



THE OPULENT EYE
19TH CENTURY FURNITURE, SCULPTURE,
WORKS OF ART, CERAMICS & CARPETS

King Street, 7 June 2016

CHRISTIE'S

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LONDON · KING STREET

THE OPULENT EYE

19TH CENTURY FURNITURE, SCULPTURE, WORKS OF ART, CERAMICS & CARPETS

Tuesday 7 June 2016

AUCTION

Tuesday 7 June 2016
at 1.00 pm

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

VIEWING

Thursday	2 June	9.00 am – 4.30 pm
Friday	3 June	9.00 am – 4.30 pm
Saturday	4 June	12 noon – 5.00 pm
Sunday	5 June	12 noon – 5.00 pm
Monday	6 June	9.00 am – 4.30 pm
Tuesday	7 June	9.00 am – 12 noon

AUCTIONEERS

Arne Everwijn & Piers Boothman

AUCTION CODE AND NUMBER

In sending absentee bids
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[25]



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front cover

Lot 189

Photographed on location at Drapers' Hall,
City of London.

back cover

Lots 171, 141, 52
20, 167, 100
58, 175, 83

CHRISTIE'S



1

CHARLES CUMBERWORTH (FRENCH, 1811-1852)

Cléopâtre et Lesbie

signed 'Cumberworth Sculpt' and 'L. Marchand.'; on a *bleu turquin* marble base
bronze, black patina

36½ in. (92.5 cm.) high, the bronze; 38 in. (96.5 cm.) high, overall

This cast *circa* 1865.

£8,000-12,000

\$12,000-17,000

€11,000-15,000

Representing Cleopatra in an elaborate headdress and clutching luxurious jewels, French sculptor Charles Cumberworth's figural group fully evokes the drama and extravagance artists accorded their depictions of the celebrated Egyptian ruler during the second half of the 19th century. This rare model was likely that shown by the founder Léon Marchand at the International Exhibition of 1862 in London. Despite its seeming popularity, however, few bronzes of this scale are known. The Parisian founder, Marchand, was renowned for both his *bronzes d'art* and *bronzes d'ameublement*, and created this figural group from the mid-19th century, in smaller editions – including one measuring 40 cm. high – some of which were incorporated into sumptuous clock garnitures which fully expressed the grand taste of the era.

THE PROPERTY OF A GENTLEMAN

2

ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

Jaguar dévorant un lièvre, 1ère réduction (Jaguar devouring a hare, 1st reduction)

signed 'A L BARYE' and with foundry inscription 'F. BARBEDIENNE FONDEUR (PARIS)'; the underside inscribed '6'

bronze, dark-brown patina

6⅞ in. (17.5 cm.) high

Conceived in 1850.

This cast *circa* 1893.

£2,000-3,000

\$3,000-4,400

€2,600-3,900



3

LOUIS-ETIENNE MARIE ALBERT-LEFEUVRE (FRENCH, 1845-1924)

Les Fondateurs du Moyen Age (The Bronzmakers of the Middle Ages)

Signed 'ALBERT-LEFEUVRE' and with foundry cachet 'SIOT-DECAUVILLE / FONDEUR / PARIS' and numbered '0560'

gilt bronze and pewter

18½ in. (47 cm.) high

Circa 1900.

£7,000-10,000

\$11,000-15,000

€9,100-13,000

LITERATURE:

P. Dahhan, *Etains 1900, 200 sculptures de la Belle Epoque*, les éditions de l'amateur, Paris, 2000, p. 22.

Another example of the model was shown at the 1900 Paris *Exposition universelle*.





4

TWENTY FIVE PAINTED TERRACOTTA BUSTS OF HISTORICAL AND MYTHOLOGICAL FIGURES

ATTRIBUTED TO THE FONDERIA FRANCESCO DE LUCA, NAPLES, CIRCA 1860-1900

Including representations of Eraclito, Claudio, Pluto and a Vestal Virgin, several with identification inscriptions to the reverse and/or underside

The largest: 9¾ in. (24.5 cm.) high

(25)

£12,000-18,000

\$18,000-26,000

€16,000-23,000



5

**A PAIR OF FRENCH ORMOLU, CUT AND MOULDED GLASS
NINE-LIGHT CHANDELIERS**

POSSIBLY BY MAISON BAGUÈS, PARIS, CIRCA 1900

Each with serpentine cage supporting candle branches and faceted drops and prisms, fitted for electricity

34 in. (86.5 cm.) high; 22½ in. (57 cm.) diameter

(2)

£8,000-12,000

\$12,000-17,000

€11,000-15,000



6

**A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY,
TULIPWOOD AND PARQUETRY COMMODES**

BY CHARDONNAY, PARIS, CIRCA 1900

Each with *Violet Jura Broactelle* marble top above two drawers decorated *sans-traverse* with panels of floral marquetry, on cabriole legs, stamped four times to the top 'CHARDONNAY' with a fleur de lys

35¼ in. (89.5 cm.) high; 51½ in. (129.5 cm.) wide; 21½ in. (54.5 cm.) deep

(2)

£12,000-18,000

\$18,000-26,000

€16,000-23,000



THE PROPERTY OF A GENTLEMAN

7

MARIUS JEAN ANTONIN MERCIÉ (FRENCH, 1845-1916)

Gloria Victis (Glory defeated)

Signed 'A. MERCIÉ' and titled 'GLORIA VICTIS'; inscribed to the base 'VE CONCOURS NATIONAL DE TIR / 1896 / PRIX D'HONNEUR'; 'OFFERT PAR L'UNION NATIONAL DES SOCIÉTÉS / DE TIR DE FRANCE'; with foundry inscription 'F. BARBEDIENNE Fondateur' and with Collas reduction cachet, on a green porphyry shaped base
bronze, brown patina and gilt
36½ in. (93 cm.) high
Conceived in 1874. This cast circa 1895.

£10,000-15,000

\$15,000-22,000
€13,000-19,000

First shown at the Salon of 1874, Mercié's dramatic *Gloria Victis* represents a defeated soldier borne aloft by a winged allegory. When Mercié began work on the group during the Franco-Prussian war of 1870-71, he had intended the sculpture to be a representation of a victorious soldier, but altered it following France's defeat to the celebrated group known today. Following an enthusiastic reception at the Salon – where it was viewed as a manifestation of a nation's disappointment – it was acquired by the city of Paris and cast by Thiebault Frères in a full-scale bronze which is today in the entry hall of the Petit Palais in Paris (PPS03351).

THE PROPERTY OF A SPANISH COLLECTOR

8

AN ITALIAN MURANO GLASS THIRTY-TWO-LIGHT CHANDELIER
CIRCA 1880

With bulbous central stem supporting three tiers of lights, decorated overall with flower heads and foliage, fitted for electricity, with some later elements
66¼ in. (168.5 cm.) high; 44 in. (112 cm.) diameter

£5,000-8,000

\$7,300-12,000
€6,500-10,000

THE PROPERTY OF A LADY

9

**A ROYAL COPENHAGEN 'FLORA DANICA' COMPOSITE PART
TABLE-SERVICE**

20TH CENTURY, BLUE WAVE AND GREEN PRINTED MARKS, VARIOUS GREEN SCRIPT NUMERALS AND PAINTER'S MARKS, IMPRESSED NUMERALS

Each piece painted with a botanical specimen, named in Latin on the reverse, comprising:

- A circular tureen and cover
- A large oval serving-dish
- A sauceboat with fixed stand
- A circular pierced two-handled basket
- A circular dish
- Six soup-plates
- Twelve dessert-plates
- A pierced dessert-plate
- Four salts
- Twelve cups and saucers;
- Together with twelve Royal Copenhagen dinner-plates, each painted with a named fish or crustacean subject

16½ in. (41 cm.) wide

(66)

£25,000-30,000

\$37,000-44,000
€33,000-39,000





~10

**AN ITALIAN IVORY-INLAID EBONY, EBONIZED AND ROSEWOOD
VITRINE CABINET-ON-STAND**
PROBABLY MILAN, CIRCA 1860

Inlaid overall with ivory panels of figures and foliage inset with semi-precious stone 'jewelled' decoration, surmounted by an architectural pediment over a central door set with an allegorical scene and opening to one shelf, flanked by glazed doors enclosing one shelf, on a stand set with one central drawer above four legs joined by an 'X'-form stretcher
88¾ in. (225.5 cm.) high; 55¼ in. (140.5 cm.) wide; 19 in. (48 cm.) deep

£15,000-25,000

\$22,000-36,000
€20,000-32,000





THE PROPERTY OF A LADY

11

A VENETIAN CUT AND MOULDED GLASS MIRROR
CIRCA 1880

The scrolling cresting above a frame set with cubes and stylized foliage around a central bevelled plate
70½ x 44⅞ in. (179 x 112 cm.)

£7,000-10,000

\$11,000-15,000
€9,100-13,000



THE PROPERTY OF A LADY

~12

**A NAPOLEON III ORMOLU-MOUNTED CUT-BRASS-INLAID
EBONY, BURR, TULIPWOOD AND SYCAMORE GAMES CASKET,
ON STAND**

BY ALPHONSE-GUSTAVE GIROUX, PARIS, CIRCA 1850-60

The casket and stand richly inlaid with scrolling stylized foliage, the hinged top of the casket centred by the crowned initials 'KC', and opening to an elaborately fitted interior with four removable games surfaces inlaid in ivory, and many small pieces, some ivory, including chess pieces, chips, dice, dominos, checkers, jockey figures, picks and a rule book, the fall-front revealing two further drawers with fitted interiors enclosing playing cards and a circular games board, the lockplate signed 'Maison Alph Giroux à Paris', the stand fitted with a drawer enclosing a 'Jeu de Derby Steeple-Chase' board, with a shaped frieze and gadrooned legs terminating in round feet
42¼ in. (107.5 cm.) high; 30½ in. (77.5 cm.) wide; 22¾ in. (58 cm.) deep

£7,000-10,000

\$11,000-15,000
€9,100-13,000

PROVENANCE:

Sir Henry Isaac Butterfield (d. 1910) and Mary Roosevelt Bourke (d. 1870), at their Place de l'Etoile home, Paris, and thereafter at Cliffe Castle, Keighley, Yorkshire.

By descent to their granddaughter Marie-Louise Roosevelt Butterfield (d. 1984) and Gervas Evelyn Pierrepont (d. 1955), later Earl and Countess Manvers, at Thoresby Hall, and thence by descent.

This games-table, finely veneered in ebony and burr-ambony and complete with games pieces, comes by direct descent from the Victorian millionaire and textile manufacturer Sir Henry Isaac Butterfield and his American wife Mary Roosevelt Bourke. They started their married life in 1854 in France where Mary was a lady-in-waiting to Empress Eugénie, buying a home on the Place de l'Etoile in Paris and a villa in Cimiez, Nice. After Mary died prematurely in 1870 and their Paris home was struck by a shell during the Commune rising, some possessions were moved to Cliffe Castle which Sir Henry inherited in 1874 and remodelled as a showpiece of international art and French decoration. This games-table perfectly encapsulates the luxurious tastes of the Second Empire, and the link to the French imperial court is all the more fascinating considering that Maison Alphonse Giroux, the maker of this games-table, also supplied *objets de luxe* to Napoléon III and Empress Eugénie.



-13

**AN MID-VICTORIAN ROSEWOOD, EBONY AND IVORY-INLAID
'EXHIBITION' CABINET**

BY SAMUEL WARING AND COMPANY,
DESIGNED BY THOMAS CLARKE, LIVERPOOL, CIRCA 1886

The shaped cresting over a central cabinet door inlaid in ivory with an allegorical figure of Poetry and opening to a velvet-lined interior, above two central glazed compartments flanked by two drawers and a cabinet to each side with velvet-lined interior, on tapering feet and a shaped stand
98 in. (249 cm.) high; 65 in. (165 cm.) wide; 23 in. (58.5 cm.) deep

£20,000-30,000

\$30,000-44,000
€26,000-39,000

PROVENANCE:

The Liverpool International Exhibition of Navigation, Travelling, Commerce and Manufacture, 1886.

This fine neo-Renaissance rosewood and ivory inlay cabinet was exhibited at the 1886 Liverpool International Exhibition by Samuel Waring & Co. of Bold Street, Liverpool. The exhibition, the first to be held outside the capital, was opened by Queen Victoria. The cabinet was illustrated, and extensively commented on in the October 1886 issue of the *The Cabinet Maker and Art Furnisher* magazine where the designer, Thomas Clarke, and Samuel Waring & Co. were commended for having successfully adapted 'the Italian Renaissance to an English cabinet', and creating 'an extremely choice production', which was 'admirable', 'well balanced' and 'imposing' (p. 106).



~14

A MID-VICTORIAN ROSEWOOD AND IVORY MARQUETRY BOOK CABINET

BY COLLISON AND LOCK, LONDON, CIRCA 1870

Surmounted by a shelf and slant-front glazed compartment with velvet-lined interior, over two frieze drawers inlaid in ivory with scrolling foliage and four shelves, one frieze drawer stamped 'COLLINSON & LOCK / LONDON' and '1865', the lockplates stamped 'COPE / & / COLLINSON' and 'WARRANTED / HAND MADE / LEVER'

58¼ in. (148 cm.) high; 38¼ in. (97 cm.) wide; 16 in. (41 cm.) deep

£4,000-6,000

\$5,900-8,700

€5,200-7,700

15

A VICTORIAN ORMOLU-MOUNTED BURR-AMBOYNA, EBONY AND FRUITWOOD MARQUETRY SIDE CABINET
CIRCA 1860

The shaped top above two cabinet doors inlaid with flowering vases opening to a baize-lined interior and one shelf, flanked by stop-fluted columns, the bowed sides with musical trophies, the reverse with metal plaque 'S & H. JEWELL / 29, 30 & 31 LITTLE QUEEN ST / HOLBORN. W.C.'

39¾ in. (101 cm.) high; 56¾ in. (144 cm.) wide; 16 in. (40.5 cm.) deep

£4,000-6,000

\$5,900-8,700

€5,200-7,700



15



~16

A MID VICTORIAN MAHOGANY, SYCAMORE, IVORY AND MARQUETRY COMMODE

BY MORRISON & CO., EDINBURGH, CIRCA 1880

The top inlaid with ribbon-tied swags over three drawers with ivory handles and escutcheons and inlaid with foliate garlands, flanked by cabinet doors, on six tapering feet, the lockplate stamped 'MORRISON & CO / EDINBURGH', 'WARRANTED / THREE LEVERS', 'HAND MADE' and 'SAFETY LOCK'

33 in. (84 cm.) high; 54 in. (137 cm.) wide; 24 in. (61 cm.) deep

£4,000-6,000

\$5,900-8,700

€5,200-7,700

17

A LATE VICTORIAN SATINWOOD, PAINTED AND MARQUETRY CHINA CABINET

CIRCA 1900

Of architectural form with urn finials, the upper section with three glazed compartments, the lower section with a central glazed compartment flanked by cabinet doors opening to baize-lined interiors with one shelf and painted to the front with mythological figures in cameos, the locks stamped 'COMYN CHIC & CO', 'BY ROYAL / LETTERS PATENT' with Royal crest, 'FOUR LEVERS' and 'SAFETY LOCK'

77 in. (195.5 cm.) high; 56 in. (142 cm.) wide; 18 in. (46 cm.) deep

£5,000-8,000

\$7,300-12,000

€6,500-10,000



18

A ITALIAN MAHOGANY BEDSTEAD

CIRCA 1880

Richly carved in the neo-Renaissance style depicting Venus to the headboard, with armorial crest and motto 'RAFFAELLO TORTI DEL TORTO DI PISA' to the footboard

61 in. (155 cm.) high; 74½ in. (189.5 cm.) wide; 90¾ in. (230.5 cm.) deep

£7,000-10,000

\$11,000-15,000

€9,100-13,000



19

**A PAIR OF NAPOLEON III ORMOLU
EIGHTEEN-LIGHT CHANDELIERS**
CIRCA 1860

In the Troubadour style, each with faceted central stem issuing
two tiers of scrolling branches separated by horn-blowing
putti, the lower branches in the forms of stag heads supporting
tassels, the stem set with further putti to the terminal,
fitted for electricity

44¾ in. (113.5 cm.) high; 45½ in. (115.5 cm.) diameter (2)

£20,000-30,000

\$30,000-44,000

€26,000-39,000



19 (a pair)

20

**A PAIR OF WILLIAM IV ORMOLU AND SEVRES-STYLE
PORCELAIN-MOUNTED TULIPWOOD COMMODES**

BY TOWN AND EMANUEL, LONDON, CIRCA 1840

Each with shaped marble top above three cabinet doors mounted with porcelain plaques, on slight cabriole legs with paw sabots, each stamped 'TOWN & EMANUEL 103 NW BOND ST' to the top of the doors, one with 'Town & Emanuel' paper label and later retailers stamp 'EDWARDS & ROBERTS'

40¼ in. (102 cm.) high; 64½ in. (163.5 cm.) wide; 19¾ in. (50 cm.) deep (2)

£30,000-50,000

\$44,000-73,000

€39,000-64,000

PROVENANCE:

Anonymous sale; Bonhams, London, 22 November 2005, lot 191.

This pair of stamped ormolu and Sèvres-style porcelain-mounted tulipwood commodes exemplify the pioneering practices of the cabinet-makers, Town & Emanuel, who belonged to the first generation of London firms to deal extensively in revivalist and antique furniture. Their elaborate trade label described them as, 'Manufacturers of Buhl Marqueterie, Riesner & Carved Furniture, Tripods, Screens &c. of the Finest & Most Superb Designs of the Times of Louis 14th. Splendid Cabinets & Tables inlaid with Fine Sevre & Dresden China &c.' (F. Collard, 'Town & Emanuel', *Furniture History*, vol. 32 (1996), p. 81). In their production of revivalist furniture, the firm was addressing the British aristocratic taste for styles of the French *Ancien Régime*. One speciality was the production of furniture mounted with porcelain plaques derived from French 18th century models with Sèvres mounts, as demonstrated by the present pair of commodes.



21

**A FRENCH ORMOLU-MOUNTED KINGWOOD WRITING-TABLE
AFTER THE MODEL BY ANDRE-CHARLES BOULLE, CIRCA 1890**

With inset baize writing surface over three frieze drawers, the reverse with three false drawers, the angles with mask mounts, on slight cabriole legs
29¼ in. (74 cm.) high; 43¾ in. (111 cm.) wide; 25¼ in. (65.5 cm.) deep

£5,000-8,000

~~\$7,300-12,000~~
~~€6,500-10,000~~

22

**A FRENCH ORMOLU-MOUNTED KINGWOOD,
BOIS SATINE AND PARQUETRY VITRINE CABINET
BY GRIMARD, PARIS, CIRCA 1890**

The rounded *brèche d'Alep* marble top over two glazed doors with panels inlaid with trellis parquetry, on slight cabriole legs, the central door mount stamped to the reverse 'G.G.'; fitted for electricity
65 in. (165 cm.) high; 44¾ in. (113.5 cm.) wide; 18 in. (45.5 cm.) deep

£5,000-8,000

~~\$7,300-12,000~~
~~€6,500-10,000~~

23 No Lot



**A MID-VICTORIAN ORMOLU-MOUNTED SYCAMORE
AND IVORY-INLAID BURR MAPLE CENTRE TABLE**

ATTRIBUTED TO HOLLAND & SONS, LONDON, CIRCA 1860

The top inlaid with a ribbon-tied floral garland and set within an ormolu band,
on four sabre feet with floral swag mounts, on castors
28¾ in. (73 cm.) high; 48½ in. (123 cm.) wide; 35½ in. (90 cm.) deep

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 June 2006, lot 378.

The table derives from a Renaissance-revival model exhibited by the Mayfair firm, Messrs. Holland & Sons, at the London International Exhibition, 1862 (J. Meyer, *Great Exhibitions 1851-1900*, 2006, p. 122, fig. D25).

A spectacular Exhibition piece, the prototype was highly commended, 'by means of employing well-qualified designers, by great excellence in technical processes... [Holland & Sons had] attained to the highest position as furniture-makers, and would certainly have obtained a medal for the finely-executed, marquetry table, but for the fact that Mr. Holland accepted the honorary post of a juror in his class, which is one of the greatest distinctions' (J. Waring, *Masterpieces of Industrial Art and Sculpture at the International Exhibition 1862*, 1863, I, pl. 40).

The table's 'excellently designed stand' with its ormolu-enriched tripod pillars and urn-capped and Grecian-scrolled 'claw', being 'very rich and harmonious' was also praised (*ibid.*). The success of the Exhibition table led to commercial production; the present lot conforms to the same pattern and is typically high quality, if inevitably less elaborate. Related examples include: A similar table sold Christie's, King Street, 23 April 2009, lot 174 (£56,450 including premium).

HOLLAND AND SONS

Holland and Sons were among the most distinguished furniture producers of the Victorian period, starting as Taprell and Holland at the beginning of the 19th century, and becoming Holland and Sons in 1843. They supplied the furniture for many of the London clubs including the Athenaeum, the Reform Club and the Oxford and Cambridge Club. They took over premises in Mount Street in 1851 and their archives dating to 1942, when the firm ceased trading, are preserved in the Victoria and Albert Museum.



25

**A FRENCH ORMOLU MANTLE CLOCK:
'PENDULE A LA GLOIRE DU ROI'**

AFTER THE MODEL BY EDMÉ JEAN GALLIEN,
BY GRAUX-MARLY FRÈRES, THE MOVEMENT BY
GRIBELIN, PARIS, CIRCA 1870

Surmounted by a wreath-bearing putto, above laurel and acanthus branches, the cylindrical case with dial signed 'Gribelin / A Paris' and with twin-barrel movement, Brocot escapement and rack striking to bell, the reverse of the movement stamped 'J.E.D', above a rockwork base issuing a sunburst, the naturalistic scrolled *rocaille* foot mounted with two further putti, one with a portrait medallion of Louis XIV, signed 'GRAUX-MARLY FRERES / PARIS' 35½ in. (90 cm.) high; 29½ in. (75 cm.) wide; 13½ in. (34.5 cm.) deep

£25,000-40,000

\$37,000-58,000

€33,000-51,000

PROVENANCE:

A Private Collection, Volume II; Sotheby's, New York, 19 April 2007, lot 31 (\$85,000).

This spectacular clock is based on an 18th century model dedicated to the memory of the Sun King. Created in 1754, the original was a collaboration between *fondeur* Edmé-Jean Gallien, gilder Louis-François Gobert and clockmaker Jean Martinot and was initially placed in Louis XV's bedroom at the Château de Fontainebleau and is now in the *cabinet du Conseil* at Versailles (VMB 8706). The model was widely admired and copied in the 19th century and a version slightly larger than the present clock by Charles Crozatier and Henri Picard is displayed in the *grand salon* of the Napoleon III apartments at the Louvre.



**A FRENCH ORMOLU-MOUNTED, JAPANESE LACQUER
AND EBONY COMMODE**

AFTER THE MODEL BY MARTIN CARLIN, *CIRCA 1880*

The white marble top above three frieze drawers set with laurels over three cupboard doors hung with floral garlands and decorated with scenes of figures in pavilions, the interior of the doors inlaid in amaranth and tulipwood, the left cabinet opening to one shelf and three drawers, the central cabinet door revealing one shelf, the right cabinet opening to one shelf, one drawer and a *coffre-fort*, the fluted columnar angle supports over a shaped frieze, on six toupie feet

37 in. (94 cm.) high; 60 in. (152.5 cm.) wide; 21¼ in. (54 cm.)

£30,000-50,000

\$44,000-73,000

€39,000-64,000

This cabinet is closely related to a splendid Japanese lacquer-mounted commode by Martin Carlin delivered in 1785 to Madame Victoire, daughter of Louis XV, for her use in the grand cabinet at the Château de Bellevue and today in the collections of the Louvre (OA 5498). This commode was part of a larger suite of lacquer furniture the princess received at Bellevue including a console table, a writing table, an occasional table and a pair of encoignures, most of which are also in the collections of the Louvre. A related pair of lacquer commodes, circa 1870, were in the collection of Baron Mayer de Rothschild or his daughter, Hannah, later Countess of Rosebery at Mentmore, Buckinghamshire, and sold from the property, Sotheby's, 18 May 1977, lot 57. Another similar commode by Alfred-Emmanuel-Louis Beurdeley was sold Sotheby's, New York, 14-15 April 2008, lot 404 (\$277,000).





27

**A FRENCH ORMOLU-MOUNTED MAHOGANY GUERIDON
OF LOUIS XVI STYLE, BY FRANÇOIS LINKE, PARIS, CIRCA 1900**

The *Brocatelle Violette du Jura* marble top above a frieze set with panels of putti and floral garlands and one frieze drawer, on four stop-fluted legs joined by an 'X'-form stretcher, the ormolu banding to the top signed 'F. Linke'
30¼ in. (77 cm.) high; 23¾ in. (60.5 cm.) diameter

£8,000-12,000

\$12,000-17,000

€11,000-15,000

28

A PAIR OF FRENCH PORCELAIN GOLD-GROUND VASES

CIRCA 1820-40

Each painted with a continuous scene of classical nymphs, emblematic of the Seasons, dancing in landscapes and holding garlands of flowers, corn and fruiting vine above a beaded collar, the gilt ground foot and neck tooled with arched panels, stiff leaves and foliate borders (one with restoration to upper rim, slight wear to gilding)
23 in. (58 cm.) high

(2)

£6,000-10,000

\$8,800-15,000

€7,800-13,000



29

**A FRENCH GILTWOOD AND TAPESTRY SEVEN-PIECE
SALON SUITE**

OF LOUIS XVI STYLE, CIRCA 1880

Comprising a canapé, two fauteuils and four side chairs, each back carved with laurel garlands and ribbons, with berried finials to the uprights, the backs and seats decorated with Aubusson tapestry representing *fête galant* scenes, each signed in the upholstery *BCie*
The canapé: 62 in. (157.5 cm.) wide

(7)

£7,000-10,000

\$11,000-15,000

€9,100-13,000



30

**A PAIR OF FRENCH WHITE MARBLE FIGURES OF 'VENUS AU
BAIN', ON ORMOLU-MOUNTED YELLOW MARBLE PEDESTALS**

CIRCA 1880-1900

Each on octagonal plinths mounted with ormolu plaques of putti and with hardstone panels, on ormolu-mounted marble pedestals
36 in. (91.5 cm.) high and 35½ in. (90 cm.) high, the figures
45¾ in. (116 cm.) high, the pedestals

(4)

£15,000-25,000

\$22,000-36,000

€20,000-32,000





31

A PAIR OF FRENCH CAST-IRON FIGURAL TORCHERES
LATE 19TH CENTURY

Each in the form of a classically draped maiden holding aloft a lamp, fitted for electricity
65 in. (165 cm.) high

(2)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

32

A FRENCH ORMOLU-MOUNTED MAHOGANY AND SATINE PARQUETRY MEUBLE A HAUTEUR D'APPUI

BY GUILLAUME GROHÉ, PARIS, THIRD QUARTER 19TH CENTURY

The *rouge griotte* marble top above a frieze set with three drawers, the central cabinet door opening to one large and two small adjustable shelves, flanked by two columns of five drawers all inlaid with lozenge parquetry, the sides similarly decorated, the reverse of the carcass twice stamped 'GROHÉ / A PARIS' and once '...ÉBÉNISTES', the top of the central frieze drawer stamped 'GROHÉ FRÈRES / EBENISTES / A PARIS'

45¾ in. (116 cm.) high; 66 in. (167.5 cm.) wide; 25¼ in. (65 cm.) deep

£10,000-15,000

\$15,000-22,000
€13,000-19,000





33

**A PAIR OF FRENCH ORMOLU SIXTEEN-LIGHT CHANDELIERS
CIRCA 1900**

Each with berried-laurel draped corona issuing out-scrolled supports with swag-draped crests, over a single tier issuing foliate branches from satyr masks, the bronzes variously marked 'GA', fitted for electricity
59 in. (129.5 cm.) high, 32 in. (81 cm.) diameter

(2)

£30,000-50,000

\$44,000-73,000
€39,000-64,000

PROVENANCE:

The Piccadilly Entrance Hall at the Park Lane Hotel, London.



34

**A PAIR OF NAPOLEON III ORMOLU
SIX-LIGHT CANDELABRA**

CIRCA 1860

Each in the form of a winged putto supporting foliate candle branches, on fluted columnar bases cast with floral wreaths, both with torn labels to the underside, one marked '....Paris' 34½ in. (87.5 cm.) high (2)

£5,000-8,000

\$7,300-12,000
€6,500-10,000

THE PROPERTY OF A GENTLEMAN

35

**A FRENCH ORMOLU-MOUNTED MAHOGANY,
SYCAMORE AND FRUITWOOD MARQUETRY
AND PARQUETRY COMMODE**

AFTER THE MODEL BY JEAN-HENRI RIESENER,
CIRCA 1880

The shaped veined white marble top above three frieze drawers and a single cupboard door inlaid with a musical trophy and opening to one shelf, flanked by panels of flower-head parquetry, the sides similarly decorated, on scrolling feet

36¾ in. (93.5 cm.) high; 65¾ in. (167 cm.) wide;
25¾ in. (65 cm.) deep

£12,000-18,000

\$18,000-26,000
€16,000-23,000

PROVENANCE:

Fermyn Woods Hall, Brigstock, Northamptonshire.





36

**A NAPOLEON III ORMOLU AND PATINATED-BRONZE
THREE-PIECE CLOCK GARNITURE**

BY VICTOR PAILLARD, PARIS, CIRCA 1870

Comprising a clock and a pair of seven-light candelabra, the clock after the model by Étienne Martincourt, with urn-form case flanked by two allegorical figures emblematic of Astronomy and Geography and centred by a dial inscribed 'VICTOR PAILLARD F^T DE BRONZES / A PARIS' with twin barrel movement and Brocot suspension signed to the reverse 'V^R PAILLARD / A PARIS', further inscribed 'RODIER / A PARIS' and 'MÉDAILLE D'OR / Paris / 1827', the candelabra *en suite* each cast as a figure of Spring or Autumn supporting scrolling candlebranches, on shaped bases

The clock: 27¼ in. (69 cm.) high; 23 in. (58.5 cm.) wide; 10¾ in. (27.5 cm.) deep
The candelabra: 33¾ in. (86 cm.) high (3)

£15,000-25,000

\$22,000-36,000
€20,000-32,000

The original design for the mantel clock in this garniture is by Étienne Martincourt (*maître* 1762). At least four 18th century examples are documented, one of which was supplied circa 1773-7 to Louis XVI for the Salon de Conseil at the Tuileries Palace, and is presently in the collection of the J. Paul Getty Museum, Malibu (see G. Wilson *et. al.*, *European Clocks in the J. Paul Getty Museum*, Los Angeles, 1996, no. XVI, pp. 114-123).



37

37

JESUS CONTRERAS (MEXICAN, FL. CIRCA 1900)

L'Eveil (The Awakening)

signed 'J. CONTRERAS. PARIS.'

marble

29½ in. (75 cm.) high

Circa 1900.

£10,000-15,000

\$15,000-22,000

€13,000-19,000

38

HIPPOLYTE FRANÇOIS MOREAU (FRENCH, FL. CIRCA 1900)

Une dame assise (A Seated Maiden)

Signed 'Hip. Moreau', on a white marble plinth

marble

33½ in. (85 cm.) high, the figure; 36½ in. (93 cm.) high, overall

Circa 1900.

£8,000-12,000

\$12,000-17,000

€11,000-15,000



38



39

**ÉDOUARD CHARLES MARIE HOUSSIN
(FRENCH, 1847-1917)**

Leda et le cygne (Leda and the Swan)

Signed and dated 'E. HOVSIN 1888' on a *rouge griotte*
marble plinth
marble

34 in. (86.5 cm.) high, the group;
38½ in. (97.5 cm.) high, overall

£15,000-25,000

\$22,000-36,000

€20,000-32,000



40

**A PAIR OF FRENCH ORMOLU AND MARBLE
VASES, MOUNTED AS LAMPS**
CIRCA 1880

Each shaped marble body with three putto supports
terminating on paw feet and with serpent to the interior,
on shaped base, fitted for electricity
23½ in. (59.5 cm.) high, excluding fitment;
10¼ in. (27.5 cm) diameter (2)

£6,000-8,000

\$8,800-12,000
€7,800-10,000

41

**A FRENCH ORMOLU AND POLISHED-STEEL-
MOUNTED AVENTURINE LACQUER AND EBONY
VITRINE TABLE**

BY HENRY DASSON, PARIS, DATED 1882

The glazed hinged top with three quarter gallery and
opening to a red-velvet lined interior, the frieze with pierced
decoration of a sun burst mask flanked by sphinxes, the
reverse similarly decorated, on four caryatid monopodiae
legs joined by a loop stretcher centred by a basket,
the front right corner of the moulding signed and dated
'henry Dasson 1882'

28¾ in. (73 cm.) high; 32¼ in. (82 cm.) wide;
18¼ in. (46.5 cm.) deep

£30,000-50,000

\$44,000-73,000
€39,000-64,000



THE PROPERTY OF A LADY

42

**A PAIR OF LOUIS PHILIPPE ORMOLU-MOUNTED
PORPHYRY VASES**

CIRCA 1830-1840

Each surmounted by a pinecone finial and flanked by spiral handles,
on stylized foliate socles, raised on rectangular plinths
16¼ in. (41.5 cm.) high; 12½ in. (32 cm.) wide; 9¼ in. (23.5 cm.) deep (2)

£10,000-15,000

\$15,000-22,000

€13,000-19,000





THE PROPERTY OF A GENTLEMAN

43

**A PAIR OF FRENCH ORMOLU FIVE-LIGHT
WALL-APPLIQUES**
CIRCA 1860

Each with an entrelac backplate surmounted by a bacchic mask
and wheat sheaves hung with a hunting trophy, issuing foliate
scrolled branches
31 in. (79 cm.) high; 15 in. (38 cm.) wide

£10,000-15,000

\$15,000-22,000
€13,000-19,000

44

**A PAIR OF ORMOLU-MOUNTED
SEVRES-STYLE 'JEWELLED'
PORCELAIN VASES AND COVERS**
LATE 19TH CENTURY, SPURIOUS BLUE
INTERLACED L MARKS AND LETTERS L AND K

Each painted on one side with a *Commedia del'Arte* scene
and on the other with a bust portrait of a French noble
within a flower garland supported by putti in clouds, within
oval gilt-foliate cartouches between twin gilt-metal ram's
head handles

23¼ in. (59.1 cm.) high

(2)

£15,000-20,000

\$22,000-29,000
€20,000-26,000





45

A FRENCH ORMOLU-MOUNTED MAHOGANY TABLE COIFFEUSE

BY FRANÇOIS LINKE, PARIS, INDEX NO. 2047, CIRCA 1900

With ovoid mirror flanked by foliate candle branches over a rectangular top and three frieze drawers, signed to the base of the right candle arms 'Linke' and stamped 'LINKE'; the lock plate to the right frieze drawer stamped 'C^T LINKE / SERRURERIE / PARIS' and numbered '2047', fitted for electricity

66¼ in. (168 cm.) high; 51 in. (129.5 cm.) wide; 24¾ in. (63 cm.) deep

£40,000-60,000

\$59,000-87,000

€52,000-77,000

LITERATURE:

D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle*, Les éditions de l'Amateur, Paris, 1984, P. 440
– this model illustrated in a photograph from François Linke's atelier.





46

A FRENCH ORMOLU-MOUNTED MAHOGANY, TULIPWOOD AND BOIS SATINE GUERIDON

BY MAISON KRIEGER, PARIS, CIRCA 1890

The *Brocatelle Violette du Jura* marble top above a frieze set with one drawer and inlaid with cube parquetry, the underside of the drawer stamped in ink 'KRIEGER'

30 in. (76 cm.) high; 22¾ in. (58 cm.) wide; 16¼ in. (41.5 cm.) deep

£3,000-5,000

\$4,400-7,300

€3,900-6,400

47

A FRENCH ORMOLU-MOUNTED TULPIWOOD, SYCAMORE AND PARQUETRY COMMODE

BY MAISON LÉGER, PARIS, LATE 19TH CENTURY

The shaped marble top above two drawers inlaid *sans-traverse* with trellis and cube parquetry, on slight cabriole legs, stamped 'M^{ON} LÉGER,' the lockplate signed 'Mson Léger / 28, Place des Vosges, Paris'

37¼ in. (94.5 cm.) high; 44½ in. (113 cm.) wide; 21½ in. (55 cm.) deep

£4,000-6,000

\$5,900-8,700

€5,200-7,700



47

48

A FRENCH ORMOLU-MOUNTED TULIPWOOD, SYCAMORE AND PARQUETRY TABLE

BY JEAN WERNER, PARIS, CIRCA 1860

The top with three-quarter gallery inlaid with flower-head parquetry over three drawers and a galleried undertier, the sides and reverse inlaid with flower-head parquetry, the underside stamped 'J WERNER'

30 in. (76 cm.) high; 22¾ in. (58 cm.) wide; 16¼ in. (41 cm.) deep

£4,000-6,000

\$5,900-8,700

€5,200-7,700



48



49

A FRENCH ORMOLU AND GLASS TWENTY-FOUR-LIGHT CHANDELIER

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1900

The shaped corona suspending drops and faceted chains over two tiers of branches hung with further drops, the drip pans stamped 'BACCARAT', fitted for electricity

46 in. (117 cm.) high; 34 in. (86.5 cm.) diameter

£20,000-30,000

\$30,000-44,000

€26,000-39,000

***50**

AFTER ANTONIO CANOVA (ITALIAN, 1757-1822)

A life-size figure of Pauline Borghese as Venus Victrix

unsigned, on a modern panelled white marble plinth

Carrara marble

The statue:

39 in. (99 cm.) high; 78 in. (198 cm.) wide; 26 in. (66 cm.) deep

The plinth:

29¾ in. (76 cm.) high; 87¾ in. (223 cm.) wide; 33 in. (84 cm.) deep

Circa 1900.

(2)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

The present marble is based on the celebrated sculpture (dated *circa* 1805-1808) by Antonio Canova of Pauline Borghese, sister of Napoleon Bonaparte and wife of Prince Camillo Borghese, which is today in the Villa Borghese in Rome. Canova was renowned for his neo-classical sculpture which skilfully intertwined Antique influences with modern artistic ideals, in this case representing the famed Roman Princess in the guise of Venus Victrix clutching an apple in her hand after being declared the winner of the infamous Judgment of Paris. Like many famous models of the late 18th and early 19th centuries, it was reproduced with some frequency at the turn of the 20th century to meet a burgeoning European and American demand for reproductions of famed Roman sculptures. Of nearly identical size to the original, this rare marble would have appealed to a wealthy grand tourist who had admired Canova's masterpiece during a visit to the Eternal City.







Δ51

AN EMPIRE ORMOLU-MOUNTED BRONZE AND MARBLE STRIKING MANTEL CLOCK
CIRCA 1810

In the form of an amphora with elongated angular handles issuing from lion masks on a *rouge griotte* plinth, the white enamel dial with pierced gilt hands and signed 'Nicod Jne. à Paria Ruë des Sts. Perea No.1225', the twin barrel movement with recoil anchor escapement, silk suspension and countwheel strike on bell 25½ in. (65.7 cm.) high; the base 7½ in. (20 cm.) wide; 6¼ in. (17.1 cm.) deep

£3,000-5,000

\$4,400-7,300
€3,900-6,400

PROVENANCE:

Lawrence Harvey and Pauline Stone collection, Hampstead (until 1973).
Private collection, Monaco

Jeune Nicod (or Nicot) is recorded as active in Rue des Sts. Pères, 1806 - 1840.

52

AN EMPIRE ORMOLU AND ROUGE GRIOTTE MARBLE STRIKING MANTEL CLOCK
'PENDULE A L'ÉTUDE ET LA PHILOSOPHIE'

BY FERDINAND BERTHOUD, AFTER THE MODEL BY FRANÇOIS RÉMOND, CIRCA 1800-1810

Surmounted by an eagle and flanked by figures personifying Philosophy and Study, the white enamel dial signed 'Ferdinand Berthoud / A Paris', the base inset with relief panels, on tapering feet 21½ in. (54.5 cm.) high; 26¼ in. (66.5 cm.) wide; 5¼ in. (14.5 cm.) deep

£12,000-18,000

\$18,000-26,000
€16,000-23,000



THE PROPERTY OF A GENTLEMAN

53

A PAIR OF RUSSIAN ORMOLU-MOUNTED CUT-GLASS VASES

AFTER A DESIGN BY IVAN IVANOV,
THE GLASS ATTRIBUTED TO THE IMPERIAL
GLASS FACTORY, CIRCA 1820-30

Each with faceted body flanked by winged swan
handles issuing from acanthus leaves, on square base,
one stamped with a winged 'MR'
13 in. (33 cm.) high (2)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

With their delicately chased mounts and finely
faceted glass bodies, these vases are exemplary
of the sumptuous works produced by the Imperial
Glass factory in Russia in the early 19th century. This
model's swans neck handles and classical silhouette
demonstrate the strong influences of contemporary
French Empire works of art on the Russian
manufactory and doubtless led to its popularity in
the first decades of the 19th century. A pair of related
vases is in the State History Museum, Moscow
(illustrated A. Gaydamak, *Russian Empire*, Moscow,
2000, p. 84). An additional pair sold Christie's,
London, 7 July 2005, lot 479 (£30,000) and a single
Christie's, London, 10 June 2004, lot 88 (£31,070).



54

A FRENCH ORMOLU-MOUNTED MAHOGANY BUREAU PLAT
BY PAUL SORMANI, PARIS, CIRCA 1900

The green leather inset top above three frieze drawers on lion herm legs,
the lockplate signed 'SORMANI PARIS / 134 B^d Hausmann'

30¼ in. (77 cm.) high; 64½ in. (164 cm.) wide; 34½ in. (88 cm.) deep

£15,000-25,000

\$22,000-36,000

€20,000-32,000





55

MATHURIN MOREAU (FRENCH, 1822-1912)

Pandore et Psyché (Pandora and Psyche)

one signed 'Moreau Mathu' the other 'Moreau Math', each on a labelled marble base

bronze, light-brown patina

23½ in. (59.5 cm.) high

Circa 1900.

(2)

£4,000-6,000

\$5,900-8,700

€5,200-7,700

56

**A PAIR OF FRENCH GILT AND SILVERED-BRONZE
THREE-LIGHT WALL APPLIQUES**

BY HENRY DASSON, PARIS, CIRCA 1880

Each with branch-wrapped quiver-form stem issuing three fruiting laurel branches, the bronzes variously stamped 'HD'

18¼ in. (46 cm.) high; 10½ in. (27 cm.) wide; 7 in. (18 cm.) deep (2)

£5,000-8,000

\$7,300-12,000

€6,500-10,000



57

**A PAIR OF FRENCH ORMOLU-MOUNTED BURR
AMBONYA GUERIDONS**

AFTER THE MODEL BY ADAM WEISWEILER,
BY HENRY DASSON, PARIS, CIRCA 1880

Each with inset lapis lazuli top on three pairs of reeded legs imitating bamboo and joined by a shaped undertier, stamped with 'HD' cachet

(2)

£8,000-12,000

\$12,000-17,000

€11,000-15,000





THE PROPERTY OF A LADY

~*58

**A NAPOLEON III ORMOLU AND LAPIS
LAZULI-MOUNTED IVORY, COPPER AND
PEWTER-INLAID EBONY DRESSING TABLE**

ATTRIBUTED TO FERDINAND BARBEDIENNE, PARIS,
CIRCA 1870

Surmounted by a mirror flanked by putti candelabra above
a marble dish and a top inlaid with chimera and arabesques,
two frieze drawers, on four legs joined by a stretcher
67¼ in (170.5 cm.) high; 37¼ in. (94.5 cm.) wide;
20½ in. (52.5 cm.) deep

£30,000-50,000

\$44,000-73,000
€39,000-64,000

Of complex form and rich design, this remarkable dressing table is fully evocative of the grand furniture produced for the celebrated International Exhibitions of the second half of the 19th century. Its combination of fine materials – exquisitely chased bronze, lapis lazuli panels and ivory inlay – evokes the luxurious tastes of the era, harmoniously incorporating artistic influences of the Renaissance and *Ancien Régime* into a work clearly produced with the ever-advancing technologies of the Belle Époque. This table most readily relates to the celebrated *table de toilette* shown by Christofle at the 1867 *Exposition universelle* and today in the Musée des arts-décoratifs, Paris (33777). The Christofle table, with its delicately sculpted figures and elaborate decoration, is the result of an artistic collaboration: the design was realized by by Émile Reiber (1826-1893), the sculpted caryatids by Albert Ernest Carrier-Belleuse (1824-1887) and the luxurious ornamentation by Joseph Chéret (1838-1894). The same could be suggested of the present lot whose figures bespeak the hand of one of the finest sculptors of the Second Empire and whose intricate decoration and precise construction were no doubt the result of a similarly successful artistic partnership.





59

A FRENCH ENAMEL PORTRAIT IN A CARVED BOXWOOD FRAME
 ATTRIBUTED TO CLAUDIUS POPLIN, CIRCA 1880

Representing Jeanne of Arc wearing a velvet hat with white plumes before a her coat of arms, within a pierced frame surmounted by a flower-filled vase with the initials 'AM', within a velvet frame
 30¼ in. (77 cm.) x 25⅝ in. (65 cm.) overall

£5,000-8,000

\$7,300-12,000
 €6,500-10,000

EXHIBITED:

Possibly collection of Alfred Morrison (1821-1897).

The enamel portrait roundel represents 'Jeanne d'Arc', the Maid of Orléans, together with her coat of arms, the French Royal crown surmounting the sword flanked by *fleur de lis*. In the style of the Limousin artists of the Renaissance, the enamel is probably by Claudius Popelin (d. 1892) based on the colour palette and similar roundels on a cabinet executed by the *ébéniste*, Auguste-Hyppolyte Sauvrezey, in the Musée d'Orsay, Paris (OAO 1180), which was exhibited at the 1867 Paris *Exposition universelle*.

The fine carved boxwood frame with engraved initials, 'A.M.', suggests the enamel roundel may have been acquired by the Victorian *Maecenas*, Alfred Morrison (d. 1897), and the frame commissioned specifically to encompass it. Fabulously wealthy, Morrison was a patron of the arts and collector with a celebrated collection of enamels - including many by Charles Lepec (O. Hurstel, M. Levy, 'Charles Lepec and the Patronage of Alfred Morrison', *Metropolitan Museum Journal*, no. 50, pp. 195-224).

THE PROPERTY OF A LADY

60

A FRENCH GILT AND SILVERED-BRONZE
AND DAMASCENE JARDINIÈRE
 CIRCA 1870

Of lobed form, flanked by two loop handles and on four winged female supports, the body inlaid with scrolling arabesques between a band of Greek key and a gadrooned support, on paw feet joined by a circular base
 12½ in. (31.5 cm.) high; 16½ in. (42 cm.) wide; 12¼ in. (31 cm.) deep

£3,000-5,000

\$4,400-7,300
 €3,900-6,400





THE PROPERTY OF A GENTLEMAN

~*61

A FRENCH ORMOLU AND FRUITWOOD AND CUT-BRASS INLAID IVORY MARQUETRY JARDINIÈRE
BY MAISON GIROUX, THE MARQUETRY BY FERDINAND DUVINAGE, PARIS, CIRCA 1880

Inlaid overall with fruiting foliage, with 'FD Bte' monogram, the lower rim signed 'MON ALPH. GIROUX PARIS'
8 in. (20 cm.) high; 18½ in. (47 cm.) wide; 9 in. (23 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-23,000

~62

A FRENCH ORMOLU, FRUITWOOD AND CUT-BRASS-INLAID IVORY MARQUETRY MIRROR
BY MAISON GIROUX, THE MARQUETRY BY FERDINAND DUVINAGE, PARIS, CIRCA 1880

The front doors inlaid overall with thick fruiting foliage, an exotic bird to each side, with 'FD Bte' monogram, opening to three bevelled mirror panels, with a stand to the reverse signed 'M^{SON} GIROUX PARIS'

17 in. (43 cm.) high; 11¾ in. (30 cm.) wide;

1½ in. (3 cm.) deep, closed; 23½ in. (60 cm.) wide, open

£12,000-18,000

\$18,000-26,000

€16,000-23,000





63

**A LOUIS PHILIPPE ORMOLU AND MARBLE THREE-PIECE
CLOCK GARNITURE**

CIRCA 1840-1850, THE EQUESTRIAN GROUP OF HENRI IV CAST FROM A MODEL BY ALFRED-EMILIEN O'HARA, COMTE DE NIEUWERKERKE (1811-1892)

Comprising a clock and a pair of seven-light candelabra, the clock dial signed 'Cte E. de. Nieuwerkerke' and with foundry inscription 'SUSSE FRES' and with cachet, further inscribed 'À MR LOUIS DURET SOUVENIR DU MIS & DE LA MISE DU HARDAZ DE HAUTEVILLE', with twin barrel movement and Brocot suspension, the movement signed 'SUSSE Freres / 53 / PARIS'; the candelabra cast *en suite*, each modelled as a figure in a suit of armour, the base with foundry inscription 'SUSSE FRES' and with cachet

The equestrian group: 34¾ in. (88 cm.) high; 21¼ in. (54 cm.) wide; 12¾ in. (32.5 cm.) deep

The candelabra: 39¾ in. (101 cm.) high

(3)

£20,000-25,000

\$30,000-36,000
€26,000-32,000

A similar garniture with the same candelabra and equestrian group, but not mounted on a clock is illustrated in D. Alcouffe, A. Dion-Tenenbaum, P. Ennès et. al., *Un âge d'or des arts décoratifs 1814-1848*, 10 October – 30 December 1991, Paris, p. 483, fig. 283b.

PROPERTY FROM A PRIVATE PARISIAN COLLECTION

64

**AN IMPORTANT FRENCH ORMOLU-MOUNTED
MAHOGANY CREDENCE**

BY PAUL SORMANI, THE DESIGN ATTRIBUTED TO ÉDOUARD LIÈVRE, PARIS, LATE 19TH CENTURY

In the neo-Renaissance style, the pediment with a balustrade above two pairs of Corinthian columns flanking a central door with a gilt bronze panel of Venus, over three small cabinet drawers, the lower portion with two small drawers and two large doors set with portrait relief roundels of King Charles VII of France and Agnès Sorel, each opening to a shelf, the lockplate signed 'PAUL SORMANI / 10 rue Charlot Paris'

83½ in. (212 cm.) high; 45¼ in. (116 cm.) wide; 21¾ in. (55 cm.) deep

£35,000-45,000

\$51,000-66,000
€46,000-58,000

The attribution of the design to Édouard Lièvre is made with comparison to a number of Renaissance style pieces in the sale of his personal property following his death, *Succession de Feu Edouard Lièvre*, Paris, Hôtel Drouot, 21-24 March 1887:

- Lot 3, '*Meuble remarquable formant cabinet*', see Sotheby's, New York, 16 November 2011, lot 239.

- Lot 16, '*Crédence en noyer enrichie de bronzes*', see Christie's, London 18 September 2014, lot 30 and 'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris 2004, S. 28 ff. *Optima propagare Edouard Lièvre : Créateur de meuble & objets d'art*, Galerie Roxane Rodriguez, Paris, 2004, pp. 32-33. It shares with the present lot the same portrait relief roundels of King Charles VII of France and his favourite mistress Agnès Sorel amidst *rincaux* reserves.





THE PROPERTY OF A LADY

65

FRANÇOIS LÉON SICARD (FRENCH, 1862-1934)

Oedipe et le sphinx (Oedipus and the sphinx)

Signed 'F Sicard' with foundry inscription 'F. BARBEDIENNE.Fondeur' bronze, gilt

27¼ in. (69 cm.) high

Conceived in 1903.

This cast circa 1910.

£7,000-10,000

\$11,000-15,000

€9,100-13,000

Representing the Greek mythological figure Oedipus subduing the vicious riddle-telling Sphinx, this sculpture is a reduction of a bronze first shown by French sculptor François Sicard at the Salon of 1903. Sicard was a student of Félix Joseph Barrias (1822-1907), whose penchant for dramatic expressions and careful attention to the human form can be seen in the model, which was acquired from the Salon by the Musée de Luxembourg and is today in the Musée d'Orsay, Paris (RF 3308). A nearly identical bronze version cast by Barbedienne sold Sotheby's, London, 10 December 2002, lot 166 (£11,950).

66

EMMANUEL FREMIET (FRENCH, 1824-1910)

Marabout tenant un caïman dans ses pattes (A stork holding a caiman in its legs)

Each signed 'FREMIET' and fitted as candelabra bronze, dark-brown patina

9⅞ in. (25 cm.) high

Circa 1850.

(2)

£5,000-8,000

\$7,300-12,000

€6,500-10,000

Created by one of the most celebrated *animalier* sculptors of the 19th century, Emmanuel Fremiet, the present bronzes are reductions of a series of four models conceived as the supports for a porphyry table top in the musée égyptien, later incorporated into vitrine cabinets installed in several French museums and today in the Musée d'Orsay, Paris (DO 1983-81-84) (illustrated C. Chevillot, *Emmanuel Frémiet, 1824-1910, La main et le multiple*, Exhibition Catalogue, 5 November 1988 – 16 January 1989, Dijon, p. 87-88, S 85). The present bronzes demonstrate Fremiet's exacting attention to detail and are a seemingly rare manifestation of the full scale models. The only other known models of this size are a pair in the Musée des Beaux-arts, Dijon, differentiated from the present lot by their rounded heads and polychrome decoration in gilt and patinated bronze.





67

GUSTAVE DORÉ (FRENCH, 1832-1883)

L'Effroi ou L'amour Maternel (Fear or Motherly Love)

Signed 'G. Doré' and numbered '8786'

bronze, mid-brown patina

23¼ in. (59 cm.) high

Conceived 1878.

This cast circa 1880.

£12,000-18,000

\$18,000-26,000

€16,000-23,000

From 1877, Gustave Doré executed thirty eight sculptures which fully evoke the theatricality and expressionism of his two-dimensional works. The present group is a reduction of a larger plaster by Doré from 1878 and today in the Musée d'art moderne et contemporain, Strasbourg. As Edouard Papet suggests, *L'Effroi* manifests both Doré's penchant for improbable, gravity-defying forms and the strong influence of the work of his confrère, Albert Ernest Carrier-Belleuse (1824-1887), whose *Messie* completed one decade prior, is of very similar composition to the present work (marble, Paris, Eglise Saint Vincent de Paul) (see E. Papet, 'Gustave Doré, sculpteur, Instabilités, pathos et joyeusetés' in *Gustave Doré : l'imaginaire au pouvoir*, Exhibition catalogue, 18 February – 11 May 2014, Paris).



68

JEAN-ALEXANDRE FALGUIÈRE (FRENCH, 1831-1900)

Phryné

titled '...YNH'

bronze, gilt

31¼ in. (79 cm.) high

This cast circa 1870.

£7,000-10,000

\$11,000-15,000

€9,100-13,000

The present work reproduces in three-dimensional form the central figure in Jean-Léon Gérôme's (1824-1904) painting, *Phryne before the Areopagus*, exhibited at the Salon of 1861. Following its Salon exhibition, art dealer and *fondeur* Jean Goupil commissioned sculptor Alexandre Falguière (1831-1900) to reproduce Phryne who, according to Greek mythology, was an Athenian courtesan accused of but not condemned for impiety when her counsel boldly tore away her peplos at the moment of sentencing to reveal her perfect beauty which stunned and immediately subdued her judges. In addition to bronze editions of the present size, the group was also executed in marble and ivory.



69

A FRENCH ORMOLU AND ONYX THREE-PIECE CLOCK GARNITURE

BY SUSSE FRÈRES, AFTER THE MODEL BY JAMES PRADIER (1790-1852),
CIRCA 1880

Comprising a clock and a pair of six-light candelabra, the clock surmounted by a figure of *Sappho*, signed 'J. PRADIER', 'SUSSE FRÈRES' and 'ATS', over a shaped fluted base, with twin barrel movement and Brocot suspension, the movement stamped 'LS MOINET / A PARIS' and numbered '3133', the candelabra each modelled as a classically draped figure supporting a torch issuing scrolling branches

The clock: 21½ in. (54.5 cm.) high; 19¾ in. (50 cm.) wide; 7¾ in. (19.5 cm.) deep

The candelabra: 26¼ in. (66.5 cm.) high

£4,000-6,000

\$5,900-8,700

€5,200-7,700

(3)

-70

A NAPOLEON III ORMOLU-MOUNTED TORTOISESHELL AND MOTHER-OF-PEARL INLAID CASKET

BY AUGUSTE LEFÉBURE, PARIS, CIRCA 1860

The hinged top inlaid with a geometric pattern with compartments and centred by a plaque inscribed 'Maria Vergara' the interior with a paper label 'AUGUSTE LEFÉBURE / MEDAILLE D'HONNEUR / EXPOSITION UNIVERSELLE. / 1855 / PARIS'

3¾ in. (9.5 cm.) high; 17½ in. (44.5 cm.) wide; 13 in. (33 cm.) deep

£3,000-5,000

\$4,400-7,300

€3,900-6,400



THE PROPERTY OF A GENTLEMAN

71

A DUTCH GILT BRONZE AND ENAMEL CASKET

ATTRIBUTED TO JAN EISENLOEFFEL, AMSTERDAM,
CIRCA 1912

Decorated to the top and sides with geometric patterns and arabesques, the hinged top opening to a velvet-lined interior, on shaped feet

8¼ in. (21 cm.) high; 11¼ in. (28.5 cm.) wide; 8½ in. (21 cm.) deep

£6,000-10,000

\$8,800-15,000

€7,800-13,000



The present lot can be attributed to Dutch silversmith, Jan Eisenloeffel on the basis of a comparison to a closely related jewellery casket dated to 1912 sold Christie's, Amsterdam, 8 April 1995, lot 205 and today in the Drents Museum (E1995-0072).

VICTORIEN ANTOINE BASTET (FRENCH, 1853-1905)*Fleur des champs (Flowers of the field)*

Signed 'Bastet 1905'

marble

76½ in. (194 cm.) high

£40,000-60,000

\$59,000-87,000

€52,000-77,000

PROVENANCE:

Sotheby's, London, 14 December 2001, lot 151.

EXHIBITED:

1905 Paris Salon, no. 2823

LITERATURE:L. Baschet, *Catalogue illustré du Salon de 1905*, Paris, no. 2823, and illustrated.

Victorien-Antoine Bastet was born in Bollène in the Vaucluse on the 17 January 1852. Despite his modest antecedents, his parents were farm labourers, at the age of 19, he moved to Avignon to study at *L'École des Beaux Arts*. In recognition of his sculptural designs for the municipality he was granted 300 francs, and moved to Paris, where in 1874, he entered *l'École des Beaux-Arts* under the tutelage of Dumont and Thomas. He began exhibiting figural sculptures at the *Salon* as of 1879 until 1905. A prolific sculptor with a significant number of *oeuvres* in terracotta, plaster, bronze and marble, he was awarded numerous medals at the national and international exhibitions including a Gold Medal for an unknown sculpture shown at the 1888 Melbourne International Exhibition, and a Silver Medal for *Abandonnée*, in bronze, at the 1893 Chicago World's Fair. His preferred subject was *La femme*, and Bastet designed about sixty different models depicting liberated women. The present sculpture, *Fleur des champs*, fits into this category, and shows a young harvester exuding good health. Created at the end of his career, the present marble was exhibited at the *Paris Salon* in 1905, no. 2823. Three versions of this model were created, a *maquette*, a version in plaster and this example in marble that Lami shows belonged to Mme Bastet in 1905. Recently, Bastet's importance has been recognised with the publication of S. Fétisson's *Victorien Antoine Bastet (1852-1905): Un sculpteur Bollénois méconnu* in 2004.



73

73

HENRI LEON GREBER (FRENCH, 1855-1941)

Femme à la vigne (Woman amongst the vines)

signed 'H. GREBER'

marble

33¾ in. (85.5 cm.) high

Circa 1900

£7,000-10,000

\$11,000-15,000

€9,100-13,000

THE PROPERTY OF A GENTLEMAN

74

JOSEPH GOTT (BRITISH, 1785-1860)

A Peasant Boy Feeding a Rabbit

Signed 'J. GOTT. F.T'

46½ in. (118 cm.) high

Circa 1830

£10,000-15,000

\$15,000-22,000

€13,000-19,000

LITERATURE:

'Joseph Gott Sculptor', Exhibition Catalogue, Temple Newsam House, Leeds and the Walker Art Gallery, Liverpool, 1972, G.114., p.52.

In a letter from Joseph Gott to his distant cousin and patron, William Gott, in 1832, the first version of *A Peasant Boy feeding a Rabbit* is mentioned as having been in progress since 1827. In 1833 it was exhibited - almost certainly along with a pendant figure entitled *Little Red Riding Hood* - at the Carlisle Academy of Fine Arts, where it was purchased by Richard Vaughan Yates, a wealthy Liverpool iron merchant and important patron of Victorian 'ideal' sculpture. The marble was later acquired - either through sale or inheritance - by a Colonel Belcher, and was presented by the latter to the Walker Art Gallery, Liverpool, in 1916. Sadly, it was then destroyed during the Second World War. It was the practice of 19th century sculptors to make more than one example of their most famous works. However the version of *A Peasant Boy feeding a Rabbit* formerly at the Walker Art Gallery was thought to have been the only version. That it was sadly lost makes the existence of the present lot, a hereto unknown second version, an all the more exciting discovery.



74

THE PROPERTY OF A GENTLEMAN

75

GIOVANNI BATTISTA LOMBARDI
(ITALIAN, 1823-1880/890)

Ruth

signed and dated 'GB. Lomardi / f. Roma / 1869' and carved to the front 'RUTH'

marble

36¼ in. (92 cm.) high

£25,000-35,000

\$37,000-51,000

€33,000-45,000

A student of the Accademia in Rome under the direction of Piètro Tenerani, himself a pupil of Thorvaldsen, Giovanni Battista Lombardi had a celebrated career producing large-scale religious and allegorical subjects. *Ruth*, a Biblical figure and the great-grandmother of David, is here represented with sheaves of corn, a reference to the fields of Boaz, whose fields she gleaned and whom she ultimately married following demonstrations of her virtuosity. This figure is amongst the artist's most recognizable works, and his studio produced it on a number of occasions. A single figure of *Ruth* was sold at Sotheby's New York, 18 April 2008, lot 243 (\$133,000).





76

76

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS DE BOUT MARQUETRY OCCASIONAL TABLE
CIRCA 1890, RETAILED BY GILLOWS OF LONDON

The serpentine top inlaid with floral marquetry over a single frieze drawer on cabriole legs terminating in scrolling sabots, the interior of the drawer applied with a bronze plaque signed 'GILLOWS / ESTABLISHED 1695. / 406-414 OXFORD ST. LONDON N.W. / and at Lancaster' and 'TO HIS MAJESTY / KING EDWARD VII' with coat of arms, the underside and side of drawer marked in blue 'E 51'

28½ in. (72.5 cm.) high; 25¼ in. (64 cm.) wide; 15 in. (38 cm.) deep

£2,500-3,000

\$3,700-4,400

€3,300-3,900

77

A FRENCH ORMOLU-MOUNTED KINGWOOD AND MAHOGANY VITRINE CABINET
CIRCA 1890

The moulded top above a central glazed door enclosing four shelves and flanked by two cupboards each enclosing four adjustable shelves, on slight cabriole legs with paw feet

71 in. (180.5 cm.) high; 64¼ in. (163 cm.) wide; 17¾ in. (45 cm.) deep

£5,000-8,000

\$7,300-12,000

€6,500-10,000



77



78

THE PROPERTY OF A LADY

78

A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS DE BOUT MARQUETRY BUREAU EN PENTE
BY PAUL SORMANI, PARIS, CIRCA 1870

Of *bombé* form and inlaid overall with floral sprays, the hinged front opening to an inlaid interior with three drawers, two compartments and an inset leather writing surface, the lockplate signed 'SORMANI PARIS / 10, rue Charlot'

33 in. (84 cm.) high; 27½ in. (70 cm.) wide; 16 in. (40.5 cm.) deep

£3,000-5,000

\$4,400-7,300

€3,900-6,400



79

**A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD
AND BOIS SATINE DRESSING TABLE**

BY MAISON KRIEGER, PARIS, CIRCA 1890

With ovoid mirror flanked by two candle branches to each side over a shaped top and three frieze drawers, the tops of one drawer stamped 'KRIEGER', fitted for electricity

54¾ in. (139 cm.) high; 46½ in. (117 cm.) wide; 23¾ in. (60.5 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-23,000

~80

A NAPOLEON III GILTWOOD, POLYCHROME PAINTED AND SATINWOOD PIANO A QUEUE

BY PLEYEL, SERIAL NUMBER 44741, PARIS, 1868, DECORATED BY PAUL-JACQUES-AIMÉ BAUDRY (FRENCH, 1828-1886)

Decorated overall with cameos of putti and classically draped maidens with musical instruments on a gilded ground with scrolling foliate swags and floral garlands, the keyboard flanked by swans neck decorations, the interior with cut-brass-inlaid ebony veneers and ivory keys, the swag-draped legs joined by a shaped stretcher, the keyboard cover signed 'PLEYEL', the front right top of the frame and underside stamped '44741' and with later label 'BURTON & WILSON / THE PIANO CRAFTSMEN', together with an later twin-seat cream painted and parcel-gilt bench, numbered '10961'

Closed: 38¼ in. (97 cm.) high; 53½ in. (135 cm.) wide; 88¼ in. (224 cm.) deep

£40,000-60,000

\$59,000-87,000
€52,000-77,000

PROVENANCE:

Sold by Pleyel to 'Dusautoy, Paris' on 23 July 1868, and thence by descent until sold, Hotel Drouot, 9-14 December 1889, lot 382.

LITERATURE:

Pleyel 'Registre de fabrication' for 1862 to 1868, Archives Pleyel - Musée de la musique, E.2009.5.10. 'L'Hôtel de feu Mme Dusautoy. Et provenant de sa propriété de Saint-Germain', Hotel Drouot, 9-14 December 1889, lot 382.

The piano, serial no. 44741, is recorded in the Pleyel 'Registre de fabrication' for 1862 to 1868 as 'queue p.p. [Petit Patron] 3 Louis XVI', with ornamentation by Paul Baudry (d. 1886) (Archives Pleyel - Musée de la musique, E.2009.5.10). It was made from 5 March to circa May 1868, and sold on 23 July the same year to 'Dusautoy, Paris'. 'Dusautoy' cannot be identified with certainty but could either be Auguste François Dusautoy (d. 1873), celebrated *courtier* to the Emperor in the second half of the 19th century, or Jacques-Léon Dusautoy, designer and illustrator at the Opéra Garnier, Paris. Interestingly Paul Baudry who is credited with the decoration of this piano also completed the painted decoration of the *Grand Foyer* at the Opéra Garnier. The piano was later sold from 'L'Hôtel de feu Mme Dusautoy. Et provenant de sa propriété de Saint-Germain', Hotel Drouot, 9-14 December 1889, lot 382, when it was in the *Grand Salon*:

'Magnifique piano à queue, de Pleyel, en bois finement sculpté, partie décorée de médaillons à sujets allégoriques à la danse, à la musique et au chant, encadré de guirlandes de fleurs se détachant sur un fond d'or relevé d'arabesques et d'élégants rinceaux. Avec bordures fondvert d'eau et moulures, lyres, guirlandes de fleurs et cygnes rehaussés d'or de couleur. Travail remarquable de style Louis XVI, pour les peintures attribuées à Baudry.'







THE PROPERTY OF A LADY

81

A PAIR OF NAPOLEON III ORMOLU EIGHT-LIGHT CANDELABRA
CIRCA 1850

Each with *rocaille* base supporting a scrolling stem and foliate arms,
drilled for electricity
33¼ in. (84.5 cm.) high

(2)

£6,000-10,000

\$8,800-15,000
€7,800-13,000

82

A FRENCH ORMOLU-MOUNTED KINGWOOD GUERIDON
BY FRANÇOIS LINKE, PARIS, CIRCA 1900

The inset alabaster top above a frieze set to each side with a shell mount,
on four cabriole legs joined by a stretcher, the mounts variously stamped
'FL' and 'L'

31 in. (79 cm.) high; 25½ in. (65 cm.) wide; 25¼ in. (65.5 cm.) deep

£6,000-8,000

\$8,800-12,000
€7,800-10,000



THE PROPERTY OF A LADY (LOTS 83 & 84)

83

A MEISSEN TWO-HANDLED ORMOLU-MOUNTED PORCELAIN VASE

CIRCA 1870, BLUE CROSSED SWORDS MARK, INCISED E198.,
IMPRESSED 8

Applied with twin serpent handles bound by strapwork above lion-mask
terminals, painted with a continuous landscape with classical figures,
including Apollo seated before drapery with Venus, Cupid and a pair of doves
in attendance, the Toilet of Venus and Jupiter and an eagle, the foot with
groteschi above an anthemion border, mounted on a square base (very minor
scratches to enamels)

27¼ in. (69.2 cm.) high

£4,000-6,000

\$5,900-8,700
€5,200-7,700





THE PROPERTY OF A LADY (LOTS 83 & 84)

84

A PAIR OF MEISSEN TWO-HANDLED FLOWER-ENCRUSTED PORCELAIN VASES, COVERS AND STANDS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS TO VASES AND STANDS, ONE VASE WITH INCISED LINE BELOW, TWO VASES AND ONE STAND INCISED B.C., VARIOUS IMPRESSED NUMERALS

Each vase painted with a scene of elegant figures playing backgammon or musical instruments in a landscape, the reverse with flowers, applied with a putto to one side, encrusted with flowers, fruit and insects, the *rocaille*-moulded foot with a classical lady holding a basket of flowers
35¼ in. (89.5 cm.) high overall

(2)

£15,000-20,000

\$22,000-29,000
€20,000-26,000



PROPERTY FROM A PRIVATE PARISIAN COLLECTION

85

A FRENCH ORMOLU AND CUT-GLASS NINE-LIGHT CHANDELIER

OF LOUIS XV STYLE, CIRCA 1900

The corona suspending drops and three chains supporting three groups of out-scrolled foliate branches with glass drip-pans and hung with further drops and chains, over a spherical terminal, fitted for electricity 42½ in. (108 cm.) high; 22¾ in. (58 cm.) diameter

£3,000-5,000

\$4,400-7,300
€3,900-6,400

THE PROPERTY OF A LADY

***86**

A FRENCH ORMOLU AND IRIDESCENT-GLASS JARDINIÈRE
CIRCA 1880

Flanked by dragon handles and applied with a lizard to each side, on a pierced base with elephant-head feet 14½ in. (37 cm.) high; 12½ in. (31.5 cm.) wide; 10½ in. (27.5 cm.) deep

£2,000-3,000

\$3,000-4,400
€2,600-3,900

PROVENANCE:

By family repute, bought at the 1889 Paris *Exposition universelle*.



***87**

A PAIR OF FRENCH ORMOLU-MOUNTED FAIENCE CELADON-GROUND VASES, FITTED AS LAMPS
BY THEODORE DECK, CIRCA 1870

Each of bottle shape incised with acanthus decoration and flanked by loop handles and masks with ormolu capital and foot, signed 'TH.D.', fitted for electricity

15¼ in. (39 cm.) high, excluding fitment

(2)

£5,000-8,000

\$7,300-12,000
€6,500-10,000

88

A FRENCH GILTWOOD CENTRE TABLE

CIRCA 1880

The *brèche violette* marble top above a pierced frieze centred to each long side by a mask and by a cartouche with either a shield or helmet to each shorter side, on four cabriole legs joined by a scrolling 'X'-form stretcher surmounted by a military trophy

34¼ in. (87 cm.) high; 63 in. (160 cm.) wide; 36¾ in. (93.5 cm.) deep

£15,000-25,000

\$22,000-36,000

€20,000-32,000





89

89

FRANÇOIS RUDE (FRENCH, 1784-1855)

Hébé et l'aigle de Jupiter (Hebe and Jupiter's Eagle)

signed 'Rude' and with foundry inscription 'Thiebaut Frères / Fumière et Guignot Srs / Paris'

bronze, dark brown patina

29¾ in. (77 cm.) high

Conceived 1855-1857.

This cast circa 1900.

£12,000-18,000

\$18,000-26,000

€16,000-23,000

Representing Hebe, the cupbearer to the gods, lifting a goblet of nectar out of the reach of Jupiter who has assumed the form of an eagle, the present bronze is a reduction of a full-scale marble by François Rude in the Musée des Beaux-Arts, Dijon (1851-1856). In 1846 the city of Dijon, Rude's birthplace, commissioned the artist to create a sculpture for its museum leaving him to decide upon the subject; in response, from 1851, Rude worked on *Hébé et l'aigle de Jupiter* which was completed after his death by his pupil and nephew, Jean Baptiste Paul Cabet (1815-1876), and shown at the Salon of 1857. With its adherence to antique precedent, careful attention to the human form and dramatic composition, the present, especially well-cast bronze reduction by Thiebaut is a fine testament to Rude's œuvre.

90

PIERRE-EUGÈNE-EMILE HÉBERT (FRENCH, 1828-1893)

L'Oiseau bleu (The blue bird)

signed 'É HEBERT' and with foundry inscription 'BOYER FRES à Paris'

bronze, dark brown patina with gilt highlights

30 in. (76 cm.) high

This cast circa 1880.

£5,000-8,000

\$7,300-12,000

€6,500-10,000



90

91

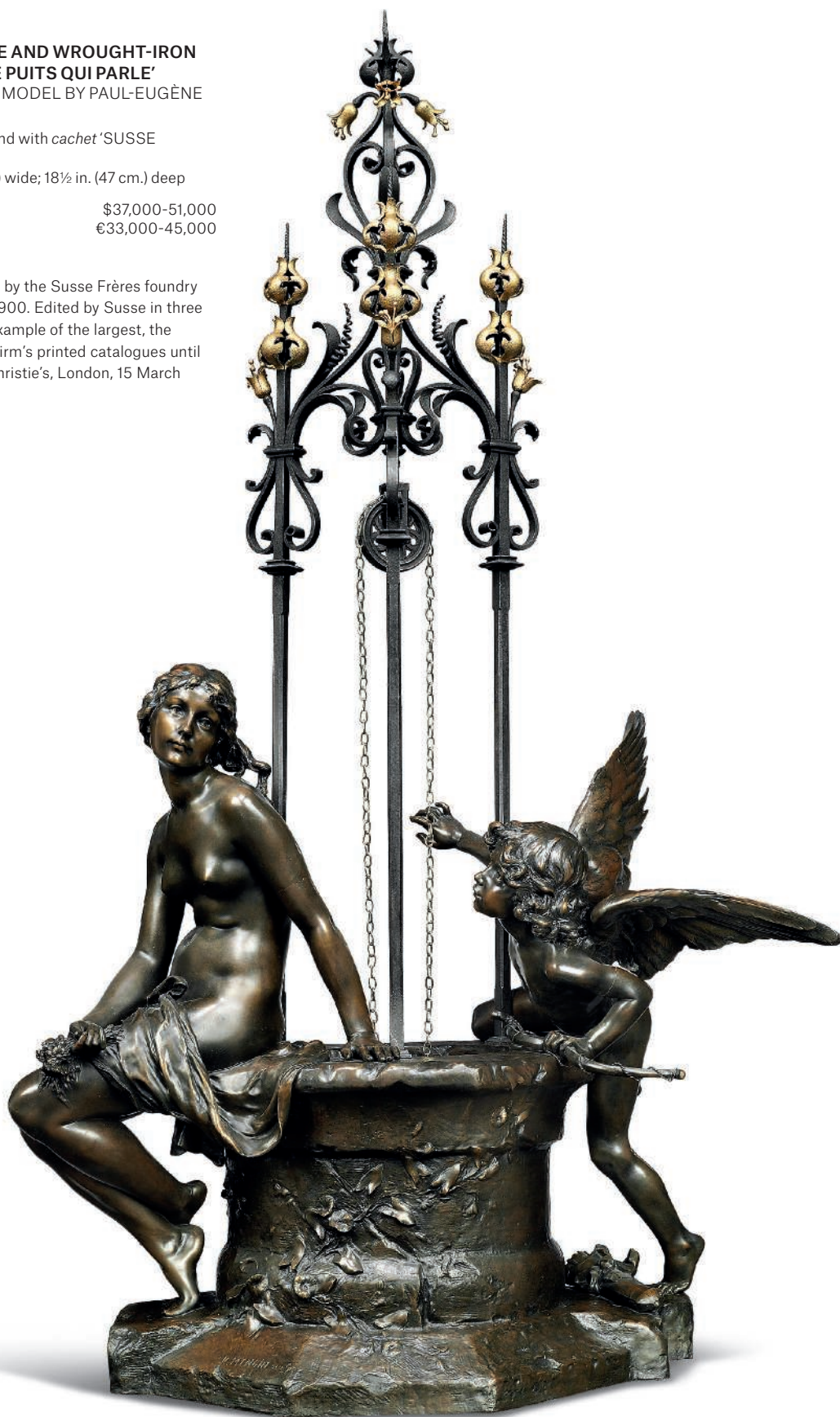
**A FRENCH PATINATED-BRONZE AND WROUGHT-IRON
FIGURAL GROUP, ENTITLED 'LE PUITS QUI PARLE'**
CAST BY SUSSE FRÈRES FROM A MODEL BY PAUL-EUGÈNE
MENGIN, CIRCA 1900

The base signed 'P. MENGIN. sculpt' and with *cachet* 'SUSSE
FRÈRES / EDITEURS / PARIS'
57½ in. (146 cm.) high; 32¼ in. (82 cm.) wide; 18½ in. (47 cm.) deep

£25,000-35,000

\$37,000-51,000
€33,000-45,000

The present model was first exhibited by the Susse Frères foundry
at the Paris *Exposition Universelle* in 1900. Edited by Susse in three
reductions, the present lot being an example of the largest, the
model subsequently appeared in the firm's printed catalogues until
1905. Another cast of this size sold Christie's, London, 15 March
2012, lot 28 (£58,850).





92
A PAIR OF FRENCH OAK CONSOLE TABLES
 OF LOUIS XV STYLE, CIRCA 1880

Each with moulded marble top, one *rouge de rance*, the other *Sarrancolin* above a pierced frieze carved with shells and plumes, on two cabriole legs joined by a pierced stretcher
 34¼ in. (87 cm.) high; 42¼ in. (107.5 cm.) wide; 19 in. (48 cm.) deep, the slightly larger (2)

£8,000-12,000

\$12,000-17,000
 €11,000-15,000



THE PROPERTY OF A GENTLEMAN

93
A FRENCH GILTWOOD CENTRE TABLE
 CIRCA 1880

The *Sarrancolin* marble top over a pierced frieze and four cabriole legs headed by masks and joined by a stretcher
 33¼ in. (84.5 cm.) high; 61¼ in. (155.5 cm.) wide; 38 in. (96.5 cm.) deep

£5,000-8,000

\$7,300-12,000
 €6,500-10,000



93



~94

A GERMAN CARVED IVORY RELIEF PAINTED WITH FRENCH HISTORICAL SCENES

CIRCA 1880

Centred by a portrait of Louis XIV within an elaborately carved ground set with historical scenes, portraits and coats of arms, within a moulded wood frame 26 x 42 in. (66 x 107 cm.)

£20,000-30,000

\$30,000-44,000
€26,000-39,000

The central miniature depicts the Sun King, Louis XIV (d. 1715). Immediately above him is Cardinal Jules Mazarin (d. 1661), first minister of France during the King's minority, and Jean-Baptiste Colbert (d. 1683), his Minister of Finance. Louis is flanked by military scenes probably derived from a set of tapestries, *Histoire du Roi*, woven for the King at the Gobelins Manufactory in France from the 1660s. The tapestries cartoons or templates are by Mathieu and Pierre de Sève, after designs by Charles Le Brun and Adam Frans van der Meulen; one of the scenes is represented in oil, *The crossing of the Rhine at Tolhuis on 12 June 1672* by van der Meulen. The carved ivory motifs on this relief are inspired by 16th century Mannerist designs of the first French School of Fontainebleau.





***95**

**A MEISSEN DARK BLUE-GROUND TWO-HANDLED PORCELAIN VASE
SECOND HALF OF THE 19TH CENTURY, BLUE CROSSED SWORDS MARK,
INCISED F.183., IMPRESSED 20**

The shape designed by *E.A. Leuteritz*, painted after *Willem van Mieris* with a man playing a trumpet, the reverse with a portrait of a girl playing the lute in an interior, within oval gilt foliate scroll-edged cartouches, the scroll handles with leafy mask terminals, the foot and neck with gilt borders (minor wear to gilding), with a modern black granite, gilt-metal and wood drum-shaped stand
27¼ in. (69.2 cm.) high

(2)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 1 July 1999, lot 166.



96

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND BOIS DE BOUT
MARQUETRY SIDE CABINET**

BY MAISON MILLET, PARIS, CIRCA 1890

The *Brèche d'Alep* marble top above a cabinet door inlaid with floral marquetry and opening to two shelves, on paw feet, the right side mask mount signed 'MB' to the reverse

43¼ in. (110 cm.) high; 36¼ in. (92 cm.) wide; 20 in. (51 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-15,000

THE PROPERTY OF A LADY

***97**

**A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND
AMARANTH MARQUETRY PETIT SECRETAIRE A ABATTANT**

AFTER THE MODEL BY JEAN-FRANÇOIS DUBUT,
BY EDWARD HOLMES BALDOCK, CIRCA 1860

The shaped *rouge griotte* marble top above a frieze drawer and spreading pediment and shaped sides, the angles with acanthus-cast clasps, the upper half with fall-front inlaid to the centre with flowers, the interior fitted with a leather-lined writing surface, with an open compartment above three large drawers and a pair of small side drawers, the lower part with a cupboard door enclosing a single shelf, on acanthus-cast scrolled feet, stamped 'EHB' and three times 'DUVEEN LONDON'

47 in. (120 cm.) high; 27 in. (69 cm.) wide; 12 in. (32 cm.) deep

£5,000-8,000

\$7,300-12,000

€6,500-10,000





98

**A SÈVRES (HARD PASTE)
PORCELAIN VASE**

CIRCA 1884-1885, PRINTED BLUE AND RED
DATE CODES TO NECK AND BASE, INCISED
L_84.4_LV. AND V MARK TO BASE

Of baluster form, enamelled in cloisonné style with
birds in flight among flowering branches, within
bands of gilt gothic strapwork, with gilt signature
'E. RICHARD. 1885'

33¼ in. (84.5 cm.) high

£5,000-8,000

\$7,300-12,000

€6,500-10,000

99

**A FRENCH ORMOLU-MOUNTED
KINGWOOD MARQUETRY AND
PARQUETRY PEDESTAL**

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

The *Fleur de Pêcher* marble top above panels of
cube parquetry and *bois de bout* floral marquetry
to the front and sides, on slight cabriole feet with
scrolling sabots, the front right angle mount
signed 'F. Linke'

43½ in. (110.5 cm.) high; 15¼ in. (40 cm.) wide;
13¼ in. (33.5 cm.) deep

£10,000-15,000

\$15,000-22,000

€13,000-19,000



100

**A FRENCH ORMOLU-MOUNTED MAHOGANY,
KINGWOOD AND AMARANTH COMMODE A VANTAUX**

BY GUSTAVE-FREDERIC QUIGNON, PARIS, CIRCA 1880-90

The breakfront *rouge griotte* marble top above a frieze drawer mounted with *guilloche* enclosing sunflower heads above a pair of doors mounted with caryatids supporting a flower-filled vase amidst foliate acanthus, enclosing three slides, the front angles in the form of spirally stop-fluted quivers, on *toupie* feet

40 in. (102 cm.) high; 63½ in. (161.5 cm.) wide; 24½ in. (62 cm.) deep

£50,000-80,000

\$73,000-120,000

€65,000-100,000

LITERATURE:

D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle*, Les éditions de l'Amateur, Paris, 1984, pp. 537-538.

C. Mestdag, *L'Ameublement d'art français: 1850-1900*, Paris, 2010, p. 170 & 179

This commode can be firmly attributed to Quignon as it is known to be part of an elaborate four piece suite of bedroom furniture including a *table de nuit* stamped 'QUIGNON Fils / Sculpteur Ébéniste / Paris'. It is possible that this is the same suite by Quignon sold at auction in Paris in 1893, described as mahogany and in the Louis XVI style.

The firm was founded by Napoléon-J-A Quignon (b. 1815) and his son Gustave-Frédéric joined in 1872 becoming Quignon Fils et Cie, with Gustave taking leadership in 1874. Quignon's workshops were located in 1849 at 5 bis rue saint-Sebastien, then in 1855 at 83 quai de Valmy (renamed boulevard Richard-Lenoir in 1857) and from circa 1889 at 38 rue saint-Sabin until after 1900.

Quignon's early production is recorded to be mostly carved and/or gilded furniture and console tables such as the seven chairs delivered to the *garde-meuble* in 1859 as well as seat furniture for Fontainebleau in 1860 and the Tuileries in 1861. A settee and a console table are on display at Compiègne, the latter after a design by Victor Ruprich Robert. All pieces are recorded to have been of high quality: winning a gold medal at the 1878 *Exposition universelle* the jury complimented that '*remarquer par le bon goût uni à une grande richesse*' (op. cit. *Le Mobilier Français du XIXe Siècle*, p. 538). Exhibiting at all the Paris 'Great Exhibitions', and Moscow in 1891, Gustave Quignon was a member of the judging committee at the 1889 Paris *Exposition* and the 1893 Chicago World's Fair. Photographs of Quignon's large stand at 1900 Paris *Exposition universelle* – where they were awarded a Grand Prix – show the breadth of their output included an *armoire et lit*, style Louis XV and a *bibliothèque et console* style Louis XV.

Conceived in the *goût grec* Louis XVI revival, this commode recalls the neo-classical style of the *maître-ébénistes* Jean-Henri Riesener (1734-1806) and Jean-François Leleu (1729-1807). The spirally fluted columns headed by arrow quivers derive from Riesener's jewel cabinet in the Royal Collection and closely relate to a commode made by Alfred Beurdeley inspired by the model of Leleu shown at the 1878 Paris *Exposition universelle*, whereas the distinctive bronze mount of caryatids supporting a flowering urn also features to a cabinet sold Christie's, London, 27 September 2007, lot 52 and can be attributed to the *orfèvre-bronzier*, Charles Christoffe.

This commode will be included in Christopher Payne's forthcoming book 'Paris Furniture - the luxury market of the 19th century' (Editions Hayot). We are grateful to Christopher Payne for his assistance in researching this footnote.





101

CHARLES ADRIEN PROSPER D'EPINAY (FRENCH, 1836-1914)

La ceinture dorée (The golden belt) and L'aube (Dawn)

each signed 'P. d'Épinay'

marble

La ceinture dorée: 19½ in. (49.5 cm.) high

L'aube: 20 in. (51 cm.) high

Circa 1880

(2)

£5,000-8,000

\$7,300-12,000

€6,500-10,000

PROVENANCE:

The Property of a Private European Collector; Christies, London, 24 September 2009, lot 11.

Renowned for his marble figures which subtly reinterpret the masterworks of antiquity with the panache of a modern hand, Charles Adrien Prosper d'Épinay lived and worked between Paris, London and Rome, creating sculptures for royal courts and noble families throughout Europe and beyond. *La Ceinture Dorée* is a reduction of an eponymous work he showed to great acclaim at the Salon of 1874, created to meet the burgeoning demand from art collectors of the Belle Époque for reductions of celebrated masterworks.

THE PROPERTY OF A GENTLEMAN

102

CHARLES ADRIEN PROSPER D'EPINAY (FRENCH, 1836-1914)

Amour furieux (Angry putto)

signed and dated 'd'Épinay / 1881'

marble

36 in. (91.5 cm.) high

£10,000-20,000

\$15,000-29,000

€13,000-26,000

The present work, *L'amour furieux*, is based on a model shown by Epinaï at The Royal Academy, London in 1874 under the title 'An implacable executioner' (see P. Roux-Foujols, *Prosper d'Épinay: un sculpteur mauricien à la cour des princes*, 1996, p. 89). Another marble version is in the collection of the Mauritius Commercial Bank. The model was further edited in bronze by Ferdinand Barbedienne for the family's collection, inscribed with the title *Au diable* (P. Roux-Foujols, *op. cit.*, p. 89).



103

A FRENCH ELECTROPLATE SURTOUT DE TABLE

BY CHRISTOFLE & CIE., CIRCA 1900

With an engraved ground bowl supported by three classically draped figures over a shaped base with four further bowls and a border set with foliate garlands, the front and reverse with the initials 'OH', stamped 'CHRISTOFLE' to the front of the base and with two faint stamps for Christofle & Cie, re-silvered

26¾ in. (67 cm.) high; 36½ in. (93 cm.) wide; 24½ in. (62 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-23,000





104

A SET OF FOUR FRENCH ORMOLU TWIN-LIGHT WALL-APPLIQUES

BY HENRI VIAN, PARIS, CIRCA 1880

Each modelled as a caryatid figure, supporting two scrolled branches terminating in foliate drip pans and nozzles, two signed 'h Vian', three stamped to reverse 'H V/ 750', regilt
24 in. (61 cm.) high (4)

£10,000-15,000

\$15,000-22,000
€13,000-19,000



105

A FRENCH ORMOLU FOUR-LIGHT LANTERN

CIRCA 1860

The foliate corona suspending an hexagonal cage with term supports and scrolling arms, fitted for electricity
42½ in. (108 cm.) high; 22 in. (56 cm.) diameter

£12,000-18,000

\$18,000-26,000
€16,000-23,000



106

A FRENCH ORMOLU-MOUNTED KINGWOOD BUREAU PLAT

BY PAUL SORMANI, PARIS, CIRCA 1880

The serpentine top with inset leather surface over three frieze drawers to one side, false drawers to the other, the sides with pierced foliate and shell cartouches, the lockplate to central drawer signed 'P. SORMANI PARIS / 10, rue Charlot' the underside stamped 'SORMANI / PARIS'

31½ in. (80 cm.) high; 78 in. (198 cm.) wide; 39½ in. (101 cm.) deep

£25,000-40,000

\$37,000-58,000

€33,000-51,000

This bureau is an interpretation of the celebrated example by Nicolas Pierre Séverin, known as the *bureau de l'abbé Terray* which is now in the Musée du Louvre (inv. OA7805). The model was revived from the mid-19th century by the premier Parisian *ébénistes* and is recorded by Alfred Beurdeley, Henry Dasson, François Linke and Paul Sormani. An example by Beurdeley sold Sotheby's, New York, 22 April 2010, lot 128 (\$92,500).



107

**A FRENCH ORMOLU AND CHAMPLEVE ENAMEL-MOUNTED
ONYX JARDINIÈRE**

BY FERDINAND BARBEDIENNE, PARIS, CIRCA 1870

Of ovoid form, decorated with a central band of foliate arabesques issuing loop handles, on paw feet with stylized mask terminals, one handle signed 'F. BARBEDIENNE'

8½ in. (20.5 cm.) high; 20⅞ in. (53 cm.) wide; 12 in. (30.5 cm.) deep

£8,000-12,000

\$12,000-17,000
€11,000-15,000



108

EDOUARD DROUOT (FRENCH, 1859-1945)

Femme portant une vasque (Woman supporting a basin)

signed 'E. Drouot'

marble

39 in. (99 cm.) high

Circa 1910.

£4,000-6,000

\$5,900-8,700
€5,200-7,700



109

A FRENCH ORMOLU AND ONYX THREE-PIECE CLOCK GARNITURE

CAST BY HENRI PICARD, THE MOVEMENT BY RAINGO FRÈRES, THE FIGURAL GROUP AFTER THE MODEL BY CLODION, PARIS, THIRD QUARTER 19TH CENTURY

Comprising a clock and a pair of seven-light candelabra, the clock surmounted by a two bacchantes and a putto, the base signed 'Clodion 1762' and 'BARBIER' to the underside, above a dial applied with gilt Roman numerals, with twin barrel movement with Brocot suspension, count wheel strike to bell, stamped 'RAINGO FRÈRES / Paris', the base stamped to the reverse '3426', the candelabra modelled *en suite* each with a baluster vase issuing scrolled branches, the reverse stamped '3821', all stamped to the reverse 'H. PICARD' The clock: 31½ in. (80 cm.) high; 18 in. (45.5 cm.) wide; 10½ in. (26.5 cm.) deep The candelabra: 34 in. (86.5 cm.) high (3)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

110

FRENCH SCHOOL (CIRCA 1900)

L'Aube (The Dawn)

signed 'TELEMAQUE'

marble

24¼ in. (61.5 cm.) high

£3,000-5,000

\$4,400-7,300
€3,900-6,400

A nearly identical marble figure sold Christie's, London, 11 March 2015, lot 204 (£18,750).





111

**A PAIR OF FRENCH ORMOLU AND QUARTZ
SEVEN-LIGHT CANDELABRA**

BY MAISON MILLET, PARIS, CIRCA 1880

Each in the form of a vase flanked by loop handles and issuing foliate candlebranches, each base signed 'MILLET A PARIS' fitted for electricity
33½ in. (82.5 cm.) high, excluding fitments

(2)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROPERTY FROM A PRIVATE PARISIAN COLLECTION

112

**A PAIR OF FRENCH ORMOLU-MOUNTED KINGWOOD
AND BOIS SATINE BOOKCASES**

CIRCA 1890

Each with moulded *Sarrancolin* marble top three adjustable shelves, on tapering feet, each twice stamped 'MADE IN FRANCE'
47¼ in. (120 cm.) high; 30 in. (76 cm.) wide;
12 in. (30.5 cm.) deep

(2)

£8,000-12,000

\$12,000-17,000

€11,000-15,000



THE PROPERTY OF A LADY

113

**A PAIR OF FRENCH ORMOLU, PATINATED-BRONZE
AND WHITE MARBLE FIGURAL FIVE-LIGHT CANDELABRA**

OF LOUIS XVI STYLE, CIRCA 1860

Each with a winged putti holding aloft a spirally turned shaft issuing a channelled finial decorated with acanthus and fruits, and flanked by branches decorated with fruiting foliage, on a circular column decorated with a laurel wreath on a square base and square black marble pedestal
46¾ in. (119 cm.) high; 13½ in. (34 cm.) wide, the candelabra;
21 in. (53 cm.) high; 9¾ in. (25 cm.) square, the pedestals

(4)

£8,000-12,000

\$12,000-17,000

€11,000-15,000

114

**A NEAR PAIR OF FRENCH ORMOLU-MOUNTED
AMARANTH GUERIDONS**

OF LOUIS XVI STYLE, LATE 19TH CENTURY

Each with inset top, one in *Alabastro di Busca*, the other in green *Diaspra di Sicilia*, over a frieze decorated with foliate garlands and set with one drawer, on four legs wrapped with garlands and united by a pierced loop stretcher centred by a basket

The guéridon with an *Alabastro di Busca* top: 30 in. (76 cm.) high;

22¾ in. (58 cm.) diameter

The guéridon with a *Diaspra di Sicilia* top: 29¾ in. (75.5 cm.) high;

21¼ in. (54 cm.) diameter

(2)

£50,000-80,000

\$73,000-120,000

€65,000-100,000





115

ZACHARIE RIMBEZ (FRANCE, FL. 1890-1920)

Armida

signed 'Rimbez' and 'PARIS' the front titled 'ARMIDE'

bronze, gilt and silvered

24½ in. (62 cm.) high

This cast circa 1890.

£4,000-6,000

\$5,900-8,700

€5,200-7,700



116

ATTRIBUTED TO FRANZ BERGMAN (AUSTRIAN, 1838-1894)

An Exotic Dancer

unsigned, on a veined black marble base

bronze, cold-painted and enamelled

21½ in. (54.5 cm.) high

Circa 1890.

£5,000-8,000

\$7,300-12,000

€6,500-10,000



THE PROPERTY OF A GENTLEMAN

117

ARTHUR WAAGEN (GERMAN, 1833-1898)

Kabyle au retour de la chasse (Kabyle coming back from the hunt)

signed 'Waagen sculpt'

bronze, red, gilt and brown patina

36 in. (91.5 cm.) high; 31 in. (79 cm.) wide; 11 in. (28 cm.) deep

Circa 1880.

£10,000-15,000

\$15,000-22,000

€13,000-19,000



118

ORAZIO ANDREONI
(ITALIAN, FL. 1880-1900)

A Bather

signed 'Studio O. ANDREONI Roma', on a veined
green marble plinth

marble

59 in. (149.5 cm.) high, the figure;

62 in. (157.5 cm.) high, overall

Circa 1890.

£20,000-30,000

\$30,000-44,000

€26,000-39,000



THE PROPERTY OF A GENTLEMAN

119

A FRENCH ORMOLU THREE-PIECE CLOCK GARNITURE

RETAILED BY T. VARRAILHON, BORDEAUX, LATE 19TH CENTURY

Comprising a clock and two eight-light candelabra, the clock case surmounted by an urn and cast with cartouches and laurel swags, the enamel clock dial signed 'P. VARRAILHON / BORDEAUX,' with twin barrel movement with Brocot suspension and rack striking to bell, the movement stamped 'MEDAILLE D'ARGENT 1855, VINCENTI & CIE' the candelabra *en suite*, with scrolling stems supporting foliate candle branches

The clock: 22 ½ in. (57 cm.) high; 20 in. (51 cm.) wide; 8 ½ in. (21.5 cm.) deep

The candelabra: 27 in. (68.5 cm.) high

(3)

£5,000-8,000

\$7,300-12,000

€6,500-10,000

~120

A LOUIS PHILIPPE ORMOLU-MOUNTED, CUT-BRASS-INLAID TORTOISESHELL, IVORY, MOTHER-OF-PEARL AND 'BOULLE' EBONISED BUREAU PLAT

BY EUGÈNE- PAUL CAILLAUX, PARIS, CIRCA 1860

The shaped top inlaid overall in *première-partie* with scrolling Berain arabesques and centred by an angel attended by two putti and amid two butterflies and flowers, within a serpentine border with ormolu caps, over three frieze drawers to one side and false drawers to the reverse each centred by a mask, on four legs headed by busts and scrolling to paw sabots, stamped 'E. CAILLAUX,' the underside with a torn paper label 'GARDE MEUBLE / EMBALLAGE & TRANSPORT / [D'OBJETS D'ART / PUSEY... / BE... / C...'

£7,000-10,000

\$11,000-15,000

€9,100-13,000



PROPERTY FROM A PRIVATE PARISIAN COLLECTION

121

**A FRENCH ORMOLU CARTEL CLOCK AND BAROMETER
AFTER THE MODEL BY ANDRÉ-CHARLES BOULLE, CIRCA 1890**

Each surmounted by a scrolling handle over a central stem cast with trelliswork and masks, the clock dial and barometer within a guilloché frame and gadrooning, over a mask and a berried terminal

The clock: 37¼ in. (94.5 cm.) high; 17½ in. (44.5 cm.) wide

The barometer: 37 in. (94 cm.) high; 16½ in. (42 cm.) wide

£2,000-3,000

\$3,000-4,400

€2,600-3,900



~122

**A FRENCH ORMOLU-MOUNTED CUT-BRASS-INLAID
TORTOISESHELL AND STAINED HORN 'BOULLE' EBONY AND
EBONIZED MEUBLE D'APPUI
CIRCA 1880-1900**

The shaped top above a frieze inlaid with scrollwork and trellis and set with a central drawer, above a cabinet door centred by a satyr mask and opening to one shelf

57½ in. (146 cm.) high; 58¾ in. (149 cm.) wide; 20½ in. (52 cm.) deep

£20,000-30,000

\$30,000-44,000

€26,000-39,000





123

A FRENCH ORMOLU-MOUNTED CHINESE LACQUER AND KINGWOOD MEUBLE A HAUTEUR D'APPUI

BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY, PARIS, CIRCA 1880

The *brèche violette* marble top above a breakfront front with one frieze drawer and three cabinet doors enclosing shelves, the central door with a lacquer panel decorated with scenes of figures in landscapes, the reverse of the lion mount to the central door and escutcheon mount to frieze drawer signed 'BY' 55¾ in. (141.5 cm.) high; 70¾ in. (179.5 cm.) wide; 14¾ in. (37.5 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-23,000

THE PROPERTY OF A PRIVATE FAMILY COLLECTION

124

A FRENCH ORMOLU GUERIDON

BY HENRY DASSON, PARIS, DATED 1881

With canted square pink granite top on satyr mask-headed sabre legs with hoof feet, joined by a pierced guilloche stretcher, signed and dated 'henry Dasson.1881'

29¼ in. (74 cm.) high; 27¼ in. (69 cm.) wide; 25½ in. (65 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

Purchased from Galerie Roger Hassan, Paris, 18 January 1997 (FF256,000).



THE PROPERTY OF A GENTLEMAN

125

A LARGE NAPOLEON III ORMOLU, PATINATED BRONZE AND MARBLE THREE-PIECE CLOCK GARNITURE

BY LEROLLE FRÈRES, PARIS, CIRCA 1870

Comprising a mantel clock and a pair of eight-light candelabra, the clock case surmounted by a bronze group of Pegasus and Aurora after Antoine Coysevox above a fossilized granite panelled frieze fronted by a clock dial signed 'LEROLLE FRES/PARIS', with twin-barrel movement, platform escapement and rack striking to bell, stamped 'MEDAILLE BRONZE/S Marti & Cie' and 'LF', the candelabra *en suite*, modelled with the figures of 'Pluto abducting Proserpine' and 'Boreas abducting Orithyia' after Simon-Louis Boizot, on panelled bases backed with fossilized granite

The clock: 34 in. (86.5 cm.) high; 25 ¼ in. (64 cm.) wide; 10 ¾ in. (27.5 cm.) deep
The candelabra: 35 ½ in. (90 cm.) high (3)

£25,000-40,000

\$37,000-58,000
€33,000-51,000

Reprising some of the most celebrated models of the 18th century, the present garniture is a bona fide study in *Ancien Régime* sculpture. The bronze group atop the clock is a reduction of the monumental equestrian marble 'La Renommée montée sur Pégase' commissioned from Antoine Coysevox (1640-1720) in 1699 to adorn the gardens at the Château de Marly. This group was later moved to the Tuileries gardens, and is today in the collections of the Louvre (M.R. 1824). The groups supporting the candelabra - 'L'Enlèvement de Proserpine' and 'L'Enlèvement d'Orithyie' - are after the famed groups by Louis-Simon Boziot (1743-1809) shown at the Salon of 1786, the first based on a sculpture by François Girardon (1628-1715) executed in 1678 for the gardens of the Chateau de Versailles and the second after a work by Gaspard Marsy (1624-1681), also for the gardens at Versailles.



126

A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE SIX-LIGHT CANDELABRA, ON EBONISED PEDESTALS
 THE CANDELABRA AFTER THE MODEL BY CLAUDE MICHEL, CALLED CLODION, BY HAZART, PARIS, CIRCA 1870

Each in the form of a bacchante supporting a cornucopia issuing foliate-cast candelabra, on a naturalistic foot over a stiff-leaf cast base within fruiting oak band, signed 'Eug. hazart. Paris', each stop-fluted pedestal with foliate-cast frieze over a spreading foot, the candelabra fitted for electricity

The candelabra: 53½ in. (136 cm.) high; 20 in. (51 cm.) wide;

19 in. (48.5 cm.) deep

The pedestals: 40½ in. (103 cm.) high; 16½ in. (42 cm.) diameter

(4)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

This well-known model was first recorded in an anonymous drawing *circa* 1785, which is now held in the Musée des Arts Décoratifs, Paris. The original models, made popular by Clodion, were supplied by Parisian *marchand-mercier* Dominique Daguerre for the Grand Reception Room at Carlton House in 1794.

The models were widely admired in the 19th century and *bronziers* such as Beurdeley, Dasson and - as evidence by the present lot - Hazart, are known to have executed candelabra of this form. A pair by Dasson dated 1891 sold Christie's, New York, 21 April 2009, lot 258 (\$80,500). A set of four unsigned candelabra of late 19th century manufacture, comprising two nymphs and two satyrs, sold Christie's, New York, *Segoura*, 19 October 2006, lot 169 (\$180,000).

127

A FRENCH ORMOLU SIX-LIGHT CHANDELIER
OF LOUIS XVI STYLE, CIRCA 1880

The corona issuing three chains supporting a central stem with flame shade above three trumpet-playing putti and out-scrrolled foliate branches, terminating in a fruiting terminal, fitted for electricity
45¾ in. (116.5 cm.) high; 30 in. (76 cm.) diameter

£8,000-12,000

\$12,000-17,000
€11,000-15,000

The present chandelier is based on an 18th century model dated to *circa* 1780, today in the collections of the Château de Versailles, and illustrated in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 238, fig. 4.4.1. Though the Louis XVI model remains unattributed, its classically inspired central stem, carefully chased cherubs and scrolling foliate arms evoke the work of the finest *bronziers* of the last quarter of the 18th century including Pierre Gouthière. The enduring popularity of this chandelier gave rise to high-quality reproductions in the 19th century including examples by Henry Dasson and Alfred Beurdeley.



128

**A FRENCH ORMOLU-MOUNTED TULIPWOOD, KINGWOOD
AND AMARANTH BUREAU PLAT**
OF LOUIS XVI STYLE, BY MAISON LEGER, PARIS, CIRCA 1880

The gilt-tooled leather top within a tulipwood banding and ormolu border, over three frieze drawers to one long side and false drawers to the other, a writing slide to each short side, on tapering feet with foliate *sabots*, the underside of the carcass stamped 'MON LÉGER' the lockplate to the central drawer signed 'Mson Léger / 28, Place des Vosges, Paris'
29¼ in. (74.5 cm.) high; 65 in. (165 cm.) wide; 32¾ in. (83 cm.) deep

£12,000-18,000

\$18,000-26,000
€16,000-23,000





PROPERTY FROM A PRIVATE PARISIAN COLLECTION (LOTS 126-129)

129

**A FRENCH ORMOLU AND CUT-GLASS TEN-LIGHT CHANDELIER
OF LOUIS XV STYLE, CIRCA 1890**

The corona suspending drops and hung with flower head beads over a shaped cage issuing scrolling branches suspending further drops and terminating in ball pendant, fitted for electricity

61½ in. (156.5 cm.) high; 37 in. (94 cm.) diameter

£7,000-10,000

\$11,000-15,000

€9,100-13,000

130

**A FRENCH GILTWOOD AND VERNIS MARTIN VITRINE CABINET
ATTRIBUTED TO LOUIS MAJORELLE, NANCY, CIRCA 1890**

The serpentine pediment surmounted by a pierced foliate cartouche over a glazed central door opening to a fabric-lined interior with three shelves, flanked by two side panels, the lower portion decorated with *verniss Martin* panels in the manner of Watteau, on cabriole legs, the underside twice inscribed in black 'PLV / 179'

87½ in. (222 cm.) high; 45 in. (114.5 cm.) wide; 18 in. (46 cm.) deep

£6,000-8,000

\$8,800-12,000

€7,800-10,000

PROVENANCE:

Property from the Estate of Queen Juliana of The Netherlands; Sotheby's, Amsterdam, 14 March 2011, lot 1426 (€70,350).

This cabinet bears an inventory mark for Lange Voorhout Palace in The Hague, and could possibly have been part of a large group of works King Willem III ordered in the late 1880s from the workshop of celebrated cabinetmaker Louis Majorelle in Nancy. Majorelle was one of the most influential furniture makers of the late 19th and early 20th centuries, and the scrolling cresting and fine detailing of the present lot foretell the celebrated works of art he created in the subsequent decades as one of the leaders of the Art Nouveau movement. The present cabinet is visible in a photograph dated *circa* 1920 of the Louis XV Drawing Room at the Noordeinde Palace, suggesting it was moved with some frequency and at the disposal of several successive generations of the Dutch Royal Family.



131

**A PAIR OF FRENCH ORMOLU-MOUNTED SÈVRES-STYLE
PORCELAIN VASES**

CIRCA 1900, SPURIOUS BLUE INTERLACED L'S ENCLOSING
B MARKS

Each with pomegranate finial above a baluster shaped vase painted to one
side with a mythological scene, one labelled 'DIANE SE MIRANT' the other
'VENUS ET ÉNÉE', both signed 'Beitien' and with a landscape to the reverse,
with berried laurel swag handles

38¾ in. (98.5 cm.) high

(2)

£15,000-25,000

\$22,000-36,000

€20,000-32,000



132

**A PAIR OF FRENCH ORMOLU-MOUNTED TULIPWOOD AND
PAINTED MEUBLES A HAUTEUR D'APPUI**

CIRCA 1900

Each with later *Rouge de France* marble tops above a serpentine frieze and
one cabinet door with a painted mythological scene opening to two shelves
and flanked by *espagnolette* busts on the angles, the side panels with painted
figures of the four seasons, on pierced scrolling feet

45¼ in. (115 cm.) high; 47¾ in. (121.5 cm.) wide; 18¾ in. (47.5 cm.) deep

(2)

£15,000-25,000

\$22,000-36,000

€20,000-32,000





133

FERDINAND PAUTROT (FRENCH, 1832-1874)

Épagneul et sarcelles et Chien braque et lièvre (Spaniel with a teal and Pointer with a hare)

Each signed 'F. PAUTROT'

bronze, green-brown patina

31¼ in. (79.5 cm.) high and 33¾ in. (86 cm.) high

Circa 1863.

(2)

£80,000-120,000

\$120,000-170,000

€110,000-150,000

Finely modelled and beautifully patinated, these exceptional bronzes of hunting dogs by French *animalier* sculptor Ferdinand Pautrot are superlative examples of the full-scale sculptures produced in the genre in the second half of the 19th century. The present lot are almost certainly the same models as the bronzes Pautrot showed at the Paris Salon of 1863: 'Épagneul et sarcelles' (2517) and 'Chien braque et lièvre' (2518) where they were described as 'excellentes études' (Exposition des Beaux-Arts, *Salon de 1863*, Paris, 1863, p. 101).

Like his French contemporaries, Pautrot created extraordinarily lifelike representations of numerous species, especially those involved in hunting. These sculptures were highly sought after by wealthy collectors throughout Europe and in the United States where Great Industrialists constructed large hunting estates on the East Coast over the subsequent decades. Though little is known about Pautrot – who was born in Poitiers and exhibited at the Paris Salons from 1861-1870 – the quality of his documented works, and especially the present bronzes with their exquisite details and virtuoso patina, make his *œuvre* the equal of those of the finest *animalier* sculptors of the second half of the 19th century including Antoine-Louis Barye (1796-1875), Auguste Nicolas Cain (1822-1894), Emmanuel Frémiet (1824-1910) and Pierre-Jules Mêne (1810-1879).

Pautrot is known to have produced his most celebrated groups in several sizes to meet a burgeoning contemporary demand. 'Épagneul et sarcelles' and 'Chien braque et lièvre' were produced in five heights: 13 cm. (5 ¼ in.), 22 cm. (8 ¾ in.), 30.5 cm. (12 in.), 48.5 cm. (19 in.) and the present life-size edition, by far the most rare, with this lot further distinguished by the fact that it is a true pair. A veritable *tour de force*, Pautrot's bronze groups are at once evocative of the finest works of the *animalier* genre which revolutionized 19th century French sculpture, and a fine manifestation of the contemporary and enduring reverence for hunting dogs, here so affectionately ennobled.





134

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, MID 19TH CENTURY

A few spots of localised wear, a rewoven fireplace cut at one end, scattered small reweaves with associated repiling, a few surface spot stains
12ft.8in. x 18ft.9in. (387cm. x 568cm.)

£15,000-20,000

\$22,000-29,000
€20,000-26,000

The crowning of Philip V (r.1700–1746) not only marked the founding of the Bourbon dynasty, it also brought about a significant cultural and artistic shift within Spain (Valérie Bérinstain et al., *Great Carpets of the World*, Paris, 1996, p.332). Grandson of Louis XIV of France (r.1643-1715), Philip was raised in the court of Versailles and brought many of its principals to his new kingdom. Alongside a host of artists from across Europe, the weaver Jacobo van der Goten and his sons were summoned to Madrid and tasked by Philip to establish the Real Fábrica de Tapices in 1721, later known as the Real Fábrica de Tapices y Alfombras (Sarah B. Sherrill, *Carpets and rugs of Europe and America*, New York, 1996, p.53). In 1786 Livinio Stuyck y van der Goten was drafted in to manage the factory and the Stuyck family have been at the helm

ever since (*ibid*, Sarah B. Sherrill, 1996, p.53). Since the beginning of the 19th century the factory has predominantly produced knotted-pile carpets employing the symmetrical and single-wedged knot and whose designs expertly echo both the exuberance and decadence of Neoclassicism and were commissioned for many of Spain's grandest buildings.

The present carpet illustrates a design reminiscent of Italianate Renaissance painting that is the same Neoclassical style used to decorate the interior of the parliamentary building, the Congress of Deputies, in Madrid. Designed by Narciso Pascual Colomer and built between 1843 and 1850, the building remains one of Madrid's most imposing. The woven scrolling pastel cartouches contained within each of the shaped panels on the present carpet are divided by ascending columns of Italianate grotesque work. These echo the same decoration that surround the vaulted ceiling panels of the main Hall of Sessions, painted by Carlos Luis de Rivera which contain five large historical paintings; four on the history of the Spanish legislation and the fifth dedicated to famous Spanish figures. The similarities between the two make it highly probable that the carpet was originally intended for this room but has since been replaced.

135

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, LATE 19TH CENTURY

Full pile throughout, one small area of damage, backed, with an original label to the reverse stamped with the number '50' with the words '*Estico Persa*' (Persian style) and another label which reads '*Real Fábrica de Tapices, Fuenterrabia, Madrid*'.

15ft.3in. x 9ft.5in. (462cm. x 286cm.)

£3,000-5,000

\$4,400-7,300

€3,900-6,400



135

136

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, CIRCA 1890

Of Cuenca design, scattered repairs, a couple of holes and small surface spot stains, reduced in size

13ft.4in. x 19ft.4in. (406cm. x 586cm.)

£5,000-8,000

\$7,300-12,000

€6,500-10,000



136



137

137

A MADRID CARPET

SIGNED *REAL FÁBRICA DE TAPICES*, GAVINO STUYCK, SPAIN, DATED 1826

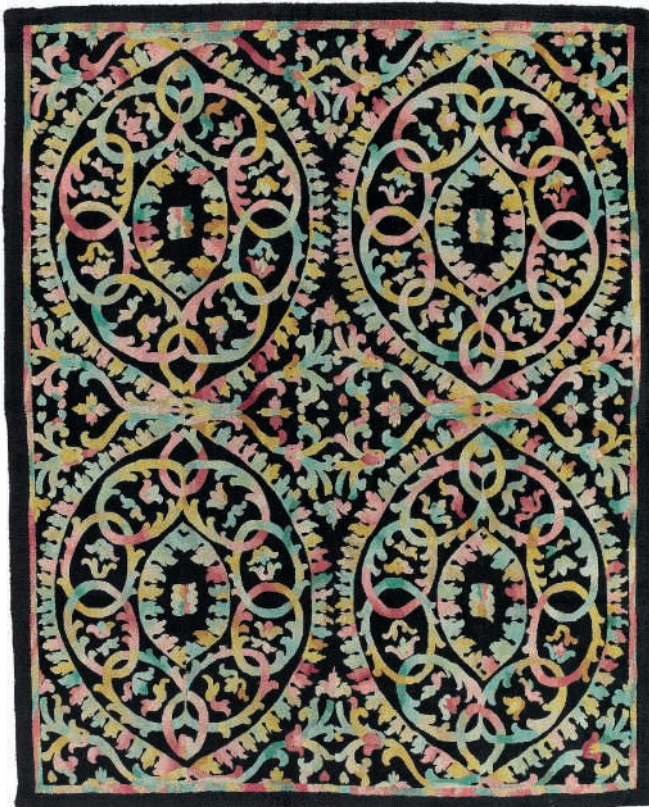
Inscribed in one end kilim; '*Reinando Fernando 7º, Real Fábrica de Tapices ...Gavino Stuyck, año de 1826*, areas of localised wear, scattered patches of repiling and a few reweaves, a repaired fireplace cut at one end 11ft.8in. x 15ft.4in. (354cm. x 466cm.)

£5,000-8,000

\$7,300-12,000

€6,500-10,000

The Stuyck workshop characteristically signed some of their carpets at one end of the narrow far outer stripe or within the flat-woven kilim, accompanied by the date of its manufacture. The present carpet also notes the name of the residing monarch at that time, Fernando VII de Borbón, for whom the carpet may well have been commissioned.



138

138

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, EARLY 20TH CENTURY

Woven in four panels, overall very good condition 7ft.3in. x 8ft.11in. (219cm. x 270cm.)

£2,500-3,500

\$3,700-5,100

€3,300-4,500

The design of the present carpet is reminiscent of the decorative art of *pietra dura*, which is the technique of 'hard stone' inlay which originated in the sixteenth century in Rome. The polychrome arrangement of semi-precious stones and marble, are cut and highly polished and displayed in a decorative mosaic style. *Pietra dura* was used to decorate a variety of types of furniture although table tops are often the largest and most prized specimens; an exceptional example of which sold in these Rooms, 1 December 2005, lot 157. The striking black background of the present carpet creates a striking backdrop for the decorative polychrome roundels.



139

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, EARLY 19TH CENTURY

Of "La de los mármoles" design, full pile throughout, a number of scattered reweaves, reduced in width along one side
18ft.11in. x 18ft.1in. (576cm. x 550cm.)

£12,000-18,000

\$18,000-26,000
€16,000-23,000

The design of the present lot is highly unusual in its effective simulation of polychrome marble, which is reflected in its name *La de los mármoles* which translates as 'The marbles'. The arrangement of polychrome 'marbled' panels in the present carpet most probably corresponds to a particular entrance or reception area of one of the many grand buildings in Madrid such as the Congress of Deputies referenced in the note to lot 134 of the present sale. The mottled effect is characteristic of carpets produced in the Real Fábrica de Tapices and is most often used as a border design demonstrated by a late eighteenth century carpet exhibited by José Ferrandis Torres in 1933 (*Catálogo de la Exposición de Alfombras Antiguas Españolas*, exhibition catalogue, Madrid, 1933, no.76 and Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1996, pl.57, p.54), a Spanish carpet in the Neoclassical style formerly in the Houghton Hall collection, which sold in these Rooms, *Houghton*, 8 December 1994, lot 81 and published by Valérie Béristain et al. (*Great Carpets of the World*, Paris, 1996, no.334, p.332); and lots 134, 137 and 140 of the present sale.



140

140

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, EARLY 19TH CENTURY

Of Savonnerie design, uneven areas of wear, small surface spot stains, minor spots of repiling and a number of rewweaves, restored edges
16ft.8in. x 14ft.1in. (506cm. x 428cm.)

£4,000-6,000

\$5,900-8,700
€5,200-7,700

141

A MADRID CARPET

REAL FÁBRICA DE TAPICES, SPAIN, EARLY 20TH CENTURY

Localised areas of repiling and some rewweaves, a couple of surface spot stains

13ft.7in. x 15ft.8in. (413cm. x 476cm.)

£3,000-5,000

\$4,400-7,300
€3,900-6,400



141



142

A MADRID RUG

REAL FÁBRICA DE TAPICES, SPAIN, CIRCA 1830

Of 'Neo Classical' design, some minor wear and associated repiling, one small cobbled repair

5ft.9in. x 6ft.3in. (174cm. x 190cm.)

£6,000-8,000

\$8,800-12,000

€7,800-10,000



THE PROPERTY OF A LADY

***143**

PIETRO CALVI (ITALIAN, 1833-1884)

Touareg or The Moor of Venice

signed 'CALVI MILANO'

marble; bronze, dark brown patina

27½ in. (70 cm.) high

Circa 1870.

£10,000-15,000

\$15,000-22,000

€13,000-19,000

The Touareg are Berber people with a traditional nomadic pastoralist lifestyle. They are the principal inhabitants of the Sahara Desert. Their way of life was the subject of Orientalist romanticism in the 19th century which venerated them with a noble savagery. Pietro Calvi (d. 1884) was the leading exponent of the 19th century Italian school of polychrome sculpture which combined white marble with bronze faces for orientalist subjects. *Touareg* ranks alongside Calvi's *Othello* and *Selika* as his most famous works. Interestingly although it differs from Calvi's best known portrait of Othello the present bust is sometimes also titled *The Moor of Venice* and this is alluded to by the bronze socle fronted by the Lion of Saint Mark: the symbol of the city of Venice. Another example of this bust by Calvi, also 70 cm. high, sold Christie's, New York, 28 October 2013, lot 84 (\$57,500).

144

GEORGES GARDET (FRENCH, 1863-1939)

Lion de l'Atlas (The Atlas Lion)

signed 'G. GARDET'

marble, yellow tinted

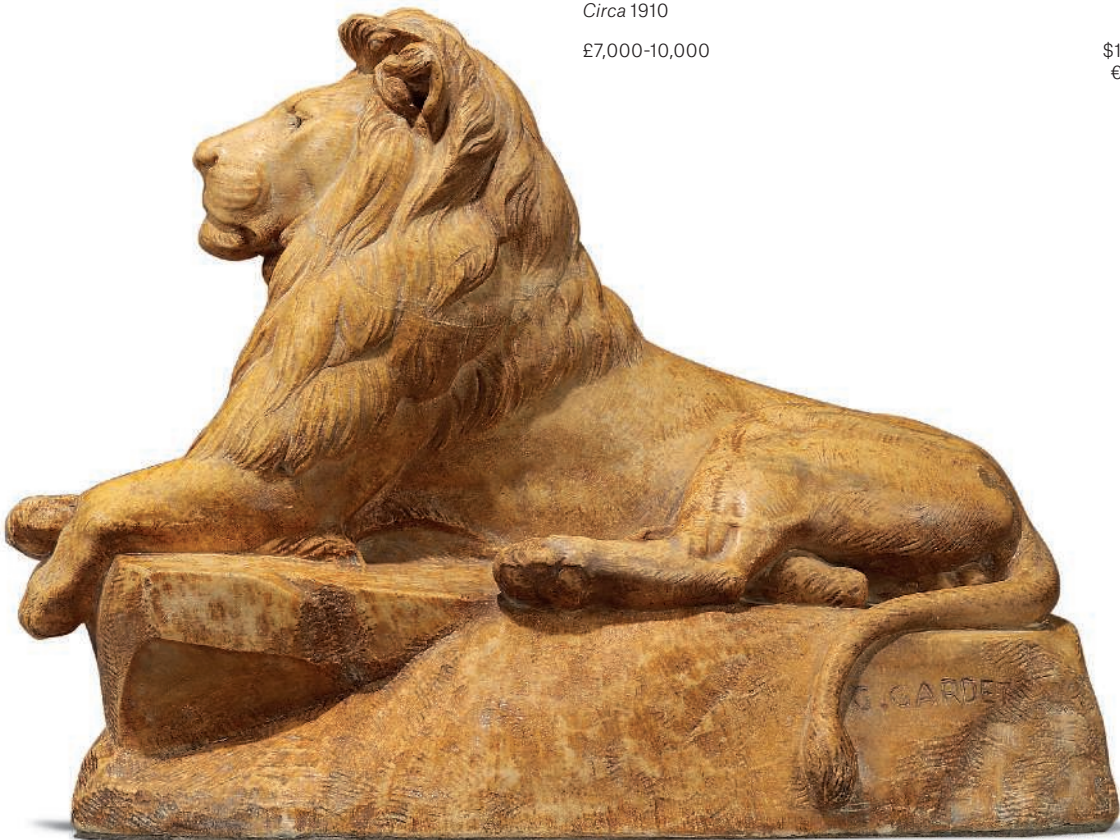
16½ in. (42 cm.) high

Circa 1910

£7,000-10,000

\$11,000-15,000

€9,100-13,000





THE PROPERTY OF A GENTLEMAN

145

**A PAIR OF NAPOLEON III GILT AND PATINATED-BRONZE
NINE-LIGHT CANDELABRA**

ATTRIBUTED TO DENIÈRE, PARIS, CIRCA 1860

Modelled with a standing male and female Nubian figure supporting a candelabrum, on spreading square base with pierced sides paneled with *Saint-Berthevin* marble, variously stamped 'D' and 'Z'
43 in. (109 cm.) high

(2)

£30,000-50,000

\$44,000-73,000

€39,000-64,000

A pair of nearly identical candelabra were shown by the *bronzier* Denière at the London International Exhibition of 1862 and are illustrated in J. B. Waring, *Masterpieces of Industrial Art & Sculpture 1862*, plate 257. With their finely cast figures, bases and candelarms, they perfectly encapsulate the 'Orientalist' influences so prevalent among *bronziers* in the French capital during the Second Empire.



146

146

A PAIR OF DRESDEN PORCELAIN TORCHERES

CIRCA 1880, SPURIOUS BLUE CROSSED SWORDS AND STARS MARKS TO UNDERSIDE

The top of each painted with lovers in wooded landscapes in the manner of Watteau, supported on a pineapple-moulded stem above scrolls and columns, on a tripod base supporting three nymphettes playing horns
42¼ in. (107 cm.) high (2)

£5,000-8,000

\$7,300-12,000
€6,500-10,000

147

A LARGE MEISSEN PORCELAIN THIRTY-SIX-LIGHT CHANDELIER

CIRCA 1880, BLUE CROSSED SWORDS MARKS

The serpentine stem issuing two tiers of branches, the lower tier with female figures with musical attributes and suspending foliate swags, fitted for electricity
41 in. (104 cm.) high; 39 in. (99 cm.) diameter

£10,000-15,000

\$15,000-22,000
€13,000-19,000



147

148

A PAIR OF MEISSEN PORCELAIN SEVEN-LIGHT CANDELABRA

CIRCA 1880, WITH BLUE CROSSED SWORDS MARKS, BOTH WITH PRESSNUMMERN 50, INCISED 200

Each encrusted overall with flowers, foliage and vines, the tripod stem with putti and cartouches
26 in. (66 cm.) high; 13½ in. (34 cm.) diameter (2)

£2,500-4,000

\$3,700-5,800
€3,300-5,100



148



149

A LARGE MEISSEN PORCELAIN MIRROR

CIRCA 1880

Of cartouche shape, surmounted by a crown and winged putti, encrusted overall with flowers, vines, and putti

58½ x 50 in. (217 x 127 cm.)

£15,000-25,000

\$22,000-36,000

€20,000-32,000



LE QUATTRO STAGIONI: FOUR LIFE-SIZE STATUES



***150**

CARLO NICOLI (ITALIAN, 1843-1915)

Le Quattro Stagioni (The Four Seasons)

unsigned, on grey-painted cast iron pedestals
marble

Spring: 66 in. (167.5 cm.) high; Summer: 66½ in. (169 cm.) high

Autumn: 65½ in. (166.5 cm.) high; Winter: 66 in. (167.5 cm.) high

The pedestals: 22 in. (56 cm.) high; 27½ in. (70 cm.) square

Circa 1875-1900.

(8)

£100,000-200,000

\$150,000-290,000

€130,000-260,000





Carlo Nicoli's Four Seasons *in situ* on the façade of the Galleria Umberto I in Naples



Of grand scale and remarkable composition, Carlo Nicoli's Four Seasons are fine examples of the large-scale sculptures produced by celebrated North Italian sculptors and their workshops in the late 19th century. Nicoli's figures, wrapped in elaborate draperies and carrying attributes for their respective seasons – flowers for Spring, sheaves of corn for Summer, grapes for Fall and pinecones for Winter – at once reprise classical precedent and reinterpret them with the panache of a modern hand.

A native of Carrara, Carlo Nicoli studied in the Accademia and moved to Florence where he participated in the city's fine art exhibitions. Nicoli then returned to Carrara where he established a marble workshop, known as the Ditta Prof. Comm. Carlo Nicoli, a large studio in which he, his descendants and their assistants created a number of large-scale works for commissions in Italy and around the world as his renown quickly spread. Notable works by Nicoli include a monument to Garibaldi in the Piazza del Teatro in Carrara, figures of Queen Elizabeth for Brighton, Durban and Melbourne and several large-scale groups and ecclesiastical sculptures destined for Mexico.

In addition to the present lot, a small number of versions of Nicoli's Four Seasons are known: that shown at the 1875 Liverpool Autumn Exhibition of Modern Pictures (numbers 1081, 1083, 1097 and 1101); that from the family's property, the Villa Nicoli in Lugano and sold Sotheby's, London, 4 December 2013, lot 147 (£302,500); and that created for the façade of the Galleria Umberto I in Naples, part of a series of eighteen sculptures Nicoli produced for this grand shopping arcade constructed in the city's centre between 1887-90. In addition, the plaster models for the Four Seasons are today in the collections of the Nicoli Sculpture Studios in Carrara. The Neapolitan Four Seasons are still visible *in situ* on the façade of the Galleria Umberto I across from the city's Opera House and, like the present lot, are a fine testament to the sculptor's virtuoso skill and the grand ambitions of his age.





THE PROPERTY OF A GENTLEMAN

151

JEAN-BAPTISTE CARPEAUX (FRENCH, 1827-1875)

Suzanne surprise (Susannah surprised)

signed 'Carpeaux' and with cachet 'PROPRIÉTÉ / CARPEAUX' with an eagle
bronze, mid-brown patina

27 in. (68.5 cm.) high

This cast circa 1875.

£15,000-25,000

\$22,000-36,000

€20,000-32,000

Representing Susannah shocked by the infamous on looking elders who surprised her at her bath and accused her of adultery, the present extraordinarily expressive bronze belongs to a series of works based on a terracotta statuette by Carpeaux from which a small number of editions were created from 1872.

152

EMILE ANDRE BOISSEAU (FRENCH, 1842-1923)

La crépuscule (Dusk)

signed 'Boisseau' and with cachet 'THIEBAUT FRERES / FONDEURS / PARIS'

bronze, brown patina

28 in. (71 cm.) high

Conceived in 1883.

This cast circa 1885.

£12,000-18,000

\$18,000-26,000

€16,000-23,000

Representing a winged allegorical figure of twilight illuminating her lantern with two disputing putti at her feet, the present bronze is a reduction of a marble Émile André Boisseau showed at the Salon of 1883 (no. 3366) and which is today in the Palais de l'Élysée, the French presidential palace in Paris. Owing to the popularity of Boisseau's Salon work, which was awarded a first class medal, *La crépuscule* was variously reproduced in marble and bronze with this size appearing to be one of the largest.





THE PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

153

GEORGE MINNE (BELGIAN, 1866-1941)

Les Saintes Femmes au Tombeau (Three Holy Women at the Tomb)

unsigned
plaster, tinted
24 in. (61 cm.) high
Circa 1896.

£15,000-25,000

\$22,000-36,000
€20,000-32,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 7 December 2005, lot 25.

It was Rodin who encouraged Minne to explore the themes of melancholia and introspection and he is today famous for his tormented depictions of the human condition. Described as a Symbolist, Secessionist and father of Art Nouveau, Minne conceived his sculpture of *The Three Holy Women at the Tomb* in 1896 and executed versions in wood, granite and bronze as well as plaster. A wood version of this subject is in the collection of the Musées Royaux des Beaux-Arts, Brussels. Versions in plaster and in bronze are in the collections of the Kunsthalle, Hamburg, and the Dienstcentrum Ledeborg, Gand. Inspired by French funerary sculpture of the 15th century, Minne is thought to have drawn inspiration from the eight hooded mourning figures shown bearing the tomb of Philippe Pot, Grand Seneschal of Burgundy, from the chapel of John the Baptist in the abbey of Citeaux, and moved to the Louvre in Paris in 1889 (R.F. 795).



Δ154

A. DEL PERUGIA (ITALIAN, FL. CIRCA 1900)

A Dancer

signed to the base 'A DEL PERUGIA'

marble

31¼ in. (79.5 cm.) high

Circa 1900.

£5,000-8,000

\$7,300-12,000

€6,500-10,000

155

ADOLFO CIPRIANI (ITALIAN, FL. CIRCA 1900)

Maiden before a fountain

signed 'A Cipriani' on a *fleur de pêcher* marble plinth

marble

28¾ in. (73 cm.) high, the figure; 31 in. (79 cm.) high, overall

Circa 1900.

£4,000-6,000

\$5,900-8,700

€5,200-7,700



156

JEAN COULON (FRENCH, 1853-1923)

Hébé coelestis (Heavenly Hebe)

signed 'Coulon'

marble

41¼ in. (104.5 cm.) high

Circa 1890.

£15,000-25,000

\$22,000-36,000

€20,000-32,000

Trained in Paris by celebrated sculptor Pierre-Jules Cavelier (1814-1896), Jean Coulon exhibited regularly at the Salons from the last quarter of the 19th century. The present marble is a reduction of a marble Coulon showed at the Salon of 1886 for which he received a second class medal and which is today in the Musée des Beaux-arts in Nice. Citing a contemporary critic, June Hargrove establishes a strong connection between Coulon's marble and Albert-Ernest Carrier-Belleuse's (1824-1887) representation of *Hébé endormie* shown nearly twenty years before at the Salon of 1869 (J. Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York, 1977, p. 56-57, pls. 17-18). Indeed, in many ways, Carrier-Belleuse's marble with a sleeping Hebe enveloped in the wings of a towering eagle anticipates his younger confrère's sensual sculpture in which the cupbearer to the gods is also supported by a powerful eagle and dutifully extending a goblet of nectar to the Olympians. Though there do not appear to be abundant editions, Coulon's *Hébé coelestis* was edited in marble in the present size and at roughly half its height (24 in.); a bronze edition is also known in this smaller size.





THE PROPERTY OF A LADY

157

**A NAPOLEON III ORMOLU AND COROMANDEL
LACQUER-MOUNTED KINGWOOD, BOIS SATINE
AND PARQUETRY ARMOIRE**

CIRCA 1860

The moulded top centred by a mask amidst pierced foliage above an egg-and-dart frieze, over two cabinet doors centred by a shell with panels depicting figures in pavilions, opening to three adjustable shelves, the sides with landscape scenes, over two drawers, on a shaped foot, the reverse with an old torn inventory label 'Tes / à / ... (?)'

64¼ in. (163 cm.) high; 55 in. (140 cm.) wide; 20 in. (51 cm.) deep

£5,000-8,000

\$7,300-12,000

€6,500-10,000



158

**A FRENCH ORMOLU AND LACQUER-MOUNTED BURR
AMBONYA GUERIDON**

BY HENRY DASSON, PARIS, DATED 1881

The inset granite top above a frieze set with one drawer and lacquer panels to each side, on four fluted legs joined by a lacquer under-tier, the underside stamped 'HENRY DASSON / 1881'

28½ in. (73.5 cm.) high; 20 in. (51 cm.) wide; 14¼ in. (37.5 cm.) deep

£7,000-10,000

\$11,000-15,000

€9,100-13,000

Another table of this model by Dasson sold Christie's, London, 10 September 2013, lot 28 (£13,750).

159

**A PAIR OF FRENCH ORMOLU-MOUNTED SEVRES-STYLE
PORCELAIN VASES AND COVERS**

CIRCA 1890, SPURIOUS BLUE INTERLACED L'S ENCLOSING S MARKS

Each of baluster form and flanked by foliate handles with putti terminals, the necks painted with foliate cartouches, the body of each vase painted with a figural scene signed 'DATIGNY' within a gilt border, one of Diana, the other of a couple, the reverse with cartouches, on ormolu bases with paw feet

34½ in. (87.5 cm.) high; 11½ in. (29 cm.) wide; 10½ in. (26.5 cm.) deep (2)

£20,000-30,000

\$30,000-44,000

€26,000-39,000







160

ALFRED BOUCHER (FRENCH, 1850-1934)

Au but ou Les Coureurs (To the finish or The Runners)

signed 'A. BOUCHER' and foundry inscription 'Siot. Fondateur. Paris'

bronze, green-brown patina

40 in. (101.5 cm.) high

Conceived in 1886.

This cast circa 1910.

£50,000-80,000

\$73,000-120,000

€65,000-100,000

Representing three athletes reaching for the finish line with arms and legs outstretched, *Au But* is unquestionably Alfred Boucher's most celebrated sculpture. The finely detailed musculature and exceptionally balanced composition demonstrate both Boucher's mastery of the human form and extraordinary ability to render straining movement with seemingly effortless dexterity.

Boucher first showed *Au But* – also known as *Les Coureurs* – as a large-scale plaster in the Salon of 1886 (no. 3542), where it was lauded for its exceptional and revolutionary composition. This work was also praised by the critics including Parigot who wrote 'C'est une des œuvres qui montre le mieux la vigueur, l'exécution et l'audace hardie de l'artiste. Ils sont trois, qui touchent au but, qui y aspirent, qui y tendent de tous leurs muscles, de tout leur âme, par un farouche envollement des jambes, une avide projection des bras, et un élan musculaire de tout le corps, dans un mouvement inouï...' (cited in J. Piette, *Alfred Boucher 1850-1934 L'œuvre sculpté Catalogue raisonné*, Paris, 2014, p. 124). Boucher earned a first class medal for this sculpture and, in the Salon of the following year, showed the model as a full-scale bronze (no. 3675) which was displayed in the Jardin de Luxembourg in Paris until it was destroyed during World War II. *Au But* was also shown at the 1899 Paris *Exposition universelle*, where it was awarded a gold medal.

Owing to the sculpture's great popularity, Boucher's masterpiece was made in reductions by a number of foundries in the late 19th and early 20th century including Barbedienne and Siot-Decauville who produced the model in six sizes with the present size, by far, the rarest. Another example by Susse in this large size sold Sotheby's, New York, 26 May 1994, lot 142 (\$65,750).

PROVENANCE (LOTS 161-166):

By repute, the Egyptian Royal family.

Bought in Cairo in 1954 by the present owner's father.



161

***161**

A FRENCH ORMOLU-MOUNTED KINGWOOD, BOIS SATINE AND WALNUT MARQUETRY COMMODOE

CIRCA 1910

The *brèche violette* marble top above a pair of drawers inlaid with *bois de bout* floral marquetry, centred by a ribbon-tied laurel-cast wreath above intertwined cornucopias, on cabriole legs, stamped to the wood on the top edge of the drawer 'LIN' and stamped 'LIN.' and 'LINC' to the top front corner roundel mounts, the underside of the lock escutcheon plate stamped 'BF 37'; the underside of the marble numbered '2' 36¼ in. (92.5 cm.) high; 66½ in. (169 cm.) wide; 26 in. (66 cm.) deep

£20,000-30,000

\$30,000-44,000

€26,000-39,000

The inspiration for this commode is derived from the *bureau de roi* commissioned by Louis XV from Jean-François Oeben (*maître* 1759) and completed by Jean-Henri Riesener (d. 1806). François Linke is recorded to have made a version as illustrated in C. Payne, *François Linke, 1855-1946 – The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 498, index no. 720.

***162**

A FRENCH GILT AND PATINATED-BRONZE-MOUNTED BURR-AMBONYA VITRINE CABINET

BY MAISON KRIEGER, PARIS, CIRCA 1910

The Patricia green marble top above a glazed door enclosing two later glass shelves and a mirrored interior over a compartment, the reverse of the case stamped, 'KRIEGER' 67¾ in. (172 cm.) high; 41 in. (104 cm.) wide; 20 in. (51 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-15,000

***163**

A FRENCH ORMOLU-MOUNTED BURR-AMBONYA AND MAPLE BUFFET

BY MAISON KRIEGER, PARIS, CIRCA 1900

En suite with the previous lot, the *vert Maurin*-topped superstructure supported by columns over a mirrored back and *vert Maurin* marble plateau, above three frieze drawers and three cabinet doors each opening to one adjustable shelf, the lateral cabinets with figures of fame, the central door with a figure of Apollo driving his chariot, the top of the frieze drawers stamped 'KRIEGER / AMEUBLEMENT / PARIS'; the lockplates stamped 'KRIEGER / PARIS'; the reverse with ink stamp 'KRIEGER / PARIS / 74, Faubg (?) St. Antoine. 77' and with black inscription '7.620' 77¾ in. (192 cm.) high; 85½ in. (217 cm.) wide; 25¼ in. (64 cm.) deep

£20,000-30,000

\$30,000-44,000

€26,000-39,000

164*A FRENCH GILT AND PATINATED-BRONZE MOUNTED BURR-AMBONYA CONSOLE DESSERTE**

BY MAISON KRIEGER, PARIS, CIRCA 1900

En suite with the previous lot, the *vert Maurin* marble top above a frieze drawer with compartmentalized interior and mounted with winged figures suspending garlands, on two winged front supports before a mirrored back, the right side upright signed 'KRIEGER' 40¼ in. (102 cm.) high; 63½ in. (161 cm.) wide; 20 in. (51 cm.) deep

£12,000-18,000

\$18,000-26,000
€16,000-23,000***165****A SET OF TWELVE FRENCH ORMOLU-MOUNTED BURR-AMBONYA DINING CHAIRS**

BY MAISON KRIEGER, PARIS, CIRCA 1910

En suite with the previous lot, each with out-srolled back mounted with anthemion and mythological reliefs, with needlepoint seats nine with mythological roundels within floral garlands and three with floral cartouches, eight stamped to the back of the seatrail 'KRIEGER' 35½ in. (90 cm.) high; 19¼ in. (49 cm.) wide; 20 in. (51 cm.) deep (12)

£10,000-15,000

\$15,000-22,000
€13,000-19,000***166****A FRENCH GILT AND PATINATED-BRONZE-MOUNTED BURR-AMBONYA EXTENDING DINING TABLE**

BY MAISON KRIEGER, PARIS, CIRCA 1900

En suite with the previous lot, the top with rounded ends, on a four foot pedestal mounted with sphinxes and anthemion, on foliate feet, the stays to the underside stamped '...S.G.D.C. V.F.A PARIS.', with two leaves 28¼ in. (72 cm.) high; 56 in. (142 cm.) wide; 115 in. (293 cm.) long, extended; 68 in. (173 cm.) long, without leaves

£15,000-25,000

\$22,000-36,000
€20,000-32,000

A console table of this model (Lot 164) by Krieger sold from the Ferreyra Palace in Córdoba, Argentina, Sotheby's, New York, 20 April 2007, lot 326 and was also part of a dining suite. The console is a direct replica of one at the Château de Fontainebleau which is the inspiration for the suite.





One of the *secrétaires* in the Blue Room at Stowe House, circa 1870

167

A PAIR OF CHARLES X ORMOLU-MOUNTED PEWTER-INLAID, PIETRE DURA AND EBONY SECRÉTAIRE À ABATTANT

ATTRIBUTED TO ALEXANDRE-LOUIS BELLANGÉ, CIRCA 1825-30

Each with a moulded white marble top above a stiff-leaf and Vitruvian scroll frieze, above a slightly breakfront fall-front centred by a hardstone panel with a vase decorated with vine-leaf and grape mounts and flanked by panels of ribbon-tied foliate branches, enclosing a red velvet-lined writing-surface and five drawers beneath an open compartment, one cabinet with canted angles with vestal virgins on fluted columns, the other cabinet with spirally turned and fluted columns, above a mahogany-lined drawer with two small hardstone panels, on turned columns and plinth base, on turned feet, one cabinet with a circular paper label '110/1825/No. 1176'

One cabinet: 48¾ in. (124 cm.) high; 30 in. (76 cm.) wide; 14½ in. (37 cm.) deep
The other: 48 in. (122 cm.) high; 30 in. (76 cm.) wide; 14½ in. (37 cm.) deep (2)

£80,000-120,000

\$120,000-170,000
€110,000-150,000

PROVENANCE:

Most probably acquired by Richard, 1st Duke of Buckingham & Chandos (d. 1839), and thence by descent to his son, Richard, 2nd Duke of Buckingham & Chandos (d. 1861), at Stowe House, Buckinghamshire until sold, 'Contents of Stowe House', Christie, Manson & Woods, Third day's sale, 17 August 1848, lots 367 and 368 to E.L. Betts, Esq. (for £89.5 and £80.17 respectively). E.L. Betts, Esq. at the Mansion, Petersham Lodge, Petersham until sold Mr. Phillips, 25 January 1865 and Two following Days, lot 111 to 'Phillips' for £32.11. Richard, 3rd Duke of Buckingham & Chandos (d. 1889) either at Stowe House or Chandos House, London, and thence by descent.

With their rich ebony veneers and splendid *pietre dura* panels, these superb *secrétaires à abattant* perfectly evoke the sophisticated and eclectic taste of *Restauration* France, which simultaneously reflected the designs of generations past and imbued them with new life and functionality. Made by Alexandre-Louis Bellangé, they were probably acquired when new by Richard, 1st Duke of Buckingham & Chandos, and were in the collection of the 2nd Duke at Stowe House, Buckinghamshire until sold as part of Christie's 1848 landmark sale at Stowe. Evidently much prized by the family they were purchased back by the 3rd Duke when they reappeared on the market in 1865, and have since remained in the family.

RICHARD, 1ST DUKE OF BUCKINGHAM & CHANDOS

The demise of the family fortune, culminating in the sale of Stowe's contents had no doubt commenced with the 2nd Duke's father, also Richard (d. 1839), a prolific collector. The 1st Duke was among the '*early and considerable purchasers*' at the Orléans sale of Italian and French paintings in 1798, and was also a buyer at the 1823 Beckford/Fonthill sale. In 1827, the 1st Duke was sent to the continent to curb his extravagant spending but managed in three years of exile to accumulate yet more pictures and artefacts in Italy and it is feasible he acquired these *secrétaires* on his return journey through the European capitals. Alternatively the *secrétaires* may have been acquired by the 2nd Duke, as he too developed a partiality for this style of furniture; the 1848 Stowe catalogue reveals that there was a significant amount of Florentine *pietre dura* furniture in the mansion by this date.

ALEXANDRE-LOUIS BELLANGÉ

These elegant *secrétaires* can confidently be attributed to Alexandre-Louis Bellangé (d. 1863) and beautifully demonstrate the luxurious and expensive technique of embellishing furniture with semi-precious hard stones, a revival of the creations of the *Opificio delle Pietre Dure*. Pictorial panels were re-used and new ones created in Florence; these were possibly supplied by one of the most significant *marchands* of the period, Philippe Claude Maëlrondt. The inspiration for both Alexandre-Louis, and his father, Louis-François (d. 1827), also an *ébéniste*, were undoubtedly two of the greatest *ébénistes* of the *Ancien Régime*, Adam Weisweiler and Martin Carlin who incorporated such panels into furniture to create masterpieces of incredible luxury and exuberance (A.M. Giusti, *Hardstones in Furniture and Decorations*, London, 1992 p. 210, pl. 107 & 108).





168

**A FRENCH ORMOLU AND PAINTED METAL
TWELVE-LIGHT CHANDELIER**

OF LOUIS XVI STYLE, CIRCA 1880

With pierced foliate corona issuing drops over a ribbon stem supporting an urn-form support issuing out-srolled foliate branches, fitted for electricity

39½ in. (100.5 cm.) high; 33½ in. (84 cm.) diameter

£10,000-15,000

\$15,000-22,000

€13,000-19,000

169

**A FRENCH ORMOLU AND JASPERWARE-MOUNTED
MAHOGANY GUERIDON**

OF LOUIS XVI STYLE, BY HENRY DASSON, PARIS,
DATED 1889

The inset granite top within an ormolu band, over a frieze set with one drawer and decorated to the front and back with a berried foliate wreath, four jasperware roundels of animals on the angles, the fluted legs joined by a galleried under-tier, on spiral feet, the underside stamped 'HENRY DASSON / 1889'

29½ in. (75 cm.) high; 25½ in. (64 cm.) wide; 20½ in. (52 cm.) deep

£10,000-15,000

\$15,000-22,000

€13,000-19,000



170

**A PAIR OF LARGE FRENCH ORMOLU-MOUNTED
SEVRES-STYLE PORCELAIN BLUE-GROUND VASES**

CIRCA 1890, WITH SPURIOUS BLUE INTERLACED L'S
ENCLOSING S MARKS

Each of baluster form and flanked by term handles suspending garlands, painted to the front with a genre scene and to the reverse with a landscape, signed 'Lepage', the interior of the cover with spurious inscription 'Offert par le Duc de Richelieu à la Princesse de Lamballe' and with spurious mark for the Château des Tuileries

64 in. (162.5 cm.) high; 21½ in. (54.5 cm.) wide;

15½ in. (39.5 cm.) deep

(2)

£60,000-100,000

\$88,000-150,000

€78,000-130,000





171

**SCIPIONE TADOLINI
(ITALIAN, 1822-1892/3)**

La schiava greca (The Greek Slave)

signed and dated 'EQ. SCIPIO. TADOLINI. ROMAE. 1869', on pedestal
marble

The figure: 43¾ in. (111 cm.) high

The pedestal: 32¾ in. (83 cm.) high (2)

£60,000-80,000

\$88,000-120,000

€78,000-100,000

Descended from a dynasty of Roman sculptors who exerted a profound and lasting influence on the artistic production of the Eternal City, Scipione Tadolini was a skilled sculptor whose broad *œuvre* spanned the neoclassic to the romantic movements. The present work, one of his most famous models, *La schiava greca* (The Greek Slave), fully demonstrates his virtuoso talent and is a skilful *mélange* of references to celebrated antique models and the orientalist influences which were prevalent in the second half of the 19th century.

After a classical formation in the Accademia in Rome and with his father Adamo, Scipione Tadolini sculpted a series of celebrated portraits and ecclesiastical sculptures for Roman churches including a bust of Cardinal Giuseppe Alberghini for the Gesù (1847) and portraits of various members of the Cini family for the Church of Sant'Andrea della Valle (1844, 1846). In a demonstration of his international renown, and the great influence of his family, Tadolini also created a number of large-scale monuments for patrons around the world including an equestrian group of Simon Bolivar for the city of Lima, Peru. However, it was for his individual figures that he is perhaps best known, particularly the *La schiava greca* which appears in his work from the late 1850s forward.

Tadolini created the *La schiava greca* in several sizes with the figure's hand either raised to her chest or to her chin. The small number of versions which have recently been offered on the art market all demonstrate the sculptor's careful attention to the human form and overriding fascination with exoticism, most especially through the tumbling folds of the present figure's headdress and the finely articulated jewellery wrapped around her arms. This theme, *de rigueur* amongst the collectors of the époque, would doubtless have appealed to members of the international elite on the Grand Tour in Rome and may explain its enduring and international popularity. A slightly larger version of the present work sold Sotheby's, New York, 23 October 2008, lot 97 (\$302,500). Another version in a private collection is illustrated in A. Panzetta, *Dizionario degli scultori italiani dell'ottocento e del primo novocento*, Turin, 1994, v. II, p. 187, fig. 776.





~172

A FRENCH ORMOLU, PATINATED-BRONZE, CUT GLASS AND IVORY SIX-LIGHT CHANDELIER

CIRCA 1880

The faceted stem supported by an elephant with ivory tusks over a terminal issuing scrolling branches hung with clear and purple faceted drops, fitted for electricity

28 in. (71 cm.) high; 22¾ in. (58 cm.) wide

£7,000-10,000

\$11,000-15,000

€9,100-13,000

173

A FRENCH ORMOLU-MOUNTED TURQUOISE PORCELAIN MANTEL CLOCK

CIRCA 1860

Modelled as an elephant with pressed '96' under the foot and supporting a pierced clock case with enamel dial, on an onyx base with pierced ormolu foot

13½ in. (34.5 cm.) high; 10½ in. (26.5 cm.) wide; 5¾ in. (14.5 cm.) deep

£5,000-8,000

\$7,300-12,000

€6,500-10,000



174

A PAIR OF FRENCH ORMOLU AND CLOISONNE ENAMEL VASES

CIRCA 1870

Each vase richly enamelled with birds and foliage on a black ground and issuing foliate branches, on a pierced base

26¾ in. (68 cm.) high; 15¼ in. (38.5 cm.) wide; 11¼ in. (28.5 cm.) deep (2)

£6,000-8,000

\$8,800-12,000

€7,800-10,000





175

A LARGE JAPANESE CLOISONNE ENAMEL VASE

MEIJI PERIOD (1868-1912)

Of baluster form and decorated overall with panels of dragons, phoenixes and other exotic birds within bands of stylized foliage and geometric patterns
71 in. (180 cm.) high

£30,000-50,000

\$44,000-73,000
€39,000-64,000



THE PROPERTY OF A GENTLEMAN

***176**

ALBERT ERNEST CARRIER-BELLEUSE (FRENCH, 1824-1887)

Angélique (Angelica)

signed 'A. CARRIER'

terracotta

26 in. (66 cm.) high

Circa 1866.

£10,000-15,000

\$15,000-22,000

€13,000-19,000

Representing Angelica chained to a rock in the seconds before being rescued from the perils of the sea-monster by Ruggiero as recounted in Aristo's *Orlando Furioso*, the present terracotta is a reduction of a marble figure Albert-Ernest Carrier Belleuse showed at the Salon of 1866. The figure's complex, writhing pose demonstrate Carrier-Belleuse's debt to his artistic predecessors – especially the Baroque Flemish painter, Peter Paul Rubens (1577-1640) and French sculptor Pierre Puget (1620-1694) – while the intricate composition and carefully pronounced details fully evoke the sculptor's finest work, some of the most celebrated of the Second Empire (J. Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York, 1977, p. 49). Though the Salon marble's whereabouts are currently unknown, a number of terracotta examples are documented including one in a private French collection dated to 1866 and illustrated in J. Hargrove and G. Grandjean, *Carrier-Belleuse Le Maître de Rodin*, exhibition catalogue, 22 May – 27 October 2014, Compiègne, 2014, p. 41, cat. 18.



177

ALBERT-ERNEST CARRIER-BELLEUSE (FRENCH, 1824-1887)

L'Innocence tourmentée (Innocence tormented)

signed 'CARRIER-BELLEUSE.' and with foundry inscription 'BRUX - 1871.'

and cachet 'CIE ANONYME / DES BRONZES / BRUXELLES'

bronze, light-brown patina

25 in. (63.5 cm.) high

Conceived 1874.

This cast circa 1890

£12,000-18,000

\$18,000-26,000

€16,000-23,000

With its central figure of innocence besieged by winged putti, this particularly fine bronze is an excellent illustration of the collaboration between two of the greatest sculptors of the 19th century: Albert-Ernest Carrier Belleuse and Auguste Rodin (1840-1917) who apprenticed in the former's workshop in Brussels whilst in exile from France during the Franco-Prussian War. The varying degrees of finishing of the known terracottas and bronzes make it difficult to fully distinguish Carrier-Belleuse's contributions from those of Rodin, but the influence of both is clear in the present work through its reverence to 18th century pictures and sculptures, and a comparison with contemporary groups executed by both artists (J. Hargrove and G. Grandjean, *Carrier-Belleuse Le Maître de Rodin*, exhibition catalogue, 22 May – 27 October 2014, Compiègne, 2014, p. 113, cat. 76).

178

**ALBERT ERNEST CARRIER-BELLEUSE
(FRENCH, 1824-1887)**

Deux Bacchantes et un Hercule portent un vase (Two Bacchantes and Hercules supporting a vase)

signed 'CARRIER.BELLEUSE'

terracotta

35 in. (89 cm.) high

Circa 1860-1870.

£20,000-30,000

\$30,000-44,000

€26,000-39,000

The present lot is a fine example of sculptor Albert-Ernest Carrier Belleuse's diverse and successful forays into the realm of the decorative arts. The delicately modelled figures supporting a vase relate stylistically to sculptural works he produced in his lifetime, including a marble *Bacchante* of a similarly serpentine pose shown at the Salon of 1863 which is today in the Musée d'Orsay, Paris (RF 143). When an identical vase sold Sotheby's, London, 21 May 2014, lot 42 (£27,500) it was speculated that one of Carrier-Belleuse's foremost pupils, Auguste Rodin, was responsible for the modelling of the figures. Carrier-Belleuse and Rodin are known to have collaborated in the 1860s and 1870s, most especially on another vase, *Vase des Titans*, in which the former produced the design and the second the figures for a work which ultimately bore Carrier-Belleuse's signature (H.W. Janson, 'Rodin and Carrier-Belleuse: the Vase des Titans' *The Art Bulletin*, vol. 50 (1968), p. 278-280 cited in J. Hargrove, *The Life and Work of Albert Carrier-Belleuse*, New York, 1977, p. 246). Based on this comparison, and the documented collaboration between the artists in the *atelier* it is possible that Rodin was also implicated in the modelling of these figures which are well rendered and fully evocative of the finest sculptural production of the Second Empire.





179

AN AUSTRIAN SILVER-GILT AND ENAMEL CORNUCOPIA

MARK OF HERMANN BÖHM, VIENNA, CIRCA 1870

Decorated with painted enamel mythological scenes divided by pierced foliate bands set with masks, marked on each band
31½ in. (80 cm.) long

£15,000-25,000

\$22,000-36,000
€20,000-32,000

180

AN AUSTRIAN SILVER-GILT AND ENAMEL-MOUNTED ROCK CRYSTAL DISH

MARK OF HERMANN BÖHM, VIENNA, CIRCA 1870

Inset with two rows of rock crystal panels etched with *Berainesque* ornament of gryphons and birds amidst foliate scrolls, centred by a circular panel, enclosed by frames enamelled with figures in red, white, blue and green, on spreading foot, marked underneath 'HB' and Austrian silver hallmark
2¾ in. (7 cm.) high; 19 in. (48 cm.) diameter

£12,000-18,000

\$18,000-26,000
€16,000-23,000

181

AN AUSTRIAN SILVER-GILT AND ENAMEL-MOUNTED ROCK CRYSTAL CUP AND COVER

VIENNA, CIRCA 1870

The cover modelled as an exotic bird applied with wings, tail, head and handle set with carved cameo, above a gadroon cut basin, on claw feet and circular base, apparently unmarked

11¼ in. (28.5 cm.) high; 12 in. (30 cm.) wide; 9½ in. (24 cm.) deep

£4,000-6,000

\$5,900-8,700
€5,200-7,700

182

AN AUSTRIAN SILVER-GILT AND ENAMEL-MOUNTED ROCK CRYSTAL CUP AND COVER

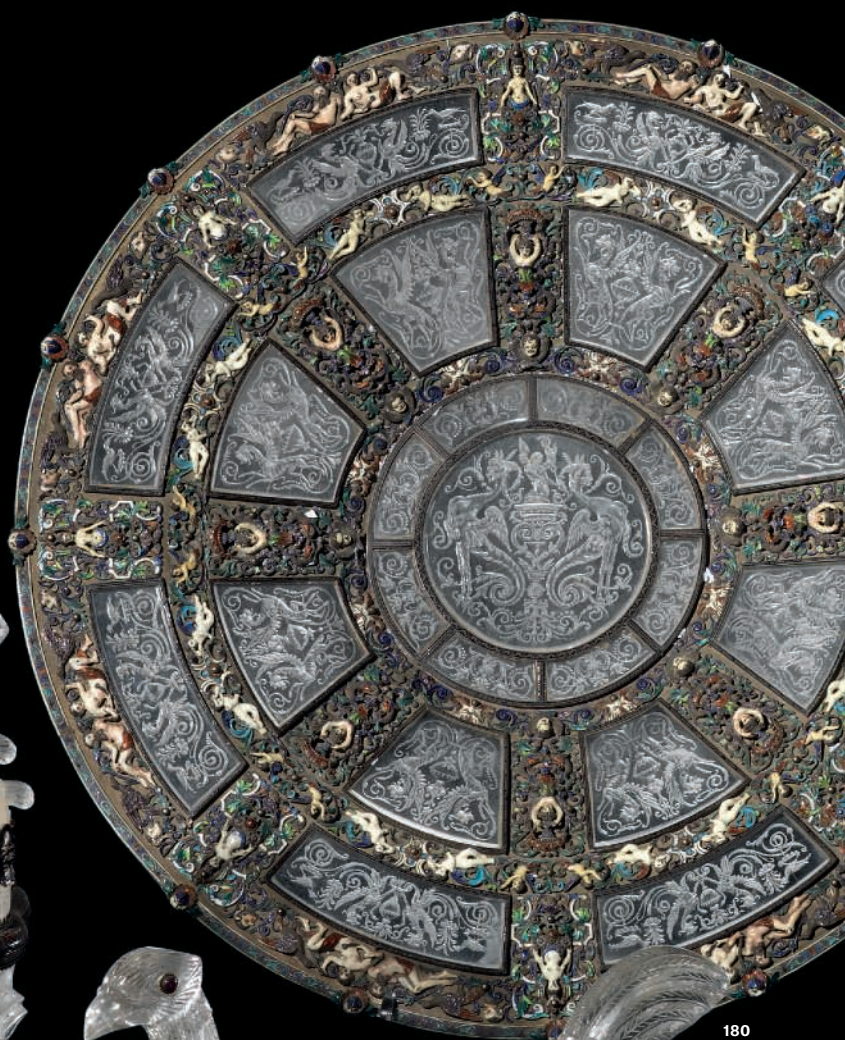
VIENNA, CIRCA 1870

The cover modelled as a dragon with applied tail, wings and head, above a ovoid basin carved with a dragon and scrolls, on claw legs and circular base, apparently unmarked

15 in. (38 cm.) high; 12½ in. (32 cm.) wide; 7½ in. (19 cm.) deep

£12,000-18,000

\$18,000-26,000
€16,000-23,000





183

EDWARD AMBROSE (BRITISH, FL. 1851-1864)

Cupid discovering Psyche and Psyche raising Cupid from the soporific vision

signed respectively 'E. A. 1858-62' and 'Edwd Ambrose / June 1849'
marble

26½ in. (67 cm.) and 23¼ in. (59 cm.) high

(2)

£40,000-60,000

\$59,000-87,000

€52,000-77,000

EXHIBITED:

The Exhibition of the Royal Academy of Arts, Summer Exhibition, 1851, no. 1277.

The National Exhibition, Cork, 1852.

The Manchester Art Treasures Exhibition, 1857, no. 28.

Liverpool Academy, 1858.

Royal Hibernian Academy Annual Exhibition, Dublin, 1858.

LITERATURE:

Catalogue of the Art Treasures of the United Kingdom collected at Manchester in 1857, nos. 28; 32.

P. Murray, *The Crawford Municipal Art Gallery*, Cork, 1991, p. 137, fig. 486-S.

E. Morris, E. Roberts, *The Liverpool Academy and Other Exhibitions of Contemporary Art in Liverpool 1774-1867*, Liverpool, 1998, p. 43.

I. Roscoe, *A Biographical Dictionary of Sculptors in Britain 1660-1851*, London, 2009, p. 15.

E.A. Pergam, *The Manchester Art Treasures Exhibition of 1857*, Farnham and Burlington, 2011, pp. 28-29, figs. 1.2; 1.3.



These sculptural groups, Cupid discovering Psyche, and Cupid and Psyche (also known as Psyche raising Cupid from the soporific vision) were first exhibited at the Summer Exhibition at the Royal Academy of Arts, London, in 1851. The pair are by the Irish sculptor, Edward Ambrose (d. 1890), who was born in Cork in 1814, became a student of the Royal Academy in December 1845, and later studied in Paris, Rome and Louvain. On his return to London in 1851, the pair was exhibited in London, Cork in 1852, Manchester in 1857, and Liverpool and Dublin in 1858.

At the time of their submission to the Manchester Art Treasures Exhibition in 1857, Ambrose noted on his submission form that he 'would be glad to send' his sculptural groups of 'Cupid discovering Psyche' and 'Psyche raising Cupid from the soporific vision' to the 'Manchester Exhibition with the hope of effecting the sale of the work to enable me to go to Italy'; it is not known if he was successful (Pergam, *op. cit.*, p. 29). In the same period, the group was illustrated as engravings in the *Art-Treasures Examiner*, p. 83 (*ibid.*, pp. 28, 29, figs. 1.2; 1.3). Antonio Canova's celebrated *Cupid and Psyche* was undoubtedly Ambrose's principal source of inspiration. An early version, 1840, of Cupid discovering Psyche is in the Crawford Art Gallery, Cork; this is the one exhibited at The National Exhibition, Cork in 1852.



184

A MID-VICTORIAN PATINATED-BRONZE AND MARBLE THREE-PIECE CLOCK GARNITURE

CIRCA 1850

Comprising a clock and two patinated-bronze figures on bases, the clock with two female allegories crowning the clock set with a relief of putti evoking the arts and sciences, the movement signed '...UGHWOUT & C... / Paris New York', the reverse of the movement signed 'MF&F', the figures cast *en suite* and representing Shakespeare and Milton, all with *vert Maurin* marble bases

The clock: 30¾ in. (78 cm.) high; 30 in. (76 cm.) wide;
9¼ in. (23.5 cm.) deep

The figures: 26¾ in. (68 cm.) high

(3)

£5,000-8,000

\$7,300-12,000

€6,500-10,000



185

A PAIR OF LOUIS PHILIPPE GILT AND PATINATED-BRONZE FIGURES OF WARRIORS

CIRCA 1830-1840

Each standing before a staff surmounted by military trophies and dressed in suits of armour, on shaped bases with laurel-festooned helmets to the angles

30½ in. (77.5 cm.) high

(2)

£5,000-8,000

\$7,300-12,000

€6,500-10,000



186

**A RUSSIAN GILT AND PATINATED-BRONZE AND
MALACHITE GUERIDON**

BY KARL TEGELSTEIN FOR NICHOLS & PLINCKE,
SAINT-PETERSBURG, CIRCA 1840

The canted malachite-veneered top above a bulbous foliate stem
support on claw feet, the top with mark of the foundry of Karl
Tegelstein

31¼ in. (79.5 cm.) high; 27¾ in. (70.5 cm.) wide; 21 in. (53.5 cm.) deep

£30,000-50,000

\$44,000-73,000

€39,000-64,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 17 April 2012, lot 165.

The St. Petersburg workshop of the Finnish-born *bronzier*, Karl Tegelstein (d. 1852, also spelled Carl Tegelsten), is renowned for the supply of various Imperial silver commissions, and most notably the manufacture of three magnificent gilt bronze chandeliers, initially intended for the Malachite Hall in the Winter Palace, and later transferred to the Golden Drawing Room, in the Empress Maria Alexandrovna's quarters (now part of the State Hermitage Museum). All of the bronze work produced by the firm was directed by the 'English Shop'; this trading house, founded in 1789, was owned by William Plincke and Carl Nichols by 1800 (I. Sychev, *Russian Bronze*, Moscow, 2003, p. 151). In 1854, and in view of the Crimean War, the name 'English Shop' was dropped, and with the Emperor's permission the company became 'Nichols and Plincke'. This malachite gueridon table, supported on a finely chased gilt bronze stand, is undoubtedly inspired by antiquity, and the later 'antique' designs of Piranesi (1778), and Percier & Fontaine (1801).





187

A SET OF SIX FRENCH SIX-LIGHT WALL APPLIQUES

CIRCA 1920

Each with pierced scrolling stem issuing foliate branches with shades painted in imitation of marble, fitted for electricity
45 in. (114 cm.) high, excluding fitment; 16¾ in. (42.5 cm.) wide;
10 in. (25.5 cm.) deep

(6)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Le Casino de Monte-Carlo.

Artcurial, Monaco, 25 Jan 2015, lot 1986-1989.

188

A FRENCH ORMOLU-MOUNTED KINGWOOD AND FRUITWOOD MARQUETRY TABLE A ECRIRE

IN THE MANNER OF CHARLES TOPINO, BY FRANÇOIS LINKE, INDEX NUMBER 1678, PARIS, CIRCA 1900

The top and undertier inlaid with *tromp l'oeil* scenes of objects above a writing slide and one side drawer, the angle mount to the front right leg signed 'Linke' 29 in. (74 cm.) high; 23¼ in. (59 cm.) wide; 15¼ in. (39 cm.) deep

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

A Private Collection: Volume II; Sotheby's, New York, 19 April 2007, lot 75 (\$39,000).



189

A FRENCH GILTWOOD CHAISE LONGUE

BY HENRI-AUGUSTE FOURDINOIS, PARIS, CIRCA 1878

Covered with green and cream-coloured cut silk velvet, the back of outscrolled form with one arm supported by a kneeling putto, the rounded base on seven column-form legs separated by fabric swags

41½ in. (105.5 cm.) high; 75¾ in. (192.5 cm.) wide; 34¼ in. (87 cm.) deep

£20,000-30,000

\$30,000-44,000

€26,000-39,000

With its grand scale and impressive design, this chaise is emblematic of the finest furniture shown by the celebrated Parisian firm Fourdinois at the great Exhibitions of the late 19th century. This model of chaise was shown at the 1878 *Paris Exposition universelle* and engraved in the *Art Journal* for that year where it was also described as "...graceful and beautiful, the composition having exercised a brilliant fancy" (see *Art Journal, An Illustrated Catalogue of the Paris International Exhibition, 1878*, p. 101).





190 (a set of four)

190

A SET OF FOUR FRENCH ORMOLU THREE-LIGHT WALL APPLIQUES

CIRCA 1910

Each with foliate stem issuing three branches with flower-head terminals, fitted for electricity

32¼ in. (82 cm.) high; 17¼ in. (44 cm.) wide; 12½ in. (32 cm.) deep

(4)

£4,000-6,000

\$5,900-8,700

€5,200-7,700

PROVENANCE:

Hôtel de Paris, Monte-Carlo.

Artcurial, Monaco, 25 Jan 2015, lot 825 & 826.

191

A FRENCH ORMOLU-MOUNTED SATINE, AMARANTH, FRUITWOOD AND MARQUETRY TABLE A ECRIRE

IN THE MANNER OF CHARLES TOPINO, BY PAUL SORMANI, PARIS, CIRCA 1870

The oval top inlaid with a *trompe l'oeil* of vessels and flower-filled vases, above a writing slide and single side drawer, the four slightly cabriole legs joined by an inlaid undertier, the lockplate signed 'P. SORMANI PARIS / 10, rue Charlot'

26½ in. (67.5 cm.) high; 23¼ in. (59 cm.) wide; 14¾ in. (37.5 cm.) deep

£5,000-8,000

\$7,300-12,000

€6,500-10,000



191

192

A FRENCH ORMOLU-MOUNTED AMARANTH AND TULIPWOOD GUERIDON

BY FRANÇOIS LINKE, PARIS, CIRCA 1890

The inset onyx top above a frieze set with one drawer and four cabriole legs headed by pierced foliate cartouches and terminating in scrolling sabots, signed to the top border 'Linke' the reverse of a sabot signed 'FL'

29 in. (74 cm.) high; 18 in. (46 cm.) diameter

£4,000-6,000

\$5,900-8,700

€5,200-7,700



192



193

A FRENCH GILTWOOD FIVE-PIECE SALON SUITE

BY FRANÇOIS LINKE, PARIS, INDEX NUMBER 1118, CIRCA 1928

Comprising a canapé and four fauteuils, each with square back carved with *guilloché*, covered in cream fabric, stamped to the outside of each arm 'LINKE'

The canapé: 45½ in. (114.5 cm) high; 66½ in. (169 cm.)

wide; 32½ in. (82 cm.) deep

The fauteuils: 42¾ in. (108.5 cm.) high; 28½ in. (72 cm.) wide;

29 in. (73.5 cm.) deep

(5)

£20,000-30,000

\$30,000-44,000

€26,000-39,000

PROVENANCE:

A Private Collection: Volume II; Sotheby's, New York, 19 April 2007, lot 74 (\$66,000).

LITERATURE:

C. Payne, *François Linke, 1855-1946 – The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 435, index pl. 513 (one armchair illustrated).





194 (a set of eighteen)



194

A SET OF EIGHTEEN FRENCH THREE-LIGHT WALL APPLIQUES OF LOUIS XVI STYLE, CIRCA 1920

Each with ribbon-tied stem set with oak leaves and issuing three scrolling branches with dragon-head terminals, fitted for electricity, three appliques with only two lights

30½ in. (77.5 cm.) high, excluding fitments; 13¼ in. (33.5 cm.) wide;

9½ in. (24 cm.) deep

(18)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

PROVENANCE:

Hôtel de Paris, Monte-Carlo.

Artcurial, Monaco, 25 Jan 2015, lots 1994-2006.

195

A FRENCH ORMOLU-MOUNTED LACQUER AND EBONISED VITRINE TABLE

AFTER THE MODEL BY MARTIN CARLIN, BY EMMANUEL-ALFRED (DIT ALFRED II) BEURDELEY, PARIS, CIRCA 1880

The hinged glazed top with lacquer border opening to a blue fabric-lined interior over a frieze with panels of landscapes and birds, on fluted legs, stamped twice 'A BEURDELEY / A PARIS'

30⅝ in. (76.5 m.) high; 43 in. (109 cm.) wide; 28 in. (71 cm.) deep

£40,000-60,000

\$59,000-87,000

€52,000-77,000

PROVENANCE:

Collection Pierre Lecoules.

Anonymous sale; Christie's, London, 24 February 2000, lot 215.

LITERATURE:

D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle*, Les éditions de l'Amateur, Paris, 1984, p. 78 (illustrated).

A closely related lacquer writing table (*bureau plat*) by Martin Carlin is in the collection of the Victoria & Albert Museum, London (1049:1-1882). In May 1784, the Grand-Duchess, the future Tsarina, Marie Feodorovna, visited the emporium of the *marchand-mercier*, Dominique Daguerre, in Paris, and purchased considerable quantities of furniture, including a table very similar to this but set with Sèvres porcelain plaques instead of lacquer. Another similar lacquer writing table by Carlin is in the Louvre, Paris. Other 19th century replicas of this model have sold Christie's, London, 1 November 2001, lot 92 (£30,550) and Christie's, New York, 19 April 2016, lot 21 (\$75,000).





196

A FRENCH ORMOLU-MOUNTED KINGWOOD FIRE SCREEN

BY FRANÇOIS LINKE, PARIS, CIRCA 1900

Of serpentine form and surmounted by a mask mount over a panel upholstered in cream silk embroidered with figures and birds to the front and in yellow fabric to the reverse, on four cabriole feet, the mount above the right two feet signed 'F. Linke'

44¼ in. (112 cm.) high; 34¼ in. (87 cm.) wide; 8¾ in. (22.5 cm.) deep

£5,000-8,000

\$7,300-12,000

€6,500-10,000

197

A FRENCH ORMOLU-MOUNTED KINGWOOD AND VERNIS MARTIN VITRINE CABINET

CIRCA 1900

Of *bombé* form, the pierced cresting over a glazed central door opening to a mirrored interior with two shelves, the lower portion with panels of landscapes to the sides and a couple to the centre

74¾ in. (190 cm.) high; 36¼ in. (92 cm.) wide; 14 in. (35.5 cm.) deep

£6,000-8,000

\$8,800-12,000

€7,800-10,000



198

A FRENCH ORMOLU-MOUNTED KINGWOOD GUERIDON

CIRCA 1890

The shaped *Brèche d'Alep* marble top inset within an ormolu band, on four cabriole legs with pierced foliate angle mounts and joined by a stretcher

30¾ in. (78 cm.) high; 25 in. (63.5 cm.) diameter

£3,000-5,000

\$4,400-7,300

€3,900-6,400





199

A FRENCH ORMOLU-MOUNTED KINGWOOD, SATINE AND PARQUETRY TEA TABLE

BY FRANÇOIS LINKE, INDEX NUMBER 610, PARIS, CIRCA 1900

The removable handled tray supported by four cherubic tritons, over a lower tier inlaid with parquetry, above a shaped frieze centered with central shell clasp on cabriole legs with scrolled sabots, signed above one cherub 'F. Linke' 36½ in. (92.5 cm.) high; 35¾ in. (91 cm.) wide; 22¾ in. (58 cm.) deep

£20,000-30,000

\$30,000-44,000
€26,000-39,000





200



200

200

A PAIR OF FRENCH ORMOLU FIVE-LIGHT WALL APPLIQUES

AFTER THE MODEL THOMIRE, BY HENRY DASSON, PARIS, DATED 1881

Each with ribbon-tied support over a fluted stem draped in garlands and terminating in tassels, signed '*Henry Dasson . 1881*'

40 in. (101.5 cm.) high; 20 in. (51 cm.) wide; 11 in. (28 cm.) deep

(2)

£10,000-15,000

\$15,000-22,000

€13,000-19,000

201

A FRENCH ORMOLU AND GLASS SIX-LIGHT CHANDELIER

CIRCA 1900

The crown-form corona suspending beads and flower heads over one tier and further drops, the underside stamped 'MB & MBT / PARIS / 226(?) ... DENIS', fitted for electricity

45 in. (114.5 cm.) high; 23½ in. (59.5 cm.) diameter

£8,000-12,000

\$12,000-17,000

€11,000-15,000

PROVENANCE:

By repute, Palais Princier, Monaco.



201



202

A FRENCH ORMOLU-MOUNTED MARBLE MANTEL CLOCK BY FRANÇOIS LINKE, PARIS, INDEX NUMBER 33, CIRCA 1900

In the form of a reclining maiden after Clodion and signed 'D. Clodion.', over a cylindrical case with single-barrel clock, on a spreading *bleu turquin* marble foot with ormolu band

15 in. (38 cm.) high; 23½ in. (59.5 cm.) wide; 11½ in. (29.5 cm.) deep

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

Originally part of Linke's personal collection, sold to the subsequent owner by Linke's grandson, Gaston Pierquet.

A *Private Collection: Volume II*; Sotheby's, New York, 19 April 2007, lot 39.

The reclining figure of this ormolu and marble mantel clock was directly modelled on *La Source – femme couchée de Clodion*, and is rare because Linke seldom used models after this sculptor (C. Payne, *François Linke 1855-1946: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 341). Linke's price list does not include a marble version of this clock but it was evidently created for Linke's personal collection (see Provenance). There are at least five other models extant in different medium; a terracotta *maquette*, a version in biscuit porcelain, a master pattern in bronze, a finished version in *bronze doré* (offered in the price list for a retail price of 1,200 francs) and a version in cast-iron, from Linke's own Archive, possibly a workshop model for the marble clock (Payne, *ibid.*, pp. 352-353, plates 384-386; Tardy, *The French Clocks*, Part Three, Paris, 1982, p. 79; P. Kjellberg, *Encyclopédie de La Pendule Française*, Paris, 2005, p. 254, fig. A).



203

A SET OF SIX FRENCH ORMOLU FIVE-LIGHT WALL APPLIQUES CIRCA 1910

Each with scrolling backplate issuing five foliate arms, fitted for electricity
29½ in. (75 cm.) high, excluding fitment;
20 in. (51 cm.) wide; 12½ in. (32 cm.) deep (6)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

PROVENANCE:

Hôtel de Paris, Monte-Carlo.
Artcurial, Monaco, 25 Jan 2015, lots 2028-2030.

204

A PAIR OF FRENCH ORMOLU AND CHINESE PORCELAIN SEVEN-LIGHT CANDELABRAS

BY HENRY VIAN, PARIS, CIRCA 1880

Each in the form of a vase with mask handles and painted overall with animals, issuing scrolling foliate arms, on a *rocaille* base, one signed 'H. VIAN'

31 in. (79 cm.) high; 20 in. (51 cm.) wide;
18½ in. (47 cm.) deep

(2)

£15,000-25,000

\$22,000-36,000

€20,000-32,000

PROVENANCE:

Hôtel de Paris, Monte-Carlo.
Artcurial, Monaco, 25 Jan 2015, lot 823.

205

A PAIR OF FRENCH ORMOLU-MOUNTED TULIPWOOD AND AMARANTH PEDESTAL CABINETS

OF LOUIS XV STYLE, BY CUEUNIÈRES JEUNE, PARIS, CIRCA 1890

Each with shaped top inlaid with stylized foliate border, over a central door opening to two adjustable shelves, the carcass twice stamped 'L. CUEUNIÈRES J^{NE} / ÉBÉNISTE'
48¼ in. (122.5 cm.) high; 18 in. (45.5 cm.) wide;
12 in. (30.5 cm.) deep (2)

£12,000-18,000

\$18,000-26,000

€16,000-23,000

In 1893 the Grand Duke Wladimir acquired for Tsar Alexander III a similar model to the present pair of pedestals from Escalier de Cristal and made by Cuenièrès; an additional example is illustrated in W. Zeisler, *L'objet d'art de luxe français en Russie (1881-1917)*, Paris, 2014, p. 205, fig. 191. A further example is illustrated in D. Ledoux-Lebard, *Le Mobilier français du XIXe Siècle*, Paris, 1984, p. 143.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol, Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(h).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £50,000, 20% on that part of the **hammer price** over £50,000 and up to and including £1,000,000, and 12% of that part of the **hammer price** above £1,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: VAT_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

Royalty for the portion of the **hammer price** (in euros)

- 4% up to 50,000
 - 3% between 50,000.01 and 200,000
 - 1% between 200,000.01 and 350,000
 - 0.50% between 350,000.01 and 500,000
 - over 500,000, the lower of 0.25% and 12,500 euro.
- We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

anyone else.

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

2 OUR AUTHENTICITY WARRANTY

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

- (a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- (b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- (c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- (d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- (e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
- (f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- (h) In order to claim under the **authenticity warranty** you must:

- (i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;
- (ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- (i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- (i) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - (a) This additional **warranty** does not apply to:
 - (i) the absence of blanks, half titles, tissue guards

- or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.
- (b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
- (k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.
In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any amounts due under section D3 above; and
 - (iv) any duties, goods, sales, use, compensating or service tax or VAT.
- Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- (c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:
 - (i) Wire transfer
You must make payments to:
Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.
 - (ii) Credit Card.
We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 7839 2869 or by post to the address set out in paragraph (d) below. If you want to make a CNP payment over the telephone, you must call +44 (0)20 7839 9060. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Cashiers Department, whose details are set out in paragraph (d) below.
 - (iii) Cash
We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).
 - (iv) Banker's draft
You must make these payable to Christie's and there may be conditions.
 - (v) Cheque
You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.
 - (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street,

St James's, London SW1Y 6QT.

(e) For more information please contact our Cashiers Department by phone on +44 (0)20 7839 9060 or fax on +44 (0)20 7389 2869.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- (a) When you collect the **lot**; or
- (b) At the end of the 90th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F3 and any other rights or remedies we have by law):
 - (i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 90 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is

a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (**but note that you may not collect any lot until you have made full and clear payment of all amounts due to us**).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** within the period set out in the storage and collection page then, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date.
 - (ii) we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and handling fees for doing so.
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
 - (iv) the storage terms shall apply.
- (v) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING
1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

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

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

- (c) **US import ban on African elephant ivory**
The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the lot description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
- (d) **Lots containing material that originates from Burma (Myanmar)**

Lots which contain rubies or jadeite originating in Burma (Myanmar) may not generally be imported into the United States. As a convenience to US buyers, **lots** which contain rubies or jadeite of Burmese or indeterminate origin have been marked with the symbol ♪ in the catalogue. In relation to items that contain any other types of gemstones originating in Burma (e.g. sapphires) such items may be imported into the United States provided that the gemstones have been mounted or incorporated into jewellery outside of Burma and provided that the setting is not of a temporary nature (e.g. a string).

- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **Jewellery over 50 years old**
Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other

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

J OTHER TERMS
1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation following the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

10 REPORTING ON
WWW.CHRTISTIES.COM

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

K GLOSSARY

- authentic:** a genuine example, rather than a copy or forgery of:
- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.
- authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.
- buyer's premium:** the charge the buyer pays us along with the **hammer price**.
- catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.
- Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.
- condition:** the physical condition of a **lot**.
- due date:** has the meaning given to it in paragraph F1(a).
- estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.
- hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.
- Heading:** has the meaning given to it in paragraph E2.
- lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).
- other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.
- purchase price:** has the meaning given to it in paragraph F1(a).
- provenance:** the ownership history of a **lot**.
- qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.
- reserve:** the confidential amount below which we will not sell a **lot**.
- saleroom notice:** a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.
- UPPER CASE type:** means having all capital letters.
- warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed ‘Conditions of Sale’

VAT payable

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

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). Subject to HMRC’s rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC’s rules, you can reclaim the Import VAT charged on the hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer’s premium is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the lot had been sold with a † symbol) then, subject to HMRC’s rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the buyer’s premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer’s premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the buyer’s premium .
	† and α	We will refund the VAT charged on the hammer price . VAT on the buyer’s premium can only be refunded if you are an overseas business. The VAT amount in the buyer’s premium cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the hammer price providing you export the wine while ‘in bond’ directly outside the EU using an Excise authorised shipper. VAT on the buyer’s premium can only be refunded if you are an overseas business. The VAT amount in the buyer’s premium cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer’s premium .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a ‘controlled export’ for * and Ω lots. All other lots must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.

We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie’s Shipping Department to arrange your export/shipping.

5. If you appoint Christie’s Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.

7. All re-invoicing requests must be received within four years from the date of sale.

If you have any questions about VAT refunds please contact Christie’s Client Services on info@christies.com
Tel: +44 (0)20 7389 2886.
Fax: +44 (0)20 7839 1611.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

◦
Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

Δ
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

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

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~
Lot incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ
Lot containing jadeite and rubies from Burma or of indeterminate origin. See Section H2(d) of the Conditions of Sale.

?, *, Ω, α, #, ‡
See VAT Symbols and Explanation.

■
See Storage and Collection Pages on South Kensington sales only.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **Property Owned in part or in full by Christie's**
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its **lot** number.

◦ **Minimum Price Guarantees**

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

◦◆ **Third Party Guarantees/Irrevocable bids**

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

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the **lot** above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final **purchase price**.

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware

of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

EXPLANATION OF CATALOGUING PRACTICE

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion a copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..."

" / "Stamped..."

In our opinion the signature/date/inscription/stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." /

"Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation.

Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

EUROPEAN CERAMICS

A piece catalogued with the name of a factory, place or region without further qualification was, in our opinion, made in that factory, place or region (e.g. "A Worcester plate").

Buyers are recommended to inspect the property themselves. Written condition reports are usually available on request.

"A plate in the Worcester style"

In our opinion a copy or imitation of pieces made in the named factory, place or region.

"A Sèvres-pattern plate"

In our opinion not made in the factory, place or region named but using decoration inspired by pieces made therein. "A Pratt-ware plate"

In our opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"A Meissen cup and saucer"

In our opinion both were made at the factory named and match.

"A Meissen cup and a saucer"

In our opinion both pieces were made at the factory named but do not necessarily match.

"Modelled by..."

In our opinion made from the original master mould made by the modeller and under his supervision. "After the model by..."

In our opinion made from the original master mould made by that modeller but from a later mould based on the original.

"Painted by..."

In our opinion can properly be attributed to that decorator on stylistic grounds.

SILVER

A GEORGE II SILVER CUP AND COVER
MARK OF PAUL DE LAMERIE,
LONDON, 1735

In Christie's opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736. The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year.

Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER
CIRCA 1735

In Christie's opinion made during the specified monarch's reign and unmarked or struck with illegible marks.

A GEORGE II SILVER CUP AND COVER
BEARING TRANSPOSED MARKS FOR
LONDON, 1735, WITH THE MARK OF
PAUL DE LAMERIE

In Christie's opinion made during the specified monarch's reign and, in all probability, in the workshop of, or sponsored by, the maker cited, but with marks transposed from a previously hallmarked object. Where applicable the catalogue will note that these transposed hallmarks have been cancelled to bring them into conformity with modern English hallmarking laws.

Please note that the ounce weights given in this catalogue are troy ounces.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture and carpet lots (sold and unsold) not collected from Christie's by **9.00 am** on the day following the auction will be removed by Cadogan Tate Ltd to their warehouse at: 241 Acton Lane, Park Royal, London NW10 7NP
Telephone: +44 (0)800 988 6100
Email: collections@cadogantate.com.
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, lots will be available for collection from 12 noon on the second business day following the sale. 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)800 988 6100.

SHIPPING AND DELIVERY

Christie's Art Transport can organise local deliveries or international freight. Please contact them on +44 (0)20 7389 2712 or arttransport_london@christies.com.

To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Art Transport for a quote as soon as possible after the sale. As storage is provided by a third party, storage fees incurred while transport arrangements are being finalised cannot be waived.

PAYMENT

Cadogan Tate Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Ltd's warehouse on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Cadogan Tate of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

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

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.

EXTENDED LIABILITY CHARGE

From the day of transfer of sold items to Cadogan Tate Ltd, all such lots are automatically insured by Cadogan Tate Ltd at the sum of the hammer price plus buyer's premium. The Extended Liability Charge in this respect by Cadogan Tate 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.

Christie's Fine Art Storage Services (CFASS) also offers storage solutions for fine art, antiques and collectibles in New York and Singapore FreePort. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Visit www.cfass.com for charges and other details.

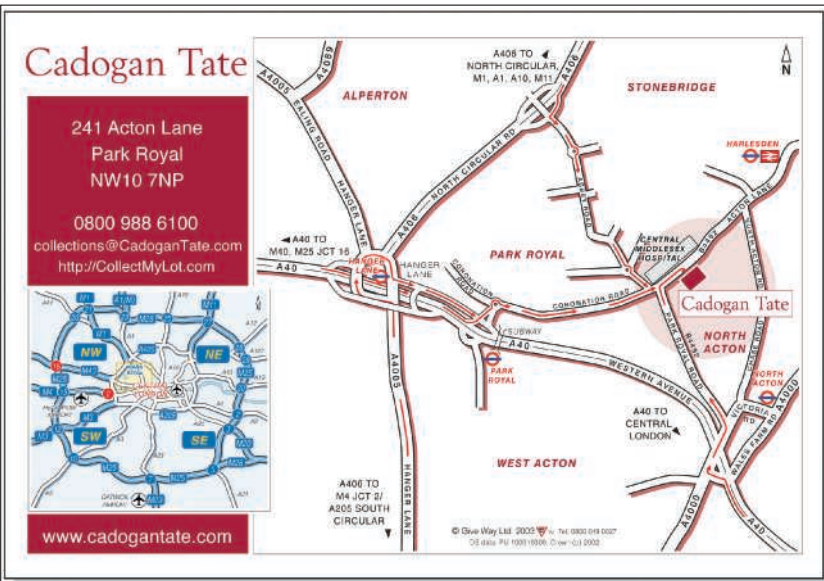
TRANSFER, STORAGE & RELATED CHARGES

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	£70.00	£35.00
Storage per day	£5.25	£2.65

Transfer and storage will be free of charge for all lots collected before 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.

These charges do not include:

- a) the Extended Liability Charge of 0.6% of the hammer price, capped at the total of all other charges
- b) VAT which will be applied at the current rate



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Email: collections@cadogantate.com

WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE OPULENT EYE

TUESDAY 7 JUNE 2016 AT 1.00 PM

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

CODE NAME: DRAPER

SALE NUMBER: 12029

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£50 to UK £1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
 2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £50,000, 20% on any amount over £50,000 up to and including £1,000,000 and 12% of the amount above £1,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
 3. I agree to be bound by the Conditions of Sale printed in the catalogue.
 4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
 5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.
- I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM

12029

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

☐ Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVA/BTW/MWST/MOMS Please quote number below:

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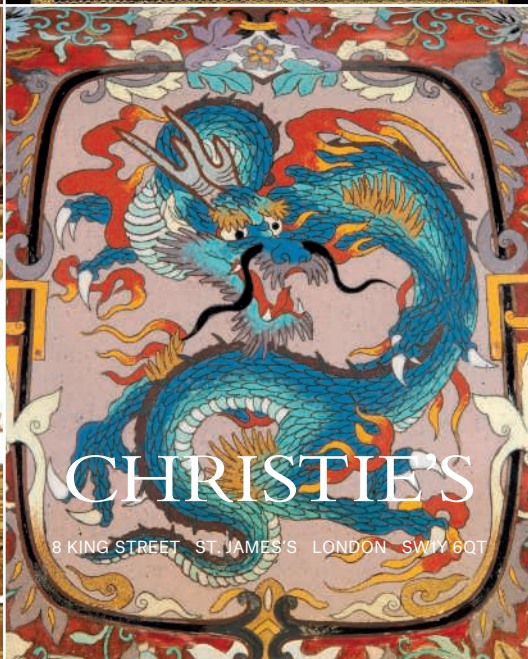
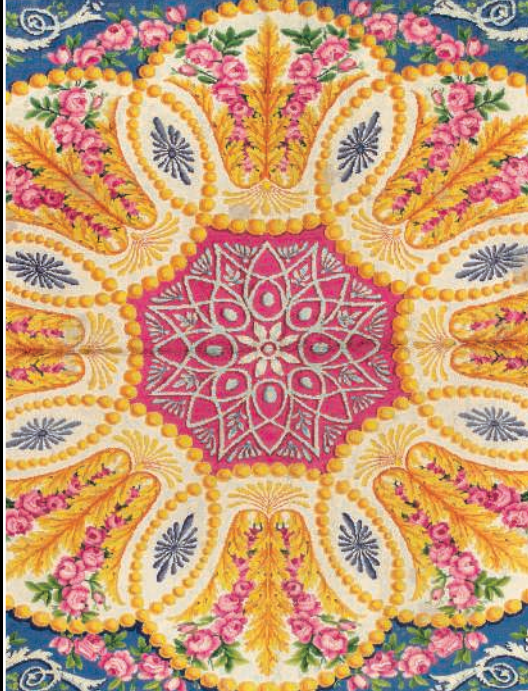
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