

LONDON

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EUROPEAN FURNITURE,
SCULPTURE & CLOCKS

Thursday 9 July 2009

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11/05/09

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16 JUNE
CHRISTIE'S INTERIORS
LONDON, SOUTH KENSINGTON

16-17 JUNE
INTERIORS
NEW YORK

17 JUNE
LE GRAND GOUT: A PRIVATE
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LONDON, KING STREET

24 JUNE
IMPORTANT MOBILIER,
CÉRAMIQUES EUROPÉENNES
ET ORFÈVRERIE
PARIS

29 JUNE
OPEN HOUSE
NEW YORK

30 JUNE
EUROPEAN FURNITURE,
CLOCKS, SCULPTURE AND
WORKS OF ART
AMSTERDAM

30 JUNE - 1 JULY
INTERIORS
NEW YORK

9 JULY
IMPORTANT EUROPEAN
FURNITURE AND SCULPTURE
LONDON, KING STREET

14 JULY
CHRISTIE'S INTERIORS
LONDON, SOUTH KENSINGTON

19 JULY
THE SUNDAY SALE
LONDON, SOUTH KENSINGTON

21 JULY
CHRISTIE'S INTERIORS
LONDON, SOUTH KENSINGTON

28 JULY
CHRISTIE'S INTERIORS
LONDON, SOUTH KENSINGTON

4 AUGUST
CHRISTIE'S INTERIORS
LONDON, SOUTH KENSINGTON

5-6 AUGUST
INTERIORS
NEW YORK

Subject to change.

06/04/09

IMPORTANT EUROPEAN FURNITURE, SCULPTURE & CLOCKS

Thursday 9 July 2009

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Front cover: Detail lot 100
Back cover: Lot 137

AUCTION

Thursday 9 July 2009
at 10.30 am
8 King Street, St. James's
London SW1Y 6QT

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **BYNG-7745**

VIEWING

Saturday	4 July	12 noon - 5.00 pm
Sunday	5 July	12 noon - 5.00 pm
Monday	6 July	9.00 am - 4.30 pm
Tuesday	7 July	9.00 am - 4.30 pm
Wednesday	8 July	9.00 am - 4.30 pm

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[30]

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THE PROPERTY OF A ROMAN FAMILY
(LOTS 1-13)

Carefully selected over many years by a passionate Roman amateur with particular interest in precious marbles, the following lots form part of an important Italian collection, of which an initial section was sold at Christie's Milan, 10 June 2002.

1
AN ITALIAN PORFIDO VERDE VASE
LATE 18TH/EARLY 19TH CENTURY

Of urn shape, with waisted neck above a tapering body and spreading moulded socle, on square stepped base, repaired breaks

22 in. (56 cm.) high; 5 in. (12.5 cm.) square, the base

£7,000-10,000 US\$11,000-15,000
€7,900-11,000



2
AN ITALIAN PORPHYRY VASE WITH COVER
19TH CENTURY

Of urn shape with a domed lid with pinched finial, the waisted neck above a tapering and part-gadrooned body, above a spreading moulded socle and square stepped base

26½ in. (67.5 cm.) high; 5¼ in. (13.5 cm.) square, the base

£5,000-8,000 US\$7,600-12,000
€5,700-9,000



opposite detail of lot 152



THE PROPERTY OF A ROMAN FAMILY
(LOTS 1-13)

3
A PAIR OF ITALIAN ORMOLU, ROCK
CRYSTAL AND CUT-GLASS FIVE-
BRANCH WALL-LIGHTS
LATE 19TH/EARLY 20TH CENTURY

Each with a shaped backplate issuing tiers
of scrolled branches with drops and
pendants, losses and replacements to the
glass and crystal, fitted for electricity
18 in. (46 cm.) high [the backplate] (2)

£1,500-2,000 US\$2,300-3,000
€1,700-2,200



4
A PAIR OF NORTH ITALIAN GILTWOOD
CONSOLES

MID-18TH CENTURY, POSSIBLY GERMAN

Each with a serpentine-fronted *brèche
d'Alep* later marble top above a pierced
scroll and rockwork-carved frieze, above
a rocaille and foliate-carved C-scroll
support terminating in volute feet, the
marble tops later

3 5/4 in. (91 cm.) high; 14 in. (35.5 cm.)
wide; 12 in. (30.5 cm.) deep (2)

£1,000-1,500 US\$1,600-2,300
€1,200-1,700



5
AN ITALIAN PORPHYRY AND YELLOW
SIENA MARBLE PROFILE MEDALLION
PROBABLY 17TH CENTURY, THE MARBLE
SURROUND LATER

Depicting the bust of a Roman emperor
facing to dexter, within an oval moulded
surround, restorations to the porphyry
23 in. (58.5 cm.) high; 20 1/4 in. (51.5 cm.)
wide

£3,000-5,000 US\$4,600-7,500
€3,400-5,600



6
AN ITALIAN GILTWOOD AND ORMOLU-MOUNTED VERDE ANTICO MARBLE CONSOLE TABLE
 ROME, MID-18TH CENTURY

The rectangular top within a rope-twist and floral-cast edge, above a pierced cresting centred by a female mask flanked by C-scrolls and foliage, on winged lion monopodiae supports joined by scroll and acanthus-carved stretchers centred by a dragon-headed eagle and terminating in paw feet resting on moulded spreading plinths

36½ in. (92.5 cm.) high; 70½ in. (179 cm.) wide; 35¼ in. (89.5 cm.) deep

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

The design of this superb Roman console table is derived from two celebrated bronze console tables made in 1742 by Francesco Giardoni (1692-1757) in order to display two Antique mosaic tops discovered by Cardinale Giuseppe Alessandro Furietti at Villa Adriana, near Tivoli, (see A. González-Palacios *Arredi e Ornamenti alla Corte di Roma 1560-1795*, Milan, 2004, p. 181). They were given to Pope Benedetto XIV, who later offered them to the Capitoline museums, where they still are conserved. Emblematic of an early neoclassical style, these bronze consoles were very much admired because they successfully blended classical forms, such as the lion monopodiae, with baroque decorative elements, and strongly influenced Roman production of the mid-18th century, with a number of giltwood examples, including the present console table, being produced by skilled Roman *intagliatori*. Among these, A. González-Palacios discusses and illustrates a virtually identical example in the Palazzo del Quirinale. Of almost identical dimensions, there are only very minor variations to the modeling of the lions' heads

and to the stretcher, and the absence of an extra foliate swag to the frieze (see A. González-Palacios *Il Patrimonio artistico del Quirinale, I Mobili Italiani*, Milan, 1996, pl. 49, p. 173). Further related consoles tables in the Quirinale are equally discussed by González-Palacios (*op. cit.*).

Visit www.christies.com for additional information on this lot



The related console table shown at the Pompeo Batoni exhibition in Lucca, Italy



THE PROPERTY OF A ROMAN FAMILY
(LOTS 1-13)

7
AN ITALIAN ORMOLU FOUR-LIGHT HALL LANTERN
OF NEOCLASSICAL STYLE, 20TH CENTURY

The fluted central shaft issuing leaf-wrapped scrolled branches, the cylindrical glazed lantern hung with ribbon-tied beaded tassels and headed by stylised flowerheads, with a hinged door, on pinecone feet, fitted for electricity

49¾ in. (126.5 cm.) high, overall; 23¼ in. (59 cm.) diameter
£2,000-3,000 US\$3,100-4,500
€2,300-3,400



8
A FRENCH ORMOLU-MOUNTED CARVED CHINESE CELADON PORCELAIN JARDINIÈRE
THE PORCELAIN MING (15TH CENTURY), THE ORMOLU 19TH CENTURY

Of baluster shape, the body decorated with foliate scrolls and flowerheads, above a pierced rocaille-cast base, lacking rim

12 in. (30.5 cm.) high; 13½ in. (34 cm.) diameter
£4,000-6,000 US\$6,100-9,000
€4,500-6,700



9
A SET OF SEVEN NORTH ITALIAN PARCEL-GILT AND GREEN-PAINTED DINING-CHAIRS
FIRST HALF 18TH CENTURY

Each with a pierced back centred by a vase-shaped splat carved in relief with a ribbon-tied floral spray, above a shaped seat covered in close-nailed pale red velvet and a C-scroll-carved frieze, on leaf-headed cabriole legs joined by H-stretchers and terminating in hoof feet, each with ink stamp and numbered in ink, redecorated

Six dining-chairs: 46½ in. (118 cm.) high; one: 47½ in. (121 cm.) high; each: 22 in. (56 cm.) wide; 20½ in. (52 cm.) deep (7)

£2,500-4,000 US\$3,800-6,000
€2,900-4,500



10

10
A PAIR OF PATINATED BRONZE PROFILE
MEDALLIONS IN ORMOLU-MOUNTED
BROCATELLA DI SPAGNA SURROUNDS
 19TH CENTURY

One depicting Minerva facing to dexter;
 the other Mercury facing to sinister, each
 within a foliate-cast oval frame

27½ in. (70 cm.) high [without hook]; 22
 in. (56 cm.) wide (2)

£10,000-15,000

US\$16,000-23,000
 €12,000-17,000



11

11
A PAIR OF ITALIAN PATINATED BRONZE
PROFILE MEDALLIONS IN ORMOLU-
MOUNTED BROCATELLA DI SPAGNA
SURROUNDS
 20TH CENTURY

Depicting a classical female and male
 figure facing to dexter and sinister
 respectively, each within a foliate-cast
 oval frame

23 in. (58.5 cm.) [without hook]; 17¼ in.
 (45 cm.) wide (2)

£5,000-8,000 US\$7,600-12,000
 €5,700-9,000

7



THE PROPERTY OF A ROMAN FAMILY
(LOTS 1-13)

12
**A PAIR OF CIPOLLINO MARBLE ROSSO
COVERED URNS**
LATE 19TH/20TH CENTURY

Each of amphora shape with a tapering body flanked by square-sectioned handles, surmounted by a circular domed lid with ball finial above a circular spreading socle and square base, with restored breaks

30¼ in. (77 cm.) high; 10 in. (25.5 cm.) wide, approx.; 6½ in. (16.5 cm.) square, the base (2)

£10,000-15,000

US\$ 16,000-23,000

€12,000-17,000

13
**A PAIR OF CIPOLLINO ROSSO MARBLE
COLUMNS**
LATE 19TH/20TH CENTURY

Each of classical cylindrical shape, above a grey-veined white marble socle and square base

80¼ in. (204 cm.) high; 9¼ in. (23.5 cm.) diameter, the top; 1¾ in. (33.5 cm.) square, the base (2)

£12,000-18,000

US\$ 19,000-27,000

€14,000-20,000



14
**A SOUTH-ITALIAN ORMOLU-MOUNTED
WALNUT AND ENGRAVED GLASS
BUREAU-CABINET**
SECOND QUARTER 18TH CENTURY,
PROBABLY SICILY

Cross and featherbanded overall, the open pediment mounted with floral scrolls and centred by a stylised shell, above a pair of doors, each with an arched mirrored panel engraved with a floral urn and fruit baskets above a lavishly-draped altar, enclosing an interior lined in polychrome paper and fitted with six short shelves, above two candle-slides and a hinged writing-slope revealing six short drawers, the lower section with two *bombé* drawers, above a shaped apron, on short splayed feet, with five paper labels reading 'S. A. / *Arredamenti artistici / Antichi e Moderni / Firenze / Via Rondinelli*, 3' largely remounted, some mounts bearing 'C *couromé*' stamp, the backboards to mirrored doors replaced

105 in. (267 cm.) high; 44½ in. (113 cm.) wide; 26 in. (66 cm.) deep

£30,000-50,000

US\$46,000-75,000

€34,000-56,000

PROVENANCE:

The Corsini family, Florence, since at least 1890 when Maria Carolina Corsini (née Giuntini) was born
Thence by descent until recently, when acquired by the present owner.

This elegant bureau cabinet is a rare example of South Italian, most probably Sicilian, production of the second quarter of the 18th century. The lower section with its distinctive hipped angles and brass mouldings is reminiscent of Sicilian commodes of the mid-18th century, many of which feature the typical Sicilian pierced brass mounts as illustrated in M. Giarizzo and A. Rotolo, *Mobiliari Nella Sicilia del Settecento*, Palermo, 1992, pp. 74-5. Here, the mounts appear to have been changed against French model, presumably at some point during the second half of the 18th or 19th century, to give it a more 'international' appearance. Intriguingly some of the mounts to fall-front and drawers are stamped with the *C couronné*.

Visit www.christies.com for additional information on this lot



(detail of door panel)



15

A NORTH ITALIAN PARCEL-GILT, PALE BLUE AND RED DECORATED CONSOLE TABLE

VENICE, MID-18TH CENTURY, REDECORATED
Decorated overall with floral sprays and *Chinoiserie* scenes with figures and pagodas amidst trees and foliage, the serpentine-fronted alabaster top with moulded edge above a pierced frieze centred by scrolls and flowerheads, the pierced sides

conformingly-decorated, on cabriole legs headed by shells and terminating in scrolled feet, the alabaster top associated and probably originally conceived with a wooden top

32¼ in. (82 cm.) high; 51 in. (129.5 cm.) wide; 24¼ in. (63 cm.) deep

£18,000-25,000

US\$28,000-38,000
€21,000-28,000

This Venetian console table with its attractive *chinoiserie* decoration is closely related in both form and decoration to a light blue-painted and pink *chinoiserie* example, formerly in the celebrated collection of Tullio Silva and illustrated in S. Levy, *Lacche Veneziane Settecentesche*, Novara, 1999, vol. 1, pl. 191-195.



PROPERTY FROM THE PALAZZO OF A MILANESE NOBLE FAMILY
(LOTS 16-17)

16

A SET OF FOUR NORTH-ITALIAN PARCEL-GILT AND POLYCHROME-DECORATED ARMCHAIRS

VENICE, THIRD QUARTER 18TH CENTURY

Each decorated overall with trailing flowers against a pale-green ground, the shield-shaped back and cushioned seat covered in green velvet, the scrolled arms above a cushioned seat and a shaped

apron, the cresting and apron each centred by a profile medallion, on chanelled cabriole legs, partially redecorated

36¼ in. (93.5 cm.) high

£10,000-15,000

US\$16,000-23,000
€12,000-17,000

(4)

Of typical Venetian shape, these armchairs are delicately decorated with polychrome floral sprays, a style *en vogue* throughout the second half of the 18th century in north Italy, but especially in Venice. Probably the most celebrated suite of such Venetian rococo style, reputedly supplied to the Villa Pisani at Stra, was sold from the Thyssen-Bornemisza Collection at Christie's, London, 14 December 2000, lots 32 and 33.

Visit www.christies.com for additional information on this lot



17
A PAIR OF ITALIAN GILTWOOD
CONSOLE TABLES
 ROME, LATE 18TH CENTURY

Each with a rectangular yellow Siena marble top above a stop-fluted and bead-and-reel-carved frieze, centred to the front by a panel carved with Pliny's doves perched on a classical urn, with sunflower paterae to the corners, on foliate-headed tapering and fluted legs terminating in

stiff-leaf wrapped feet, one console with remains of a blue-bordered white paper label

36½ in. (92.5 cm.) high; 52½ in. (103 cm.) wide; 22 in. (56 cm.) deep (2)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000



18
A PAIR OF SOUTH ITALIAN GILT-
VARNISHED-SILVERED ('MECCA')
MIRRORS

NAPLES, MID-18TH CENTURY

Each with an arched rectangular plate within a beaded *rocaille* frame headed by a floral-carved shell flanked by foliate trails, the apron centred by a pierced shell flanked by auricular scrolls, the plates replaced, lacking branches

3 5/4 x 20 in. (91 x 51 cm.) (2)

£7,000-10,000 US\$11,000-15,000
€7,900-11,000



THE PROPERTY OF A LADY

19
A PAIR OF ITALIAN GILTWOOD CORNER
ETAGÈRES

MID-18TH CENTURY

Scrolled and foliate-carved throughout, each with fourteen small shelves

Each 61 in. (155 cm.) high; 10 in. (26 cm.) wide; 7 in. (18 cm) deep (2)

£6,000-9,000 US\$9,100-14,000
€6,800-10,000



20
 A NORTH ITALIAN GILTWOOD CONSOLE
 TABLE
 TURIN, MID-18TH CENTURY

The serpentine-fronted *bardiglio* marble top with moulded edge above a pierced frieze centred by a C-scroll cartouche flanked by stylised foliage, the sides carved conformingly, on foliate and rockwork-decorated legs carved with tied floral bouquets, joined by shaped stretchers centred by a conformingly-carved stylised fruiting foliate cartouche and terminating in shell-wrapped scrolled feet
 33½ in. (85 cm.) high; 54¼ in. (138 cm.) wide; 26¼ in. (68 cm.) deep

£25,000-40,000

US\$38,000-60,000

€29,000-45,000

This elegant and finely carved giltwood console table is typical of the Turinese production of the mid-18th century. The high-hipped legs carved with rocaille relates it to examples in the Palazzo Reale, Turin, (see V. Viale, *Mostra del Barocco Piemontese*, vol.3, pl.60, fig. b and pl.66, fig.b.).



THE PROPERTY OF A GENTLEMAN

21

A PAIR OF SOUTH ITALIAN MOTHER-OF-PEARL, TORTOISESHELL- AND BRASS-INLAID WALNUT, AMARANTH AND EBONY MARQUETRY COMMODES
SICILY, LATE 17TH/EARLY 18TH CENTURY, PROBABLY PALERMO

Each with a serpentine-fronted moulded top, centred by a cartouche with a bust within a shield flanked by martial attributes and floral scrolls, the corners similarly inlaid with floral bouquets within shaped reserves, above four serpentine-fronted and simulated panelled drawers, centred by crowned shield-shaped escutcheons and further decorated with foliate sprays and husk trails, the similarly-inlaid shaped sides each fitted with a door enclosing three shelves, above a moulded plinth, on later carved lion mask feet

42½ in. (108 cm.) high; 70 in. (178 cm.) wide; 24½ in. (62.5 cm.) deep (2)

£100,000–150,000

US\$160,000–230,000

€120,000–170,000

These magnificent commodes, veneered with exquisite marquetry of engraved mother-of-pearl, brass and tortoiseshell strikingly set against a dark ground of exotic veneers, is part of a small group of masterpieces of an unidentified Sicilian *intarsiatore*.

Only one other such impressive *cassettone*, decorated with this distinctive marquetry, is known and attributable to the workshop of this skilled *intarsiatore* (sold at Sotheby's, Milan, 16-17 December 1997, lot 557 and now in a private collection). However, the identification is convincingly supported by the closely related delicate floral marquetry in engraved mother-of-pearl preserved on a late 17th century altar panel and a table top at the Oratorio di Santa Caterina d'Alessandria all'Olivella in Palermo (E. Colle, *il Mobile Barocco in Italia*, Milan, 2000, p. 56)

A remarkable casket inlaid with identical ribbon-tied engraved mother-of-pearl sprays and attributed to the workshops of Trapani, though probably a work of the same *intarsiatore*, is conserved in the Ezio Governale collection in Palermo and illustrated by M. Giarrizzo and A. Rotolo, *Mobili e Mobiliari nella Sicilia del Settecento*, 1992, Palermo, ill. 11, p. 72.



The related commode illustrated by E. Colle





22

A CARVED IVORY GROUP OF THE VIRGIN AND CHILD

FRENCH OR ITALIAN, CIRCA 1280-1300

Minor cracks, damages and restorations.

7½ in. (18.1 cm.) high

£70,000-100,000

US\$ 110,000-150,000

€79,000-110,000

COMPARATIVE LITERATURE:

R. H. Randall, *Masterpieces of Ivory from the Walters Art Gallery*, Baltimore, 1985, no. 263, pp. 198-199.

D. Gaborit-Chopin, *Ivoires Médiévaux V^e-XV^e siècle*, Paris, 2003, no. 94, pp. 278-280.

As Koechlin noted in *Les Ivoires Gothiques Françaises* (Paris, 1924, vol. 2, pp. 124-125), the popularity of the ivory triptych with its central image of the Virgin and Child soon developed into a more sculptural form, with the central group carved almost fully in the round beneath a gothic architectural canopy supported by free-standing colonettes. This central portion was carved almost entirely from a single piece of ivory - the colonettes and pinnacles were usually carved separately - and was enclosed by hinged ivory panels with supplementary scenes carved on them in relief (for an example with its wings intact see Christie's, London, 10 Nov. 2005, lot 147).

The present example is related to other ivory groups of the Virgin and Child enthroned including a free-standing example in the Louvre dated to 1240-1250 (Gaborit-Chopin, *loc. cit.*). It displays the same frontal position of both the Virgin and Child, an almost identical crown and veil, and the same distinctive thick folds of drapery, particularly as they fall in 'v-shaped' folds between the knees of the Virgin. However, there are significant stylistic differences between the Louvre ivory and the present lot, not least in the fuller facial features of the Virgin offered here, and the more naturalistic depiction of the Christ Child. The architectural niche is also highly distinctive. What this may indicate is an artistic origin outside the mainstream of French ivory gothic carving, and it is worth noting that the present lot has an Italian provenance.





THE PROPERTY OF A GENTLEMAN

23
A SILVER-GILT-MOUNTED AGATE CUP
THE CUP POSSIBLY ROMAN, THE STEM
PROBABLY FRENCH, 17TH CENTURY

The cup supported by three putti on a circular spreading plinth; very minor chips and wear
1½ in. (2.9 cm.) high, the cup; 3¼ in. (9.5 cm.) high, overall

£5,000-8,000 US\$7,600-12,000
€5,700-9,000

COMPARATIVE LITERATURE:

Paris, Musée du Louvre, *Les Gemmes de la Couronne*, 27 Apr. - 23 Jul. 2001, nos. 12, 227 and 228.



THE PROPERTY OF A LADY

24
A GOLD FILIGREE, ROCK-CRYSTAL AND
CARVED WOOD PENDANT
MOUNT ATHOS, PROBABLY 17TH CENTURY

The pierced carved wood relief depicting the Crucifixion to the front and the Deposition to the back; the side panels carved with scenes from the Passion; all contained within a rock-crystal sleeve and mounted within a gold-filigree top and bottom; very minor damages to the relief
2 in. (5 cm.) high, overall

£2,000-3,000 US\$3,100-4,500
€2,300-3,400



25
A GILT-COPPER MOUNTED STONEWARE
TANKARD
CREUSSEN, 17TH CENTURY

The body decorated with portrait relief busts of a man and woman; the gilt-copper lid and foot elaborately engraved with foliate scroll-work; minor chips and dents
12 in. (30.5 cm.) high, overall

£4,000-6,000 US\$6,100-9,000
€4,500-6,700

26
AN OCTAGONAL GILTWOOD AND ENAMEL-MOUNTED CASKET
 THE PLAQUES, LIMOGES, 16TH AND 17TH CENTURY

The lid with an oval plaque depicting a landscape with Christ crucified, St Francis and a bearded male saint, a monogram of the Raimondi family at the bottom; the body with twelve plaques of the apostles; the interior with two paper labels one inscribed 'from the late Poniatowski Gallery'; the underside with a further exhibition label; on eight gilt-metal feet; damages, repairs and restorations

9¼ x 1 8½ x 1 3¼ in. (23.5 x 47 x 33.3 cm.)

£4,000–6,000 US\$6,100–9,000
 €4,500–6,700

PROVENANCE:

By tradition Prince Stanislas Poniatowski (1754–1833).

Purchased from William Young of Aberdeen by 'Mr Brander of Huntly' 12 July 1945 for £21.10.

By descent until sold to the present owner.

EXHIBITED:

Dundee Free Library Exhibition.

Visit www.christies.com for additional information on this lot



27
A PAIR OF BRONZE MODELS OF SEATED DOGS
 PROBABLY NETHERLANDISH, 17TH CENTURY

Each on an integrally cast bronze plinth and later brass-mounted rectangular ebonised wood base; medium brown patina; minor dents and losses, minor worming to the bases

6¾ in. (17 cm.) high, each; 10½ in. (25.7 cm.) high, overall (2)

£4,000–6,000 US\$6,100–9,000
 €4,500–6,700



28
A RECTANGULAR GILT-BRONZE PLAQUETTE DEPICTING MARY MAGDALENE
 SPANISH, CIRCA 1600

The reverse with a paper label inscribed '1201' and further inscribed in white ink with the same number

4½ x 2¾ in. (11.4 x 7.4 cm.)

£1,000–1,500 US\$1,600–2,300
 €1,200–1,700

COMPARATIVE LITERATURE:

I. Weber, *Deutsche, Niederländische und Französische Renaissanceplaketten 1500–1650*, München, 1975, p. 410, pl. 1041/4.





THE PROPERTY OF A GENTLEMAN

29
A GERMAN ORMOLU SURTOU-DE-TABLE
BERLIN, SECOND QUARTER 19TH CENTURY

The oval plate within an anthemion-cast pierced gallery, on winged claw feet, with remains of stencil mark 'VV/7/[P?]'
3¼ in. (9.5 cm.) high; 36 in. (91.5 cm.) diameter

£5,000-8,000 US\$7,600-12,000
€5,700-9,000

PROVENANCE:
Jonathan Coltman-Rogers, Stanage Park, Knighton, Powys.

The Coltman-Rogers family have been living at Stanage Castle, Knighton, on the Welsh border, since the early 19th Century.

30
A FRENCH ORMOLU-MOUNTED MAHOGANY TABLE A ECRIRE
OF LOUIS XVI STYLE, SECOND HALF 19TH CENTURY

The rectangular top with a pierced three-quarter gallery above a panelled frieze fitted with a drawer, the angles headed by sunflowers issuing floral swags, on square tapering legs with foliate angles and feet, inscribed '2840' and 'CISOIR(?)'
29¼ in. (74 cm.) high; 24¾ in. (63 cm.) wide; 17¼ in. (44 cm.) deep

£4,000-6,000 US\$6,100-9,000
€4,500-6,700

PROVENANCE:
Christie's, London, Collection of the late E.M. Denny, Esq, 23 Feb. 1939, lot 118.

31
AN EMPIRE ORMOLU AND CUT-CRYSTAL PORTE-PARFUM
EARLY 19TH CENTURY, PROBABLY PALAIS ROYAL

The imbricated circular tray with central baluster stem and serpent-cast loop handle, fitted with six perfume bottles with faceted lids, on paw feet, with a circular label inscribed '343'
7¼ in. (18.5 cm.) high; 6 in. (15 cm.) diameter (7)

£5,000-8,000 US\$7,600-12,000
€5,700-9,000





32
**A LOUIS XVI LARGE ORMOLU,
 PATINATED BRONZE AND WHITE
 MARBLE STRIKING MANTEL CLOCK**
 LEPINE, PARIS, NO. 4103. CIRCA 1785

CASE: the drum case supported on the backs of four sphinxes and flanked below by two kneeling Egyptian maidens wearing *nemes* head-dresses and holding columns inscribed with hieroglyphics and detachable *flambeau* finials, a classically dressed maiden inset to the centre of the case above stepped and moulded plinth with inset relief panel depicting winged putti flanked by two jasperware roundels

depicting Ceres and Athena, the top of the case surmounted by further mount (possibly later) with two doves and a bow, lacking rear cover

DIAL: white enamel with inner concentric day and outer concentric date ring, signed 'Lepine/HGER. DU ROI', pierced and engraved brass main hands and blued steel calendar hands, the lower edge with enamellist signature 'G. M....' (probably for Georges-Adrien Merlet)

MOVEMENT: substantial twin barrels movement with pinwheel escapement and pierced countwheel strike on bell,

wound through the sides of the clock case via wheel and pinion horizontal off set winding signed on the back plate 'Lepine h.er du roi A Paris No.4013'; pendulum 21 in. (53 cm.) high; 19½ in. (50 cm.) wide; 8 in. (20 cm.) deep

£18,000-25,000

US\$28,000-38,000

€21,000-28,000

Visit www.christies.com for additional information on this lot



33
A RESTAURATION ORMOLU AND PATINATED BRONZE EIGHT-LIGHT CHANDELIER
 FIRST QUARTER 19TH CENTURY

The floret-studded palmette-cast ceiling rose with berried cone boss and suspending chains, above a dished reservoir headed by a tazza and with foliate mounts to the underside, with pinecone boss and issuing foliate-wrapped scrolled branches with circular drip-pans and leaf-cast nozzles, drilled for electricity 37¼ in. (96 cm.) high, overall; 15 in. (38 cm.) diameter

£10,000–15,000

US\$16,000–23,000
 €12,000–17,000



34
A RUSSIAN ORMOLU, GILT-METAL AND REPOUSSE EIGHT-LIGHT CHANDELIER
 FIRST QUARTER 19TH CENTURY

The palmette-cast ceiling rose suspending chains, above a dished bowl mounted with relief-cast foliage and headed by figures of Minerva on horseback, issuing scrolled branches with drip-pans and nozzles, the bowl decorated with anthemion and terminating in a pinecone boss, drilled for electricity 30¼ in. (78 cm.) high; 20½ in. (52 cm.) diameter, overall

£9,000–12,000

US\$14,000–18,000
 €11,000–13,000

A closely related chandelier featuring a comparable pierced dish with relief-cast foliage and bowl adorned with stylised foliage, is illustrated in I. Sychev, *The Russian Chandeliers, 1760-1830*, P.V.B.R., 2003, p. 170, pl. 822, while a further related example with relief-cast classical scenes heading the dish, was sold at Christie's, London, 6 December 2007, lot 185.

35

A PAIR OF CHARLES X ORMOLU, PARCEL-GILT, TURQUOISE AND POLYCHROME-DECORATED SEVRES PORCELAIN VASES

THE PORCELAIN CIRCA 1770, THE MOUNTS CIRCA 1820-30

Each of cylindrical shape, decorated with a band of scrolls entwined with a rose garland and bordered by further bands of oak-leaf entwined scrolls, surmounted by an egg-and-dart cast rim and flanked by reeded scrolled handles terminating in Bacchic masks, above a leaf-wrapped spreading socle and a square panelled base, the porcelain marked with blue interlaced 'L's and numbered twice 'a no 2' and 'a no 3' respectively
1 1/4 in. (28.5 cm.) high; 7/4 in. (19.5 cm.) diameter, overall (2)

£10,000-15,000

US\$16,000-23,000
€12,000-17,000

These attractive vases feature foliate-wrapped, reeded and rosette-adorned scrolled handles, a distinctive decorative element which can be found on a pair of vases à l'antique executed by Pierre-Philippe Thomire circa 1820, now in the Musée du Louvre (ill. in D. Alcouffe, *Gilt Bronzes in the Louvre*, Dijon, 2004, p. 277-8, fig 138). A further related ormolu-mounted porcelain vase, the cylindrical body flanked by comparable scrolled handles, executed by Jacob Petit circa 1830 is in the Louvre (ill. *ibid.*, p. 283, fig. 142).



36

A CHARLES X ORMOLU, PATINATED BRONZE AND ROUGE GRIOTTE MARBLE STRIKING EIGHT DAY MANTEL CLOCK
PARIS. CIRCA 1820-30

CASE: Of tapering form and flanked by an oak tree and a classically draped maiden feeding a serpent, with a lamb below, the stepped plinth raised on four ormolu turtle feet

DIAL: white enamel, signed 'à Paris', with ormolu hands

MOVEMENT: twin barrels, with silk suspension and countwheel strike on bell; pendulum

16 1/2 in. (42 cm.) high; 14 3/4 in. (37.5 cm.) wide; 7 1/2 in. (19 cm.) deep

£15,000-25,000

US\$23,000-38,000
€17,000-28,000

Visit www.christies.com for additional information on this lot





THE PROPERTY OF A NOBLEMAN
(LOTS 37 AND 38)

37

AN EMPIRE ORMOLU CENTREPIECE

BY PIERRE-PHILIPPE THOMIRE, FIRST QUARTER
19TH CENTURY

With two winged Nike figures holding aloft a pierced oval basket, each resting on a foliate-wrapped sphere, above a stepped square plinth centred by fruit-filled classical urns and joined by a foliate-cast shaped stretcher with floral medallion, each plinth signed 'THOMIRE A PARIS' 26¼ in. (66.5 cm.) high; 24 in. (61 cm.) wide; 7¼ in. (20 cm.) deep

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

PROVENANCE:

By tradition given by Emperor Napoleon as part of a 75-piece suite of table decoration to Prince Clemens von Metternich (1773-1859), by whom most probably given to ministerial counsel Baron Paul Anton von Handel. By descent to the Counts Pachta.

LITERATURE:

E. Leisching, *der Wiener Kongress*, Vienna, 1899, p 214 and illustrated pl. XXXVIII.

This impressive centre de table, featuring winged maidens, or Nike figures, emblematic of Victory, was executed circa 1810 by maître fordeur-ciseleur Pierre-Philippe Thomire (1751-1843, maître in 1772).

As with the present lot, most of the recorded centrepieces of this type by Thomire have been linked to the Bonaparte family. A virtually identical example, almost certainly supplied to Joseph Bonaparte, King of Naples and later King of Spain, was sold at Christie's, London, 4 July 1996, lot 233, while another, formerly in the collection of the Grand Duke of Baden (married to Stéphanie de Beauharnais, niece of Empress Joséphine and Napoléon's adopted daughter) was sold at Sotheby's, London, 13 December 1991, lot 290.

Visit www.christies.com for additional information on this lot



(detail of stamp)

38
A PAIR OF EMPIRE ORMOLU FOUR-LIGHT CANDELABRA
 FIRST QUARTER 19TH CENTURY

Each with a classically-dressed winged maiden holding aloft four foliate-cast scrolled branches with tooled circular drip-pans and nozzles, each figure resting on a foliate-wrapped sphere, above a floral-decorated cylindrical plinth and stepped square base, two branches with restored breaks

22½ in. (57 cm.) high (2)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000



39
A PAIR OF CHARLES X ORMOLU AND PORPHYRY SEVEN-LIGHT CANDELABRA
 SECOND QUARTER 19TH CENTURY

Each with a leaf-wrapped shaft issuing foliate-wrapped scrolled branches and a central torch, with tooled circular drip-pans and nozzles, above an acanthus-cast tripod base with paw feet and a moulded concave-sided base, the porphyry probably later

29¼ in. (75.5 cm.) high; 12 in. (30.5 cm.) diameter (2)

£10,000-15,000

US\$16,000-23,000

€12,000-17,000





40
A PAIR OF EMPIRE ORMOLU THREE-BRANCH WALL-LIGHTS
 FIRST QUARTER 19TH CENTURY

Each with a shaped foliate-cast backplate centred by a floral garland issuing three foliate-wrapped scrolled branches with circular drip-pans and tooled nozzles, with pinecone finial and anthemion boss, drilled for electricity
 1 1½ in. (29 cm.) high (2)

£3,000-5,000 US\$4,600-7,500
 €3,400-5,600

THE PROPERTY OF AN ESTATE



41
A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE CANDLESTICKS
 EARLY 19TH CENTURY, AFTER THE MODEL BY CLAUDE GALLE

Each with a stiff-leaf cast drip-pan and part-gadrooned nozzle, above a tapering faceted shaft and paw feet, with foliate-cast circular base
 10 in. (25.5 cm.) high; 4¾ in. (12 cm.) diameter (2)

£2,000-3,000 US\$3,100-4,500
 €2,300-3,400

These candlesticks derive from a model by foremost *bronzier* Claude Galle (1759-1815). A related pair of candlesticks executed by Galle *circa* 1810 is in the Grand Trianon, Versailles (ill. in H. Ottomeyer & P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I., p.327, fig. 5.1.8).

THE PROPERTY OF A GENTLEMAN



***42**
A PAIR OF EMPIRE ORMOLU EWERS
 EARLY 19TH CENTURY, AFTER THE MODEL BY ANTOINE-ANDRE RAVRIO

Each with ovoid tapering body surmounted by a waisted neck and outscrolled spout centred by a Bacchic mask and flanked by a griffin-headed and foliate-cast handle, above a spreading base and a slate socle, the socle probably later
 19¼ in. (50 cm.) high (2)

£4,000-6,000 US\$6,100-9,000
 €4,500-6,700

The slender and elongated shape of these ewers, with their griffin handles accentuating deeply scrolled spouts, has been linked to the *bronziers* André-Antoine Ravrio (1759-1814) and Claude Galle (1759-1815), both of whom flourished during the Empire.

Visit www.christies.com for additional information on this lot



THE PROPERTY OF A GENTLEMAN

43
A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE TWIN-LIGHT CANDELABRA
 ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1805

Each with a standing figure of Isis holding two stiff-leaf carved cornucopias headed by coiled serpents issuing anthemion and star-studded nozzles, surmounted by a cat, possibly the Deity Bastet, above a spreading rectangular stepped plinth cast in relief with Anubis sitting on a bull, and *sistre*-bearing Egyptian figures, probably

previously with further branch(es) to head of figure
 26¾ in. (66.5 cm.) high; the base: 6¼ in. (16 cm.) wide; 5 in. (12.5 cm.) deep (2)

£20,000-30,000

US\$31,000-45,000
 €23,000-34,000

These candelabra are closely related to a pair executed by Pierre-Philippe Thomire (1751-1843) circa 1805 (ill. in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I., p.336, fig. 5.3.3) and deriving from a design dated circa 1800 by Charles

Percier for the supports of a centre table now in the Musée du Louvre (ill. *Ibid.*, p. 336, fig. 5.3.4).

Further related examples attributed to the *bronzier-ciseleur* include a pair probably supplied to Czar Paul I for St. Michael Castle in St. Petersburg by the *marchand-mercier* Jérôme Culot with whom Thomire is recorded to have worked extensively, in the *nouveau cabinet de travail* at Pavlovsk, St. Petersburg (Pavlovsk, *Le Palais et le Parc*, 1976, figs 176, 178 and 180).

Visit www.christies.com for additional information on this lot



44
**A RUSSIAN ORMOLU-MOUNTED BLUE
 OPALINE GLASS TAZZA**
 FIRST QUARTER 19TH CENTURY

The circular dish above a spreading socle,
 on foliate-headed paw feet
 5 in. (13 cm.) high; 12¼ in. (31 cm.)
 diameter

£5,000-8,000 US\$7,600-12,000
 €5,700-9,000



45
**A PAIR OF RUSSIAN ORMOLU-
 MOUNTED RUBY-COLOURED CUT-
 GLASS VASES**
 20TH CENTURY, MOUNTED AS LAMPS

Each of urn shape, the waisted neck above
 a tapering facet-cut body and spreading
 tooled socle, above a facet-cut cylindrical
 plinth base with stiff-leaf cast circular rim,
 with burgundy shade, fitted for electricity
 15 in. (38 cm.) [to rim of vase]; 5 in. (12.5
 cm.) diameter, the base (2)

£3,000-5,000 US\$4,600-7,500
 €3,400-5,600



46
A RUSSIAN BLACK HARDSTONE TAZZA
 19TH CENTURY

The circular moulded dish, above a
 waisted socle and a square plinth base
 9 in. (23 cm.) high; 13¼ in. (35 cm.)
 diameter

£4,000-6,000 US\$6,100-9,000
 €4,500-6,700

47

**A RUSSIAN RED AND GILT-DECORATED
BLACK SMALT GLASS VASE**
CIRCA 1810, THE IMPERIAL GLASS FACTORY,
ST. PETERSBURG, PROBABLY AFTER A DESIGN
BY JEAN THOMAS DE THOMON

Of amphora shape and decorated with an
Etruscan scene, the pinched neck above a
spreading palmette border and flanked by
rounded handles, the slightly tapering
body on a circular base

13½ in. (34.25 cm.) high

£12,000–18,000

US\$19,000–27,000

€14,000–20,000

This superb 'Etruscan' vase, a masterpiece
conceived at the Imperial Glass Factory in St.
Petersburg around 1810, was probably
designed by the celebrated French artist Jean
Thomas de Thomon, who held the post of
artistic director or 'inventor' at the factory
between 1804 and 1813. A closely related
vase of krater form and with gilt decoration is
at Pavlovsk, which Anatoly Kuchumov
attributes to Thomas de Thomon and dates
to 1810-1820 (*Russian Decorative Art in the
Collection of the Pavlovsk Palace Museum, St.
Petersburg, 1981, no. 121, p. 121*).

Visit www.christies.com for additional
information on this lot



48

**A RUSSIAN WHITE AND GILT-
DECORATED BLUE GLASS CACHE-POT**
CIRCA 1800, THE NIKOL'SKOYE GLASS
FACTORY, ATTRIBUTED TO ALEXANDER
VERSHININ

In two parts, decorated with leaf and bead
motifs, the tapering circular body above a
conforming spreading base

8½ in. (21 cm.) high

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

This elegant cache-pot was executed around
1800 at the Nikol'skoye Crystal Works, a
private glass factory in Penza province owned
by the Bakhmetiev family, which was the
principal rival of the Imperial Glass Factory in
St. Petersburg. The private glass factory
produced exquisite items in gilt-decorated
coloured glass in the late 18th and early 19th
Centuries, which both in quality and
originality could match those executed at the
Imperial Factory. The present cache-pot is
closely related to an example in pale blue
glass decorated with a chariot, and *en suite*
with a drinking glass, both illustrated in E.
Dolgikh, *Russian Glassware XVIII Century,
From the collection of the State Ceramics
Museum and Kuskovo, Moscow, 1985, p.
135, fig. 177 and p. 116, fig. 168*.





49

A BRONZE FIGURE OF CUPID

BY CORNEILLE VAN CLEVE (1646-1732), 1707

With his quiver at his side and with a tree trunk support to the reverse; on an integrally cast circular base strewn with grapes and wine flasks and signed and dated on the side 'VAN CLEUE. 1707.'; warm medium brown surface with extensive areas of reddish gold lacquer; on an associated rectangular ebony-veneered base decorated on three sides with applied ormolu masks; minor damages and shrinkage cracks to veneer

17½ in. (44.5 cm.) high; 9 x 7 x 7 in. (22.8 x 17.8 x 17.8 cm.) the base

£150,000-200,000

US\$230,000-300,000

€170,000-220,000

PROVENANCE:

Acquired by the present owner circa 1975.

LITERATURE:


Paris, New York, Los Angeles, Musée du Louvre, The Metropolitan Museum of Art, The J. P. Getty Museum, *Cast in Bronze - French Sculpture from Renaissance to Revolution*, G. Bresc-Bautier, G. Scherf, J. D. Draper eds., 22 Oct. 2008 - 19 Jan. 2009, 24 Feb. - 24 May 2009, 30 Jun. - 30 Sept. 2009, p. 367, fig. 6.

COMPARATIVE LITERATURE:

K. Lankheit, *Florentinische Barockplastik*, Munich, 1962, pp. 327-338.
F. Souchal, *French Sculptors of the 17th and 18th centuries - The Reign of Louis XIV*, Oxford, 1987, III, pp. 367-402.
New York and London, Simon Dickinson Inc. and Daniel Katz Gallery, *European Sculpture*, 6 - 17 May 1996, 10 Jun. - 26 Jul. 1996, pp. 88-9, no. 41.



(detail of signature)

 To view this lot in 360° click here



31



Corneille van Clève was born into a family of goldsmiths of Flemish origin that settled in Paris in the early 17th century. It is thought that he first trained with Michel or François Anguier before moving to the Académie Royale and then to the Académie de France, Rome, in 1671 where he closely studied the works of Gianlorenzo Bernini. He extended his stay in Italy by four years, remaining in Venice, before finally returning to France in 1678. He was finally accepted by the Académie in 1681 with his marble figure of *Polyphemus*, now in the Musée du Louvre, Paris, that was inspired by Annibale Carracci's fresco in the Palazzo Farnese, Rome. For the following 40 years he enjoyed a highly successful career working for royal, as well as private, clients and the church.

The two principal repositories of his work in France are Versailles, where he worked for Louis XIV from 1680, and the Hotel des Invalides between 1690-1705. Simultaneously, van Clève was an assistant professor at the Académie from 1691, then

director in 1711 and finally Chancellor in 1721. His versatility as a sculptor was demonstrated by his ability to work in wood, stucco, marble and bronze, but with a clear preference for the latter two media, which he used with great dexterity to create complex yet elegant compositions on both monumental and intimate scales. His multi-planar relief of an *Angel Carrying the Oriflame* in the Dome des Invalides, Paris, or the ethereal Sanctuary and High Altar of the Chapel, Versailles, demonstrate his skill in working on a large scale, while his groups of *Diana and Endymion* and *Bacchus and Ariadne*, versions of which can be found in the Staatliche Kunstsammlung, Grünes Gewölbe, Dresden, and in a private collection New York (New York exhibition catalogue, *op. cit.*, nos. 111 and 112 respectively), show him using the tensile strength of the bronze to create complex and almost weightless seeming arrangements of figures.

Thus it is to van Clève's production of small bronzes that one must turn in order to consider the bronze *Cupid* offered here. Despite his substantial commitments to the Académie, church and crown, he maintained a flourishing business supplying private patrons with small-scale bronzes - as the pieces acquired by baron Leplat for Augustus II of Saxony, now in the Staatliche Kunstsammlung, Dresden, testify. Van Clève operated out of his apartment where he felt he could 'show them to the public and sell them more easily' (quoted in *ibid.*, p. 368.) and it is within this context that he would have shown agents like Leplat his works such as the *Cupid*. Indeed, it is reasonable to assume that van Clève may have even shown this very bronze, the only signed and dated version of the model, to Leplat who acquired two versions of it for the Elector of Saxony, one of which is still on view in the Grünes Gewölbe, Dresden.

The *Cupid* is a masterful work of sculpture and exemplary of the art of modelling, casting and finishing in bronze which van Clève, unusually, did entirely himself. With this piece he created a work of art the dynamic composition of which was perfectly complemented by the exceptional cold-working and rich, vibrant, patination. The sculptor's genius is further demonstrated by the multiple textures he rendered in the metal: the smoothness of the flesh, the vigorous modelling of the feathers, the exaggerated curls of hair, the striated chasing of the tree trunk and the long, deep, flowing swathes of drapery. With this bronze van Clève seemingly strove to entice the onlooker to study, rotate and handle the piece in order to appreciate its multiple facets.

It is presently not known how many versions of the *Cupid* still survive and ongoing confusion over the attribution of the model has only contributed towards further clouding the issue. The Florentine late-baroque sculptor Massimiliano Soldani-Benzi has most commonly been proposed as its likely author. This is, no doubt, down to the fact that these casts have a very Florentine-looking patination and a highly worked Soldani-like surface. The misunderstanding is compounded by the reference in correspondence between Soldani and Johann Adam Andreas, Prinz von Liechtenstein, to a *Cupid* which seems to describe the present model (for transcripts of this correspondence see Lankheit, *loc. cit.*). In a letter of 1707 Soldani wrote to the Prince: *Mi trove le forme fatte sopra alcuni Putti originali del fiammingo, e dell'Algardi, d'altezza di due palmi l'uno, chi siede, chi vola e chi in atto di tirare l'arco* (I have made models of some putti by Fiammingo and Algardi, which are two palmi [about 45cm] high. One is seated, one is flying, and the third is drawing his bow. Lankheit, *op. cit.*, p. 337). However, while the description of the latter model has previously been interpreted as referring to the present composition, it is only known that Soldani proposed to cast these bronzes. There is no evidence that he ever executed them and no firm documentation to link that reference to the present composition. Thus the signature on the *Cupid* offered here must finally put to rest the enduring debate over the attribution of this model in favour of van Clève.

The signing and dating of this bronze is also important since it appears to be the only signed small-scale work by his master. One can only hypothesise as to why this is the case but, in this instance, it is possible that van Clève was so satisfied with this work that he felt compelled to engrave it with his name. It would also be reasonable to assume that since this seems to be, by far, the finest known cast (compared to the two versions sold by Christies, London 10 Dec. 1996, lot 120 and 13 Jun. 2002, lot 104 and the one in the Grünes Gewölbe, Dresden) it may well have been the prototype that van Clève showed in his flat to win commissions.

Thus the reappearance of the *Cupid* is important for a multitude of reasons; it is a rare, signed work by a major French baroque sculptor, it settles an enduring debate about the attribution of the model, but above all it is a remarkable work of art demonstrating the bronze sculptor working to the best of his capabilities. One can only hope that, now, with a small body of works documented as being by van Clève and, finally, a signed piece, more unattributed works will be correctly ascribed to this French master.



50

A BRONZE FIGURE OF A SEATED BOY
 AFTER FRANCOIS DUQUESNOY (1597-1642),
 FRENCH, CIRCA 1700

Depicted recumbent on an integrally cast
 oval plinth; medium brown patina with
 reddish brown high points

10 1/4 in. (25.5 cm.) high

£5,000-8,000 US\$7,600-12,000

€5,700-9,000

COMPARATIVE LITERATURE:

F. Souchal, 'La Collection du Sculpteur
 Girardon - d'après son inventaire après
 décès', *Gazette des Beaux-Arts*, 1973,
 LXXXII, pl. IV.

R. Wenley, *French Bronzes in the Wallace
 Collection*, London, 2002, pp. 82-3.

M. Boudon-Machuel, *Francois du
 Quesnoy (1597-1643)*, Paris, 2005, pp.
 309-10.

Visit www.christies.com for additional
 information on this lot



50



51



52

34

51

A BRONZE FIGURE OF CUPID
AFTER BARTHELEMY PRIEUR (1536-1611),
FRENCH, 17TH OR 18TH CENTURY

On a later cylindrical red marble pedestal
with square base; chocolate brown surface
with remains of a dark reddish brown
lacquer

4½ in. (10.5 cm.) high; 7 in. (17.8 cm.)
high, overall

£2,500-3,500 US\$3,800-5,300
€2,900-3,900

52

**A BRONZE QUILL-HOLDER IN THE FORM
OF CUPID**

AFTER NICOLO ROCCATAGLIATA (1593-
1636), VENETIAN, EARLY 17TH CENTURY

Probably formerly part of an inkwell; on
an integrally cast triangular plinth; traces
of a dark brown patination with lighter
high points

4½ in. (10.5 cm.) high

£1,000-1,500 US\$1,600-2,300
€1,200-1,700

THE PROPERTY OF JAIME ORTIZ-PATINO
(LOTS 53 AND 93-94)

53

A GOLD FIGURE OF A SEATED PUTTO
FOLLOWER OF NICOLO ROCCATAGLIATA,
CIRCA 1666-1679

Depicted seated on a later rectangular
marble pedestal; one wing with two
stamps; very minor chips to pedestal
4¼ in. (10.9 cm.) high; 5½ in. (15 cm.)
high, overall

£10,000-15,000
US\$16,000-23,000
€12,000-17,000

The present figure of a seated putto almost certainly adorned a table cabinet or private altarpiece, and is exceptionally rare for having been executed in almost pure gold. Stylistically, it follows in the tradition of Nicolo Roccagliata's putti with their distinctive curly hair, heavy-lidded eyes, fleshy body proportions and small feet. However, the stamped hallmarks on the reverse of the proper right wing clearly indicate that the present figure was executed by a goldsmith in the later 17th century (see P. Pazzi, *I Punzoni dell'argenteria e oreficeria Veneta*, 1992, p. 96). The attributes of the cockerel perched on a tower and the serpent are presumably heraldic devices associated with the commissioning family, although the latter has so far remained unidentified.



35



THE PROPERTY OF A GENTLEMAN

54

A RECTANGULAR CARVED MARBLE RELIEF OF HERCULES

ATTRIBUTED TO THE WORKSHOP OF MICHAEL RYSBRACK (1694-1770), CIRCA 1740-60

Hercules recumbent in the centre and being disarmed by three putti; very minor chips to the edges

10¼ x 20 in. (26 x 50.8 cm.)

£25,000-35,000

US\$38,000-53,000

€29,000-39,000

COMPARATIVE LITERATURE:

M. I. Webb, *Michael Rysbrack Sculptor*, London, 1954.

K. Eustace, 'Robert Adam, Charles-Louis Clérisseau, Michael Rysbrack and the Hopetoun chimneypiece', in *The Burlington Magazine*, Nov. 1997, pp. 743-752.

The present marble relief clearly originates from the immediate circle of Michael Rysbrack, the foremost sculptor in Britain for much of the 1730s, '40s and '50s. The languid pose of the hero, the muscular treatment of the body and the sophisticated execution in shallow relief of the tree in the background all find parallels in Rysbrack's oeuvre such as his *Brittania receiving the riches of the Orient*, made as the central panel of a fireplace for the East India Office (see Webb, *op. cit.*, fig. 64). In fact, Rysbrack

and his workshop had a lucrative business producing marble fireplaces and, compositionally, the present relief could almost act as a pendant to a fireplace relief executed by Rysbrack for Hopetoun House in Scotland (Eustace, *op. cit.*, fig. 21). Interestingly, another fireplace, with a traditional provenance from Glamis Castle in Scotland (sold Sotheby's, New York, 26 April 2008, lot 134), has a central relief with a virtually identical composition, although that relief also includes the head of a boar beneath Hercules' proper right arm.



55

A CARVED MARBLE FIGURE OF CUPID
BY LORENZO BARTOLINI (1777-1850), CIRCA 1820

On an integrally carved circular plinth and an associated square panelled stone pedestal; signed with the initials 'L. B.' to the top of the tree trunk support; the wings carved separately; chips and weathering

41¼ in. (104.8cm.) high, the marble; 34½ in. (87.6 cm.) high, the pedestal

£5,000-8,000 US\$7,600-12,000

€5,700-9,000





56

**A GADROONED TURNED IVORY CUP
GERMAN, 17TH CENTURY**

The underside of the foot inscribed in ink
'X2.72.'

8 $\frac{1}{8}$ in. (22.5 cm.) high

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

Ivory turning was a fascination, and pastime, for aristocrats from the late Renaissance through to the eighteenth century and they were often known to have employed a master turner as their teacher. The craft required patience and skill, since the material was not only rare, but also extremely delicate. The Grand Duke of Tuscany, Ferdinando de' Medici, was one such ivory carver and his sophisticated cup and cover, for example, resides today in the Victoria and Albert Museum, London.

These exquisite, virtuoso, objects frequently took fantastical abstract shapes and were often regarded as the centrepieces of any *kunstammer* collection. Owning such pieces not only demonstrated one's wealth and intellect, but also one's power since the manipulation of wondrous natural elements such as amber, hardstones and ivory meant that nature, and indeed the universe itself, could be categorised and shaped by mankind.



57
AN EMPIRE ORMOLU AND CUT-GLASS
SIX-BRANCH CHANDELIER
FIRST QUARTER 19TH CENTURY, POSSIBLY
VIENNA

The central faceted pear-shaped body with pinched finial, suspended with chains from a circular cut-glass rosette, the collar adorned with female masks, issuing foliate-cast scrolled branches with petal-shaped drip-pans, with pinecone boss, drilled for electricity, the finial to the glass body replaced
40½ in. (103 cm.) high, overall; 15½ in. (39.5 cm.) diameter

£8,000-12,000

US\$12,000-18,000

€9,000-13,000



58
A RUSSIAN ORMOLU AND CUT-GLASS
EIGHT-BRANCH CHANDELIER
CIRCA 1825, ATTRIBUTED TO ALEXANDRE
GUÉRIN

The faceted bowl suspended with chains from a circular frame issuing branches cast with scrolls, with a finial below, the bowl possibly original
39 in. (99 cm.) high; 25¾ in. (65.5 cm.) diameter

£5,000-8,000 US\$7,600-12,000

€5,700-9,000

This bold ormolu and cut-glass chandelier is closely related to a chandelier in the Alexandrinsky Theatre, which was executed by Alexandre Guérin circa 1828. Both chandeliers have distinctive scroll branches with flattened tops, a feature apparently unique to Guérin, and the present example was almost certainly also executed by the latter around this date (I. Sychev, *The Russian Chandeliers*, St. Petersburg, 2003, p. 174).



THE PROPERTY OF A LADY

59
AN EMPIRE PATINATED BRONZE AND
ORMOLU-MOUNTED MAHOGANY
CHEVAL-MIRROR
EARLY 19TH CENTURY

The triangular pediment centred by the mask of a Roman warrior within an oak leaf wreath, flanked by female monopodiae uprights, the arched-rectangular plate bordered with scrolling foliage and flowerheads and headed by a mask of Medusa, on square-sectioned supports terminating in downswept feet, partially remounted
93 in. (236 cm.) high; 44 in. (112 cm.) wide; 28¾ in. (73 cm.) deep

£6,000-10,000 US\$9,100-15,000

€6,800-11,000

60

**A LOUIS XVI LARGE ORMOLU,
PATINATED BRONZE, BLACK AND
WHITE MARBLE STRIKING EIGHT DAY
FIGURAL MANTEL CLOCK (PENDULE A
LA GEOFFRIN)**

FORT A PARIS. CIRCA 1790

CASE: modelled with a recumbent reading female figure emblematic of Science seated beside an arched plinth decorated with ribbon-tied oak leaves and surmounted by a terrestrial model of a globe, the plinth set to the front and sides with ormolu relief panels showing amorini playing musical instruments
DIAL: extended bezel to restored white enamel chapter ring signed 'FORT A PARIS', with inner date ring, possibly replaced brass main hands, blued steel date hand, replaced blued steel seconds hand, with skeletonised centre

MOVEMENT: with skeletonised plates, twin barrels with rear-mounted pin wheel escapement with fine beat adjustment, countwheel strike on replaced bell; pendulum
21 in. (53.5 cm.) high; 26½ in. (67.5 cm.) wide; 9½ in. (24 cm.) deep

£25,000-40,000

US\$ 38,000-60,000

€29,000-45,000

Visit www.christies.com for additional information on this lot



39

61

AN EMPIRE ORMOLU-MOUNTED MAHOGANY SIDE-CABINET
 ATTRIBUTED TO JACOB FRERES, RUE MESLEE,
 CIRCA 1797-1803

The rectangular grey-veined white marble top above a frieze drawer centred by a rosette flanked by scrolling foliage and anthemion, above a pair of doors decorated with ribbon-tied cornucopiae and enclosing three mahogany-lined slides, above a stiff-leaf cast plinth and block feet

39¼ in. (99.5 cm.) high; 51 in. (129.5 cm.) wide; 23¾ in. (60.5 cm.) deep

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

LITERATURE:

G. Wannenes, *Mobili di Francia, L'Ottocento*, Milan, 1987, p. 70, cat no. 99.

The stamp 'Jacob Frères, Rue Meslée' was used by François-Honoré-Georges and Georges II Jacob, between 1796 and 1803.

A virtually identical side-cabinet stamped by Jacob Frères, featuring slight variations to the mounts, almost certainly acquired for the Château de Rochecotte by the Duchesse de Dino and subsequently by Emilio Terry, was sold at Christie's, London, 10 July 2008, lot 11 (£145,250 with premium).

62

AN EMPIRE ORMOLU-MOUNTED MAHOGANY, SECRÉTAIRE-A-ABATTANT
 ATTRIBUTED TO JACOB FRERES, RUE MESLEE,
 CIRCA 1797-1803

En suite with the preceding lot, the rectangular grey-veined white marble top above a frieze drawer centred by a rosette, the fall-front centred by a foliate cartouche, flanked by crossed cornucopiae and enclosing an arcaded interior with a leather-lined writing-

surface, mahogany-lined drawers and two secret drawers, above a pair of cupboard doors enclosing three mahogany-lined slides, on a stiff-leaf cast plinth and block feet

58¼ in. (149 cm.) high; 38¼ in. (97 cm.) wide; 17½ in. (44.5 cm.) deep

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

LITERATURE:

G. Wannenes, *Mobili di Francia, L'Ottocento*, Milan, 1987, pp. 69 and 98, cat. no. 98.

En suite with the preceding lot, this attractive secrétaire-à-abattant is apparently identical to another secrétaire sold at Ader Picard Tajan, Paris, 1981. Among further closely related examples by or attributed to the firm of Jacob Frères is one with identical mounts, albeit lacking the semi-circular banding to the lower section, sold at Christie's, New York, 21 May 2003, lot 232.



40





63
**A SET OF FOUR EMPIRE ORMOLU
 FOUR-BRANCH WALL-LIGHTS**
 EARLY 19TH CENTURY, POSSIBLY RUSSIAN

Each with an arrow-filled quiver backplate, headed by a mask of Diana, issuing acanthus-wrapped horn-shaped scrolled branches terminating in leaf-cast and floret-studded nozzles, with pinecone boss, drilled for electricity, minor differences to tooling
 16½ in. (42 cm.) high; 13¼ in. (35 cm.) wide, overall (4)

£30,000–50,000

US\$46,000–75,000
 €34,000–56,000

This set of four wall-lights, emblematic of the Hunt, relates to two pairs of wall-lights, featuring comparable foliate-cast horn-shaped scrolled branches surmounted by a mask of Diana, executed in 1809 by Claude Galle (*maitre* in 1786 and *Fournisseur du Garde-Meuble* under Louis XVI and the Empire) for the Grand Trianon at Versailles (ill. in H. Ottomeyer, P. Pröschel (et. al.), *Vergoldete Bronzen*, Munich, 1986, vol. II, p. 706, fig. 23).

Interestingly, the masks of Diana featured on the present wall-lights are also reminiscent of decorative ornaments used on early 19th Century Russian objects. Among such are two comparable masks by German and St. Petersburg-based *bronzier* Andrei Schreiber (1777-1843), illustrated in I. Sychev, *The Russian Chandeliers, 1760-1830*, P.V.B.R., 2003, p.56, fig. 274 and p.172, fig.837.

Visit www.christies.com for additional information on this lot

64

**A FRENCH ORMOLU-MOUNTED
MAHOGANY AND PARQUETRY FOUR-
TIER ETAGERE**

OF LOUIS XVI STYLE, MID-19TH CENTURY

Decorated overall with cube parquetry, the rectangular top with a pierced gallery, resting on fluted baluster supports, above two further conforming lower tiers and square supports, terminating in toupie feet

30¼ in. (77 cm.) high; 14 in. (36 cm.) wide; 9¼ in. (23.5 cm.) deep

£3,000–5,000 US\$4,600–7,500
€3,400–5,600



65

**A PAIR OF FRENCH ORMOLU AND
PATINATED BRONZE CANDLESTICKS**
19TH CENTURY

Each modelled with three putti holding aloft a cannon-shaped candlestick, above a laurel and egg-and-dart circular base 1 1¼ in. (28 cm.) and 1 1½ in. (29 cm.) high, respectively; 4 in. (10 cm.) diameter (2)

£3,000–5,000 US\$4,600–7,500
€3,400–5,600

These candlesticks are modelled on a pair which formed part of the *écritoire de Tchesmé* at Pavlovsk, St. Petersburg.

Visit www.christies.com for additional information on this lot



66

**A LOUIS XVI ORMOLU-MOUNTED
AMARANTH, SYCAMORE, WALNUT,
TULIPWOOD AND MARQUETRY TABLE-
A-ECRIRE**

BY DANIEL DE LOOSE, LATE 18TH CENTURY

The rectangular leather-lined writing-surface with a three-quarter pierced gallery above three drawers decorated with floral sprays, the top drawer fitted with a hinged writing surface, the sides conformingly-inlaid, on square tapering legs with brass caps and castors, stamped 'D DE LOOSE' and 'JME', with a depository label, inscribed '1487(?)' in chalk 28¼ in. (71.5 cm.) high; 19¼ in. (49 cm.) wide; 14½ in. (37 cm.) deep

£4,000–6,000 US\$6,100–9,000
€4,500–6,700

Daniel De Loose, *maître* in 1767.



THE PROPERTY OF A LADY

67

A LOUIS XVI ORMOLU MOUNTED AND SÈVRES PORCELAIN-INSET AMARANTH AND BOIS CITRONNIER BONHEUR-DU-JOUR

BY ADAM WEISWEILER, CIRCA 1787

The D-shaped inverted breakfront grey-veined white marble top with balustraded gallery, above a panelled drawer mounted with confronting griffins and a cupboard door set with a parcel-gilt and polychrome-decorated panel painted with a ribbon-tied floral basket within a *fond Taillandier*, enclosing an amaranth-lined interior with a shelf and three drawers, above a further drawer, flanked by fluted uprights with foliate capitals and mirrored sides, each with three galleried shelves, the lower section fitted with a long frieze drawer simulating three and enclosing a gilt-tooled green leather-lined writing slide and two short drawers, on removable turned tapering and fluted legs terminating in toupie feet, stamped twice 'A. WEISWEILER' and 'JME', with a paper label inscribed '...FRANÇAISES/ SERVICE DES EXPOSITIONS/ Paris/ ...', and with an inventory label inscribed 'G/03/012', and remains of two old paper labels to the back, the Sèvres porcelain marked with interlaced Ls and incised 'BP' to reverse, three short drawers currently locked

59½ in. (151 cm.) high; 44¾ in. (113.5 cm.) wide; 22 in. (56 cm.) deep

£150,000-250,000

US\$230,000-380,000

€170,000-280,000

This superb *secrétaire* by Adam Weisweiler decorated with jewel-like ormolu mounts set against lustrous satinwood veneers, epitomises the unrelenting *goût* for exquisite Sèvres porcelain-mounted furniture invented by the leading *marchands-merciers* of late 18th century Paris.

Adam Weisweiler (*maitre* in 1778) was one of the most celebrated *ébénistes* of the Louis XVI period. He received numerous commissions from the Couronne, most often through the *marchand-mercier* Dominique Daguerre who specialised in supplying *objets de luxe* to the French, Neapolitan and Russian court, as well as to the Prince of Wales, future King George IV.

Introduced as early as c. 1760 by *marchand-merciers* such as Simon-Philippe Poirier and Daguerre, porcelain-mounted furniture became the passion of the most *avant-garde* Parisian connoisseurs. Although Poirier pioneered the use of porcelain in furniture, it was undoubtedly Daguerre who became the largest purchaser of Sèvres plaques after

1770 and well into the 1790s, thereby enjoying a quasi monopoly on plaques from the *Manufacture de Sèvres*.

Sèvres porcelain plaques such as that adorning the present lot which features a lilac ribbon-tied floral basket, were described as '*plaque quaré, (...) Corbeilles et fleurs attachees avec un Ruban*'; while the blue-dotted bordered ground is often referred to as *fond Taillandier*, a term coined after the *Manufacture's* celebrated porcelain painter Vincent Taillandier. Closely related floral bouquets or baskets on a blue *fond Taillandier* also feature on a *secrétaire* by Martin Carlin (*maitre* in 1766) at Waddesdon Manor (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, vol. I, London, 1974, pp.342-7), while an example attributed to Weisweiler in the Wallace Collection (ill. in P. Hughes, *The Wallace Collection, Catalogue of Furniture*, vol. II, London, 1996, pp.1020-24). A third example by the *ébéniste* is at the Metropolitan Museum of Art, New York (*Decorative Art from the Samuel H. Kress Collection at the Metropolitan Museum of Art*, Aylesbury, 1964, p.154-61, no. 28). The same incised 'B P' initials are found on the plaque of a table in the Wallace Collection (P. Hugues, *op.cit.*, p.1149-52), and on that of a *secrétaire* with the date-letter for 1758-9, stamped by Charles Louis Coste (*maitre* in 1784) and offered at Christie's, New York, 22 October 2003, lot 770.

One of the most closely related and unquestionably the most illustrious Sèvres porcelain-mounted *bonheur-du-jour* by Weisweiler is the 'Pavlovk Weisweiler *secrétaire*', which originally stood in the *boudoir* of Empress Maria Feodorovna (1759-1828) at Pavlovsk Palace, St. Petersburg, until sold by the Soviet government in 1932, and subsequently offered at Christie's, New York, 21 October 1997, lot 256 (ill. P. Lemonnier, *Weisweiler*, Paris, 1983, p. 137), while another related example by Weisweiler was sold at Ader Picard Tajan, Paris, 8 June 1990, lot 131 (FF2,000,000) (ill. in P. Kjellberg, *op.cit.*, p.910).

Interestingly, a *secrétaire en cabinet* of comparable form and design was executed by Weisweiler jointly with fellow *ébéniste* Jean-Henri Riesener (*maitre* in 1768). Probably recorded first in 1791 in the Palais du Luxembourg, the Parisian residence of the comte de Provence, and then in the collection of Charles de Pauw, it was sold at Christie's, New York, 26 October 2001, lot 260, and is illustrated *Ibid.*, p. 913.

Visit www.christies.com for additional information on this lot



(detail of stamp)



(detail of Sèvres plaque)

The related *bonheur-du-jour* by Weisweiler formerly of Pavlovsk, St. PetersburgThe related *bonheur-du-jour* by Weisweiler illustrated in P.Kjellberg





68
**A PAIR OF LATE LOUIS XVI ORMOLU,
 PATINATED BRONZE AND ALABASTER
 TWO-LIGHT CANDELABRA**
 LATE 18TH/EARLY 19TH CENTURY

Each with a winged putto holding aloft two flaming torches, above a cylindrical plinth mounted with a fruited garland flanked by Bacchic masks, and a square slate base

16¼ in. (41.5 cm.) high; 4¾ in. (12 cm.) square, the base (2)

£4,000-6,000 US\$6,100-9,000
 €4,500-6,700

69
**A FRENCH ORMOLU AND PORCELAIN
 ENCRIER**
 SECOND HALF 19TH CENTURY

Of rectangular shape, fitted with four removable containers, the breakfront sides with polychrome-decorated scenes, on bun feet

3½ in. (9.5 cm.) high; 11¼ in. (28.5 cm.) wide; 7 in. (18 cm.) deep

£2,000-3,000 US\$3,100-4,500
 €2,300-3,400



The present lot is closely related to an *encrrier* in the Rothschild collection at Waddesdon Manor, supplied by Simon-Philippe Poirier to Madame du Barry for the Galerie de Louveciennes.

THE PROPERTY OF A GENTLEMAN

70
**A LOUIS XVI ORMOLU STRIKING EIGHT
 DAY MANTEL CLOCK**
 THE CASE BY OSMOND, THE MOVEMENT BY
 J.F. BOURGEOIS. CIRCA 1775

CASE: with fruit-swagged urn finial above oak leaf swagged arched case and Vitruvian scroll plinth, stamped 'OSMOND'
 DIAL: white enamel and signed 'J.F. BOURGEOIS/A PARIS', pierced and engraved ormolu hands

MOVEMENT: with twin barrels, anchor escapement with silk suspension and countwheel strike on bell, repeat signature to back plate; pendulum, winding key

17½ in. (44.5 cm.) high, 13½ in. (34.5 cm.) wide, 6 in. (91.5 cm.) de

£5,000-8,000 US\$7,600-12,000
 €5,700-9,000

PROVENANCE:

Sold Christie's London, Property from a Belgravia Residence, 27 April 2006, lot 216.

Visit www.christies.com for additional information on this lot





THE PROPERTY OF A LADY

71

A LOUIS XVI ORMOLU-MOUNTED AND LINE-INLAID TULIPWOOD COMMODOE BY FERDINAND BURY, LATE 18TH CENTURY

The shaped rectangular white-veined grey marble top with rounded angles above a Greek key frieze fitted with a long drawer enclosing a gilt-tooled green leather-lined writing surface, an open compartment and two short drawers, above two long drawers decorated *sans traverse*, the angles mounted with foliate clasps, the apron with a lambrequined tasseled mount, on turned tapering legs terminating in toupie feet, stamped 'F. BURY' and 'JME' 33 in. 84 cm. high; 49½ in. (126 cm.) wide; 22¼ in. 57.5 cm. deep

£25,000-40,000

US\$38,000-60,000

€29,000-45,000

Ferdinand Bury (*maître* in 1774) is chiefly known for the elegant, simple and undecorated lines of his pieces, all of which date from the Louis XVI period. While the present commode is further adorned with a Greek key frieze, foliate-decorated *chutes d'angles* and a 'lambrequined tasseled fringe' to the lower drawer, it nevertheless exemplifies the restrained architectural appeal and understated elegance of the *ébéniste's* output.

A related commode by Bury was sold at Christie's, London, 13 December 2001, lot 518 (£80,750 with premium), while a further commode from the Russell B. Aitken Collection, was sold at Christie's, New York, 25 November 2003, lot 54.

Interestingly, the existence of the Bury's stamp alongside that of the celebrated

ébéniste de la Couronne Jean-Henri Riesener on a commode bearing the *marque au feu* for the château de Versailles (now in the Musée du Louvre, Bequest of Comte Isaac de Camondo, 1911) indicates that the two collaborated occasionally (D. Alcouffe, *Furniture Collections in the Louvre*, Dijon, 1993, p. 269). The distinctive resemblance of the latter commode with many of Bury's pieces furthermore suggests that it was Riesener who subcontracted the work to Bury.



(detail of stamp)



72

**A PAIR OF SWEDISH ORMOLU,
PATINATED BRONZE AND WHITE
MARBLE THREE-BRANCH CANDELABRA
EARLY 19TH CENTURY**

Each with a crouching winged female sphinx, headed by a cornucopia issuing three scrolled branches with floral drip-pans and hung with chains, the central torch with fruited cone finial, above a rounded rectangular base with beaded edge, on ball feet, the base of one inscribed '1938' and '6129' in ink
17 in. (43 cm.) high; 5 in. (13 cm.) wide; 3 in. (8 cm.) deep, the base (2)

£5,000-8,000 US\$7,600-12,000
€5,700-9,000



THE PROPERTY OF A GENTLEMAN

73

**A LOUIS XVI ORMOLU EIGHT DAY
STRIKING MANTEL CLOCK
LAST QUARTER 18TH CENTURY**

CASE: acanthus-wrapped drum-shaped case headed by ribbon-tied floral garlands and surmounted by Love's attributes, with pierced floret trellis sides, above a stepped foliate-cast base, on gadrooned toupie feet (one later)

DIAL: white enamel, with pierced and chased ormolu hands

MOVEMENT: with twin barrels, silk suspension and countwheel strike on bell; pendulum

12¼ in. (31 cm.) high; 7¼ in. (18.5 cm.) wide; 5¾ in. (14.5 cm.) deep

£3,000-5,000 US\$4,600-7,500
€3,400-5,600



74

**A PAIR OF SWEDISH ORMOLU AND
PATINATED BRONZE TWO-BRANCH
CANDELABRA**

FIRST QUARTER 19TH CENTURY

Each with a classically-draped female term holding two scrolled foliate-cast branches with tooled circular drip-pans and nozzles, above a cylindrical socle centred by ribbon-tied martial attributes, on a square base

16¼ in. (41 cm.) high; 4 in. (10 cm.) square, the base (2)

£4,000-6,000 US\$6,100-9,000
€4,500-6,700

THE PROPERTY OF A GENTLEMAN

75

**A NEAR PAIR OF LATE LOUIS XV
MAHOGANY RAFRAICHISSOIRS
BY JOSEPH GEGENBACH, DIT CANABAS,
THIRD QUARTER 18TH CENTURY**

Each with a rounded rectangular top inset with a grey-veined white marble within a moulded surround and a pair of cylindrical silvered-metal liners flanked by oval sunk wells, above a frieze drawer, on slightly cabriole legs joined by two shaped rectangular undertiers and terminating in later brass toupie feet with castors, each stamped 'J.CANABAS', the undertier of one rafraichissoir probably replaced

One: 30¼ in. (78 cm.) high; 22¼ in. (58 cm.) wide; 19¼ in. (49 cm.) deep
The other: 30¼ in. (78 cm.) high; 23¼ in. (59 cm.) and 18½ in. (47 cm.) deep (2)

£15,000-25,000

US\$23,000-38,000
€17,000-28,000

PROVENANCE:

Anonymous sale [Jansen & the Antique:
A Private European Collection],
Christie's, London, 5 June 2008, lot 66.

Joseph Gegenbach called Canabas (*maître* in 1766) specialised in small functional pieces devoid of any exaggerated ornamentation or ormolu mounts, using the finest mahogany timbers.



(detail of stamp)

THE PROPERTY OF AN ESTATE

76

**A RÉGENCE ORMOLU-MOUNTED AND
BRASS-INLAID KINGWOOD COMMODE
CIRCA 1720-30, POSSIBLY BY FRANÇOIS
GARNIER**

The *arc-en-arbalète-fronted brèche d'Alep* marble top above two short and two long drawers with foliate-cast handles, the angles with rockwork clasps, above a shaped apron centred by a pierced rocaille cartouche, on short conformingly-mounted splayed feet, stamped five times 'FG', the mounts regilt

34 in. (86.5 cm.) high; 57¼ in. (145.5 cm.) wide; 25¼ in. (65.5 cm.) deep

£10,000-15,000

US\$16,000-23,000
€12,000-17,000



(detail of stamp)

The intriguing 'FG' stamp which appears on a group of Régence commodes has been suggested as that of François Garnier (d.1774), father of the celebrated Pierre Garnier (*maître* in 1742).



THE PROPERTY OF A NOBLEMAN

77

A CARVED MARBLE AND ALABASTER
BUST OF A YOUNG WOMANAFTER THE ANTIQUE, THE HEAD PROBABLY
ROME, 18TH CENTURY, THE SHOULDERS
ROMAN, 2ND CENTURY AD

The marble head set into Egyptian
alabaster shoulders; above a circular *granito
verde antico* socle; repairs and restorations
to the head and areas of the shoulders;
losses

24% in. (62.6 cm.) high, overall

£35,000–50,000

US\$53,000–75,000

€40,000–56,000

PROVENANCE:

Possibly acquired by James Hamilton
(1712–1789), 8th Earl of Abercorn, and
by descent.

This beautifully carved bust combines an 18th
century head set into genuine antique Roman
shoulders of Egyptian alabaster. The
'restored' elements of the neck, lip and ears
were almost certainly executed at the time
the head was carved in order to make it
resemble a restored antiquity. Sculptors such
as Bartolomeo Cavaceppi are known to have
produced such items for the buoyant trade in
antique works of art purchased by Europeans
on the Grand Tour, as well restoring
authentic Roman items.

Although unconfirmed by documentary
evidence, there are two possible sources for
the purchase of the present lot. The first is
James Hamilton, 8th Earl of Abercorn (1712–
1789), who is known to have done the
Grand Tour when still styled Lord Paisley (see
J. Ingamells, *A Dictionary of British and Irish
Travellers in Italy, 1701–1800*, New Haven
and London, 1997, p. 732). He was in Rome
by 8 January 1739 and travelled from
Bologna to Florence in September of the
same year. A cousin of the diplomat and
connoisseur Sir William Hamilton (1730–1803),
it is also possible that the bust was acquired
through the latter when Abercorn set about
building a new neo-classical home on his Irish
estate, Baronscourt, between 1779 and
1782. If not a purchase made by the 8th Earl,
the other possible candidate is James
Hamilton (1811–1885), created Duke of
Abercorn, who remodelled Baronscourt in the
1830s and was also known to be a voracious
collector of antique sculpture, paintings and
bronzes.



78
A RECTANGULAR TERRACOTTA RELIEF
OF TWO ANGELS
FLORENTINE, THIRD QUARTER 15TH CENTURY

The two angels depicted singing; with a moulded outer border and a later elaborate giltwood frame; traces of polychromy; damages, losses and restorations

24 x 13 in. (61 x 33 cm.); 31 x 20¼ in. (78.7 x 51.4 cm.) the frame

£6,000-9,000 US\$9,100-14,000
€6,800-10,000



79
A BRONZE MODEL OF TWO TOADS
ITALIAN OR FRENCH, 16TH OR EARLY 17TH
CENTURY

Each with a medium brown patina and traces of a golden reddish brown lacquer
3¾ in. (8.5 cm.) high

£2,000-3,000 US\$3,100-4,500
€2,300-3,400

80
A BRONZE BOWL
WORKSHOP OF GIUSEPPE DE LEVIS (1552-
1614?), CIRCA 1600

Dark brown patina; traces of verdi gris; old lead repairs; the bottom with a later circular plate; minor dents; restorations
13½ in. (34.3 cm.) wide

£10,000-15,000 US\$16,000-23,000
€12,000-17,000

Visit www.christies.com for additional information on this lot





81
A BRONZE FIGURE OF A WILDMAN
 CIRCLE OF SEVERO CALZETTA DA RAVENNA
 (FL. CIRCA 1496 - CIRCA 1543), 16TH
 CENTURY

On an associated octagonal ebonised
 wood pedestal; medium brown patina
 with coppery highpoints; minor worming
 to the base

8 in. (20.2 cm.) high; 10 $\frac{1}{2}$ in. (27.6 cm.)
 high, overall

£6,000-9,000 US\$9,100-14,000
 €6,800-10,000

For a number of satyrs with similar facial
 types attributed to Severo da Ravenna, see
 Frankfurt am Main, Liebighaus - Museum
 alter plastik, *Natur und Antike*, 5 Dec. 1985 -
 2 Mar. 1986, nos. 151-154.

See also the satyr sold from the Cyril
 Humphris Collection, Sotheby's, New York,
 10 Jan. 1995, lot 19, also attributed to
 Severo.



THE PROPERTY OF A GENTLEMAN

82
**A BRONZE GROUP OF THE RAPE OF A
 SABINE**
 AFTER GIAMBOLOGNA, VENETIAN, EARLY
 17TH CENTURY

The three-figure group on an integrally
 cast naturalistic plinth with moulded rim;
 on a later cylindrical marble pedestal with
 square base; dark brown patina with
 lighter high points; chips and repairs to
 base

11 $\frac{3}{4}$ in. (29.7 cm.) high; 16 $\frac{1}{2}$ in. (41 cm.)
 high, overall

£4,000-6,000 US\$6,100-9,000
 €4,500-6,700



THE PROPERTY OF A GENTLEMAN

83
**A BRONZE MODEL OF MERCURY IN
 FLIGHT**
 AFTER GIAMBOLOGNA, ITALIAN, FIRST HALF
 18TH CENTURY

On an integrally cast circular plinth;
 medium brown patina with lighter high
 points; minor damages

20 $\frac{1}{4}$ in. (52.7 cm.) high
 £5,000-8,000 US\$7,600-12,000
 €5,700-9,000

PROVENANCE:

Listed in the inventory made by John
 Lloyd Clayton (1796-1855) in 1833 for
 No. 6 Chandos Street, Cavendish Square,
 London, W1 and by descent to Michael
 Copeman.



THE PROPERTY OF A GENTLEMAN

84
A BRONZE GROUP OF HERCULES AND THE STYMPHALIAN BIRDS
 FRENCH, 17TH CENTURY

Hercules formerly holding a bow and arrow now lacking; on an integral naturalistic bronze plinth and later ebonised spreading wood base inscribed in ink to the underside '50'; warm dark brown patina with medium brown high points
 8½ in. (21.6 cm.) high; 9¼ in. (24.7 cm.) high, overall

£5,000-8,000 US\$7,600-12,000
 €5,700-9,000

One of the Twelve Labours of Hercules required the hero to kill a flock of birds which were ravaging the countryside around Lake Stymphalus in Arcadia. He achieved this by using a rattle forged by Vulcan which frightened the birds, causing them to take flight. As they did so, Hercules shot them with his arrows.

Although the female chimera in the present group does not have wings, she closely follows Albrecht Durer's depiction of the theme in the Kunsthistorisches Museum, Vienna. Like the present figure, the birds in Durer's painting have female torsos, serpents' tails and lions' paws. He is depicted here with his foot on one of the birds while he takes aim at another.



85
A BRONZE FIGURE OF A REARING CENTAUR
 CIRCLE OF FRANCESCO BERTOS (1678-1741),
 FIRST HALF 18TH CENTURY

On an integrally cast plinth; dark brown patina with reddish brown high points; on a later square green porphyry base; repairs
 6½ in. (16.5 cm.) high; 8½ in. (21.5 cm.) high, overall

£2,500-3,500 US\$3,800-5,300
 €2,900-3,900

COMPARATIVE LITERATURE:

C. Avery, *Bertos - The Triumph of Motion*, Turin, 2008.

Although Bertos was best known for his complex multi-figure groups he was also known to have produced a number of spontaneously modelled small-scale bronzes that Avery refers to as *bozzetto-like miniatures* (Avery, *op. cit.*, p. 241, no. 155). The general form of the composition offered here and the physiognomy of the centaur relates closest to another model of a rearing centaur in a private collection illustrated by Avery (*ibid.*), while the roughly modelled face is also comparable to that of *Fame Writing History* and to the allegorical figure in the group of *Hylonome Supporting an Allegory of Chastity* (the former with the Tomasso Brothers, Leeds, the latter's location unknown (Avery, *op. cit.*, pls. 60 and 68 respectively).



THE PROPERTY OF A LADY

86
A PATINATED LEAD MODEL OF A PACING BULL
 AFTER GIAMBLOGNA, PROBABLY
 NETHERLANDISH, 18TH CENTURY

On an integral naturalistic lead plinth and modern brass-mounted ebonised wood base; wear to the patination, dents
 9¼ in. (23.5 cm.) high; 14 in. (35.5 cm.) high, overall

£5,000-8,000 US\$7,600-12,000
 €5,700-9,000

87

A BRONZE FIGURE OF THE CRUCIFIED CHRIST

CAST FROM A MODEL BY GIAMBLOGNA, ATTRIBUTED TO ANTONIO SUSINI AND WORKSHOP, CIRCA 1580-1600

Warm medium brown surface with remains of a dark brown surface and traces of a reddish gold lacquer
12¼ in. (31 cm.) high

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

COMPARATIVE LITERATURE:

Edinburgh, London and Vienna, Royal Scottish Museum, Victoria and Albert Museum and Kunsthistorisches Museum, *Giambologna (1529-1608) - Sculptor to the Medici*, nos. 105-111.C. Avery, *Giambologna - The Complete Sculpture*, Oxford, 1987, pp. 199-202, 264, 265, no. 96, fig. 307.The theme of the Crucified Christ was an important one in Counter-reformation Italy, and Giambologna returned to it several times during the course of his career. The first documentary source for his having executed such a bronze is in a letter written by Simone Fortuna to the Duke of Urbino in 1583, when the former expresses his desire to acquire a small crucifix by the sculptor (Avery, *op. cit.*, pp. 199-200). In the letter he cites four examples which have been executed in different metals, including one for Pope Pius V, whose papacy lasted from 1566-1572,thereby providing a *terminus ante quem* for the artist's treatment of the theme.Giambologna produced crucifixes with both a living and a dead Christ on several different scales, including a life size example of the latter for his own funerary chapel. The present bronze is most closely related to two other examples: in Douai, and one on the art market at the time of the 1978 exhibition on Giambologna (*op. cit.*, nos. 108 and 110). Each one is virtually identical in height, and shows the same overall body proportions, identical form to the perizonium, and facial details. The Douai corpus is said to have been purchased from the Vecchiotti family in the 19th century, and it is assumed to have descended from Bernardo Vecchiotti, a close friend and important early patron of Giambologna. Although numerous examples of Giambologna's corpus figures are known to have emanated from his workshop, the present example is notable for its rich colour, the 'structured' nature of the perizonium and the subtlety of the chasing to the hair, beard, hands and feet.

54





THE PROPERTY OF A PRIVATE COLLECTOR

88
A PAIR OF LOUIS XVI ORMOLU-MOUNTED MEISSEN PORCELAIN TEAPOTS AND COVERS

CIRCA 1735-40, THE COCKEREL'S COVER LATER

Modelled by *J.J. Kändler* as a crowing cockerel and a hen with chicks, each above a *rocaille*-cast base, one stamped '50'
 The cockerel: 7 in. (17.5 cm.) high; 8¼ in. (21 cm.) wide; the hen: 5½ in. (14 cm.) high; 7 in. (17.5 cm.) wide (2)

£4,000-6,000 US\$6,100-9,000
 €4,500-6,700

PROVENANCE:

Lord Blackford, thence by descent.

89
A PAIR OF FRENCH ORMOLU-MOUNTED PARCEL-GILT BLACK CHINESE PORCELAIN COVERED VASES
 THE PORCELAIN KANGXI (1662-1722), THE MOUNTS 19TH CENTURY

Each of baluster shape, the domed lid with flaming finial, the tapering body decorated with foliate sprays and flowerheads, flanked by scrolled handles, on a pierced *rocaille* base
 2¼ in. (55 cm.) high (2)

£20,000-30,000 US\$31,000-45,000
 €23,000-34,000

THE PROPERTY OF A GENTLEMAN

90
A MATCHED SET OF EIGHTEEN LOUIS XV WHITE-PAINTED CANED DINING-CHAIRS
 EACH STAMPED 'GEORGES JACOB', CIRCA 1765

Comprising six fauteuils and twelve chairs, each with channelled frame and cartouche-shaped back, with cabriole legs, the chairs with H-shaped stretchers, with cream material squab cushion, redecorated
 35½ in. (90 cm.) high; 19 in. (48 cm.) wide; 17¼ in. (45 cm.) deep (18)

£30,000-50,000 US\$46,000-75,000
 €34,000-56,000

PROVENANCE:

With Bernard Steinitz, Paris.
 'From City Chic to Alpine Retreat', Christie's, London, 12 September 2007, lot 210 (£72,500 with premium), where acquired by the present owner.

Georges Jacob, *maitre* in 1765.

A similar set of twelve chairs by Jacob was sold by Karl Lagerfeld, Christie's, Monaco, 9-10 December 2000, lot 110.







91
A PAIR OF ITALIAN BRECCIA DI
SERAVEZZA ANTICA MARBLE TAZZE
19TH CENTURY

Each with outscrolled rim above a waisted
moulded socle and a stepped square foot
with slate plinth

1 1/2 in. (29 cm.) high; 2 1/4 in. (54 cm.)
diameter (2)

£10,000-15,000

US\$ 16,000-23,000

€12,000-17,000



THE PROPERTY OF A LADY

92
AN ITALIAN PORTA SANTA MARBLE
LIDDED VASE
LATE 18TH/EARLY 19TH CENTURY

Of navette shape, the moulded lid with
ball finial above a waisted body and oval
spreading socle, restored breaks to lid
12 in. (30.5 cm.) high; 17 in. (43 cm.)
diameter

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



THE PROPERTY OF JAIME ORTIZ-PATINO
(LOTS 53 AND 93-94)

93
**A PAIR OF REGENCE GILT OAK
TORCHERES**
EARLY 18TH CENTURY

Each with an octagonal top with foliate-carved edge above a faceted and scrolled shaft carved with spreading acanthus leaves and hatched panels with floral garlands, with masks to the angles, on three scrolled acanthus-wrapped supports with lion-paw feet, minor losses
59½ in. (151 cm.) high; 24 in. (61 cm.) wide (2)

£25,000-40,000

US\$38,000-60,000

€29,000-45,000

These intricately-carved torchères derive from a Louis XIV *Grand Guéridon* pattern designed by Daniel Marot (1661-1752), architect to William III, for the King's apartment at Hampton Court Palace. This form of guéridon was later popularised by designs by Marot's in his *Nouveau Livre d'Orfèvrerie* (T. Murdoch, *Jean, René and Thomas Pelletier, a Huguenot family of carvers and gilders in England 1782-1826*, Part I, Burlington Magazine, Nov.1997, p.733, fig.3). Further related examples sold at auction include a torchère sold at Christie's, Monaco, 19 June 1999, lot 45 (FF138,000 with premium), and a pair sold, Christie's, London, 11 June 1998, lot 81.



THE PROPERTY OF JAIME ORTIZ-PATINO
(LOTS 53 AND 93-94)

94

A LARGE PAIR OF DUTCH 26 IN. (68 CM.) LIBRARY GLOBES
WILLEM JANSZON BLAEU (1571-1638),
AMSTERDAM, THE TERRESTRIAL CIRCA 1630-45, THE CELESTIAL CIRCA 1630

The terrestrial bearing four cartouches, three in the Southern hemisphere, the Advice to the Reader signed *Guiljelmus Blaeu* and dated 1622, the dedication to the States General and Prince Maurice of Nassau, as called for by van der Krogt (state 3), engraved brass meridian, and paper horizon ring; the celestial with axis through the celestial pole, the address to the reader headed by portrait of Tycho Brahe, made out for the year 1640 and signed *Guiljelmus Blaeuw* (van der Krogt state 3), engraved brass meridian with hour dial and original hand-pointer, paper horizon ring; the matching contemporary oak and walnut stands with cup-and-balluster legs joined by cross-stretchers with moulded platforms, centred by the supports for the globes and concealing castors, one triangular, the other circular 40½ in. (103 cm.) high; 35 in. (89 cm.) diameter [overall] (2)

£60,000-100,000
US\$91,000-150,000
€68,000-110,000

PROVENANCE:

Acquired by Henry Percy, 9th Earl of Northumberland (1564-1632) in *circa* 1630-32. Thence by descent at Petworth House, Sussex, until acquired from Lord Egremont in 1968.
Sold Christie's, London, 12 December 1985, lot 134 to the present owner.

LITERATURE:

P. van der Krogt, *Globi Neerlandici: The production of globes in the Low Countries*, Utrecht, 1993, BLA V.123, p. 522.
T. Campbell, 'A Descriptive Census of Willem Blaeu's Sixty-Eight Centimetre Globes' *Imago Mundi*, vol. 28, 1976, pp.21-50. no. 16.

Willem Janszoon Blaeu (1571-1638) is regarded as the father of modern western globe-making. Not only did his firm start globe production as a viable commercial enterprise, the globes from his forty-year career are amongst the very finest and most beautiful ever published.

Over the winter of 1595/6 Blaeu stayed with the renowned Danish astronomer Tycho Brahe (1546-1601) at his observatory in Urienborg. Brahe (whose portrait crowns the cartouche to the celestial globe) was the leading astronomer of his day and the first in the West to produce an entirely new star catalogue since Ptolemy. Brahe was completing his star catalogue at the time of Blaeu's stay and on his return to Alkmaar, Blaeu made for Adriaan Anthonisz a 34 cm. diameter celestial globe, based on Brahe's as yet unpublished information.

In 1598/9 Blaeu settled in Amsterdam. It was here that he established his hugely successful publishing company which, throughout the course of the 17th century, would issue not only globes but maps, books, atlases and planetaria. Blaeu's 68 cm. globes were made in response to the 53 cm. pair issued by the Hondius firm in 1613. Their preparation was announced in 1614, and when finished in 1616 were presented to the States General, who awarded an honorarium of 50 guilders. They would remain the largest globes in production for over 70 years, until Vincenzo Maria Coronelli (1650-1717) issued his 110 cm. pair in 1688. They would go on to be republished three times during the 17th century, and incorporate important discoveries from the voyages of LeMaire, Button, Baffin, amongst others. Most of these additions were not worked into Blaeu's smaller globes: an indication that he considered this large pair his most important work. As van der Krogt states "[t]his globe pair confirmed Blaeu's reputation as the greatest globe manufacturer in the world".

The current pair was acquired by the 9th Earl of Northumberland, Henry Percy (1564-1632), often referred to as the 'wizard earl' for his patronage of natural philosophers and keen interest in matters alchemical and astronomical. His interest in cartography is well documented, and he took a Molyneux globe of 1592 with him to the Tower (it still survives at Petworth House). Wallis in *Geographical Journal*, vol.12, p.310, suggests the pair were acquired in 1622: the date is probably taken from the advice to the reader cartouche on the terrestrial. Van der Krogt (1993) gives publishing dates of c.1630-45 suggesting they were acquired towards the end of Northumberland's life. Being the third state of Blaeu's terrestrial the current example is of much greater scarcity than the final state printed in 1645/8 and after Blaeu's death (such as the Liechtenstein pair sold at Christie's, Amsterdam, 1 April 2008, €793,850 with premium); van der Krogt records only 14 examples of this third state.



Henry Percy (1564 - 1632), 19th century engraving after the posthumous portrait by Van Dyck



Detail of advice to reader on celestial globe, signed Guiljelmus Blaeu





THE PROPERTY OF A GENTLEMAN

*95

A PAIR OF SOUTH NETHERLANDISH
GILTWOOD AND POLYCHROME-
DECORATED PIER GLASSESLAST QUARTER 17TH CENTURY, PROBABLY
BRUSSELS, POSSIBLY ORIGINALLY PICTURE
FRAMES

Each with a later rectangular plate in a laurel-carved border and pierced strapwork and acanthus frame, below a cresting with the Thurn and Taxis and Fürstenberg-Heiligenberg coats-of-arms, flanked by lions and putti, the sides with ribbon-tied trumpets, the apron with floral swags

60 x 44 in. (152.5 x 112 cm.) (2)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

PROVENANCE:

Prince Eugen Alexander von Thurn und Taxis.

Mrs. Wakefield Saunders, 2 Hyde Park Gardens, London W2 and by descent. Christie's, London, 12 June 2003, lot 1111, where acquired by the present owner.

LITERATURE:

Law, Foulsham & Cole, Ltd., 1928
Inventory of 2 Hyde Park Gardens,
London W2, Dining-Room, 'A
SEVENTEENTH CENTURY GILT WOOD WALL
MIRROR - 60 in. high and 44 in. wide.
Pierced and finely carved with scrolls,
musical instruments, flowers, foliage and
shell ornament and surmounted by a
coat-of-Arms having lion supporters with
coronet above and flanked with reclining
figures of cherubs holding scroll labels on
either side; fitted with a mirror panel 33 1/2
x 27 in. This mirror is one of a pair.
£200-0-0'. Drawing Room, ditto
description.

These splendid giltwood mirrors are headed by coats-of-arms held by lions, surmounted by a crown and above the order of the Golden Fleece. The arms are those of Thurn und Taxis and Fürstenberg-Heiligenberg, for Count Eugen Alexander von Thurn und Taxis (1652-1714) and Countess Adelheid von Fürstenberg-Heiligenberg (1659-1701), who were married in Vienna in 1678. The mirrors were perhaps executed on the occasion of their marriage, but certainly before 1695,

when Count Eugen Alexander was elevated to the rank of Prince or *Fürst* of the Holy Roman Empire by Emperor Leopold I. This subsequently entitled him to adopt a closed crown, not yet seen on the present mirrors.

Elaborately carved with a rhythmic scheme of flat strapwork, acanthus scrolls issuing from scrolls and rosettes, festive ribbon-tied trumpets and shells, these mirrors were almost certainly executed in Brussels, where members of the Taxis, and later Thurn und Taxis family had been active as merchants and post masters since the late 15th Century. The highly distinctive carving of these mirrors relates to that of various items of furniture executed in Antwerp and Brussels around 1700, such as the pierced apron of the cabinet executed by Hendrik van Soest (1659-after 1716) for Philip V of Spain (T. Wolfesperges, *Le Meuble en Belgique*, Brussels, 2000, p. 149, fig. 45) or the giltwood base of the celebrated table top by Michiel Verbiest (fl. 1648-1689), which was carved by Pieter de Loose (n.d.) in 1689. (*ibid.*, p. 141, fig 41).





96
A LARGE ITALIAN VERDE ANTICO
MARBLE FOUNTAIN
 19TH CENTURY

Of impressive scale, the tazza-shaped circular dish with outscrolled rim centred by a moulded patera, above a ring-turned baluster shaft and spreading circular base 39½ in. (100.5 cm.) high; 53½ in. (136 cm.) diameter

£15,000–25,000

US\$23,000–38,000

€17,000–28,000



97
A SET OF FOUR ITALIAN CIPOLLINO
MARBLE COLUMN PEDESTALS
 19TH CENTURY

Each of classical form, with a circular spreading grey-veined white marble socle and square base 46¼ in. (118.5 cm.) high; 11¼ in. (30 cm.) diameter; 16 in. (41 cm.) square, the base (4)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

98
**AN ITALIAN RELIEF-CARVED PIETRE
 DURE PORTRAIT MEDALLION WITH
 GILTWOOD SURROUND**
 19TH CENTURY

The circular panel set with bardiglio, giallo antico and white marble on a black ground, depicting Alexander the Great facing left and wearing a plumed helmet, within a foliate-carved moulded and hinged circular frame, inscribed to the back 'ALEXAND.' / J. GRANDE/ 4...', and numbered '94301565', the frame possibly re-used and earlier in date
 28 in. (71 cm.) diameter

£10,000-15,000

US\$16,000-23,000

€12,000-17,000



99
**AN ITALIAN ORMOLU AND SPECIMEN
 MARBLE PANEL**
 19TH CENTURY

Inset with various marbles and hard stones including *verde antico*, *bianco e nero*, *Breccia di Semesanto*, *broccatella di Spagna*, *alabastro fiorito* and *fior di pesco*, within a rectangular moulded surround with beaded acanthus clasps to the corners, with a possibly later added paper label to the reverse, inscribed *Constructa Anno Domini/ MDCCLXXII die VIII Julies'*

19¼ x 25¼ in. (50 x 65.5 cm.)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

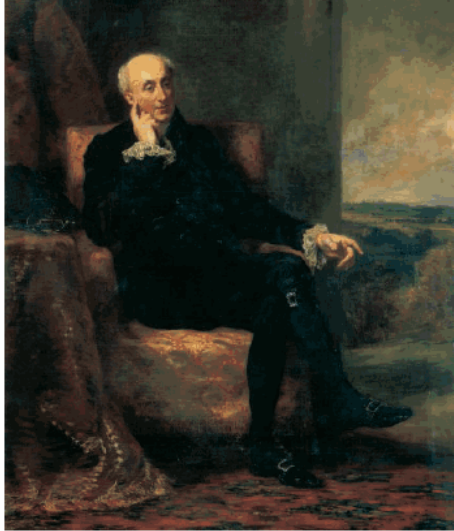


MASTERPIECES
BY
ANDRÉ-CHARLES BOULLE



BOULLE MASTERPIECES

GEORGE BYNG'S TASTE FOR FRENCH FURNITURE



George Byng, MP (1764-1847) by Margaret Carpenter (1793-1872), (private collection)



Wrotham Park, Hertfordshire



The Drawing Room at Wrotham Park, circa 1840, by Jane Paris (private collection), showing the cabinet and one coffer in the room beyond

Two great masterpieces by André-Charles Boulle, the pair of coffer-on-stands and the cabinet, were acquired by George Byng for Wrotham Park. They are among the most spectacular items of French furniture to have been acquired by an English collector.

Both powerful and rich, George Byng (1764-1847) was uniquely well placed to take advantage of the opportunities presented by the art market following the Napoleonic Wars. Having inherited the great Palladian mansion at Wrotham Park in 1789 he was driven by the passionate desire to improve and embellish his inheritance, an ambition to upgrade which drove so many Regency collectors and which led to the enrichment of existing collections as well as the formation of spectacular new ones, particularly of the French decorative arts.

Byng was particularly drawn to works of illustrious provenance, such as those offered at the sale of Queen Charlotte's collection at Christie's in 1819 and that of the Duke of Sussex in 1843. The French furniture he acquired typified the fashionable 'goût', similar to that of his illustrious contemporaries and including the Prince Regent. He obviously had a particular interest in, and eye for, spectacular furniture by Boulle. Apart from the pair of coffer and the cabinet Byng had also acquired a superb *table en bureau* executed by Boulle around 1720 (sold at Christie's, New York, 2 November 2000, lot 39, \$2,536,000).

Intriguingly, a manuscript compiled by Byng, the '*List of Furniture, Porcelain, Paintings & C., purchased by George Byng Esq. for Wrotham Park 1816-43*', records his acquisitions of French furniture, ormolu-mounted porcelain and objects, Sèvres, precious *objets d'art* and old master pictures. Perhaps the most fascinating aspect of his acquisitions of French decorative arts is recorded on the very first two pages of his manuscript, listing his acquisitions in Paris between 1816 and 1823, on at least four separate visits: this includes his most spectacular purchase from 'Madame Daval Quai Malaquai', where in 1816/1817 he acquired '2 Bule Coffers 8000 - or 329', offered here as lot 100. For 1828 it records Byng's acquisition of a magnificent marquetry cabinet-on-stand by André-Charles Boulle at Oxenham's in London (here lot 101).

The 1847 inventories of his residences at Wrotham Park and St James's Square, London, display a remarkable consistency in taste for Old Master Pictures, Sèvres porcelain-mounted furniture, *objets d'art* and particularly '*buhl*', a passion that is further recorded in an intriguing series of *amateur* watercolours of the interiors at Wrotham, executed by Jane Paris circa 1840.



THE PROPERTY OF THE TRUSTEES OF THE 6TH EARL OF STRAFFORD WILL TRUST
REMOVED FROM WROTHAM PARK, HERTFORDSHIRE (LOTS 100 AND 101)



Coffre de toilette monté sur son pied, detail of plate 3 of André-Charles Boule's Nouveaux Deissains de Meubles et Ouvrages de Bronze et de Marqueterie Inventés et Gravés par A. C. Boule, chez Mariette

(Courtesy of Librairie Droz, Geneva)

100
A PAIR OF LOUIS XIV ORMOLU-MOUNTED BOULLE MARQUETRY COFFRES EN TOMBEAU (COFFERS-ON-STANDS)

BY ANDRÉ-CHARLES BOULLE, CIRCA 1688

Inlaid overall in brass, pewter and tortoiseshell in *première* and *contre-partie* marquetry, the coffers of sarcophagus form, each with domed top fitted with flat-topped concave-sided upper lid, bordered with overlapping berried laurel foliage enclosing a well with concave sides, edged with stylised acanthus, the main convex-sided lid enclosing a deeper well, originally lined with leather and later with red material-covered boards, mounted with cartouche angles centred by swagged female masks, the sarcophagus body with concave upper border inlaid with fleur-de-lys framed by scrolls and trailing flower heads with fan-shaped foliate angles and lockplate, the *bombé* body mounted with acanthus angles and lobed tripartite plaques cast with trailing foliage on punched ground centred by female masks framed by their plaited hair and encircled by swags, the *contre-partie* fitted with Louis XVI handles at the front and sides, inlaid with interlaced scrolling foliage, the lower border cast with lobed lappets framing cabochons, the stands each with rectangular top bordered with guilloche, the frieze fitted with a central drawer mounted with channelled borders and centred by acanthus-edged cartouche, the back with a central panel framed by shaped panels, on scrolled supports headed by female masks emerging from acanthus scrolls, inlaid with overlapping foliate discs and joined by an x-shaped stretcher, the Louis XIV *contre-partie* stand centred by an associated late eighteenth century urn, the *première-partie* stand replaced in the late 19th century, the *contre-partie* coffer stamped on the back 'E.LEVASSEUR' and 'JME'
54½ in. (139 cm.) high;
36 in. (92 cm.) wide;
26¼ in. (67 cm.) deep (2)

£2,500,000-4,000,000

US\$ 3,800,000-6,000,000

€2,900,000-4,500,000

PROVENANCE:

Almost certainly the two coffers delivered in 1688 by André-Charles Boule to Henri-Jules de Bourbon, prince de Condé (1643-1709), by whom given to his daughter Marie-Thérèse de Bourbon-Condé (1666-1732) on her marriage to her cousin, François-Louis de Bourbon, prince de Conti (1664-1709).

Anonymous sale, Paris 12 March 1772, no. 20.

Antoine-Alexandre Dubois, sold Paris, 20 December 1785, no. 219.

Acquired by George Byng (1764 - 1847) from Madame Daval, quai Malaquais in 1816/1817 for 8000 livres or 329 £ for Wrotham Park, Hertfordshire.

By descent to his nephew George Stevens Byng, 2nd Earl of Strafford, the son of John Byng, created 1st Earl of Strafford of the third creation.

Thence by descent at Wrotham Park.

LITERATURE:

List of Furniture, Porcelain, Paintings and C., purchased by George Byng Esq. for Wrotham Park, 1816 - 43.

'1816 - 17

Mme Daval Quai Malaquai

2 Bule coffers 8000 - or 329'.

Inventory of Household Furniture,

China, Glass - and Pictures at Wrotham Park, 1847.

'*Drawing Room A pair of Buhl sarcophagus shaped cabinets on Buhl frames.*'

T. Knox, 'Wrotham Park, Hertfordshire', *Country Life*, February 21, 2002, p. 53

G. Wilson, *French Furniture: Baroque and Régence, Catalogue of the J. Paul Getty Museum Collection*, Los Angeles, 2008, pp. 57-58 and 64.

C. Cator and A. Pradère, 'A Connoisseur's Eye, George Byng's Boule Furniture', *Apollo*, June 2009, pp. 56-64.





Henri Jules de Bourbon, prince de Condé
(1643-1709)

These magnificent sarcophagus-shaped *coffres en tombeau* are almost certainly those delivered in 1688 by André-Charles Boulle to Henri-Jules de Bourbon, prince de Condé, on the occasion of the marriage of his daughter Marie-Thérèse to François-Louis de Bourbon, prince de Conti. This documentary evidence of such a fascinating royal provenance is underlined by the bands of *fleur-de-lys* ornamenting their concave friezes. Lavishly decorated with spectacular gilt-bronze mounts that seem to fuse seamlessly with the scrolling foliate pattern of the *première* and *contre-partie* marquetry in brass, pewter and tortoiseshell, these coffers are not only some of the most exquisite examples of André-Charles Boulle's genius but, together with their stands, form the only true pair of such sumptuously large-scaled coffers, of which only three other examples are known.

THE COMMISSION

Henri III Jules de Bourbon-Condé (1643-1709) was the eldest son of Louis II de Bourbon, known as *le Grand Condé*, and his wife Claire Clémence de Maillé Brézé, a niece of Cardinal Richelieu. A *prince du sang*, with considerable wealth and grand residences, including the hôtel de Condé in Paris and the châteaux of Chantilly and Laversine, the prince de Condé was also a patron of Boulle. Inventories of 1709 surviving at the Archives Nationales (MC, ét. XCII/390, le 7 mai 1709, IAD du prince de Condé) record the magnificent decoration of these residences and list a number of pieces in Boulle marquetry. Payments recorded in the *comptes privés du duc de Bourbon* as well as those of other members of the family furthermore list several payments to Boulle, including the following, in 1685:

no159. *Au sieur Boulle pour coffre de bois de noyer de Grenoble pour le carosse de SAS,*

no341. *Au sieur Boulle pour fourniture de coffres et caisses, 480L."*

The most intriguing entry, however, can be found in the *Comptes de la Maison de Condé*:

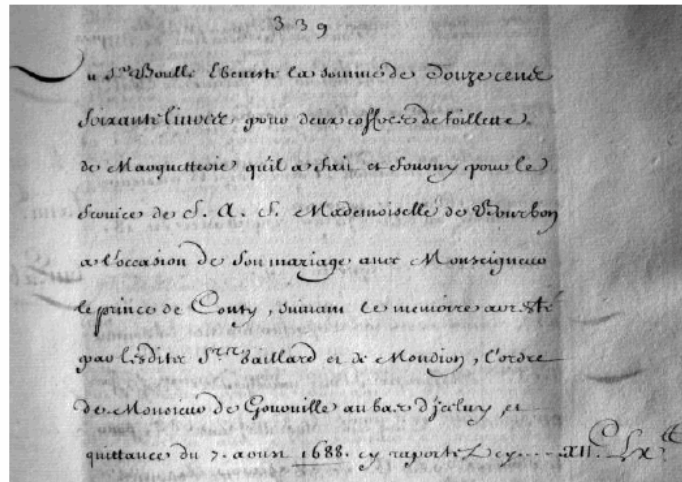
'7 août 1688. [paiement par le prince de Condé]: Au Sieur Boulle ébéniste de la somme de 1260 L pour deux coffres de toilettes de marqueterie qu'il a faits pour le service de SAS. Mademoiselle de Bourbon à l'occasion de son mariage avec Monseigneur le prince de Conti'.

This almost certainly records the payment to Boulle for the present coffers.

It is interesting to note that the price for each coffer is identical (with a reduction of 10%, which was standard practice for the royal accounts) to that charged by Boulle four years earlier for the Grand Dauphin's coffer (700 *livres*), which lends weight to the present identification.

This entry is followed by a payment to 'Sr Gravelli' of 236 *livres* for having the two coffers '*garni*' (i.e. trimmed) in leather. As we will see below this further sets this pair apart from the other three known coffers of this scale and pattern.

Unfortunately after this mention no further reference to the coffers as a pair can be found in any of the inventories of the Conti family, nor in those of Marie-Thérèse's sister, the duchesse du Maine or their parents, the prince and princesse de Condé.



Detail of the *Comptes de la Maison de Condé* listing the payment on 7 August 1688 to Boulle





The only mention of Boulle coffers is found in the inventory of the prince de Condé in 1709, at the château d'Ecouen where 'un grand tombeau de marqueterie avec des bronzes dorés' is described and that same year another single coffer is described at the large Parisian hôtel particulier of the Contis:

'un coffre de toilette avec son pied en table, le tout d'ébène, et marqueterie de cuivre orné des ornements, serrure de cuivre doré d'or moulu, prisé 300 livres', while a later inventory describes the latter on a stand with doors: 'un coffre de toilette porté sur son pied en bas d'armoire à deux guichets fermant à clef de marqueterie de cuivre à fond d'écaille garni de moulure et ornement de bronze doré d'or moulu, 300 L'. Interestingly there is evidence on the present *contre-partie* stand that suggests that some very narrow doors could have at some point been fitted between the back scroll supports and the dado.

COFFERS BY ANDRÉ-CHARLES BOULLE

Arguably the greatest of all cabinet-makers, and certainly the most influential, André-Charles Boulle's pre-eminence has remained undiminished since 1672, when Colbert, First Minister to Louis XIV, recommended him to the King as 'le plus habile de Paris dans son métier.' The son of a *maître menuisier en ébène*, Jean Bolt, Boulle was already a *maître* by 1666, and was appointed *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi* in 1672, enabling him to establish workshops in the Louvre and thus avoiding the strict regulation and control imposed by the guilds.

Whereas Louis XIV's first purchases from Boulle post-date 1700, Boulle found favour with both the Queen and the Grand Dauphin, receiving commissions from the *Garde Meuble Royal* from 1681. His work was also greatly admired by financiers, ministers, foreign plenipotentiaries and the rulers of Europe - including Pierre Crozat, *dit 'le Riche'*, his nephew Louis-Antoine Crozat, Baron de Thiers, Cardinal Rohan, Philippe V of Spain as well as the Régent, duc d'Orléans, and of course the duc de Bourbon and prince de Condé.

Amongst those employed in Boulle's atelier was Jean Mariette, whose '*Nouveaux Devisés de Meubles et Ouvrages de Bronze et de Marqueterie Inventés et gravés par André-Charles Boulle*', published in 1707, depicts various prime examples of Boulle's work present at that date, which helped establish the extent of his oeuvre and includes a design for a sarcophagus-shaped coffer-on-stand decorated with marquetry and with scrolled supports, all features present on the Condé/Conti coffers.

The sarcophagus shape had not previously been used in French furniture in the 17th century and derives from Italian cassoni of

the 16th and 17th century. It was the celebrated draughtsman Jean Bérain (1640-1711) who promoted this shape for commodes and bureaux and a drawing preserved in Stockholm features a design for a small bureau of such shape, while a painting of the duc de Chartres shows him seated at a concave and convex-shaped bureau. While Boulle might have just been inspired by Bérain it is possible that they collaborated on the designs for these coffers. Intriguingly, Bérain, just like Boulle, worked for both the Grand Dauphin and the prince de Condé and it is therefore not unlikely that the inspiration for Boulle's monumental sarcophagus coffers came from Bérain.

Boulle produced a variety of precious coffers, differing in both basic dimensions and overall shape. The sarcophagus shape of the present coffers is by far the rarest form and the pair of coffers bought by George Byng from Daval are exceptional in that they are a true pair. The coffer in *première-partie* marquetry on a tortoiseshell ground is the pendant to the example in *contre-partie* marquetry on a brass ground. Furthermore their *première* and *contre-partie* stands with scrolled supports headed by female masks were conceived specifically for them. Although both stands are clearly described in the Dubois sale of 1785, the *première-partie* stand was presumably lost after the fire at Wrotham in 1883. The present stand is a faithful copy of circa 1885.

The only other three sarcophagus-shaped coffers of this size, and whose secure attribution to Boulle has a long-established history, comprise the two celebrated examples in *première-partie* marquetry on a tortoiseshell ground and *contre-partie* marquetry on a brass ground from the Demidoff collection at the Palace of San Donato near Florence, acquired by the J. Paul Getty Museum in Los Angeles in 1982. Not originally conceived as a pair, the Getty coffers were paired up after Julliot's sale in 1777. The third known example is that at Blenheim Palace, Oxfordshire, originally sold by Lord Gwydir in 1829 and subsequently sold from Burghley House, Lincolnshire in 1888, which features *contre-partie* marquetry on a pewter ground.

The dimensions of all five coffers are identical, the only essential differences between them being that the upper lids of the Wrotham coffers are not domed and do not have the six distinctive channelled gilt-bronze bands, which when lifted reveal tiers of small drawers. Furthermore, the straight-legged stands *à gaine* of the Blenheim and Getty coffers differ from the scrolled-legged supports of the Wrotham coffers and appear to have been either associated together for a long time or to be dealer modifications of the late 18th century. Further differences lie in the interiors of the coffers, which in the Getty and Blenheim examples have been



The related *coffre en tombeau* in *première-partie* marquetry on a tortoiseshell ground in the J. Paul Getty Museum (The J. Paul Getty Museum, Los Angeles)



The related *coffre en tombeau* in *contre-partie* marquetry on a brass ground in the J. Paul Getty Museum (The J. Paul Getty Museum, Los Angeles)



The related *coffre en tombeau* in *contre-partie* marquetry on a pewter ground at Blenheim Palace, Oxfordshire (Photograph by Peter Smith, reproduced by kind permission of His Grace, The Duke of Marlborough)

veneered or decorated with marquetry, while the Wrotham coffers had been lined in leather or fabric; as first documented by the entry in the *comptes de Condé* in 1688.

The royal provenance for one of the three *coffres à bandes* was discovered by Pierre Verlet in the inventory of the Grand Dauphin, son of Louis XIV, which refers to a delivery by Boulle in 1684 of a coffer at a cost of 700 *livres*. This discovery had further confirmed the dating of the three known sarcophagus-shaped coffers to the 1680s.

THE 18TH CENTURY PROVENANCE

References to such monumental coffers in 18th century inventories and sale catalogues are extremely rare and pairs even more exceptional, probably unique. Most of the sale references are to individual coffers with straight-legged stands like the Getty examples, which themselves were only 'paired up' at the end of the 18th century. However, there are two references to a pair of coffers, which can only refer to the present examples.

As such one can find in an anonymous sale in Paris on 12 March 1772:

'No20. Deux coffres en tombeaux, sur des pieds à quatre consoles contournées, avec entre-jambes & un dossier, le tout de belle & riche marqueterie de Boule, estimé à juste titre; ils sont garnis de bronze doré'

The copy of the sale catalogue in the Bibliothèque Doucet bears a manuscript inscription 'du cte Lauraguais', apparently indicating that these pieces were sold by Louis-Léon-Félicité de Brancas (1733 - 1824), the son of the duc de Lauraguais. However, there is no further evidence to substantiate

this provenance. Sold for 1501 *livres* they reappeared thirteen years later in the sale of the *marchand-bijoutier* Antoine-Alexandre Dubois, where they were described more fully (despite the catalogue's mistake in describing the marquetry of both as *contre-partie*).

'No210. Deux beaux coffres en tombeaux nommés toilette, de marqueterie contre-partie, fond d'écaïlle, cuivre & étain, ouvrant sur le dessus & formant le dôme, encadré de moulures, les angles à mascarons, la face & les côtés enrichis de masques & de consoles à volutes, placés chacun sur un pied à entablement à panneau de marqueterie, ouvrant à un tiroir garni de cadres & rinceaux, supporté par quatre consoles à figures de femme avec entre-jambes; le fond à panneau de marqueterie à encadrement, le tout en bronze doré. Hauteur 52 pouces [140.4 cm], largeur 34 pouces [92 cm]'

They were sold for the considerable sum of 7,409 *livres*. Trace of them is lost during the Napoleonic wars, but the thread is taken up again with George Byng's purchase of the coffers in 1816/1817 from Nicolas Daval. Daval, *marchand de curiosités et antiquités*, quai Malaquais, at the corner of rue Bonaparte, was one of the major dealers to whom the English flocked with enthusiasm when in Paris. Two other spectacular items of Boulle furniture which also went through Daval's hands were the magnificent bureau plat from the Wildenstein Collection (sold Christie's, London, 14 December 2005, lot 15) and a *pendule* acquired in 1819 by Sir Harry Fetherstonhaugh, Bt. (1754-1846) via F.-H.-G. Jacob-Desmaller for Uppark, Sussex (C. Rowell, 'French Furniture at Uppark', *Furniture History Society Journal*, vol. XLIII (2007), pp.281-83 and 292).

TECHNICAL ANALYSIS

The coffers are beautifully made with typical French late 17th century construction with bodies made of pine edged with walnut. On the *contre-partie* coffer the main lid has been turned back to front, possibly to conceal a section of slightly more worn marquetry. The smaller upper lid, however, has been reverted back and therefore faces as it did originally.

The handles on the *contre-partie* coffer appear to have been added in the late 18th century to ease lifting and transport. It is possible that at that time the vase to the centre of the stretcher might have been added, probably replacing a domed patera. The slight difference in depth to the interiors can be explained by the insertion of an additional oak floor base in one of the coffers.

They each have broad meandering ormolu base mouldings which appear to have been cast from the same mould but have been cut and fitted slightly differently.

While most furniture was rescued from the fire that destroyed much of Wrotham in 1883, the *première-partie* stand could unfortunately not be saved and was subsequently re-constructed with mounts copied from the surviving *contre-partie* stand.



(detail of stamp)



The *table de milieu* by André-Charles Boulle, circa 1680, which is of the same model as the stands of the Wrotham coffers (sold Christie's, New York, 2 November 2000, lot 35).



THE PROPERTY OF THE TRUSTEES OF THE 6TH EARL OF STRAFFORD WILL TRUST,
REMOVED FROM WROTHAM PARK, HERTFORDSHIRE

101

**A LOUIS XIV ORMOLU-MOUNTED
PREMIERE AND CONTRE-PARTIE,
TORTOISESHELL AND FLORAL
MARQUETRY CABINET-ON-STAND
BY ANDRE-CHARLES BOULLE, CIRCA 1680,
THE GILTWOOD MONOPODIA SUPPORTS
CIRCA 1795**

Inlaid in brass, pewter and tortoiseshell, the upper part with moulded cornice mounted with a late eighteenth century palmette and anthemion border, the slightly breakfront architectural façade with a central door inlaid in specimen woods with a parrot perched on an oak branch on a tortoiseshell ground with matted border with shell corner clasps and concave frame heightened with red-tinted tortoiseshell, enclosing an interior inlaid in tin and brass with geometric pattern on a richly mottled brown tortoiseshell ground, fitted with four drawers, the reverse of the door inlaid on a pewter ground with strapwork bands, surmounted by an elaborate military trophy with shields, spear and fasces centred by a profile medallion of Louis XIV, supported below by foliate mounts framing a female mask, surrounded each side by five drawers inlaid in brass and pewter in with scrolling foliage on a tortoiseshell ground mounted with foliate mask lock-plates, the *contre-partie* sides with elaborate scrolls on a pewter ground framing tortoiseshell-ground marquetry roundels with birds among flowering foliage in rich ormolu frames cast with overlapping berried laurel foliage, the convex frieze centred by a narrow panel with blue-tinted horn ground, the stand with an eared *première-partie* frieze drawer and a drawer each side, on giltwood Egyptian monopodia supports with ormolu edges, the back centred by a *première-partie* panel framed by narrow foliate panels, bordered with padouk, the concave-centred base similarly inlaid, on late eighteenth century gilt-bronze ball feet

72½ in. (184 cm.) high;
47 in. (119.5 cm.) wide;
21½ in. (52 cm.) deep

£700,000-1,000,000

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

€790,000-1,100,000

PROVENANCE:

Acquired by George Byng M.P. (1764 - 1847) for Wrotham Park - almost certainly at Oxenham's in 1828. By descent to his nephew George Stevens Byng, 2nd Earl of Strafford, the son of John Byng, created 1st Earl of Strafford of the third creation. Thence by descent at Wrotham Park.

LITERATURE:

List of Furniture, Porcelain, Paintings & Co., purchased by George Byng, Esq. for Wrotham Park, 1816 - 43:

'at Oxenham's 1828

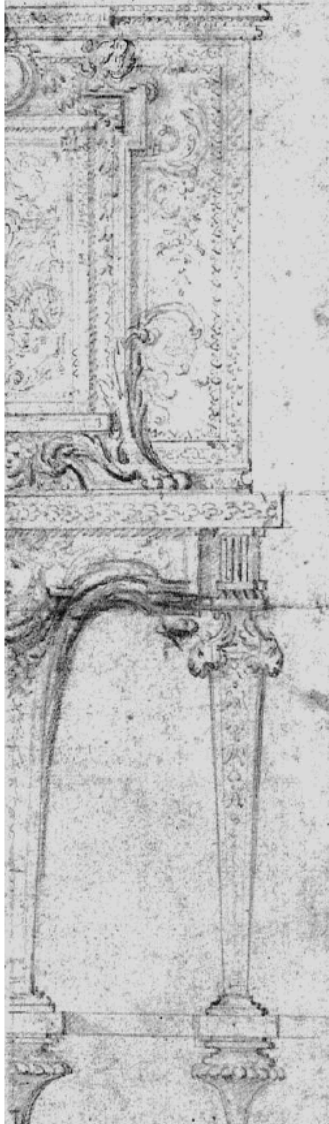
a large upright German Cabinet inlaid with Brass and Mother of Pearl very richly ornamented with Ormolu, 275 guineas 288.15.0.'

Inventory of Household Furniture, China, Glass - and Pictures at Wrotham Park 1847:

'Drawing Room A rich Buhl cabinet on frame with inlaid panelled door on them and gilt standards'

C. Cator and A. Pradère, 'A

Connoisseur's Eye, George Byng's Boulle Furniture'. *Apollo*, June 2009, pp. 56-64.



The design for a cabinet attributed to André-Charles Boulle
(Courtesy of the Musée des Arts Décoratifs, Paris)





The related cabinet-on-stand by André-Charles Boulle at Drumlanrig Castle

(Photograph by John McKenzie, reproduced by kind permission of His Grace, The Duke of Buccleuch and Queensberry)



lot 101

Executed by André-Charles Boulle at the height of his brilliance and displaying his talents as *ébéniste*, *fondeur* and *ciseleur*, this superb cabinet is mounted with dazzling ormolu mounts of sculptural quality set against elaborate marquetrie in brass, pewter and tortoiseshell. Centred to front and sides are panels of the most *virtuoso* fruitwood marquetrie on sumptuous tortoiseshell grounds, Boulle's most inventive skill. Datable to *circa* 1680 it forms part of a small group of related cabinets, most of which are in public collections.

CABINETS-ON-STANDS BY ANDRÉ-CHARLES BOULLE

Between 1670 and 1700 Boulle developed and refined his designs for the cabinet-on-stand with all its powerful associations as the vehicle for displaying his most inventive skills and ingenious techniques. Almost always conceived in pairs with *première* and *contre-partie* versions or in sets of three, using three base materials, Boulle began the series in the 1670s with cabinets executed in wood marquetrie embellished with few and relatively small ormolu mounts. Whereas the basic form had been established with the Rijksmuseum cabinet it evolved with an increase in the quantity of metal applied to the marquetrie and more prominence of ormolu mounts to the façade.

- The earliest known cabinet from this series is now in the Rijksmuseum, Amsterdam. Formerly attributed to Gole it has now been confirmed as probably Boulle's earliest monumental cabinet, probably executed just after he had established himself at the Louvre. It is entirely decorated in wood marquetrie and supported by a stand with a row of column supports.

- The second stage in his development is illustrated by the example at the Wallace Collection, London, which incorporates a small amount of metal in the marquetrie, principally in the *fleur de lys* frieze, lambrequins to the side panels and borders framing the central door. It furthermore abandons the straight legs for figurative supports.

Also part of this group is an unpublished cabinet in a private collection, listed in A. Pradère, *French Furniture Makers: The Art of the Ébéniste from Louis XIV to the Revolution*, London, 1989, p. 104, no. 108.

- The next group of cabinets, dated to *circa* 1675-1680 and with further use of metal in the marquetrie, is represented by the celebrated examples in the J. Paul Getty Museum, Los Angeles, and the larger of the two cabinets in the collections of the Duke of Buccleuch and Queensberry at Drumlanrig Castle. The cabinets have large wood marquetrie panels to the centre of the façades.

- The present cabinet is part of the fourth development stage, dated to *circa* 1680, showing a more refined sculptural

development in both cabinet and stand, with the supporting figures now slightly twisted and the introduction of the spectacular lion's paw mounts flanking the now larger central panel. Another example of this group and the most closely related example to the present cabinet is the second, smaller, cabinet at Drumlanrig. Two further cabinets belonging to this stage survive in the Cleveland Museum of Art and the Musée National du Château de Versailles, however, both have entirely lost their original stands and have been made into side cabinets.

- The series continues with two pairs at the Louvre, dated to *circa* 1685 and 1690 respectively, embodying the final stage of development in Boulle's cabinets-on-stands (see J.-N. Ronfort, 'The Surviving Cabinets on Stands by André-Charles Boulle and the New Chronology of the Master's Oeuvre', *Cleveland Studies in the History of Art*, vol. 8, 2003, pp. 44-67).

Much more richly mounted than the preceding examples, the present cabinet and its closest companion at Drumlanrig, are decorated entirely in marquetrie of brass, pewter and tortoiseshell, while the central doors and roundels on the side are inlaid with wood marquetrie on a tortoiseshell ground - Boulle's most sumptuous and pictorial technique. His introduction here for the first time of the splayed lion paw mount at the base of the breakfront central door confers a unique movement to the composition, a feature which was taken up again by Jean-Henri Riesener a hundred years later on a series of commodes delivered to the *Garde Meuble royal* in the 1770s. The ormolu-bordered circular marquetrie medallions to the sides must have been perceived as equally revolutionary in design.

BOULLE'S SPECIMEN WOOD MARQUETRY

Boulle's earliest success is based on his advanced technique of wood marquetrie, then known as *bois de rapport*. However, contrary to accepted general opinion, he employed fruitwood marquetrie throughout most of his career, and not just before 1700. Indeed, in the *Acte de Délaissement* of 1715, when the *ébéniste* was already sixty-three years old, the following are recorded:-

Quinze tables de fleurs ou pièces de rapport commencées...1 350l. Sept portes de cabinets de fleurs et de marquetrie en dedans 280 l.

Dix neuf caisses de bois de couleur 200 l.

Environ 25 gros tronons de bois jaune, quelques racines de fresne, 6 demi-bûches d'ébène, 6 demi-bûches de bois rouge ou santal et quelques morceaux de stetin 500 l.

Dix caisses de bois scié en feuilles mêlées comme buis, épine vinette, houx, brésil et autres 300l..



Boullé's great flower compositions - many of which might have been based on Monnoyer's works - in exotic woods on a ground of tortoiseshell remained so famous that the Abbé de Fontenai mentioned these in the 1776 *Dictionnaire des Artistes* (J.-N. Ronfort, *op. cit.*, p. 45).

When examining the Wrotham cabinet alongside its closest relation, the cabinet at Drumlanrig, it is fascinating to see how Boullé ingeniously articulated and modified the motifs between the two. So while the three wood marquetry panels are almost the same on both cabinets, Boullé introduced something different in each of them. On the side roundels the scrolling foliage twists a different way and the plumed birds' heads on the central door panels are also slightly different. The motif of a bird perched on an oak branch with a butterfly above appears again with slight variations on the sides of the magnificent armoire by Boullé in the Louvre (D. Alcouffe *et al.*, *Furniture Collections in the Louvre*, Paris, 1993, vol. 1, pp. 70-79).

BOULLE'S ORMOLU MOUNTS

Boullé's unedipsed fame rests upon three principal strands: his extraordinary technical virtuosity as a craftsman (recognized by the *Livre Commode des Adresses de Paris* of 1691, which stated that *Boullé fait des ouvrages de marqueterie d'une beauté singulière*), his innovation in both technique and design, and his brilliance as a sculptor. Indeed, it is the complete sculptural integration of Boullé's distinctive ormolu mounts - so often inspired by classical mythology and even derived from models by sculptors such as Michelangelo and François Girardon - within the confines of case-furniture that most succinctly defines his style. His workshop included no less than six benches for gilding, casting and chasing mounts alone, but with the introduction of the guild system in 1715, Boullé found his combined skills as both cabinet-maker and *bronzier* in direct contravention of the Guild regulations. Fortunately, his privileged location within the Louvre under the patronage of the King restricted their jurisdiction considerably.

THE ENGLISH PROVENANCE

Acquired in a sale at Oxenham, London, this cabinet appears in the *List of Furniture*,

Porcelain, Paintings & C., purchased by George Byng Esq. for Wrotham Park 1816-43' probably compiled by Byng slightly retrospectively. It records his acquisitions of French furniture, ormolu-mounted porcelain and objects, Sèvres, precious *objets d'art* and old master pictures and lists for 1828 the acquisition of a large 'Upright German Cabinet inlaid with Brass and Mother of Pearl very richly ornamented with Ormolu 275 guineas 288 15s 0d'.

This description corresponds with this cabinet-on-stand - the centrepiece of Byng's 'Boullé ensemble' in the Drawing Room at Wrotham (as seen in Jane Paris' watercolour of 1840) - except for the mention of the mother-of-pearl,



but it is possible that the pewter ground of the sides and interior was mistaken for mother-of-pearl. Certainly the price was higher than any of his other furniture purchases noted in the manuscript except for the coffers and no other cabinet is recorded in the 1847 inventory, in which this cabinet is very clearly described with the coffers, pedestals and candelabra that also appear in the watercolour. It is very likely that the cabinet had been in England already for some time before the Oxenham sale in 1828 - especially as the Drumlanrig cabinet was recorded at Dalkeith Palace in 1812 (*Inventory & Appraisement of Household Furniture etc at*

Dalkeith House which belonged to his Grace the late Duke of Buccleuch & Queensberry, taken 10th March 1812, by Alexander Bruce Junior Appraiser, Edinburgh, 'The Gallery: A smaller Do (inlaid cabinet) with Do (figure supports) £18.18'. The National Archives of Scotland GD224-962-21-1-90224-962).

In circa 1795-1800 the therm figures of Ceres and Bacchus of the Wrotham cabinet, emblematic of summer and autumn, and which still support the stand of the Drumlanrig cabinet, and which also appear on the Wallace cabinet, were replaced by Egyptian monopodia, introducing a neo-classical restraint in place of baroque exuberance. This intelligent and elegantly executed updating was evidently carried out for a connoisseur with an interest in both collecting old works of art and commissioning new ones in the most up to date taste. Two possible candidates, who during the early 19th century were sophisticated and pioneering collectors of opulent items of furniture incorporating precious materials such as lacquer, pierre dure, ebony or marquetry, were William Beckford and George Watson Taylor. Both commissioned entirely new works of art but also commissioned works re-using those luxurious earlier materials.

TECHNICAL ANALYSIS

The cabinet is beautifully constructed in oak and pine with the drawer-linings largely in walnut. It is decorated with superb marquetry panels in fruitwood, boxwood and tortoiseshell.

When the Egyptian monopodia were introduced the narrow frieze section of the stand was also slightly adapted, largely re-using existing veneers and marquetry.

Probably also in the late 18th century the locks were changed and the cut-outs for bolts repositioned. At this time the cushioned frieze drawers might have been re-veneered, possibly replacing an original band of *fleur-de-lys*? This is also consistent with the regilded *dorure au mat* finish of the mounts - a technique employed in the late 18th century.

The rectangular mounts framing the drawers to the upper section are identical to those on the Drumlanrig cabinet although on the Wrotham cabinet the small floral rosettes to the corners and the door were probably replaced.



A 'CARLTON HOUSE' PATTERN BOULLE DRUM TABLE

102

A REGENCY ORMOLU-MOUNTED BRASS-INLAID EBONY AND TORTOISESHELL DRUM TABLE
BY THOMAS PARKER, SIGNED GEORGE WALL PARKER, CIRCA 1817

The circular red leather-lined top enclosed by scrolling foliage and Bérainesque patterns above four conforming cedar-lined drawers and four conforming simulated drawers each with a handle and divided by masks with oak-leaves on a canted triangular spreading shaft inlaid with scrolling foliage on a conforming plinth with gadrooned edge and scrolled paw feet with shell terminals, on brass castors, the underside with black wash, the underside of one drawer inscribed in pencil 'George Wall Parker' 29¼ in. (74.5 cm.) high; 39 in. (99 cm.) diameter

£70,000–100,000

US\$110,000–150,000
€79,000–110,000

PROVENANCE:

Possibly either:
George, Prince of Wales, Carlton House, 1817

or:

The Hon. Mrs James Leigh, Grove House, Knightsbridge, 1817.

LITERATURE:

C. Gilbert, *Pictorial Dictionary of Marked London Furniture 1700-1840*, Leeds, 1996, p. 43 & figs. 714-5.

This magnificent Carlton House Boulle-inlaid table pattern, or 'loo' games-table, appears to have been invented for George, Prince of Wales, later King George IV, around 1813. Two pairs of closely related Boulle (or 'buhl') circular drum tables were supplied to the Prince of Wales by Parker: the first pair was invoiced on 5 April 1814 at the considerable cost of £315 (PRO/LC9/367) and the second pair invoiced in 1817 at the only slightly less substantial cost of £210 ['two round buhl tables with Boys chased heads Mouldings with drawer' (V&A archives)]. The first pair (in *première* and *contre partie* Boulle marquetry) is presently in the Green Drawing Room, Windsor Castle; the whereabouts of the second pair is not known, and it is possible that the present table is one half of the second pair of tables delivered by Parker, as suggested by Christopher Gilbert in 1996 (Gilbert, *op. cit.*, p. 43).

Alternatively, it may correspond to the round table invoiced by Thomas Parker in 1817 to the Hon. Mrs Leigh who made purchases from Parker between 1817-1830 totalling £160 10s including a circular inlaid table and a pair of black ebony cabinets, both ornamented with ormolu. The signature on the drawer of George Wall Parker (see

below), was almost certainly a kinsman of Thomas Parker and probably a cabinet-maker in the latter's employ before he set up on his own in Piccadilly in 1818 (Gilbert, *loc. cit.*; and G. Beard and C. Gilbert (ed.), *Dictionary of English Furniture Makers 1660-1840*, Leeds, 1986, p. 675).

CARLTON HOUSE TASTE

The table reflects the antique style introduced for the Prince at Carlton House, his palatial Piccadilly mansion, by the architect Henry Holland (d.1806) with assistance from Charles Heathcote Tatham (d.1842), the Rome-trained architect and author of *Etchings Representing the Best Examples of Ancient Ornamental Architecture*, London, 1799 (see Queen's Gallery exhibition catalogue, *Carlton House: The Past Glories of George IV's Palace*, 1991, no. 62). The Prince, whose taste for rich French court furniture was encouraged by Paris-trained *marchand-merciers* or dealer/decorators, introduced two of these circular tables, executed in the 'Louis Quatorze' French fashion as practised by André-Charles Boulle, in *première partie* and matched *contre-partie*, to Carlton House's Golden Drawing Room in 1814 (see W.H. Pyne, *Royal Residences*, 1817-1820, vol. 3, p. 60). They were probably commissioned in 1813 via the Prince's celebrated 'Furniture Man' Benjamin Vulliamy (d. 1821), and were executed by Thomas Parker, while trading as 'Cabinet & Buhl Manufacturer to the Prince Regent and Royal Family' from premises established in Air Street in 1808. By the time of Wild's watercolour views published in Pyne's *Royal Residences* in 1818, one table is seen in the Golden Drawing Room and another, possibly slightly different, is in the Blue Velvet Closet, suggesting that both pairs were at Carlton House in 1818. One pair was then restored in the 1820s for use at Windsor Castle by Nicholas Morel (d. 1830): both tables remain in the Green Drawing Room (see H. Roberts, *For the King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2001, pp. 98, 102 & 115; account nos. 115 & 116).

GREAT REGENCY COLLECTORS

The early 19th century taste for French furniture and objects in England is best demonstrated in the person of the Prince Regent: his furnishing of Carlton House, Buckingham Palace and the renovation of apartments at Windsor show the ambition and scale of his collecting, especially that of the French decorative arts. Where the Prince led, others followed, and it was in collecting masterpieces by Boulle that English collectors sought to emulate the collections formed by the Prince Regent. It may have been in this fashion of collecting that George Byng sought to burnish his family's already distinguished collections at Wrotham by his acquisition of the pair of caskets and cabinet-on-stand by André-Charles Boulle, lots 100-101 in this sale.

Visit www.christies.com for additional information on this lot

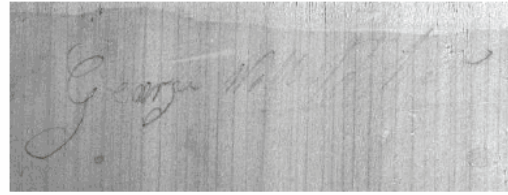


George IV, 1822, by Sir Thomas Lawrence (1769-1830) showing one of the pair of 'buhl' drum tables supplied to the Prince Regent in March 1814 by Thomas Parker

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The Golden Drawing Room, Carlton House, engraved in 1817 after Charles Wild's watercolour, showing one of the pair of 'buhl' drum tables supplied to the Prince Regent in March 1814 by Thomas Parker (Private Collection)



(detail of signature on drawer lining)





103

A REGENCE ORMOLU-MOUNTED, TORTOISESHELL, MOTHER-OF-PEARL AND STAINED HORN-INLAID, BOULLE MARQUETRY TABLE MIRROR
CIRCA 1720-30

The shaped plate within a foliate-cast frame and moulded surround inlaid with floral sprays and flowerheads, surmounted by an Apollo mask flanked by foliate scrolls, the apron centred by a stylised cartouche with a profile, partially remounted, including the espagnolette mask, some mounts missing
29¼ x 22¼ in. (74.5 x 56.5 cm.)

£8,000-12,000 US\$ 12,000-18,000
€9,000-13,000

A similar mirror, attributed to Boulle and inlaid in *première partie*, supplied by the *marchand-mercier* Alexis Delarue to the duchesse de Berry at Versailles in 1713, is in the Wallace Collection (P. Hughes, *The Wallace Collection: Catalogue of Furniture*, London, 1996, vol. II, cat. no. 151 (F50)).

Visit www.christies.com for additional information on this lot

THE PROPERTY OF A GENTLEMAN

104

A LOUIS XIV ORMOLU-MOUNTED BRASS-INLAID EBONISED BOOKCASE
CIRCA 1710

With arched top inlaid with foliage and scrolls, above two doors with upper glazed panels, the lower panels inlaid with geometrical patterns and centred by draped female figures symbolizing Astronomy, the sides inlaid conformingly with three geometrical patterns, on a plinth inlaid with scrolling foliage and centred by a bearded Bacchus mask
95 in. (242 cm.) high; 53 in. (135 cm.) wide; 16 in. (42 cm.) deep

£18,000-25,000

US\$28,000-38,000
€21,000-28,000

This impressive armoire closely relates to the oeuvre of the cabinet maker Nicolas Sageot (1666-1731), discussed by Pierre Grand in *'Le Mobilier Boulle et les ateliers de l'époque'*, *L'Estampille/L'Objet d'Art*, February, 1993, p. 48-70. The present lot relates to some of the rare pieces stamped 'NS' (for Nicolas Sageot), including a pair of armoires sold at Christie's, London, 17 June 1987, lot 65; and another pair, sold at Tajan, Paris, 3 April 1996, lot 95.

Visit www.christies.com for additional information on this lot







The related chandelier dated circa 1720 at the Musée des Arts Décoratifs, Paris (Courtesy of the Musée des Arts Décoratifs, Paris)



The sepia drawing of circa 1830-40 by Friedrich Nerly (1807-1878) showing the chandelier *in situ* at Gut Rantzau (private collection)

THE PROPERTY OF A GENTLEMAN

105

A LOUIS XIV ORMOLU EIGHT-LIGHT CHANDELIER
FIRST QUARTER 18TH CENTURY, IN THE MANNER OF ANDRE-CHARLES BOULLE

The central foliate-adorned baluster shaft flanked by four male *espagnolettes* and acanthus clasps, above foliate-cast S-shaped candlearms issuing from female masks with plumed headdress, adorned with putti busts and terminating in circular drip-pans and vase-shaped nozzles, with berried boss, previously drilled for electricity [the holes now filled in]

25 in. (64 cm.) high; 33½ in. (85 cm.) diameter

£150,000-250,000

US\$230,000-380,000
€170,000-280,000

PROVENANCE:

By repute acquired by either count Christian Detlef zu Rantzau (1670-1721), count Heinrich Reventlow (d. 1732) or his brother Detlev Reventlow in Paris and by descent with the counts von Baudissin at Gut Rantzau, Holstein.

COMPARATIVE LITERATURE:

H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, vol. I, Munich, 1986, pp. 50 and 54, ills. 1.6.1 and 1.6.10. V. Baur, *Kerzenleuchter aus Metall*, Munich, 1977, p. 78, ill. 98.

Designed in the Louis XIV 'antique' manner, with its acanthus-wrapped baluster vase stem, caryatid heads and cherubic masks, this magnificent chandelier is related to documented patterns by the *ébéniste, ciseleur, doreur et sculpteur du Roi*, André-Charles Boulle (1641-1732).

A chandelier of virtually identical design is at the Musée des Arts Décoratifs, Paris (inv. 4837 and ill. V. Baur, *op. cit.*, p. 78, ill. 98), while the distinct pierced herm volutes flanking the baluster as well as the plumed masks supporting the square-sectioned branches can also be found on the celebrated set of four chandeliers attributed to Boulle at the Bibliothèque Mazarin, Paris (H. Ottomeyer, P. Pröschel, *op. cit.*, p. 54, ill. 1.6.10), which had been confiscated from the duc de Brissac in 1795.

An engraving, first published by Daniel Marot in his *Nouveaux Livre d'Orfèvre Invent par Marot Architecte du Roi* of 1710, although conceptually of twenty or thirty years earlier, illustrates several chandeliers with lambrequin-capped female masks, as well as the distinctive acanthus-wrapped S-scroll arms (*op. cit.*, p. 50, ill. 1.6.1).

Intriguingly, a sepia drawing of circa 1830-40 by Friedrich Nerly (1807-1878) of Carl Friedrich von Rumohr (1785-1843) and Wolf Graf von Baudissin (1789-1878) seated in the hall of Gut Rantzau shows the chandelier *in situ*. Noteworthy also are the superb Beauvais tapestries seen in the background, famously acquired by the German government in 1914 as decoration for the Reichstag.





THE PROPERTY OF A EUROPEAN FAMILY

106

A PAIR OF LOUIS XIV ORMOLU-MOUNTED AND PEWTER-INLAID EBONY AND BLUE-STAINED HORN TORCHERES ATTRIBUTED TO ANDRE-CHARLES BOULLE, LATE 17TH CENTURY

Each with an octagonal ebonised oak tablet top above a tapering shaft capital mounted to the underside with crowned monogram cyphers 'LXA' (?) for a Prince of the Blood of France, flanked by figures emblematic of Fame and Victory, the octagonal fluted and tapering shaft applied with chandelles and centred by cabochon sunflowers, the capital of ribbon-tied laurel with ram's-mask corners surmounted by a doubled-baluster urn with pierced handles swagged with husks and with alternating acanthus

spray and sunflower frieze to the neck, the whole standing on paired lion-paw monopodiae and above a bulbous baluster with central pewter-backed entrelac panels flanked by further oak and acorn trails divided by fluted scroll handles, on a similarly mounted spreading socle and stepped circular plinth, the concave-sided square base mounted with ribbon-tied crossed cornucopiae and shell trophies flanked by rosette sprays on a horn ground, on later short bracket feet, one of the plain ebonised bun mouldings to the shafts replaced and some mounts to the stems repositioned, presumably at the same time that small sections of the stained horn were replaced, the part-

threaded central steel rod drilled for electricity and probably a later replacement, the plain tops each with a later cut removable hatch panel to allow for electrification, originally conceived with an additional plinth base and now raised on later detached plain concave-sided eared square ebonised plinths, numbered I and II overall and with later labels and instructions for dismantling for restoration to several of the elements

66 in. (168 cm.) high overall, excluding extra plinth base

16 1/4 in. (41.5 cm.) wide (2)

£500,000-800,000

US\$760,000-1,200,000

€570,000-900,000



Bearing the crowned cypher of a *prince de sang* of France these Royal *guéridons* are conceived in the manner of Roman urn-capped pier-set companions for a table and a mirror. Their krater-shaped urns support octagonal compartmented trays, whose trumpet-shaped necks display the crown-ensigned cyphers in golden bas reliefs, celebrated by winged females personifying Fame and History.

The design for these elegantly elongated *guéridons* fuses elements from an engraving by Mariette published after 1707 of the design for a *guéridon* (or *torchère*) by André-Charles Boule. Mariette's engraving, published in his *Nouveaux Deiseins de Meubles et Ouvrages de Bronze et de Marqueterie Inventés et gravés par André-*

Charles Boule, depicts a *guéridon* with a baluster-form shaft flanked with ram's masks, which have here been elevated to the capital of the stems. While the intriguing 'hook-handled' vase forming the base of the stem is related to the mid-17th century designs of Stefano Della Bella (1610-1664) as illustrated in his *Raccolta di Vasi Diversi*. (see *Designs of Desire: Architectural and Ornamental Prints and Drawings 1500-1850*, exhibition catalogue, National Gallery of Scotland, Edinburgh, 1999, cat. 46 pp. 122-123). And, though not found in Boule's designs for *guéridons*, his engraved designs for *chenets* feature such krater-shaped vases with these distinctive handles.

With their blue stained-horn panelling imitating lapis lazuli or polished steel and

profuse *bas-relief* decoration in ormolu these *torchères* form an addition to the so far recorded patterns of Boule's *torchères*. But that this type of *torchère* existed is underlined by the George Watson-Taylor sale at Christie's on 28 May 1825, where lots 32-33 were described as:-

32 An elegant Candelabrum, the stem of terminal shape upon a scalloped plinth, and with octagonal top, the ground imitation of Lapis Lazuli, strongly bordered with or-moulu, and the panels enriched with reliefs of the same

33 A Ditto.

These were purchased by the London dealer Fogg for 99gns 15s. on behalf of George IV.







107
A PAIR OF SWEDISH ORMOLU, CRYSTAL
AND CUT-GLASS TWO-BRANCH WALL-
LIGHTS
FIRST QUARTER 19TH CENTURY

Each with an acanthus-wrapped and pavillion-headed backplate, issuing scrolled branches hung with faceted beads, droplets, and petal-shaped drip-pans and nozzles, with stiff-leaf cast boss, drilled for electricity, minor losses and replacements to the crystal and glass elements

29¾ in. (75.5 cm.) high (2)

£15,000–20,000

US\$23,000–30,000
€17,000–22,000



108
A PAIR OF BALTIC ORMOLU, GILT-
METAL, CRYSTAL, CLEAR AND BLUE-
GLASS EIGHTEEN-LIGHT CHANDELIERS
OF LATE 18TH CENTURY STYLE, 20TH
CENTURY, SIGNED PHILIPOWSKI

Of impressive scale, each with a stiff-leaf cast rosette above a tiered arrangement with a cobalt blue ball issuing scrolled branches with droplets, above an urn-shaped vase and hexagonal central corona issuing further beads and scrolled branches with pierced petal-shaped drip-pans and nozzles, further hung with droplets and centred by Apollo masks, joined by a two-tier corona further hung with droplets, with ball boss and suspension hook, each signed

'PHILIPOWSKI', fitted for electricity, minor replacements to glass elements
64½ in. (164 cm.) high; 44 in. (112 cm.) diameter (2)

£40,000–60,000

US\$61,000–90,000
€45,000–67,000

A pair of chandeliers of comparable shape, featuring a central baluster shaft of *verre bleu laiteux opalisé*, is in the Picture Gallery at Pavlovsk, St. Petersburg (ill. in I. Sychev, *Russian Bronze*, Moscow, 2003, p. 61), while a closely related ormolu, cobalt blue and clear glass chandelier was sold from the Axel Vervoordt Collection, Christie's, Kasteel van's Gravenwezel, 10-12 May 2004, lot 70.



109
A CARVED MARBLE FIGURE OF A SEA-GOD, POSSIBLY PROTEUS
 ITALIAN, LATE 16TH CENTURY

Depicted standing in *contrapposto*, holding a fish aloft in his left hand and with a dolphin by his right side; on an integrally carved plinth inscribed on the reverse 'P. TORREGIANO/ 1521'; repairs and damages
 61¼ in. (157 cm.) high

£15,000-25,000
 US\$23,000-38,000
 €17,000-28,000



110
A LEAD STANDING FEMALE FIGURE
 ANGLO-FLEMISH, 18TH CENTURY

On an integrally cast naturalistic plinth; the interior filled with plaster; weathering, dents and scratches
 56⅞ in. (143.2 cm.) high

£10,000-15,000
 US\$16,000-23,000
 €12,000-17,000



111
A BRONZE FIGURE OF MERCURY AS THE GOD OF COMMERCE
 CAST FROM A MODEL BY JOHN FLAXMAN (1755-1826), LATE 18TH CENTURY

Depicted standing on an integrally cast circular plinth; medium reddish brown patina with lighter high points; the underside of the base inscribed in ink '990 c/ ...'
 15¾ in. (39 cm.) high, overall

£3,000-5,000
 US\$4,600-7,500
 €3,400-5,600



THE PROPERTY OF A GENTLEMAN

112

A CARVED IVORY BUST OF OLIVER CROMWELL

BY JACOB DOBBERMANN (1682-1745), CIRCA 1711

Depicted facing slightly to sinister, wearing an elaborate cuirass and with a billowing cloak; monogrammed to the reverse 'J D / fe!'; on a later cylindrical black marble socle and square plinth

5 3/4 in. (14.6 cm.) high; 9 in. (22.8 cm.) high, overall

£15,000-20,000

US\$23,000-30,000

€17,000-22,000

PROVENANCE:

Mary Morrison by whom bequeathed to Catharine Dent-Brocklehurst and by descent.

COMPARATIVE LITERATURE:

C. Theuerkauff, *Elfenbein - Sammlung Reiner Winkler*, Munich, 1984, II, no. 3, pp. 26-8. Edinburgh, London and Leeds, National Gallery of Scotland, British Museum and Leeds City Art Gallery, *David le Marchand 1674-1726 'An Ingenious Man for Carving in Ivory'*, 7 Mar.- 6 May 1996, 23 May - 15 Sept. 1996 and 2 Oct. 1996 - 5 Jan. 1997.

Jacob Dobbermann was a virtuoso carver of both ivory and amber who spent much of his life working in Germany in the first half of the 18th century. He was certainly in London in 1711 but returned to Germany no later than 1716 where assumed the role of court sculptor to Charles, Landgrave of Hesse-Kassel and, later, his son William VIII. Dobbermann was well versed in the art of carving in relief and in three dimensions as his highly accomplished plaque of *Neptune and Amphitrite* in the Reiner Winkler collection, Germany, and his figure of *Henry VI* in the Victoria and Albert Museum, London, testify (Theuerkauff, *loc. cit.*, and V and A website; <http://collections.vam.ac.uk/objectid/O89318> respectively). In both instances Dobbermann demonstrates his great skill in carving the minute details of the hair and beard while also showing great dexterity in rendering the multiple textures of drapery.

With the bust of *Oliver Cromwell* offered here, Dobbermann demonstrates this same skill while also showing great sensitivity in the rendering of the Lord Protector's facial features. Despite the fact that he would have been working from an engraving or a miniature, he managed to achieve great naturalism in the carving of the furrowed brow, the broad jaw and cleft chin as well as in the delicacy of the hair, moustache and collar - one small corner of which has lifted as if caught by a gust of wind.

While it is not clear exactly how long Dobbermann spent in London, he is known to have been in Godfrey Kneller's academy in 1711

and to have also been a member of the Rose and Crown Club in the same year. It is therefore highly likely that Dobbermann carved the bust of Cromwell during this period. This dating is further corroborated by the fact that the bust is unlike other known work by Dobbermann and is, in fact, much more closely related to the works of his French contemporary David Le Marchand (1674-1726), who was working in London in precisely the same years (see Avery, *op. cit.*, nos. 38 and 69, for example). The connection between the two may be through the painter Godfrey Kneller; le Marchand knew the former from having carved his portrait in *circa* 1710 (now in the Thomson collection, Toronto, see Avery, *op. cit.*, p. 74, no. 39) and Dobbermann would have known Kneller through the Academy. It is therefore highly likely that the latter introduced his young German compatriot to the well-connected Frenchman. The importance of this bust must, therefore, be appreciated on multiple levels: it is a very rare sculptural portrait of this sitter, it represents the artist's virtuosity in his craft, it is emblematic of his development and influences and, most interestingly, embodies the creative atmosphere of London in the early 18th century.





PROPERTY FROM A PORTUGUESE DUCAL FAMILY

113

A PAIR OF SILVER GILT-FRAMES WITH TWO PAINTED IVORY PANELS OF THE ADORATION OF THE MAGI AND THE VIRGIN AND CHILD WITH SAINT ANTHONY OF PADUA

THE PAINTINGS BY MARIA-FELICE SUBLEYRAS-TIBALDI (1707-1770) AND THE FRAMES BY GIUSEPPE RUSCA (MASTER 1695-1745), CIRCA 1745

The reverse of each frame elaborately engraved with strapwork and foliage; both frames bearing the Rome city stamp and the maker's mark; the former panel signed and dated 'M^a. Felice Tibaldi Subleyras Pinx. 1745'; the latter signed and dated 'M^a. Felice Tibaldi Subleyras Pinx. 1744'; very minor wear, one of the suspension loops lacking
7¼ x 5¼ in. (19.8 x 14.7 cm.) the painted panels; 11¼ x 8½ in. (29.8 x 21.6 cm.) the frames (2)

£50,000-80,000

US\$76,000-120,000

€57,000-90,000

Maria-Felice Tibaldi Subleyras (1707-1770) was a talented miniaturist who was also married to the French artist Pierre Subleyras (1699-1749). She was renowned both for her portraits and her depictions of religious scenes, many of them painted after compositions by her husband.

Although beautifully painted, the present lot is equally notable for the sumptuous silver-gilt frames by the Roman goldsmith Giuseppe Rusca (master 1696-1745). The cast frames have been exquisitely punched and chased, and the reverse of each frame has also been covered with a plate which is extensively decorated with strapwork and foliate decoration.

The fashion for Roman silver among aristocratic Portuguese families was at its height in the mid 18th century, promoted as it was by the monarch, John V of Portugal (1689-1750). Funded by the vast wealth pouring into his coffers from the natural resources of Brazil, the king was considered the most important artistic patron of his day. This patronage is perhaps best exemplified by the Chapel of St. John the Baptist in the church of Sao Roque, Lisbon. Commissioned by the king in 1740, it was constructed in Rome of mosaics, gilt-bronze and precious hardstones such as lapis lazuli and porphyry, and the elaborate liturgical candlesticks and vessels were made of silver by Roman craftsmen. The entire chapel was then dismantled, packed onto three boats and shipped to Lisbon where it was re-assembled. It was said to be the most expensive chapel in its day.





THE PROPERTY OF A LADY
(LOTS 114-115)

114

A CARVED MARBLE FIGURE OF HEBE
ATTRIBUTED TO ANTONIO MONTAUTI (CIRCA
1685-AFTER 1740), CIRCA 1721-22

Depicted standing and wearing a classical
shift; holding flowers in her right hand
and an urn carved in relief; on an
integrally carved rocky base; surface dirt,
minor losses

55 in. (139.7 cm.) high

£30,000-50,000

US\$46,000-75,000

€34,000-56,000

PROVENANCE:

Probably commissioned by the Hon.
John Molesworth (1679-1726), through
the offices of the architect Alessandro
Galilei circa 1721.

Purchased by Thomas, 1st Earl of
Macclesfield, circa 1723-25.

Thence by descent at Shirburn Castle,
Oxfordshire.

LITERATURE:

J. Ingamells, *A Dictionary of British and
Irish Travellers in Italy 1701-1800*, New
Haven and London, 1997, p. 666.

COMPARATIVE LITERATURE:

K. Lankheit, *Florentinische Barockplastik -
Die Kunst am Hofe der letzten Medici 1670-
1743*, Munich, 1962, p. 376, fig. 140.

G. Pratesi, *Repertorio della Scultura
Fiorentina del Seicento e Settecento*, Turin,
1993, I, pp. 52, 55-56, 94, II, figs. 342-
357, III, figs. 438-439.

T. P. Connor, 'The Fruits of the Grand
Tour - Edward Wright and Lord Parker
in Italy, 1720-22', in *Apollo*, July 1998,
pp. 23-30.

Visit www.christies.com for additional
information on this lot

115

**A CARVED MARBLE GROUP OF
GANYMEDE AND THE EAGLE**
BY ANTONIO MONTAUTI (CIRCA 1685-AFTER
1740), CIRCA 1721-22

Ganymede depicted nude and standing
with lightning bolts in his left hand and
with his right arm around the eagle; on an
integrally carved bank of clouds; surface
dirt, minor losses

56 in. (142.2 cm.) high

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

PROVENANCE:

Commissioned by the Hon. John
Molesworth (1679-1726), through the
offices of the architect Alessandro Galilei
circa 1721.

Purchased by Thomas, 1st Earl of
Macclesfield, *circa* 1723-25.

Thence by descent at Shirburn Castle,
Oxfordshire.

LITERATURE:

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1743*, Munich, 1962, p. 376, fig. 140.

G. Pratesi, *Repertorio della Scultura
Fiorentina del Seicento e Settecento*, Turin,
1993, I, pp. 52, 55-56, 94, II, figs. 342-
357, III, figs. 438-439.

T. P. Connor, 'The Fruits of the Grand
Tour - Edward Wright and Lord Parker
in Italy, 1720-22', in *Apollo*, July 1998,
pp. 23-30.

Visit www.christies.com for additional
information on this lot





116
A PAIR OF ORMOLU, PORPHYRY AND
YELLOW SIENA MARBLE GROUPS
LATE 19TH CENTURY

Each modelled with a lion and a serpent
on a rectangular stepped plinth and a
moulded base

9¼ in. (23.5 cm.) high; (2)

£6,000-8,000 US\$9,100-12,000
€6,800-9,000



117
A PAIR OF ITALIAN ORMOLU,
PATINATED BRONZE AND VERDE
ANTICO MARBLE VASES
CIRCA 1800

Each of tapering ovoid shape, the waisted
neck and outscrolled rim flanked by
scrolled twinned handles issuing from
lion's masks, with a band of scrolling
foliage, above a circular spreading foot
and square plinth, with stiff-leaf cast
square base

15½ in. (39.5 cm.) high; 4½ in. (11.5
cm.) square, the base (2)

£10,000-15,000 US\$16,000-23,000
€12,000-17,000

The distinctive twinned scrolled handles
featured on the present vases can be closely
related to the oeuvre of Roman bronze
founders Giacomo and Giovanni Zoffoli (N.
Goodison, 'Matthew Boulton's Bacchanalian
Vase', *Connoisseur*, July 1977, pp. 182-187).

118
**A PAIR OF ITALIAN ORMOLU-MOUNTED
 PORPHYRY COVERED URNS**
 SECOND HALF 19TH CENTURY

Each of urn shape, the stiff-leaf cast domed lid with fruited cone finial, above a spirally-fluted neck and tapering body flanked by twinned foliate-wrapped scroll handles, the gadrooned socle above a concave-sided square base

19¼ in. (50 cm.) high; 9 in. (23 cm.) wide, overall; 5½ in. (14 cm.) square, the base (2)

£12,000-18,000

US\$19,000-27,000

€14,000-20,000



119
A PAIR OF ITALIAN PORPHYRY TAZZE
 PROBABLY 19TH CENTURY

Each with an outscrolled circular dished top above a baluster stem and a spreading circular socle, restored break to one diameter (2)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000



THE PROPERTY OF A GENTLEMAN

120

**A SET OF EIGHT NORTH ITALIAN
GILTWOOD STOOLS**

SEVEN STOOLS CIRCA 1850, ONE OF LATER
DATE, PROBABLY LOMBARDY

Each of square form with panelled
recessed frieze on pounced ground, the
corner blocks with similar panelled motifs
above scrolled baluster tapering legs,
upholstered in close-nailed burgundy
cotton velvet, variously numbered in
pencil, one stool inscribed 'Sig. Caspani',
another inscribed 'La Luisa?'

17 in. (43 cm.) high; 16 in. (40.5 cm.)
wide (8)

£25,000-35,000

US\$38,000-53,000

€29,000-39,000

Conceived in the neo-baroque style, these
stools are related to the Lombard production
of the mid-19th century, and are reminiscent
of the designs of the Milanese *ornemaniste*
Alessandro Sidoli. The boldly carved faceted
baluster legs are particularly close to the
production of the architect Emilio Alemagna,
inspired by Alessandro Sidoli, as seen on side
chair illustrated in E. Colle *Il Mobile
dell'Ottocento in Italia*, Milan, 2007, p. 204.



121

**A NORTH ITALIAN PARCEL-GILT,
CREAM, GREEN AND GRISAILLE-
PAINTED COMMODE**

PIEDMONT, LATE 18TH CENTURY

The rectangular *bardiglio* marble top with
protruding angles above a strapwork
frieze and two drawers decorated *sans
traverse*, centred by a floral basket flanked
by floral swags, the angles with female
masks and fruited laurel sprays, the sides
centred by classical urns, on square
tapering feet, the decoration retouched,
marble later

36½ in. (92.5 cm.) high; 44¼ in. (122
cm.) wide; 22 in. (56 cm.) deep

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

THE PROPERTY OF A LADY
(LOTS 122-124)

122

**AN ITALIAN ORMOLU-MOUNTED AND
PARCEL-GILT WALNUT AND PORPHYRY
GUERIDON**
CIRCA 1820-30

The circular top with pierced gallery and
foliate-carved edge above a central
foliate-wrapped baluster stem, on sphere
feet above a concave-sided tripartite base
with brass castors, the porphyry top
probably associated
32¼ in. (82 cm.) high; 22 in. (56 cm.)
diameter

£5,000-8,000 US\$7,600-12,000
€5,700-9,000



123

**A NORTH ITALIAN WALNUT AND
EBONY LIBRARY TABLE**
FIRST QUARTER 19TH CENTURY

The square walnut-veneered top with
broad ebony border above a Greek key-
decorated panelled frieze fitted to two
sides with long walnut-lined drawers, on
turned tapering legs with ebonised collars
and terminating in turned feet, branded to
underside 'G.M.' within an oval, the
handles replaced
31½ in. (80 cm.) high; 59½ in. (151.5
cm.) wide; 59 in. (150.5 cm.) deep

£20,000-30,000 US\$31,000-45,000
€23,000-34,000



(detail of brand)



THE PROPERTY OF A LADY
(LOTS 122-124)

124
A PAIR OF ITALIAN ORMOLU-MOUNTED
ROSEWOOD, WALNUT AND
FRUITWOOD COMMODES
CIRCA 1800, PROBABLY ROME

Each with a rectangular crossbanded top
mounted with a pierced border, above a
frieze drawer and a large drawer mounted
with Bacchic masks handles and
concealing a further long drawer, the
angles with simulated fluting, on beaded
square tapering legs terminating in block
feet

37 in. (94 cm.) high; 55½ in. (141 cm.)
wide; 24 in. (61 cm.) deep (2)

£50,000-80,000

US\$76,000-120,000

€57,000-90,000



This pair of neoclassical commodes with their strikingly contrasting veneers and pure lines is typical of the *avant garde* Roman production of the early 19th century. The handles modelled as Etruscan masks are particularly reminiscent of Luigi Valadier's designs of the last quarter of the 18th century, at which time he was working on the renovation of the interiors of the Villa Borghese, Rome. Valadier's designs include a related study for a commode that can be dated *circa* 1780 (see A. González-Palacios, *Il Gusto dei Principi*, vol. II, ill. 458, p. 231).

The pierced ormolu border of the top, as well as the gilt-metal beading on the handles and legs are, however, a feature more typical for Spanish furniture produced during the reign of Carlos IV, suggesting the commodes might not be Italian after all.





α125

**AN ITALIAN GRISAILLE SCAGLIOLA
PANEL**
19TH CENTURY, POSSIBLY GERMAN, AFTER
THE WOODCUT BY ALBRECHT DÜRER

Of rectangular shape depicting a
rhinoceros, some highlighting in paint
44½ in x 32¼ in. (113 x 82 cm.)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

Almost certainly conceived to be
displayed upright and probably mounted
alongside further such panels, it is based
on the 1515 woodcut by the celebrated
German painter and printmaker Albrecht
Dürer (1471–1528) depicting the gift
from King Muzafar of Cambodia to
King Manuel I of Portugal.

Visit www.christies.com for additional
information on this lot

126

**A NEAR PAIR OF ITALIAN WHITE
MARBLE JARDINIERS**
SECOND HALF 19TH CENTURY

Each of sarcophagus shape, with an
imbricate outscrolled rim, the slightly
tapering body centred to the front by a
mask of Medusa flanked by ribbon-tied
berried floral swags and rams' heads, on
claw feet

One: 10 in. (25.5 cm.) high; 23¼ in. (59
cm.) wide; 11¼ in. (28.5 cm.) deep; the
other: 9¼ in. (23.5 cm.) high; 20¾ in. (53
cm.) wide; 13¼ in. (33.5 cm.) deep

£18,000–25,000

US\$28,000–38,000

€21,000–28,000



127

**A RUSSIAN ORMOLU AND PATINATED
BRONZE NINE-LIGHT CHANDELIER**
EARLY 19TH CENTURY

The foliate and star-studded ceiling rose with relief-cast Apollo masks, suspending chains and a tapering dished bowl issuing scrolled branches with circular drip-pans and nozzles and surmounted by horn-playing winged naiads, the bowl with fruited foliate decoration and pinecone boss, one horn lacking

43½ in. (110.5 cm.) high, overall; 28½ in. (72.5 cm.) diameter

£25,000–35,000

US\$38,000–53,000

€29,000–39,000



A distinctive feature of this chandelier is the mermaid or 'naiad', the fresh water nymph, heading the circular dish, which element can be found on a pair of vases by Friedrich Bergenfeldt circa 1805 (ill. I. Sychev, *Russian Bronze*, Moscow, 2003, p.96), the original model for such pair having been supplied by the *bronzier* to the Imperial Hermitage in 1802. Interestingly, a vase featuring virtually identical horn-playing winged mermaids, was probably executed circa 1815 by Parisian bronzier Claude Galle (*maitre* in 1786 and *Fournisseur du Garde-Meuble* under Louis XVI and the Empire) and is illustrated in H. Ottomeyer, P. Pröschel (et. al.), *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 365, fig. 5.12.8.



128

A PAIR OF ORMOLU-MOUNTED,
PORPHYRY, GRANITO GRIGIO, DIASPRO
NERO E GIALLO, ROSSO ANTICO AND
WHITE MARBLE OBELISKS
LATE 19TH/20TH CENTURY

Each of typical form, on turtle supports,
above a square base and a stepped square
plinth, with slate socle

24 in. (61 cm.) high; 5 in. (12.5 cm.)
square, the base (2)

£6,000-8,000 US\$9,100-12,000
€6,800-9,000



129

A PAIR OF ITALIAN ORMOLU AND LAPIS
LAZULI COVERED URNS
19TH CENTURY

Each with a domed lid with foliate finial,
above a cylindrical body with ovolo and
laurel swag-adorned frieze, above a stiff-
leaf base with fruit boss, on tripod
supports headed by rams' heads and
terminating in hairy hoof feet, with
removable brass liners

8¾ in. (22 cm.) high; 4½ in. (11.5 cm.)
diameter, overall (2)

£7,000-10,000 US\$11,000-15,000
€7,900-11,000

THE PROPERTY OF A GENTLEMAN

130

AN ITALIAN SPECIMEN JASPER, AFRICANO
AND VERDE ANTICO MARBLE TABLE TOP
FIRST HALF 19TH CENTURY

Of circular shape, centred by a *diaspro di Sicilia*, porphyry and *serpentina* medallion, within a radiating arrangement inset with various types of jaspers including *diaspro giallo e rosso listato o fasciato*, *diaspro giallo e bigio venato agatato*, *diaspro giallo agatato*, *diaspro giallo e rosso*, within a rope-twist border and circular outer edge, with remains of a paper label inscribed 'Tav.../fiocagl.../costruito dal.../E. Chaplin/ 2 Hyde Par...', on a later gilt-metal circular stand 36 in. (91.5 cm.) diameter

£15,000-25,000

US\$23,000-38,000
€17,000-28,000

Set with a remarkable selection of jasper and marble specimen, the present lot is characteristic of the marble tops or 'slabs' acquired by English *amateurs* on their Grand Tour in Italy. A virtually identical top from Hilborough Hall, featuring a conforming rope-twist border and inset with differing jasper and marble panels, was sold at Christie's, London, 21 October 1985, lot 71.



THE PROPERTY OF A GENTLEMAN

*131

AN ITALIAN SPECIMEN MARBLE, GLASS AND
PARCEL-GILT CIRCULAR TABLE TOP
BY FRANCESCO SIBILIO, ROMA, CIRCA 1823

With central hexagonal star motif in a radiating arrow-decorated pattern, on a ground of porphyry and *serpentina* fond and a *portoro* marble border, signed to the top 'F. Sibilio 1823' 25¼ in. (64 cm.) diameter

£15,000-25,000

US\$23,000-38,000
€17,000-28,000

PROVENANCE:

Christie's, London, 15 December 1994, lot 244.
Christie's, London, 11 May 2000, lot 267.

This inlaid marble top imitates in an unusual manner the Ancient Roman '*opus sectile*' of the first centuries A.D. It is signed by Francesco Sibilio, who was a Roman marble craftsman and merchant, famous for his collection of semi-precious hard stones, as well as marbles, and was considered one of the major experts in this field. A closely related table top is in the Vatican Museum and a further example attributed to Giovanni Rossignani (to whom it was ascribed when exhibited in the 1867 Paris International Exhibition by the Pontifical Government) was sold at Christie's, London, 6 June 1991, lot 300.





132
FIVE OVAL CARVED IVORY RELIEFS
 ITALIAN, SECOND HALF 18TH CENTURY

The three portrait reliefs depicting Plato, Posidonius and Socrates, the remaining two reliefs depicting Solonos and two infant satyrs; all but the latter with an identifying legend engraved in ancient Greek; each in a later oval ebonised wood frame

From 4¾ to 5 in. (12 to 12.7 cm.) high (5)

£3,000–5,000 US\$4,600–7,500
 €3,400–5,600

These five reliefs closely resemble the works in ivory made by the Roman carver Giovanni Battista Pozzi (circa 1670-1752). He specialised particularly in small ivories after antique subjects, no doubt in order to capitalise on the influx of visitors to Italy on the grand tour.

133
A CARVED MARBLE FIGURE OF THE
INFANT CHRIST
 FRENCH OR ITALIAN, 18TH CENTURY

Depicted standing on an integrally carved circular base; minor damages
 13 in. (33 cm.) high

£3,000–5,000 US\$4,600–7,500
 €3,400–5,600



134
A CARVED IVORY BUST OF A PUTTO
 FLEMISH, 18TH CENTURY

On a carved ivory circular socle and later cylindrical red marble pedestal with canted square plinth.

3¾ in. (9.8 cm.) high; 7¼ in. (18.1 cm.) high, overall

£1,500–2,000 US\$2,300–3,000
 €1,700–2,200



135

A PAIR OF CARVED MARBLE ANGELS
CIRCLE OF JOHANN BAPTIST STRAUB (1704-1784), CIRCA 1740

Each on an integrally carved circular plinth; minor chips, losses and restorations

29½ and 29¼ in. (75 and 75.5 cm.) high(2)

£25,000-35,000

US\$38,000-53,000
€29,000-39,000

COMPARATIVE LITERATURE:

P. Volk, *Rokokoplastik in Altbayern, Bayerisch-Schwaben und im Allgäu*, Munich, 1981, pls. 32-3.

The exaggerated rococo forms of the pair of marble angels offered here relate very closely to the works of the Bavarian sculptor Johann Baptist Straub. The connection between Straub and the marbles can be seen when comparing them to his figure of an angel on

the high altar of the Klosterkirche, Munich (Volk, *loc. cit.*) carved between 1737-1739. In each instance one can see a similar attention to the rounded, expressive, faces that have almond-shaped eyes and close, clinging, hair, and in the treatment of the drapery, which falls in broad flat planes that terminate in angular corners. Similarities can also be found in the stylised carving of the feathers and in the placement of the wings, where one is depicted fully extended while the other rests lowered.



113



THE PROPERTY OF A PRIVATE FOUNDATION
(LOTS 136-137)

136

**A PAIR OF BRONZE FIGURES OF SS. IGNATIUS LOYOLA
AND FRANCIS XAVIER**
BY FRANCESCO BERTOS (1678-1741), FIRST QUARTER 18TH
CENTURY

The former with a putto at his side holding up a book
inscribed 'AD MAIOREM DEI GLORIAM' and
'SOCIETATIS GIESV FVNDATO'; the latter with
another putto holding aloft a crucifix; each on an
integrally cast plinth; light brown patina
24 and 23 in. (61 and 58.4 cm.) high (2)

£40,000-60,000 US\$61,000-90,000
€45,000-67,000

PROVENANCE:

Dr Adolf Hommel, Zurich; his sale Lempertz, Cologne,
10-18 Aug. 1909, lots 42-5-6.
With Heilbronner, Lucerne, 1957.
Ernest Brummer, New York; his sale Koller, Zurich, 16-
19 Oct. 1979, lots 117-8.
Christie's, London, 3 July 1985, lot 118.
With Bernard Black and Hugues Nadeau from whom
purchased by the present owners.

LITERATURE:

E. Viancini, 'Per Francesco Bertos', in *Saggi e memorie di
storia dell' arte*, 19, Venice, 1994, figs. 17-8.
C. Avery, *The Triumph of Motion: Francesco Bertos (1678-
1741) and the Art of Sculpture - Catalogue Raisonné*, Turin,
2008, nos. 174-175, pls 52-54, pp. 57-58.

Francesco Bertos has long been an established artistic figure of
the 18th century, not least because of his highly recognisable
style. Often composed of multiple figures in seemingly
weightless poses, his complex groups are also often arranged
to provide dramatic silhouettes. However, our understanding of
Bertos' oeuvre and his significance in 18th century Venice have
recently been promoted by the appearance of a monograph
devoted to him by Charles Avery. Avery fleshes out the details
of Bertos' life and stresses the importance of his patrons,
including the aristocratic Venetian Antonio Manin and Field
Marshal Johann Matthias von der Schulenburg. More
importantly, the book brings together all Bertos' known
compositions in marble and bronze.

Among these, it becomes clear that there is a small but
significant number of devotional works of art including the
present two bronzes. Representing Ignatius Loyola and Francis
Xavier - two of the founding fathers of the Jesuit Order - they
stand out even among the devotional works as the only known
portraits of this type. Described by Avery as 'unparalleled', each
figure stands in a graceful contrapposto and has been cast and
finished to create a surface with great vivacity. Loyola points to
a book being held by a cherub at his side which is inscribed
with the latin for 'To the Glory of God, Founder of the Society
of Jesus'. Francis Xavier - flanked by a cherub holding a crucifix
- holds his hand to his breast and looks heavenward. As Avery
points out, their impressive scale suggests that they may have
originally adorned a large reredos in a Jesuit church where their
gestures and dramatic silhouettes could inspire the faithful. It
may be that other bronze saints by Bertos remain undetected in
the churches of the Veneto but, to date, the present two
figures are the only pair to have surfaced.





THE PROPERTY OF A PRIVATE FOUNDATION (LOTS 136-137)

137

A CARVED MARBLE GROUP OF HERCULES WRESTLING ACHELOUS
BY FRANCESCO BERTOS (1678-1741), CIRCA 1720

On an intergrally carved naturalistic base; minor damages and restorations
25 in. (63 cm.) high

£80,000-120,000

US\$ 120,000-180,000
€90,000-130,000

PROVENANCE:

Probably Palazzo Manin, Venice.
A. H. Shaw collection, Sotheby's, London, 7 December 1967, lot 113,
purchased by 'Huxtable'.
With Heim Gallery, 1984, no. 30.
John Kenworthy-Browne.
James Goldsmith.
With Helen Mola, Madrid.
Wilkinson's auctioneers, Doncaster, 24 February 2002, lot 301 where
purchased by the present owners.

EXHIBITED:

London, Heim Gallery, *Painting and Sculpture of Three Centuries*, 1984, no. 30.


LITERATURE:

Heim Gallery, *Painting and Sculpture of Three Centuries*, 1984, no. 30
E. Viancini, 'Per Francesco Bertos' *Saggi e memorie di storia dell' arte*, 19, Venice,
1994, fig. 2.
E. Accomero, 'Il restauro delle sculture lapidee nel Parco di Villa Manin a
Passariano, Il Viale delle Erme', *Restauro nel Friuli-Venezia Giulia: Quaderni di
studi e ricerche del Centro regionale di restauro dei beni culturali*, 4, 1997, p. 40.
C. Avery, *Bertos - The Triumph of Motion*, Turin, 2008, pp. 174-5, no. 35.

As Avery correctly points out in his entry for this group it was, for many decades,
erroneously identified as being a *Rape of Europa* (*loc. cit.*) due to the female figure
seated on the back of a bull. However, the correct identification is that it must
represent *Hercules Wrestling Achelous* because of the inclusion of a muscular bearded
male figure depicted snapping a horn off a bull while a river god is seen recumbent
on the base. The myth relates that Deianira, the daughter of the river-god Oeneus,
had both Hercules and Achelous as her suitors and that the pair had to fight for her
hand in marriage. Achelous attempted to deceive his opponent by constantly
changing his shape but Hercules managed to subdue him by snapping off one of his
horns while the latter was in the form of a bull. Thus the bearded river god on the
base has to be identified as Oeneus and the serpent- and dragon-like figures to the
reverse and on the base must be the other beasts that Achelous changed himself into.
In typical style Bertos has, within the confines of a marble block, created a
symbolically rich and dynamic composition that demonstrates his ingenuity and great
dexterity in carving marble.

A number of other marble groups by Bertos are extant and, on the basis of style, it
would seem that this group is most closely related to that of *Hercules with the
Arcadian Stag* in the Yusupov Palace, St. Petersburg. Indeed, when Heim Gallery first
offered the present group for sale in 1984, they convincingly argued that the two
groups were conceived as a pair (*Avery, ibid.*). This is reasonably explained by the fact
that these two groups depict scenes from the life of the same protagonist, are
composed around the overcoming of a quadruped, are conceived to face each other
and, most importantly, are compositionally more simple than Bertos' other
multi-figure groups.

For a brief introduction on Francesco Bertos please see the note to previous lot.

 To view this lot
in 360° click here





138
A PAIR OF ITALIAN PARCEL-GILT, GILT-TOLE AND GLASS TWELVE-LIGHT CHANDELIERS

TUSCANY, 18TH CENTURY

Each with open baluster cage suspended from a ceiling rose, suspending chains of beads and droplets, and issuing petal-shaped drip-pans and nozzles, above scrolled branches further hung with beaded chains and droplets, losses and replacements to the glass elements
40 in. (102 cm.) high; 32½ in. (82.5 cm) diameter (2)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000



THE PROPERTY OF AN ESTATE

139
A LOUIS XV ORMOLU-MOUNTED AMARANTH, ROSEWOOD, BOIS SATINE, GONCALO ALVES AND MARQUETRY COMMODE

BY JEAN-BAPTISTE TUART, MID-18TH CENTURY, REMOUNTED

Inlaid overall with foliate scrolls, flowerheads and exotic birds, the serpentine-fronted *Rouge Royal* marble top above two drawers decorated *sans traverse* and a shaped apron, the angles with rockwork mounts, on cabriole legs terminating in conformingly-cast sabots, stamped 'J. TUART, inscribed in ink '2500/2250'

34 in. (86.5 cm.) high; 51½ in. (131 cm.) wide; 25¼ in. (64 cm.) deep

£5,000–8,000 US\$7,600–12,000

€5,700–9,000

Jean-Baptiste Tuart, *maitre* in 1741.





The related candelabrum, part of a set of four, at Pavlovsk.

140
A PAIR OF LATE LOUIS XVI ORMOLU,
PATINATED BRONZE, ROUGE GRIOTTE
AND WHITE MARBLE FOUR-LIGHT
CANDELABRA

LATE 18TH/EARLY 19TH CENTURY, POSSIBLY
 MADE FOR THE ITALIAN MARKET

Each modelled with a classically-dressed maiden holding classical urns issuing fruited vine-cast scrolled branches with feather-cast drip-pans and beaded nozzles and a central torch with berried cone finial, above a cylindrical plinth supported by three winged griffins joined by ribbon-tied swags, above a tripod base, on tooled circular feet

3 1/2 in. (80 cm.) high (2)

£30,000-50,000

US\$46,000-75,000

€34,000-56,000

These impressive candelabra are closely related to a set of four candelabra, c.1785, at Pavlovsk, St. Petersburg, illustrated in *Pavlovsk, The Collections*, 1993, Paris, p. 190, fig. 32. Closely related examples recently have sold at auction include a pair from the Collection of Nelson Grimaldi Seabra, Christie's, New York, 22 October 2003, lot 72, while a further pair was sold from the Valentine Collection, Christie's, New York, 21 October 2005, lot 172.



THE PROPERTY OF A GENTLEMAN
(LOTS 141-142)

141
A PAIR OF GERMAN ORMOLU-MOUNTED, KINGWOOD, SYCAMORE AND FRUITWOOD MARQUETRY COMMODES

ATTRIBUTED TO JOHANN FRIEDRICH AND HEINRICH WILHELM SPINDLER, POTSDAM, CIRCA 1765-70

Each inlaid overall with floral sprays within shaped cartouches, with a serpentine-fronted top, above two bombé drawers decorated *sans traverse* and with foliate-cast scroll handles, above a shaped apron mounted with a shell flanked by foliage, the keeled angles with pierced foliate mounts, the shaped sides conformingly inlaid, on splayed legs mounted with rockwork and foliage, previously further mounted
32¼ in. (83 cm.) high; 28¼ in. (72 cm.) wide; 18 in. (46 cm.) deep (2)

£80,000-120,000

US\$120,000-180,000

€90,000-130,000

Most probably conceived for a private apartment these exquisite commodes are of slender proportions but display the full splendour of the Spindler brothers' famous marquetry.

Johann Friedrich (1726-1812) and Heinrich Wilhelm (1738-1788) most certainly trained with their father before taking over his *atelier* at the court in Bayreuth. Assisted by their brother Jacob (1724-1792), they executed the famous 'Marquetry Chamber' at Schloss Fantaisie near Bayreuth (the surviving panels of the *boiserie* being now preserved at the Bayerisches Nationalmuseum in Munich) before relocating to Potsdam in circa 1763 where they became Court *ébénistes* or *Hofebénisten* to Frederick the Great of Prussia (1712-1786). Their style was influenced by the prints and drawings of Jean-François Cuvilliers and Johann Michael Hoppenhaupt (*Directeur des ornements* for Frederick the Great) as well as by the works of Swiss sculptor Johann Melchior Kambly (1718-1783) who is known to have collaborated with the Spindlers and who embellished their furniture with sumptuous tortoiseshell, mother-of-pearl and bronze mounts. But it is undoubtedly the furniture and *boiseries* which they supplied for the rooms in the Neues Palais in Potsdam, that gave the Spindler brothers the unconditional recognition they deserved.

Visit www.christies.com for additional information on this lot







The related commode by Johann Friedrich Spindler at the Neues Palais, Potsdam



122

THE PROPERTY OF A GENTLEMAN
(LOTS 141-142)

142
A PAIR OF GERMAN ORMOLU-MOUNTED ROSEWOOD, SYCAMORE AND FRUITWOOD MARQUETRY COMMODES

ATTRIBUTED TO JOHANN FRIEDRICH AND HEINRICH WILHELM SPINDLER, POTSDAM, CIRCA 1765-70

Each inlaid overall with floral sprays within shaped cartouches, with a serpentine-fronted top centred by a floral bouquet, above two *bombé* drawers decorated *sans traverse*, with foliate-cast scroll handles, above a shaped apron mounted with pierced foliage centred by a shell, the keeled angles with cabochon clasps, the shaped sides conformingly decorated, on splayed legs with rockwork and foliate sabots, one commode lacking sabots to back legs

33½ in. (85 cm.) high; 48 in. (122 cm.) wide; 25½ in. (65 cm.) deep (2)

£100,000-200,000

US\$160,000-300,000

€120,000-220,000

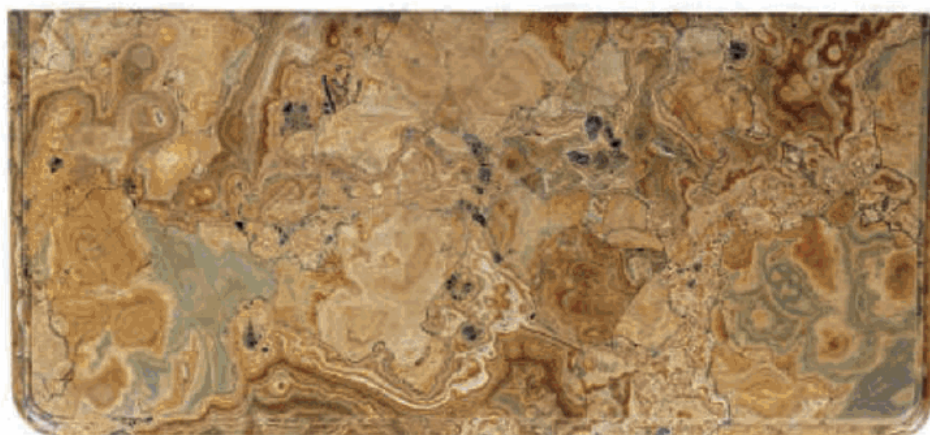
Based on their close similarities in construction and decoration to documented commodes at the Neues Palais, Potsdam, these magnificent marquetry commodes are firmly attributed to the celebrated brothers Johann Friedrich (1726-1812) and Heinrich Wilhelm (1738-1788) Spindler.

The serpentine outline, *bombé* drawers inlaid *sans traverse* with exquisite floral marquetry on a sycamore fond are among the most recurrent features in the oeuvre of the Spindler brothers and together with the finely-chased mounts in either gilt-bronze or silvered-bronze, which often adorn both front and back of their commodes, typifies the production of the celebrated *Hofebenisten*.

A pair of ormolu-mounted commodes executed circa 1763 by Johann Friedrich Spindler for the Red Damask Room at the Neues Palais, Potsdam is perhaps most closely related to the present pair (S. Sangl, "Spindler?", *Furniture History Journal*, Leeds, 1991, pp. 22-34, fig. 12). Further related examples include three commodes executed between 1767 and 1769 which the last German emperor took with him into exile at Haus Doorn in Holland (ill. in *Kaiserlicher Kunstbesitz, Aus dem Holländischen Exil Haus Doorn*, Staatliche Schlösser und Gärten, Berlin, 1991, pp.103-5, figs. 93 and 95).



123



143
A LOUIS XV CARVED OAK AND
ALABASTRO FIORITO CONSOLE TABLE
FIRST QUARTER 18TH CENTURY

The rounded rectangular and moulded top above a pierced frieze carved with acanthus leaves and rockwork, centred by a stylised shell flanked by trailing husks, the conformingly-carved sides centred by pierced cabochons, on acanthus-entwined cabriole legs headed by stylised shells joined by conformingly-carved stretchers

centred by a shell and terminating in scrolled feet, probably previously decorated, the marble first half 18th century but associated and the console reduced in depth to accommodate it
 34 in. (86.5 cm.) high; 62½ in. (159 cm.) wide; 28½ in. (72.5 cm.) deep

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

144

A LOUIS XV ORMOLU-MOUNTED KINGWOOD, AMARANTH AND HORN- INLAID MARQUETRY TABLE-A-ECRIRE ATTRIBUTED TO JEAN-PIERRE LATZ, MID-18TH CENTURY

The shaped rectangular top with three-quarter rim, centred by a floral spray, above a writing slide and an *arc-en-arbalète* frieze fitted with a drawer, on cabriole legs headed by pierced foliate clasps and terminating in foliate sabots, inscribed in pencil 'Jacques / Seligmann / Paris' and with remains of an old paper label, the mounts stamped with the *C-couronné*

27½ in. (70 cm.) high; 21 in. (53.5 cm.) wide; 15½ in. (39.5 cm.) deep

£10,000-15,000

US\$16,000-23,000
€12,000-17,000

PROVENANCE:

With Jacques Seligmann, Paris.

This delicate little table-à-écrire is closely related to the *œuvre* of Jean-Pierre Latz (c. 1691-1754) who, despite only a limited number of stamped pieces recorded by him, is unquestionably recognized as one of the most celebrated *ébénistes* of the Louis XV period.

Visit www.christies.com for additional information on this lot

THE PROPERTY OF A GENTLEMAN

145

A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND AMARANTH BUREAU-A-CYLINDRE BY PIERRE ROUSSEL, THIRD QUARTER 18TH CENTURY

Veneered à quatre faces, the rectangular top with three-quarter pierced gallery, above a *tambour shutter* enclosing open compartments and drawers, above a frieze drawer flanked to each side by two short drawers, on cabriole legs headed by floral mounts and terminating in pierced foliate sabots, stamped P.ROUSSEL and JME

44 in. (112 cm.) high; 42½ in. (108 cm.) wide; 32¼ in. (82 cm.) deep

£10,000-15,000

US\$16,000-23,000
€12,000-17,000

The present *bureau à cylindre* by Pierre Roussel (*maître* in 1745) is related to several bureaux by fellow *ébéniste* and retailer Léonard Boudin (*maître* in 1761), with whom Roussel collaborated, among which a bureau formerly in the collections of the Margrave and Grand Duke of Baden, sold Sotheby's, Neues Schloss, Baden-Baden, 6 October 1995, lot 1019.



(detail of stamp)



THE PROPERTY OF A GENTLEMAN
(LOTS 146-156)

146

A LOUIS XVI GILTWOOD CANAPÉ
BY GEORGES JACOB, CIRCA 1770

The rectangular rope-twist and foliate-carved rectangular back, padded arms and seat covered in *bleu marine* velvet, the downswept arms with leaf-wrapped scroll terminals above husk-adorned supports and a conformingly-carved curved seat, on stiff-leaf carved spirally-fluted and tapering legs headed by rosette paterae and terminating in foliate feet, stamped 'G. JACOB' twice and 'B' five times, with a white paper label inscribed *EXPOSITION INTERNATIONALE DU CADRE DU XVIÈ AU XXÈ SIÈCLE (AVRIL 1931) / No. Hors Catalogue / GALERIES GEORGES PETIT, PARIS*, with a further paper label inscribed '[O?]T/1084' 40¼ in. (102 cm.) high; 83 in. (211 cm.) wide; 31½ in. (80 cm.) deep

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

PROVENANCE:

Sotheby's, Monaco, 21-22 June 1987, lot 1084.

Christie's, New York, 27 May 1999, lot 260, where acquired by the present owner.

EXHIBITED:

Paris, Galeries Georges Petit, April 1931, *Exposition Internationale du Cadre du XVI^e au XX^e Siècle*.

This beautifully-carved *canapé à joues à la reine* was executed by the celebrated *menuisier* Georges Jacob (*maître* in 1765) who came to be known for his outstanding craftsmanship and innovative productions, of which the present lot is no exception. The distinctively-curved *accotoirs*, short spirally-fluted legs and large proportions of the present lot make it an unusually grand and innovative piece worthy of the *menuisier*.

A closely related *canapé* executed by Jacob as part of a large suite, was purchased in the 1780's from the *marchand-mercier* Dominique Daguerre for the Drawing Room at Carlton House. While a comparable *canapé* also appears in a gouache by Jean-Baptiste Mallet (1759-1835), (now in the Musée Marmottan in Paris, see M. Jarry, *Le Siècle Français*, Fribourg, 1973, p. 285, pl. 42), the most closely related example is perhaps the *canapé* supplied by Louis-Charles Carpentier (*maître* in 1752) for the *Salon* of the Prince de Condé's *Petits Appartements* at the Palais Bourbon in 1771-2, now in the Louvre (ill. in B.G.B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, Vol.2, pp.122-5. no.39).

Visit www.christies.com for additional information on this lot



(detail of stamp)



147
A PAIR OF LOUIS XVI GILTWOOD
MARQUISES
 ATTRIBUTED TO JEAN-BAPTISTE BOULARD,
 CIRCA 1785

Each with a foliate-carved beaded rectangular back, conforming padded arms and *guilloche*-carved seat covered in *bleu marine* velvet, the arms with leaf-wrapped terminals above acanthus beaded supports, on foliate-wrapped fluted and tapering legs headed by rosette paterae and terminating in toupie feet, each branded with Versailles inventory brand of interlaced Vs beneath a crown 32¼ in. (83 cm.) high; 41¾ in. (106 cm.) wide; 23¼ in. (60.5 cm.) deep (2)

£60,000-100,000

US\$91,000-150,000
 €68,000-110,000

PROVENANCE:
 Château de Versailles.

With their foliate, beaded and *guilloche*-carved frame, their well-adjusted proportions and the quality of their execution, the present pair of *marquises* can be attributed to the celebrated *menuisier* Jean-Baptiste Boulard

(*maître* in 1755). Boulard worked almost exclusively for the *Garde-Meuble de la Couronne* from 1777, supplying a plethora of *sièges* to the Crown at Versailles, the Tuileries, Fontainebleau and Saint-Cloud. In 1785, he delivered a suite of thirty-six chairs carved by Jean Hauré for the *Salon des Jeux* at Versailles and in 1786, collaborated with fellow *menuisier* Jean-Baptiste Sené (*maître* in 1769), with whom he shared many Royal commissions, to deliver a suite of twelve dining-chairs for the *salle à manger* of Louis XVI at Versailles (P. Verlet, *Le Mobilier Royal Français*, vol. I, pp. 81-83, n.31, pl XLV).

Marquises or '*causeuses*' - as they were then described - were designed to accommodate private conversations between two ladies sitting side by side, and would have typically been supplied for use in unofficial drawing rooms at Versailles away from Court conventions, or in any of the private residences of the Royal family. Related examples supplied by Boulard to members of the Royal family include a set of eight *grand fauteuils en causeuse* carved by Jean-Baptiste Rode for the *Salon de Jeu* of the Comte d'Artois (brother of Louis XVI and future Charles X) at Bagatelle, as well as a *causeuse* branded with the interlaced *marques au feu* 'AT', 'GM' and the 'B couronné' for the

garde-meuble privé du prince at Bagatelle, now in the Mobilier National (ill. in L. Condamy, *Jean-Baptiste Boulard, Menuisier du Roi*, Dijon, 2008, pp.144-5 and p.171).

The crowned interlaced V's *marque au feu* featured on the present pair is only rarely found on *meubles de menuiserie* as the Versailles inventory mark is more often branded on *meubles d'ébénisterie*. However several related examples of seat furniture marked with the Palace brand are recorded and include a pair of chairs executed by Sené in 1786 as part of a series for the *salle à manger* of Louis XVI à Versailles, similarly-branded and featuring the 'numéro d'ordre '271' (sold Sotheby Parke Bernet, New York, 9 January 1960 and ill. in P. Verlet, *Mobilier Royal Français*, vol. III, Paris, 1994, pp.224-5) and a chair executed by Boulard as part of the same series, also featuring the crowned interlaced V's and sold, Piasa, 26 April 2000, lot 214.



(detail of Versailles brand)

THE PROPERTY OF A GENTLEMAN
(LOTS 146-156)

148

A FRENCH GILTWOOD CENTRE TABLE
FIRST HALF 19TH CENTURY, THE LOUIS XVI
DESIGN ATTRIBUTED TO JEAN-DEMOSTHENE
DUGOURC, CIRCA 1785

The eared rectangular Sarrancolin marble top, above a pierced frieze centred by laurel-swagged horns issuing fruited floral garlands, on Egyptian monopodiae supports hung with tassels, stamped repeatedly 'J'

30½ in. (77.5 cm.) high; 43½ in. (110.5 cm.) wide; 27¼ in. (70.5 cm.) deep

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

PROVENANCE:

Christie's, London, 1 October 1998, lot 108.

This richly sculpted table reflects the Egyptian or Pharaonic style promoted by Giovanni Battista Piranesi (d. 1778) and adopted in the 1780s by Louis XVI and Marie-Antoinette, under guidance of architects such as Jean Démosthène Dugourc (d. 1829). Its prototype, the pair executed in 1787 for the *Galerie des Grands Meubles* of the *Hôtel du Garde-Meuble*, Paris, is now at the château de Fontainebleau.



149

**A RÉGENCE ORMOLU-MOUNTED
WALNUT, BURR-ASH, ASH, PLUMWOOD
AND PARQUETRY COMMODE**
PROBABLY GRENOBLE, CIRCA 1720-30

The serpentine-fronted *Rouge Royal* marble top above three drawers, and a shaped apron centred by a shell, the sides centred by lozenges, on foliate-decorated bracket feet, remounted

31¼ in. (79.5 cm.) high; 43¼ in. (110 cm.) wide; 25½ in. (65 cm.) deep

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

With its characteristic choice of parquetry design, light burr inlay to the lozenge-centred sides, and use of acanthus-wrapped palmettes to apron and sabots, this Régence commode can be related to the *oeuvre* of the Hache family in Grenoble, and particularly to the work of Thomas Hache (1664-1747). Among related examples attributed to the Grenobloise family, a commode was sold quite recently, Cornette de St. Cyr, Paris, 14 June 2006, lot 225 (EUR30,500 with premium), while a further related example was offered, Kohn, Paris, 28 April 2004, lot 201. A further related commode by Thomas Hache is illustrated in P. Rouge and F. Rouge, *Le génie des Hache*, Dijon, 2005, no. 90, p.225.



150
A REGENCE GILTWOOD CENTRE TABLE
 CIRCA 1720-30, REGILT

The rectangular red *lumachella* marble top with protruding angles and moulded edge, above a foliate-carved frieze centred to the front by a foliate cartouche, on conformingly-carved square tapering and fluted inverted baluster legs joined by husk-carved shaped stretchers with floral-decorated central platform and terminating in block feet, with oval metal label to underside stamped 'IP/ 391', the marble later

33 in. (84 cm.) high; 55½ in. (141 cm.) wide; 27¼ in. (70.5 cm.) deep

£6,000-10,000 US\$9,100-15,000
 €6,800-11,000



151
A LOUIS XIV ORMOLU-MOUNTED AND
BRASS-INLAID RED TORTOISESHELL
BOULLE MARQUETRY BUREAU
MAZARIN
 LATE 17TH/EARLY 18TH CENTURY

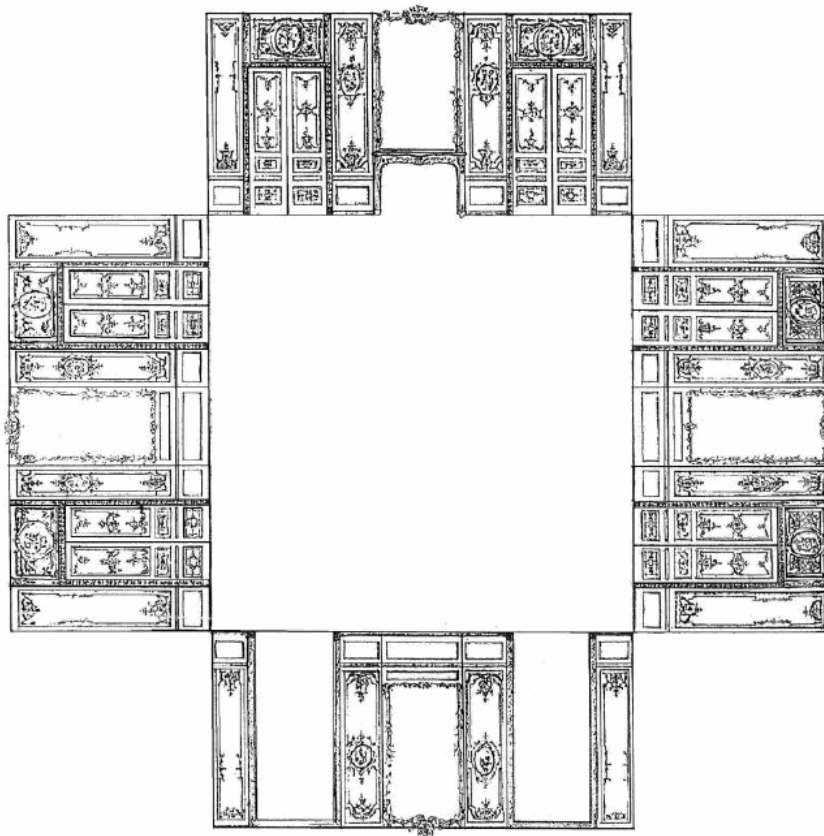
Decorated overall in *première partie* with strapwork and foliate scrolls, the rectangular top centred by a floral cartouche within a lambrequined foliate border, with foliate clasps to the angles, above a recessed frieze drawer decorated with exotic birds and a kneehole cupboard with *béarnaise* motifs and mystical beasts, flanked to each side by three short drawers, the sides inlaid with conforming strapwork and foliate decoration, on canted square tapering legs joined by x-shaped stretchers and terminating in toupie feet

31 in. (79 cm.) high; 43½ in. (110.5 cm.) wide; 26¼ in. (66.5 cm.) deep

£12,000-18,000 US\$19,000-27,000
 €14,000-20,000

PROVENANCE:
 Reputedly sold by the Earl of Rosebery from Mentmore Towers, Buckinghamshire. Christie's, London, 11 June 1998, lot 104, where acquired by the present owner.





THE PROPERTY OF A GENTLEMAN
(LOTS 146-156)

***152**
**AN EARLY LOUIS XV PARCEL-GILT AND
CREAM-PAINTED PANELLED ROOM**
CIRCA 1730

Comprising: six pairs of double doors, each carved to the fronts with moulded panels enclosing foliate shells and scrolling acanthus leaves, the reverses with geometric panelling, each surmounted by a rectangular overdoor panel carved with fully-modelled birds amid flowers and foliage on a diaper ground and centred by a plaster medallion modelled in relief with scenes of frolicking putti; four arched mirror surrounds, each carved with water foliage and decorated with scrolls and shells; two moulded architraves for windows; sixteen panels of varying width, of which eight carved with moulded frames enclosing leafy scrolls, flowers, and C-

scrolls, and eight panels with oval medallions depicting various wildlife scenes carved with fully-modelled birds and various other animals, within moulded frames decorated with scrolls and flowers, partially redecorated, the plaster roundels within the overdoor panels of a later date, some reverses of doors lacking moulded panelling or redecorated, two mirrors lacking plates, one mirror with replaced plate, without hinges or handles
Each segment 132 in. (360 cm.) high; the double doors with surrounds 59½ in. (151 cm.) wide [six pairs]; the mirrors 57 in. (144 cm.) wide [three] and 63 in. (160 cm.) wide [one]; the panels carved with foliate decoration between 36½ in. (93 cm.) and 24½ in. (62 cm.) wide [eight];

the panels carved with wildlife between 33 in. (84 cm.) and 23½ in. (60 cm.) wide [eight];
approximate overall dimensions: 600 sq. ft. (56 m²)

£150,000-250,000
US\$230,000-380,000
€170,000-280,000

PROVENANCE:
Christie's, New York, 27 May 1999, lot 367 (\$431,500).

Rarely does such a complete and well-preserved panelled room survive to offer a testimony of the refinement of early 18th-century Parisian interiors. Almost certainly once furnishing one of the great *hôtels particuliers* of the fashionable Faubourg Saint-Germain or Faubourg Saint-Honoré, it was probably commissioned by a member of the aristocracy close to the circles of the Régent Philippe d'Orléans or later Louis XV.

Visit www.christies.com for additional information on this lot





THE PROPERTY OF A GENTLEMAN
(LOTS 146-156)

153
A CHINESE EXPORT TWELVE-LEAF
POLYCHROME COROMANDEL LACQUER
SCREEN
19TH CENTURY

Carved in relief with Chinoiserie scenes, depicting to the front courtly figures and mythical beasts within clouds, the reverse decorated with villagers and animals amidst foliage and trees, within rocky landscape, each leaf with Greek-key frieze and variously-decorated borders
106¼ in. (270 cm.) high; 18½ in. (47 cm.) wide, each leaf

£5,000-8,000 US\$7,600-12,000
€5,700-9,000

154
A DUTCH LACQUER-INSET SATINWOOD,
ROSEWOOD AND MARQUETRY
SECRETAIRE-A-ABATTANT
LATE 18TH CENTURY

The rectangular breakfront top above a frieze drawer, a panelled fall-front enclosing an elaborately fitted interior with variously sized drawers, above three conformingly-decorated drawers, on square tapering legs
53 in. (134.5 cm.) high; 29½ in. (75 cm.) wide; 15¼ in. (38.5 cm.) deep

£6,000-10,000 US\$9,100-15,000
€6,800-11,000

PROVENANCE:

Sotheby's, Zurich, 16 June 1998, lot 285.



155

A NEAR PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE FAMILLE VERTE PORCELAIN VASES WITH COVERS
THE PORCELAIN KANGXI (1662-1722), THE MOUNTS MID-18TH CENTURY AND LATER

Each with a domed lid surmounted by a naturalistic coral and shell finial, above a pierced C-scroll-cast neck with acanthus leaves and flowerheads, the bulbous body decorated with Chinoiserie scenes, within stylised foliate borders, above a pierced *rocaille* base, on scroll feet, some mounts stamped with 'C couronné', minor variations in size, both lids with restored breaks

26½ in. (67 cm.) and 26¾ in. (68 cm.) high, respectively (2)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

PROVENANCE:

Christie's, London, 12 December 1996, lot 208.

An interesting feature on these vases is the shell and coral finial to the lid. A finial of closely related form first featured on the lid of a *sucrier* from the *Nécessaire de voyage* of Queen Marie Leczynska, as well as on the Louis XV flambé-glazed vase and cover from Luton Hoo, sold by the Trustees of the Luton Hoo Foundation, Christie's, London, 9 June 1994, lot 34.



156

A FRENCH ORMOLU-MOUNTED STAINED FRUITWOOD AND BOIS SATINE BUREAU PLAT
OF LOUIS XV STYLE, LATE 19TH/EARLY 20TH CENTURY

The shaped rectangular top with cabochons clasps to the angles, lined with black leather, above three shaped frieze drawers to one side and three simulated drawers to the reverse, the shaped sides centred by female masks, on cabriole legs terminating in foliate-wrapped sabots

31½ in. (78 cm.) high; 68 in. (173 cm.) wide; 37½ in. (95 cm.) deep

£6,000-10,000

US\$9,100-15,000

€6,800-11,000



133



157
A CARVED MARBLE FIGURE OF CUPID SEATED

AFTER ANTONIO CANOVA, 19TH CENTURY

Depicted playing a lyre; on an integrally carved naturalistic marble base; the lyre later; restorations

19¼ in. (48.8 cm.) high; 22½ in. (57.2 cm.) long

£4,000-6,000 US\$6,100-9,000
 €4,500-6,700



158
A PAIR OF BRONZE MODELS OF THE BORGHESE AND MEDICI VASES

AFTER THE ANTIQUE, BY ROHRICH, 1830

Each with a copper liner to the interior and signed to the edge of the plinth 'ROHRICH.F.ROMA.1830.'; medium brown patina; each on a square verde antico plinth

13¼ and 14¼ in. (35 and 36 cm.); 14¾ and 15¾ in. (37.5 and 39 cm.) high, overall (2)

£8,000-12,000 US\$12,000-18,000
 €9,000-13,000

Although it has not been possible thus far to connect the 'Rohrich' indicated in the signature with a known artist, it is clear that he was one of the sculptors or bronze founders working in Rome in the 18th and early 19th centuries like the Zoffolis or, later, Benedetto Boschetti. These artists, capitalising on the influx of wealthy tourists travelling to Italy, specialised in providing high quality bronzes after antique models for clients wishing to take home a memento of their time on the Grand Tour.

For a bronze tazza by Rohrich sold in these Rooms, see the sale of Important European Furniture, Sculpture and Carpets, 7 July 2005, lot 443.

ROHRICH, F., ROMA, 1830.

159
A PAIR OF CARVED ALABASTER
DOUBLE-HANDLED URNS
 ITALIAN, LATE 19TH OR 20TH CENTURY

Very minor chips and losses
 27 in. (68.5 cm.) high, each (2)

£8,000–12,000
 US\$12,000–18,000
 €9,000–13,000



160
A MARBLE AND PARCEL-GILT BRONZE
GROUP OF A CHARIOTEER
 WORKSHOP OF BENEDETTO BOSCHETTI, MID
 19TH CENTURY

Signed to the front of the lower black
 marble plinth 'B.BOSCHETTI ROMA';
 very minor chips and cracks
 11¼ x 16¼ x 9 in. (30 x 41 x 23 cm.)

£8,000–12,000
 US\$12,000–18,000
 €9,000–13,000



161
A PORPHYRY, ORMOLU, BIANCO E
NERO AND MARBLE SURTOUT DE TABLE
 ROMAN, 19TH CENTURY

Very minor losses
 9½ x 20½ x 20½ in. (24 x 52 x 52 cm.)

£5,000–8,000 US\$7,600–12,000
 €5,700–9,000





162

A CARVED MARBLE BUST OF THE EMPRESS JOSEPHINE

WORKSHOP OF JOSEPH CHINARD (1756-1813), CIRCA 1810

Inscribed along the truncation to the lower front 'JOSEPHINE'; on an associated circular white marble socle

20½ in. (52 cm.) high; 24½ in. (62.2 cm.) high, overall

£30,000-50,000

US\$46,000-75,000


€34,000-56,000

COMPARATIVE LITERATURE:

G. Hubert, *La Sculpture dans L'Italie Napoléonienne*, Paris, 1964, pp. 352-3, pls. 175-6.

The sensitively carved bust of the Empress Josephine offered here is very closely related to two other versions of the same sitter by the Lyonnais sculptor Joseph Chinard. The two comparable busts in the Musée du Chateau, Malmaison, and National Gallery of Art, Ottawa, were executed in circa 1805, shortly after her coronation on 2 December 1804 and only differ from the present lot in that she is depicted wearing an elaborately carved costume. In looking at the facial features and headdress one can see a virtually identical treatment of the ears, nose and eyes, as well as the overall shape of the face and pursed lips. Closer comparisons still can be made with the hair and tiara, the former of which, apart from a few minor exceptions, follows the same arrangement of locks and curls. In looking at the tiara all three follow the same form and are richly carved with intertwining straps embellished with precious stones. The present lot and the Ottawa busts, however, are also linked by the presence of the two nude reclining figures that flank the profile portrait cameo of her husband, Napoleon Bonaparte - a feature which is lacking from the Malmaison bust.

Records of payment demonstrate that the Empress did commission Chinard to carve four portraits of her, and Hubert mentions at least two signed versions, although it is unknown if they formed part of the Empress's commission. One was exhibited in 1909 at the Musée des Arts Décoratifs and the other - given to the museum by Empress Eugenie - is the version presently at Malmaison (*loc. cit.*). Although Hubert proposes that Chinard may have only supervised the execution of these two busts, the fineness of the carving, presence of a signature and provenance - of the latter, at least - suggest a greater pedigree and thus a far greater involvement by the master. Although numerous other busts were made in Carrara according to Chinard's original model, the close similarity of the present bust to the Malmaison and Ottawa versions suggests that it was produced from within Chinard's workshop before he died in 1813.

 To view this lot in 360° click here



163
A CARVED MARBLE BUST OF VENUS
 WORKSHOP OF ANTONIO CANOVA (1757-1822), EARLY 19TH CENTURY

Minor chips
 19 in. (48 cm.) high

£5,000-8,000 US\$7,600-12,000
 €5,700-9,000



164
A CARVED MARBLE BUST OF A YOUNG BOY
 ITALIAN, 16TH CENTURY

On an associated circular marble socle;
 the head and torso carved separately;
 minor chips and losses
 18 in. (45.6 cm.) high, overall

£4,000-6,000 US\$6,100-9,000
 €4,500-6,700



165
A TERRACOTTA BUST OF A GENTLEMAN
 FRENCH OR ENGLISH, CIRCA 1790

On a later circular ebonised wood socle;
 very minor chips and losses
 4¾ in. (12 cm.) high; 7¼ in. (20 cm.)
 high, overall

£5,000-8,000 US\$7,600-12,000
 €5,700-9,000

166

A CARVED MARBLE FIGURE OF A SEATED CHILD

BY JOSEPH GOTT (1786-1860), CIRCA 1830

Depicted sitting and holding a bird; on an integrally carved oval plinth signed on the proper right side 'J. GOTT. Ft.'
21½ in. (54.6 cm.) high

£6,000-9,000 US\$9,100-14,000
€6,800-10,000

COMPARATIVE LITERATURE:

Liverpool, Walker Art Gallery, *Joseph Gott, 1786-1860, Sculptor*, T. Friedman and T. Stevens eds., 1972.

Joseph Gott trained in London under John Flaxman between 1798 and 1802 and from 1805 at the Royal Academy Schools. In 1822 he permanently moved to Rome, where he and his compatriot John Gibson, achieved great notoriety. He continued to make frequent visits to England and won commissions from both the aristocracy and the industrial magnates of the north.

Although Gott's sculpture contains strong classicising elements, such as the form of the drapery and stylised faces seen here, he rarely adopted the austere neo-classical style that was practised by Gibson. His sculpture instead displayed an air of simplicity that was both playful and romantic.

167

A CARVED MARBLE GROUP OF CUPID AND PSYCHE

AFTER THE ANTIQUE, ITALIAN, FIRST HALF 19TH CENTURY

On an integrally carved oval base and associated marble pedestal with fluted cylindrical shaft and hexagonal plinth
20 in. (50.8 cm.) high; 27½ in. (69.8 cm.) high, overall

£6,000-9,000 US\$9,100-14,000
€6,800-10,000



168

**A PAIR OF RUSSIAN ORMOLU
CANDLESTICKS**

CIRCA 1800, ATTRIBUTED TO ANDREI
SCHREIBER, ST. PETERSBURG

Surrounded by a leaf-wrapped nozzle, on
a circular spreading foot cast with
palmettes

10 in. (25.5 cm.) high (2)

£2,000–3,000 US\$3,100–4,500
€2,300–3,400

These elegant faceted candlesticks have
foliate base mounts identical to those on
twin-light candelabra by the St. Petersburg
bronzier Andrei Schreiber (1777-1843) and
based on this common feature can also be
attributed to him.



169

**A RUSSIAN ORMOLU AND
MOTHER-OF-PEARL FIGURE**
FIRST QUARTER 19TH CENTURY

Modelled as a Cossack with a sword, a
rifle and a parasol headed by a parrot and
hung with attributes including a cannon,
fort and shoes, above a square base with
pierced gallery, on paw feet, two
attributes lacking, two replaced

7¼ in. (19.5 cm.) high; 2¼ in. (7 cm.)
square, the base

£3,000–5,000 US\$4,600–7,500
€3,400–5,600

This charming figure, apparently
representative of a Cossack, is also evocative
of Daniel Defoe's 1719 novel's fictional
character, Robinson Crusóe. Indeed, the
presence of elements such as the parrot,
the parasol, the rifle and the distinctive furry hat
would seem to substantiate such an
identification.



170

**A PAIR OF RUSSIAN ORMOLU
CANDLESTICKS**

CIRCA 1810

Each with circular drip-pans and nozzles
above a turned stem and circular foot cast
with foliage

13¼ in. (35 cm.) high (2)

£3,000–5,000 US\$4,600–7,500
€3,400–5,600





171
A PAIR OF BALTIC PARCEL-GILT AND
WHITE-PAINTED SOFAS
 CIRCA 1810

Each with rectangular padded back and drop-in seat covered in dark blue fabric, the downswept arms carved with lion's masks, on anthemion-carved splayed feet, refreshments to the decoration
 34 in. (86 cm.) high; 60 in. (152 cm.) wide; 24½ in. (62 cm.) deep (2)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

Visit www.christies.com for additional information on this lot

172
A SWEDISH PINK GRANITE VASE OF
MONUMENTAL SIZE
 CIRCA 1820-1840

Of campana form, the splayed rim above a gadrooned bowl on a fluted socle with an octagonal plinth, on a later associated simulated marble pedestal

The vase 54 in. (137cm.) high; 28 in. (71cm.) diameter;

The simulated porphyry pedestal 10¼ in. (27.5 cm.) high

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

PROVENANCE:

S.A. Princesse Cécile Murat (1867-1960), 28 rue de Monceau, Paris, née Marie-Cécile Ney d'Elchengen, daughter of Michel Ney d'Elchengen, 3rd Duc d'Elchengen and Margarite Furtado-Heine, married in 1884 Joachim Napoleon, 5th Prince Murat (1856-1932). Sold Me. Besanon, Paris, 1961.

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173
**A RUSSIAN ORMOLU, BRONZED,
 MAHOGANY AND AMETHYST GLASS
 WORK-TABLE**
 CIRCA 1810, IN THE MANNER OF HEINRICH
 GAMBS

The circular glass-inset swivel top opening to reveal a removable tray, on downswept supports joined by a circular stretcher, on a concave platform, with brass castors, the glass top and pine-cone boss to the underside possibly later
 31½ in. (80 cm.) high; 15¼ in. (40 cm.) diameter

£10,000-15,000
 US\$16,000-23,000
 €12,000-17,000

This elegant work-table is embellished with finely-chased frieze mounts and is supported by slender incurved legs. Exquisite both in richness and in form, this table can be attributed to the cabinet-maker Heinrich Gambs (1765-1831), who trained under David Roentgen and came to St. Petersburg in 1789. It relates to a rectangular occasional table, which Gambs supplied to Pavlovsk in 1804, when Andrei Voronikhin (1760-1814) was rebuilding the palace (H. Stuchley, *Die Familie Gambs*, *Weltkunst* 11 (1995), p. 2957.

Visit www.christies.com for additional information on this lot



174
**A BALTIC GILTMETAL REPOUSSE-
 MOUNTED WALNUT, SYCAMORE AND
 EBONISED CENTRE TABLE**
 FIRST HALF 19TH CENTURY, POSSIBLY
 RUSSIAN

The circular grey-veined white marble top above an arched beaded frieze, on tapering Etruscan female monopodiae supports joined by star-shaped panelled stretchers, on flat bun feet, the marble probably replaced
 32½ in. (82.5 cm.) high; 36 in. (91.5 cm.) diameter

£20,000-30,000
 US\$31,000-45,000
 €23,000-34,000





175
A PAIR OF SWEDISH GILTWOOD
BERGERES

LATE 18TH/EARLY 19TH CENTURY

Each with a gondola-shaped and husk-carved pierced back and seat covered in brown and beige striped material, the conformingly-carved seatrail flanked by floral rosettes, on stiff leaf-wrapped turned and tapering legs, regilt

32¼ in. (83 cm.) high; 24½ in. (62 cm.) wide; 20 in. (51 cm.) deep (2)

£5,000-8,000 US\$7,600-12,000
€5,700-9,000

176
A SWEDISH GILTWOOD CONSOLE TABLE
LATE 18TH CENTURY

The rectangular grey-veined white marble top with moulded edge above a stiff leaf-carved frieze flanked to the corners with lion marks, the sides carved conformingly, on turned laurel-carved and spirally-fluted legs terminating in leaf-wrapped toupie feet

31 in. (79 cm.) high; 39½ in. (100.5 cm.) wide; 18¼ in. (46.5 cm.) deep

£5,000-8,000 US\$7,600-12,000
€5,700-9,000

A closely related console table from the collection of Gianni Versace was sold at Sotheby's, New York, 5-7 April 2001, lot 475, while a further related example from the collection of Arne Schlesch was sold at Sotheby's, New York, 5 April 2000, lot 401.



177
A PAIR OF RUSSIAN ORMOLU THREE-LIGHT CANDELABRA
 EARLY 19TH CENTURY

Each with a circular tooled shaft surmounted by a similarly tooled drip-pan and vase-shaped nozzle issuing two fruited laurel-cast scrolled branches and a central torch, each with conforming nozzles, above a circular spreading base, the upper part of the candelabra removable to form a candlestick
 18 in. (46 cm.) high; 5¼ in. (14.5 cm.) diameter (2)

£6,000-9,000 US\$9,100-14,000
 €6,800-10,000



178
A PAIR OF RUSSIAN ORMOLU AND PATINATED BRONZE CANDLESTICKS
 CIRCA 1820, MOSCOW

Modelled with goat's masks and tapering stems with paw feet resting on spheres, with spreading bases

14 in. (35.5 cm.) high (2)

£6,000-10,000 US\$9,100-15,000
 €6,800-11,000

These candlesticks are part of a relatively unknown group of decorative objects, which is traditionally associated with Moscow bronziers (I. Sychev, *The Russian Chandeliers*, Moscow, 2003, pp. 189-192, figs. 968-969). An almost identical pair is at Arkhangelskoye near Moscow, in the Prince's Study or Third Corner Room, which was decorated between 1810 and 1820 with a suite of ormolu-mounted Karelian birch furniture (V. Rapoport, *Arkhangelskoye*, Leningrad, 1984, fig. 49).





179
A NORTH ITALIAN LACCA POVERA,
CREAM AND BLUE-PAINTED BUREAU
 PROBABLY PIEDMONT, SECOND QUARTER
 18TH CENTURY AND LATER

Decorated overall with figures and pastoral scenes amidst foliage and exotic birds, set within floral garland surrounds, the rectangular hinged top enclosing a pale green-painted compartment, above a sloping front enclosing a writing-surface and a similarly decorated interior with four panelled drawers above three

conformingly-decorated long drawers, the sides centred by further courtly scenes, above a shaped moulded plinth with scrolled feet, remounted, largely redecorated, including the upper section and sloping front, the back feet replaced 47½ in. (120.5 cm.) high; 48 in. (122 cm.) wide; 22 in. (56 cm.) deep

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

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"In the style of..."

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"Ascribed to..."

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"In the manner of..."

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"After..."

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3/9/08

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All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT. Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2006 Fax: +44 (0) 20 7389 2863 or South Kensington Tel: +44 (0) 20 7752 3338 Fax: +44 (0) 20 7752 3143.

VAT

Ω or †
VAT payable at 15% on hammer price and buyer's premium *

* VAT payable at 5.00% on hammer price and at 15% on the buyer's premium
Ω or †

These lots have been imported from outside the EU for sale using a Temporo Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

Buyers from within the EU:

VAT payable at 15% on just the buyer's premium (NOT the hammer price).

Buyers from outside the EU:

VAT payable at 15% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately (no symbol).

Auctioneers' Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 15% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Book Auctions

As above except:

(no symbol)

No VAT charged.

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 15% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Wine Auctions

† Stock offered duty-paid, but available in bond.
VAT at 15% on hammer price and buyer's premium (wine only).

VAT Refunds

Refunds cannot be made where lots have been purchased from an address in the EU. Under all circumstances, lots must be exported outside the UK within 3 months, and proof of export provided to Christie's in the appropriate form. No refund will be processed where the total amount is less than £100 UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Daggere lots, Christie's are disallowed by HMC&E from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available, or email VAT_London@Christies.com

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol A next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty (Euro)	For the portion of the Hammer Price (in Euro)
4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 900,000
0.25%	in excess of 900,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit www.christies.com/shipping to request a shipping estimate. For more information please contact the Shipping Department at +44 (0)20 7389 2712 or via ArtTransport, London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

Christie's VAT authorized Shipper:

If you use a Christie's VAT authorized shipper you will not be required to pay the VAT at the time of settlement.

Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

* or Ω

Starred and Omega lots - A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

or †

Margin Scheme and Daggere lots - Please obtain VAT Notice 4 07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

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STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture, carpets and objects (sold and unsold) not collected from Christie's by 9.00 am on the day following the auction will be removed by Cadogan Tate Fine Art Logistics Ltd to their warehouse at Cadogan Tate Fine Art Logistics Ltd, Cadogan House, 6-12 Ponton Road, London SW8 5BA. Telephone: +44 (0)20 7819 6600 Facsimile: +44 (0)20 7819 6601.

Pictures (sold) will be held at Christie's for 28 days after the sale. Pictures not collected by 3.30 pm on the 28th day following the auction will be transferred by Cadogan Tate Fine Art Logistics Ltd Fine Art Removals to their warehouse at the above address. Pictures (unsold) will be held at Christie's for 10 days after the sale. Pictures not collected by 2.00 pm on the 10th day following the auction will be transferred by Cadogan Tate Fine Art Logistics Ltd Fine Art Removals to their warehouse at the above address. While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate Fine Art Logistics Ltd, lots will be available for collection from the first working day following the day of their removal from King Street, 9.00 am to 5.00 pm Monday to Friday.

To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)20 7819 6663/4.

PAYMENT

Cadogan Tate Fine Art Logistics Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Fine Art Logistics Ltd's warehouse on production of the blue delivery order from Christie's, 8 King Street, London SW1. The removal and/or storage by Cadogan Tate Fine Art Logistics Ltd of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Fine Art Logistics Ltd are settled.

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate Fine Art Logistics Ltd.

POST WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

INSURANCE

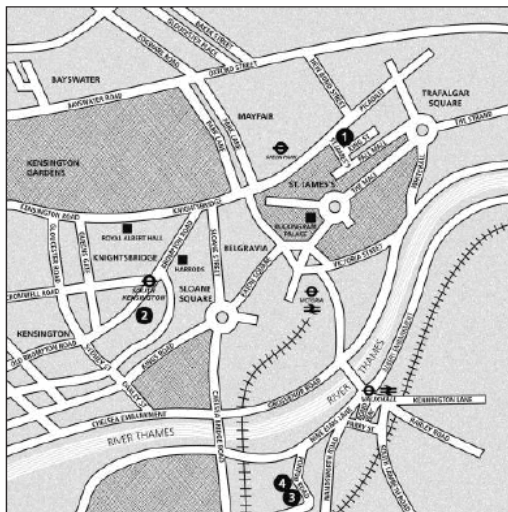
From the day of transfer of sold items to Cadogan Tate Fine Art Logistics Ltd, all such lots are automatically insured by Cadogan Tate Fine Art Logistics Ltd at the sum of the hammer price plus buyer's premium. The insurance premium charged in this respect by Cadogan Tate Fine Art Logistics Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

STORAGE CHARGES

CHARGES PER LOT	FURNITURE/LARGE OBJECTS	PICTURES/SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£50.00	£25.00
Storage per day	£4.00	£2.00

All charges exclusive of VAT.

Transfer and storage will be free of charge until 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.



1. CHRISTIE'S KING STREET
8 King Street, St. James's, London SW1Y 6QT
tel +44 (0)20 7839 9060 fax +44 (0)20 7839 1611
2. CHRISTIE'S SOUTH KENSINGTON
85 Old Brompton Road, London SW7 3LD
tel +44 (0)20 7930 6074 fax +44 (0)20 7752 3321
3. CHRISTIE'S WAREHOUSE
40 Ponton Road, Nine Elms, London SW8 5BA
tel +44 (0)20 7389 2773 fax +44 (0)20 7498 3824
4. CADOGAN TATE WAREHOUSE
6-12 Ponton Road, Nine Elms, London SW8 5BA
tel +44 (0)20 7819 6600 fax +44 (0)20 7819 6601

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital

screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol \bullet next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot, VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol λ next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

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(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly, where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any

of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;

- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and

Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

AML 9/9/08

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Mark Wrey

NORTH

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Thomas Scott

EAST

+44 (0)845 900 1766
Simon Reynolds

NORTHWEST AND

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Mark Newstead
Jane Blood

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Bernard Williams
Robert Lagneau

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Conyngham

(Consultant)

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Christine Ryall

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+1 212 636 2000

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For a complete salerooms & offices listing go to christies.com

EMAIL— info@christies.com

17/04/09

CHRISTIE'S SPECIALIST DEPARTMENTS AND SERVICES

DEPARTMENTS

AMERICAN FURNITURE

NY: +1 212 636 2230

AMERICAN INDIAN ART

NY: +1 212 606 0536

AMERICAN PICTURES

NY: +1 212 636 2140

ANGLO-INDIAN ART

KS: +44 (0)20 7389 2570

ANTIQUITIES

SK: +44 (0)20 7752 3219

ARMS AND ARMOUR

SK: +44 (0)20 7752 3119

AUSTRALIAN PICTURES

KS: +44 (0)20 7389 2040

BOOKS AND MANUSCRIPTS

KS: +44 (0)20 7389 2158

SK: +44 (0)20 7752 3203

BRITISH & IRISH ART

KS: +44 (0)20 7389 2682

NY: +1 212 636 2084

SK: +44 (0)20 7752 3257

BRITISH ART ON PAPER

KS: +44 (0)20 7389 2278

SK: +44 (0)20 7752 3293

NY: +1 212 636 2085

BRITISH PICTURES 1500-1850

KS: +44 (0)20 7389 2945

CARPETS

KS: +44 (0)20 7389 2370

SK: +44 (0)20 7389 2776

CHINESE WORKS OF ART

KS: +44 (0)20 7389 2577

SK: +44 (0)20 7752 3239

CLOCKS

KS: +44 (0)20 7389 2224

CONTEMPORARY ART

KS: +44 (0)20 7389 2920

SK: +44 (0)20 7752 3313

CORKSCREWS

SK: +44 (0)20 7752 3263

COSTUME, TEXTILES AND FANS

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