753 pattern for a 'French Commode

table' issued in *The Gentleman and Cabinet-Maker's Director* of 1754, pl. XLV (see fig.2). Following their appointment as cabinet-makers to George III in 1761, Messrs. Vile and Cobb became the principal suppliers of furniture to Queen Charlotte's Buckingham House, now Buckingham Palace where commissions included the celebrated jewel cabinet which remains in the Royal Collection (RCIN 35487).

The attribution to John Cobb is based on a similar but plainer commode supplied to James West of Alscot Park in 1766 and invoiced as an 'extra fine wood commode chest of drawers with large handsome wrought furniture, good brass locks, etc. £16' (H. Honour, *Cabinet Makers and Furniture Designers*, London, 1969, p.112 and illustrated by L. Wood, *Catalogue of Commodes*, London, 1994, p.51, fig. 35). Whilst the Alscot Park commode displays the same elaborate gilt-lacquered brass handles, cock-beaded apron and well figured timbers it lacks the elaborate carving to the angles and feet that set the current example apart from many others. It is this superlative carving that differentiates the commode from its continental cousins that were also fashionable at this time, the carver's skill at enriching the form favoured over that of the *bronzier's* elaborate gilded mounts.

The current commode can be compared to a number of others which display the various characteristics such as ornate handles and cock-beaded aprons. These include;

1-a very similar but smaller commode sold by Mrs. Venetia Gairdner from Hingaston House, Somerset, Lawrence's Crewkerne, 19th February 1981, lot 215.

2-a commode probably originally supplied to the 2nd Earl of Coventry for Croome Court, Worcestershire, sold by the Earl of Craven from Coombe Abbey, Warwickshire, Sotheby's London, 8th October 1965, lot 139.

3-another sold by Earl Howe from Penn House, Buckinghamshire and now in the Untermyer Collection at the Metropolitan Museum of Art, New York (Y. Hackenbroch, *English Furniture in the Irwin Untermyer Collection*, London, 1958, fig. 322).

4-a similarly carved commode, formerly with R.A. Lee and sold as the Property of a Gentleman, Christie's New York, 19th April 2001, lot 148.

Interestingly, the shaped sides, handle design and refined drawer construction with unusual concave quarter-fillets also appear on the pair of lacquer-veneered commodes attributed to Cobb, supplied to St. Giles's House, Dorset and sold by the Earl of Shaftesbury, Christie's London, 11 November 1999, lot 100.

Indicative of both Cobb's creative process and his awareness of printed designs, the distinctive pattern for the reeded handles and foliate backplates feature in a mid-eighteenth century metalworker's pattern book now in the Victoria & Albert Museum, London (nos. 1840 and 647) (N. Goodison, 'The Victoria and Albert Museum's Collection of Metalwork Pattern Books', *Furniture History*, 1975, figs. 22 and 42). This same design of handle was employed frequently in Cobb's oeuvre, including on the aforementioned pair of Chinese lacquer commodes supplied to St. Giles' House, Dorset as well as on the commode from the H. Percy Dean Collection, displaying a carved apron illustrated in Percy Macquoid's *The Age of Mahogany*, London, 1906, colour plate XL.



19

THE LANGFORD GROVE YEW-WOOD COMMODES

A PAIR OF GEORGE III GILT-BRONZE MOUNTED YEW-WOOD COMMODES, CIRCA 1765-1770, ATTRIBUTED TO MAYHEW AND INCE

the serpentine quarter-veneered tops cross-banded with rosewood with an ebonised moulded edge, above a pair of conforming cupboard doors enclosing a single shelf, the gilt-bronze corner mounts headed with floral sprays, C-scrolls and foliate decoration above bell flower drops terminating in pierced scrolled foliate cabochon feet on splayed legs, each with label to reverse with pen inscription 'Langford', *minor differences to measurements*
larger: 88cm. high, 136cm. wide, 64cm. deep; 2ft. 10³/₄in., 4ft. 5¹/₂in., 2ft. 1¹/₄in.,
smaller: 87.5cm. high, 134cm. wide, 65cm. deep; 2ft. 10¹/₂in., 4ft. 4³/₄in., 2ft. 1¹/₂in.

PROVENANCE

Probably acquired for Langford Grove, Essex, possibly by Nicholas Wescomb, Esq.; Thence by descent at Langford Grove and laterly at Thrumpton Hall until sold, The Property of Thomas Seymour, Esq., Christie's London, *Important English Furniture*, 3 July 1997, lot 97 (£183,000); Acquired from Jeremy Ltd. by the current owner.

LITERATURE

Hussey, C., 'Thrumpton Hall, Nottinghamshire, Seat of Lord Byron', *Country Life*, 11 August 1923, p. 183, fig. 5 (illustrated in the Saloon) (**fig. 1**); Oswald, A., 'Thrumpton Hall, Nottinghamshire - III', *Country Life*, 4 June 1959, p. 1255, figs. 3 and 4 (illustrated in the Saloon).

W € £ 150,000-250,000
€ 174,000-290,000 US\$ 196,000-326,000



Fig. 1. The pair of commodes illustrated in the Saloon at Thrumpton Hall, Nottinghamshire, 1923
© Country Life Archive









Fig. 2., The Moller/Sainsbury commode illustrated in R. W. Symonds, *Furniture Making in 17th & 18th Century England*, 1955.

This elegant pair of commodes, conceived in the 'French' taste and veneered à quatre faces with striking book-matched yew-wood panels, display many of the features which have been identified as characteristic of the Golden Square firm, Mayhew and Ince (fl. 1758/9-1804).

JOHN MAYHEW AND WILLIAM INCE

Theirs was one of the most successful and enduring cabinet-making partnerships, although perhaps the least well-documented of any of the major London cabinet-makers of the eighteenth century. They are first recorded as partners in December 1758, advertising from an address at Broad Street in January 1759. Earlier Mayhew had been apprenticed to William Bradshaw, and Ince to John West, before forming a brief partnership after West's death in 1758 with Samuel Norman and James Whittle. In 1763 they were described as 'cabinet-makers, carvers and upholsters', and in 1778 'manufacturers of plate glass' appeared on their bill heading. One of their early ventures was to publish *The Universal System of Household Furniture* in 1762 which included eighty-nine numbered plates and six smaller ones dedicated to their great patron the 4th Duke of Marlborough.

THE DESIGN AND ATTRIBUTION

Two distinctive features of the present commodes can be confidently attributed to the firm. Chief among these traits is the use of yew-wood as a large-scale veneer, a characteristic which Geoffrey Beard and Christopher Gilbert consider 'the wholly idiosyncratic veneer wood the firm used and possibly unique to Mayhew and Ince among London cabinet-makers of this date'¹. Several documented examples give credence to this including a pair of yew-wood commodes supplied to Sir Brooke Bridges for Goodnestone Park, Kent in circa 1764² and a closely related commode supplied to the antiquarian James West for Aiscot Park, Warwickshire in 1766³.

The present commodes are almost identical in their design to a yew-wood commode formerly in the Moller collection and subsequently sold Christie's London, *Simon Sainsbury, The Creation of an English Arcadia*, 18 June 2008, lot 65 (£167,259), the sole distinction being the gilt-bronze gadrooned border to the top (fig. 2)⁴. It is also worth referencing a pier table probably supplied by Mayhew and Ince to the Earl and Countess of Kerry in circa 1770, which incorporates a similar quarter veneered yew-wood top to the present commodes and which now forms part of the collection of the Lady Lever Art Gallery⁵.

A further hallmark of the Mayhew and Ince workshop is the employment of ebonised moulded borders, a recurrent feature found on many pieces from this period as evidenced by several documented neo-classical marquetrie serpentine commodes - for which the firm are perhaps best known - including a pair of commodes supplied to 2nd Viscount Palmerston for Broadlands, Hampshire in circa 1788⁶.

The corner-mounts on the present commodes derive from French models and were often employed by the *ébéniste* Joseph Baumhauer (*maître* 1749). The mount is frequently used in English cabinet-making and besides the Moller commode are found on numerous pieces associated with top London cabinet-makers such as John Cobb and Pierre Langlois, all of whom embraced *le goût Français*.

THE WESCOMB BROTHERS OF LANGFORD GROVE AND THRUMPTON HALL

Separated by over a hundred miles of English countryside, the estates of Langford Grove, Essex and Thrumpton Hall, Nottinghamshire were joined through the common ownership of two 18th century squires, brothers Nicholas Wescomb (Langford) and John Emerton Wescomb Emerton (1745-1823) (Thrumpton). Whilst no documentary evidence exists, it is highly probable the commodes were acquired by one of the Wescomb brothers, most likely Nicholas for Langford Grove.

Although the commodes were at Thrumpton Hall from at least 1916 until their sale by Thomas Seymour, Esq. in 1997, labels to the reverse of each commode - inscribed in ink 'Langford' - provide the first clue of their true origin. Further evidence comes in the form of an inventory of Thrumpton heirlooms listed in July 1918 for the then owner, Frederick Ernest Charles Byron, 10th Baron Byron (1861-1949), and which fails to include the present commodes (ref. NRA 5899 Wescomb, Nottinghamshire Archives). Lord Byron inherited Thrumpton from his aunt, Lucy Byron, née Wescomb, who died in 1912 and presumably moved to Thrumpton shortly after this date having inherited both estates. The commodes were likely moved from Langford Grove around this time.

Regrettably Langford Grove suffered a fate shared by many great estates in the 20th century and was almost entirely demolished in 1952. Thrumpton Hall was built early in the reign of James I by Gervase Pigot, who purchased the estate in the early 17th century. The house was 'improved and adorned' by his son Gervase Pigot (d. 1685) after the restoration. Further alterations were made by John Wescomb Emerton in the second half of the 18th century, however, the Jacobean character of the building was preserved. The present commodes are illustrated in the *Saloon in Country Life* in 1923 and 1959. The Saloon was an unusual mixture of the Carolean and Adamesque work and the present commodes can be seen flanking the ornately decorated pilasters and chimneypiece, above which used to hang Thomas Philips' (1770 -1845) famous portrait of Lord Byron (now in the collection at Newstead Abbey, ref. NA 532) (fig. 1).

¹ Beard, G. and Gilbert, C., *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 593

² *Treasures from Kent Houses*, Exhibition Catalogue, 1984, Royal Museum, Canterbury, No. 57, p. 35, pl. 15.

³ Beard, G. and Gilbert, C., *op. cit.*, p. 593

⁴ Symonds, R. W., *Furniture Making in the 17th & 18th Century England*, London, 1955, p. 112, fig. 166

⁵ Cator, C., 'The Earl of Kerry and Mayhew and Ince', *Furniture History*, 1990, p. 32, figs. 1 and 2.

⁶ See Roberts, H., 'The Derby House Commode', *The Burlington Magazine*, Vol CXXVII, Number 986, May 1985, p. 275-283 for a discussion of this and related commodes.



20

AN IMPERIAL SING-SONG

A CHINESE ORMOLU, ENAMEL AND PASTE-SET MUSICAL AUTOMATON CLOCK, GUANGZHOU WORKSHOPS, QIANLONG PERIOD, CIRCA 1790

the three-tier case surmounted by an urn with revolving tree above the 3.5-inch enamel clock dial with gilt hands and centre seconds, the paste-set bezel with blue enamel surround decorated with gilt leaves, the rear-wound two-train chain fusee clock movement with verge escapement and rack striking on a bell, the main automaton scene below comprising a central figure holding a double gourd vase that he moves from side to side and from which emerge polished hardstone balls, these alternately roll down the left and right chutes supported by kneeling figures until disappearing into the mouths of Buddhist lions attended by further kneeling figures, the substantial automaton movement with chain fusee and playing a tune on a nest of eight bells, concealed within the base and powering a further automaton of revolving glass rods simulating running water, the ornate case finely cast and chased and set with panels of blue guilloché enamel decorated in gilt with flowers and scrolls
42¾in. 109cm. high

‡ W £ 600,000-900,000

€ 700,000-1,050,000 US\$ 785,000-1,180,000











Opulently decorated clocks with ingenious and entertaining designs were perhaps the most extravagant works of art made during the Qianlong reign (1736-1795). These visually striking objects which combined Western and Chinese decorative elements in a highly innovative manner, were not merely sophisticated timepieces but also markers of the unrivalled wealth, power and influence of the Qing Empire.

The present clock is a sophisticated and rare example of clocks made entirely in China as tribute gifts to the Imperial court in Beijing. When striking on the hour, bells begin to ring, the floral arrangement in the vase above the dial rotates, while small beads representing seeds are released from the bottle gourd held in the hands of the central figure and disappear in the mouth of two recumbent lions. Flowing water is cleverly simulated by revolving crystal rods in the lower section of the clock, a feature that is often found on both clocks made in Guangdong and those made in Europe for export to China.

The fascination with mechanical clocks in China began in the late 16th and early 17th century, when the first clocks from Europe came to China. The arrival of the Jesuit Matteo Ricci (1552-1610) at the court of the Wanli Emperor (r. 1573-1620) began a long-lasting cooperation between Jesuits, who hoped their scientific knowledge would help to propagate their faith, and Chinese craftsmen. On his arrival in Beijing in 1601, Ricci presented two striking clocks to the Emperor, who later assigned him the task of teaching four eunuchs theory and practice of mechanical clockwork. As the eunuchs were deemed unable to maintain and repair the growing collection of clocks in Beijing, Jesuits were employed instead. The Imperial collection of European and Chinese clocks was vastly expanded under the direction of the Kangxi Emperor (r. 1662-1722), who created an office of 'self-ringing bells' (*zimingzhongchu*) in the Duanningdian (Hall of Solemnity), which later became the Imperial clock-making workshop, *zaozhongchu*. The collection was further enriched by the Qianlong Emperor, and it is said that during his reign 'in every hall, on every wall and on every table there was a clock' (*Tributes from Guangdong to the Qing Court*, Palace Museum, Beijing, 1987, p. 55).

The Qianlong Emperor's fondness for sophisticated timepieces encouraged the emergence of regional centres for the manufacture of clocks in the European style, of which Guangzhou was the most important. Cognisant of the Emperor's passion for these objects, ministers and high officials employed craftsmen from Guangzhou to produce impressive clocks that they could send as tribute gifts to Beijing. Guangzhou was the main point of contact for foreign trade and was also the first landing place for many Jesuit missionaries, thus Guangzhou craftsmen were exposed first-hand to foreign objects and technology. The first

clocks produced by Guangzhou craftsmen were directly inspired by European prototypes, and often were fitted with European mechanical movements (Catherine Pagani, "Clockmaking in China under the Kangxi and Qianlong Emperors", *Arts Asiatiques*, vol. 50, 1995, p. 80).

This clock epitomises the unique stylistic syncretism that developed in Guangzhou from the mid through the late 18th century. Features such as the sumptuous vine swags, luxuriant acanthus leaves, or the urn at the top of this piece were directly inspired by European designs, as were the female head on the back and the leaves ending in cockerel heads at the top. It is interesting to note that while the Imperial court as well as the craftsmen in Guangzhou considered the European clocks in China as representative of Western technology and art, European clockmakers designed these clocks in what they considered as Chinese style. As Ian White noted (*English Clocks for the Eastern Markets*, Ticehurst, 2012, p. 210), "This mutual ignorance was the source of a great mutual trade".

While incorporating the sophistication and highly decorative nature of the European prototypes, clocks made in Guangzhou for the court often feature auspicious designs steeped in Chinese symbolism. Indeed, these clocks represented most suitable gifts to the court for special occasions, such as birthdays and weddings. On the present piece, a foreigner is depicted pouring beads, perhaps representing seeds, from a double-gourd vase, which would have evoked the concepts of fertility, male progeny, as well as longevity, while its network of vines and tendrils may represent continuity.

Ian White (*ibid.*, p. 238), notes that clocks made in China share certain characteristics which are displayed on this piece, such as dials set against a finely decorated *basse-taille* ground – a technique introduced from Europe, but which soon became associated with Guangzhou clocks. Rotating flowers and figures, as well as the tiered structure of many of these clocks, are all features associated with Guangzhou. The latter is likely to have derived from English clocks, such as those made by James Cox for export to China, which were often made of different tiers that could be easily dismantled and replaced if damaged.

Two clocks with foreigners holding bottle gourds and similarly modelled in three tiers, are in the Palace Museum, Beijing, illustrated in *Ni yinggai zhidao de 200 jianzhongbiao* [200 objects you should know: Timepieces], Beijing, 2007, pls 34 and 35, together with a clock in the form of a neoclassical building with foreigners on its roof, pl. 25. See also a clock with Shoulao, the God of Longevity, and two assistants with bottle gourds, from the Nezu Museum, Tokyo, sold at Christie's Hong Kong, 27th May 2008, lot 1504.





IMPORTANT ITALIAN FURNITURE FROM A EUROPEAN PRIVATE COLLECTION

LOTS 21 - 27

Epitomizing the elegance and expressively sculptured manner of 18th century Piedmontese furniture, alongside a distinctive set of sophisticated Genoese armchairs, the following seven works of art display the vibrant diversity of Italian 18th century craftsmanship are brought together from this Important Private collection also comprising an excellent group of Old Master paintings to be offered in the Old Master evening sale in London on 4 July.

Whilst some were commissioned to gracefully integrate into the interiors of the Royal residences of the ruling House of Savoy, another once formed part of the extraordinary private collection of the Princes of Liechtenstein. Subsequently, three were part of the iconic Giuseppe Rossi collection (sold Sotheby's 1999) which showcased the significance and beauty of both Piedmontese and Genoese furniture and works of art.

Settecento Piedmont, with her Royal capital Turin and suitable geographical location close to the Kingdom of France, Genoa, Lombardy and Venice, absorbed and expressed anew, with spontaneity, the varied and diverse international aesthetic styles expressed at the time. The current lots representative of the region of Piedmont, display this through the skill and flair of some of Italy's renowned 18th century Court *ebanisti*, *minusieri* and *intagliatori* who were well informed of, and influenced by these fashionable styles, in particular those of Louis XV and Louis XVI.

Pietro Piffetti (1700-1777) who had moved from Rome to Turin, (Lot 21), Giuseppe Bonzanigo (1745 – 1820) (Lots 22, 23, 25 & 27) and Francesco Bolgié (1752-1834) who trained in Paris and collaborated with Bonzanigo, (Lot 24), were all commissioned and patronised by the ruling House of Savoy. These commissions often extended to include Piedmontese aristocracy and later, for Bonzanigo, the Napoleonic administration.

Proficiently placed alongside these is a set of six beautifully carved Genoese armchairs (Lot 26), formerly in the Milan interior of the home of the Fossati-Bellani family, which was one of the first projects by the acclaimed Genoese born architect, interior designer and production designer, Renzo Mongiardino (1916 – 1998).



21

PIFFETTI'S PERSONAL COMMUNE

AN ITALIAN WALNUT, EBONY, BOXWOOD,
BOIS CITRONNIER, MARQUETRY COMMUNE,
BY PIETRO PIFFETTI
PIEDMONT, CIRCA 1740

of bombé form, the moulded shaped rectangular top above two short drawers and two long drawers inlaid with interlaced C-scroll motifs, the sides conformingly inlaid, on shaped splayed legs, stamped twice MS
84.5cm. high, 124cm. wide, 57cm. deep; 2ft. 9in., 4ft. ¾in., 1ft. 10⅜in.

PROVENANCE

Pietro Piffetti, where listed in his private apartments at Università di Ebanisti e Minusieri, Turin, 1779;
Phillips de Pury, New York, *The John Hobbs Collection*, 22 October 2002, lot 23;
Where acquired by the present owner.

COMPARATIVE LITERATURE

R. Antonetto, *Il Mobile Piemontese nel Settecento*, Turin, 2010, cat. no. 5.
pp.149-151, cat. no. 10, pp. 159-163, cat. no. 19, p.181.
G. Ferraris, *Pietro Piffetti e gli ebanista a Torino 1670-1838*, Turin, 1992.

LITERATURE

Torino, Archivio di Stato, Controllo generale di Finanza, Patenti, 1779, vol. 57, p.139.

W £ 80,000-120,000

€ 93,000-140,000 US\$ 105,000-157,000

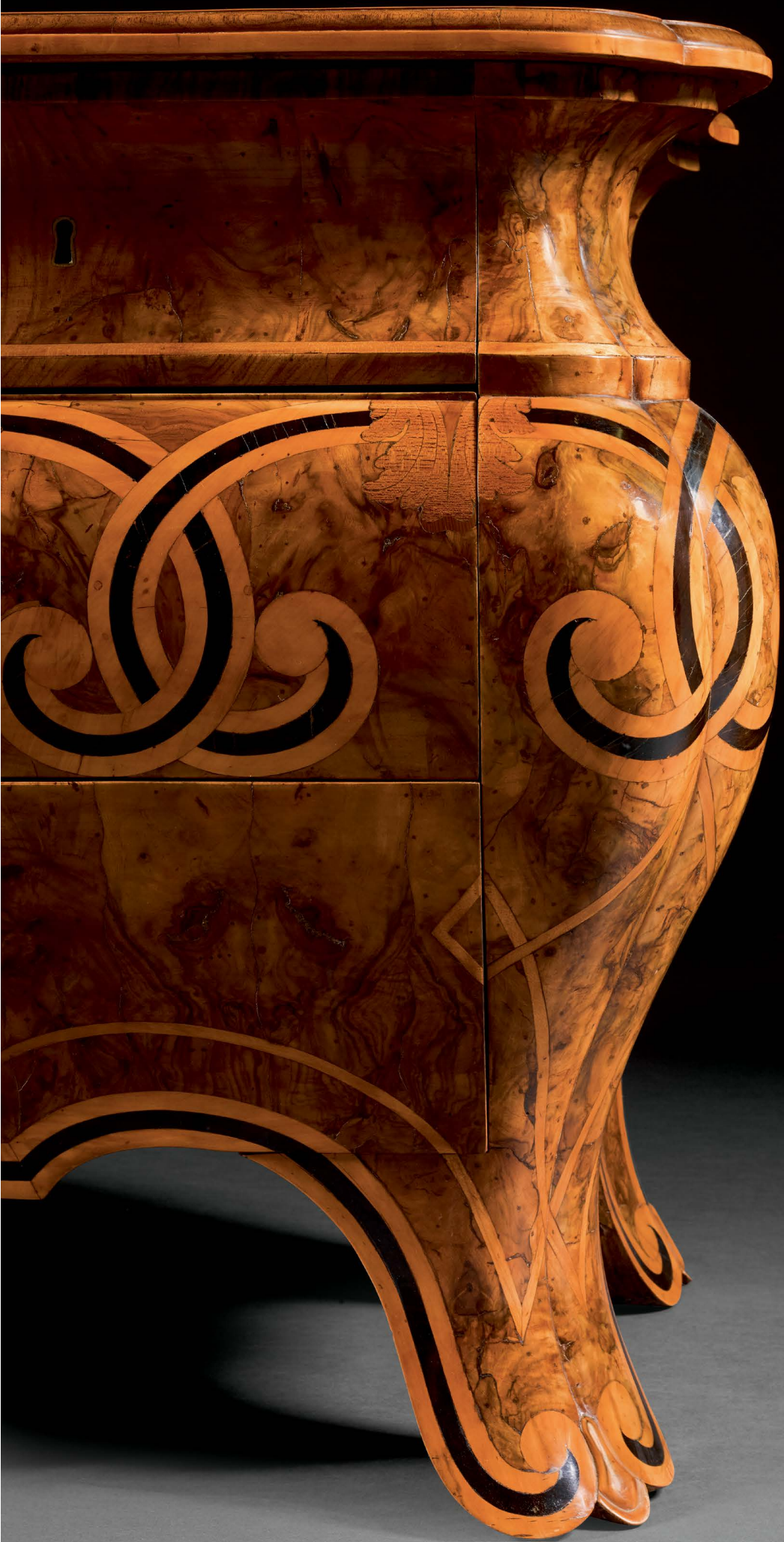




Fig.1. Detail of a cabinet on stand by Piffetti, circa 1731-1733, Palazzo Reale, Turin

The present commode, with its bold sarcophagus shape, unusual decoration of interlaced bands and rich burr veneers, is of an accomplished and daring design, made by one of the most creative and skillful cabinet makers in Europe – Pietro Piffetti. The fact that it was in his own private apartment demonstrates the appreciation the *ebanista* had for it and justifies the slight experimental feel of the design, possibly having made the piece for himself.

Royal cabinet-maker at the very pinnacle of Italian craftsmanship, Pietro Piffetti (1700-1777) largely worked in Turin, having arrived there from Rome at the invitation of Carlo Emanuele III, King of Sardinia. He was appointed *ebanista reale* on July 13, 1731, and worked continuously for the Royal court until his death. He provided works not only for the King and Queen, but also for the King's eldest son, the Duca di Savoia, later Vittoria Amedeo III (1726-1796), the Royal princesses, the King's youngest son, the Duca del Chiabese, and to other members of the Royal family and aristocracy.

Piffetti's furniture pieces are characterized by the extraordinary fluidity of line, elaborate floral and figural motifs combined with technical skills and a lavish use of exotic materials, from precious woods to ivory, mother of pearl and tortoiseshell. The exuberance of his lines and marquetry cartouches is often balanced with the architectural fantasy of the structures and his virtuosity of execution. His creativity has found no equivalent throughout Italy in the 18th century.

An artist of extreme versatility, each creation shows off their originality and rarity. While some of his works may be considered overly exuberant in design, other examples attributed to him solely make use of woods, where exoticism and beauty are thoroughly emphasized. In this sense, the liberties he took with the architectural elements, design and execution of the marquetry may be identified as further characteristics of Piffetti's work.

Many of Piffetti's works are documented, but very few are signed. However, in this case, a description from 1779 gives us more information about the present piece. Indeed, it is most probably one of a pair from Piffetti's own apartment at the Università di Ebanisti e Minusieri of Turin, offered in a lottery in November 1779, following his death, as one of fourteen works by the *ebanista*:

"3. Due bureau fatti ad urna di radice di noce con quattro cassettoni, a profili al di sotto a tre ordini, che pajono nastri, e fascie d'ebano, ferrati com guarniture di bronzo dorato, che formano teste di Leoni portanti anelli in bocca." [N.3. Two commodes shaped as urns in Burr walnut with four drawers with low profiles, in three rows, resembling ribbons and ebony bands, with gilt bronze mounts forming lion heads bearing rings in their mouth.] (Torino, Archivio di Stato, Controllo generale di Finanza, Patenti, 1779, vol. 57, p.139 *apud* G. Ferraris, *op.cit.*, p.217).

The companion commode recently appeared on the market and features the gilt-bronze mounts mentioned in the description: four escutcheons corresponding to the four drawers and four handles in the form of lion heads holding a ring in their mouth, on either side of the two long drawers. Interestingly, a closer look at the present commode shows filled holes to the drawers that would have been dedicated to hold gilt-bronze mounts in place.

Both commodes present small dark dots scattered on their respective surfaces. The dots were created by small wooden nails or pegs inserted by Piffetti to adhere the layer of burr walnut closely to the accentuated curve of the panels. Glue was traditionally used, but due to the given curvature of the design, the *ebanista* opted for a technically optimal solution. Piffetti intelligently disguised the nails as a natural feature of the burr walnut.

This commode is an outstanding example of Piffetti's talent and his mastery of the art of marquetry in rare woods. Marquetry panels with such lavish bouquets of flowers became popular in France and Holland at the end of the 17th century and this top is clearly following that fashion. Related examples with vases and bouquets in marquetry can be seen on the top of several documented works by Piffetti, including a series of four console tables today divided between the collections of the Victoria & Albert Museum (W.5-1985), the Intesa San Paolo Collection in Turin, and the Palazzo Madama in Turin (which owns two of them, see Antonetto, *op.cit.*, pp.159-163, 10.f, 10.h, 10.i, 10.l). Another close example is the cabinet on stand in the Turin Royal Palace (fig.1 from Antonetto, *op.cit.*, pp.149-150, 5a, 5c.). The bold geometrical lines may also relate to two *pregadio* in the Palazzina di Caccia di Stupinigi (see fig.2 from Antonetto, *op.cit.*, pp. 180-181).



Fig.2. A *pregadio* by Piffetti, 1758, Palazzina di Caccia di Stupinigi, Turin



22 & 23

STOOLS FROM STUPINIGI

A PAIR OF ITALIAN CREAM PAINTED AND PARCEL-GILT STOOLS, AFTER THE MODEL BY NICOLAS-QUINIBERT FOLIOT, PIEDMONT CIRCA 1780

each with a square padded top above a shaped frieze centred by a ribbon-tied oak leaf wreath with a thyrsus, on leaf carved baluster legs inset with acanthus leaf panels on toupie feet, covered in gold and cream silk, each stool with several unidentified marks, both stools marked D.A, one marked IIII, the other with the numbers in ink 5 and 401, with further inventory number from Giuseppe Rossi Collection: n. 58287/ 60182/ 76085
47.5cm. high; 1ft. 6³/₄in.

PROVENANCE

Most probably Palazzina di Caccia, Stupinigi;
Giuseppe Rossi, Turin;
Sotheby's, London, *From the Estate of the Late Giuseppe Rossi*, 10 March 1999, lot 55 (as set of four)

LITERATURE

M. Agnellini, *Mobili Italiani del Settecento*, Milan, 1990, p. 145;
E. Quaglino, *Il Piemonte*, Milan, 1966, p. 173;
G. Mazzariol, *Mobili del Seicento e del Settecento*, Milan, 1964, p. 146, pl. B (from the Pietro Accorsi Collection, Turin);
G. Wannenes, *Mobili d'Italia*, Milan, 1984, p. 159;

COMPARATIVE LITERATURE

E. Quaglino, *Mobili Regionali Italiani, Il Piemonte*, Turin, 1966, p. 173, where the identical Stupingi example is illustrated.
V. Viale, *Mostra del barocco Piemontese*, Turin, 1963, vol. III, pl. 201 A.

W £ 25,000-40,000
€ 29,000-46,400 US\$ 32,600-52,500

AN PAIR OF ITALIAN CREAM PAINTED AND PARCEL-GILT STOOLS, AFTER THE MODEL BY NICOLAS-QUINIBERT FOLIOT, PIEDMONT CIRCA 1780

each with a square padded top above a shaped frieze centred by a ribbon-tied oak leaf wreath with a thyrsus, on leaf carved baluster legs inset with acanthus leaf panels on toupie feet, covered in gold and cream silk, each stool with several unidentified marks, one stool marked XXXXVIII, D. A and XXVI, the other XXX D.A. and X IIII, one with the numbers in ink 3 and 7, the other inscribed in pencil 'Taboretto Savoia', with further inventory number from Giuseppe Rossi Collection: n. 58287/ 60182
47.5cm. high; 1ft. 6³/₄in.

PROVENANCE

Most probably Palazzina di Caccia, Stupinigi;
Giuseppe Rossi, Turin;
Sotheby's, London, *From the Estate of the Late Giuseppe Rossi*, 10 March 1999, lot 55 (as set of four)

W £ 25,000-40,000
€ 29,000-46,400 US\$ 32,600-52,500



Detail of stamp





LOT 22

These stools, after a design by Foliot, are probably part of a set of seat furniture from the Palazzina di Caccia, Stupinigi, the Royal hunting lodge on the outskirts of Turin (fig.1). Wanting to embrace the inspiring elegance of the Louis XVI period and using a successful example by Nicolas-Quinibert Foliot as a model, this ensemble shows the best traits of the neoclassical period, with the simplicity of form, gilded decoration on the cream painted background and fine carving.

As part of a larger set, six stools are at Stupinigi (E. Quaglino, *op.cit.*, p. 173, illustrating one) and at least another three pairs have surfaced on the market:

- a pair sold from a European Private collection, sold Sotheby's, London, 11 June, 2003, lot 207;
- a pair, from the collection of Evelyn Anneberg Hall, sold Christie's, New York, 17 May, 2006, lot 341;
- a pair sold Sotheby's London, 17 November 2009, lot 17.

The manufacture of these stools as part of a larger matching suite is further confirmed by the inventory marks and Roman numerals underneath most stools, by the existence of interior shots at Stupinigi and finally by pieces of the same design sold from or indeed held in other collections. One of the stools is seen matched with a settee at Stupinigi, fig. 2 (illustrated in G. Mazzariol, *op.cit.*, p. 145, pl. C). Another suite of stools is seen matched with chairs and armchairs, illustrated in *La Galleria di Palazzo Reale a Genova*, pl. XI. A banquette, from a European Private Collection, was sold Sotheby's, London, 11 June, 2003, lot 206. Additionally, an armchair from the same suite is recorded in the Royal Palace of Genoa, where it was brought from Turin by the Savoy family (illustrated in L. Leoncini, *Galleria di Palazzo Reale*, Genova, 1996, p.55).

A pair stamped by Nicolas-Quinibert Foliot (*maître* in 1729) which was sold Christie's New York (*Arts of France*, 6 October 2001, lot 349), was possibly the model for the suite as, interestingly, the stools stamped Foliot are marked with the numbers XXXXX, the other VIII and II, which identically correspond to those found on the present pair. Interestingly, this was not an unfamiliar practice. For

example, Jean-Baptiste Tiliard supplied a suite of furniture to the Duchess of Parma in 1755 which was subsequently copied at the time by Italian craftsmen.

As one of the *fournisseurs du Garde-Meuble Royal* under Louis XVI, Foliot supplied seat furniture to Versailles, the Trianon, Fontainebleau, Compiègne and Saint-Hubert amongst other Royal residences and would accordingly be a name most suitable as the influence on the seat furniture supplied to Stupinigi. This Royal hunting palace was originally conceived by Filippo Juvarra in 1729 for Vittorio Amadeo II, but the construction of the magnificent palace continued throughout the decades and was only completed at the end of King Carlo Emanuele III's reign (1730-1773). It was during this time that G.M. Bonzanigo, often referred to as the possible maker of these suites, was first employed by the Savoia family, being appointed wood-carver to Victor-Amadeo III (1773-1796) in 1787.

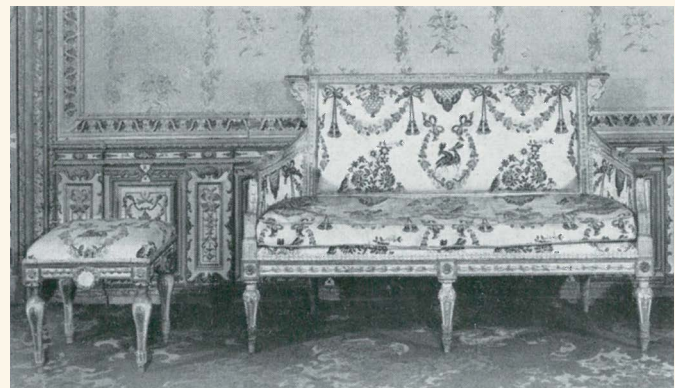


Fig. 2, Palazzina di Caccia di Stupinigi, Turin



LOT 23



Fig. 3, An armchair from the same suite in Palazzo Reale, Genoa



Fig. 1, Palazzina di Caccia, Stupinigi, Turin

24

PIEDMONTESE ELEGANCE

AN ITALIAN CREAM PAINTED AND PARCEL- GILT COMMODOE, CIRCLE OF GIUSEPPE MARIA BONZANIGO, PROBABLY BY FRANCESCO BOLGIÈ PIEDMONT, CIRCA 1780

the later serpentine-fronted Siena marble top with rounded corners and concave sides, the conforming case fitted with two long drawers centered by a carved female mask, flanked by scrolling garlands of flowerheads within a border carved with guilloche, the sides centered by a stylized rosette within ribbon-tied floral garlands, the corners with flowerhead carved fluted pilasters, raised on circular tapered legs carved with acanthus leaves
89cm. high, 138cm. wide, 67.5cm. deep; 2ft. 11in., 4ft. 6½in., 2ft. 2½in.

PROVENANCE

Property from the Collection of the Late Peter A. Paanakker, Los Angeles; sold Sotheby's, New York, 25 May 2000, *Important French and Continental Furniture*, lot 249;
Where acquired by the current owner.

COMPARATIVE LITERATURE

G. Ferraris, 'Francesco Bolgiè', in *Giuseppe Maria Bonzanigo e la scultura decorativa in legno nel periodo neoclassico (1770-1830)*, Turin, 1992, pp. 91, 97, 98 and 111.
R. Viandes Rives, *La Villa Ephrussi de Rothschild*, Paris, 2002, p.25.
Genio e maestria. Mobili ed ebanisti alla corte sabauda tra Settecento e Ottocento, Turin, 2018, pp.138-141; for a biography of Bolgiè.

W £ 80,000-120,000
€ 93,000-140,000 US\$ 105,000-157,000





Fig. 2. The pair to the present lot, Villa Ephrussi de Rothschild, Saint-Jean-Cap-Ferrat, France

This elegant cream painted commode of architectural outline and parcel-gilt detail is a fine example of the idiosyncratic work emanating from Piedmont during the last decades of the 18th century and can be attributed to the *regio scultore in legno*, Francesco Bolgiè (1752-1834).

Bolgiè was active as a carver at the Court of the King of Sardinia until at least 1825. He was trained in Paris in the 1770's having been sent there by his father, Giovanni Battista, who was also active as a carver in the Sardinian Court. On the 30th of December 1769, the Piedmontese foreign minister, Raiberti wrote to the Sardinian ambassador in Paris: "*Sa Majesté m'a parlé ce matin d'un jeune homme piémontois nommé Bolger, que ses parents ont envoyé depuis quelques temps à Paris, pour s'y perfectionner dans la profession de sculpteur. Elle seroit bien aise que V.E. me donnât des informations exactes de sa conduite, de son application, de ses progrès, et du plus ou moins d'espérance qu'il donne d'une bonne réussite [...].*"

This letter proves that Carlo Emanuele III was interested in the development of the most promising Italian artists and wanted to be informed of their progress and their good conduct. Francesco Bolgiè travelled to Paris where the neoclassical form codified by the work of Jean-Charles Delafosse influenced the style of the young carver, who managed to combine a dynamic yet refined grace in his work.



Fig. 1. Francesco Bolgiè, Commode in the apartment of the Duchess d'Aosta, Palazzo Reale, Turin

In 1775, he became a member of the Compagnia di San Luca and in the same year, Vittorio Amedeo III named him "*regio scultore in legno*" and he was the first, i.e. before Bonzanigo and Giuseppe Gianotti to be awarded a salary of 300 lire a year. He supplied many pieces of furniture for the Palazzo Reale, including a table in the apartments of Princess Maria Felicita of Savoy in 1777 and a giltwood frame for a portrait of Maria Clotilde of France, Queen of Sardinia in 1787.

In 1789, alongside Bonzanigo and other artists, Bolgiè contributed to the decoration of the apartments of the Dukes of Aosta, in the Palazzo Reale. As part of this project, he is known to have supplied the gilded balustrade adorned with putti, girali of acanthus, torches and doves, to enclose the bed of Maria Teresa of Habsburg Lorena-Este, the young bride of the Duke of Aosta. In total, Bolgiè supplied 25 commodes, 27 console tables, and 26 cabinets, against, respectively, 2, 6 and 11 by Bonzanigo. [1]

Bolgiè created delicate neoclassical reliefs applied to furniture and carved panels making reference to ancient Greek and Roman art, such as found on the carved adornment on a corner cabinet in the Palazzo Reale. [2] However, this commode is attributed to the work of Bolgiè on the basis of the decoration of the front of the commode which incorporates a female mask surrounded by scrolls of flowers and leaves.

These characteristics are found again on several pieces of Bolgiè furniture, including the reliefs on the door of the Duchess of Aosta's bedroom (illustrated G. Ferraris, *op.cit.*, Tav. 24), of a commode in the Duchess of Aosta's apartment (fig.1) and of a commode located at Stupinigi, the hunting lodge of the Palazzo Reale (illustrated G. Ferraris, *op.cit.*, Tav. 28).

Of imposing presence, this commode was conceived as a grand pair, with the other in the collection at Villa Ephrussi de Rothschild, Saint-Jean-Cap-Ferrat (ill. R. Viandes Rives, *op.cit.* p.25) - fig.2.

PETER A. PAANAKKER (1925-1999)

Major Donor for The Huntington Chinese Garden, a member of The Huntington's Board of Overseers, Peter Paanakker was born in Paris in 1925, the son of Katherine Kolb and Anthony Paanakker. He was a businessman (main partner at the stockbrokers Speirs & Paanaker from Los Angeles), philanthropist, antiques dealer and private collector. At the age of ten he arrived in Philadelphia with his American mother and spent time with his grandfather, Colonel Lewis J. Kolb, who had a large collection of Washington and Lincoln memorabilia, as well as a remarkable collection of Fabergé.

[1] *Genio e maestria. Mobili ed ebanisti alla corte sabauda tra Settecento e Ottocento*, Turin, 2018, p.138.

[2] R. Antonetto, *Il Mobile Piemontese nel Settecento*, Turin, 2010, pp.374-375.



25

LIGURIAN EXUBERANCE

A SET OF SIX ITALIAN GILTWOOD AND POLYCHROME PAINTED ARMCHAIRS, GENOA CIRCA 1750

each with cartouche-shaped padded back and serpentine seat, with downscrolled arms, on cabriole legs terminating in scrolled feet, carved with trails of grapes and vines, upholstered with silk, *reblocked*
104cm. high, 65cm. wide, 50cm. deep; 3ft. 4⁷/₈in., 2ft. 1¹/₂in., 1ft. 7³/₄in.

PROVENANCE

Collection Fossati-Bellani, Milano;
Property of a European Collector;
Sotheby's, London, 10 June 1999, lot 131;
Where acquired by the present owner.

LITERATURE

G. Mazzariol, *Mobili Italiani, del Seicento e del Settecento*, Milan, 1964, p. 130, pl. A.

COMPARATIVE LITERATURE

A. Gonzalez-Palacios, *Il Mobile in Liguria*, Genoa, 1996, p.227, fig. 260.
G. Morazzoni, *Il Mobile Genovese*, Milan, 1949, p.153.

W £ 50,000-80,000

€ 58,000-93,000 US\$ 65,500-105,000

Genoa, a key trading Mediterranean port, was always open to multiple foreign influences and whilst its decorative art reflected this openness, it nevertheless retained its own idiosyncratic character. During the 18th century, France and her political influence on the Republic of Genoa had a strong impact on the cultural life of Liguria which naturally influenced the local decorative arts. With similarity to events in Venice, the political decadence did not discourage the rich patrician and private families from embellishing their residences. The present six chairs are therefore distinctive examples of the Ligurian *settecento* production, with a design indebted to the Louis XV style in vogue in the neighbouring country, with their structure based on the French *fauteuils à la reine*.

Seat furniture was often adapted to the social and architectural environment of Ligurian palaces: the decoration of the walls echoed the furnishings, whereby the carving of the furniture followed the design of the stucco-work of the room where the furniture was placed. For example, trails and vines are found on the walls of the Gallery of Mirrors at the Palazzo Durazzo and a room in the Palazzo Reale, Genoa (first illustrated in A. Gonzalez-Palacios, *op.cit.*, p.230 and also in G. Mazzariol, *op.cit.*, p.130, fig. C). Although the overall shape of these armchairs is typically Genoese, the rich carving, especially to the crest, is highly unusual and it may suggest that the present suite was specifically commissioned to match a corresponding interior decoration, with vines mirrored in the silk upholstery, carvings and stucco-work on the walls, altogether producing a magnificent visual effect.

The finely carved and pierced trails of vines and grapes, delicately painted to give them more of a lifelike quality, are to be admired for their outstanding and rare quality. Added to the work of the carver and painter is that of the gilder, who gave the armchairs a characteristic glow which enhanced the depth of the carving.

These particular armchairs relate to an example in the Palazzo Reale, Genoa (illustrated A. Gonzalez-Palacios, *op.cit.*, p.227, fig. 260) and one example from the same suite as the present lot is illustrated by G. Morazzoni, *op.cit.*, 1949, p.153, belonging to the collection of Comm. Cesare Sangumeti. One of the present chairs, when in the Fossati-Bellani collection, is illustrated in G. Mazzariol, *op.cit.*, 1964, p.130, ill. A).

The prestigious Milanese Fossati-Bellani family were textile industrialists who produced two outstanding collectors, the brothers Luigi Vittorio and Tullio (d.1961). Whilst Luigi Vittorio focused his interests on contemporary painters, Tullio was more traditional, but eclectic, acquiring sculpture and architectural fragments dating from the Middle Ages to the Rococo which he placed amongst Renaissance and eighteenth-century paintings and fine 18th century furniture.

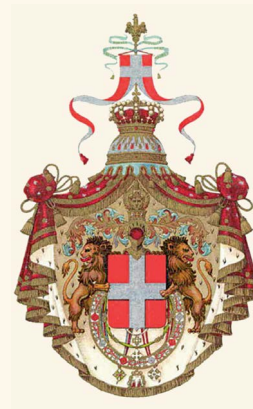






26

A ROYAL REFLECTION



AN ITALIAN TWO-TONE GILTWOOD AND LACQUERED MIRROR, ATTRIBUTED TO GIUSEPPE MARIA BONZANIGO PIEDMONT, CIRCA 1780

of rectangular domed form, surmounted by a foliate cresting issuing floral swags, the straight sides with mirrored pilasters, above a central medallion depicting an exotic mask to the base, the back with a pencil inscription 'Galerie' 175cm. high, 120cm. wide; 5ft. 8⁷/₁₆in., 3ft. 11¹/₂in.

PROVENANCE

King Umberto II of Italy (1904-1983);
Christie's, Geneva, 18 November 1974, lot 96;
Sotheby's London, *From the Estate of the Late Giuseppe Rossi*, 10 March 1999, lot 74;
Where acquired by the current owner.

COMPARATIVE LITERATURE

R. Antonetto, *Il Mobile Piemonte nel Settecento*, Turin, 2010.
G. Ferraris, *Giuseppe Maria Bonzanigo*, Turin, 1991.

W £ 100,000-150,000
€ 116,000-174,000 US\$ 131,000-196,000



King Umberto II of Italy (1904-1983)





Fig.1. Firescreen by G.M. Bonzanigo, circa 1775, Palazzo Reale, Turin

If *microscultura* brought Giuseppe Maria Bonzanigo European fame and guaranteed his place in History of Art, it was nonetheless the Savoy furniture commissions for multiple Royal palaces that truly positioned him, together with Pietro Piffetti, at the pinnacle of Piedmontese furniture. Characterised by his departure from the traditional school of Franco-Piedmontese inlay and marquetry cabinet-making in favour of a more prominent use of carving, his work represents the finest Italian neoclassical furniture ever sculpted and the superb quality of the carving and the highly sophisticated design on the present mirror allows us to ascribe its production to this celebrated cabinet maker and sculptor.

Bonzanigo is intrinsically linked to the Savoy family through the patronage that the Royal family granted him and it is interesting to note that the present lot belonged to the last reigning member of this dynasty – King Umberto II. Whilst we do not know the provenance before his exile in 1946, one can surmise that the mirror was once in one of the Savoy palaces and accompanied Umberto into exile. His ancestor, King Amadeo III of Sardinia (1726-1796), extensively employed Bonzanigo in multiple palaces and a firescreen at the Palazzo Reale, Turin, dated from 1775 (fig.1 from R. Antonetto, *op.cit.*, cat. no. 1, pp.342-345) is similar in quality and style, featuring the doves, the quiver and the torch (symbols of love). It is thought to have been a wedding gift from Victor Amadeus to his daughter-in-law, Marie Clotilde of France, when she married the future King Charles Emmanuel IV of Sardinia in 1775.

The attention to the carved frieze with the running of the scrolls of leaves and flowers, and use of Ionic capitals, are also found on armchairs by Bonzanigo carved for the Principessa di Piemonte, in the Royal Palace, Turin (ill. R. Antonetto, *op.cit.*, cat. no. 14, pp.356-357). One should also compare the peculiar palm fronds of the cresting with the scrolling foliage of a palio for which a drawing signed by Bonzanigo exists (G. Ferraris, *op.cit.*, Turin, 1991, p.84, ref. LXII).

The bouquets of flowers, scrolls and acanthus leaves are further found on two pairs of mirrors by Bonzanigo, both dated from 1784 and located in King Vittorio Emanuele's apartments at Stupinigi, the Royal hunting lodge of the Palazzo Reale, Turin, illustrated ill. R. Antonetto, *op.cit.*, cat. no. 14 and 5, pp.346-347.

Finally, the presence of an exotic mask on the lower section of the current mirror is significant. Distinctive fancy masks are frequently found on pieces by Bonzanigo, as seen on the pilasters of the commode at Villa Carlotta di Tremezzo (Como) (Antonetto, *op.cit.*, n. 17, p.361), on the armrests of the above mentioned armchair and, more significantly, on the vault of the windows in the Appartamento della Duchessa d'Aosta, on the second floor of the Royal palace in Turin, which was carved by Bonzanigo. A commode attributed to Bonzanigo sold in these rooms (6th December 2006, lot 98) also bears the related draped mask (also ill. in Antonetto, *op.cit.*, nr. 18, p.362)

GIUSEPPE MARIA BONZANIGO (1745-1820)

Born into a family of sculptors in Asti in 1745, Bonzanigo is first recorded as working for the House of Savoy in Turin by 1773. From the following year onwards, his name appears more and more frequently in the Real Casa documents – having worked for the Royal Palace in Turin and the Royal residences at Moncalieri, Rivoli, Stupinigi and Venaria - with a particularly prolific period from 1784 to 1786.

In 1787 he joined Francesco Bogliè and Giuseppe Antonio Gianotti as *scultore in legno* for Vittorio Amadeo III, a title of which he was particularly proud of, clearly including it in his assured self-portrait – “Sculpteur du Roi de Sardaigne” (see Sotheby's London, *Treasures*, 4th July 2018, lot 27). The Royal edict is complimentary: “*La particolare abilità, e perizia dimostrata dallo scultore in legno Giuseppe Maria Bonzanigo, nell'esecuzione de' diversi travagli da parecchi anni a questa parte ordinati per nostro servizio, e di quelli singolarmente, che ha in ultimo luogo con singolare maestria perfezionati, invitandoci a dargliene contrassegno della nostra beneficenza, ci hanno disposti a stabilirlo nostro scultore in legno, all'oggetto anche di maggiormente animarlo a distinguersi nell'arte suddetta*” (Ferraris, *op. cit.* p.49).

His fame went beyond borders, boosted by the extraordinary skill demonstrated in his micro sculpture and carving in wood and ivory, resulting in further commissions from the Royal family, the Piedmontese aristocracy and from the Napoleonic establishment. After the restoration of Vittorio Emanuele I, he would become his *primo* sculptor, due to the prestige that his meticulous micro sculpture reached but also due to his numerous commissions delivered to the Savoy.



27

PORTRAIT OF THE YOUNG GENERAL BONAPARTE



A NORTH ITALIAN CARVED WOOD PORTRAIT OF THE YOUNG NAPOLÉON BONAPARTE, ATTRIBUTED TO GIUSEPPE MARIA BONZANIGO, TURIN CIRCA 1800

in profile facing to the right, his hair tied en queue, framed by palm and oak leaves, the spandrels and the ebony frame with trophies of war, in glazed walnut frame

55.5cm. high, 42.2 cm. wide; 1ft. 9³/₄in., 1ft. 4¹/₂in.

PROVENANCE

The Princely Collections of Liechtenstein;
Sotheby's, Amsterdam, *Of Royal and Noble Descent*, 18 February 2003, lot 280;
Where acquired by the present owner.

COMPARATIVE LITERATURE

Bertolotto, C., et. al., *Giuseppe Maria Bonzanigo: intaglio minuto e grande decorazione*, (exh. cat.) Pinacoteca civica, Asti, 1989;
Ferraris, G., *Giuseppe Bonzanigo e la scultura decorativa in legno a Torino nel periodo neoclassico(1770-1830)*, Turin, 1991;
Arnaldi di Balme, C., & Merlotti, A., *Trofeo Militare di Giuseppe Maria Bonzanigo*, Torino, 2011;
Olivier Ihl, "Le premier portrait de Buonaparte. Sur l'histoire d'un «faux»" in *Circé. Histoires, Cultures et Sociétés*, 2015 (2), Université de Versailles Saint-Quentin-en-Yvelines, nr. 7.

£ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-196,000

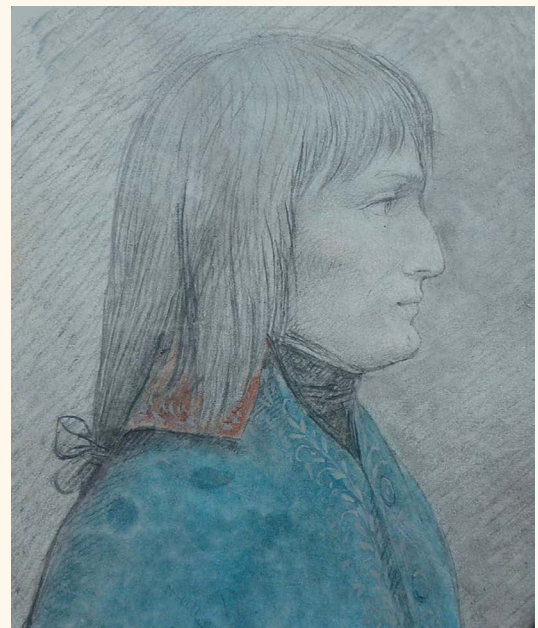


Fig.1. Drawing of Bonaparte by Giuseppe Longhi, 1796, Private Collection





Fig.2. Portrait of Prince Johan Josef I von Liechtenstein by Giovanni Battista Lampi, 1816

Bonzanigo's micro-sculpture has perhaps been slightly overshadowed in recent years by the importance ascribed to the cabinet-making commissions received from the royal family for the Royal Palace in Turin and the Royal residences at Moncalieri, Rivoli, Stupinigi and Venaria. Nevertheless, the fame he achieved during his lifetime derived precisely from the extraordinary skill demonstrated in the minute carving of wood and ivory, resulting in further commissions from the Royal family, the Piedmontese aristocracy and from the Napoleonic establishment.

His acute commercial sense meant that he was able to adapt to the new regime that the French occupation brought to Piedmont in 1798, his masterpiece – the *Trofeo Militare* – being the upmost example. Started in 1793, Bonzanigo worked on it for more than 20 years and its numerous changes reflected the changing political scenery. First created as a future celebration of the international coalition against the French, of which the Savoy states were part, its nature changed with the French occupation and by 1802, the region's governor general Jean Baptiste Jourdan tried to sell it to the government in Paris. Once Vittorio Emanuele I was back in Piedmont in 1814, Bonzanigo reworked the trophy to reflect the new regime, praising the return to the old order. This ability to adapt was already noted in 1816 when Albin Louis Milin commented laconically that "mais Bonzanigo sait tout arranger" (*Voyage en Savoie, en Piémont a Nice et a Gènes*, by A.L.Milin, I, Paris, 1816).

The present lot must therefore be an early example of the artist embracing the new order, working under the patronage of one of the two governors of Piedmont, Jourdan or Jacques-François de Menou, Baron of Boussey. Besides portraying Bonaparte in the *Trofeo Militare*, Bonzanigo received a commission from the Empress Josephine on 30th July 1806 for twelve small portraits in wood. A month later he exhibited a portrait of Napoléon and the Empress in wood and ivory in an exhibition (*Objets d'arts manufactures et métiers étalés dans le salons d'exposition honorés de l'auguste presence de LL.MM.II. et RR. Napoleon et Josephine...*, Turin, le 4 Floreal an 13, pp.9-11 apud Bertolotto, p.46) on the occasion of the Imperial visit to the city. In 1811, a fine portrait of the Empress Maria Luisa was sent to the Emperor in Paris (Paris, Musée des Arts Decoratifs, , inv.109), mentioned by Molinier: "Dans l'inventaire du Musée royal de 1816, la description de ce monument est accompagnée de la mention suivante: 'Venant de Turin. Ces sculptures envoyées par M. Bocenigo, de Turin, ont été offertes à Bonaparte et adressées au Musée par le Ministre de l'Intérieur, le 25 Avril 1811'" (Molinier, Musée National du Louvre, *Catalogue des ivoires*, Paris, 1896, pp.361-2). Another notable equestrian portrait in relief of Bonaparte, as First Consul, was sold in 1935 (Brouwet collection) and probably the one recently with a Parisian dealer.

However, the present portrait predates all of these and is a rare example of an early portrait of the French general. It is based on a drawing by Giuseppe Longhi, whom Bonaparte met in person in Italy in 1796, a drawing which is believed to have been made into a print and circulated between his generals (Ihl, *op.cit*)

(fig.1). Images such as this drawing, where the future Emperor is presented in a slightly informal way, soon ceased to exist. Nevertheless, Bonaparte, always highly conscious of his own image as a propaganda tool, approved of Longhi's work, as he commissioned a print after a painting of Gros in 1798 (*Portrait of General Napoleon Bonaparte at the battle of Arcole* - this print by Longhi was commissioned by Bonaparte himself at the cost of 250 louis and advertised in 'Le Moniteur', 3 February 1799). One other example by Bonzanigo of the same profile portrait of Napoléon is known, but on a much smaller scale and inset in a snuff box (see Bertolotto, ill. 57.15, Private Collection, 6.2cm).

In the current portrait, the young general is presented within a foliated medallion surmounted by a slightly illegible cypher 'GPB' or 'GBP', its meaning not clear. It could possibly refer to one of Bonzanigo's patrons in the Napoleonic administration. The minute carving of the frame includes military trophies with multiple references to the French Republic and to Napoléon's military attributes. Two side shields represent Hercules fighting the lion and the figure of Plenty, referring to the wealth that the new law would bring to Europe.

The current lot was formerly part of the Liechtenstein Princely Collection, one of the most extraordinary private collections in the world. In the words of former director of the Metropolitan Museum of Art, Philippe de Montebello, this historical ensemble "represents the paradigm of a great European princely collection but also has the added distinction of being the collection of the only surviving monarchy of the Holy Roman Empire and of a Princely house that traces its distinguished lineage back to the twelfth century" (*Liechtenstein Princely Collections*, Metropolitan Museum of Art, New York, 1995, foreword to exh. cat.). The survival of the principality, and of the collection itself, is sort of miraculous in the context of the tumultuous European history and the present lot reminds us of the pivotal role of one of the many important figures that this House has produced during its long history: Prince Johann I Joseph (1760-1836) (fig.2).

Prince of Liechtenstein between 1805 and 1806 and again from 1814 until 1836, he entered the Austrian army at the age of 22, quickly rising in the ranks and distinguishing himself in battle a number of times during the French Revolutionary Wars. He then had a prominent role in the Napoleonic Wars, leading the 4,600 men of the cavalry force at the Battle of Austerlitz. Despite the brave efforts of his troops, the battle was disastrous for the Austro-Russian army and the Prince had to be in charge of the negotiations with Emperor Napoléon I that led to the Peace of Pressburg. He then fought in a number of battles during the War of the Fifth Coalition and after the Archduke Charles of Austria-Teschens resigned as commander of the Austrian army, Liechtenstein assumed this role and was promoted to Feldmarschall. After the final defeat of the Austrian army, he had the hard task of negotiating and signing the Treaty of Schönbrunn, which, due to its unfavourable terms for the Holy Empire, led to great criticism against the Prince. It is nevertheless fascinating to find a portrait of Bonaparte as a young general in the family collection of his valiant opponent and one wonders whether it was in fact part of his own personal possessions.



28

A ROYAL DISCOVERY A FAUTEUIL FROM BAGATELLE



A LOUIS XVI CARVED GILTWOOD FAUTEUIL,
MENUISERIE BY GEORGES JACOB, THE CARVING
BY JEAN-BAPTISTE RODE
CIRCA 1781, DELIVERED FOR THE CHAMBRE DES
BAINS OF THE COMTE D'ARTOIS AT BAGATELLE

richly carved with acanthus leaves, guilloches, and pearls, scrolled armrests on a curved arm support, above a seat rail decorated with leaves, on fluted feet, drop-in seats upholstered in green silk, stamped G.IACOB, crowned marque au feu of Bagatelle, B and crowned marque au feu of the Count d'Artois
80cm. high, 62cm. wide, 65cm. deep; 2ft. 7½in., 2ft. ¾in., 2ft. 1½in.

PROVENANCE

Supplied to the boudoir and 'Chambre des Bains' of the Comte d'Artois for the Château de Bagatelle in 1781;
Private collection, France

COMPARATIVE LITERATURE

In D. Alcouffe, *La Folie d'Artois*, Paris, 1988:
C. Arnaud, "Le comte d'Artois et sa coterie", pp.14-25;
A. Jacques et J-P. Mouillesceaux, "La folie d'Artois", pp. 26-49;
C. Bailey, "Artois, mécène et collectionneur", pp.72-79;
J-J. Gautier, "Le Goût du prince", pp.80-85.

W £ 150,000-250,000

€ 174,000-290,000 US\$ 196,000-326,000



Fig.1. Comte d'Artois, painted by J-F. Callet, Musée de Versailles
© RMN-Grand Palais (Château de Versailles)/image RMN-GP



Stamp of Georges Jacob





The story of the Château de Bagatelle begins with an audacious bet between the Comte d'Artois, youngest brother of King Louis XVI and the Queen of France, Marie-Antoinette, to build a peaceful haven in record time (fig.1). The building works were launched in September 1777 and were completed at the end of November of the same year, and the finalisation of the gardens and interior decoration lasted until 1781. Not only was the Château de Bagatelle built in under nine weeks, but the new residence was charmingly located close to the Temple, the Parisian residence of the Comte, as well as the hunting grounds of the Bois de Boulogne, the horse races on the Sablons plain, and Versailles and all its pleasures (fig.2).

The architecture of the Château, created under the supervision of the neoclassical architect François-Joseph Belanger, is similar to Palladian villas where the buildings dedicated to the domestic quarters and courtyards led to the main pavilion of the Comte and were slightly remote and dominated the grounds. Thanks to Belanger, the Comte d'Artois asserted his taste for the neoclassical style which was infused with both rigour and extreme refinement, and this was further celebrated through the furnishings and interior decoration of Bagatelle.

BETWEEN NOVELTY AND 'AVANT-GARDISME': THE ICONOCLASTIC CHAIRS OF THE COMTE D'ARTOIS

The chairs commissioned for the Prince's many residences, such as his Turkish cabinet at Temple and his 'cabinet intérieur' at Versailles epitomize the stylistic tendencies from the beginning of the 1780s, whilst simultaneously present innovating characteristics. The outstanding furniture in the bedroom and the armchairs on the ground floor of Bagatelle are yet another example of this phenomena.

The main attraction on the ground floor is the circular salon and to the left, the boudoir, used as a 'Chambre des Bains' (bathroom) known for the six paintings by Hubert Robert adorning its walls. Amongst the chairs supplied by Georges Jacob for the boudoir, four armchairs are known to have existed. The present fauteuil, listed in the craftsmen records and inscribed with the two 'marques au feu', is the only one known which has survived to this day.

The records of the *menuisier* Georges Jacob describe on the 9th June 1781: "*quatre fauteuils du model carré les accotoirs en bateau entaillés dans les montans, les pieds portant consoles qui sont singuliers et bien renversés, les pieds tournés en graine et profiles de moulures, à 30l...120L*". (fig.3)



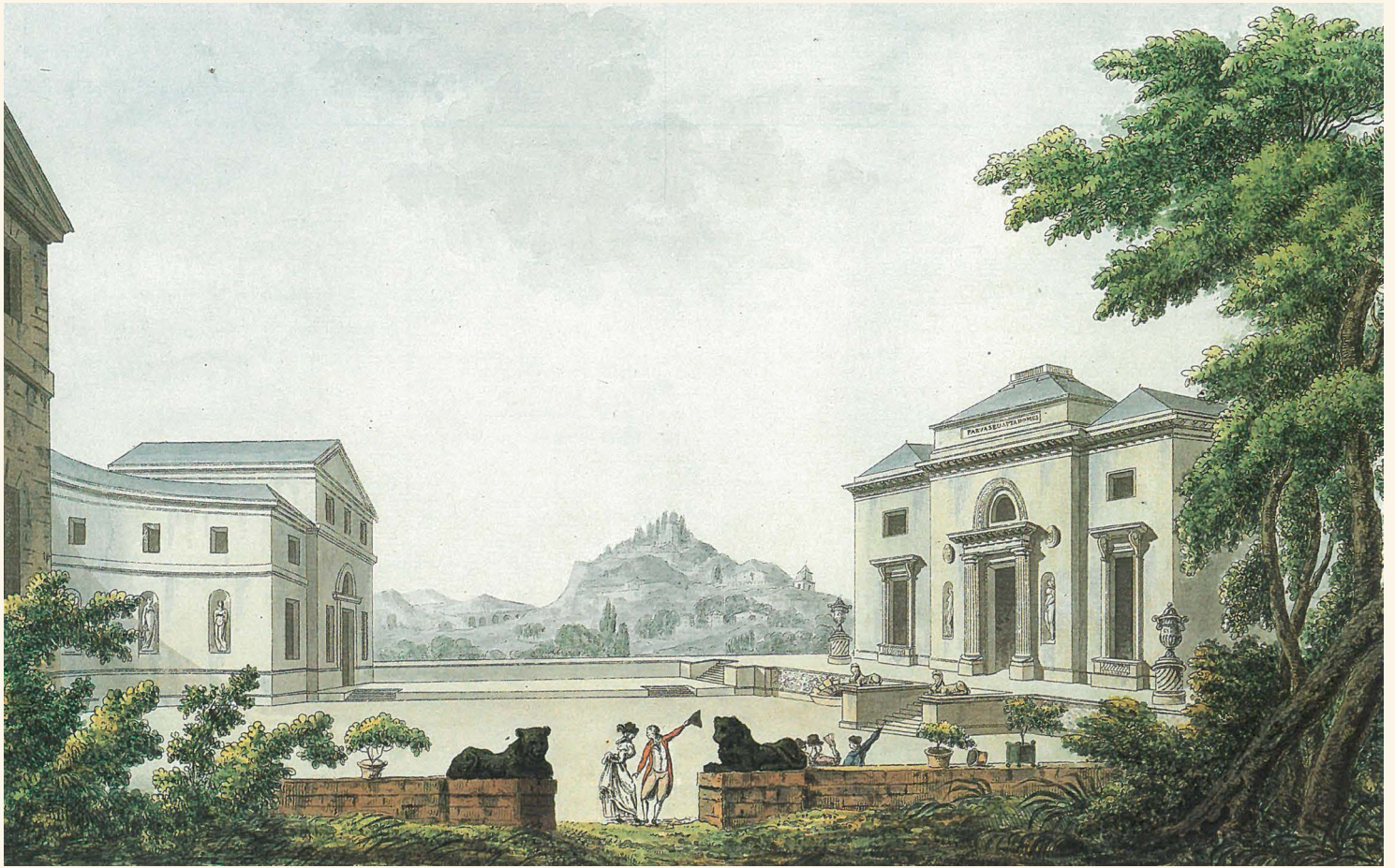


Fig.2, Bagatelle, View of the main courtyard, Bibliothèque Nationale de France

3760
Article De Soudoir & Sale
De Bain Sarcov

Avoir toutes quatre faituilles dont la Détails
 d'un faitu à vous fait sur de Montlage & sur la
 d'autre qui est feuille de fonde le fonde dans a note
 creuse, avant corps d'architecture aux deus des bras
 de guez, de plus l'entree de l'entree sur un petit balustrade
 deus la courbe de la feuille de fonde, au deus une large
 dans le quel est place une fleur de de, le de chaque
 côté de quatre à aux deus un culot de feuille de fonde
 le d'entree, de chaque côté de la courbe de la courbe
 de part & d'autre de l'autre, le de faces de la
 courbe neuf pouces de largeur de feuille de l'autre,
 sur la tête de la courbe une feuille de fonde, d'autre
 de l'autre, aux deus du montant un tréf de feuille
 de fonde de la courbe avec la courbe, ayant aux deus de
 montant qui porte le petit d'autre un petit balustrade
 d'architecture, chaque deus de pied agame est composé
 de six courbes deus de feuille de fonde deus de deus
 la gorge de feuille de fonde: profit de mouler de feuille
 deus taillé la feuille deus plate deus fond deus
 talon deus taillé la feuille de fonde le plate de fonde
 a vous pouille toute les mouler a la main pour pit
 de la sculpture de quatre faituilles cent quarant sixes le pour
 pit de la sculpture de quatre faituilles la moule de

520
 Soum. de 266

Fig. 4, Extract from the journals of Jean-Baptiste Rode

quatre faituilles du model l'axe les accotons en
 bateau entailler dans les montans, les pieds portans
 Consolles qui sont singuliers et bien courbes, les pieds
 tournés en guaine et profilés de mouler a 30"

120

Fig. 3, Extract from the journals of Georges Jacob



Crowned marque au feu of the Comte d'Artois



Crowned marque au feu of Bagatelle

The carver and sculptor Jean-Baptiste Rode further details: "*avoir sculpté quatre fauteuils dont le détail d'un suit... avoir fait sur l'assemblage et sur le dossier qui est feuille refendu et feuille d'aux a costé creusé, avant corps d'architecture aux dessus du bas de pieds, de plus entrelacs de bande sur un petit balustre dessous la console des feuilles refendu, au dessus une large case dans lequel est placé une fleur de lis, et de chaque costé des piastres et au dessus un culot de feuille refendu et renversé, de chaque costé de la console dix pouces de perles lune contre l'autre, et de faces sur la console neuf pouces de paquet de feuilles de laurier, sur la teste de lacottoir une feuille refendu, bateau faisant joue, aux raccord du montant un tref de feuille refendu sur le raccord avec la joue, ayant au bas des montants que porte le petit??, une petit socle d'architecture, chaque bas de pieds à graines est composé de dix cannelures droittes des feuilles, des feuilles refendu dessus et dans la gorge des feuilles d'aux plate bande fond carré, talon renversé taillé en feuille refendu en plate bande, avoir passé toutes les moulures à la main. Pour prit de la sculpture d'un fauteuil cent quarante livres, le tout prit de la sculpture de quatre fauteuils de la somme de 560 L". (fig.4)*

The whole set supplied by Jacob and Rode, with the gilding by Aubert also included four chairs ensuite, two screens, a wide banquette, and a sultane placed opposite the banquette in the boudoir's niche. The set was upholstered with English green 'Gros de Tours' silk, with the passementier Fizelier, established on rue Saint-Denis in Paris, providing an impressive quantity of trimming.

The aesthetics of these furnishings in the boudoir perfectly complimented the series of chairs commissioned for the main salon. The salon included: eight fauteuils on cabriole feet, sixteen chairs, eight marquises and a four-panel screen carved by Rode who also carved the panels on the walls. From this suite of pieces, again gilded by Aubert, only the eight marquises supplied by Jean-Baptiste Boulard remain, today conserved at the Mobilier National (fig.5).

These marquises and the present armchair share many structural and ornamental similarities (i.e. the initial existence of a lily flower beneath the arm support, the curve of the armrest), which are found again on other chairs supplied to the Comte d'Artois and relatives:

- one armchair, delivered in 1784 by Georges Jacob for King Louis XVI for his use during ceremonial events at Bagatelle (sold Christie's London, 23 June 1999, lot 30)

- one bergère by Georges Jacob supplied in 1782 with the mark of the Garde-Meuble of the Comte d'Artois (Mobilier National) - fig. 6.

The present armchair, like the marquises in the salon and the aforementioned armchair sold Christie's, was formerly distinctively ornamented with lily flowers beneath the arm support, a pattern which would have emphasized the exceptional quality of the carving. These lily flowers were probably removed during the Revolution because of the symbolism they carried. Interestingly, a model of an armchair at the Louvre (inv. no. OA 6877) executed circa 1785-1790 features this lily flower (fig.7) at the bottom, as well as other Royal attributes such as the dolphin. This, plus the meticulous study of the space where the removed lilies would have been placed on the present fauteuil, led to the remake of their design and a mould which is available to the prospective buyer.

Whilst they were executed by different carpenters, Jacob, Boulard and Nadal, this important set of furniture supplied for the Comte d'Artois displays a creativity without limits and an original form that reflects the innovating and avant-garde taste of their commissioner. The whole of Bagatelle is a convincing testament to Artois' inventiveness and originality.



Fig.5. Marquise by Boulard, 1778, for the salon at Bagatelle, Mobilier Nationale



Fig.6. Bergère by G.Jacob, circa 1782, Mobilier National



Fig.7.. Armchair, circa 1785-1790, Musée du Louvre

29

VASES CORDELIER FROM CHATEAU DE ROTALIER

A PAIR OF SEVRES GILT-BRONZE-MOUNTED BISCUIT HARDPASTE PORCELAIN VASES ATTRIBUTED TO PIERRE-LOUIS-PHILIPPE ARMAND CIRCA 1788

Vases Cordelier à ornements, the ovoid bodies enriched in burnished and matt gilding and painted in monochrome with the draped female figure supporting swags of flowers, between bands of applied palmettes and beaded bands, the shoulders with paterae reserved against trellis pattern, the lower parts gadrooned, the collars and stems moulded and gilt with bands of laurels, the neck and stems with bands of stiff-leaves, the stepped circular feet with further bands of leaf ornament, supported by square gilt-bronze bases, the scroll handles with beaded, rosette and leaf ornament

the underside with a crowned interlaced LL monogram enclosing date code LL in blue for 1788

each 52cm. high, 34cm. wide, 34cm. deep; 1ft. 8½in., 1ft. 1½in., 1ft. 1½in.

(2)

PROVENANCE

Château de Rotalier, Beaufort, where these vases were already recorded in 1886 as part of a family donation and remained there until 1995.

Sold in these rooms on 8th June 2005, lot 54 and again 7th July 2009, lot 62.

W £ 300,000-500,000

€ 348,000-580,000 US\$ 391,000-655,000



Detail of mark





Fig.2. Vase Cordelier, circa 1780-1800, Inv. No : 1780-93, photo re : R 168. 103 c. Sèvres Museum.

The plaster model of the *Vase Cordelier à ornements* is preserved in the Sèvres Museum and is listed in the oldest surviving inventory, begun in 1817, this model has the same reliefs as those on the present vases (fig.2). This form of vase first appears under the name *Vase Cordelier* in 1804, though its earlier appellation has not been identified.

The archives of the Manufacture de Sèvres record that only one pair of vases of this model was executed in 1788. A pair of slightly smaller lilac-ground *Vases Cordelier* from 1790, decorated by Philippe Castel *en grisaille* with hunting landscapes and embellished with similar gilt-metal mounts, is in the Sèvres Museum (MNC 26.406 1-2), and published by Marie-Noël Pinot de Villechenon, *Sèvres Porcelain from the Sèvres Museum 1740 to the Present Day*, London, 1997, p.47, no.46 (fig.3).

The "*Régistre de Paiements des Peintres*", Armand *le jeune* received payment on 26 November 1788 for "*deux vases biscuit bas relief et dorure*". It is almost certain that this entry refers to the present pair of vases. Furthermore, the "*Régistre d'Enfournement pour l'Année 1788*" reveals that "*Deux Vases en Bas Relief et Or, Armand*" went through the kiln process.

The painters and gilder's active at Sèvres in the 18th century regularly marked their pieces in a particular and personal way in addition to the factory mark of the Royal cypher of two interlaced L's and alphabetical date codes. These additional marks, unique to each decorator varied from clearly marked initials or cyphers to a rebus and in some cases,

the factory mark incorporates the decorator's mark. An examination of the style in which the mark is applied, and the decoration of a piece can reveal the artist responsible. This is true of the decorator, Pierre-Louis-Philippe Armand (1746-1788); the interlaced L's marks include dots at the intersections which is thought to correspond to his hand. Pierre-Louis-Philippe, *le jeune* and his older brother Louis-Denis Armand, *l'aîné*, were the foremost decorators of their day. The older Armand was noted for his bird subjects, whilst the younger was highly regarded for his flower painting. As such, they set the tone for the dominant styles and subjects for much of their tenure in the same way that Höroldt set the fashion for chinoiserie painting at Meissen. The brothers were the best paid artists in the painting workshop and both were active for many years. Interestingly both painters did not mark with initials or a cypher, but

both apply a carefully drawn factory cypher of interlaced L's combined with subtler marks. So much so that the crescent mark of the older Armand was not firmly identified until about 1990 through the painstaking research of Bernard Dragesco. Their work ranks among the finest pieces produced by the factory and they worked on many important commissions for the elite of European nobility. The present vases are an impressive coda to the career of one of the great porcelain decorators.

Much of the original research on the present vases was prepared by Cyrille Froissart and Sotheby's are grateful for his archival research and to Tamara Préaud, now former archivist of the Manufacture nationale de Sèvres, for providing the illustration of the model of the Vase Cordelier à ornements.



Fig.3. A pair of lilac-ground vases Cordelier, 1790, Photo © RMN-Grand Palais (Sèvres, Cité de la céramique) / image RMN-GP



30

DIRECTOIRE ROMANCE

A DIRECTOIRE ORMOLU AND PATINATED BRONZE MANTEL CLOCK 'L'INDIEN ET L'INDIENNE ENLACÉ', JEAN-SIMON DEVERBERIE, PARIS, CIRCA 1800

5¼-inch enamel dial signed *Deverberie, Int. Ft., Rue Barbet, Paris*, finely pierced and engraved hands, the movement with anchor escapement, silk suspension and external locking plate striking on a bell, the drum flanked by an embracing couple dressed in feather skirts and headdresses and with glass eyes, the male figure holding a bow and arrow, all mounts finely cast and chased, on a green patinated rocky plinth with central waterfall and gilt flowers, the bow-ended base with a frieze of putti engaged in various pursuits, on toupie feet
57cm. 22½in. high

LITERATURE

Similar examples are illustrated:

Kjellberg, P, *Encyclopedie de La Pendule Francaise*, Paris, 1997, p.356-7 B, C.

Tardy, *Les Plus Belles Pendules Francaise*, Paris 1994 (6th Edn.) Vol II, p.245

W £ 180,000-220,000

€ 209,000-256,000 US\$ 235,000-287,000



Deverberie

Int. Et
RUE BARBET A PARIS



Fig. 1 A similar clock in the Metropolitan Museum, New York, Accession number 59.208.79

Jean-Simon Deverberie (1764-1824) was one of the most important Parisian bronziers of the late 18th century. With the abolition of the Guilds in 1791, he was able to establish a business where numerous trades such as casting, gilding, patination and finishing could be carried out together and by 1800 he was settled in Rue Barbet.

Deverberie's company made and sold a variety of decorative bronze items but he has become most famous for his clock cases depicting African and American natives. Most usual are individual models representing Africa, seated with a panther and America, seated with an alligator. These were created at a time when there was a fascination in Europe with the idea of the noble savage or *bon sauvage* from exotic and faraway continents.

The present exceptional and rare model, *l'Indien et l'Indienne*, would appear to take its influence from Classical Roman and Greek sculptures of Cupid and Psyche. The embraced figures also bears a resemblance to Canova's marble sculpture of Cupid reviving Psyche with a kiss, which was created in the early 1790s. From as early as the 16th century, American Indians had been portrayed carrying bows and arrows and this made the transformation to Cupid even easier. Interestingly, Deverberie also designed a clock case with European figures in an almost identical pose and, as a shrewd businessman as well as a fine designer, he shows here how a theme can be exploited to maximum effect.

The original designs for this clock and others by Deverberie, dated 1799, can be found in the Bibliotheque Nationale de Paris.

Represented in major collections throughout the world, including the Metropolitan Museum, New York (fig. 1), The Francois Duesberg Museum, Mons, Belgium and the Spanish Royal Collection in Madrid, virtually every example of this model is slightly different and it is likely that, being made to commission, it was possible for the client to specify their own particular variation. For instance, this example has a simulated waterfall where others have an opening to reveal the pendulum; all have glass eyes but some also have earrings. There are also subtle variations in the bracelets and other mounts to the base of the case.

Deverberie supplied his cases to other clockmakers as well, but the present example is particularly rare in that it is not only fully signed by him stating his Paris address in Rue Barbet, but it is also the proud indication that this piece was both designed and made by him (*Int. Ft.*). Other examples are known with dials signed by Revel, Lepine, and other clock makers and some have variations on the Deverberie signature, most commonly without a street address and just Paris.

An almost identical clock was sold at Koller Auctions, Zurich on 30th March, 2017, Lot 1241.



31

THE CROWNING OF AN EMPEROR

A GILT-BRONZE-MOUNTED SEVRES VASE, 1810

Vase fuseau, première grandeur, the slender ovoid body with a flared neck and spreading foot, painted and gilt to simulate patinated bronze with a frieze of an athlete being crowned with a wreath by Victory, the reverse gilt with an elaborate geometric spray of palmettes and stylised leaves, on a ground gilt with stippled ornament, between *fond écaillé* tortoise-shell pattern ground sections, the lower part gilt with bands of stiff leaves and buds, the shoulder with arched band, the neck with a further band of stiff leaves, with gilt-bronze collars to the neck and stem, supported on a square base, the upright handles terminating in classical portrait roundels in patinated bronze relief

Iron-red stencilled *M. Imp^{te} de Sevres/10* mark, gilt *GJ 28M*
107 cm. high; 40 ¾ in.

EXHIBITED

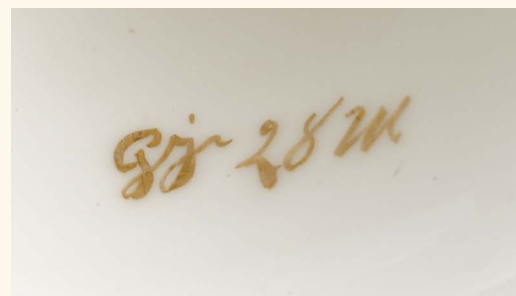
Naples, Museo di Capodimonte, October 1997-April 1998.

LITERATURE

Civiltà dell'Ottocento. Le arti figurative, exhibition catalogue, Naples 1997, pp. 56-57, fig. 1.9.

W £ 450,000-600,000

€ 525,000-700,000 US\$ 590,000-785,000









This magnificent vase fuseau is an important example of the type of vases produced by Sèvres for the Emperor of the French, Napoléon who often offered them as diplomatic gifts. Of première grandeur, the largest size of vase produced at Sèvres, the classical scene can be read as an allegory of the coronation of Napoléon by Nike, the goddess personifying victory. This vase promotes the predominant artistic style in France under the Napoleonic Empire, Neoclassicism. Spearheaded by the painter Jacques Louis-David and influenced by a rediscovery of the art of the ancient world, vases of this type were for the Emperor an effective means to spread his political and moral values and exhibit his grandeur and glory. It is against this background that this vase has to be examined. The historical documents recording the specific design and production of the vase further point to the importance of this vase.

DESIGN

The archives of the Manufacture de Sèvres record the design and execution of this vase. The 'Vase fuseau' was first conceived in 1800 by the architect Alexandre-Théodore Brongniart (1739-1813), father of the director of the factory; it was redesigned in 1803 and 1806. It proved popular in the Napoléonic era and beyond and was often embellished with gilt-bronze mounts. The design for the frieze and the leaf ornament survives in the archive of the factory and is signed by Claude-Charles Gérard (1757-1826), to whom the design is attributed (fig.1) [1]. The design is inscribed "décore de vase fuseau 1e gr pour essay des matières di Vase Medicis 1e gr. Fond écaillé, figures en vert au grand feu, ornements en or et en platine". Further documentation in the archives indicate that in 1809 a vase Medici of the first size was planned with ornament "bas relief tournant, en figures peintes en vert dechrome au grand feu"[2].

The design for the figure group is derived from an illustration from Sir William Hamilton (1730-1803) and Pierre-François Hugues d'Hancarville (1719-1805), *Collection of Etruscan, Greek and Roman antiquities from the cabinet of the Hon. W. Hamilton his Majesty's envoy extraordinary and plenipotentiary at the Court of Naples, 1766/7, Vol. IV, pl. 116 (fig.2)*. Published in Naples by François Morelli, it illustrates the collection formed by Sir William which incorporated the Porcinari family collection of classical antiquities. Publication of all four volumes was interrupted by Baron d'Hancarville's expulsion from Naples but the completed volumes, with over 400 illustrations went on to have the most profound influence on design and the applied arts. Hamilton's collection was sold to the British Museum in 1772 and the bell-krater from which this plate was taken is held in the collection (inv. no. 1772.0320.526) - fig.3. [3]

The 'fond écaillé' ground colour used to simulate a deep lustrous tortoiseshell was first used at Sèvres in the 1780s on vases, sometimes embellished with gilt-bronze mounts supplied by the celebrated *bronzier* Pierre-Philippe Thomire (1751-1843) as well as for services. The popularity of the ground colour went through a resurgence in about 1800 and was frequently chosen by Napoléon for personal and diplomatic use, examples include a service delivered to the Emperor on 5th December 1804, consisting of seventy-two plates tortoise-shell ground imitating bronze figures etc, priced at 54 francs each. [4]



Fig.1. Decorative motifs for a vase, circa 1809 by Claude-Charles Gérard Photo © Sèvres, Cité de la céramique, Dist. RMN-Grand Palais / Le Studio Numérique

PRODUCTION

The factory archive records the progress of this vase throughout production and the finished vase was sent to the magasin on 12th December 1810, it describes "Un vase fuseau 1ère gr. Fond écaillé et pointillé en or imprimé; figures peintes en vert de chrome au grand feu, décoré d'ornements en or brunis à l'effet" [5] - fig.4. The costs were listed as:

| | |
|------------------------------------|------|
| Pâte | 300 |
| Fond | 200 |
| Dorure des ornements | 65 |
| Impression | 36 |
| Or | 105 |
| Peintures des figures par Béranger | 50 |
| Brunissage à l'effet | 36 |
| Brunissage à plat | 32 |
| <hr/> | |
| Total des frais directs | 824 |
| Faux frais, montage en bronze | |
| Prix de fabrication | 1324 |
| Prix de vente | 1500 |

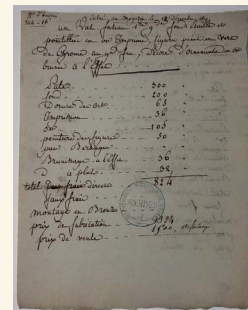


Fig.4. List of materials

(défectueux)

Payment records also survive of the individual workers involved at various stages of production. Following the commencement of work in late 1809 the painter, Legros was paid for the decoration of the ground in February 1810: "1 vase fuseau 1ere essay de fond pointillé, estimé 3 jours de travail"[6] perhaps referring to the precisely ornamented background of the band round the middle of the vase. Béranger was paid for the painting of the figures in April of the same year: "1 vase fuseau 1ere grandeur pour deux grandes figures dans le stil étrusque, peint en vert de chrome pour essay de decore d'un vase, 50 francs". [7] The gilding was added by Morin in October 1810: "1 vase fuseau d'écaillé figures chrome de Beranger". [8]



Fig.2. Illustration of a vase from the collection formed by William Hamilton, 1766/7 © Taschen

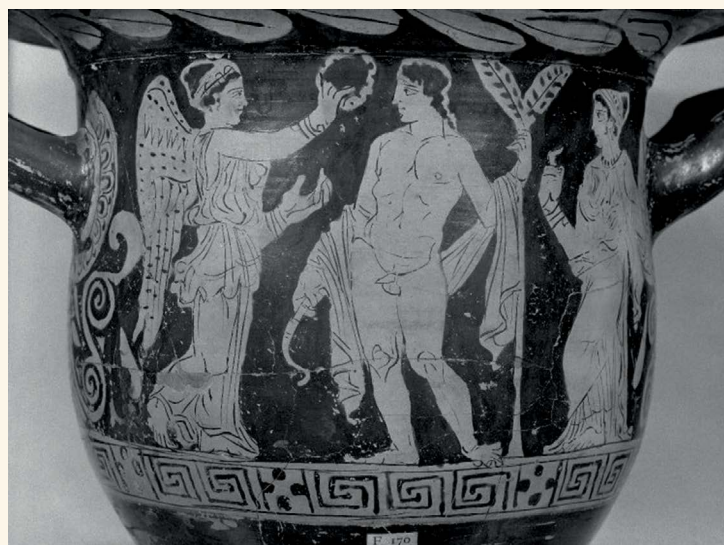


Fig.3. Red-figured bell-krater (wine-bowl) showing a victorious athlete being crowned by Nike, circa 400BC-380BC. ©The Trustees of the British Museum



NAPOLÉON AND SEVRES

The "Recueil des travaux des peintres, doreurs etc..." for 1810[9] which records payments to the bronze suppliers Thomire and Delafontaine, does not appear to mention the gilt-bronze mounts of this vase. However, another record refers to the vase on 12th December 1810 "1 vase dit fuseau 1ere gdeur fond écaillé figures peins en vert de chrome au gd feu, anses en bronze" [10] indicating that the addition of gilt-bronze handles was contemporary and may have been supplied from an existing stock of parts.

The gilt-bronze mounts of this vase may be attributed to Thomire on the basis of his style and outstanding quality. He was the most celebrated *bronzier* in addition to Pierre Gouthière during the reign of Louis XVI. During the Napoleonic period, his business flourished and he became a favourite of Napoléon who made him in 1809 *Ciseleur de L'Empereur*. The *bronzier* often worked for the Sèvres Manufacture and is known to have supplied gilt-bronze mounts for vases destined for the Emperor. For example, a vase fuseau in the collections of the Château de Versailles features highly similar handles in comparison with the present vase (inv. no. V1926.1). While at Versailles, the medallions at the tip of the handles depict the Emperor and his wife, the Empress Joséphine, this vase depicts faces of soldiers, thus emphasizing the function of the vase as a representation of the military victories of Napoléon.

THE MANUFACTURE DE SEVRES AT THE TIME OF THE FIRST EMPIRE (1800-1815)

In May 1800, Alexandre Brongniart was appointed director of the Sèvres factory by Lucien Bonaparte (1775-1840), Minister of the Interior and younger brother of the First Consul. Brongniart was a shrewd appointment, the son of the architect Alexandre-Théodore Brongniart, Alexandre was a polymath who was responsible for the revival of the factory's fortunes following the hiatus of the Revolution and the First Republic. He ushered in an era of technical innovation and perfection by drawing on the wealth of design and artistic talent in Paris in the early years of the 19th century. Perhaps more than any of his predecessors he was able to amalgamate the talents of skilled artists in a variety of decorative disciplines to produce objects of a scale and quality which has not been achieved before. The early years of his tenure see the creation of porcelain services, objects of form and furnishings which employ a simplicity which rejects the elaborate rococo of the *ancien régime*, uses a decorative repertoire drawn from the purity of ancient classicism and projected France as the centre of an Empire.



Fig.5, "Vase fuseau" of Madame Mère, circa 1810 Photo © RMN-Grand Palais (musée du Louvre) / image RMN-GP

Whilst the provenance of the present vase has not been established with certainty it was produced in exactly the period when Napoléon (1769-1821) was the most influential patron of the Sèvres factory. Like the Bourbon rulers before him, Napoléon realised the potential for art as propaganda and its use in diplomacy. Equally, Brongniart like his predecessors would have tried to anticipate the tastes and needs for his main patron as well as delivering specific commissions. Not unlike Louis XV and his circle, the Emperor used lavish gifts of porcelain and other luxury goods to present to the influential elite of the day as well as for his own use and as gifts of his immediate family. Given the morganatic nature of familial relations within the Bonaparte family, the line between family gift and diplomatic offering is often blurred. It is possible to trace a new iconography in the products of the factory which place the Emperor and his family at the centre of the work. Most explicitly there are objects which portray the Emperor or a family member in a traditional portrait. However, one begins to see representations which show the influence of contemporary and ancient art which redefines the image of the Emperor and his family. Examples include the vase *fuseau* presented to his mother (Musée du Louvre, inv.no. OA 11056), Madame Mère (1750-1836) in 1811 on the christening of Napoléon's son, King of Rome to whom Mme Mère was also godmother (fig.5). This impressive vase, similar in form, scale and ground colour to the present vase depicts Napoléon crossing the Alps after the Charlottenburg version of David's portrait. Also, a pair of vases *medici* of the same year in the collection of the Metropolitan Museum of Art, New York which depict the Emperor and his entourage in more informal settings. [11] The Emperor and his circle are shown in two scenes, the first preparing for a hunt in parkland, the second with members of the Imperial family in a carriage before the Château de Saint-Cloud.

The depiction of heroic classical subjects became popular at Sèvres during the period. Whilst the influence of classicism had become popular in the *goût grec* style of the 1760s, the deposit of the Vivant-Denon collection of antique vases at Sèvres in about 1785 [12] allowed for a more direct influence of the antique 'Etruscan' style on the designs of the factory. This influence is seen almost immediately, most notably for the forms used for the service made for the Rambouillet dairy. Baron Denon (1747-1825), a diplomat, artist and archaeologist would later accompany Napoléon on his Egyptian campaign and, in 1802 would be appointed head of the Musée Napoléon. At Sèvres he advised Brongniart on the faithful interpretation of the antique in form and decoration. Denon promoted what he saw as a more authentic antique vision but with a contemporary depiction of his patron, the Emperor as victor. Two vases in French institutions demonstrate the red Attic figure style used to depict Napoléon following the Battle of the Three Emperors and Egyptian campaign [13]. Like the present example, vases of this type were designed to appeal to a particular clientele at the height of their confidence and power.

[1] Archives of the Manufacture Nationale de Sèvres, Armoire R16, dossier 5, inv. no. 2011.3.2470.

[2] Archives of the Manufacture Nationale de Sèvres, carton Pb2, *Travaux des ateliers et feuilles d'appréciation*, 1808-1812.

[3] T. Préaud, *The Sèvres Porcelain Manufactory, Alexandre Brongniart and the Triumph of Art and Industry, 1800-47*, London, 1997, p. 173, no. 8.

[4] Archives of the Manufacture Nationale de Sèvres, Vbb 2, fol. 6v.

[5] Archives of the Manufacture Nationale de Sèvres, carton Pb2, *Travaux des ateliers et feuilles d'appréciation*, 1808-1812.

[6] Archives of the Manufacture Nationale de Sèvres, Vj'16. f° 156 r°.

[7] Archives of the Manufacture Nationale de Sèvres, Vj'16. f° 151 r°.

[8] Archives of the Manufacture Nationale de Sèvres, Vj'16. f° 49 r°.

[9] Archives of the Manufacture Nationale de Sèvres, Vj'16.

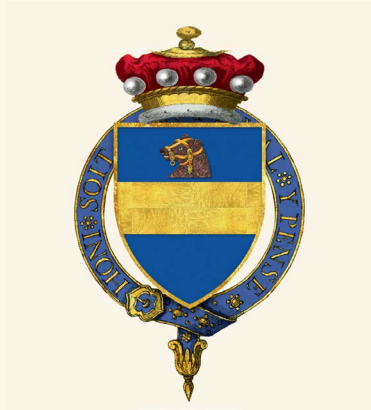
[10] Archives of the Manufacture Nationale de Sèvres, Vu1. f° 104.

[11] See Jeffrey Munger, *European Porcelain in the Metropolitan Museum of Art*, New York, 2018, pp. 232-234, no. 74.

[12] The collection was purchased by the Comte d'Angivillier, *surintendant des bâtiments, arts et manufactures*, on behalf of the crown and intended for deposit in the Louvre, a plan which did not come to fruition under Louis XVI.

[13] A vase à *Bandeau* painted with an allegory of the Battle of Austerlitz by Bergeret, 1806 now in the Musée de Malmaison illustrated T. Préaud, *op cit.*, 1997, p. 84, fig. 6-10, the design illustrated p. 180, fig. 14 and a vase *Etrusque 'a larmier'* by the same artist depicting *Les pestiférés de Jaffa* and Bonaparte *remet un blessé aux Soins d'Esculape*, 1807, Château Fontainebleau, F2014.24.





NEOCLASSICAL MARBLES FROM
THE BARING COLLECTION

LOTS 32-35





The Landing of The Grange, circa 1910, with lot 34 visible on the far left commode



Interior of Hall at The Grange circa 1963, with lots 31 and 33 visible

The following marbles represent an unparalleled grouping of Neoclassical marbles. They were each once in the collection of the Baring family, the prominent dynasty of British merchant bankers. Canova's *St John the Baptist* is recorded as having been acquired by Alexander Baring, first Baron Ashburton (1773-1848), in 1821-1822. *Night and Day*, *Tigris* and *Bacchante with a Cupid*, and *Mercury conveying Pandora to Epimetheus*, were almost certainly acquired around the same time by Alexander Baring. The banker was a significant patron to Thorvaldsen in the 1820's, and, through his architect Charles Robert Cockerell, directly employed Flaxman. All of the sculptures offered were once at The Grange, the magnificent Neoclassical country house in Hampshire, which Baring acquired in 1817 and subsequently enlarged and elaborated.

Alexander Baring was the second son of Sir Francis Baring (1750-1804), the founder of what would become Baring Brothers, the predominant merchant bank in Europe in the first decades of the 19th century. In many respects the business was transformed by Alexander Baring, who, having trained at Hopes in Amsterdam, moved to the United States in 1796, where he met his wife Ann Louisa, the eldest daughter of Senator William Bingham (1752-1804). Baring was a visionary who operated at the highest levels in American society, representing the United States' interests in the Louisiana purchase, for which Barings provided the financing. He subsequently played a role in unofficially brokering peace between Britain and the United States when the two countries were at war between 1812 and 1814, and was British Ambassador to Washington in the 1840's. Baring also secured financing for the reparations owed by France to the victorious allies in 1816, which earned Baring Brothers the ire of their rivals, the Rothschilds, with Salomon Rothschild describing him as 'quite a crook, this Baring ... we must certainly watch our step so far as he is concerned' (Rothschild Archives, T27/292).

By the time he acquired Grange Park in 1817, Alexander Baring was one of the richest men in England, drawing two thirds of Baring Brothers' annual profits. In the following years he lavished wealth on his principal residences: The Grange (as already discussed) and Bath House in London's Piccadilly, which he acquired in 1821. The present marbles were almost certainly initially exhibited at Bath House which was described as the 'Palazzo di Piccadilly'. Baring amassed an extraordinary art collection in the building, where he displayed, amongst other works, Thorvaldsen's *Mercury about to kill Argus* (completed in 1822 and bought by Baring in that year). The fact that Baring acquired important works from



Sir Thomas Lawrence (1769-1830), Portrait of Alexander Baring, 1st Baron Ashburton, oil on canvas, circa 1810, image reproduced with kind permission of the Baring Archive, London

Canova and Thorvaldsen in 1822 underscores his desire to furnish his new palatial London home, which he had bought only the year before. It seems logical, therefore, that the marble reliefs offered in this sale were commissioned by Baring at around the same time, and probably for the interiors of Bath House.

The present reliefs were positioned in a lobby just off the main entrance hall at The Grange during remodeling undertaken by John Cox for Alexander High baring, fourth Baron Ashburton (1835-1889) between 1868-70. Their context is recorded in plans from that time, and they are seen *in situ* in a photo from 1963. Canova's *St John the Baptist* is seen in a photograph from circa 1910 in the staircase corridor at The Grange. The Italian's possible portrait of the Roi de Rome was removed to The Grange after the fifth Baron Ashburton sold Bath House in 1889.

'There is nothing like it this side of Arcadia' said the architect Charles Robert Cockerell (1788-1863) of The Grange in 1823. What became one of England's most architecturally significant neoclassical buildings, was remodeled between 1809-1810 by William Wilkins on the orders of another banker, Henry Drummond (1786-1860). Wilkins enveloped an earlier house in a classical façade built of Parkers Roman cement and Portland stone. The building's defining feature is a monumental Doric portico to the east, which references the Thesion in Athens and the Tempio della Concordia at Agrigento, Sicily. The southern and northern facades are articulated by giant pilasters and porticoes inspired by the Choragic Monument of Thrasyllus. When Alexander Baring acquired the building in 1817, he employed Robert Smirke (1780-1867) to extend to the west. Further elaborations were conducted by Cockerell in the 1820s, including the conservatory (1824) and a dining room inspired by the inner sanctum of the Temple of Apollo Epicurius at Bassae (1825). At the centre of Cockerell's design for the dining room, was a chimneypiece with a bas relief commissioned from Flaxman.

32

NIGHT AND DAY



BERTEL THORVALDSEN (1770-1844) AND WORKSHOP ITALIAN, ROME, CIRCA 1820-1830

NIGHT AND DAY

white marble
87.5cm., 44½in. each

PROVENANCE

Most probably commissioned by Alexander Baring, 1st Baron Ashburton (1773-1848), circa 1820-1830;
by descent to William Bingham Baring, 2nd Baron Ashburton (1799-1864);
by descent to Francis Baring, 3rd Baron Ashburton (1800-1868);
by descent to Alexander Hugh Baring, 4th Baron Ashburton (1835-1889), The Grange, Northington, Hampshire (installed in an alcove off the main hall above the entrance to the Morning Room probably during alterations by John Cox between 1868-1870, recorded *in situ* in photographs from 1963);
Francis Denzil Edward Baring, 5th Baron Ashburton (1866-1938), The Grange, Northington, Hampshire, from 1890 and until sold in 1934;
Charles Wallach (circa 1905-1964), The Grange, Northington, Hampshire, until 1964;
reacquired by the Baring family, 1964;
Property of a Nobleman

LITERATURE

R. Osborne, *The Grange Hampshire*, Alresford, 2012, p. 246 (illustrated)

W £ 250,000-400,000
€ 290,000-464,000 US\$ 326,000-525,000

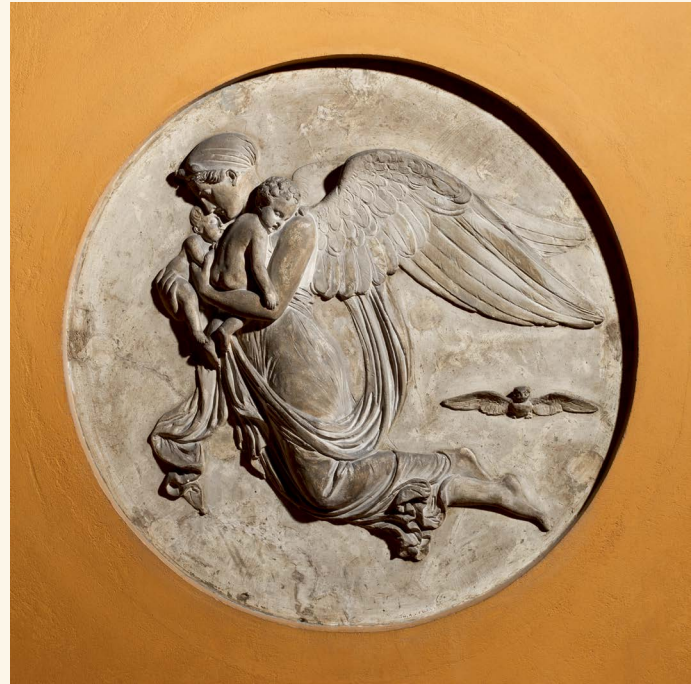








Bertel Thorvaldsen (1768-1824), *Day*, marble, 1815, image courtesy of the Thorvaldsens Museum, Copenhagen



Bertel Thorvaldsen (1768-1824), *Night*, marble, 1815, image courtesy of the Thorvaldsens Museum, Copenhagen

Thorvaldsen's *Night* and *Day* are two of the defining icons of Neoclassical art. They are amongst the greatest achievements of a sculptor who in his lifetime was described as the 'Patriarch of the bas-relief,' a field in which, according to Stefano Grandesso, he 'was generally recognised to be superior to Canova' (*op. cit.*, p. 108).

These two astonishingly beautiful marble relief roundels come directly from the Baring family and were almost certainly commissioned by Alexander Baring, 1st Baron Ashburton, who was one of Thorvaldsen's most significant patrons, acquiring the sculptor's seminal *Mercury about to kill Argus* (Thorvaldsens Museum, Copenhagen, inv. no. A873); and *Hebe* (Thorvaldsens Museum, Copenhagen, inv. no. A874). Like these groups, the present reliefs are likely to have been commissioned in the 1820s and come from Baring's magnificent English country house, Grange Park in Hampshire, where they are recorded in photographs as being in the main hall (published in Osborne, *op. cit.*, p. 246).

Thorvaldsen created his iconic relief models after a restless night in the summer of 1815 whilst he was staying in a boarding house, the Casa Buti, on the Strada Felice in Rome. According to Thorvaldsen's biographer Just Mathias Thiele (1795-1874), he was discovered by his friend, the Danish painter Wilhelm Eckersberg (1783-1853) 'early one morning, before the house had woken [sketching] an image that he felt had been revealed to him during the night' (as quoted by Grandesso, *op. cit.*, p. 134). Inspired by insomnia, the sculptor conceived the personification of *Night* in the form of a winged woman in drowsy flight, her head tipped forwards in sleep and garlanded with poppies symbolising opium-induced torpor. *Night* gently cradles two putti in her arms, who each fall lazily against her breast. Thorvaldsen is thought to have taken his model directly from Pausanias' *Periegesis Hellados* (*Description of Greece*) in which the ancient geographer describes the cedarwood *Chest of Kypselos*, which he says was adorned with a scene *Night* personified as a young woman, nursing a black child, *Sleep* (*Hypnos*), in one arm, and a white infant, *Death* (*Thanatos*), in the other. Pausanias' description was included in Cesare Ripa's *Iconologia* (1593), an important source for artists in Thorvaldsen's lifetime. Following Melchior Missirini's interpretation (*op. cit.*), Elena di Majo and Stefano Susinno, however, have

asserted that this reading is incorrect, and that Thorvaldsen's putti represent the children of Morpheus, the Greek god associated with sleep and dreams (*op. cit.*, p. 163). This argument is undermined by the existence of a drawing made by Thorvaldsen in 1803, after Asmus Jakob Carstens' *The Night with her children Sleep and Death*, which parallels Pausanias' description of the scene on the *Chest of Kypselos* (Thorvaldsens Museum, Copenhagen, inv. no. Muller Nr 1; Carstens' painting from which the drawing is taken is in the Weimar Kunstsammlungen, inv. no. KK 568). Although *Night* is seated in Carstens' composition, and shrouds her children in drapes, the conception is ultimately the same as seen in Thorvaldsen's 1815 relief. Thorvaldsen, however, places his figure into flight and, into the recess between her legs and wings, adds another symbol of the night, the owl, which flies out of the plane of relief towards the viewer.

Day takes the form of a young woman, who, awake, scatters roses on all before her, but turns to look back, where a putto holds a torch symbolising the dawn. The contrast between the roses, which evoke vivid colour and the flame of the torch creates a clever illusion of light and dark, day and night. In his *Day*, Thorvaldsen succeeded in merging Baroque traditions with contemporary Neoclassical advancements. The pose of the woman, with projecting arms and turned head, directly relates to Guido Reni's figure of *Aurora* from his eponymous fresco in the Casino dell'Aurora next to Palazzo Pallavicini-Ropigliosi, Rome (1614). There is also a parallel with Reni's *Fortune being restrained by Love* (1623). Both *Night* and *Day* show a considerable debt to Guy Head's remarkable paintings of idealised females in flight with billowing diaphanous drapes: for example the *Iris Carrying the Water of the River Styx to Olympus for the Gods to Swear By* (1793, Nelson-Atkins Museum of Art, Kansas City, inv. no. DSC08946) and *Echo Flying from Narcissus* (1795-1798, Detroit Institute of Arts, Detroit, inv. no. 78.70). As has been pointed out by Grandesso, each relief may ultimately have been inspired by Asmus Jakob Carstens' *The Birth of Light* in which *Phatas* and *Neitha* (*Night*) are suspended in a state of pre-Creation nothingness, enveloped in drapery, whilst their child, *Phanes* (*Light*), raises a torch above their heads. The drawing, which represents a Phoenician creation myth dating to circa 1200 BCE, was owned by Thorvaldsen himself and is now in the Thorvaldsens Museum, Copenhagen (inv. no. D814).



Samuel Amsler (1791-1849), after Bertel Thorvaldsen (1768-1824), *Day*, engraving, image courtesy of the Thorvaldsens Museum, Copenhagen



Samuel Amsler (1791-1849), after Bertel Thorvaldsen (1768-1824), *Night*, engraving, image courtesy of the Thorvaldsens Museum, Copenhagen

The prime marble versions of the *Night* and *Day* were commissioned in 1816-1817 by Richard Bingham, 2nd Earl of Lucan (1764-1839) and were in progress in 1818-1819 (now at Hearst Castle, San Simeon, California, see Grandesso, *op. cit.*, p. 274, no. 155.1; and di Majo et al., *op. cit.*, pp. 163-166, nos. 31 and 32). Also in 1817, two more versions were commissioned by the future Austrian Chancellor Klemens von Metternich (1773-1859) and François Gabriel de Bray (1765-1832). In 1822, William Cavendish, 6th Duke of Devonshire, the *Bachelor Duke* (1790-1858), acquired a pair which had originally been commissioned for George Agar Ellis, 1st Baron Dover (1797-1833), in 1818; these reliefs are still at Chatsworth in the Sculpture Gallery and were completed in 1824. After Count Paolo Marulli commissioned a pair of the models in 1821, they became extremely fashionable leading to the execution of numerous versions.

The original plaster models are in the Thorvaldsens Museum, Copenhagen (inv. nos. A369 and A370). The present relief of *Day* differs ever so slightly from the original plaster, principally in the drapery around the woman's proper right leg, which, in the present marble, overlaps the leg, whereas in the original it goes over and under. The arrangement of roses is slightly different, as is the placement of the proper left wing, which, in the present relief, can be seen emerging from behind the right wing, whereas in the original the wing is placed forward, and begins before *Day*'s head.

Interestingly, these variations occur in another pair of versions in the Pinacoteca Tosio-Martinengo, Brescia (inv. nos. 3 and 4) which are published and illustrated in both Grandesso (*op. cit.*, p. 135) and di Majo (*op. cit.*, pp. 163-166, nos. 31 and 32). These reliefs were executed in 1821, just one year before Alexander Baring was in Italy, when he commissioned the *St John the Baptist* and *Lucrezia d'Este* from Canova and his other recorded marbles from Thorvaldsen. The Tosio-Martinengo reliefs were commissioned by Giovanni Edoardo de Pecis and were inherited by his sister Maria de Pecis Parravivini, who sold them to Count Paolo Tosio in 1831. According to Grandesso, they are recorded as having been carved under Thorvaldsen's direction by the distinguished Milanese sculptor Gaetano Matteo Monti (1776-1847) (Grandesso, *op. cit.*, p. 135). Due to his success, Thorvaldsen operated a large workshop in Rome and, certainly by the 1820s (if

not before), he had handed over much of the responsibility for marble carving to his skilled assistants, many of whom were respected sculptors in their own right, including Pietro Tenerani (1789-1869) and Luigi Bienaimé (1795-1878). The Tosio-Martinengo reliefs are typical of Thorvaldsen's output during this period: high quality marbles carved under the Thorvaldsen brand and under the scrutiny of the master himself by first rate assistants.

Given the shared variations with the Tosio-Martinengo versions, and the fact they were commissioned in 1821, the year before Alexander Baring was in Italy acquiring important Neoclassical sculptures, it seems possible that the Baring *Night* and *Day* reliefs might likewise have been carved at this time, possibly by Gaetano Matteo Monti. The outstanding provenance of the marbles, coming from Grange Park, the home of Alexander Baring, patron to Canova and Thorvaldsen, strongly indicates that they must have been made in Thorvaldsen's workshop. They preserve beautiful carving which compares with examples such as those in the Tosio-Martinengo collection, and, crucially, are in excellent condition, with their original surfaces.

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33

THE RIVER GOD TIGRIS AND BACCHANTE AND A SATYR



BERTEL THORVALDSEN (1770-1844) AND WORKSHOP ITALIAN, ROME, CIRCA 1833-1840

PAIR OF RELIEFS WITH THE RIVER TIGRIS AND BACCHANTE AND SATYR

white marble

45.5 by 134.5 cm., 17 $\frac{7}{8}$ by 52 $\frac{7}{8}$ in. each

PROVENANCE

Most probably commissioned by Alexander Baring, 1st Baron Ashburton (1773-1848), circa 1833-1840;

by descent to William Bingham Baring, 2nd Baron Ashburton (1799-1864);

by descent to Francis Baring, 3rd Baron Ashburton (1800-1868);

by descent to Alexander Hugh Baring, 4th Baron Ashburton (1835-1889), The Grange, Northington, Hampshire (installed in an alcove off the main hall above the entrance to the Morning Room, probably during alterations by John Cox between 1868-1870, recorded in photographs from 1963);

Francis Denzil Edward Baring, 5th Baron Ashburton (1866-1938), The Grange, Northington, Hampshire, from 1890 and until sold in 1934;

Charles Wallach (circa 1905-1964), The Grange, Northington, Hampshire;

reacquired by the Baring family, 1964;

Property of a Nobleman

W £ 80,000-120,000

€ 93,000-140,000 US\$ 105,000-157,000





Samuel Amsler (1791-1849), after Bertel Thorvaldsen (1768-1824), *River Tigris*, engraving, image courtesy of the Thorvaldsens Museum, Copenhagen

These beautifully carved marble reliefs appear to be a unique pairing of two of Bertel Thorvaldsen's most successful compositions. The first represents the god of the Tigris river reclining, a sheath of wheat in his left hand, and a paddle in his right. His hair is garlanded with wheat sheaths and he leans upon a vast urn, the source of the Tigris, from which her waters flow.

The Tigris is derived from the work for which Thorvaldsen was given the appellation 'patriarch of the bas relief': his frieze entitled *Alexander the Great's Entry Into Babylon* in the Palazzo del Quirinale in Rome (1812). This important commission involved the creation of a thirty-five metre long plaster relief in the Quirinale's Hall of Honour. The sculptor worked rapidly, modelling the frieze section by section on slate boards from which moulds were taken, and the final gesso frieze cast. The narrative is formed of two opposing processions of Macedonians and Babylonians, which meet at the figure of Alexander the Great astride his chariot. The section including the Tigris was described by the artist himself in 1813 in a glossary prepared for Raffaele Stern: 'Alexander on his chariot, driven by Victory, near him two squires and his horse Bucephalus, then the generals. Followed by cavalry and infantry, an elephant carrying the booty next to a prisoner, and followed by the troops who march among palm trees. The river Tigris divides the troops from the city, with a fisherman on the bank and a freight ship bound for the city. The river Tigris sits holding an oar in one hand and in the other an ear of wheat, beside him a tiger and behind him the remains of the Tower of Babel' (as quoted in Grandesso, *op. cit.*, p. 114).

The *Alexander frieze* was a seminal event in the sculptor's career. It was celebrated by Missirini as having 'the nature of a Poem, both for its vastness, for the greatness of the action and for the arrangement of the episodes within it' (as quoted in Grandesso, *op. cit.*, p. 115). Karl Grass, writing in *Morgenblatt*, concluded that 'the frieze is realised in a truly Greek taste, from the finest period of the art, which even his rivals admit ensures him unanimous supremacy. The Italians call Thorvaldsen 'patriarch of the bas-relief' and recognise that his works in this field are genuinely classical' (as quoted in Grandesso, *op. cit.*, p. 108). The *Alexander frieze* became synonymous with Thorvaldsen, to the extent that Christoffer Wilhelm Eckersberg used it as the backdrop for his portrait of the artist from 1814 (Det Kongelige Danske

Kunstakademi, Copenhagen). The Baring relief appears to be the only relief by Thorvaldsen in which the figure of Tigris has been isolated.

The pendant to the present *Tigris* is Thorvaldsen's *Bacchante and a Satyr*, a model created by the sculptor relatively late in his career in 1833. These include the relief which was part of a set of four which sold at Sotheby's New York on 30 January 2014, which was reputed to have come from Hams Hall in Warwickshire. The *Bacchante and a Satyr* falls into a wider group of reliefs depicting satyrs and cupids within Thorvaldsen's oeuvre, which were popular amongst the sculptor's clientele due to their decorative potential. Compare, for example, with his four reliefs of *Cupid in Heaven on Jupiter's Eagle*; *Cupid on Earth Taming the Lion with Hercules' Club*; *Cupid at Sea Riding a Dolphin with Neptune's Trident*; and *Cupid in the Underworld Taming Cerberus with Pluto's Bident* (1828, all in the Thorvaldsens Museum, Copenhagen and illustrated by Grandesso, *op. cit.*, p. 250, nos. 309-312).

Given the date of the *Bacchante and a Satyr*, the present pair of reliefs must have been relatively late commissions by Alexander Baring, and were probably acquired in the late 1830s or early 1840s. They were probably installed as overdoors in Grange Park, Hampshire, though no photographs of them in situ have been found at the time of publication. As with the *Night and Day*, and in accordance with Thorvaldsen's working practice, the *Tigris* and *Bacchante and a Satyr* were probably carved by one of his highly skilled assistants under the master's supervision. The quality of the carving is particularly fine, note the *Bacchante's* beautifully carved wreath and grapes in high relief. As with the *Night and Day*, the marbles are in very good condition, with their original surfaces.

RELATED LITERATURE

M. Misserini, *Intera Collezione Di Tutte Le Opere Inventate E Scolpite Dal Cav. Alberto Thorvaldsen...*, Rome, 1831; B. Jörnæs, (2003). Thorvaldsen [Thorvaldsen], Bertel. *Grove Art Online*. Retrieved 25 May, 2019, from <http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000084718>; S. Grandesso (ed.), *Bertel Thorvaldsen (1770-1844)*, Milan, 2015, pp. 108-114, 250, nos. 309-312



34

MERCURY CONVEYING PANDORA TO EPIMETHEUS



JOHN FLAXMAN (1755-1826) AND WORKSHOP BRITISH, LONDON, CIRCA 1820-1825

MERCURY CONVEYING PANDORA TO EPIMETHEUS

white marble
66cm., 26in.

PROVENANCE

Most probably commissioned by Alexander Baring, 1st Baron Ashburton (1773-1848) or his architect Charles Robert Cockerell (1788-1863), circa 1820-1825; by descent to William Bingham Baring, 2nd Baron Ashburton (1799-1864); by descent to Francis Baring, 3rd Baron Ashburton (1800-1868); by descent to Alexander Hugh Baring, 4th Baron Ashburton (1835-1889), The Grange Hampshire (installed in an alcove off the main hall above the entrance to the Morning Room, probably during alterations by John Cox between 1868-1870, recorded in photographs from 1963); Francis Denzil Edward Baring, 5th Baron Ashburton (1866-1938), The Grange, Northington, Hampshire, from 1890 and until sold in 1934; Charles Wallach (circa 1905-1964), The Grange, Northington, Hampshire; reacquired by the Baring family, 1964;
Property of a Nobleman

LITERATURE

R. Osborne, *The Grange Hampshire*, Alresford, 2012, p. 246 (illustrated)

W £ 100,000-150,000
€ 116,000-174,000 US\$ 131,000-196,000





After John Flaxman RA (1755 - 1826), Mercury bringing Pandora to Earth, engraving, 1854?, image courtesy of the Royal Academy of Arts, London

John Flaxman was one of the greatest British Neoclassical sculptors, establishing his reputation in Rome between 1787 and 1794, and practicing in London thereafter. Famed for his outline drawings illustrating the works of Homer, Aeschylus and Dante, Goethe referred to him as 'the idol of the dilettanti' (as quoted in Bindman, Grove, *op. cit.*). Flaxman's collaborations with Wedgwood and Rundell, Bridge and Rundell are also significant, particularly as they underline his role in developing industrial design in Britain circa 1700. It is nonetheless as a sculptor that Flaxman is principally remembered, firstly for his series of innovative funerary monuments, which have been lauded as 'his most important contribution to the Romantic Neoclassicism of late-eighteenth- and early nineteenth-century art' (Webster, *op. cit.*, p. 100), and include the Mansfield monument in Westminster Abbey (erected 1801). His mythological subjects, on the other hand, whilst fewer in number, are equally significant and include the *Fury of Athemas* (Ickworth, Suffolk), about which its patron, Lord Bristol, commented, 'The Laocoon is the finest thing in the Pope's Museum... but there is a work superior to that ... Flaxman's Athemas, Flaxman is the greatest artist that ever lived and I am possessed of the finest work ever done in sculpture' (as quoted by Webster, *op. cit.*, p. 100). Towards the end of his life, the sculptor completed what is arguably his most iconic work, *St Michael overcoming Satan*, the full size plaster of which is at University College London.

Mercury descending with Pandora is said to have been amongst Flaxman's favourite works (Bindman, 1979, p. 108, no. 122). The original plaster, now at the Ny Carlsberg Glyptothek, Copenhagen, was exhibited at the Royal Academy in London in 1805 (no. 765). The relief illustrates an episode from Hesiod's *Works and Day's* when Zeus/ Jupiter sends Mercury to carry Pandora to Epimetheus as a gift, preceding the fateful moment when she opens the box that unleashes sickness, death and other evils to the world. Hesiod writes: 'He bade Heaven's messenger convey thro' air / To Epimetheus hands.'

The model was successful and was translated into various materials; plaster versions can be found at University College London and also in the Royal Collection at Osborne House (inv. no. RCIN 41874). It was appropriated by Henry Weigall for his commemorative medal dedicated to Flaxman, which was exhibited at the Royal Academy in 1846 (no. 1372); though here the subject has been changed to *Mercury bringing Prosperpina from Hades* (see Bindman, 1979, *op. cit.*, p. 140).

According to David Bindman (Grove, *op. cit.*) and Mary Webster (*op. cit.* p. 101), after his return from Italy in 1794, Flaxman delegated most if not all of the carving of his marbles to his studio assistants, choosing to focus his attentions on line drawings and sketch models. For Flaxman, the model had primacy over the final execution. The extraordinary collection of plaster sketches at University College London are a testament to that. The present marble is no exception and is likely to have been commissioned by Alexander Baring (or possibly his father Sir Francis Baring) or his architect from Flaxman, whose studio would have executed the final marble relief.

The Baring family were important patrons of Flaxman. Alexander Baring's father Sir Francis Baring, 1st Baronet (1740-1810) had commissioned a family funerary monument from Flaxman for Micheldever Church in 1809 in the form of a relief with a veiled woman seated in prayer underneath the words 'Thy will be done'. The monument was later added to with two further reliefs. Significantly, Flaxman was close to Charles Robert Cockerell (1788-1863), the architect commissioned by Alexander Baring to design a magnificent new dining room and conservatory for Grange Park between 1824 and 1825. Cockerell is recorded as having ordered a large relief for a mantlepiece from Grange Park (Bindman, 1979, *op. cit.*, p. 33). Cockerell's diaries (now in the British Architectural Library at RIBA, London) contain numerous references to Flaxman, including one from 3 March 1825:

Called on ... Flaxman, found he had done little to Baring's work - very feeble & slow. his lamp is expiring - little fruit can be expected from so old a stock however golden in his former productions - his religious learned & contemplative mind is too little of this world to feel powerfully the attractions of art & this will still diminish as he draws higher to the object of his thought. (as quoted in Bindman, 1979, *op. cit.*, p. 33)

It seems probable, given that Cockerell was working with Flaxman on a commission for Grange Park in 1825, that the present relief would have been made around this time. Its absence from Cockerell's diaries may be explained by the fact that the mantlepiece was a new model, whereas the present relief is carved after an earlier model and would have been executed by the sculptor's studio under his direction. Furthermore, what is interesting is that, certainly by 1868 when Grange Park was again remodelled by another generation of Barings, the present relief had been combined with Thorvaldsen's *Night and Day*, which share their characteristic 'aerial' dimension with the *Mercury descending with Pandora* (the figurative groups are suspended in air mid flight). It is interesting to muse whether, upon receiving Thorvaldsen's reliefs, Baring or Cockerell asked Flaxman for a complementary relief to fit into a specific interior at Grange Park.

Period Flaxman marbles are rare on the market. The sale of the present relief, which is in excellent condition, represents a unique opportunity for collectors of Neoclassical sculpture.

RELATED LITERATURE

D. Bindman (ed.), *John Flaxman, RA*, exh. cat. Royal Academy of Arts, London, 1979; M. Webster, *Flaxman as Sculptor*, in D. Bindman (ed.), *John Flaxman, RA*, exh. cat. Royal Academy of Arts, London, 1979, pp. 100-101; D. Bindman, *Flaxman*, John. Grove Art Online. Retrieved 26 May, 2019, from <https://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000028539>





ANTONIO CANOVA

SAINT JOHN THE BAPTIST
THE PRESUMED PORTRAIT OF
NAPOLEON'S SON
NAPOLEON II ROI DE ROME



35

ANTONIO CANOVA



ANTONIO CANOVA (1757-1822) ITALIAN, ROME, 1821-1822

THE INFANT ST JOHN THE BAPTIST, PRESUMED TO HAVE BEEN
CONCEIVED AS A PORTRAIT OF NAPOLEON II, ROI DE ROME

white marble
65 by 35 by 43cm., 25⁵/₈ by 13³/₄ by 17in.

PROVENANCE

Acquired directly from the artist by Alexander Baring, 1st Baron Ashburton (1773-1848) 1822, Bath House, London;
by descent to William Bingham Baring, 2nd Baron Ashburton (1799-1864), Bath House, London;
by descent to Francis Baring, 3rd Baron Ashburton (1800-1868), Bath House, London;
by descent to Alexander Hugh Baring, 4th Baron Ashburton (1835-1889), Bath House, London;
Francis Denzil Edward Baring, 5th Baron Ashburton (1866-1938), The Grange, Northington Hampshire, from 1890 and until sold circa 1933-1938;
private collection United States until sold 2016;
the present owners, Paris, France

£ 600,000-800,000
€ 700,000-930,000 US\$ 785,000-1,050,000

LITERATURE

I. Teotochi Albrizzi, *Opere di scultura e di plastica di Antonio Canova descritte da Isabella Albrizzi nata Teotochi*, Pisa, 1822, vol. IV, p. 130 (1822 - 'Statua di San Giovanni Batista sedente, ripetizione con sensibili variazioni dall'altra simile, per signor Bering di Londra');
M. Missirini and L. Cicognara, *Della vita di Antonio Canova: libri quattro*, Prato, 1825, p. 425 ('Lo Scultore trasse poi una replica di quel San Giovanni'), p. 512 ('Statua di San Giovanni Batista sedente, ripetizione con sensibili variazioni dall'altra simile per signor Bering di Londra');
A. D'Este, *Memorie di Antonio Canova*, Florence, 1864, p. 344 (1821 ... San Giovan Battista in figura di piccolo bambino sedente, pel Baring di Londra; replica di altro scolpito nel 1817, non interamente ultimo dal Canova');
G. Pavanello, *L'opera completa del Canova*, Milan, 1976, p. 129, no. 314;
I. Roscoe, *A Biographical Dictionary of Sculptors in Britain 1660-1851*, New Haven and London, 2009, p. 192;
D. Gallo, *Le Saint Jean-Baptiste de Canova, un marbre retrouvé*, Paris, 2017





François Pascal Simon Gérard (1770-1837), *Portrait du roi de Rome*,
 Photo (C) RMN-Grand Palais (Château de Fontainebleau) / Daniel Arnaudet / Jean Schormans

When Antonio Canova's *Infant St John* was first unveiled 1817, the sculptor was at the height of his fame and reputation. The creator of *Theseus and the Minotaur*, *Psyche Revived by Cupid's Kiss*, and, above all, *The Three Graces*, Canova was without doubt the most celebrated artist in the world (*Theseus and the Minotaur*, 1782, Victoria and Albert Museum, London, inv. no. A.5-1962; *Psyche Revived by Cupid's Kiss*, 1787-1793, Louvre, Paris, inv. no. MR 1777; and 1794-1799, second version, Hermitage, St Petersburg; *The Three Graces*, 1814, Hermitage, St Petersburg, inv. no. N. sk. 506; and, 1817, second version, NGS/Victoria and Albert Museum, London, inv. no. A.4-1994).

CANOVA'S INFANT ST JOHN: A LOST NAPOLEONIC PORTRAIT?

Canova's reputation for iconic mythological groups belies his role as sculptor to the leading European powers and personalities of his age. Napoleon Bonaparte commissioned Canova to execute the audacious and monumental *Napoleon as Peacemaker* (Apsley House, London) between 1802 and 1806 in which the then Consul is represented as a triumphant general turned demigod. The artist was enlisted by Napoleon's sister Paolina Borghese Bonaparte to sculpt her portrait in the guise of the goddess Venus Victrix between 1805 and 1808 (Galleria Borghese, Rome), and Canova created many of his most notable works for the Empress Josephine's Château Malmaison which were subsequently removed





Henri Guillaume Chatillon (1780-1856), *Portrait de S. M. - le Roi de Rome*.
 Photo (C) Bibliothèque nationale de France, département Estampes et photographie, RESERVE QB-370 (65)-FT 4

by Tsar Alexander I to the Hermitage (*Hebe* (inv. no. N. sk. 18), *Paris* (inv. no. N. sk. 825), *Helen* (inv. no. N. sk. 826), *Cupid and Psyche* (inv. no. N. sk. 17), the *Danzatrice* (inv. no. N. sk. 18)). In the last years of the Empire, Canova was commissioned to create a monumental portrait of Napoleon's second wife, the Empress Marie Louise as *Concord*, which was later simplified to *La Concordia* following Napoleon's downfall (1809-1814; Museo Nazionale, Parma).

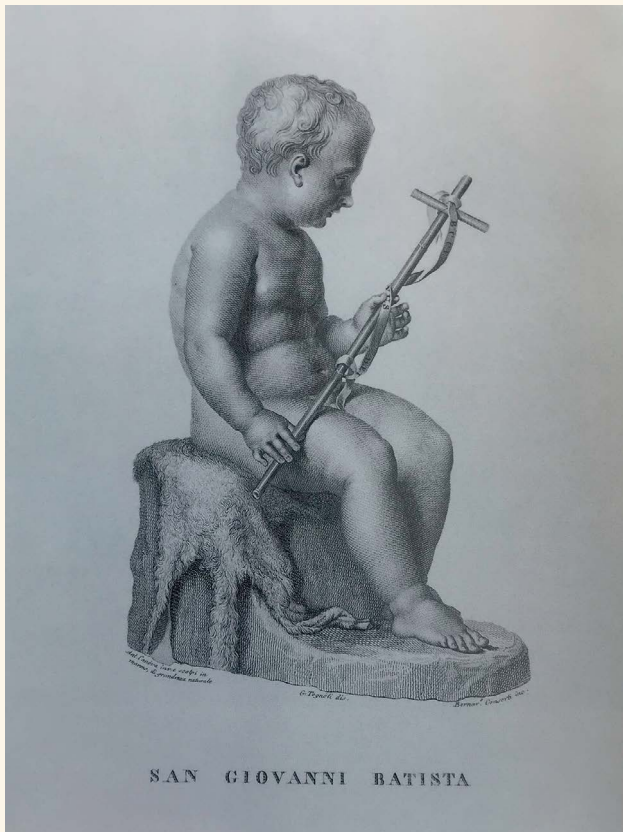
It has long been presumed that the *St John* was originally conceived as a portrait of Napoleon's son, Napoleon II, Napoléon François Charles Joseph Bonaparte, Prince Impérial and Roi de Rome (King of Rome), styled *L'Aiglon* (*The Eaglet*) (refer to successive guides to the Museo Canova and Gipsoteca canoviana, Possagno: Bassi, 1957 and 1959, *op. cit.*; Guderzo, 2012, *op. cit.*, and also Chappey, 2008 and 2009, *op. cit.*).

The resemblance is striking. *St John* has the same facial features, prominent forehead with broad temples, and light covering of hair terminating in centralised locks at the fringe, as can be seen in the archetypal representation of the infant Roi de Rome: Francois Gérard's eponymous painting of the prince of 1811 (Versailles). Gerard's portrait was widely disseminated in print form (see the 1813 etching in the British Museum, inv. no. 1868,0822.7392) and so, whilst Canova last visited Paris under the Empire in 1810, the year before *L'Aiglon's* birth, like most educated people living under Napoleon's rule, he would have been familiar with the appearance of the heir to the most powerful throne in Europe. The presumption is that Canova abandoned his portrait of the Roi de Rome at the time of Napoleon's abdication in 1814, but converted the model into the Infant St John following Bonaparte's exile to St Helena in 1815. Just as the sculptor had changed the subject of *Empress Marie Louise as Concord* simply to *La Concordia* following Napoleon's downfall, so too might he have converted a portrait of the child Roi de Rome to the Infant St John, a subject with greater universal appeal following Waterloo.

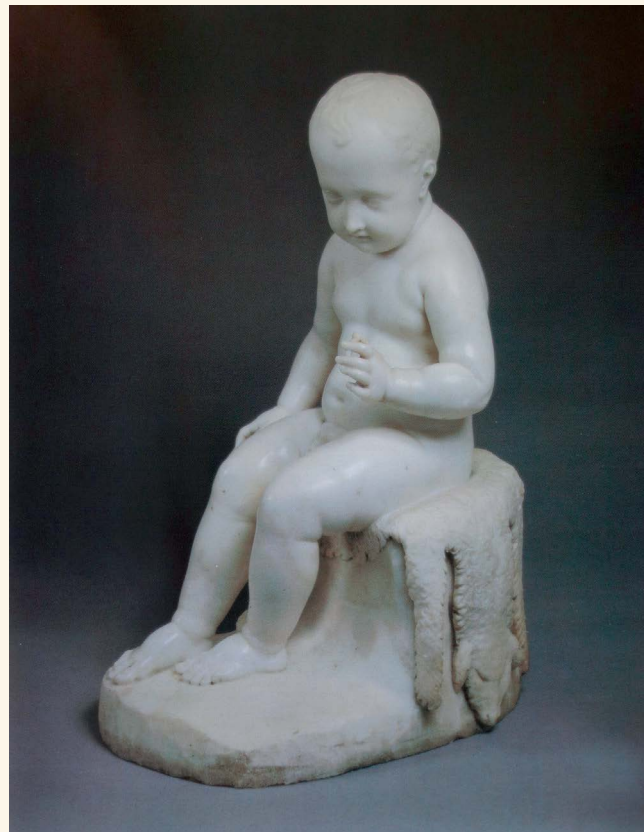
The identification as the Roi de Rome has been contested by Giuseppe Pavanello, Gérard Hubert and Daniela Gallo (*op. cit.*), who have pointed out a lack of contemporary documentary evidence to support the claim. However, given that Canova received important commissions to execute portraits of Napoleon and the Empress Marie Louise (as well as other members of the imperial family), surely it would have been inconsistent for the Emperor not to ask the greatest sculptor in Europe to carve a portrait of his son, whose birth was met with extensive official celebrations in 1811 and onto whom were pinned the hopes of dynastic succession?

In 1982 Andrea Busiri Vici published a small bust in the collections of the Liechtenstein collection as a rediscovered portrait of the Roi de Rome by Antonio Canova (it is inscribed: *Roi de Rome / MDCCCXII / Canova / FECIT; op. cit.*, pp. 115-118; Canova's authorship nonetheless remains uncertain). Busiri Vici concluded that the bust is a fantasy portrait, since it lacks *L'Aiglon's* facial characteristics, a point that is explained by the fact that Canova had never met the Roi de Rome. This is, in fact, one of the main arguments employed by Gallo to contest the identification of the present model as the Roi de Rome: Canova wouldn't have known what the boy looked like. By 1813, however, Canova, like most people, would have been aware of *L'Aiglon's* appearance, since, as has already been outlined, Gérard's famous portrait was distributed in prints of that year. As such, despite not having ever met the Roi de Rome, as skilled an artist as Canova would certainly have been capable of executing a convincing likeness. The absence of contemporary documentation is perhaps explained by the chaos that descended upon Paris in 1814, when the imperial palaces were looted and much was lost. By the time Canova came to unveil the *St John*, the market for a portrait of Napoleon's son would have been limited and so the change of subject to the infant Baptist would have been a natural one.





Antonio Canova (1757-1822), *St John the Baptist*, engraving by Bernadino Consorti, after Giovanni Tognoli



Antonio Canova (1757-1822), *St John the Baptist*, marble, 1817, acquired by Pierre-Jean-Casimir, comte de Blacas d'Aulps, sold Sotheby's Monaco on 22 June 1986, lot 485

THE ICONOGRAPHY: THE ROI DE ROME AS ROMULUS, THE FIRST KING OF ROME

The presence of the lambskin, the single attribute in Canova's group, is significant since it links the Roi de Rome to Romulus, Rome's founder and first king. Together with his brother Remus, the infant Romulus was adopted by the shepherd Faustulus and was associated pastoral farming in Roman mythology. As Roi de Rome, *L'Aiglon* was explicitly associated with Roman iconography and symbolism throughout his early years: specifically the eagle, the wolf, the laurel wreath and the acronym SPQR (each of these are seen on objects made for the young prince; cf his flint-lock rifle now at Fontainebleau (inv. no. F1988-6)). Napoleon II frequently appears alongside Romulus and Remus in contemporary paintings and drawings, see for example the portrait medallion of *L'Aiglon* in crayon surmounted above a scene with the mythical founders of Rome suckling the she-wolf by Pierre Paul Prud'hon (reproduced in *La pourpre et l'exil*, *op. cit.*, fig. 8, p. 35). The decision to cast *L'Aiglon* as Romulus would therefore have been a fitting extension of the existing metaphorical repertoire, particularly since it would have invented a visual lineage between the first King of Rome and his modern successor in the form of Napoleon's son. Such claims of families descending from mythical heroes were in fact common in Roman history: famously, the Julio-Claudian dynasty claimed to be descended from Aeneas.

This connection between the Roi de Rome and shepherds is made explicit in a drawing by Aimée Thibault, *Le Roi de Rome*, in which the young Napoleon II is seated upon a sheep, closely foreshadowing Canova's composition (cf. *La pourpre et l'exil*, *op. cit.*, p. 74, no. 43). Despite the dearth of contemporary documentary evidence, an identification of the present sculpture as the Roi de Rome portrayed as Romulus can therefore not be excluded. This possibility is strengthened when it is considered that the title of Saint John the Baptist sits poorly with the iconography of Canova's group. St John is represented with a lambskin rather than his traditional camel skin, and the arrangement of the hands makes it impossible for the boy to hold a cross, as he does in an 1817 engraving of the model commissioned by Canova from Consorti. The exact positioning of the cross is again called into question by the presence of a hole beneath the boy's feet in the present marble, which suggests that the cross was placed differently to how it is arranged in prints. These inconsistencies fit awkwardly with the identification of the group as St John and strengthen the argument that Canova transformed the group from a portrait of the Roi de Rome to the infant Baptist.

THE INFANT ST JOHN AND CANOVA'S LATE RELIGIOUS WORKS

Whether or not the present model began life as a Napoleonic portrait, by the time it was unveiled in 1817 the figure was formally identified as *St John the Baptist* or *San Giovannino*. Conversely, it therefore must also be viewed as fitting into the wider context of an interest in Christian subject matter which Canova developed in the latter part of his career. Whilst the sculptor had admittedly conceived the *Repentent Magdalene* in 1796 (as well as his Papal funerary and portrait commissions), it was not until the last decade of his life that he embarked on a series of epic religious subjects. The first of these was the remarkable and sadly uncompleted personification of *Religion* (see the plaster model in Possagno, no. 238) which he modelled in 1813. This was followed by the *Reclining Magdalene* for Lord Liverpool in 1819, *Our Lady* in 1817-1822, *The Lamentation of Abel* in 1820, and the *Pietà* in 1819-1821. The *St John* is a testament to this late interest in Christian subject matter towards the end of Canova's life.

THE TWO VERSIONS: THE COMTE DE BLACAS AND ALEXANDER BARING

The earliest mention of Canova's *St John* is made in a letter, dated 19 October 1816, to Canova from the engraver Bernadino Consorti regarding a commission to produce an engraving of the model to be paid in four installments (the letters are transcribed in Honour, 2002, *op. cit.*, p. 1202). The correspondence confirms that the fourth and final payment from Canova to Consorti was made on 14 April 1817, and so it has been assumed that the print was published shortly thereafter (refer Gallo, *op. cit.*, p. 10; for the engraving refer *Canova e l'incisione*, *op. cit.*, 1993, p. 236). Consorti's engraving was later used as the template for Henry Moses' illustration of the *St John* in Teotochi Albrizzi's 1821 *Opere di scultura e di plastica di Antonio Canova*.

The first marble version of the *St John* was executed in 1817 for the art collector Alexander Hamilton, 10th Duke of Hamilton (1767-1852), whose wife Susan (1786-1859) was the daughter of William Beckford (1760-1844). However, the Duke never took collection of the marble, and it was acquired by Pierre-Jean-Casimir, comte de Blacas d'Aulps (later duc de Blacas) (1771-1839) (refer Honour, 1992, *op. cit.*, p. 791, n. 1). Blacas had been *grand-maître de la Garde-Robe du Roi* in exile and was a favourite of Louis XVIII. By 1817 he was in Rome as French ambassador of the Holy See, in which role he signed the Concordat of 1817. Blacas appears to have seen the *St John* whilst on a visit to Canova's





Antonio Canova (1757-1822), *St John the Baptist*, plaster, Gipsoteca Canoviana, Possagno (no. 260)

studio with the intent of finalising another commission made by the Marquise de Grollier (1741-1828) for an *Ideal Head* to be gifted to Quatremere de Quincy (Gallo, *op. cit.*, p. 12). The question of the price of the *St John* caused Canova some anguish and, in a letter to Blacas from his architect Francois Mazoit, it is stated that the sculptor intends only to charge 500 sequins: a quarter of the cost of a full size statue (as quoted in Gallo, *op. cit.*, p. 12).

The 1817 *St John* was taken by Blacas to France, where it remained until sold by Sotheby's Monaco on 22 June 1986, lot 485. This first version differs from the present marble principally in the arrangement of the lambskin, which has an elongated neck, the head almost trailing the floor. The legs lack hooves, as in the present version, and the lamb's head seems smaller. The figure appears to be near-identical in virtually every other respect.

The present marble is the second version and was one of the last sculptures carved by Canova at the end of his life, in 1822. It was commissioned by the banker Alexander Baring, 1st Baron Ashburton, a man of immense wealth, whose properties included the celebrated Grange Park and Stratton Park in Hampshire, and the now demolished palatial Bath House in London's Piccadilly. The acquisition of Canova's *St John* followed the purchase and lavish remodelling of The Grange and coincided with the commissioning of some of Thorvaldsen's most iconic works: *Mercury about to kill Argus* (1822; Thorvaldsens Museum, Copenhagen, inv. no. A873); *Hebe* (1822; Thorvaldsens Museum, Copenhagen, inv. no. A874) *Ganymede offering the cup* (1828; Thorvaldsens Museum, Copenhagen, inv. no. A854). Together with the *St John*, also in 1822, Baring acquired Canova's *Lucretia d'Este* (Pavanello, *op. cit.*, p. 133, no. 346).

The *St John* was almost certainly at Bath House for much of the 19th century, along with Baring's other sculptural acquisitions, though unfortunately it is not specifically mentioned by Gustav Friedrich Waagen in the description of its interiors in his *Treasures of Art in Great Britain of 1854* (*op. cit.*). Much of the collection was sent to The Grange in 1890 by Francis Baring, 5th Baron Ashburton, at the time he sold Bath House (Osborne, *op. cit.*, p. 183). Canova's *St John* is recorded in a photograph of the staircase corridor circa 1910, standing atop a commode (Osborne, *op. cit.*, p. 212). Its history thereafter is unknown, but it was likely sold when the Baring family put the estate up for sale in 1933.

CANOVA'S INFANT ST JOHN: A MIRACLE OF MARBLE CARVING

The exquisite quality of the carving and the startling lifelike appearance of the skin of Canova's *St John* is conveyed in a description of the work by the sculptor's friend and biographer, Count Leopoldo Cicognara:

'The simple nature of the subject affording no scope for the employment of the embellishments of art, the sculptor has confined himself to the expression of the pure and artless beauties which are proper to the age of childhood. We particularly admire the execution of his soft and fleshy limbs, which seem warmed and animated with the vital fluid, and the double which is formed in his body, by the curved posture in which he sits, has all the softness and pliancy of nature. While we contemplate this pleasing figure, we forget that it is a work of art, and feel as if we were approaching to caress a gentle and attractive child'

Count Leopoldo Cicognara discussing the *Infant St John the Baptist* in *The Works of Antonio Canova in sculpture and modelling*, London, 1849, vol. I.

Cicognara's description sums up Canova's brilliance at creating the illusion of warm human flesh from cold white marble. The sculptor's characteristic virtuoso finish is most evident in the exceptionally fine delineation of the hair, which immediately marks the sculpture out as autograph. According to Antonio d'Este (*op. cit.*), Canova passed away before the marble was completed. As was the case of Canova's *Dirce* made for King George IV (Royal Collection at Buckingham Palace, inv. no. RCIN 2042), it is believed to have been completed in the sculptor's workshop by his assistants.

The *Infant St John* is one of the last works by Antonio Canova and was made for one of the greatest British patrons of the age, Alexander Baring. The tantalising possibility that it could represent a lost portrait of Napoleon's only son, the Roi de Rome, adds to the mythology of the work, whilst its official title places it within a corpus of major religious groups executed by the sculptor towards the end of his life. Canova marbles are exceptionally rare at auction and so the sale of the *Infant St John* represents a unique opportunity for collectors to acquire a museum quality work by one of the greatest artists ever to have lived.

Please see related literature at Sothebys.com



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‘VASI ANTICHI’

A PAIR OF ITALIAN PIETRA NEFRITICA O PONDERARIA ANTIQUE MARBLE WARWICK AND DE LANTE VASES 1ST QUARTER 19TH CENTURY

the moulded shallow baluster body applied with gilt-bronze mounts in the form of satyr and bacchic heads, beneath a collar of gilt-bronze beads, the moulded rim with a similar larger collar, the interior of both with a gilt-bronze medallion, raised on a spreading turned socle ornamented with conforming bead collars, on a stepped and on moulded square plinth, with similar gilt-bronze ornament 34cm. high, 42.5cm. diam.; 1ft. 4³/₄in., 1ft. 3in.

PROVENANCE

Sotheby's London, *Treasures Including Selected Works From The Collections Of The Dukes Of Northumberland*, 09 July 2014, lot 52; Private Collection.

COMPARATIVE LITERATURE

N. Mosley Penzer, "The Warwick Vase", Part. I, *Apollo*, n° 62, 1955, p. 183-188 ; Part. II et III, *Apollo*, n° 63, 1956, p. 18 et 22 et p. 71-75.

A. González-Palacios, "Ristudiando I Righetti", *Il gusto dei Principi*, vol. I, Milan, 1993, p. 303.

G. and R. Valeriani, *Bronzi Decorativi in Italia, Bronzisti e fonditori italiani dal Seicento all'Ottocento*, Milan, 2001, p. 238, cat. n° 67. and pl.330-336.

W £ 250,000-400,000

€ 290,000-464,000 US\$ 326,000-525,000



Fig. 1. Etching of the Warwick Vase, frontal view, by Giovanni Battista Piranesi, 1768-1778.

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Fig. 2. Etching of the Warwick Vase, lateral view, by Giovanni Battista Piranesi, 1778.

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This impressive pair of vases carved in a marble known to have been used in antiquity and known as *pietra nefritica* or *ponderaria*, *lapis* or *aequipondus lapis martyrum*, and quarried during the Roman period on the Tyrrhenian coast, has been executed after models of two famous monumental and iconic vases, the white marble vase known as the Warwick vase (now to be seen in the Burrell Collection, Scotland, fig.3) and also the vase known as the de Lante vase, (now forming part of the collection of the Dukes of Bedford, at Woburn Abbey Bedfordshire. fig.4). These originals both date from the second century BC, and were found around 1771 on the site Hadrian's Villa at Tivoli, near Rome. Both were subsequently engraved by Piranesi and published by him in his famous work, *Vasi, Candelabri, Cippi, Sarkofagi*, published in Rome in 1778 (illustrated fig. 1 and 2).

The present vases are of an exceptional quality of craftsmanship. The bronzes are finely chiselled and gilded and suggest the authorship of a very highly skilled manufacturer and strongly indicate a firm such the Milanese firm of bronze makers, Strazza and Thomas (1815-1881). The firm began working in the early 19th century and produced bronze and marble vases and other objects of great quality and definition of antiquarian inspiration including works for the Austrian and Italian monarchies of the time following the tradition of other bronze makers such as Valadier, Righetti and Manfredini. The mounts on the present vases can be compared with a group of bronze vases and sculpture by the Strazza and Thomas manufactory which form part of the collection in the Biblioteca Ambrosiana in Milan, donated by Giovanni Edoardo de Pecis in 1827. The collection of bronzes is illustrated in Enrico Colle, Angela Griseri and Roberto Valeriani, *op. cit.*, pl.334-344 and clearly shows the range and exceptional quality of their work which is consistent with that of the present vases. The vases and other items in the collection are also clearly inspired by antiquarian originals as in the present case.

THE DESIGN

The present vases are decorated with attributes to Bacchus and also with Bacchic masks arranged in profile and with handles formed of interlaced branches of vines (in the case of the Warwick Vase), and theatrical masks arranged frontally, reminiscent of those of the Propylon Sebasteion discovered at Aphrodisias (Asia Minor) between 1981 and 1983, and flanked by curved double branch handles (in the case of vase Lante). The grotesque masks which decorate the bowl are connected with the festivals of Bacchus and each vase has two magnificent handles channelled throughout and ornamented with *Ferula Graeca*, Greek fennel, a plant dedicated to Bacchus.

THE WARWICK VASE

The antique vase known as the "Warwick Vase" is one of the two vases presented here and is probably the model of archaeological vase that most fascinated collectors and artists while doing their 'Grand Tour', during the last third of the 18th century. The original was a huge vase of antique Roman white marble, flanked by two handles interspersed with enriched bacchanalian heads and various emblems. This vase was discovered amongst the ruins of the Villa of Emperor Hadrian in Tivoli, near Rome, 1771, by Gavin Hamilton (1723-1798), a famous Scottish painter and antique dealer in Rome. Hamilton, who enjoyed most of his career in the Eternal City, where he settled after 1756, was a pioneer of the European neoclassical movement. He started primarily as an archaeologist but soon turned to painting. Hamilton teamed with Thomas Jenkins (1722-1798), a painter based in Rome from 1753, but he quickly launched into the much more lucrative business of supplying the elite of the time with antiques and which led to him becoming one of the leading bankers of Rome.

In 1770, Hamilton was given a license to excavate at Hadrian's Villa. Many important sculptures were recorded as having been found there but no record of a full vase was ever made. This is probably because it was excavated in fragments, as explained by Norman Mosley Penzer in his study of the Warwick vase. The



Fig. 3. The Warwick Vase, Burrell Collection.
© CSG CIC Glasgow Museums Collection

Burrell Collection in Glasgow (fig.3).

THE LANTE VASE

The Lante vase is the other form of vase presented here and like the Warwick vase was also discovered in fragments in excavations made in the ruins of Hadrian's villa. Following restoration to its original form, it was removed to the Villa Lanti near Rome where it remained for many years attracting considerable interest. In the late 18th century it was purchased by the great connoisseur and bibliophile, the Right Hon. Lord Cawdor and brought to England. It was subsequently sold at the sale of his museum in Oxford Street on 6th June 1800 for 700 guineas and was bought by Francis, 5th Duke of Bedford, and to his seat at Woburn Abbey, where it remains today (fig.4).



Fig.4. The Lante Vase, Woburn Abbey. Reproduced by kind permission of His Grace the Duke of Bedford and the Trustees of the Bedford Estates.

before 1808 for the Chateau de Villiers, in Neuilly-sur-Seine, the property of Marshal Murat. They were acquired in 1808, at the same time as the chateau by Napoleon I, and then were sent two years later, in 1810, to the Château de Compiègne, where they adorned and still adorn with their pedestals, the dining room of the Emperor. The present Lante vase can be closely

compared with various other important examples in various collections. A Lante vase, also in antique marble and gilded bronze, executed in Rome between the late eighteenth century and early nineteenth century, and attributed to Francesco and Luigi Righetti by Alvar González-Palacios, *op. cit.*, and which rests on a patinated bronze group of the Borghese Three Graces is now preserved in the collections of the Museo di Capodimonte e Gallerie Nazionali Naples (fig.5). Another related example sold by Sotheby's London (*Treasures, Princely Taste*, 6 July 2011, lot 2, £265,250) rests on a circular base and alabaster antique green marble with bas-reliefs in gilded bronze belonging to the known repertoire employed by Francesco and Luigi Righetti. The vases of course had a great impact in England where they especially fascinated collectors as they appeared in two of the largest private collections of antique marbles, that being the Warwick Castle collection and the Woburn Abbey collection. The celebrated silversmith Paul Storr was particularly inspired by the vases. Eight Warwick vases in silver were delivered, for example, to the Prince Regent, later George IV of England, by goldsmiths Rundell of the Crown, Bridge & Rundell and now belong to the collection of Her Majesty Queen Elizabeth II.



Fig. 5. Vase attributed to Francesco and Luigi Righetti. Museum of Capodimonte, Naples.



MAGNIFICENT MALACHITE

AN ITALIAN GILT-BRONZE MOUNTED CARVED MALACHITE MODEL OF THE VENDÔME COLUMN CIRCA 1830, ATTRIBUTED TO FRANCESCO SIBILIO, ROME

crowned with a *later* gilt-bronze statuette of Napoléon I "en redingote", on top of a dome in malachite with a gilt-bronze door and balustrade, the shaft of the column in malachite with spiralling finely carved low-reliefs, raised on a malachite base with minute carvings and decorated with gilt-bronze garlands and eagles, the door in gilt-bronze, on a black marble platform, *the domed section revered*
104cm. high, 3ft. 5in.

COMPARATIVE LITERATURE

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González-Palacios, A., "Marmi, Pietre e Vetri: Lavori di Sibilio", in *Casa Vogue Antiques*, March 1991, nr. 12, pp. 84-89.

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Budrina L.A., "Cameo on malachite, for jewelry and interior. Notes to the dating and attribution", in *Bulletin of the South Ural State University. Ser. Social and the Humanities*. 2018. Vol. 18, no 1, p. 78-83. / in Russian: Будрина Л.А. Camei на малахите, ювелирные и монументальные. Заметки к датировкам и атрибуциям. // Вестник ЮУрГУ. Серия «Социально-гуманитарные науки», 2018, Т. 18, № 1, с. 78-83.

W £ 100,000-150,000

€ 116,000-174,000 US\$ 131,000-196,000

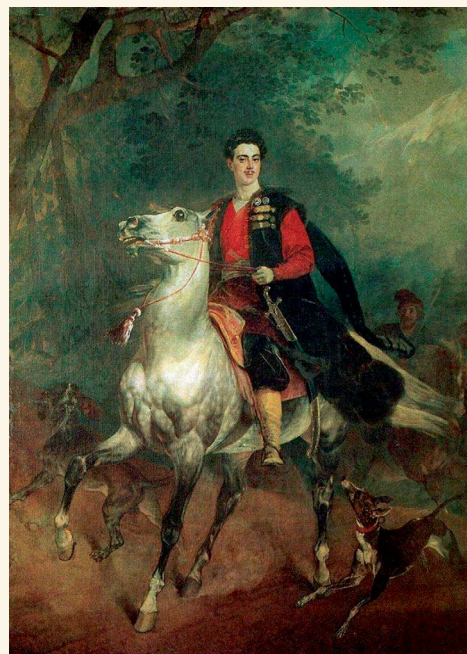


Fig. 1, Portrait of Anatole Demidoff (or Demidov), 1831 by Karl Brulloff (Palazzo Pitti, Galleria Palatina, Florence, Italy)

This extraordinary column, a model to 1/40 scale of the *Colonne de la Grande Armée* erected in the Place Vendôme, replicates its evocative bronze reliefs with minute carving in malachite, an exceptionally difficult material to work. Malachite's intrinsic association to Russia and the Demidoff family, together with Anatole Demidoff's attraction to Napoléon, give us a fascinating context that position this column at the crossroads of an international political and collecting elite.

MALACHITE AND DEMIDOFF

Malachite appeared on the European art market at the beginning of the 19th century through the efforts of Nicolaï Demidoff (1773-1828) – a wealthy Russian whose interests included iron works, arms contracts to the imperial armies and mines in the Urals, of copper and iron but also of the attractive malachite stone. Moving to Paris in the 1800's, he increased his commissions to French artisans – a fireplace garniture made by the foremost bronzier Pierre-Phillipe Thomire as well as a two-tier table by Henri Auguste were presented at the *Exposition des produits de l'industrie française* in 1806, where they received gold medals, drawing the attention to the novel green stone.[1]

The following year, after the signing of the Tilzite peace treaty, Napoléon I received as a diplomatic gift five pieces of malachite from Emperor Alexander I of Russia. Mounted by Jacob-Desmalter in gilt bronze, they became the centre of the Emperor's Salon at the Grand Trianon and delighted guests at Napoléon's wedding with Archduchess Marie-Louise of Austria in 1810.[2]

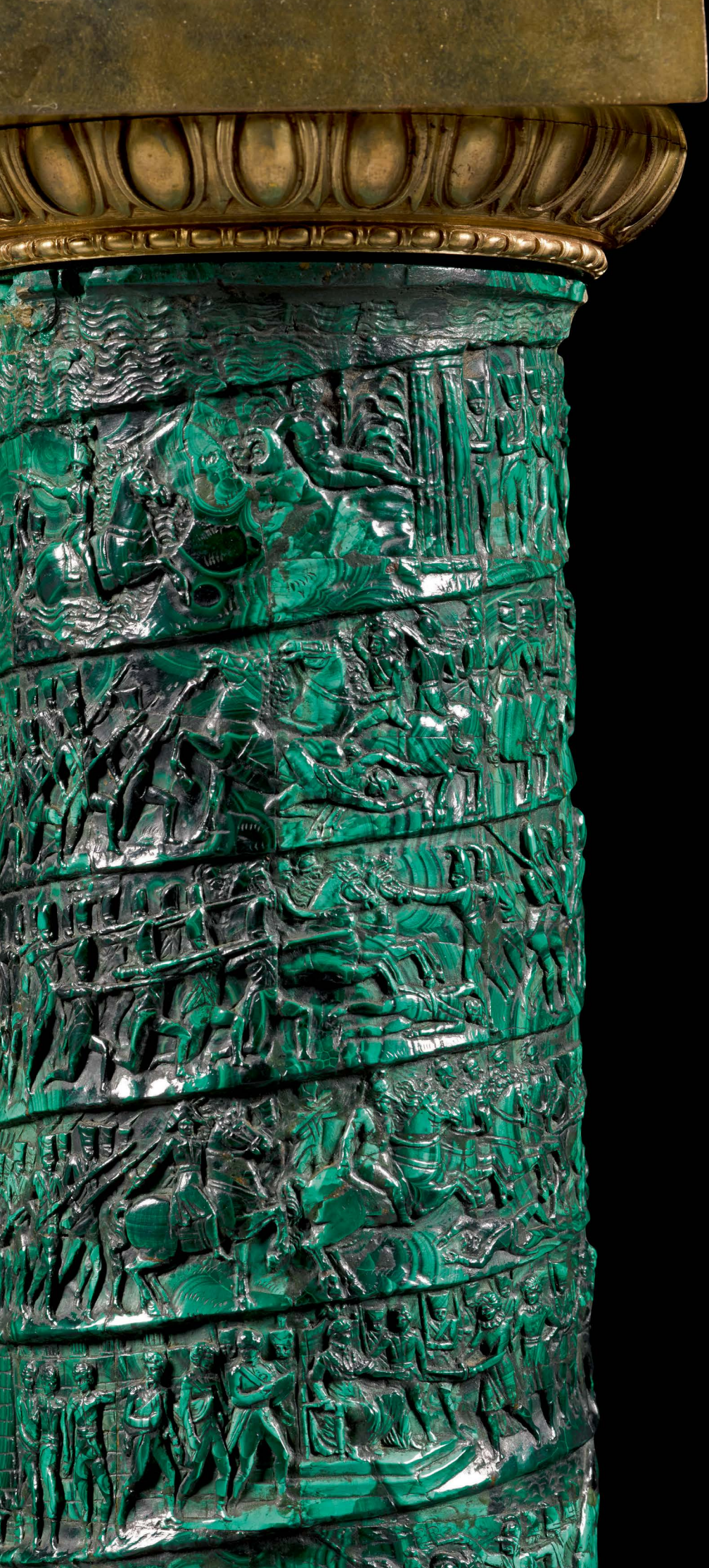
By the 1810's, malachite from the Urals became a highly sought-after material in Paris. The grandiose works made on Demidoff's orders – such as the monumental Demidoff Vase, now at the Metropolitan Museum[3] - was the striking centrepiece of the Thomire-Dutermé house at the 1819 *Exposition* at the Louvre.

The malachite used at that time came from the two Urals deposits of Gumechki and Mednoroudianskoe, south and north of Ekaterinburg, and are of two clear types, which can be clearly seen in the present column. The first is characterized by concentric layers of small stalactites. The other – a shimmering variegated malachite - is a stone in plain dark green, whose mass is composed of a multitude of crystals.[4]

The darker malachite used for the column relief carving recalls the patination of the bronze, whilst the concentric veins of the lighter stone used for the base, although vivid, make the understanding of the carved trophies difficult, as they are meticulously carved in a vibrant arrangement, as in the original bronze model.

In the early 1820's, Nicolaï Demidoff left Paris for Italy. At that time, he had transferred all his orders of works with malachite to the Roman workshop of the marble worker Francesco Sibilio (1784-1859). Sibilio was also well known as an antique dealer. His table tops where he combined antique glass in attractive patterns with different types of antique porphyry are quite well known.[5]

Between 1822 and 1828 Sibilio produced many objects in malachite for the Russian aristocrat, the most famous of which are the extraordinary columns and pavement of the Rotunda Temple (The State Hermitage Museum, 1826-



1834). Even more interesting are the details of a sumptuous surtout de table (1822-1824), decorated with gadroons carved in the malachite mosaic (now dispersed), and the Corinthian capitals also carved in the malachite mosaic (fig.2 - The Wallace Collection, 1825-1826).[6]

The acanthus leaves of these capitals are formed from sections of malachite and then cut into a kind of cameo. These examples of relief and three dimensional work on malachite mosaics are exceptional, which prove the unique skill of Sibilio's workshop working with malachite - a stone as hard as it is fragile.

A letter from Sibilio to Nicolai Demidoff from 1828[7] reveals the volume of his work for his Russian patron, and besides the previously mentioned columns for the Rotunda Temple, it refers to a *comò* veneered of malachite and 4 *colonnate di bronzo impellicciate di malachita*. When referring to the commode, it is interesting to note that he was sourcing the bronze mounts from the "pressiani", or the Prussians, Wilhelm Hopfgarten and Ludwig Jollage, preeminent bronziers in Rome. They were well known for high quality reproductions of ancient sculptures but also for bronze Grand Tour objects, such as the Trajan column, and are possibly responsible for the bronzes in the present lot.

There are two further columns – modeled after the Trajan and Antonino Pio's columns – signed and dated, one in malachite, the other in lapis lazuli, with gilt-bronze mounts,[8] both are in a Roman private collection. These have plain shafts but have elegant carvings to base and capitals, and each is embellished with a bronze gallery to top and door to base, as well as with an emperor's figure as finial, in the Roman tradition (fig.3).

Interestingly, the catalogue of the San Donato sale of 17 March 1870, the collection of Anatole Demidoff, two further columns of the same size as the above are mentioned: lot 1125 - "*Lapis-Lazuli - modèle de la colonne Trajane, avec tore, oves, festons de lauriers et aigles finement sculptés en relief. La statuette qui la surmonte, la galerie et la porte sont en or. La colonne proprement dite est d'un seul morceau et évidée. Haut., 52 cm*". And lot 1126 "*Malachite - colonne faisant pendant à celle qui précède. Elle est aussi surmontée d'une statuette d'empereur romain en or très-finement ciselé. Haut., 52 cm*"

The lack of examples of carved malachite of relevant scale by makers other than Sibilio [9] reinforces the idea that this exceptional column comes from the workshop of this Roman *lapicida*. The fact that the very fine bronze mounts are of Italian manufacture and not French, further suggests Italian production. The relationship of Sibilio with the Demidoff family together with the easy access to malachite, allows us to suggest a firm attribution to Francesco Sibilio.

Francesco Sibilio was "*uno dei più abili artefici italiani del Primo Ottocento*" but also a dealer, collector (the Vatican purchased his collection of over 400 coins) and a true marble specialist. Further to his relationship with Nicolai Demidoff, he catered to the international tourists but also to knowledgeable stone collectors such as Faustino Corsi, the brothers Tommaso and Francesco Belli and Edward Dodwell who had important specimen marble collections. When Francesco Belli sold his collection to Count Stefano Karoly, the catalogue named three stones after Sibilio: *Granito Mischio di Sibilio* (Belli 1842, no.10 - from a column fragment acquired by the "valente petrajo Signor Francesco Sibilio" from the river bank by the Porto di Trajano), *Porfidi Bigio di Sibilio* (no.63) and *Lumachella Rossa di Sibilio* (no.286).[10]

If marble models of Roman monuments had been sold to travellers doing the Grand Tour and passing through the Eternal City, this present malachite model, through its material, scale and richness, is an outstanding example of a "room-monument", as is the impressive Trajan Column model made by Valadier, acquired by Karl Theodor, Prince Elector of Bavaria circa 1780.

Anatole Demidoff (1812-1870) -fig.1-, was the second son of Nicolai, heir to his father's collection, and despite the fact that no documentation is known so far regarding commissions from him to Sibilio, he was certainly very aware of Sibilio's work through his father and it is very tempting, and reasonable, to associate the present lot to the young Demidoff.

An extraordinary collector and with an obsessive fascination with Napoléon, he was educated between Paris and Italy. In 1840, recently raised to Prince of San Donato by the Grand Duke of Tuscany, he married Princess Mathilde Bonaparte, daughter of Jérôme Bonaparte, former King of Westphalia, and niece of former Emperor Napoléon I. It should have been a good marriage for both; Demidoff had been obsessed with Napoléon for years and marrying his niece must have been an extremely attractive proposition to him. Even if the marriage utterly failed after five years, Anatole was



Fig. 2, Column, circa 1830, Florence, Italy © Wallace Collection, London

able to accumulate artifacts pertaining to the life and activities of Napoléon I, which he first exhibited in his Florentine villa. In 1851 he bought the villa San Martino on the island of Elba where, in addition to the restoration work on Napoléon's residence during his first exile, Anatole Demidoff had a sumptuous gallery built – open to the public - for a large collection of souvenirs and works of art related to the Emperor's memory and which included a large bronze model of the Vendôme Column.[11]

As a collector, the role of Anatole Demidoff should not be underestimated. He was one of the most significant, influential and eclectic collectors of the 19th Century. His collection included some of the most important paintings of the 19th Century as well as great Old Masters, important arms and armour, French furniture of the 18th Century, and objects of vertu. Demidoff was one of the primary taste makers of the mid-century, and his lead was followed by such internationally famous collectors as the Rothschild family. In fact, his style of collecting set the stage for the great collectors of the late 19th and early 20th Century and his lavish Villa at San Donato became one of the greatest artistic showcases of the age.

THE COLUMN OF THE GRAND ARMY OF AUSTERLITZ

The column on the Place Vendôme was built between 1806 and 1810 by the architects J.B. Lepère and L. Goudoin under the direction of D.V. Denon. The monument, whose composition is inspired by the column of the Roman Emperor Trajan, was intended to commemorate the victory of the Napoleonic army in the battle of Austerlitz in 1805. The column was covered by bronze reliefs, made of metal from Russian and Austrian cannons, that had been taken on the battlefield. The reliefs of the base are composed of images of military trophies: cannon, swords, armours and flags. The spiral relief surrounding the column section represents the history of the military campaign in episodes.[12]

The dome of the column; with the relief in the shape of scales is crowned by the sculpture of Napoléon I. This sculpture underwent several transformations during the 19th century. Originally designed by Chaudet, it represents Napoléon as a Roman emperor (1810-1814). During the Restoration it was replaced by the Bourbon flag, whilst after 1833, under the reign of Louis-Philippe, the column was topped by a sculpture of Napoléon in redingote by Charle Emile-Marie Seurre, having remained there until 1864. The same year, by the order of Napoléon III, the figure was brought back to its original form. Destroyed during the Commune, the column was rebuilt identically in 1875.[13]

Sothey's would like to thank Dr. Ludmila Budrina for her assistance with the cataloguing of this piece.

- [1] Budrina, L.A., «Lapidaires parisiens aux services de Nicolas Demidoff: la collection des objets en bronze doré et malachite avec des mosaïques en reliefs des pierres dures réalisés par Thomire (d'après les documents inédits et les collections européennes)», in *Les progrès de l'industrie perfectionnée. Luxe, arts décoratifs et innovations de la Révolution française au Premier Empire*, actes du colloque, Paris, 13-14 juin 2014, Natacha Coquery, Jörg Ebeling, Anne Perrin Khelissa, Philippe Sénéchal (dir.). – Toulouse : Presses universitaires du Midi, 2016, pp. 136-145.
- [2] Guy et Christiane Ledoux-Lebard, «Les malachites montées par Jacob pour le Grand Cabinet de l'Empereur aux Tuileries», in *Recueil des travaux et documents de l'Institut Napoléon*, 1944, pp.1-5.
- [3] Metropolitan Museum of Art, New York, inv. nr. 44.152a, b.
- [4] Brard C.P. *Minéralogie appliquée aux arts...*, Paris, 1821. P. 389
- [5] González-Palacios A. *L'Armadio delle meraviglie. Personaggi, vicende, oggetti: un invito all'arte, una lezione di stile*, Milan, 1997, pp. 97-100; Ciranna S. «Francesco Sibilio un pietrajo dell'Ottocento. La bottega, la casa, l'attività e l'inventario del 1859», in *Antologia di belle arti. Studi romani I*, N. S. N° 67-70, 2004, pp. 146-167.



Fig.3. Francesco Sibilio, Pair of columns, 1833. Private Collection.

- [6] Budrina L.A., « Le somptueux surtout » (1822-1824) sur la commande de N.N. Demidoff, dans « L'étoile de Renaissance », N 26-27, 2018, Saint-Petersburg, p. 196-213. / en russe : Будрина Л.А. «Великопленный surtout de table» (1822-1824) по заказу Н.Н. Демидова // «Звезда ренессанса», N° 26-27, 2018. – СПб., 2018. – с. 196-213
- [7] Russkij Gosudarstvennyj Archiv Drevnykh Aktov, RGADA, fond 1267, opis'2 delo 400, apud Ciranna S. op.cit., p.166
- [8] González-Palacios, A., "Marmi, Pietre e Vetri: Lavori di Sibilio", in *Casa Vogue Antiques*, March 1991, nr. 12, pp. 84-89. and González-Palacios, A. (coord.), *Fasto Romano: dipinti, sculture, arredi dai Palazzi di Roma*, 1991, cat. nrs. 170-171, p.209, ill. LXXX.
- [9] Budrina L.A., "Cameo on malachite, for jewelry and interior. Notes to the dating and attribution", in *Bulletin of the South Ural State University. Ser. Social and the Humanities*, 2018. Vol. 18, no 1, p. 78-83. / in Russian: Будрина Л.А. Камеи на малахите, ювелирные и монументальные. Заметки к датировкам и атрибуциям. // Вестник ЮУрГУ. Серия «Социально-гуманитарные науки», 2018, Т. 18, N° 1, с. 78-83.
- [10] Newby, Martine S., "*Francesco Sibilio and the reuse of Ancient Roman Glass in the Nineteenth Century*", in *Annali 16 Congresso AIHV*, London 2003, p.401.
- [11] *Musée de San Martino à l'île d'Elbe, Catalogue des objets de souvenir et d'intérêt historique réunis dans le monument érigé par le prince Anatole de Demidoff en 1856 et dans la villa habitée par l'empereur Napoléon Premier en 1814*. Florence, Le Monnier, 1860.
- [12] Tardieu, A. *La colonne de la Grande Armée d'Austerlitz ou de la Victoire*, Paris, 1822.
- [13] Garnier des Cassagnac, A., *Histoire de la colonne Vendôme*, Paris, 1876.



38

JAPANESE ENAMEL IN THE AGE OF JAPONISME

**A MORIAGE CLOISONNÉ BOWL
SIGNED KAWADE (KAWADE SHIBATARO, 1856-1921)
IN A SILVER WIRE SEAL OF GOURD-FORM, MEIJI
PERIOD, LATE 19TH CENTURY**

The deep bowl with indented quatrefoil-form silver rim, the four feet decorated with chased and stippled silver and green *moriage* enamel peony leaves, the grey enamel ground with various thicknesses of silver wire and coloured enamels of green, red, pink, white and *ginbari*, silver foil backing translucent enamels, depicting peacock feathers among open and closed peony sprays, the *moriage* of very fine thick form
30cm diam, 11¾ in wide

PROVENANCE

Important German Collection

† £ 80,000-120,000
€ 93,000-140,000 US\$ 105,000-157,000



Detail of stamp underneath





When Japan reopened its trading relationship with the West in the 1850s, the enthusiasm for Japanese art swept over Europe and the United States. Following the 1867 Paris Universal Exposition and the 1873 Vienna World Exposition in the latter half of the nineteenth century, Japanese artefacts flooded European and North American shores. The expositions not only resulted in an exceptional commercial success but also ignited a great wave of appreciation for Japanese decorative art. This shift was both the cause and result of “Japonisme,” a phenomenon of Japanese influence on Western art, following the country’s modernisation called the Meiji Restoration of 1868 (*Meiji ishin*). In this fertile environment, Japanese enamellists quickly mastered their craft and pushed the limits of both technology and artistic design to attract patrons in the international market.

Among the many genres of Japanese decorative art, none can be more precisely tied to the evolutionary moment of the Meiji period than cloisonné enamel. Gradually, cloisonné occupied a position of great international importance in the decorative arts and was developed in an environment that was situated between the cultures of Japan and the West.

Decorative metal objects with applied cloisonné enamels are known in Japanese as *shippō*, meaning “seven jewels.” The term *shippō* was often used within Buddhist traditions, referring to valued commodities, including gold, silver, crystal, coral and pearls, which were traded along pilgrimage routes. As a decorative medium, Japanese cloisonné enamel was re-invented in an emerging exchange with Europe and America at the turn of the nineteenth century. The peak of artistic sophistication of Japanese cloisonné enamel lasted from around 1880 to 1910, a period often referred to as the Golden Age. During this period, there were hundreds of cloisonné enamel workshops to meet the demand of what was predominantly a western export market. Among those workshops, one of the most influential and productive was the Ando Cloisonné Company (*Andō shippōyaki Ten*). Founded by Ando Jubei in Nagoya in the 1880s, this company remains in business today as the last of the nineteenth century cloisonné companies in Japan.

The artisans of the Ando Cloisonné Company were active participants at international expositions in Europe and America around the turn of the century. They innovatively absorbed artistic trends of Western art of that time, such as Impressionism and Art Nouveau. During the Golden Age, Kawade Shibataro

(1856-1921) headed the manufacture of the Ando Cloisonné Company. Kawade introduced and developed numerous technical innovations on which the success of Ando Company was based.

[Ando’s] reputation was established chiefly by the splendid work turned out by his chief enamel artist and designer, Kawade Shibataro, who is deservedly considered the greatest enamel expert in the manufacture of shippō at the present time. Perhaps no other living person has done more towards the improvement of Japanese enamels and the invention of new methods of application than Kawade. (Gregory Irvine, *Japanese Cloisonné Enamels*, (London, 2011), p. 39.)

Kawade’s major development was the *moriage* technique. Rather than remaining restricted to a two-dimensional surface, Kawade perfected the *moriage* relief decoration, which allowed him to explore modifications to the surface profile of objects. This innovative technique, which required extreme care, especially at the polishing stage, involved building up layers of enamels to produce a sculpted, three-dimensional effect and was ideally suited to subjects such as plants and flowers. Molding the branches of the budding plant around each of the vases in complementary directions, Kawade created a sculptural quality in the design that the *moriage* relief only enhances. This style of sculptural forms later became one of the signature features of works made at the Ando Cloisonné Company.

Kawade also ensured that his works were in the forefront of fashion in the international market and created this enamel bowl that comfortably harmonizes with Japan and the West. For instance, he incorporated peacock feathers, which were seen as an “exotic” design in Art Nouveau décor, among peony sprays. For an example of a vase of Kawade depicting peacock feathers, see: Jiro Harada, *Japanese Art and Artists of Today, VI: Cloisonné Enamels*, (The Studio, June 1911), p.276. For a similar design of peacock feathers by the artist Kawade Shibataro, see Lawrence A. Coben and Dorothy C. Ferster, *Japanese Cloisonné*, pl.98 and Professor Jiro Harada, *Japanese Art and Artists of Today, VI: Cloisonné Enamels*, p.276.

Today, Kawade’s works are housed in the Metropolitan Museum of Art (accession number: 1976.320.2), Victoria and Albert Museum (accession number: FE.33:1, 2-2011) and Dallas Museum of Art (accession number: 1993.86.25.1.FA).



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THE CREATIVE GENIUS OF JAPANESE MEIJI PERIOD METALWORKERS

A FINE SOFT-METAL-INLAID BRONZE VASE OSHIMA YASUTARO (BORN 1849), SIGNED *DAI NIHON SHOKAKEN*, MEIJI PERIOD, LATE 19TH CENTURY

The vase constructed in three sections, elaborately inlaid in gold, silver, *shakudo* and coloured metal *hirazogan* and *takazogan*, the cover with Empress Gensho (683–748) seated on rockwork, her kimono and outer robe finely detailed with brocade design, her hair carved and chased with an elaborate headress in silver, the rockwork with bamboo leaves and moss inlaid in silver and gold, each of the four corners with archaic-form *ho-o* birds, the cover fitting closely into the main section of the vase, the rectangular section with an upper rim with four panels of flowers and foliage, insects on Musashi moor and plum blossom in moonlight, inlaid into silver, and *shakudo*, the slightly rounded section beneath with two large panels framed in silver depicting Prince Obito, who was later to become Emperor Shomu, standing beneath an umbrella held by an attendant, the two figures beside pine trees and rockwork and a meandering stream, the other panel with a wood cutter holding a ladle and sake flask beneath a cascading waterfall, the panels bordered by intricate gold, silver and *shakudo* inlay with blossom, on a *nanako* ground, the sides with two handles in the form of swallows, their feathers finely inlaid, chased, cut and carved, gold eyes, the whole section on a circular foot, the signature and an *ikebana* display on the underside (see image), this fitting into the base, the circular opening revealing a central design to the base of clematis (see image), the top with fans and tempestuous waves, each decorated with birds, flowers, inlaid silver spray, bordered by a geometric design and further very fine inlay of flowers, the four archaic style feet with *chidori* flying above waves, the feet on a plinth elaborately inlaid in silver with brocade lappett design, the whole with a rich deep patination uniformly over the vase, fitted liner
57 cm high, 22½ in.

† £ 250,000-350,000

€ 290,000-406,000 US\$ 326,000-456,000







Before the Meiji period (1868–1912), the casting of bronze had been predominantly made for use in Buddhist ritual paraphernalia and samurai warrior accessories, which flourished during the Edo period (1615–1868). However, due to the fall of the Tokugawa shogunate in the mid-19th century, demand for these equipments was only decreasing, and the new Meiji government would eventually issue the Abolition of Buddhism (*Haibutsu Kishaku*) and the Sword Abolishment Edict (*Haitorei*) in 1876. Consequently, Japanese metalworkers lost their traditional patrons and were obliged to find new markets for their skills, which resulted in a dissolution of the traditional boundaries of art and definitions of beauty by incorporating Western elements in their craftsmanship. In the latter half of the nineteenth century, decorative bronze vessels were made that were never intended for practical use but purely for visual appreciation.

Oshima Yasutaro (artist name: Shokaken) was born to a prominent family of metalworkers in 1849 and was a son of Oshima Takajiro. Together with his younger brother Oshima Joun (1858–1940), he successfully ran a studio called Sanseisha and produced bronzes of the finest quality. In *Recollections of Oshima Joun*, by Katori Hozuma published in 1941 by Tokyo Chukin-kai (Tokyo Cast Metalwork Association), he talked of his older brother who died young as being of the first rank of bronze metalwork artists in 1878, producing works of the very highest quality and commissioned for the world exhibitions. Shokaken indeed exhibited his works at numerous international expositions, including a metalwork incense burner at the Vienna World Exposition in 1873, which is now housed in the Austrian Museum of Applied Arts and Contemporary Art, Vienna. (Illustrated in *Arts of East and West From World Expositions 1855-1900: Paris, Vienna and Chicago (Commemorating the 2005 World Exposition, Aichi, Japan)*, (Osaka, 2004), p 020, plate I-16)



40

THE BRIGGS-ASHBEE EPERGNE'S

A UNIQUE SET OF FOUR ARTS & CRAFTS SILVER AND ENAMEL GRADUATED TAZZAS, CHARLES ROBERT ASHBEE OF THE GUILD OF HANDICRAFT LTD., LONDON, 1900

in two sizes; the circular lightly hammered bowls with flaring rims, each supported by an openwork hexagonal column decorated with stylised flowers climbing to a head with a rectangular emerald-coloured enamelled panel, the panelled spreading circular bases on six ball feet
21.4cm., 8³/₄in. and 17.2cm., 6³/₄in. high
2423gr., 77oz. 18dwt. total

PROVENANCE

Arthur Currer Briggs (1855-1906), Mayor of the City of Leeds (1903-04) and Alderman of the City of Leeds (1904-06);
thence by direct family descent to the present owner

ASSOCIATED LITERATURE

C.R. Ashbee, *Modern English Silverwork, An Essay By C.R. Ashbee, Together With a Series of Designs By The Author*, London, 1909, pl. 77, p. 29
The Leeds Times, Leeds, Saturday 7 July 1883, p. 5e
Alan Crawford, *C. R. Ashbee: Architect, Designer, and Romantic Socialist*, London, 1985, pp. 333 & 338
'Englische Gewerbe-Künstler neuesten Stiles. 1 : C.J.A. Voysey, C.R. Ashbee, M.H. Baillie Scott', *Illustrierte kunstgewerbliche Zeitschrift für Innendekoration* (vol. 9, 1898), pp. 177-184.
Newbery, F.H., *'Morris, Walter Crane, Ashbee, Voysey und die englische Abteilung in Turin 1902'*, *Deutsche Kunst und Dekoration* (vol.11, 1902), pp. 209-240
Leeds City Art Gallery, *Arts & Crafts Exhibition*, Knight & Forster, November 1900, Catalogue

£ 80,000-120,000

€ 93,000-140,000 US\$ 105,000-157,000



Fig. 1. Arthur Currer Briggs and his wife Helen



Arthur Curren Briggs was born at Outwood Hall, Wakefield on the 23 of July 1855. He was the son of Henry Curren Briggs who owned Whitwood Colliery, Normanton. In 1881, the year his father died, he was appointed to the board of Henry Briggs, Son & Co. and the following year became the managing director aged just 26. In 1883 he married Helen Jones in Harrogate to much fanfare amongst his workers, 'flags were flying at the collieries and workshops, and sports were carried out by the workpeople, all the prizes and expenses being the gift of the bridegroom'.

Following his promotion to chairman of the company in 1893, Arthur became the first mine owner to employ a profit-sharing scheme for his workers. In 1900 Briggs called for funds for the foundation of the Yorkshire College of Mining, which became part of Leeds University in 1904. Helen, who dedicated much of her time to social work, persuaded the directors of Henry Briggs, Son & Co Ltd. to allocate £3000 for the building of the institute, employing the eminent Arts and Crafts architect Charles Voysey to design this as well as housing for the officials.

This was not the first time Helen and Arthur commissioned Voysey's *avant garde* designs; their holiday home, Broad Leys, overlooking Lake Windemere, was completed in 1898 and is considered one of Voysey's finest creations (Fig.1). The family stayed here most summers and often invited Beatrix Potter and her father Rupert to stay with them. After Arthur's death in 1903 Helen allowed Broad Leys to be used as an auxiliary hospital for recovering officers during the First World War.

Voysey, alongside Ashbee, William Morris, Walter Crane and Arthur Mackmurdo, was a key figure and influencer of the Arts and Crafts movement. After beginning his career designing wallpapers, fabrics and furnishings, he opened his first architectural practice in 1881. Much like Ashbee, Voysey's strength was his total disregard of contemporary styles of the period and a return to simple and honest design. The appeal of both artists work was not limited to England. In Scotland their designs inspired the likes of Charles Rennie Mackintosh and the *Glasgow Four*, in Germany their names were featuring regularly in *Deutsche Kunst und Dekoration*, and in America their work was studied by eminent architects including Frank Lloyd Wright.

Although the paths of Ashbee and Voysey seem constantly entwined there does not appear to be a hint of collaboration on the present suite of tazzas, or throughout their working careers. As well as the similarities in the mediums of their designs and their stylistic values they also both believed unflinchingly in the Guild mentality. In 1884 Voysey joined The Art Workers Guild (he would later become it's president), while in 1888 Ashbee set up The Toynbee Hall School and Guild of Handicraft. In 1895 the school closed due to financial difficulties leaving the Guild to relocate and operate independently. When these tazzas were made Ashbee's workshop was operating from Essex House, Mile End, with a team of forty or so workers. His retail space however was on the fashionable Brook Street in Mayfair, walking distance from Voysey's offices at York Place on Baker Street which he occupied in 1899.



Detail of marks



In 1900 Ashbee and Voysey both exhibited at the Arts & Crafts Exhibition at the Leeds City Art Gallery. It is probable that it was around this time that Ashbee first encountered Arthur and Helen Briggs and they began commissioning his work. A group of five Ashbee pieces with the same provenance were sold at Toovey's, 23 February 2011, lots 302-306, two of which were hallmarked for 1900 with the remaining three unmarked pieces thought to be of very similar date. The question as to whether these tazzas were a special commission for the family, or stock pieces from the workshop remains a difficult one. In Ashbee's essay on his designs he describes the model as 'Epergne' form with 'a hexagonal shaft whose six sides are chased and perforated into leaf ornament and set with six enamels' (Fig.3). Alan Hardman, in his monograph of Ashbee's life, elaborates on this 'Epergne' terminology, 'In contemporary trade catalogues fruit stands were referred to as epergnes, and these pieces were meant for just such a showy, formal role; they were more luxurious and expensive than other Guild table wares...and would cost as much as thirteen guineas'. The only differences between the present tazzas and the design book example are a hexagonal base and the addition of ball feet. If these were 'stock' pieces it is plausible that they were seen by Briggs a couple of years later in 1903 or 1904 when Ashbee again exhibited work at Leeds City Art Gallery Arts and Crafts Exhibition, coinciding with Arthur's tenure as mayor of the city.

Objects of this scale bearing Ashbee's mark are extremely rare, with the appearance of even a single enamelled tazza very uncommon. A later example, maker's mark GofH Ltd., London, 1904, was sold Reeman Dansie, 12 February 2013, while another example, of the same date was stolen as part of the raid on the Court Barn Museum in Chipping Campden, November 2011. A third tazza, marked for 1905, is in the collection of John Jesse. The present four tazzas are therefore the only known set in existence.



Fig. 2. Designs for Broad Leys, Lake Windermere for Arthur Currer Briggs, C.F. A. Voysey, 1898.





Probably Norwegian, Trondheim,
third quarter 12th century
Lewis Chessman, a Warder
Estimate Upon Request

Old Master Sculpture & Works of Art

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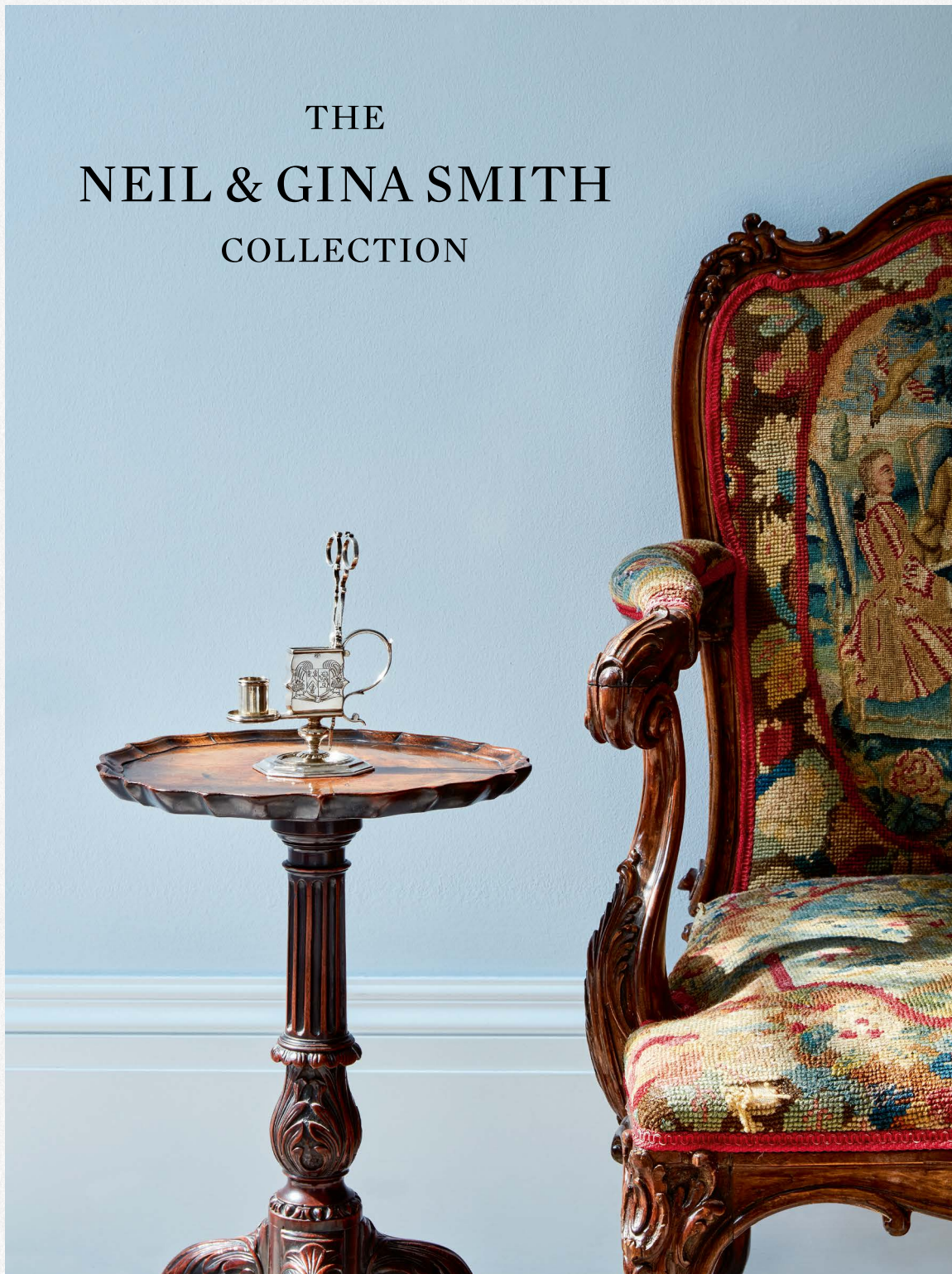
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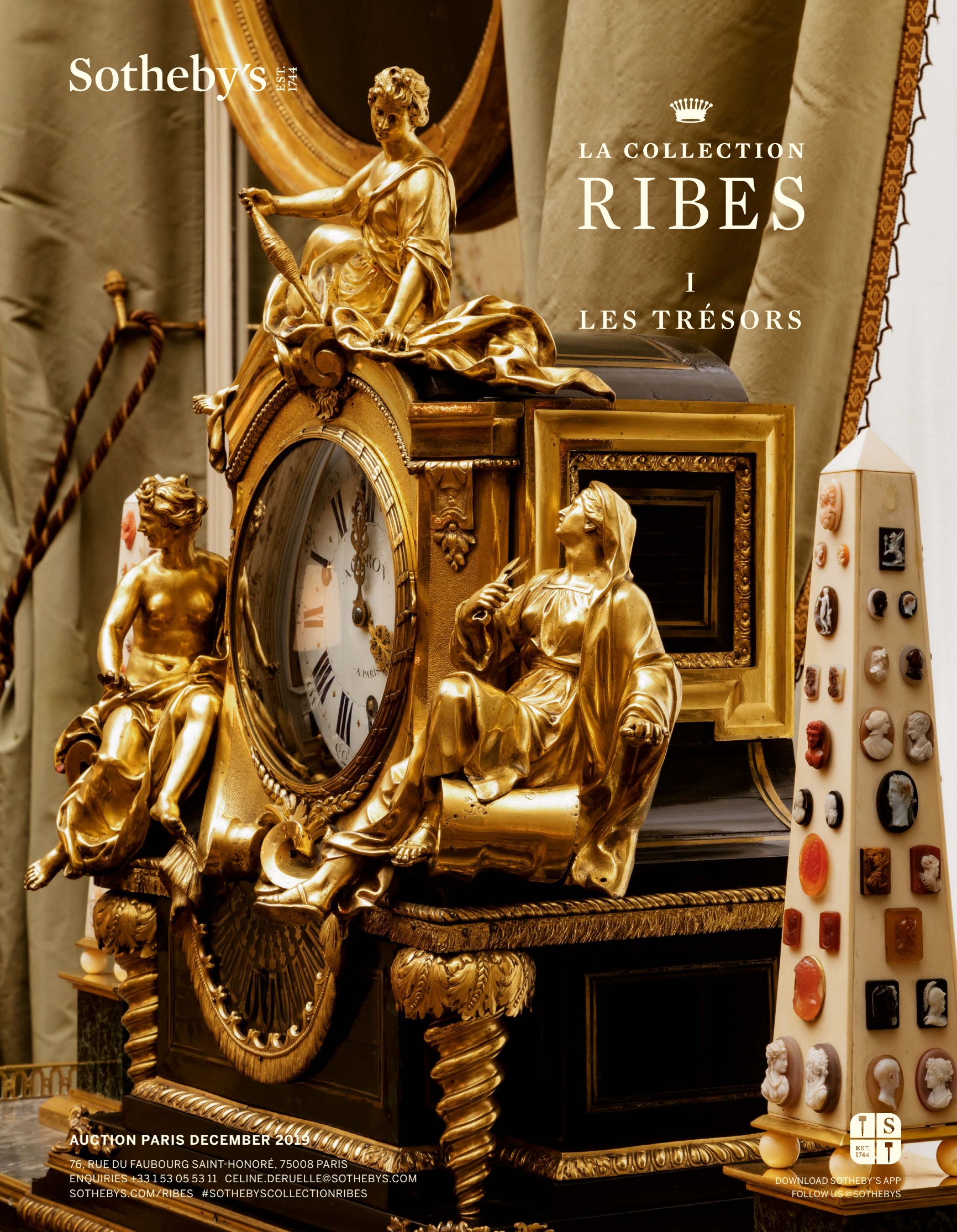


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Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information published below. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

Purchases remaining at our New Bond Street premises 90 days after the sale may be transferred to Sotheby's Green-

ford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such transferred purchases will be subject to further storage and handling charges from the point of transfer.

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 live auction. Please refer to Condition 7 of the Conditions of Business for Buyers published below.

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. If you are bidding via an Online Platform, our shipping calculator is available to help you determine the delivery charges in relation to the item of property on which you wish to bid.

For further 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

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 £41,018. 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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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 11 of the Conditions of Business for Buyers published below). 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 beside the lots of property included in this sale.

◊ 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. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 included in this sale 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 included in this sale are offered without a reserve, these lots are indicated by a box (□). If all lots included in this sale 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 11 of the Conditions of Business for Buyers. Please also refer to the sec-

tion 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.

⌈ 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 sale. 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 below.

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 live 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 cataloguing (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 live 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 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 should note that local sales taxes

or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- these Conditions of Business;
- 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 6482;
- Sotheby's Authenticity Guarantee as published below;

(iv) any additional notices and terms published by Sotheby's, including the guide to Buying at Auction; and

(v) in respect of online bidding via an Online Platform, the Additional Terms and Conditions for Online Bidding published below and available on www.sothebys.com and the Sotheby's App, in each case as amended by any saleroom notice or auctioneer's announcement at the live 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 the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"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 SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to 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 cataloguing 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 cataloguing, 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 at 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:

- the information provided to it by the Seller;
- scholarship and technical knowledge; and
- 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:

- 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) accepts 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 live auction. Bidders who wish to bid in person 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) Where available, telephone 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 live auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone bids may be recorded.

(c) Online bids are made subject to the Additional Terms and Conditions for Online Bidding (published below and available on www.sothebys.com or via the Sotheby's App) which apply in relation to bids submitted via an Online Platform, 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 start of the live 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) During the live auction, 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 live 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 live 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 live 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 live 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.

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 live 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 (both before and after judgement);

(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. BIDDER'S / BUYER'S WARRANTIES

(a) The Bidder and/or Buyer is not subject to trade sanctions, embargoes or any other restriction on trade in the jurisdiction in which it does business as well as under the laws of the European Union, the laws of England and Wales, or the laws and regulations of the United States, and is not owned (nor partly owned) or controlled by such sanctioned person(s) (collectively, "Sanctioned Person(s)").

(b) Where acting as agent, the principal is not a Sanctioned Person(s) nor owned (or partly owned) or controlled by Sanctioned Person(s).

(c) The Bidder and/or Buyer undertakes that none of the Purchase Price will be funded by any Sanctioned Person(s), nor will any party involved in the transaction including financial institutions, freight forwarders or other forwarding agents or any other party be a Sanctioned Person(s) nor owned (or partly owned) or controlled by a Sanctioned Person(s), unless such activity is authorized in writing by the government authority having jurisdiction over the transaction or in applicable law

or regulation.

10. 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 calendar days of the live 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 live 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 live auction.

11. 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 published in respect of the lot 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.

12. 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 of the sale. 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.

13. DATA PROTECTION

Sotheby's will hold and process the Buyer's personal information and may share it with another Sotheby's Group company for use as described in, and in line with, Sotheby's Privacy Policy published on Sotheby's website at www.sothebys.com or available on request by email to enquiries@sothebys.com.

14. 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.

ADDITIONAL TERMS AND CONDITIONS FOR ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding on www.sothebys.com or via the Sotheby's App or through any other online platform through which bidding is made available (each, an "Online Platform" and together, the "Online Platforms").

These Online Terms are in addition to and subject to the same law which governs our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these Online Terms.

1. Bidders are welcome to submit bids in advance of the live auction through an Online Platform ("Advance Bids"). In order to do so, you must register an account with Sotheby's and provide requested information. You may bid at or above the starting bid displayed on the relevant Online Platform. Please note that Sotheby's reserves the right to lower the starting bid prior to the start of the live auction.

You may also input a maximum bid which, upon confirmation, will be executed automatically up to this predefined maximum value, in response to other bids, including bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve (if applicable). Please note that reserves may be set at any time before the start of the live auction and your maximum bid may be executed against the reserve once such the reserve is set. Bids placed by Sotheby's on behalf of the seller, up to the amount of the reserve, will be counted towards the total bid count displayed on the Online Platform.

The current leading bid will be visible to all bidders; the value and status of your maximum bid will be visible only to you unless it is the leading bid. If the status of your bid changes, you will receive an email notification and a push notification (if you have bid via the Sotheby's App installed) prior to the start of the live auction. You may raise your maximum bid at any time in advance of the live auction. Once the live auction begins, the auctioneer will open bidding at the current leading bid. The system will continue to bid on your behalf up to your predetermined maximum bid, or you may continue to bid via an Online Platform during the live auction at the next increment. Upon the closing of each lot, you will receive an email notification and a push notification indicating whether you have won or lost each lot on which you have placed a bid. Please note that traditional absentee bids submitted in writing through our Bids Department will not be accepted for this sale.

By placing an Advance Bid on an Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, electronic or mobile device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges. You may nevertheless lower your maximum bid prior to the live auction by contacting the Bids Department, except that you may not lower it to a level lower than the current leading bid.

2. Once it commences, a live auction is by its nature fast-moving and bidding may progress very quickly. The procedure for placing bids online during the live auction (including during the online pre-bidding prior to the start of the live auction) is therefore a one-step process; as soon as the "Place Bid" button is clicked, a bid is submitted.

3. The next bidding increment is shown for your convenience. The auctioneer has discretion to vary increments for bidders in the auction room and on the telephone but bidders using an Online Platform to bid may not be able to place a bid in an amount other than a whole bidding increment. All bidding for the sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all

disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all saleroom notices and announcements which will be accessible on the Online Platforms.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. The purchase information shown in the "My Bids" section of the Sotheby's App and in the "Account Activity" section of "My Account" on www.sothebys.com is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's is not responsible for any errors or failures to execute bids placed online, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the online bidding software by either Sotheby's or the client; (ii) a breakdown or problems with the online bidding software; or (iii) a breakdown or problems with a client's internet connection, computer or electronic device. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Online bidding will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and the terms of Sotheby's Authenticity Guarantee, Sotheby's Conditions of Business and Authenticity Guarantee will control.

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 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 live 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 live 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 live 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 live 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 live 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\$1.3005

£1 = €1.1594

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.

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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

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 ANTONIO CANOVA

In our opinion a work by the artist. In the case of 19th century sculpture this indicates that the work was made in our opinion either by the artist or by a foundry or editor who had the rights to reproduce the artist's original model either during the artist's lifetime or for a defined posthumous period. (When the artist's forenames are not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named).

2 ATTRIBUTED TO ANTONIO CANOVA

In our opinion probably a work by the

artist but less certainty as to authorship is expressed than in the preceding category.

3 WORKSHOP OF ANTONIO CANOVA

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4 CIRCLE OF ANTONIO CANOVA

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5 MANNER OF ANTONIO CANOVA

In our opinion a work in the style of the artist and of a later date.

6 AFTER ANTONIO CANOVA

In our opinion a copy at a later date of a known work by the artist. In the case of 19th century sculpture this indicates that in our opinion the work was made by a foundry or editor at a later date and apparently without exclusive rights.

7 ITALIAN, 15TH CENTURY

In our opinion a work from that region and of that date

8 PROBABLY ITALIAN, 15TH CENTURY

In our opinion a work that is likely to be from that region and/or of that date but less certainty as to the region and/or date is expressed than in the preceding category.

9 IN RENAISSANCE STYLE

In our opinion a work executed in the style of the Renaissance but not necessarily of that period.

10 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are original to the model or authorised by the sculptor's studio or editor but not necessarily from the hand of the artist.

11 The term bearing the signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added at a later date.

12 Dimensions are given height before width

13 CONDITION OF LOTS

Your attention is drawn to the "Guide for Prospective Buyers" at the back of this catalogue, item 1, paragraph 7 entitled "Conditions of Lots" and to Clause 3 in the Conditions of Business towards the end of the catalogue.

3/05 NBS_GLOS_SCULP WOA

International Departments

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

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