

THE
EXCEPTIONAL
SALE 2016

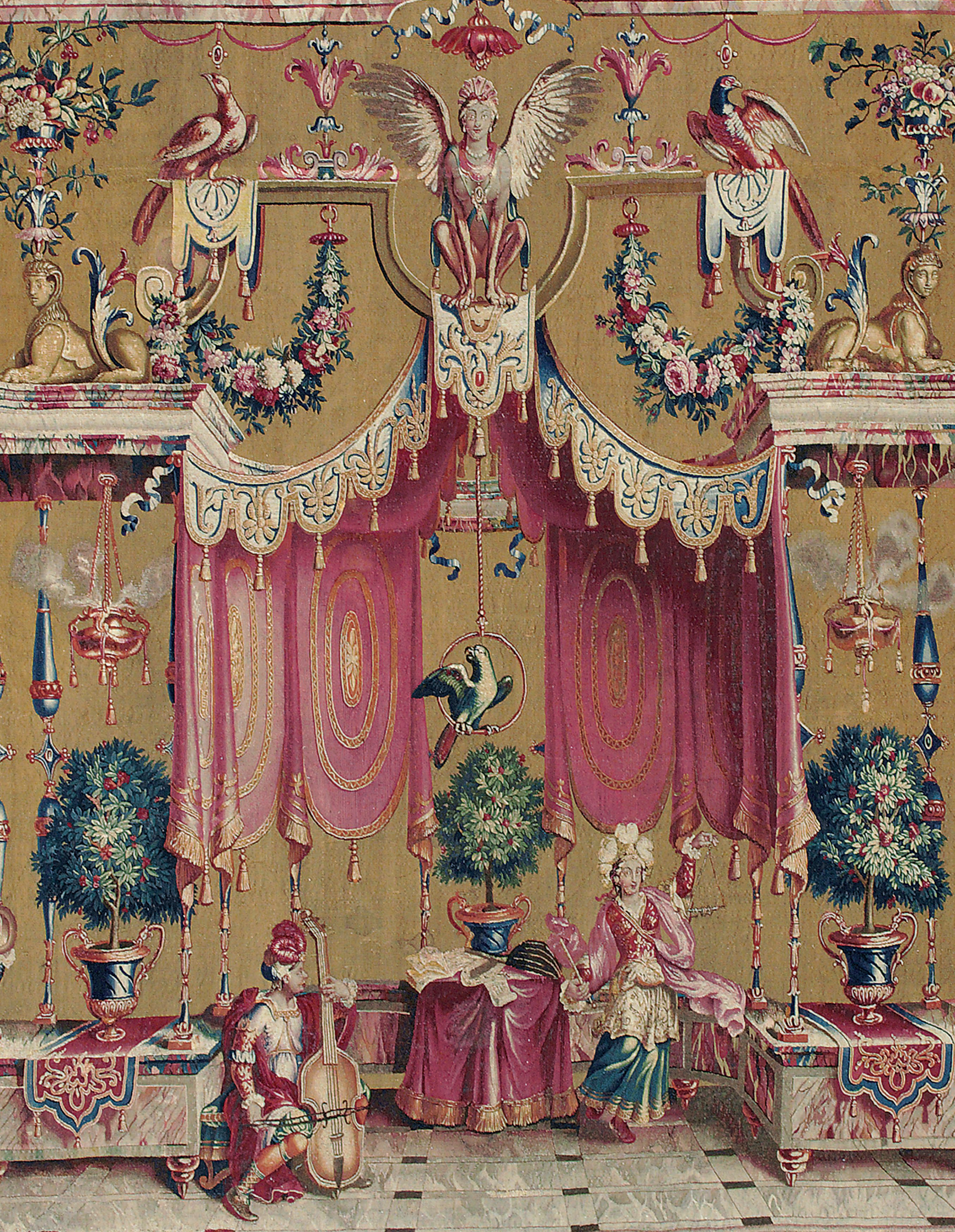
King Street
7 July 2016



CHRISTIE'S







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THE EXCEPTIONAL SALE 2016

Thursday 7 July 2016

PROPERTIES FROM

Miss Anne Makeig-Jones

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The Collection of the late
Sir Jasper & Lady More, Linley Hall,
Shropshire

Mr. & Mrs. T. Parker

The Estate of Ogden Mills Phipps

Charles Roundell Esq.

and various sources

AUCTION

Thursday 7 July 2016

at 5.00 pm

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

VIEWING

Sunday	3 July	10.00 am – 5.00 pm
Monday	4 July	9.00 am – 4.30 pm
Tuesday	5 July	9.00 am – 8.00 pm
Wednesday	6 July	9.00 am – 4.30 pm
Thursday	7 July	9.00 am – 3.00 pm

AUCTIONEER

Jussi Pylkkänen

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CHRISTIE'S

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CONTENTS

3	AUCTION INFORMATION
4	INTERNATIONAL DECORATIVE ARTS
5	SPECIALISTS AND SERVICES FOR THIS AUCTION
8	PROPERTY FOR SALE
170	CONDITIONS OF SALE • BUYING AT CHRISTIE'S
173	VAT SYMBOLS AND EXPLANATION
174	IMPORTANT NOTICES
175	EXPLANATION OF CATALOGUING PRACTICE
176	STORAGE AND COLLECTION
181	ABSENTEE BIDS FORM

THE 3RD EARL OF MACCLESFIELD'S EQUINOCTIAL RING DIAL

PROPERTY OF MR & MRS T PARKER

301

A GEORGE III STANDING UNIVERSAL EQUINOCTIAL RING DIAL

JAMES SIMONS, CIRCA 1770

The lacquered bronze dial signed to the throne *J Simons London*, meridian ring with hours *I-XII-I-XII* divided to the minute, scales on upper and inner edges with traces of original silvering, equinoctial ring with degree scale 90° - 0 - 90° with vernier to base, the bridge with sliding pin-hole gnomon on calendrical scales with zodiacal scales to reverse, the two rings engraved on their reverse with latitudes for *Constantinople, Boston, Amsterdam, Lisbon, Petersburg, Edinburgh, Paris, Dublin, New York, Berlin, London, Genoa*, the reverse of the equinoctial ring carries two pin-hole sights for midday, the whole rotating with a turn-key in a 10-inch outer ring supported via floral mounts to geared horizontal plate rotating with a turn-key marked with calendar, and vernier, and *WATCH SLOWER WATCH FASTER*, inset with an eight point compass rose with degree scale 0 - 90° - 0 - 90° - 0 , with two bubbles levels, on three screw feet.
17 in. (43 cm.) high

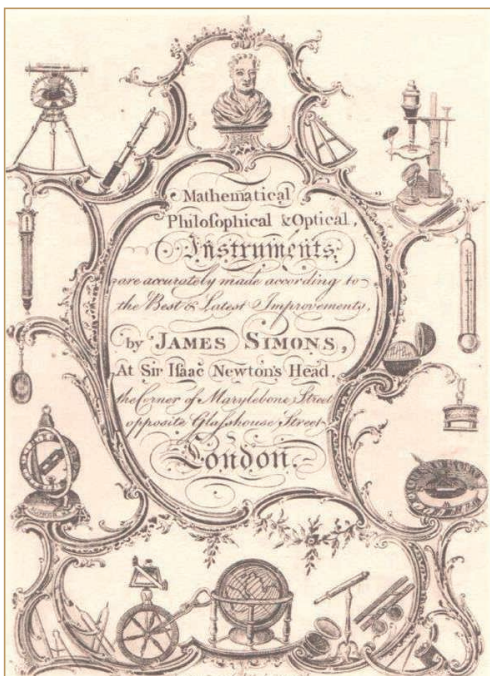
£30,000-50,000

\$44,000-73,000

€39,000-65,000

PROVENANCE:

Thomas Parker, 3rd Earl of Macclesfield (1723-1795), Shirburn Castle, Oxfordshire.
Thence by descent at Shirburn Castle.



The trade card of James Simons, illustrating a standing equinoctial ring dial, lower left



Shirburn Castle, Oxfordshire.
© Country Life



THE UNIVERSAL EQUINOCTIAL RING DIAL

The two ring equinoctial ring dial was invented by the Mathematician William Oughtred (1574-1660) and described in his 1652 book on sundials. Unlike horizontal garden sundials that are designed for use at a fixed latitude it can be used anywhere on earth, at any latitude. A list of prominent cities of the world (London, New York, Paris, St. Petersburg, Istanbul and others) are engraved on the reverse of the rings along with their latitudes.

To use the sundial: the sliding pinhole on the bridge is set to the day of year on the calendrical scale and the bridge set at 90°; then the outer equinoctial ring is rotated until the desired latitude is selected by the index pointer on the vernier scale at the base of the instrument; and finally the inner meridian ring is turned to rest on the braces at 90° to the equinoctial ring. The ingenious nature of the sundial means that it is self-orienting, so that when suspended by the handle, sunlight will only shine through the pin-hole and highlight the correct time on the hour scale of the meridian ring when the sundial is aligned north-south.

Most equinoctial ring dials can be used to within a few minutes of accuracy, but will not be able to tell the time at midday because the meridian ring will cast a shadow over the pin-hole at exactly this moment. However, the standing equinoctial ring dial is fitted with two pin-hole sights below the meridian ring that will only align with a ray of sunlight at noon exactly. The current instrument is also larger, and therefore more accurate than most ring dials, and is mounted on a base inset with compass, two bubble levels and three screw feet so that it can be accurately oriented.

A sundial with a high level of accuracy such as this would have often been used to set a clock or watch to local solar time. A clock can keep the time, of course, but not find it; so the use of an accurate sundial is required.

Using the compass set into the base of the instrument, if the local magnetic variation (the difference between magnetic north and true north) is known the alignment of the dial can be corrected. Alternatively, the self-orienting nature of the dial enables it to be used to determine the magnetic variation once the dial is correctly aligned. John Hammond in his book *The Practical Surveyor* (London: 1725) noted that with this type of scientific instrument "it is ... convenient

in all places to find [the variation]; and this may be done several ways: but none more readily, more easily or more exactly, than by the Universal Dial".

THE EARLS OF MACCLESFIELD AND 18TH CENTURY SCIENCE

The Earls of Macclesfield were leading patrons of the arts and sciences in the eighteenth century. The first three earls were fellows of the Royal Society, and all were sufficiently well versed in the latest scientific discoveries of the time to be published in the society's journal the *Philosophical Transactions of the Royal Society of London*. Thomas Parker, the first Earl of Macclesfield (1667-1732), was a pallbearer at the funeral for the famed astronomer Isaac Newton in 1727. Before its dispersal by Sotheby's in twelve sales from 2004-2008 the library of the Earls of Macclesfield was one of the greatest scientific libraries assembled in the 17th and 18th centuries.

The second Earl built an observatory at the ancestral home, Shirburn Castle, in 1739 and fitted it with the finest instruments of the day. The instrument maker Johnathan Sisson (1690-1747) supplied the 5-foot transit instrument (in use from 1740 to 1787) and a quadrant (1743-1793), the clocks were from Tompion and Graham, a 14-foot refracting telescope, and later a 3 $\frac{3}{4}$ -foot achromatic were made by Dollond. None of these instruments have survived.

His son, Viscount Parker, later the third Earl, was elected a fellow of the Royal Society in 1747. He presented a paper (*Phil. Trans.*, vol. 49, 1755 pp. 368-370) on 20 November 1755 on the earth tremors detected in the moat at Shirburn Castle on the first day of that month. This was, of course, the Great Lisbon earthquake of 1 November 1755, which was the first earthquake to be studied by the scientific community.

James Simons (fl. 1770-1794) was a freeman of the Worshipful Company of Stationers (scientific instrument makers did not have their own guild until 1956). Sundials by him are rare in collections, but his trade card does illustrate a standing equinoctial dial along with advertising 'Mathematical, Philosophical & Optical instruments'.

Since none of the other astronomical instruments from the Earls of Macclesfield are extant, the present sundial represents an important survival from a great family of scientific patronage.







PROPERTY FROM A EUROPEAN COLLECTION

302

A GERMAN GOLD-MOUNTED SHELL SNUFF-BOX

BERLIN, CIRCA 1745

Carved from a cowrie shell with reeded gold mounts, the cover with a pug dog lying on a tasseled cushion beneath a canopy, a man's right hand reaching down, one side carved with two gentlemen, one, a Master Mason seated and holding a Masonic hammer representing authority, the other, a Masonic candidate, with the Masonic Lodge to his left, entering and approaching between the two pillars of Solomon, Boaz and Jachin, one surmounted by the sun, the other by the moon, within c-scrolls and foliage, an arched bridge and river below, the other side depicting the initiation ceremony of the candidate, he lies blindfolded on the floor as the master stands above him, one foot on his chest, pointing a sword at his head, with Masonic regalia including a trowel, a square, a compass, a hammer and a satchel placed on a table, a three-candle candelabra beyond, above a colonnade, the base set with gold mounts chased with the sun veiled by clouds and engraved with the inscription '*Non omnibus lucet*' (it does not shine everywhere), amidst *rocaille* scrolls and foliage, raised scroll thumbpiece, in associated blue leather case
3¼ in. (82 mm.) wide

£80,000-120,000

\$120,000-170,000
€110,000-150,000







The various scenes carved into the shell on this box refer to the rituals involved in the Masonic initiation ceremony. Such a box, in all probability, would have been commissioned to celebrate the recipient's initiation into, or foundation of, a lodge. The gold mounts and quality of the carving would suggest that this box was commissioned by a leading royal or noble Mason. Among the former, Clemens August, Elector of Bavaria (1700-1761), Frederick the Great, King of Prussia (1740-1786) and Augustus III, King of Poland and Elector of Saxony (1696-1763), who was the Grand-Master of the order in Saxony, are all possibilities. Following the suppression of freemasonry by Pope Clement XII in 1738, Clemens August, Archbishop Elector of Cologne and Prince-Bishop of Munster, Hildesheim and Osnabruck founded an alternative pseudo-Masonic order in Germany and Sweden known as 'Mopsorden', the Order of the Pug. The order was at its most active between 1740 and 1782 and aimed to provide members with a legitimate substitute for Masonic social rites. Its members were largely Roman Catholics and, unlike in traditional German masonry, women were admitted to the order. In addition to Royal members, the organisation attracted many members of the nobility. Among these mention should be made of Heinrich, Count von Bruhl (1700-1763), who was Prime Minister from 1746 under Augustus III of Saxony. As well as a diplomat, he was director of the Meissen factory from 1733 till 1763. He was one of the 18th century's greatest collectors in a wide range of fields including Meissen snuff-boxes. Incidentally and probably not coincidentally, he is known to have kept several pug dogs.



Clemens August of Bavaria as Grand Master of Teutonic Knights, 1745, Georg Desmarées, oil, Stadtmuseum Bonn.

There is insufficient evidence to allow the attribution of the vast majority of shell-carving to a specific artist or workshop although goldsmiths or gem-cutters working in Amsterdam, Paris, Berlin, Nuremberg and Augsburg are known to have carved the material. Gold mounted boxes of all types, including snuff-boxes and *étuis*, were frequently set with either carved or plain shells in the 18th century. A number of gold snuff-boxes incorporating hardstones, often amethystine quartz, dating from the mid-18th century, carved with a pug dog and presumably commissioned for a member of 'Mopsorden', are recorded. Though most, if not all, are unmarked, these are convincingly attributed to Dresden and Berlin workshops. It is unfortunate that the place of origin and original owner of this snuff-box, remain to be identified with certainty at the present time. It nevertheless remains an outstanding 18th century snuffbox both in terms of workmanship and condition.



Assembly of Free Masons for the Initiation of a Master from *The Ceremonies of Religion and Custom*, circa 1733 (engraving), French School, (18th century) ©Bridgeman Images.



PROPERTY FROM A FRENCH PRIVATE COLLECTION

303

**A BOHEMIAN SILVER-MOUNTED RELIEF-CARVED
FRUITWOOD MARQUETRY AND WALNUT FOLDING
GAMES BOX**

BY ADAM ECK, EGER, SIGNED AND DATED 1664

Of near square outlines, the lid decorated with an elaborately relief-carved panel depicting 'The Rape of the Sabines', with Roman soldiers shown abducting the Sabines, with the Roman city gates beyond, the panel signed and dated to the lower left 'ADAM. ECK. FECIT. 1664' within a panelled border set to the corners with silver disks, the reverse with a chess board with each inlaid with realistically depicted flower heads, fruit or nuts respectively, hinged and enclosing a recessed tric-trac games board with the fields divided by pictorial friezes, one depicting a sea battle, the other the siege of a medieval city, the games fields alternating as obelisks laden with military trophies, flags and standards, and spirally-turned fountains wrapped in vine, the edges inlaid with tulips, the silver hinges and probably also the circular silver discs to the outside corners replaced in Sweden in 1822, the hinges marked 'IPG' [for Johan Petter Grönvall (1774-1843), Stockholm], 'Q3' [for 1822] and with Swedish three crowns stamp 6½ in. (16.5 cm.) high; 18¾ in (48 cm.) square (closed)

£70,000-100,000

\$110,000-150,000
€91,000-130,000

PROVENANCE :

French private collection, since the first half of the 20th Century.

COMPARATIVE LITERATURE :

H. Sturm, *Egerer Reliefintarsien*, Munich & Prague, 1961.

J. Voigt, *Für die Kunstkammern Europas, Reliefintarsien aus Eger*, Halle an der Saale, 1999.

D. Syndram, *Renaissance and Baroque Treasury Art, The Green Vault in Dresden*, Munich & Berlin, 2004, p. 72.







Proudly signed by its creator, this magnificent casket is a superb example of the exquisite craftsmanship and particular artistic skills found in the Bohemian town of Eger in the 17th century. Drawing on engravings of classical scenes and indeed current historical subjects, this casket was made by arguably Eger's foremost craftsman, Adam Eck, and the date 1664, inlaid with his signature in the carved panel probably identifies this as his last recorded work. The references to events of the Thirty Years War, found in the elaborate marquetry all over this casket, suggest it must have been conceived as either a princely commission or destined as an important political gift.

ADAM ECK

Born in the bohemian city of Eger as the son of a successful cabinet-maker, Adam Eck (1604-1664) and his family, and indeed an estimated further 142 protestant families, had to flee the free city of Eger in 1629 towards the Brandenburg-Franconian countries. Eck returned to Eger towards the end of 1632, re-claiming his father's house and workshop in a city that had been devastated first by Saxon troops, then re-taken by the Imperial and Bohemian troops under Albrecht von Wallenstein.

THE GRAPHIC SOURCES

The years of the Thirty Years' War, between 1618 and 1648, brought great misery and hardship to much of central Europe, with the Swedish, French and Imperial armies fighting for supremacy. While the main aim of most battles was possession of an important city or fortresses, the damage to the people around was almost as devastating: raiding, looting, raping and torturing drove people from their lands and with their cattle slaughtered and crops destroyed, starvation furthermore made them easy victims of disease and pests.

The choice of subject for the remarkable main panel, carved in high relief and depicting the 'Rape of the Sabines', is therefore an appropriate historic reference and would have almost certainly been based on a printed source. Inspiration for this composition was certainly drawn from works by the Augsburg artist Hans Rottenhammer (1564-1625) as well as the Dutch artists Maarten van Heemskerck (1498-1574) and Cornelis Cort (1533-1573), though as yet no direct source for this overall composition can be identified.



Matthäus Merian the Elder (1593-1650), The Siege of Wolgast, 1629, from the series *Theatrum Europaeum*.



Jacques Callot (1592-1635), *Les Grandes Misères de la guerre*, published in 1633.

The magnificent interior of the games box too references the highly volatile times during the Thirty Years War, with the fields of the trictrac depicted as obelisks laden with military trophies and flags of the participating armies, including the Imperial double-headed eagle, and recognisable also the three crowns of the Swedish flag, the French fleur-de-lys, and what must be the cross of the Danish troops. These obelisks are alternated with elaborate vine-wrapped fountains, and the opposing sides of the field are divided by landscape friezes intricately inlaid with views of a sea battle and a besieged city respectively. While the depicted coastal fortress in the first and the besieged city in the second are yet to be identified, they are clearly based on one of the many engravings by Matthäus Merian the Elder (1593-1650), who in 1646 published in his *Theatrum Europaeum* numerous views of cities across central Europe, both in peaceful times and indeed during times of war. The burning village church, depicted in the left hand foreground of the city siege, is without doubt taken directly from an engraving that is part of the set depicting *Les Grandes Misères de la guerre* (The Miseries and Misfortunes of War), published in 1633 by French artist Jacques Callot (1592-1635). Depicting the destruction unleashed on civilians during the Thirty Years' War, the series became Callot's best-known work and is thought to be the first "anti-war statement" in Western art.



Matthäus Merian the Elder (1593-1650), The Capture of Frankfurt by the Swedish troops, 1631, from the series *Theatrum Europaeum*.

MAGNIFICENT COMMISSIONS AND DIPLOMATIC GIFTS

Closely connected in trade with the imperial towns of Prague and Nuremberg as well as the Hanseatic cities in northern Germany, the Bohemian town of Eger enjoyed the status of a free imperial city until 1322, when the city itself was traded by the king of Bavaria to the kingdom of Bohemia. Its strategically important geographical position, situated on the North West approaches to Bohemia, meant it suffered repeatedly during the Thirty Years War, being torn and traded between the various parties and alliances, including the Catholic Imperial armies and the Swedish troops, that reached Eger in 1647. Wolfram Koeppel suggests it was the close connection to the court at Prague, where the splendid results of Rudolf II's collections and indeed the skills of the craftsmen who had come to his court from across Europe, that inspired Eger cabinet-makers to create this particular artistic style. Using readily available local materials, they re-created in wood relief-carved pictures, similar to those produced by Italian craftsmen in Prague in *commesso di pietre dure*. And it was in those difficult times, that works of considerable value were acquired from Eger's craftsmen by the town's own council, using them as political and diplomatic gifts to the Imperial courts at Vienna and Prague, as well as to military leaders of the forces participating in the various battles.

While the early history of this casket is yet to be established, closely comparable Eger caskets have survived in princely collections, documenting their original commissions. One of the most closely related games boxes was acquired in 1655 by Johann Georg, electoral prince of Saxony, as a present for his father, the prince elector of Saxony. Now in the Green Vault in Dresden it is signed by Eck's contemporary Johann Georg Fischer and has a lid decorated with a relief-carved panel depicting the 'Battle near Zama' from the story of 'Scipio Africanus' (see J. Voigt, *Für die Kunstkammern Europas, Reliefintarsien aus Eger*, Halle an der Saale, 1999, cat. II.13 and pp. 220-230; and D. Syndram, *Renaissance and Baroque Treasury Art, The Green Vault in Dresden*, Munich & Berlin, 2004, pp. 72-73). Another very closely comparable casket, now in the Hesse State Museum in Darmstadt, quite probably depicts Habsburg Emperor Leopold I on horseback, modelled as Julius Caesar, while the closely comparable obelisk-shaped games fields within the board are decorated with the crossed swords found in the Saxon arms, suggesting an Imperial present to the court in Dresden. On the present casket the obelisks are adorned with cartouche-shaped shields with divided arms, showing an eagle above a diagonally striped ('bendy sinister') field, possibly giving a clue to the original recipient.

A SWEDISH PROVENANCE

It is likely that this casket was commissioned by or presented to a leading figure close to the Imperial court; however, the intriguing find of Swedish silver marks on the hinges of this casket open the possibility of a very different early history. Stamped by the Stockholm master silversmith Johann Pedder Grönvall (1807-1843) and marked for the year 1822, it is clear that this casket was in Sweden when the hinges needed replacing in the early 19th century. At least two other such magnificent caskets with an early Swedish provenance are known. One of them, with a very similar tric-trac, though its lid decorated with a relief-carved panel depicting 'Daniel in the lion's den', is now in the Historic Museum in Stralsund. The Hanseatic city on the Baltic coast was under alternating Swedish, Danish and Pomeranian rule through most of the 17th century, and from around 1748 was the residence of the Swedish governor, count Axel von Löwen (1686-1772). On his death count Löwen left his entire collection to the city of Stralsund, including the casket with the lion subject – a clear reference to his family name and quite possibly a present from the city of Eger or a political ally (See J. Voigt, *op. cit.* cat II.9). The second important Eger games box known in a Swedish collection is at Skokloster, the magnificent early baroque castle built by the Swedish General Carl Gustaf Wrangel (1613-1676), who had gained fame in the Thirty Years War leading the Swedish troops against the Imperial Habsburg armies all the way south to Bavaria and Bohemia. His games box, not signed but attributed to Adam Eck, is of slightly larger proportions, but very similarly decorated. It depicts on its lid the 1644 battle in the Baltic Sea off the island of Fehmarn, where Wrangel successfully led the Swedish and Dutch ships against the Danish fleet. The battle scene was captured in one of the engravings by Matthäus Merian the Elder and Adam Eck clearly had a version of this print at his disposal. It is therefore worth speculating that Eck might have adapted that image for the narrow and elongated sea battle he incorporates within the present tric-trac box and while the town depicted in the siege of the opposite frieze is not immediately recognisable, it is possible that that image too is a reference to count Wrangel's military successes, possibly depicting his siege of the city of Eger in 1647.





PROPERTY FROM THE COLLECTION OF THE LATE
SIR JASPER & LADY MORE, LINLEY HALL, SHROPSHIRE

304

A SOUTH GERMAN ORMOLU-MOUNTED SYCAMORE AND FRUITWOOD MARQUETRY TABLE-CABINET

AUGSBURG, SECOND HALF 16TH CENTURY

Profusely decorated all over with musical trophies, ruins, animals, birds and foliate scrolls, the rectangular top above a pair of doors enclosing a fitted interior with carved architectural features and thirteen ash-lined drawers surrounding a central hinged chequer inlaid compartment, the sides with carrying handles, labelled with initials 'H.J.H.E.'
20 in. (51 cm.) high; 25¾ in. (65.5 cm.) wide; 15½ in. (39.5 cm.) deep

£70,000-100,000

\$110,000-150,000
€91,000-130,000



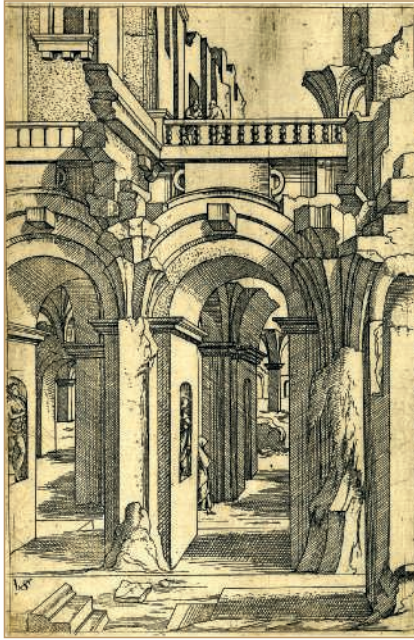
PROVENANCE :

Probably acquired by Sir Henry Hope Edwardes in the 1860s.

In the collection of Lt. Col. Herbert James Hope Edwardes (d. 1919) at Netley Hall, Shropshire, and thence by descent, later removed to Linley Hall, Shropshire.

LITERATURE :

Recorded in the Drawing Room at Netley Hall, Shropshire in the 1917 inventory for the mansion (Shropshire County Archive, Shrewsbury).



Attributed to Hans Vredeman de Vries.
© Trustees of the British Museum



L. Stöer, *Geometria et Perspectiva*, 1567.



The left hand side of the Wrangelschrank.
Landesmuseum für Kunst und Kulturgeschichte, Münster

Decorated entirely with spectacular pictorial marquetry depicting Italianate Mannerist architectural perspectives of fantastic arcaded and overgrown Classical ruins, this splendid Augsburg table cabinet is among the finest examples produced at the end of the 16th century. It has remained in one English family collection since at least the early 20th century, and it is particularly exciting to find such a superb example with such well-preserved marquetry.

Already widely known for its silver and gold smithing, from the middle of the 16th century, Augsburg emerged as the German centre of luxury cabinet making for the international market, a new phenomenon at the time. In particular, the development of marquetry contributed to this prominent position, favoured by the ready availability of a large variety of indigenous woods and the reputation that Augsburg saws could apparently cut the thinnest layers of veneer (C.S. Wood, 'The Perspective Treatise in Ruins: Lorenz Stöer, *Geometria et perspectiva*, 1567', *Studies in the History Of Art*, no. 59, p. 246). When Charles V became Holy Roman Emperor in 1519 his dominions comprised great parts of Europe, including both Spain and much of Germany, including Augsburg. His travelling court helped spread the fashion for Augsburg cabinets and writing desks (*schreibschrank*), the latter inspired by the Spanish *escritorio* of the 1550s and 1560s, and they were also increasingly exported into Spain.

The inspiration for the *trompe l'oeil* architectural vistas derives from Italian Renaissance discoveries of Euclidean perspective shown in *intarsia* in Italian churches and princely *studioli*. Architectural engravings from the designs of Hans Vredeman de Vries, Hieronymus Cock's *Praecipua aliquot Romanae Antiquitatis Ruinarum Monumenta* (1551), and in particular, Lorenz Stöer's *Geometria et perspectiva*, published in Augsburg in 1567, illustrated perspective views of ruins. Stöer's designs were evidently intended for *intarsia* workers; the title page of the *Geometria et perspectiva* stating, 'containing various ruined buildings, useful to *intarsia* workers, as well as for the special pleasure of many other amateurs, ordered and arranged by Lorenz Stöer painter and citizen in Augsburg' (*ibid.*, p. 240). For German *intarsia* workers another important ornamental source for the Roman vocabulary of triumphal arches, columns, and obelisks was a series of etchings by Virgil Solis entitled *Buchlin von den alten Gebewen*, published in c. 1555. Solis' images were copies of engravings by the French architect and designer, Jacques Androuet Du Cerceau, after drawings by Leonard Thiry (*ibid.*, p. 248). These ruins may have had a significance as *vanitas*-symbols, but seem mainly to have been favoured for the display of virtuosity.

The present cabinet is part of a distinctive group of highly prestigious pieces of portable furniture; their number includes the celebrated *Wrangelschrank*, named after Count Wrangel, Commander of the Swedish forces in the Thirty Years War, now in the Landesmuseum für Kunst und Kulturgeschichte, Münster, which is dated to 1566. The side panels of the *Wrangelschrank* cabinet feature similar large marquetry birds, and the architectural layout of its interior resembling an Italianate Renaissance palazzo also relates it to the present cabinet (L. Möller, *Der Wrangelschrank und die verwandten süddeutschen Intarsienmöbel des 16. Jahrhunderts*, Berlin, 1956, figs. 4, 5). Another magnificent cabinet from this unique group sold from 'The Palazzo of a Milanese Noble Family', at Christie's, London, 5 November 2009, lot 259 (£1,127,650 including premium), is now in the collection of the Prince of Liechtenstein. Georg Himmelheber convincingly concludes that this cabinet, and the 'Wrangelschrank' cabinet, were conceived by Lienhart Stromair, the most proficient and celebrated Augsburg *intarsia* workers of his time.





Netley Hall, Shropshire.
(Private Collection)



The related cabinet, sold Christie's, London,
5 November 2009, lot 259, £1,127,650, now in the
collection of the Prince of Liechtenstein, Vienna.

Records of the Augsburg guild of intarsia workers documents Stromair working for Charles V as early as 1548, and the 18th century historian, Paul von Stetten, refers to Stromair working again for the Emperor in 1554. Von Stetten also mentions another Augsburg *Kistler*, Bartholmä Weishaupt, who worked for the Emperor's son, King Philip II, from 1562 to 1568.

THE HOPE EDWARDES FAMILY

This cabinet was in the collection of Lt. Col. Herbert James Hope-Edwardes (d. 1919) at Netley Hall, Shropshire where it is recorded in a 1917 inventory for the mansion, in the Drawing Room, as, '*An old German marqueterie Cabinet, with folding doors, enclosing drawers, inlaid, inside and out, with architecture, birds, animals, etc. – on modern carved wood stand, of Renaissance design*', valued at £250. Additionally, it bears the 'H.J.H.E.' printed paper label, identifying it as part of Herbert James Hope-Edwardes' collection, almost certainly inherited from Sir Henry Hope Edwardes of Wootton Hall, Derbyshire – the 10th and last of the Edwardes Baronets of Shrewsbury – who was a cousin. Sir Henry, a member of the circle of King Edward VII, is reputed to have assisted the then Prince of Wales in the choice of works of art for his new home, Sandringham House and was an inveterate collector with an exceptional eye attested to not only in his probable acquisition of the present cabinet, but also by the works of art recorded in the extensive surviving bills and correspondence, which remain in the family archive. These document Sir Henry's relationship with renowned London dealers, such as Annot and Durlacher. Intriguingly, there is mention of marquetry furniture in Charles Annot's invoice dated June-August 1862, '*To discharging altering and adapting to a carved stand for Marqueterie Cabinet - 27.2.6*', and '*To a fine old Marqueterie Coffe richly mounted with ormolu and stand for Do. – 110*', either of which may relate to the present example (uncatalogued Hope Edwardes archive, Shropshire County Archive, Shrewsbury). In 1944, two ancient Shropshire families were united with the marriage of Sir Jasper More and Clare Hope Edwardes, the latter having inherited Netley Hall and its contents in late 1933. In 1948-49, a decision was taken to renovate Linley Hall, Shropshire, the More family seat, and from 1954, some of the more important works from Netley Hall were removed to Linley Hall (other furniture went initially to the More's London apartment in Albany House, Piccadilly, and later to Linley Hall). Although the present cabinet was undoubtedly in the Hope Edwardes collection from at least 1917, if not before, remarkably another cabinet from an English collection virtually identical to the present cabinet with the same marquetry throughout and inner configuration, almost certainly from the same workshop, sold Phillips, London, 26 November 1996, lot 150.



THE GREAT BUSTARD FROM AUGUSTUS THE STRONG'S PORCELAIN MENAGERIE



Johann Auguste Corvinus's view of the Dutch Palace in Dresden, 1719, which was later extended into the Japanese Palace.
Engraving © bpk / Staatliche Kunstsammlungen Dresden / Renate Schurz

PROPERTY FROM THE ESTATE OF
OGDEN MILLS PHIPPS

*305

A MEISSEN WHITE MODEL OF A GREAT BUSTARD (OTIS TARDA)

1732, ATTRIBUTED TO JOHANN GOTTLIEB KIRCHNER,
INCISED INITIALS AS TO THE UNDERSIDE OF THE BEAK
FOR ANDREAS SCHIEFER

Naturalistically modelled, its neck turned to the right preening its feathers, on a tree-trunk base applied with trailing leaves, branches and acorns (minor damages, typical firing faults, two leaves replaced, some restoration to the underside of the base)

33 in. (83.8 cm.) high

£700,000-1,000,000

\$1,100,000-1,500,000
€910,000-1,300,000

PROVENANCE:

Supplied to Augustus II (1694-1733), Elector of Saxony and King of Poland, for the Japanese Palace, Dresden, and by descent through the Royal House of Saxony (the House of Wettin).

Anonymous sale; Christie's, London, 5 July 1971, lot 126.

Acquired from the Antique Porcelain Company, New York, shortly thereafter.

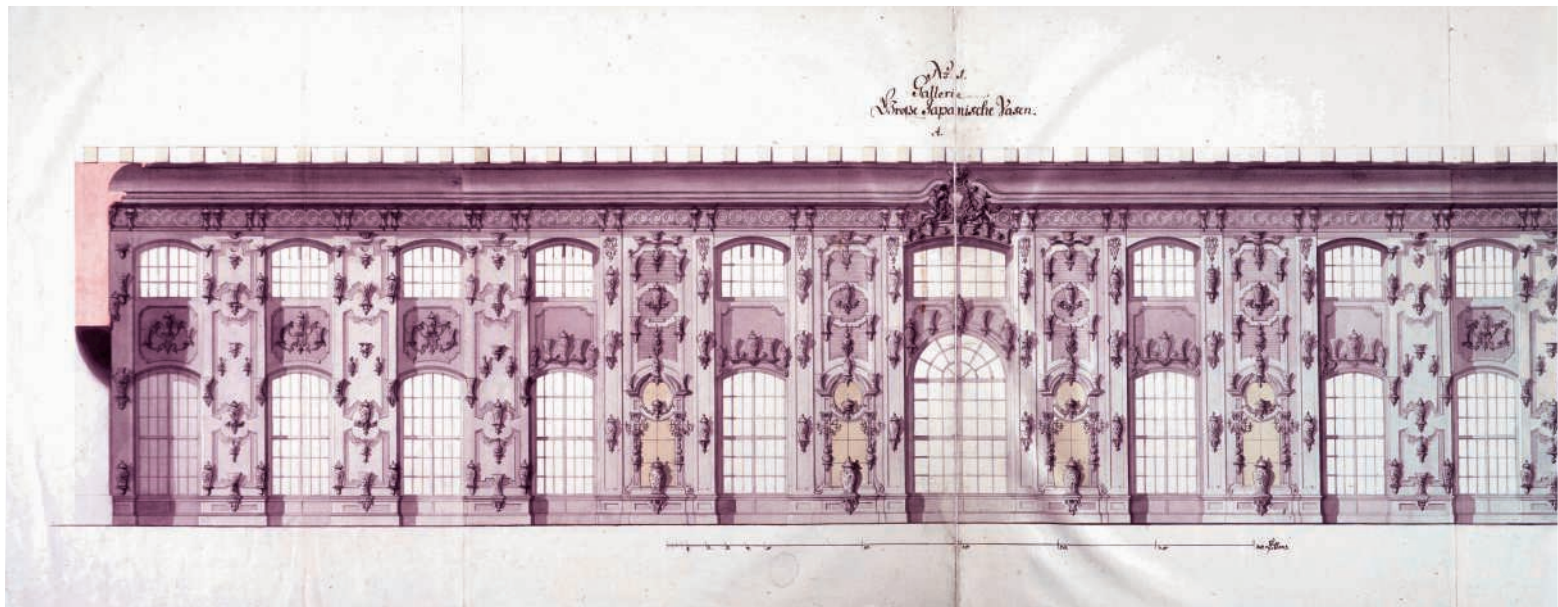
This Meissen model of a Great Bustard is one of only six examples delivered to Augustus 'the Strong' in the early 1730s for his

extraordinary porcelain menagerie at the Japanese Palace in Dresden. Of these six, only five appear to be extant. Four of the five extant models are now in museum collections, and the present example appears to be the only known model of a Great Bustard in private hands.¹

Augustus the Strong had a passion for porcelain, and by the time he set up his own porcelain factory at Meissen in 1710, he had already amassed a very large collection of Asian porcelain. Meissen was the only factory in Europe to have discovered the secret of how to make 'true', or 'hard-paste', porcelain, similar to that made in China and Japan. Augustus became obsessed with the idea that his own factory could exceed the quality and beauty of Asian imports. This desire to surpass Asian achievements in porcelain reached its zenith in the creation of a menagerie of near life-size animals and birds in porcelain. Europeans were fascinated by the Far East, and it was alleged that there were entire palaces made out of porcelain. Although Augustus did not try to achieve this, he did create the Japanese Palace, which was essentially a *porzellanschloss*, a palace filled with porcelain.

Twenty-eight varieties of birds were created in porcelain for the Japanese Palace, and the bustard, modelled by Johann Gottlieb Kirchner, is amongst the rarest of these. The menagerie was to become the centrepiece of Augustus's Japanese Palace, which showcased the skilful virtuosity of the Meissen modellers and craftsmen. The birds and animals created for his menagerie are now considered to be some of the most important large-scale sculptures ever attempted in porcelain. Firing such a large porcelain sculpture in the early 18th century presented tremendous technical challenges. A total of twenty-eight models of bustards were ordered for the Japanese Palace between 1732 and 1736, but only six were actually delivered. The remaining twenty-two must have been too badly damaged in the firing. All the birds and animals which were delivered have got firing cracks and faults, testifying to these difficulties.





Zacharius Longuelune's ink and wash designs showing porcelain on brackets for the furnishing of the *Neustadt*-side gallery of the Japanese Palace, Dresden, before 1730.
 © Courtesy of the Sächsisches Staatsarchiv, Dresden.



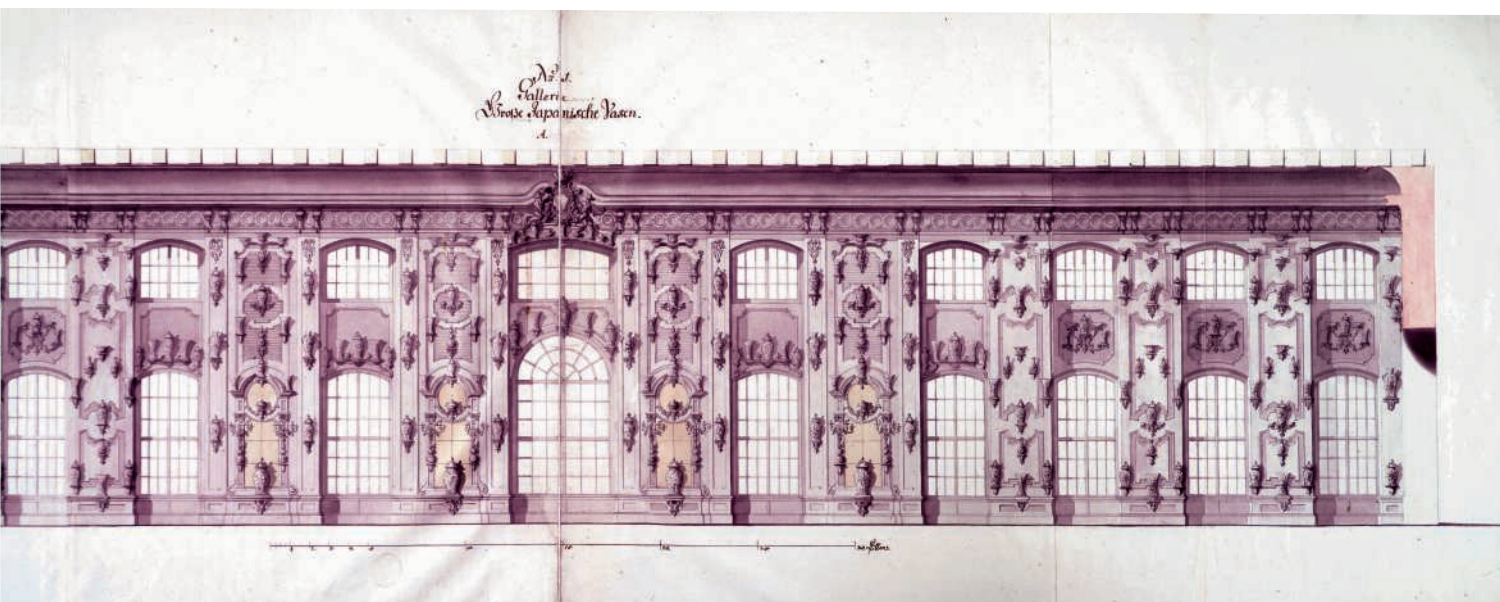
Portrait of Augustus II, Elector of Saxony and King of Poland, after Louis de Silvestre.

THE DEVELOPMENT OF THE JAPANESE PALACE

In 1714 Field Marshall and Privy Cabinet Minister Count Jakob Heinrich von Flemming bought several plots of land to the right side of the bank of the Elbe where a small palace was built, known as the *Holländisches Palais*, or Dutch Palace, on account of its furnishings. Augustus the Strong acquired the palace in 1717 in exchange for land worth 100,000 *Thalers*, and he became intently involved in the remodelling and furnishing of the palace. Augustus had part of his *kunstkammer* installed in the attic in 1717: 'His Royal Majesty bought the palace for a large sum of money in 1717 on account of its splendour and excellent situation, and has preserved it for posterity under the name of the Japanese Palace...Having done this, he had the world-famous *kunstkammer* brought to this palace three years ago from Neu-Dresden for the sake of good air.'² This is the earliest reference to the palace as the Japanese Palace and an indication of Augustus's intention to create a *Porzellanschloss*.

Dresden was the greatest Baroque city in Northern Germany, and Augustus's dazzling court rivalled the French court at Versailles. The Japanese Palace became the centre of royal festivities in 1719 when Augustus hosted a celebration of the marriage of his son, Prince Friedrich Augustus II to Maria Josepha of Austria. Guests included important European royal and noble families, and Augustus the Strong wanted to be sure that they would be impressed and amazed by the magnificence of the furnishings and decoration. The palace was used to host a number of celebrations in the 1720s and it became a centrepiece to his string of castles and palaces around Dresden.

Augustus had initially planned to remodel Schloss Pillnitz to house his expanding porcelain collection, in the style of a 'Saxon Versailles'. However, plans to redevelop Pillnitz did not come to fruition. Instead, Augustus transferred his attention to the expansion and remodelling of the Dutch Palace which would be designed specifically to house the Royal porcelain collection. The palace was to include 32 rooms spread across a four-wing layout with projecting corner pavilions. The work was orchestrated by General Jean de Bodt and three *Oberlandbaumeister*, the chief architects of Saxony - Pöpelmann, Zacharias Longuelune, and Knevel.³ Architectural plans for the interior scheme of the Japanese Palace were rigorously overseen by Augustus the Strong himself, with many of the ground plans annotated or amended in his own hand. Augustus intended the palace to provide a



courtly function but it also had a symbolic significance at a political, cultural and spiritual level. The scholar Johann Georg Keyssler wrote an extensive travel report during his visits to numerous European courts, which included the Japanese Palace in 1730. Keyssler gives a detailed account of the upper storey of the palace, which was to house the porcelain menagerie in the large Neustadt-side gallery. He describes rooms which were twice the height of the ground floor, one hundred and seventy feet long and intended to be filled with 'all kinds of local and foreign birds and animals in pure porcelain, in their natural size and colour; the figures which have already been finished are of such artistry and beauty that one cannot admire them enough...between the animals mentioned above are to stand red vessels of various kinds, and in order that these animal figures may for ever remain rare and costly, their moulds are to be broken.'⁴

Augustus's acquisition of porcelain became closely tied to the specific requirements of his planned interior layout. A hand-drawn plan of 1728 clearly indicates that he had intended to group his porcelain according to colour or type, rather than using it to furnish the palace in the traditional sense. Numerous alterations to the interior schemes were made by Augustus during the planning stage, but it is clear that he intended the ground floor to be furnished with Asian porcelain. Surviving plans for the upper story of the palace suggest that the porcelain was to be grouped according to colour or type (celadon, purple or green coloured porcelain for example).⁵ Its walls were to be clad in embroidered Indian satin and lacquer, and walking from room to room filled with jewel-like porcelain, guests would have eventually arrived at the purple Throne Room, where there was a porcelain throne and a porcelain Glockenspiel. Keyssler notes that this room was to be decorated with 'Meissen porcelain in the ancient Indian style.'⁶

Augustus's plans for the Japanese Palace underwent a number of revisions. One of the plans for the palace shows pagoda-like roofs painted with *indianische Blumen*,⁷ similar to the roofs of the Zwinger. When the extended palace was finally built, the old Dutch Palace was incorporated into the Elbe side of the new building, and it was built with four-wings enclosing a courtyard, with projecting corner pavilions and pagoda-like roofs. The chinoiserie pagoda design was used in the two-stepped baldacchinos above the middle windows of the corner pavilions. The decoration in relief above the *Neustadt* side

of the portico depicts Minerva enthroned as the Goddess of Trade being offered porcelain treasures from Far Eastern figures, which clearly reflects the purpose of the building. Other elements of the building's design related to Meissen porcelain production including the inner courtyard which features herm pilasters in the form of grinning pot-bellied chinamen. These figures were probably inspired by models made by the sculptor Johann Christian Kirchner.

Augustus the Strong made regular inspections of the project before his trips to Poland. Although he was never to see the finished palace as he died in Warsaw on 1 February 1733. Work on the palace remained on-going under Augustus III, who continued with some of his father's plans, however plans for the interior were given up in around 1740.

Technical innovations and developments at the Meissen manufactory meant that by 1730 Böttger's earlier claims 'that in the future, given the right design and production, white porcelain of this kind...shall be able to surpass Asian porcelain by far, not only in beauty and quality, but also in variety of shapes and large pieces, some even solid, such as statues, columns, service and so on' were fast becoming a reality'.⁸ Augustus the Strong's obsession to surpass Far Eastern production in a display of technical virtuosity could be embodied in the production of 'life-size' animals. Several of Augustus' palaces had animal enclosures and these were important displays of Princely power. The use of wild and exotic animals during pageants was intended not only to astonish the crowd, but also to demonstrate the Prince's power over these magnificent creatures, which was in keeping with the Baroque idea of a ruler bringing order to the world.

Contemporary accounts of events at Schloss Moritzburg talk of themed processions in which figures in costume were accompanied by 'lions, tigers, bears, parrots, all manner of monkeys, and the like'.⁹ Like many of his royal contemporaries, Augustus the Strong collected exotic birds and animals and he was a keen and accomplished huntsman. His menagerie or *Löwenhaus* (lion house) was central to court life at Dresden and it included a number of savage beasts which were used for animal fights and hunting. Augustus also received several gifts of exotic animals, including a present from the King of Sweden in 1731 '...a lion and lioness, and also two tigers, are good-looking beasts, excepting that the lion only has one eye'.¹⁰ Augustus even tried to purchase rare specimens of



animals in exchange for Meissen porcelain, both being highly prized 'commodities'. This included polar bears and arctic foxes which he acquired through the Saxon ambassador in St. Petersburg.¹¹ If Augustus could not trade his valuable Meissen porcelain, he sought out rare beasts through the East India Company which had a flourishing trade in rare and exotic animals and birds. Huge amounts of money exchanged hands for unusual and exotic species. A letter dated 16 February 1717 records the cost of a crane at a 1000 *gulden* and a cockatoo for 300 *gulden*.

As a young man, Augustus the Strong had embarked on a Grand Tour of Europe between 1687 and 1689. The splendour of the architecture and artistic display seen on his visit to the Court of Louis XIV at Versailles left a deep impression of the power and authority that could come from lavish and creative displays of artistry. The French royal court was the first to bring together a royal collection of animals in an enclosure similar to that of a menagerie. During his visit, Augustus took note of the maze that had been built at Versailles. Designed by André Le Nôtre and Charles Perrault in 1673-74 and centred around 39 fountains which were modelled on the theme of La Fontaine's fables, each fountain was modelled in lead and coloured as an animal, with the head and mouth forming the spout. These fabulous creatures were combined with trellis, grottos, shells and hedge to create a mystical world. Animal sculpture was popular in Baroque gardens and architectural schemes, where they were often used as heraldic devices, but their representation could also convey a deeper meaning, not lost on the young Augustus.

With the arrival of the *Kunstkammer*, plans to fill the palace with porcelain were already underway. Once visitors had reached the upper story, they would then pass along the *Neustadt*-side gallery where the animal models were to be displayed. The decision to use the large *Neustadt*-side gallery for the display of the animals was made in the summer of 1730 and the success of the project was dependent on the *Modellmeister* having not only the creativity, but also a deep understanding of the technical challenges that such an ambitious project would bring.¹²

The task of creating the porcelain menagerie was given to Gottlieb Kirchner, who was the first sculptor permanently employed by the factory. He had been taken on initially as a modeller at Meissen but was now responsible for the realisation of these models in porcelain. Kirchner was a difficult character, but he had valuable experience of working in porcelain which was essential to the early successes of the factory. He was joined shortly after by Johann Joachim Kändler who was employed as an assistant in June 1731. As a sculptor, Kändler had never worked in porcelain before, but his unique style and skills developed quickly. Both modellers either studied their subjects from live beasts in the collection of the Mortizburg menagerie or the Dresden *Löwenhaus*, or sketched them from specimens in the *Animaliengalerie* at the Zwinger in Dresden. When Kirchner was making his only large bird model, the bustard, he may well have been influenced by the cassowary which Kändler had made a month before. In all other figures, however, there are very few parallels of this kind as both sculptors had a distinct and unique style.¹³

When the animals and birds were finally delivered to the Japanese Palace, the rooms were still not ready and so they were simply stored rather than displayed there. Dresden inventories show that the number of animals stored at the palace slowly depleted as some were put on display elsewhere (for example in the Tower Room at the Residence), a few were damaged and others were given away as Royal gifts.

The vast majority of the larger animals and birds remained together until the beginning of the Seven Years' War in 1756 when they were moved to the cellar of the palace. In the late 18th century, Count Camillo





Marcolini attempted to move the figures to the Zwinger, as he felt that they would be better appreciated within the curated context of a museum. This did not materialise, however, and the figures remained in the cellar until they were eventually transferred with the remainder of the collection to the Johanneum (a former stable building). Here the animals were seen in all of their sculptural glory. The porcelain collection was installed in a porcelain gallery which was set up in the castle banqueting hall. In the early part of the 20th century, plans were reformulated to house the collection at the Zwinger where it was partially displayed in 1939. The *Porzellansammlung* opened to the public in 1962 in its current home in the Zwinger.

THE MAKING OF THE MENAGERIE

The process of producing birds and animals on such a monumental scale was fraught with technical difficulties and all the Japanese Palace models bear the physical signs of these challenges. The first stage in the creation of these models was for the artists Kirchner and Kändler (and later, to a much lesser extent Johann Friedrich Eberlein) to produce an original model in clay. Kirchner notes in his working report of November 1732 that he had '*made, en plein air, the roughest of models*' of three wild cats and a porcupine.¹⁴ This model could be cut into sections and plaster casts could then be taken of each section. A large bird or animal was assembled from several moulds which were then reassembled and fitted on to a base, or left free-standing. The initial model had to be made bigger than the size intended for the end product as the porcelain could reduce in size by around a sixth following the drying and firing process. The porcelain paste itself was mixed according to a recipe that varied depending on the nature of the model being produced. The main problem during the first few years of production was getting a model successfully through the firing process in a stable and undamaged state with as few imperfections as possible. The process was highly experimental and changes to the paste and glaze recipe were frequently made, which often resulted in a granular texture or a grey colour.

Producing porcelain on such a large scale was a demanding task and for practical reasons the craftsmen involved often worked in a team, with the moulder working alongside a repairer who would assemble and finish the piece. Models are rarely marked although the bustard bears the 'AS' mark of the repairer Andreas Schiefer, whose distinctive incising and hatching can be seen on this model. The bustard in the collection of Henry Arnhold and the three cats in the Dresden collection also bear Andreas Schiefer's mark. When the model had been assembled and the repairer had achieved a degree of finesse by both blending the different parts of the model together and picking out details, the model was then set aside to dry out to the 'leather-hard' stage. As they were particularly large, this took about three months. They had to be dried out slowly, in humid conditions, as rapid drying would induce a pre-firing version of the cracking problem that is so very typical of the Japanese Palace animals.

Prior to glazing, the model was given a low-temperature 'biscuit' firing. Large figures of animals and birds were too big to be dunked in glaze, so they had to be 'basted' with glaze, with un-glazed areas touched-up with a brush. The final firing process posed the greatest challenge as the contraction of the paste (in opposition to the weight of the figure) often resulted in shrinkage, sagging and extensive firing cracks. Those models which were more vertically orientated (such as Kirchner's bustard) often fared better during the firing process than those which were constructed as a horizontal structure (such as the pelican), and therefore it was possible to use a more refined paste which gave them a finer appearance. Experiments were carried out with different types of bases and supports to stabilise the figures and avoid sagging. Interior 'scaffolding' was used to brace the inside of bases with plates and cylinders. Following the firing, during which there was a large level of wastage, severe firing cracks were filled using a sticky brown resin, or in the case of very large cracks, these were filled with wood and then filled.

The six bustards which are recorded in the 1731-34 delivery to the Japanese Palace were all decorated with cold colours, as the risks involved with an enamel firing would have been too great for models of these size.¹⁵ Interestingly not all of the animals were decorated, and Kändler did not approve of the decoration, which he felt spoilt the sculptural qualities of the animals. At some later point, most of the coloured animals were deliberately stripped of their decoration, and photographs of the displays of the animals in the Zwinger Palace taken in the late 19th Century show them 'in the white'. It is therefore likely that a decision was taken that the cold enamel had become so degraded that it should be removed.

1. Samuel Wittwer, *The Gallery of Meissen Animals*, Munich, 2006, pp. 330-331, notes the orders placed by Augustus for this model, and the deliveries made to the Japanese Palace, as well as the subsequent palace inventories and sales. Three models of bustards were delivered to the Japanese Palace in 1731-32, two on 18 November 1733 and the last single model was delivered in August 1734. All six of them are recorded as being decorated in colours, and these would have been un-fired 'cold colours'; a form of paint, which was subsequently removed at a later date. When the 1770 inventory of the palace was taken, there were still six models of bustards, and they also appear in the *Inventarium* of 1779. However, Samuel Wittwer records only five extant models in 2006. Two white examples of bustards are in the State Porcelain Collection in Dresden, there is an example in the Frick Collection in New York (from the collection of Henry Arnhold), there is another example in the Museo Civico, Turin and Wittwer records a fifth model in 'a private Italian collection', which is presumably the present example.
2. Samuel Wittwer, *ibid.*, 2006, Munich, p. 32.
3. Samuel Wittwer, *ibid.*, 2006, Munich, p. 34.
4. See Johann Georg Keyssler's description of the Japanese Palace, 23 October 1730, cited by Samuel Wittwer, *ibid.*, 2006, Munich, pp. 263-264.
5. Samuel Wittwer illustrates the assorted floorplans, see *ibid.*, 2006, Munich, p. 33, figs. 31-33. The symbolic significance of the coloured displays of porcelain in each room would not have been lost on visitors to the Palace. Each room represented a different quality or state which was expressed through colour, for example red conveyed power, green symbolised humility and yellow conveyed splendour. Blue gave a sense of divinity, before arriving into the throne room which was decorated in purple, which conveyed authority.
6. See Samuel Wittwer, *ibid.*, 2006, Munich, p. 264.
7. Samuel Wittwer, *ibid.*, 2006, Munich, p. 35.
8. Samuel Wittwer, *ibid.*, Munich, 2006, p. 59, quoted from Zimmermann 1908, 322.
9. Samuel Wittwer, *ibid.*, Munich, 2006, p. 60 where the author cites Johann Michael von Leon's 1740 account of a parade which took place on 14 October 1718.
10. Samuel Wittwer, *ibid.*, Munich, 2006, p. 63 where the author cites the lion keeper.
11. Samuel Wittwer, *ibid.*, Munich, 2006, p. 64.
12. The porcelain menagerie was a hugely expensive part of the furnishing of the Japanese Palace; a bill from the end of December 1732 titled '*for the animals and birds hitherto delivered to the Japanese Palace*' amounted to a fifth of Augustus the Strong's total porcelain debts, see Samuel Wittwer, *ibid.*, Munich, 2006, p. 51.
13. Samuel Wittwer, *ibid.*, Munich, 2006, p. 116.
14. Cited by Samuel Wittwer, *ibid.*, 2006, pp. 77 & 250.
15. The court painter and lacquerer Christian Reinow appears to have been employed to decorate white models with a sealed lacquer finish following the application of oil paints.





THE CARRUTHERS BELL-SALT

306

AN ELIZABETH I SILVER-GILT BELL-SALT

LONDON, 1597, MAKER'S MARK HD CONJOINED

In three sections, two flaring cylindrical, the lower section on three ball feet chased with claws, with reeded and egg and dart borders, the detachable rising domed cover with pierced ball and baluster finial, the body and cover chased with scrolling arabesque foliage, rosettes and strapwork on a matted ground, the body and central section each with shield shaped cartouche prick engraved with initials 'I*' over 'S.Z.',
marked on each section and inside cover

9¼ in. (23.5 cm.) high

11 oz. 10 dwt. (357 gr.)

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

Mrs A. Carruthers; Sotheby's, London, 17 May 1973, lot 197.

with Titus Kendall, London.

Lord Harris of Peckham; Christie's, London, 28 November 2008, lot 52.

EXHIBITED:

Williamstown, The Sterling and Francine Clark Art Institute,

November 1990 – January 1998, anonymous loan.





BELL-SALTS

A rare survival from the late 16th century the Carruthers Bell-Salt comes from a small group of distinctive double bell-shaped salts that developed from single bell-shaped examples of the mid 16th century, known from contemporary documents such as the inventory of the Duke of Somerset's plate of 1552 -'two salts gulite of bell facon with a cover', (T. Schroder, *English Silver Before the Civil War, The David Little Collection*, Cambridge, 2015, p. 64). The earliest known complete single bell-shaped example, known as the Chorley Salt, is dated 1586, (M. Clayton, *Christie's Dictionary of the Silver and Gold of Great Britain and America*, Woodbridge, 1986, p. 313, fig. 443). The double bell-shaped salt, the form of the Carruthers Bell-Salt, is also recorded in inventories of the time, such as that taken at Hardwick Hall in 1601. It lists 'a double bell salt with a cover and a pepper boxe gilt', (Clayton, *op. cit.*, p. 309). The surviving double bell-shaped salts number only around thirty. They consist of three sections, two for salt and a detachable finial formed as a caster for pepper. The Carruthers Bell-Salt, in common with other examples, is chased with strapwork ornament with scrolling foliate arabesques and rosettes typical of the period. The engraved marital initials record its ownership by a wealthy non-armigerous family.

The bell-shaped salt evolved during a period of greater prosperity for the country. The merchant classes were able to acquire grand pieces of plate for display and use. In medieval England the salt had historically held a prominent position in the display plate of Royal and aristocratic households. Placed on the table rather than the buffet it had both ceremonial, religious and practical significance. During the medieval period it was only the standing cup that was as rich in design and magnificence as the salt. The order of precedence determined the placing of the grandest salt on the dining or banqueting table by the host. One's closeness to the salt signified one's importance in the eyes of the host. Salt symbolised purity and was a component of pre-Reformation christening services. It was a vital addition to food, used widely as a preservative. It was a taste the Tudor palate was deeply attuned to.

During the latter years of the Tudor period the role of the salt became less ceremonial in both aristocratic and merchant households, however, collegiate foundations continued the traditions of precedence. In 1622 it was noted that at All Souls College, Oxford, the most highly prized silver-gilt salt was for the use of the Warden. The Subwarden's salt was of ungilded silver and fellows shared two sets of four salts between them (P. Glanville, *Silver in Tudor and Early Stuart England*, London, 1990, p. 281).



THE ELIZABETH WOOD MAZER-BOWL



307

A HENRY VIII SILVER-GILT MOUNTED MAZER-BOWL

LONDON, 1527, MAKER'S MARK A DOUBLE HEADED ARROW

The turned maple bowl on short circular foot, the silver-gilt mount with moulded lip, the similar lower border with a band of stylised foliage, the centre with moulded boss engraved and enamelled in translucent blue and green with a pomegranate, the side of the mount engraved '*Elizabeth Wood*' and later with a crest below an earl's coronet, *marked on mount* 5½ in. (14.5 cm.) diam.

The crest is that of Leeson, for Geraldine, Countess of Milltown (1841-1914).

£120,000-180,000

\$180,000-260,000

€160,000-230,000

PROVENANCE:

Possibly William Johnston (1823-1907), St. Nicholas House, Westgate, Gloucester, and then to his son William James Johnston Vaughan (1845-1928), The Old Rectory, Wotton, Gloucester.

W. J. Johnston Vaughan; Christie's, London, 28 June 1905, lot 48 (£500 to Crichton). with Crichton Brothers, London.

Geraldine, Countess of Milltown (1841-1914), of Russborough, Ireland and then by descent to her nephew Colonel Reginald Chandos-Pole (1853-1930) of Radburne Hall, Derby.

Col. R. W. Chandos-Pole; Christie's, London, 1 July 1914, lot 60 (£400 to Abbey).

George Alexander Lockett (1855-1923) and then to his wife Emma Lockett (1868-1941).

A Choice Collection of Old Silver formed by the late George A. Lockett, sold by Mrs. George Lockett, 58 Princess Gate, London, SW1, Christie's, London, 23 April 1942, lot 135 (£270 to Black).

probably with How of Edinburgh before 1957.

Gerald Hugh Cookson (1925-2000) by 1957.

The Collection of G. H. Cookson; Woolley and Wallis, Salisbury, 31 March 1999, lot 316.

EXHIBITED:

Toronto, Royal Ontario Museum, *English Silver: A Catalogue to an Exhibition of Seven Centuries of English Domestic Silver*, 14 January - 10 March, 1958, A19.

LITERATURE:

Commander and J. P. How, *English and Scottish Silver Spoons, Mediaeval to Late Stuart and Pre-Elizabethan Hallmarks on English Plate*, London, 1957, vol. 3, p. 99, the hallmarks illustrated.

Exhibition catalogue, *Seven Centuries of English Domestic Silver*, 1958, no. A19.



THE DEVELOPMENT OF THE MAZER-BOWL

For collectors of Tudor works of art the mazer-bowl epitomises the period. Fully hallmarked examples are extremely rare. The form, a wood bowl usually of maple wood mounted with silver, silver-gilt or even gold, appears in engravings and inventories as early as the late 13th century, however, the earliest known surviving fully hallmarked example is the Tatham mazer-bowl of 1507, once in the J. Pierpont Morgan collection. The Elizabeth Wood Mazer-Bowl of 1527 is one of the very few fully marked examples not in a collegiate, corporation or museum collection.

The term mazer derives from the Middle High-German 'mase' or Old High German 'mása' meaning 'spot' alluding to the use of bird's-eye maple for the bowl. The bowls were usually shallow, the finer examples with mounts of precious metal. A number were further embellished in the centre with an ornamental boss or print, sometimes referred to as a *frounce* in early documents. The boss could be engraved with the sacred initials IHS or with a multitude of heraldic devices or symbols relating to the foundation or individual to which they belonged. The boss of the Elizabeth Wood Mazer-Bowl is rare as it retains some of its translucent enamel decoration. The device it depicts is thought to be a pomegranate, which symbolised resurrection with its classical association to Proserpina and her return from the Underworld.

As noted above the form of the mazer-bowl developed from the late 13th century onwards. A study of monastic records and wills by W. H. St. John Hope in his exhaustive study of the form 'On the English Medieval Drinking Bowls called Mazers', a paper first read at the Society of Antiquaries in 1886, (*Archaeologia*, 1887, vol. 50, pp. 129-193), provides a survey of their use and distribution. He noted that monastery of Christ Church, Canterbury possessed 182 mazers in 1328, similarly Battle Abbey's inventory of 1437 records 32. Many of these mazer-bowls were listed by name - St. John Hope cites examples such as 'Bygge', 'Pylegrym', 'Austyn' and 'Hare', presumably relating to either the donor, the inscription on the mount or the ornamental boss in the centre of the bowl. Hope lists many examples recorded in wills from the mid 14th century onwards.

Although mazer-bowls can be found as late as the early 17th century the numbers found in wills and inventories begin to decline by the mid 16th century. Philippa Glanville in the chapter on mazer-bowls in her exhaustive study of the silver of the period, *Silver in Tudor and*

Early Stuart England, London, 1990, pp. 225-233, attributes this to the increasing fashion amongst the aristocracy and the court to favour wine over beer. She notes the absence of mazer-bowls in noblemen's inventories of the period and the decline of examples listed in wills of the time. Those that have survived were often retained as relics of their owners in livery companies, civic corporations or churches. Many were used in annual ceremonies, their archaic form lending a sense of history and continuity to the proceedings. Such an example is the mazer-bowl St. John Hope records as being owned by King Edward VI's Almshouses in Saffron Walden. An historical relic by the mid 17th century when the celebrated diarist Samuel Pepys drank from it, recorded in his diary entry for 27 February 1659/60.

'...my landlord carried us through a very old hospital or almshouse, where forty poor people was maintained...They brought me a draught of their drink in a brown bowl tipt with silver, which I drank off, and at the bottom was a picture of the Virgin and the child in her arms, done in silver.'

The 'masyr wt sylver and gylt' is found in an inventory of the foundation as early as 1524 and well into late 19th century it remained in use being given to the Governor to drink from on the occasion of the annual election and on other times for the town's people to drink from on the payment of a shilling.

THE HISTORY OF THE ELIZABETH WOOD MAZER-BOWL

Unrecorded until its appearance at auction in 1905 the Elizabeth Wood Mazer-Bowl has been prized by a number of the great silver collectors of the 19th and 20th centuries. It is probable that it was acquired in the 19th century by William Johnston F.R.A.S (b. c. 1823-1907) the father William James Johnston Vaughan (1845-1928), the vendor of the mazer-bowl in 1905 Christie's auction. James Johnston was born in Dumfries but travelled south to Gloucester as a young man. He was a keen amateur astronomer and a fellow of the Royal Astronomical Society. He established a renowned business dealing in antiques and *objets-de-vertu* and counted General Augustus Lane-Fox Pitt Rivers (1827-1900), founder of the Pitt Rivers Museum, Cambridge and many American collectors as his clients. His second son James, who later took his wife's name Vaughan in addition to his own, worked with his father in his early years but left to find fortune in South Africa serving in the Diamond Field Volunteers. On his return to Gloucester he served as Alderman and Mayor and pursued his antiquarian interests.



Detail of crest.



Detail of marks.

When sold by Johnston Vaughan in 1905 the mazer-bowl fetched the considerable price of £500 and was purchased by the leading dealers of early silver Crichton Brothers. It was presumably from them that the Countess of Milltown (1841-1914) acquired it. The daughter of Leicester FitzGerald Charles Stanhope, 5th Earl of Harrington she married Edward Nugent Leeson, 6th Earl of Milltown in 1871. Their marriage was childless and after the Earl's death she presented the contents of Russborough, the family's Irish seat, to the National Museum of Ireland in 1901 as a memorial to her husband. She spent many years creating a magnificent and wide ranging silver collection which included, amongst many other pieces, a pair of exceptional Elizabeth I flacons of 1597, now in the collection of the Metropolitan Museum, New York and the magnificent turtle tureen by Paul de Lamerie, now in the Kahn Collection, (Christie's, London, 9 July 1997, lot 179). The countess' ownership is recorded by her crest and coronet engraved on the mount. Her collection was inherited by her nephew who entered it for sale at Christie's once more. It then passed into the collection of George Lockett (1855-1923), a prominent figure in the polo and four-in-hand coaching world, whose family fortune had been founded on the South American nitrate trade. His collection was sold at auction following the death of his widow in 1941.

By 1957 the mazer-bowl had almost certainly passed through the hands of one of the greatest 20th century silver dealers, How of Edinburgh. The company had been founded by Commander George How (1894-1953) in 1931. He was joined in 1935 by Jane Penrice Benson (1915-2004), who was to become his second wife. Mrs How further established the firm's reputation. During her long career she dealt with many of the greatest works of English silver, selling to the world's top museums and collectors. The mazer-bowl's hallmarks appear in the Hows' ground-breaking and seminal work *English and Scottish Silver Spoons, Mediaeval to Late Stuart and Pre-Elizabethan Hallmarks on English Plate*. Mrs How also staged the hugely successful and influential Toronto exhibition which included the mazer-bowl, *Seven Centuries of English Domestic Silver*, which was held in 1958. The Toronto exhibition catalogue records the mazer-bowl as coming from the G. H. Cookson collection. Gerald Cookson (1925-2000), a direct descendant of the 18th century Newcastle silversmith Isaac Cookson, was a renowned biochemist, industrialist and collector of early silver. Many pieces from his collection were illustrated in the Hows' publication. It was from his collection that the mazer-bowl was sold in 1999.





*308

A WILLIAM & MARY PARCEL-GILT AND BLUE-PAINTED CHAIR OF STATE

ATTRIBUTED TO THOMAS ROBERTS, LONDON, 1688-89,
THE UPHOLSTERY ORIGINAL

The rectangular padded back beneath a carved and pierced crest rail incorporating monogram and Dutch royal crown supported by a pair of seated cherubs amid strapwork and foliage, flanked by baluster-form uprights carved with terms, acanthus and sunflowers, the padded arm rests terminating in lions, the seat with a down-filled cushion, the legs carved as standing figures above dolphin head feet, joined by strapwork and foliate stretchers, the front stretcher centred by a vase, repairs to one foot, original 17th century water-based parcel-gilding and dark blue paint with a small amount of retouching in some areas in the late 18th century, further small areas of restoration with the application of oil-gilding in the late 19th century, and some small areas of blue paint retouched in the early to mid-20th century
53 in. (134.5 cm.) high; 29 in. (74 cm.) wide; 26 in. (66 cm.) deep

£50,000-100,000

\$73,000-150,000
€65,000-130,000

PROVENANCE:

Probably acquired in England at the end of the 19th century, and thence by descent in mid-Western American collection.



This magnificent carved, painted and parcel gilt chair of state with carved Royal Dutch crown and cypher on the crest rail raises the intriguing possibility that it was made for William and Mary between November 1688, when they arrived in England, and their coronation on 11 April 1689. It was most probably made by Thomas Roberts (d. 1714), Royal carver, joiner and chair-maker during the respective sovereignties of James II (reigned 1685-88), and William III (1689-1702) and Mary II (1689-94).

ROYAL FURNITURE

In 1690, Thomas Roberts supplied a couch (daybed) and two chairs to Mary II's Inner Closet at Kensington House, London (TNA LC9/279, no. 58; LC5/42, f. 346). Recorded in the Great Wardrobe Accounts, the storage and expenditure department of the Royal household, as 'A Bill of Worke done and Goods delivered for the Service of their Majs. Since the 27th of May 1690', the description of this commissioned furniture closely relates to the present chair of state, which could perhaps have been the model or inspiration for the set:

'For a Couch carved both Sides very rich wth. Figures, Scoles, flowers and Leaves in the Railes and Cherubins heads in the foot & a Scrole headboard carved rich with Scroles and leaves & Cyphor and two Angells holding up the Crowne, the Angells, Crowne and Cypher gilt with gold and all the lower part of the couch Japanned black - 10.00.00

For 2 cane Chaires carved answerable to ye Couch and Japanned black - 4.10.00'



Shortly afterwards, a third chair was made to accompany the Inner Closet furniture (TNA LC 9/280, no. 57).

When Queen Mary died in December 1694, most of the furniture from her Privy Lodgings at Kensington House and Whitehall Palace was claimed as a Royal perquisite by the Lord Chamberlain, Charles Sackville, 6th Earl of Dorset (d. 1706), who issued a warrant to ensure that his rights took precedence over the privileges of the Groom of the Stole and the Lady of the Robes (TNA LC2/11/1). He avariciously compiled extensive lists of furniture he desired for his own use from the Queen's quarters in the same notebook in which the protocol and arrangements for her funeral were recorded! Warrants were issued for the furniture to be delivered to his then seat at Copt Hall, Essex (removed to Knole, Kent after 1701).

Although the Lord Chamberlain's lists do not describe the furniture he claimed from Kensington Palace in any detail, they include, 'In ye Clossetts at ye end of ye Gallery. Hangings Curtains Cabinetts China Couches Chaires Tables and stands and Irons; almost certainly including the couch and chairs supplied for Queen Mary's Inner Closet in 1690, mentioned above (*ibid*). Lord Dorset also claimed three chairs of state from other palaces: 'A Damaske State Chaire' in the Privy Chamber at Whitehall; and from an unspecified Royal palace, 'One Large Velvett Chaire of State, trimed with Gold & Silver Fringe a Crimson Velvett Cushion with Tassolls Sutable to Itt' in the Great Council Chamber, and an 'Old Crimson Velvett Chaire of State' in the Queen's Private Chapel.

The present chair of state cannot be identified with any certainty in the Lord Chamberlain's lists or in the Sackville family archive. However, the 1864 inventory of Knole includes more detailed descriptions, two of which are compatible with the present chair. In the Brown Gallery were

A Carved frame state Elbow Chair with carved Cupids and Coronet in Centre stuffed seat back and elbows covered in rich blue satin figured damask trimmed with silver fringe

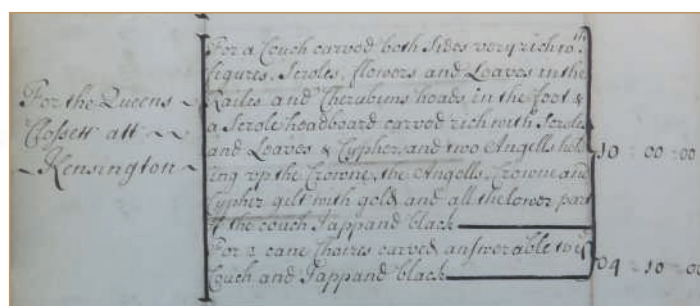
and

A State carved Elbow Chair with figures of Cupid supporting a Coronet in the Centre stuffed seat back and Elbows covered in Rich Crimson Genoa Velvet trimmed with silk fringe

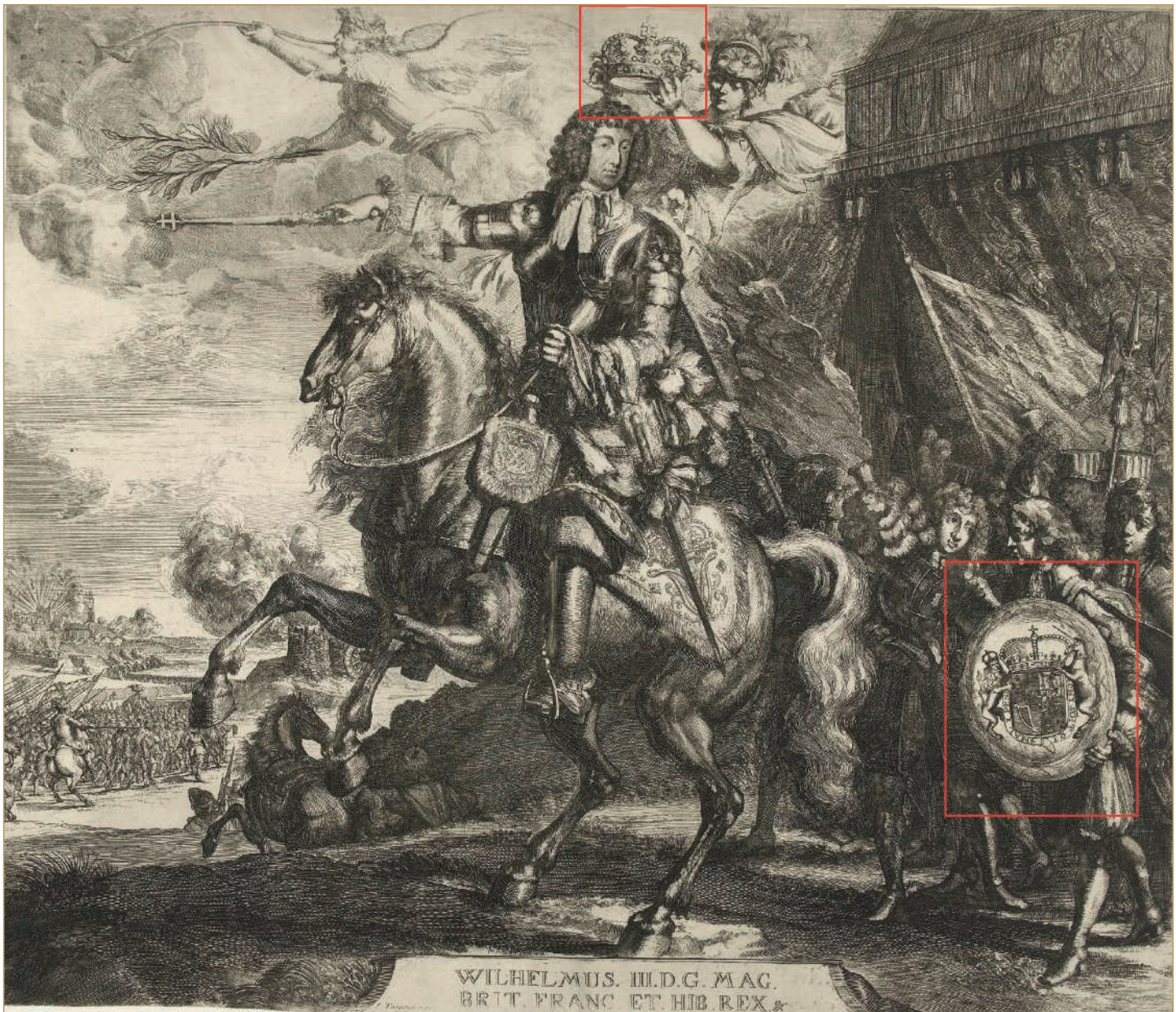
(Kent History and Library Centre, U269/E6, pp. 115-116)

While their decorative surface is not mentioned, the upholstery is described in detail, and was very likely original – particularly the first chair with its expensive silver fringe. Its 'rich blue satin damask' would have been well-matched to the gilt and blue frame of the present chair.

The Lord Chamberlain also granted some of the Queen's furniture to loyal members of her household such as Simon de Brienne, Keeper of the Wardrobe for Kensington House, who later returned to Holland. William III also kept some of the late Queen's furniture



Extract from the Lord Chamberlain's Great Wardrobe Accounts, PRO LC9/279, f. 161, no. 58.
© TNA.



Ruiterportret van Willem III, prins van Oranje, Romeyn de Hooghe, Johannes Tangena, 1689 – 1691.
Engraving of William III, Prince of Orange, showing him with both the newly created Dutch crown (upper centre) and the English Royal crown (lower right).
©Rijksmuseum, Amsterdam.

for his own use, including the celebrated blue and white jappaned 'dolphin' seat-furniture, supplied by Roberts for the Queen's Water Gallery at Hampton Court Palace; this is similarly described as carved with *Cyphers* and *figures Dolphins* (TNA LC9/279, no. 93; A. Turpin, 'A table for Queen Mary's Water Gallery at Hampton Court', *Apollo*, January 1999, pp. 3-14). Furthermore, a warrant was raised to return some furniture to Holland for his Majesty's use (TNA LC5/151). Unfortunately, the 1695 inventories for the Royal palaces, Windsor, Kensington, Whitehall and Hampton Court, again through a lack of detail, prevent identification of this chair, although there are a number of references to chairs of state.

1688-89: THE DUTCH CROWN AND CYPHER

While the maker of the present chair of state was almost certainly English, the crown is not an English crown and the cypher cannot be conclusively identified. The carved crown with strawberry leaves on the crest rail is a Royal rather than Princely crown, assumed by the Dutch Stadtholder, William III of Orange-Nassau, in 1688-89, at the time of the Glorious Revolution. The engraving (illustrated) shows William on horseback being crowned by a celestial figure with the newly created Dutch crown (also on the saddle cloth).

At the bottom right a steward bears the English Royal coat of arms surmounted by the English crown. William arrived in England in November 1688, and his accession to the English crown began on 13 February 1689, although the coronation did not take place until 11 April of that year. After this date William adopted the English 'St. Edward's crown' of four *crosses pattée* and *fleurs-de-lis* with two arches on top.

Although extensive searches in the Great Wardrobe accounts have failed to identify this chair of state, this is probably because the chair was not made under the remit of this official Royal body. There is, however, one intriguing entry in the Lord Chamberlain's warrants for 'An Oyled Case for the King's Chaire'. The warrant reads: 'These are to signify unto ye Lordpp His Ma. pleasure that you provide and deliver unto the Office of the Removeing Wardrobe an Oyled Case to cover His Ma. Dutch Chaire that is to be tied behind the Shaftsmaree, that is to attend His Ma. To Chester... this Second day of June 1690...' (TNA LC5/150, f. 94). The idea of a 'Dutch' chair may explain the appearance of a Dutch Royal crown on an English-made chair made for William and Mary after November 1688 but before their coronation in April 1689.



The cypher on the chair rail is not clearly explicable. The English chair maker would have been supplied with a design but may have misinterpreted it in his carving. The cypher may represent the Latin form of William, 'Gulielmus' suggesting that the context was Dutch and not English; this was used in a design by Daniel Marot for a state coach for William III (A. Bowett, 'The Engravings of Daniel Marot', *Furniture History*, XLIII (2007), p. 87). Tentatively, it may denote an 'O', which intersects and flanks 'R' and reversed 'R' for 'Orange Rex', or 'GOR' although these are not recognised cyphers.

The putti on the crest rail are holding bunches of laurel, indicative of victory, and possibly an allusion to the Glorious Revolution.

The front supports on the present chair of state appear to represent blackamoor children, perhaps a reference to the Dutch exploratory tradition.

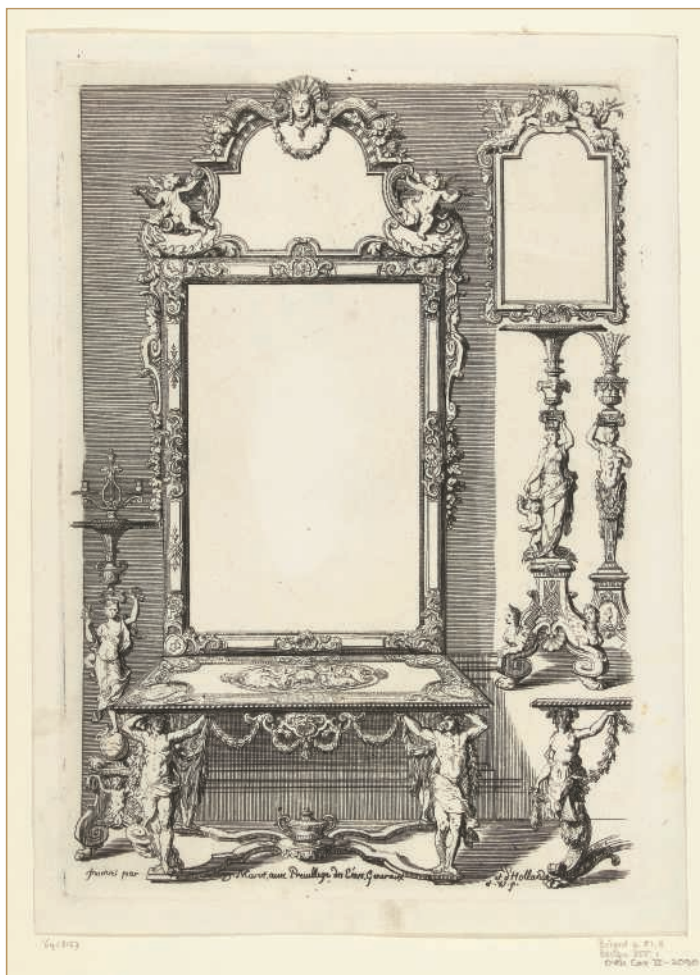
THE MAKER

The attribution to Roberts is based on closely related stylistic affinities to his other known works, most compellingly the impressive state bed together with two armchairs and six stools *en suite* ordered by the Great Wardrobe for James II's apartments at Whitehall Palace in August 1688 (illustrated). This furniture is one of the most spectacular and historically important sets of late Stuart furniture extant. The carved cornice of the state bed features a configuration of celestial figures supporting the Royal crown surmounting, in the centre, James II's cypher, replicated on the headboard, and carved *lions rampant* at the corners, which is very similar to the combination of motifs on this chair. The chair legs of the armchairs and stools are carved as figures standing similarly on zoomorphic feet. This set was acquired as a royal perquisite by Lord Dorset in about 1694, and is now in the Venetian Ambassador's Room at Knole. Interestingly, Roberts was also responsible for the Coronation furniture for William and Mary in 1689. He supplied a copy of the St. Edward's throne chair for Queen Mary, which has lion feet with carving that is very similar to the lions found on the arms of this chair of state. The pair of lions are additionally a heraldic device for the English Royal family equally shared by the Dutch princes of Orange. Roberts also supplied,

'two rich Chaires of State carved all over very rich with Scrowles & leaves & figures in the forefoot & Crownes & Sceptors in the forerailes & Crownes and Sceptors on the topp of the backs & all gilt with gold & two footstools to the Same carving all gilt with gold for two chaires of State for the Throne for us & our dearest Consort the Queen in the Abby' (TNA, LC5/42, p. 323).

THE DESIGN

Furniture design in England between 1685 and the end of the 17th century evolved rapidly, and Daniel Marot (d. 1752), the French *émigré* designer, and court designer to William III, was a part of this. Some of Marot's published designs illustrate elements from his earlier works; designs for *torchères* show related female terms to those on the side rails of the present chair of state, designs for panels include similar foliate scrolls, flower-filled urn and mannerist strapwork to that on the seat-rail, and throughout his designs there are images of the Dutch Royal crown as carved on the crest rail.



Tafel met grote spiegel, Daniël Marot (I), 1712.
© Rijksmuseum, Amsterdam



The suite of furniture for James II's apartments at Whitehall Palace, August 1688, is attributed to Thomas Roberts. It was acquired as a Royal perquisite by Lord Dorset in 1694 and is now in the Venetian Ambassador's Room, Knole, Kent.
© National Trust Images/Andreas von Einsiedel

THE UPHOLSTERY

by Lucy Wood

With the exception of the residual damask and its trimming of close nailing, the upholstery of this chair is entirely original. It is also highly idiosyncratic and possibly unique. The seat and back pads are each formed as a separate cushion of the finest down feathers encased in ticking, with raw exposed seams which are then nailed down to the chair-frame, over supporting upholstery layers. This method reflects the way in which fixed upholstery first evolved from the use of loose feather cushions on a solid wood chair. The transition was made in English practice in the early seventeenth century (as seen, for instance, in several chairs at Knole), but these rudimentary methods are very old-fashioned for the 1680s.

The supporting upholstery of the chair is equally unusual. In the seat this consists of a base cloth nailed down to the seat frame, with interlaced webbing nailed down on top – an eccentric reversal of normal practice (with webbing supporting a base cloth). On top of this foundation is a thin layer of straw, on which the down-filled ticking pad rests. The supporting upholstery of the back is similar, with a base cloth first, possibly webbing over this, and then a thin layer of straw behind the ticking pad.

Despite these eccentric techniques, the cushion-pads themselves are skilfully constructed. The ticking case of the seat pad is made from several carefully shaped panels, contrived to achieve a plumper form and to navigate the legs at the corners. The back pad, conversely,

is encased in two simple panels of ticking at front and back, sewn together; but through this run three horizontal rows of stitching, evenly spaced between top and bottom, evidently designed to keep the down filling in position (with notable success for over 300 years). The arm pads are likewise formed as separate down-filled ticking cases, with raw exposed seams nailed down to the frame.

The skilful construction of the down-filled back and seat pads is very much in keeping with the sophisticated carving and gilding, which is persuasively attributed to Thomas Roberts. Yet the upholstery construction as a whole is anachronistic and (in the case of the webbing and base cloth) perhaps misunderstood, and it is wholly untypical of normal, high-quality London upholstery of the late 17th or early 18th century. This anomaly compounds the mystery of the chair's origin, particularly if it is indeed the 'Dutch Chaire' for which a special protective case was ordered in 1690. While early Dutch upholstery awaits detailed study, we may speculate whether the chair could have been upholstered in Holland, or perhaps by a Dutch immigrant in London – and this in turn raises questions about all the circumstances of its commissioning and fabrication. This extraordinary chair richly deserves further exploration and research.

Christie's would like to thank Lucy Wood for her paper on the upholstery and her comments on the compilation of this note.

THE DORFOLD HALL ROYAL ARMS CHARGER

PROPERTY OF CHARLES ROUNDELL ESQ.

309

A STAFFORDSHIRE SLIPWARE 'ROYAL ARMS' CHARGER BY THOMAS TOFT

CIRCA 1660-75

The cream-coloured ground trailed with dark-brown and light brown slip and decorated with the Royal Coat of Arms of Charles II, the lion and uniform flanking the garter and motto, below a crown, mantling and a lion and the initials CR, the lower part inscribed with a motto and signed *thomas. Toft*, the broad border with trellis pattern, enriched overall with cream dot ornament (cracked with riveted repairs, minor retouching to cracks and glaze losses at front, slight rim and glaze chipping) 20% in. (52.4 cm.) diameter

£70,000-100,000

\$110,000-150,000
€91,000-130,000

PROVENANCE:

Probably supplied to the Wilbraham family, Dorfold Hall, Cheshire, in the late 17th century, and by descent at Dorfold Hall, until discovered by Julia Anne Elizabeth Tollemache (before 1902), and thence by descent at Dorfold Hall.

EXHIBITED:

Christie's, London, *Treasures of the North*, 13 January – 13 February 2000, no. 139.

LITERATURE:

Ronald G. Cooper, 'Thomas Toft and Associated Slip-Ware Potters', *English Ceramic Circle Transactions*, Vol. 6, Part I, 1965, pl. 36 a.
Ronald G. Cooper, *English Slipware Dishes 1650-1850*, London, 1968, p. 55, fig. 155.

It is extraordinary to think that this rare and important charger was being used to feed chickens at Dorfold Hall in Cheshire in the early part of the 20th century. It was discovered by the present owner's great, great, grandmother Julia Anne Elizabeth Tollemache (1845-1931), on a dresser at the Haybays, the home farm on the estate, and it is very likely that it had always been at Dorfold Hall since it was made in the 17th century.¹ The charger is notably absent from an inventory of 7 June 1888, but appears in a valuation prepared for 20 January 1902. The master potter who made it, Thomas Toft, is the most celebrated of all Staffordshire

slipware potters working in Burslem in Stoke-on-Trent in the latter part of the 17th century. Although very few contemporary records exist which would cast further light on the life of Toft, we do know that he was from a family of established Staffordshire potters, and both his brother and sons (one of whom was also Thomas Toft) were also involved in family business.² Toft worked in the traditional method of slip-decoration, whereby ornament was piped or trailed in different coloured liquid clays. This accomplished charger emblazoned with the Royal arms illustrates his masterful abilities as a potter; it is both richly decorative and almost textural, with qualities closely related to carving and textiles of the period. Toft's varied subject matter includes fabulous and heraldic beasts, mermaids and royal portraits, which are frequently combined with elaborate scrolling, flowering and fruiting plants that resemble 17th century crewel-work. This charger is much more than a work of 'primitive' decorative pottery, it is a statement of Toft's artistic ability. He must have been proud of this charger, a *tour de force* of his artistic ability, as he very prominently signed the dish. Ronald G. Cooper discusses the exciting discovery of the charger in the stable yard at Dorfold Hall in his seminal work *English Slipware Dishes 1650-1850*, published in 1968, in which he records all the known examples of Thomas Toft's work.³

The importation of slip-decorated pottery from Holland and Germany appears to have given impetus to English potters who reacted to the increasing demand for higher quality pottery. Local native sources of inspiration played an important part in the development of the designs and shapes that were produced in Staffordshire. Dr. Darron Dean discusses the great variety of graphic sources which were used by English potters in the 17th century in his article 'Designs of English Slipware, 1600-1720'.⁴ Woodblock prints were widely circulated and local craftsman also had access to pattern or 'emblem' books such as the *Booke of sundry draughtes for glaziers, plasterers and gardeners* which was published in 1627. Thus motifs could be broadly disseminated and whole compositions or individual elements from these sources could be reinterpreted or adapted for use on different mediums, such as a range of furniture, metalwork or pottery for example. It is interesting to compare the similarities in design on pewter chargers of the same date which are correspondingly decorated with the Royal Arms.⁵

Royal subjects were amongst the most popular of subjects on slipware dishes, and Dr. Dean notes that the 17th century print seller Peter Stent sold more portraits of the monarchy and other famous people than other subjects.⁶ In this context Staffordshire potters responded to contemporary events and popular tastes by producing dishes decorated to celebrate an event such as a coronation or royal wedding. It is highly likely that the present dish was made to celebrate the coronation of Charles II and Restoration of the Monarchy. Depictions of Charles II and his wife, Catherine of Braganza, appear with some frequency on slipware dishes of this period. Following the politically turbulent times of the Civil War and his defeat at the hands of Cromwell at the Battle of Worcester in 1651, Charles Stuart was exiled to France. The political crisis following the death of Oliver Cromwell in 1658 ultimately led to Charles's return to England and his coronation as King Charles II on 23rd April 1661. After a decade of Puritanical rule under Cromwell, there was much celebration throughout the country. Staffordshire potters would have reacted keenly to this resurgence in Royalist support and dishes of this type could have been acquired by, or presented to, an individual with firm royal or political affiliations.

Sir Roger Wilbraham purchased the Dorfold estate in 1603 (the year of the accession of King James I) from the Earls of Derby. Sir Roger was a prominent lawyer and held important positions in the court of King James I, including Master of Requests and Surveyor of the Court of Wards and Liveries. On Sir Roger's death the estate passed to



Portrait of King Charles II, Studio of Sir Peter Lely (1618-1680).





Dorfold Hall, Cheshire. 19th century lithograph by W. Walton.

his brother Ralph Wilbraham who built Dorfold Hall in the Jacobean style between 1616-21.⁷ It is interesting to note that the 'King James Bedroom' at Dorfold Hall includes a very fine plasterwork chimney overmantel which is dated 1621 and is decorated with the Arms of King James I. Such proud royal affiliations were clear for all to view and the present slipware charger, although produced half a century later, also encapsulates this very public show of Royalist support. Little is recorded about Ralph Wilbraham or his immediate heir, but it appears that the household of Dorfold Hall switched allegiances to Parliament and the Hall was plundered during the Civil War by Royalist forces in 1643. In the troubled years of the Civil War survival for aristocratic and landed families dictated the necessity for some families to switch allegiances. By the time that Toft's dish entered the collection at Dorfold Hall (which is likely to have been close to the date of its manufacture) it appears that the Wilbrahams were once again firm Royalists. The symbolism and meaning that these items of Royalist slipware held would not have been lost on Toft or his contemporary potters. Toft's depiction of the lion's fur, the chain hanging from the unicorn and the central medallion are shown in detail on this dish. The plumage and ornament flanking the main motif capture the essence of the original arms of Charles II but have been reinterpreted by Toft, both successfully filling the available space but also giving the dish a lively and spirited charm. The potter's bold interpretation of the Royal Arms brings to life this fascinating and tumultuous period of British history.



Overmantel in the King James bedroom at Dorfold Hall.

The majority of chargers signed by Toft are now in museum collections, and they rarely appear on the market. Seven dishes are recorded which are inscribed with Thomas Toft's name and decorated with the Royal Arms.⁸ Toft's signature varies from dish to dish; sometimes his Christian name appears in lower case and on other dishes the entire name or odd letters are capitalised. A dish signed

by Thomas Toft, dated 1671 and decorated with the Royal Arms, is in the Grosvenor Museum in Chester; this example is also named for the recipients of the dish and is one of two known dated pieces by Thomas Toft.⁹ There is an example in the Burnap Collection, in the Nelson-Atkins Gallery of Art, Kansas City, Missouri, which is very similarly decorated to the present dish.¹⁰ Another is in the Potteries Museum in Stoke-on-Trent (accession No. 2748, from the Twyford Collection), and a fourth from the Glaisher Collection is in the Fitzwilliam Museum, Cambridge.¹¹ Another dish is in the Waddesdon Bequest and a further example is in the British Museum, London (museum number 1916, 0506.1). The present dish was not recorded by Ronald G. Cooper in his exhibition of *The Pottery of Thomas Toft* in Leeds and Birmingham in 1952 and it became an important addition to the cannon of documented work by Thomas Toft upon its discovery. Having been in the same collection at Dorfold Hall for many generations, this is a rare opportunity to acquire an important slipware dish made by one of the most celebrated of Staffordshire potters.

1. The charger is notably absent from an inventory of 'Things left at Dorfold' on 7 June 1888, but it does appear in a valuation dated 20 January 1902: 'a Rare Old Toft Dish decorated in brown slip upon cream ground with the Royal arms 'Garter mottoe' and makers name Thomas Toft. 20½ in diam damaged 1800'. It seems likely that Julia Tollemache made her discovery at some point between 1888 and 1902, and the charger was subsequently moved from Haybays to Dorfold Hall.
2. The scant biographical information that is known about Thomas Toft is recorded by Ronald G. Cooper, *ibid.*, London, 1968, where the author notes that Toft was married in 1663 to Ellena Bucknall and he was buried in 1689. Alongside his brother Ralph, Thomas Toft is mentioned twice in the Hearth Tax Roll for Stanley, near Leek, Staffordshire in 1663 and 1666.
3. Ronald G. Copper, *ibid.*, London, 1968, p. 56.
4. For the full article see *English Ceramic Circle Transactions*, Vol. 17, Part 2, 2000, pp. 230-244.
5. See the series of Wrigglework pewter chargers engraved with the Stuart Arms which may have been made to celebrate the marriage of Charles II and Catharine of Braganza. An example was sold in these Rooms on 1 May 2007, lot 123.
6. See Dr. Darron Dean, *ibid.*, 2000, p. 235 where the author suggests that the print seller Peter Stent sold prints of portraits for as little as one or two pence each.
7. Dorfold Hall passed through five generations of Wilbrahams until it was sold to a prosperous Nantwich lawyer, James Tomkinson in 1754. In 1884 Ann Tomkinson (James Tomkinson's great granddaughter) married Wilbraham Spencer Tollemache, a direct descendant of the Wilbrahams of Woodhay, thus returning the house to the original bloodline. Their daughter Julia Tollemache, having inherited the house, married Charles Savill Roundell, altering the name of the owners of Dorfold Hall but not the descent.
8. All seven Royal Arms dishes are recorded by Ronald G. Cooper, *ibid.*, London, 1968, pp. 55-57, nos. 145-155, 157-160.
9. Of the two dated dishes signed Thomas Toft, the second is dated 1674 and is decorated with 'The Temptation' (in Temple Newsam House, Leeds).
10. See Ross E. Taggart, *The Frank P. and Harriet C. Burnap Collection of English Pottery in the William Rockhill Nelson Gallery of Art*, Kansas City, Missouri, 1967, p. 26, no. 21.
11. The Glaisher Collection also includes a second dish also decorated with the Royal Arms, within a loop decorated border rather than a hatched border. This dish is signed 'Thomas Taft' and Ronald Cooper suggests this is probably a copy of Toft's work by another potter executed during Charles II's reign. For both dishes decorated with the Royal Arms in the Glaisher Collection, see Bernard Rackham, *The Glaisher Collection of Pottery & Porcelain, in the Fitzwilliam Museum, Cambridge*, London, 1935, pp. 20 (A) and 21 (A).



MICHEL ANGUIER'S AMPHITRITE AND PLUTO

310

A PAIR OF LARGE PARCEL-GILT BRONZE FIGURES OF AMPHITRITE AND PLUTO

CAST FROM MODELS BY MICHEL ANGUIER, (1612-1686), CIRCA 1680-1720

Each standing in contrapposto and with drapery about the hips; Amphitrite with a dolphin at her feet and a lobster in her left hand; Pluto with Cerberus at his feet; each on an integrally cast rectangular plinth and nineteenth century rectangular bronze base

21 ½ and 21 ½ in. (54.6 and 55 cm.) high; 25 ½ and 25 ¾ in. (65 and 65.3 cm.) high, overall (2)

£200,000-300,000

\$300,000-440,000
€260,000-390,000

PROVENANCE:

Hans Beyer Tobiesen (1881-1953), Copenhagen.

Finnish private collection.

COMPARATIVE LITERATURE:

M. Charageat, 'La statue d'Amphitrite et la suite des dieux et déesses de Michel Anguier', in *Documents inédits sur l'art français du XVIIe siècle, Archives de l'art français*, XXIII, 1968, pp. 111-123.

I. Wardropper, 'Michel Anguier's series of bronze Gods and Goddesses, a re-examination', in *Marsyas*, XVIII, 1976, pp. 23-36.

Paris, Galeries Nationales du Grand Palais. *Un temps d'exubérance. Les Arts décoratifs sous Louis XIII et Anne d'Autriche*, 9 April – 8 July 2002, entry by G. Bresc-Bautier, no. 301, pp. 426-431.

Paris, New York and Los Angeles, Musée du Louvre, Metropolitan Museum of Art and The J. Paul Getty Museum, *Cast in Bronze – French Sculpture from Renaissance to Revolution*, 22 October 2008 – 19 January 2009, G. Bresc-Bautier, G. Scherf and J. Draper eds., entries by I. Wardropper, pp. 204-225.



Michel Anguier (1612-1686) began his career in Eu, Normandy, training with his father who was a woodworker. He moved to Paris in 1629 to work under the sculptor Simon Guillain, but it was perhaps his decision to travel to Rome in 1641 that had the most decisive influence on his development as an artist. For ten years Anguier lived in the *Eternal City*, working with luminaries such as Gianlorenzo Bernini and Alessandro Algardi, and studying ancient art and texts with the large community of foreign artists drawn to the city like himself. He would return to Paris where he had a successful career working primarily as a sculptor in marble and architectural stucco, although some of his most enduringly popular works were cast in bronze.

GODS AND GODDESSES

Among these, some of Anguier's best-known sculptures today are a series of gods and goddesses, the models for which were created shortly after his return from Rome. These were discussed in two lectures given at the *Académie Royale*, first by Anguier himself in 1676, and then by Guillet de Saint-Georges four years after the sculptor's death, in 1690. In the latter lecture, Anguier's life was summarised and it was noted that 'Monsieur Anguier was occupied in 1652 with models of six figures, each of 18 *pouces* which were cast in bronze and which represented a thundering Jupiter, a jealous Juno, an agitated Neptune, a tranquil Amphitrite, a melancholy Pluto, Mars giving up his arms, and a weeping Ceres. Today these figures are with M. Montarsis, jeweller to the king' (translated into English in Paris, New York and Los Angeles, *op. cit.*, p. 204).

This statement has long caused confusion due to the fact that Guillet de Saint-Georges refers to six models, but then lists seven figures. However, in an entry written by Genevieve Bresc-Bautier in 2002 (*op. cit.*), the author publishes documents relating to the collection of the Marquis de Seignelay, son of the famous Minister of Finances, Jean-Baptiste Colbert. In 1689, Seignelay purchased 39 small bronzes from Montarsis including Neptune, Amphitrite, Jupiter, Juno, Pluto and Ceres. The extra figure of Mars was not included in the list, suggesting that it was not part of the original series.

In the lecture he gave to the Academy in 1676 entitled 'On the Manner to Represent Divinities according to their Temperaments', Anguier explored many of the theories that he must have absorbed during his time in Rome, including the notion that 'proportions of the humours determined the temperament of each individual' and that this 'could be applied to the emotions characterizing the gods' (Paris, New York and Los Angeles, *op. cit.*, pp. 204-205). It is now believed that the six gods and goddesses formed part of a programme which included pairs of figures which complemented each other through their temperament, but which also related to the *Four Elements* (Bresc-Bautier, *op. cit.* p. 431). With only six figures, they did not form a complete set of the *Elements*, and it is not known why the final pair – for *Fire* – were not included among the models created in 1652. The three other elements consisted of *Earth* (Pluto and Ceres), *Air* (Jupiter and Juno) and *Water* (Neptune and Amphitrite).

The series of gods and goddesses enjoyed enormous success throughout the 17th and 18th centuries and examples in bronze, terracotta, marble and stone appear in the inventories of some of the most important collections of the day. An extended life-size set was carved in stone for the famous Superintendent of Finances, Nicolas Fouquet, and a marble figure of *Amphitrite* alone (now Louvre, Paris) was originally acquired for the gardens of Versailles (for a discussion see Charageat, *op. cit.*). Bronze examples, singly or in pairs also surface regularly, including an *Amphitrite* and *Neptune*

in the collection of the Comte de Pontchartrain (catalogue of the sale with P. J. Mariette, Paris, 1747, p. 17) and a *Neptune* and *Pluto* in the collection of the Seigneur de Wilryck (catalogue of the sale with J. Grange, Antwerp, 7 June 1774 and following, lots 13 and 14). The limited nature of cataloguing in eighteenth century sales make the identification of the present bronzes difficult. It is interesting to note that the celebrated collector Louis Antoine Crozat, Baron de Thiers – whose pictures were acquired by Catherine the Great of Russia for the newly formed Hermitage – owned both a *Pluto* and *Neptune* 'par Michel Anguier', followed closely thereafter by an *Amphitrite* (catalogue of the sale with P. Remy, Paris, 26 February – 27 March 1772, numbers 891, 892 and 894).

The series of six gods and goddesses from 1652 were said to have been 18 *pouces* in height (approximately 48.6 cm) but this is thought not to include the bases. There are known to have been at least two sizes created within, or shortly after, the lifetime of Anguier himself, with a smaller set approximately 25 cm high, including a *Pluto* that entered the collection of Augustus the Strong in 1699. The larger size, including the present two bronzes, are thought to reflect Anguier's original conception more accurately (for a discussion of the differences between the large and small models of *Pluto* see Paris, New York and Los Angeles, *op. cit.*, p. 214).

The *Amphitrite* is the most widely reproduced of all the figures from the set and the two best examples are generally agreed to be a cast in the Louvre (53 cm high, see *ibid.*, no. 55) and one in Stockholm (54.5 cm high, illustrated in *Nationalmuseum Stockholm, Illustrated Catalogue – Swedish and European Sculpture*, Stockholm, 1999, p. 258). The present cast compares extremely closely to these. The *Pluto*, however, is presently known in only three other examples on this scale. The best quality has hitherto been believed to be a cast in a French private collection (57 cm high, see Paris, New York and London, *op. cit.*, no. 58). Two other casts include one in the Musée Carnavalet (with a thin, flat plinth and a fig leaf as *cache-sex*), and one sold recently on the Paris art market (57 cm high, Sotheby's, 5 November 2015, lot 298). The present bronze of *Pluto* shares the rectangular plinth with a slight gradation to the front that both the private collection example and the art market example exhibit, but it differs from both in that it has a separately cast swathe of drapery running across the front of the hips and through the proper right hand. The figure otherwise conforms closely to the cast in the private collection, but is even more finely finished in the details.

CASTING AND GILDING

In fact, both the present *Amphitrite* and *Pluto* are notable for the extreme attention to detail and finishing of the bronzes after coming out of the moulds, raising the question of who the founder responsible for their casting might be. As has been noted previously, Anguier himself worked mainly in marble and stucco and was renowned as a modeller. Although created in 1652, it has been suggested that the series of gods and goddesses were not cast in bronze until much later, and it is possible 'that those that are most technically accomplished and refined in handling of surface may well reflect editions from 1700 or later' (Paris, New York and Los Angeles, *op. cit.*, p. 205). The goldsmith-like quality is further enhanced by the fact that the bronzes are extensively and richly gilded, a fact that is unique among the known examples. Close examination of the gilding suggests that the surface of both bronzes, with the exception of the patinated Cerberus and dolphin, were specially treated to receive gilding, a technique common to the late seventeenth century.



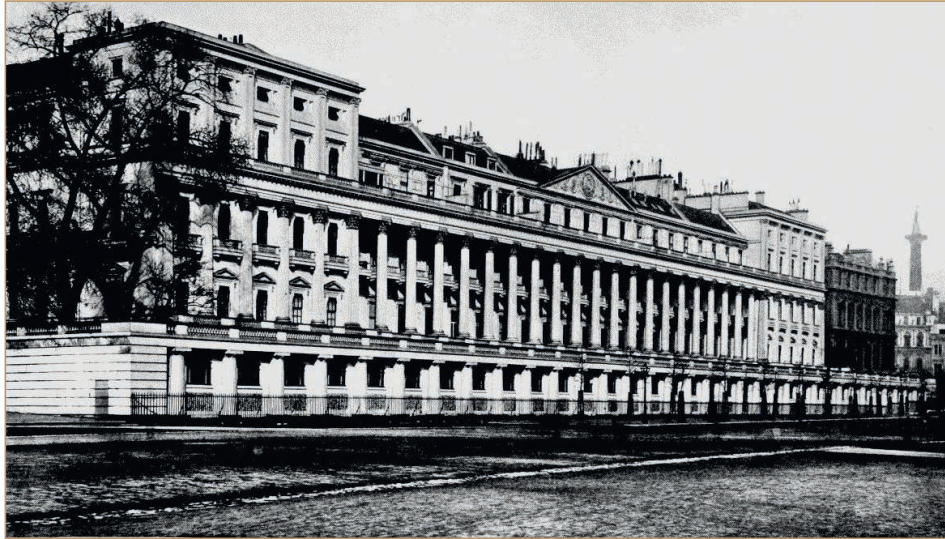


HANS TOBIESEN

Hans Tobiesen (1881-1953), who owned the present bronzes in the mid-20th century, was a Danish shipping magnate and art collector. He bequeathed a number of paintings to museums, including the Ateneum Art Museum in Helsinki, but the bulk of his collection was sold at auction at the time of his death in 1953. The auction, held by Winkel and Magnussen in Copenhagen, consisted of a catalogue in three volumes. The present bronzes do not appear to have been included in that sale and may have passed from the collection before Tobiesen's death. Considering his connections with Finland and the subsequent appearance of the bronzes in a Finnish private collection, Tobiesen may have given them as a gift to a friend or business associate.



THE EARL OF LONSDALE'S CRESSENT ARMOIRES



Carlton House Terrace, *circa* 1907.

PROPERTY FROM A PRIVATE COLLECTION

*311

A PAIR OF REGENCE ORMOLU-MOUNTED AMARANTH AND TULIPWOOD ARMOIRES

ATTRIBUTED TO CHARLES CRESSENT, *CIRCA* 1730

Each with a rectangular top and concave cresting mounted with acanthus leaf tips above a large single door, one centred by a relief-cast plaque depicting a scene with 'Daphne and Apollo', the other with a plaque depicting 'Apollo and Marsyas', each beneath a drapery canopy and within a strapwork border headed by an espagnolette mask, one enclosing two, the other three shelves, flanked by simulated pilasters headed, centred and terminating in trellis-cast cartouche clasps, the plinth centred by a mask of Apollo flanked by foliate rosettes, the simulated panelled sides similarly mounted with foliate rosettes and espagnolette angle clasps, on gadrooned toupie feet, stencilled to the reverse 'A.W. 861 C.H.T.', restorations to the veneers, a few mounts later, including the feet

65 in. (165 cm.) high; 42¾ in. (107.5 cm.) wide; 17 in. (43 cm.) deep [armoire with Apollo and Daphne]

65¼ in. (165.5 cm.) high; 43 in. (109 cm.) wide; 17 in. (43 cm.) deep [armoire with Apollo and Marsyas]

(2)

£200,000-300,000

\$300,000-440,000

€260,000-390,000

PROVENANCE:

Acquired by William, 2nd Earl of Lonsdale (d.1872), and branded for his London residence at 14-15 Carlton House Terrace.

Thence by descent to his great-nephew Hugh, 5th Earl of Lonsdale (1857-1944), until sold at Christie's, London, 13 June 1887, lot 300.

Private collection, Portugal, before 1968.

LITERATURE:

A. Pradère, *Charles Cressent, sculpteur, ébéniste du Régent*, Dijon, 2003, cat. 27-28, and illustrated p. 97.





The marble group of Apollo and Daphne, by Bernini, circa 1622-25.



The related mounts on the armoire by André-Charles Boulle, sold Christie's, New York, 22-23 October 2003, lot 715.



The related armoire from the Marcellin-François-Zacharie de Selle Collection (inventory number OA 10582).
© RMN-Grand Palais (musée du Louvre) / Droits réservés

Decorated with splendid gilt bronze mounts of truly sculptural quality, these magnificent armoires are superb examples of the work of Charles Cressent (1685-1768). The spectacular high-relief figures of Apollo and Daphné and Apollo and Marsyas, with which Cressent adorned the doors, are a clear tribute to André-Charles Boulle.

CHARLES CRESSENT

Born in Amiens, Charles Cressent (d.1768) was the son of the *sculpteur du Roi*, François Cressent. As a young apprentice he would therefore certainly have known Gilles Oppenord, who was appointed first architect to the duc d'Orléans in 1709. Based in the suburbs of Paris in 1711, Cressent worked for the sculptors Girardon and le Lorrain in 1714. Elected *maître sculpteur* of the Saint Luc Academy on the 14 August 1714, he subsequently qualified as an *ébéniste* after his marriage to the widow of Joseph Poitou (formerly *ébéniste du Régent*) in 1719. Having enlarged the workshop considerably, Cressent was in turn appointed *ébéniste du Régent*, (the duc d'Orléans) and flourished because of the sumptuous mounts he created for his furniture, which he sold to a wealthy *clientèle*, consisting mainly of financiers.

Charles Cressent is indisputably the most representative craftsman of the Régence period that saw fashion turn towards furniture finished with less complex veneers or indeed marquetry, though fitted with ormolu mounts of increasingly sculptural quality and splendour. In this arena Cressent stood alone, his early training as a sculptor being more than evident in the originality and quality of his mounts. He became master sculptor in 1719 and a member of the Academy of Saint-Luc. He is recorded as both *sculpteur* and *ébéniste* to the duc d'Orléans, and he was constantly in difficulties with the guild of *fondeurs* and *doreurs* because, in contravention of the guild rules, he chased and gilded bronzes in his own workshop. In many instances he had even supplied models which he had created himself to the casters of his bronzes. His defence against this was that it enabled him to supervise the quality of the work and to prevent unauthorized copies being made; it has to be said that his defiance of the guild regulations has left a legacy of ormolu mounts of unparalleled distinction.

ARMOIRES BY CRESSENT

Survival of the *Grand Siècle*, tall armoires, also known as *armoires d'ébénisterie*, were in the first quarter of the 18th Century, considered the grandest decorative features of State Rooms. Succeeding from the tradition of earlier cabinets, the new model of armoires were also conceived to house collections of precious objects and curiosities and were also admired as luxurious objects in their own right; the richness of their decoration echoing the richness of their contents. André-Charles Boulle was the first to experiment with these armoires, followed by Charles Cressent who also created a large variety of shapes, from monumental armoires to *meubles à mis-hauteur*, bookcases, *médallés* or *armoires en encoignures*.

Large armoires were probably the most admired pieces in Cressent's *oeuvre* as testified by his 1749 and 1757 stock sales, in which these were placed first, and with the highest estimates. The most famous example of this type is the pair in the Louvre (OA 10582) which was sold in the 1761 sale of M. de Selle later acquired by M. Bonneval, *trésorier Général de la Reine* in 1766. Interestingly, an advertisement of this item indicated an exorbitant fabrication cost of 12 000 livres. The Louvre pair is the closest example to the present in term of shape and arrangement of the ormolu mounts, while it has two doors instead of one.

The sculptural mounts of Apollo and Daphné on one as well as Apollo and Marsyas on the other, are a tribute to André-Charles Boulle, and based on the mounts he created for his famous '*Armoires de l'Histoire d'Apollon*', including the armoire sold at Christie's, 22-23 October 2003, lot 715. These high-relief mounts reflect Boulle and Cressent's common passion for sculpture revealed by their extensive private collections of bronze and marbles.





The armoire *en suite* from the Lonsdale Collection, sold Christie's, London, 15 June 1884, lot 451.

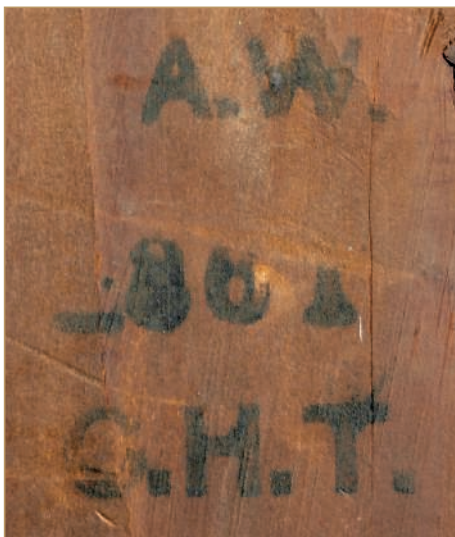


William, 2nd Earl of Lonsdale (d.1872).

Typical of Cressent's work here are the interlaced ormolu frames which are also visible on the Louvre pair as well as on the *armoire d'angle*, sold from the collection of the Earls of Rosebery, Mentmore, Sotheby's house sale, 19 May 1977, lot 513. Another characteristic is the superb parquetry and timber arrangement with banding matching the ormolu ornaments, also demonstrated on the pair from the Lelong collection (private collection) or the celebrate '*armoire à médailles*' supplied in 1739 to the duc Louis d'Orléans, now at the Bibliothèque National de France. It is fascinating that all the armoires share the same 'parquet' construction feature to the inside of the doors which were a distinctive construction favoured by Cressent.

LONSDALE PROVENANCE

Stencilled with the brand '861 C.H.T.', this pair of armoires, as well as a larger armoire *en suite*, was part of the prestigious collections of William William, 2nd Earl of Lonsdale (1787-1872) in his London residence at 14 and 15 Carlton House Terrace. Lord Lonsdale, who inherited the title of 2nd Earl of Lonsdale in 1844, was an experienced politician and childhood friend of George, Prince of Wales, later George IV. Following the defeat of Napoleon, Lonsdale, like his contemporaries the Duke of Devonshire and the Earl of Shelbourne, embarked upon an extravagant buying spree to bring home the spoils of Europe, particularly Greek and Roman sculpture, as well as magnificent French furniture of the *ancien régime* - including such noteworthy purchases as the variant of Lalive de Jully's *gôut Grec* bureau plat now at Chantilly. 'Like his friend Lord Hertford, the fourth Marquess, he was an amateur of beauty in women, in horses, in art, and in music, so that Paris, then the centre of the world of celebrities and fashion, drew them both into its silken net' (Reginald, Viscount Esher, Cloud-Capp'd Towers, London, 1927, p. 4).



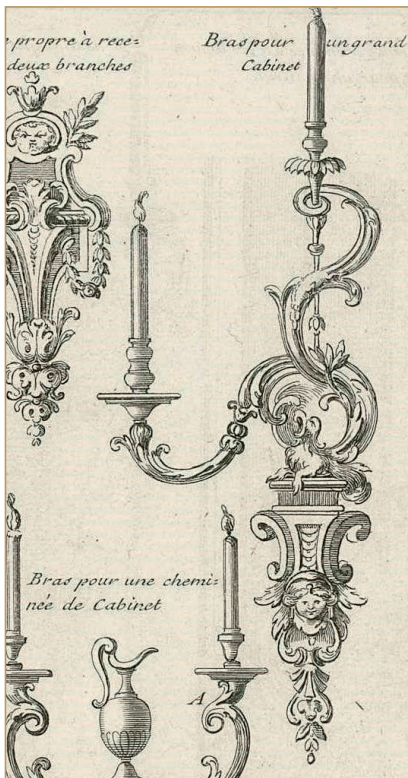
The Lonsdale's inventory stamp for 14-15 Carlton House Terrace (C.H.T.).

Lord Lonsdale's passion for the French arts was mirrored by that of the Prince Regent and it is extremely pertinent to note, therefore, that both shared a longstanding working relationship with the renowned London dealer or *marchand-mercier* Edward Holmes Baldock (d. 1846). Baldock, subsequently appointed 'Purveyor of China, Earthenware and Glass to William IV', was responsible for forming many of the greatest 19th Century English collections of French furniture, including those of the Dukes of Buccleuch and Northumberland, William Beckford and George Byng. Lonsdale's employment of Baldock is recorded in existing invoices, and the trust between them is revealed by the fact that Baldock even acted as packer and remover during Lonsdale's move in 1837 (G. de Bellaigue, '*Edward Holmes Baldock*, part 1', *The Connoisseur*, August 1975, p. 292). Baldock's name appears as a buyer in many of the more spectacular public auctions which took place during the first decades of the 19th century, often buying on behalf of his clients, and it is therefore certainly possible that these armoires were purchased in one of these sales. The armoires left Carlton House Terrace when they were sold by Hugh, 5th Earl of Lonsdale (1857-1944), at Christie's, London, 15 June 1884, lot 300.





Ange Lalive de Jully (1725-1779).



Detail of the design by André-Charles Boulle, published by Mariette, circa 1715.
© Rijksmuseum, Amsterdam, RP-P-OB-9611.

PROPERTY OF A GENTLEMAN

312

A PAIR OF LOUIS XIV ORMOLU TWIN-BRANCH WALL-LIGHTS

ATTRIBUTED TO ANDRE-CHARLES BOULLE, CIRCA 1710

Each backplate modelled with an open-mouthed dragon issuing two scrolling branches with a descending lizard, perched on a console decorated with a *chûte de piastres* above a *mascaron* terminating with a *palmette*

21¼ in. (54 cm.) high; 9½ in. (24 cm.) wide

(2)

£120,000-180,000

\$180,000-260,000

€160,000-230,000

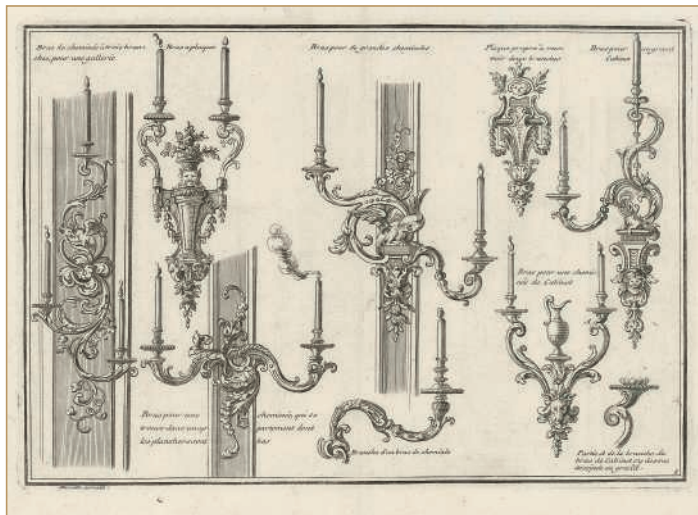
PROVENANCE:

Possibly Ange-Laurent Lalive de Jully (d. 1779), from his *hôtel* in the rue de Ménard and sold with his collection on 5 March 1774, lot 264.

André-Charles Boulle, *maître* in 1666 and *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi* in 1672.

Each modelled with a dragon perched between asymmetric scrolled branches, watching a lizard above descend from one arm, these superb wall-lights can be confidently attributed to the celebrated artist André-Charles Boulle (1642-1732), and can be regarded as some of his most inventive creations during the late Louis XIV period.





Nouveaux Desseins by André-Charles Boulle, published by Mariette, circa 1715.

ANDRÉ-CHARLES BOULLE

Arguably the greatest of all French cabinet-makers, and certainly the most influential, André-Charles Boulle's pre-eminence has remained undiminished since 1672, when Colbert, First Minister to Louis XIV, recommended him to the King as *le plus habile de Paris dans son métier*. Boulle received his *maîtrise* in 1666, and in 1672 was appointed *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi*, enabling him to establish workshops in the Louvre. With the introduction of the guild system in 1715, Boulle found his combined skills as both cabinet-maker and *bronzier* in direct contravention of the guild regulations. Fortunately, his privileged location within the Louvre under the patronage of the King restricted their jurisdiction considerably. Boulle's uneclipsed fame rests upon three principal strands: his extraordinary technical virtuosity as a craftsman (recognised by the *Livre Commode des Adresses de Paris* of 1691, which stated that '*Boulle fait des ouvrages de marqueterie d'une beauté singulière*'); his innovation in both technique and design, and his talent as a sculptor. Indeed, it is the sculptural quality of Boulle's distinctive ormolu furnishings and case-furniture mounts that most succinctly defines his style.



THE DESIGN

These superb wall-lights are directly related to a design by Boulle preserved in his *Nouveaux desseins de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André-Charles Boulle, chez Mariette*, presumed to have been published around 1715. Contrary to what the title suggests, not all the designs were in fact new at the time of publication. A number of the designs featured reproduced furniture and objects that had already been executed by him and others appear to propose variations on recognised models (R. Baarsen, *Paris 1650-1900, Decorative Arts in the Rijksmuseum*, Amsterdam, 2013, p. 87).

Whilst the large majority of Boulle's models are attributed to the artist because they combine elements featured in this *recueil*, the present model is probably the only existing which is identically depicted. The model is entitled '*Bras pour un grand cabinet*', and the overall composition represents a clean break with the other models of wall-lights invented by Boulle, whether those that he engraved or those identified by the caption *Bras pour une cheminée qui se trouve dans un appartement dont les planchers sont bas* - a pair of which is in the Louvre (Don M. René Grog et Mme Grog-Carven, 1973, OA 10516). Here the backplate is centred by a console decorated with *chête de piasters* on which the dragon is perched, creating a central motif from which the branches are issued. This demonstrates the perfect harmony of two potentially contrary elements: the console representing the prevailing classical aesthetic, the dragon and asymmetric branches anticipating the birth of the *Rocaille* style.

THE POSSIBLE PROVENANCE

As with all of Boulle's *objets d'art* in bronze, it is generally difficult to identify these in contemporary inventories, due to their brief descriptions. It is therefore particularly interesting to note that a pair of appliques of this model can be clearly identified in the collection of the celebrated *amateur* Ange Lalive de Jully (1725-1779), the leading pioneer of the Neoclassical- or style à la grecque- from the late 1750s. Listed within the section of *Ouvrages de Boulle* of his 1774 sale is: '*Une paire de bras composé d'une console d'où sortent deux branches: on y voit un dragon accroupi qui ouvre la gueule contre un crocodile qui descend d'une branche*'. Later in the 18th Century, another sale catalogue also mentions the present model: the sale in 1788, after the death of the Chevalier de la Douchetière, Major Officer of the Invalides, records: '*119- une paire de bras à deux branches, par Boulle; ils sont enrichis d'un serpent et d'un dragon, et le bas terminé par un mascarón. Hauteur 21 pouces*'.

Additionally a pair of this model, but with three branches, was sold from the Collection of comte d'Armaillé in Paris, 6 June 1890, lot 119.

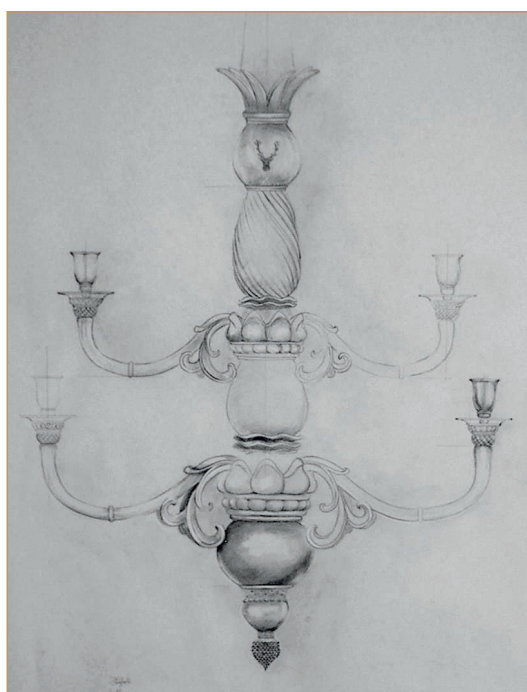
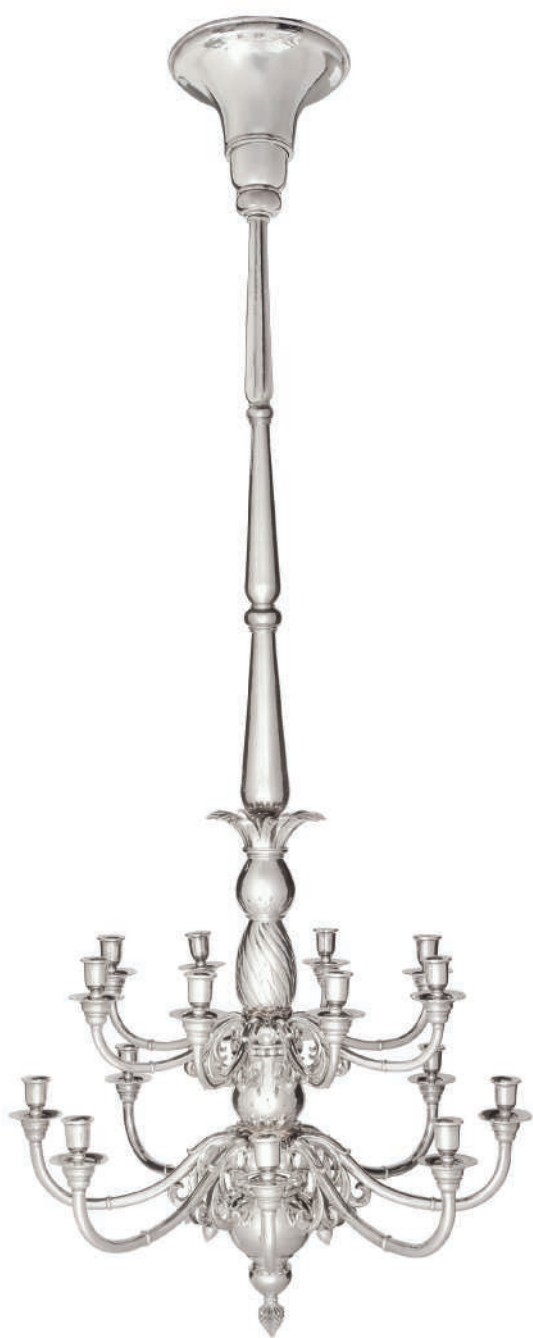
This superb model is without doubt one of the rarest within the documented oeuvre of Boulle, very few examples are known today:

- A set of four is now at the Musée des Arts Décoratifs, Paris (Inv. 12789 A and Inv 12789 B), from the collection of the celebrate explorer Alfred Grandidier (1836-1921), illustrated in J.N. Ronfort, ed., *André Charles Boulle 1642-1732: A New Style for Europe*, Paris, 2009, cat. 34 a and b, p. 273.

- Another set of four was sold at Drouot Montaigne, 22 November 1987, lot 220. Contrary to the present paire, that set had been re-gilt with replaced *bobèches*.

As the other known existing wall-lights of this model listed above are both sets of four and probably created as such, it is highly probable that the present pair is either that listed in 1774 or 1788 sale catalogues.





Design for the chandelier, courtesy of Evald Nielsens Eftf.

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR 313

A DANISH SILVER SIXTEEN-LIGHT CHANDELIER

MARK OF EVALD NIELSENS SUCCESSORS, STENLØSE, 2009

The central baluster shaped stem, with pine-cone terminal, the lower set of eight detachable branches springing from a lobed border above a beaded band, the similar upper set of eight branches with spirally-fluted and plain baluster above, crowned by the circlet of fronds, the scroll branches each with foliate scrolls and detachable pine-cone, vase-shaped drip-pans and vase-shaped sockets, suspended from three detachable baluster sections and a detachable inverted bell-shaped ceiling rose, *fully marked, with London assay office marks for 2016*

the chandelier 38 in. (97 cm.) high, 37 ½ in. (96 cm.) wide

the chandelier, baluster sections and ceiling rose 66 ½ in.

(231 cm.) high overall

weight of silver 893 oz. 9 dwt. (27,790 gr.)

£70,000-100,000

\$110,000-150,000

€91,000-130,000

PROVENANCE :

Commissioned by the present owner from Evald Nielsen.

This magnificent chandelier was inspired by the pine forest which surrounds the house for which it was commissioned. The pine-cones found in the forest form the terminal of the central baluster stem and each branch is embellished with a similar smaller pine-cone. The central stem is crowned by a coronet of cast fern fronds inspired by those found growing on the forest floor. A map of the forest is engraved on the lowest section from which the chandelier can be suspended. The design for the chandelier developed through a long period of discussion and consultation between the client, the silversmith and the designer Eva Holt. It was the largest commission created by Gregers Holt, silversmith and owner of the long standing Danish company Evald Nielsens Efts (Evald Nielsen Successors).

Evald Nielsen (1879-1958) was born into poverty. He was initially apprenticed to a steel engraver but his talents were recognised and he was encouraged to train as a silversmith, qualifying in 1898. After travelling through Europe he established his business in Copenhagen in 1905. Throughout his career he received many medals and commendations for his work and was Master of the Goldsmiths' Guild. He founded his workshop shortly after the more widely known Danish silversmith Georg Jensen, however, unlike Jensen he worked almost exclusively to his own designs.

Gregers Holt (b.1960), silversmith and creator of the chandelier was apprenticed to Georg Jensen in 1978. He graduated in 1982 with the top award and worked for the company until 2003. In 2006 he bought Evald Nielsens Efts and continues in the tradition of its founder. The skills he acquired as silversmith and as a restorer of silver are evident in the construction of the chandelier, which he based on 18th century Danish examples. The combination of the traditional hammered finish, loved by collectors of 20th century Danish silver, is matched with the personal design of the commission and the mastery of construction to create a truly magnificent work.





†314

A PAIR OF JAPANESE INLAID IRON VASES AND COVERS FROM THE KOMAI WORKSHOP

EACH SIGNED *KYOTO JU KOMAI SEI*
[MADE BY KOMAI OF KYOTO], MEIJI
PERIOD (LATE 19TH CENTURY)

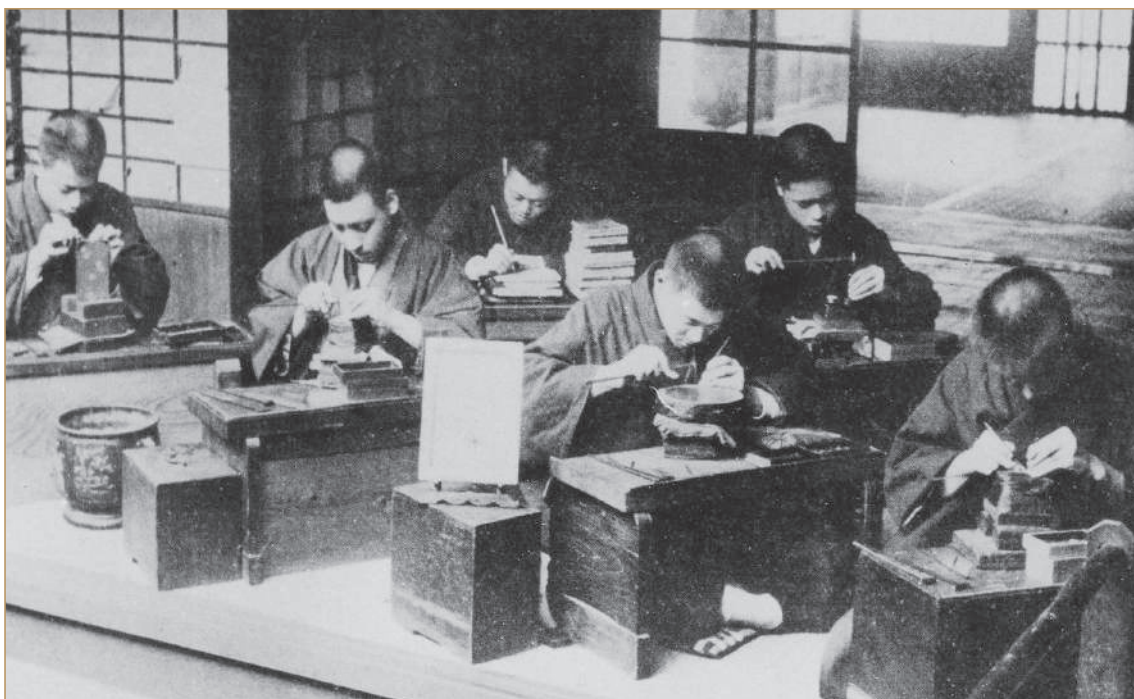
Each of ovoid form, inlaid in gold, silver, *shibuichi* (silver alloy) and *shakudo* (gold and copper alloy) *nunomezogan* (fine damascene work), *hirazogan* (flat inlay) and *takazogan* (inlay in relief) with *karako* [Chinese boys] playing before shaped panels depicting various designs including landscapes, flowers and geometric patterns, the shoulder with a band of peony and *karakusa* [scrolling grass] and a lappet collar with geometric design, the foot with a band of grape vine, the domed covers similarly decorated with overlapping stylised petals containing geometric designs and spiral bands, the finials with a dot design, silver rims; signed on the sides
17 in. (43 cm.) high each (2)

£180,000-250,000

\$270,000-360,000
€240,000-320,000

In the past half century the importance of Meiji arts has once again been recognised. It is now accepted that the quality of the finest Japanese decorative metalwork made in the Meiji period (1868-1912) will never be attained again.





The Komai workshop, circa 1915.

JAPAN: FROM ISOLATION TO THE WORLD STAGE

The large scale export of Japanese art in the last part of the 19th century was largely due to the need for Japan to compete in international trade. That need resulted in an enormous joint endeavour throughout the nation to present Japanese excellence to the outside world. So while the imported technologies of the Industrial Revolution were still being steadily absorbed, Japan relied greatly on sale of her art for income. Meiji Japan has been described as being a nation in its own right, rather than just a period in Japanese history, since there was such a sudden and far-reaching change in society. In simple terms, before 1868 Japan was a feudal culture ruled by the samurai class, and with a technology of medieval times. Then within just a few years of the Imperial Restoration Japan had an educational system to rival any other nation; railways, the telephone, modern (at the time) manufacturing machinery, and a growing modern industrialisation. The first general showing of Japanese crafts in the West had been in 1862 in London at the second International Exposition, which was followed by an Exhibition of the finest of Japanese arts and crafts in Paris in 1867, a year before the Meiji Restoration. This drew such a public following that things Japanese were to have an immediate and great impact on the arts in general, and a leading influence in the 'Art Nouveau' movement. The Emperor Meiji encouraged the arts and crafts, and he personally bought pieces at a series of Japanese Internal Industrial Fairs. Japan's art was exhibited at many International Fairs and many metal artists, like Komai, won prestigious awards.

THE KOMAI WORKSHOP

One of the most characteristic types of the new Meiji period metalwork is that of the Komai family of Kyoto, who made this pair of vases with their highly detailed damascene work. The Komai workshop is believed to have been founded in 1841, but it was only when Komai Otojiro I became its head, in 1865, that the company began to make the wares for which they were to become so famous. The workshop, under his leadership specialised in intricate inlaid work of gold and silver into iron. In a promotional brochure of about 1915 his son, Komai Otojiro II (his father having retired in 1906) called his workshop the 'pioneer of damascene work' and describes the process of the lacquering of the characteristic black ground, which required kiln firing and burnishing.

THE TECHNIQUES OF METAL INLAY

Besides the bronze and iron casting traditions in Japan there was the sculpture and inlay of soft metals and their coloured alloys, whose techniques and designs developed from the manufacture of metal fittings for the swords of the samurai.

The metals used were copper, bronze, and brass, with gold and silver and their alloys with copper to form *shibuichi* (an alloy of copper with one fourth part silver which patinates to a range of silvers, greys, and browns) and *shakudo* (copper with up to five percent gold which patinates to bluish, brownish, or deep dark black). There was inlay in high relief, and level inlay by inlaying soft metal into recesses carved in the body of the piece which might be iron or bronze, or other copper alloy. There was the so-called *nunomezogan* (fine damascene work like textile) by which gold or silver leaf was pressed into a hatchwork of lines scored into the ground of the object. This technique was used especially on iron objects like the barrels of matchlock guns, stirrups, plate armour, or iron *tsuba* (sword guards) which were often richly inlaid with gold or silver.

THE DECORATION

The Komai style developed with an increasingly pictorial central motif on a background of both geometric patterns and free illustrations of nature, life, and landscapes with elaborate repeating borders.



A trade label for the Komai workshop, circa 1900.



Most of these central motifs illustrate stories from Japanese history or mythology, and the Komai family retains a number of design books in which can be found drawings for many of their works.

The central motif on these present vases are of course the *karako*, or 'Chinese children'. *Karako* are always depicted together with peonies on paintings, lacquer and ceramics chasing dragonflies or butterflies, and playing with balls called *temari*, traditionally made from scraps of old clothing packed tight and decorated overall with bands of brightly-coloured thread. These treasures were traditionally made as gifts for children at the New Year. The *karako* are sometimes also shown in the company of popular auspicious deities.

On this extravagant pair of vases a number of *karako* are shown having clambered up open fences to enter a playground world of their own quite confusing to the viewer. In the lower part of the composition on both vases a number of giant *temari* balls bounce around on a ground of textile patterns. One brave child has reached the pinnacle of a fence post and is stretching out towards another group on the other jar of the pair. An enterprising *karako* in this second group has somehow acquired a ladder, and is close to achieving the object of reaching a butterfly using ribbons tied to a wand while his companions look on. Another boy on a lower rail of the fence looks intently down towards a further butterfly

rendered almost invisible among the inlaid background lines of gold inlay. On the back of the jar a *karako* is hanging upside-down from a rail having reached for a ball and losing his cap in the attempt. On the back of the other jar a confident boy is settling onto a bridge somehow formed from one of the long paths of folded textile-like flowing paths which make up the extraordinary world of the *karako* intent on a ball which has been caught against the fence. The boys all seem oblivious to the worldly scenes depicted far below them, of ships at sea, and all around the distant houses, pavilions, and temples on the black Komai ground of our reality. Among the array of different patterns are to be found fruiting vines, birds, insects, phoenix, dragon-flies, seasonal flowers, auspicious symbols, *Takasagao*, the 'Island of Immortality', and various brocade patterns.

The adult viewer, while becoming engrossed with the activities of the *karako*, will find it challenging to grasp the relation between their fantastic playground and our ordered world glimpsed here and there against the black background. With these vases the Komai studio have made a serious intellectual point about the nature of perception and left us with an amusing and challenging mind puzzle in one of the finest examples of Meiji period (1868-1912) decorative art to be found.

Christie's is grateful to Victor Harris, *Keeper Emeritus of Japanese Antiquities*, The British Museum, for preparing the catalogue entry.



PROPERTY FROM A PRIVATE COLLECTION
*315

AN ANATOLIAN MARBLE FEMALE IDOL

EARLY CHALCOLITHIC PERIOD,
CIRCA MID-6TH MILLENNIUM B.C.

The schematic corpulent figure with a globular body, the short, thick neck with a pronounced double chin merging with the oblong head, the round face with a wide chin below the small, straight mouth, the cheeks full and fleshy, the eyes large and almond-shaped, with thick lids beneath modelled arching brows that merge with the bridge of the straight, triangular nose, the ears indicated by vertical raised ovals protruding from either side of the head, each notched, a peaked cap worn high above the large forehead
7 in. (18.2 cm.) high

£250,000-350,000

\$370,000-510,000
€330,000-450,000

PROVENANCE:

Private collection, USA, mid-1970s.

New York art market.

Private collection, Switzerland.

New York art market, acquired from the above in 1999.

Anonymous sale; Christie's, New York, 6 December
2007, lot 52.

Private collection, USA.





Seated Mother Goddess flanked by two lionesses from Çatalhöyük (Turkey), Neolithic period, circa 6000-5500 B.C., Museum of Anatolian Civilizations in Ankara.



Mother Goddess, Canhasan (Level 2B), Chalcolithic period, circa mid 6th Millennium B.C., Museum of Anatolian Civilisations, Ankara (78-65-65). Credit: Peter Horree / Alamy Stock Photo

The tradition of schematic human idols in Neolithic and early Chalcolithic Anatolia (modern-day Turkey) provides an insight into the enormous importance placed on female fertility by the early farming societies of this civilisation. The surviving idols, usually sculpted in clay or stone, are almost always female, often with a pronounced feminine physicality, or, as here, an exaggerated, corpulent figural form, which should be understood as an indicator of the potency of the female. For these early farming communities, fertility and fecundity, of both themselves and the earth they worked, was of paramount concern, determining their very survival. "Woman" was acknowledged as having 'power over birth, life and death... (hence) as the embodiment of divine creation, the woman was the central figure in the first religion devised by mankind' (G. Renda (ed.), *Woman in Anatolia: 9000 Years of the Anatolian Woman*, Istanbul, 1993, p. 11).

Idols and figurines which honoured the woman-goddess were probably used in rituals, or left at shrines. The numerous stone and clay figurines discovered at Catalhöyük, the largest settlement discovered thus far belonging to the Anatolian Ceramic Neolithic period, are well known. The most famous is a baked clay figurine of an extremely fleshy woman, seated on a throne flanked by panthers, who is giving birth – she is the mother-goddess, the 'most important element' of the religion of the region (E. Uzunoğlu, *ibid.*, p. 20).

The present lot is one of the best surviving examples of the early Chalcolithic period, with the lively face preserving her character. The closest parallel to the present lot is a marble female figure, also dating to the mid-6th Millennium B.C., currently in the Museum of Anatolian Civilizations in Ankara (inv. no. 78-65-65). Of similar scale, with a comparably corpulent form, the round face, full cheeks, long oval eyes, straight nose, incised horizontal mouth and curved ears are strikingly similar. Notably, the Ankara example appears to be unfinished, with some parts only roughly worked; the body of the present lot should perhaps also be considered unfinished.





*316

**AN AUGSBURG GILT-METAL, ROCK-CRYSTAL AND
PIETRE DURE-MOUNTED EBONY, KINGWOOD
AND EBONISED TABLE-CABINET**

CIRCA 1630-40

Ripple-moulded overall, the domed and hinged top enclosing a velvet-lined well, set with an octagon and geometric panels of C-scroll cast gilt-metal bordered specimen stones, including lapis an various types of agates, and a central mirror plate, above a pair of geometrically-panelled doors mounted with grotesque cartouche clasps and enclosing an elaborate architectural interior fitted with a central triumphal arch with spirally-turned crystal columns, flanked by pillared niches set with classical figures and surmounted by an architectural cresting and balustraded gallery mounted with a pair of seated figures, two pairs of obelisks and four further figures, the whole with pierced C-scroll and foliate mounts framing specimens of semi-precious stones and concealing thirteen variously-sized drawers and eight secret drawers, above a green silk-lined frieze-drawer, the geometrically-panelled sides with carrying handles, the niches to the central level with drilled holes behind the figures, possibly to secure gilt-bronze shell-shaped niche linings (now lacking), the bronze figures re-arranged and some possibly associated, the left-hand figure of Mars later, on a modern lucite stand

30 in. (76 cm.) high; 36 in. (92 cm.) wide; 16½ in. (42 cm.) deep

£100,000-150,000

\$150,000-220,000
€130,000-190,000



PROVENANCE:

Believed to be Barao Francisco Lopes de Castillo, Lisbon, *circa* 1720 and the Visconde de Castilho Falco de Mendoca, Lisbon and thence by descent.

Sold, Lieria e Nascimento, Lisbon, 11 December 1954, lot 313.

Sold, Christie's, London, 1 October 1998, lot 300.



This impressive ebony cabinet with an interior inset with rich, jewel-like, *pietre dure* panels, rock-crystal spiral-turned columns, and embellished with lavish gilt-metal mounts in the auricular style is a fine example of the luxurious and high-status furniture produced by the virtuoso craftsmen of Augsburg from the 1570s until the mid-17th century. The striking black exterior of this cabinet belies the wealth of ornamentation in the interior, which in turn conceals a myriad of small drawers and compartments, designed to contain precious items.

The *Kunstschränk* or 'cabinet of curiosities' was an art form in its own right, considered by 16th and 17th century connoisseurs as highly prestigious, and was admired throughout Europe. It had several functions, as an 'encyclopaedic *Gesamtkunstwerk*', embodying humanistic knowledge, the arts, explorers' discoveries and contemporaneous scientific achievements, a statement piece to display wealth and prestige, and a repository for prized collector's *objet d'art* (W. Koeppe, A. Giusti, *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe*, New Haven and London, 2008, p. 62). It was the *pièce de résistance* of state rooms, and 'closets', the latter, small private rooms that in their seclusion indicated status, and where the most exquisite and esteemed items from a collection might be held. In Augsburg, the centre of the industry for this type of cabinet, noblemen and wealthy burghers could even buy examples ready-filled with exotic artefacts from the Augsburg connoisseur and art agent, Philip Hainhofer (d. 1647).

PIETRE DURE

The ebony carcase of this cabinet is set with geometric *pietre dure* panels, striking not only for their polychrome splendour and brilliance but also for their association to remote regions with rich historic and mythological associations.

The triumphant apogee of Augsburg cabinets was the splendid series designed by Hainhofer that include the celebrated *Kunstschränk* for Duke Philipp von Pommern, sadly destroyed in Berlin during the Second World War; twenty Augsburg craftsmen collaborated on this cabinet between 1610 and 1617. Other cabinets made to Hainhofer's designs include: the *Kunstschränk* of Gustavus Adolphus of Sweden, initially in Hainhofer's own collection and then procured by the city of Augsburg as a gift to the monarch in 1632, now in the Uppsala University; the *Florentiner Kunstschränk*, the mounts ascribed to Boas Ulrich (d. 1624), purchased in 1628 by Leopold, Grand Duke of Austria, as a gift for the Grand Duke of Tuscany, now in the Palazzo Pitti, Florence.



Kunstschränk of Gustavus Adolphus of Sweden.
© Museum Gustavianum, Uppsala University Art Collections



The related cabinet at the Victoria & Albert Museum, London.
© Victoria & Albert Museum

Hainhofer's surviving correspondence and documents show that from as early as 1611, and during his European travels, he was actively commissioning, collecting and admiring furniture mounted with *pietre dure*. His *Kunstschränk* designs were evidently inspired by an altar piece in the Reiche Kapelle at the Munich Residenz, which he documented as, 'an altar, filled with drawers, like a writing desk, and in each of them a reliquary sanctorum' (*ibid.*, p. 61). Hainhofer's position in Augsburg was not unlike the later 18th century French *marchand-mercier*. Between 1619 and 1626 his brother, Christian, lived in Florence and purchased *pietre dure* panels and other carved and uncarved stones for Hainhofer's firm (*ibid.*, p. 62). These were either sold individually or incorporated into furniture, and at this time, Hainhofer held the monopoly for such artefacts.





THE MOUNTS

The brothers van Vianen, Adam, Paul and Ernszt Jansz., active in the early part of the 17th century, in Salzburg and Prague, were masters of the fully evolved Dutch auricular style as featured on the ornate pierced gilt metal border mounts of this cabinet. Their new method of embossing metals cast the main ornament in high relief against a very low relief ground thereby increasing the plasticity effect of the metalwork; the auricular scroll borders of a silver oval basin, and the pierced border of a pair of wall-sconces by, respectively, Paul and Adam, illustrate the style and their close relation to the gilt-metal mounts on this cabinet (J.F. Hayward, *Virtuoso Goldsmiths: and the Triumph of Mannerism 1540-1620*, London, 1976, p. 293; pls. 631, 632, 633). Although there is no record of the van Vianen brothers working in Augsburg the Dutch auricular style was influential.

A related cabinet is the magnificent example in the Victoria & Albert Museum, London (illustrated), which features floral and scrolling mounts, executed in silver-gilt as well as silver by Boas Ulrich, an Augsburg goldsmith and master craftsman who was producing mounts on an almost industrial scale (M.511 to K-1956). There would have been many gold and silversmiths operating in Augsburg to supply the cabinet makers with mounts. Ulrich's close contemporary, Matthäus Wallbaum (d. 1632), specialised in the greatest variety of ebony caskets, caskets, monstrances and frames, all abundantly mounted in silver or silver-gilt. However, the diverse mounts of these two leading masters, which embellish caskets, tabernacles and house-altars are so indistinguishable that even when stamped with the respective master's marks it is very possible they originated from a single workshop (*ibid.*, p. 55).

LOPES DE CASTILHO

The Lopes de Castilho family established itself in the North-eastern Portuguese region of Cõa, near Spain, during the 16th century; they were prominent nobles in the locality because they lived in a strategic region close to Spain. In the second half of the 17th century, António Lopes de Castilho achieved the rank of *Capitão-Mor* (Governor of Arms) of Almendra; this occurred at a crucial moment during the war of *Restauração* (1640-1668) against Spain. In 1694, his son, António (1656-93), *Capitão-Mor* of Almendra, formed the *Senhorio* (hereditary property) of Vermiosa. Bernardo Lopes de Castilho, 2nd *Senhor* of Vermiosa, was an important local figure as the *Pagador Geral* (Chief Bursar) of the Army in the Beira region. This was a significant position, especially in the first decade of the 18th century, when Portugal was involved in the Spanish war of succession (1700-1713). During the 18th century, the family consolidated its relevance in the region, and in the Portuguese nobility; the successors of António Lopes de Castilho were also *Capitão-Mor* of Almendra and Castelo Melhor, and held the honorific and hereditary position of *Fidalgo da Casa Real* (Nobleman on special service to the Portuguese Royal House). In 1743, another António Lopes de Castilho started the construction of a magnificent *Solar* (noble house) in Almendra, the head house of this family since then. More than 50 years later, in 1810, the *Solar* of Almendra was occupied by Napoleon's army during the third French invasion of Portugal. In 1870, António de Castilho Falcão de Mendonça, member of the Portuguese deputies house, was made *Visconde* (Viscount) of Almendra by King Luís I. Like his ancestors, the 1st viscount of Almendra was *Fidalgo da Casa Real*, and owner of important properties in Vermiosa and Almendra. The 1st *Visconde* de Almendra only had female descendants and, at present, the title is owned by the Portuguese family Morais Sarmento, *Viscondes do Banho*.



THE JUDGEMENT OF PARIS TAZZA

*317

A GERMAN SILVER-GILT TAZZA

MARK OF JACOB SCHENAUER, AUGSBURG, *CIRCA* 1580 - *CIRCA* 1590,
AFTER A DRAWING ATTRIBUTED TO PAULUS FLINDT II, NUREMBERG

On spreading circular foot with plain moulded rim, chased with a band of strapwork with clusters of fruit and simulated jewels at intervals and with fluted centre, the stem cast and chased with three loosely draped demi-caryatid female figures with three open scroll brackets above, the detachable back plate to the bowl chased with three varying grotesque masks and clusters of fruit in scroll cartouches and strapwork, the exterior raised border of the dish acid etched with moresques, the centre with large circular plaquette *repoussé* and finely chased with a scene of the Judgement of Paris, in which the seated figure of Paris of Troy, the god Hermes beside him, awards Aphrodite the golden apple from the Garden of the Hesperides as the fairest, to her left, her rivals Athena and, behind her, Hera, within raised chased laurel wreath, with plain inner border, *marked on foot*
6¼ in. (15.8 cm.) high
the bowl 6⅞ in. (17.4 cm.) diam.
20 oz. (637 gr.)

£150,000-250,000

\$220,000-360,000
€200,000-320,000

PROVENANCE :

Hans Felix, Leipzig, *circa* 1897.

Eugen Gutmann (1840-1925), Berlin, by 1912, and by descent.

On consignment with K. W. Bachstitz, The Hague, c.1921- July 1924, returned to the heirs of the above.
Baron Heinrich Thyssen-Bornemisza.

EXHIBITED :

Leipzig, *Ausstellung von Werken alten Kunstgewerbes aus Sächsisch-Thüringischem Privatbesitz*, 1897, no. 66 (as by Jacob Schuhmacher).

Augsburg, Rathaus, *Welt im Umbruch*, 1980, no. 747.

St. Petersburg, The State Hermitage Museum and Moscow, The State Russian Museum, *Gold and Silver Treasures from Thyssen-Bornemisza Collection*, 1986, p. 28, cat. no. 12.

Miami, Center for Fine Arts; Omaha, Joslyn Art Museum; Indianapolis, Indianapolis Museum of Art; Fort Worth, Kimbell Art Museum; Memphis, The Dixon Gallery and Gardens, *Gold and Silver from Thyssen-Bornemisza Collection*, 1987-1988, cat. no. 12.

Lugano, Fondazione Thyssen-Bornemisza, *Capolavori di Oreficeria della collezione Thyssen-Bornemisza*, 1989, p. 88, cat. no. 100.

LITERATURE :

Exhibition catalogue, *Ausstellung von Werken alten Kunstgewerbes aus Sächsisch-Thüringischem Privatbesitz*, Leipzig, 1897, no. 66.

O. von Falke, *The Art Collection Eugen Gutmann*, Berlin, 1912, p. 40, no. 129, pl. 34.

M. Rosenberg, *Der Goldschmiede Merkzeichen*, Frankfurt, 1922, vol. 1, no. 405.

O. von Falke and C. Gronau, *The Bachstitz Gallery Collection*, III: *Objects of Art and Paintings*, Berlin, n.d., intro. and pl. 58.

J. F. Hayward, *Virtuoso Goldsmiths*, London, 1976, p. 379, pls. 441-443.

Exhibition Catalogue, *Zeichnungen in Deutschland. Deutsche Zeichner 1540-1640*, Stuttgart, 1979, vol. 2, p. 232, E20.

Exhibition Catalogue, *Welt im Umbruch*, I, Rathaus, Augsburg, 1980, no. 747, p. 370, illustrated.

H. Müller, *The Thyssen-Bornemisza Collection, European Silver*, London, 1986, pp. 15, 158-161, cat. no. 43.

H. Seling, *Die Augsburger Gold-und Silberschmiede 1529-1868*, Munich, 2007, p.136, no.975,0070.





The Diana and Actaeon tazza, by Jacob Schenauer, Augsburg, c.1580-c.1590.
© Victoria & Albert Museum, London.

JACOB SCHENAUER

Jacob Schenauer became a master of the Augsburg guild in 1582 and died in 1608. Among his works, recorded by Helmut Seling (*op. cit.* vol. II, pls. 36 and 120), are the silver-gilt mounts of a magnificent twenty-five pipe organ, marked for 1590-1594, in the Reiche Chapel of the Residenz, Munich, and a silver-gilt covered cup with stem somewhat reminiscent of that of the present example. The latter dates from 1602-1606 and is in the Bavarian National Museum (inv.no. 59/325).

Of particular relevance is a silver-gilt tazza by Schenauer of apparently identical design to the present example (Seling, *op. cit.* 975.0110e) in the Victoria & Albert Museum, London (inv. no. 533-1874). It is dated c.1580-c.1590 and the centre of the bowl is chased with Diana and Actaeon. Although the two tazzas are of very similar height, the diameter of the bowl of the Victoria & Albert Museum example is about 3 cm. larger. Underneath the museum example is a plaque engraved with a coat-of-arms and inscription 'H.C.E.PF.ZV.AESH UND.H.STOLL'. It is interesting to note that both tazzas appear to have been re-gilt in the 19th Century and possibly appeared on the market at roughly the same time. The museum tazza came from the collection of Joseph Bond who died in 1886 while the present lot is first recorded in 1897. There is a strong possibility that both tazzas were originally from a set, in varying sizes, featuring scenes from classical mythology.

THE DESIGN SOURCE

The brilliant chasing of the central plaque of the Judgement of Paris has been described as demonstrating 'exceptional mastery of technique and is probably the work of a specialist' (J. Hayward, *op. cit.* p. 379). It is clearly after a drawing for the plaquette of the Judgement of Paris which survives in the Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett, Berlin (Inv. no. KdZ 2119). This drawing is signed 'P. . . V.V.N.' Theodor Hampe in 1916, K. Pechstein in 1979, H. Müller, (*op. cit.* p. 158, notes) and, most recently, H. Seling (*op. cit.*) suggest that the initials stand for Paul Vlindt Von Nürnberg., i.e. Paul Flindt the Younger (1567-1630). However reservations have been expressed as his signature is normally P.V.N.

Paul Flindt II (b. 1567) became a master of the Nuremberg guild in 1601 though his collected designs for silver were published from 1592 or 1593. The dating of the present tazza and presumably that of the Diana and Actaeon tazza in the Victoria and Albert Museum are based on Helmut Seling's *Die Kunst der Augsburger Goldschmiede, 1529-1868* published in 1980, p. 18, no. 14. It should be noted however in his later work *op.cit.* that Seling shows the Augsburg pineapple town mark in a circle in use no later than 1586 though this may well be incorrect.



Drawing of the Judgement of Paris signed P...V.V.N.
 Courtesy of the Kupferstichkabinett, Staatliche Museen zu Berlin,
 Inv. No. Kdz 2119, © bpk / Kupferstichkabinett, SMB.



Detail of the scene of the Judgement of Paris
 on the present lot.



The Burgheers of Bruges dated 1575, by Antoon Claessens (c.1536-1613).
Museum Brugge-Groeningemuseum.
© www.lukasweb.be - Art in Flanders vzw, photo Dominique Provost

THE RENAISSANCE TAZZA

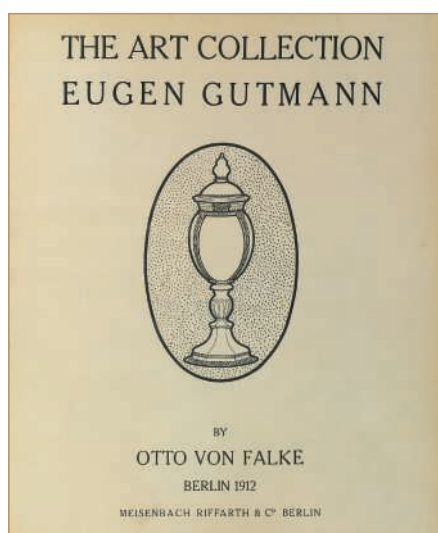
In many cases tazzas were frequently commissioned in sets of at least half a dozen although the fifty-four that survive in the Palazzo Pitti in Florence are obviously quite exceptional (H. Seling, *op. cit.* vol. II, pls.199-205 etc.). Ordered by Wolf Dietrich von Raitenau, Archbishop of Salzburg (1587-1612), thirty-six by the Augsburg maker Paul Hübner were purchased in 1590 and a further eighteen, of which a dozen were also by Hübner and six probably by Kornelius Erb, were added four years later. The central plaques were chased with various scenes from the Old Testament and ones representing the twelve months, eight cardinal virtues and the four elements, etc. As with the present tazza, Haywood suggests that the chased scenes in the von Raitenau examples were in all probability by a specialist chaser working for a number of goldsmiths (*op. cit.*, pp. 223-4).

Such sets not only served as magnificent display plate on a buffet but, of course, also had a functional purpose. A contemporary painting of 'The Burgheers of Bruges' dated 1575, by the Flemish artist Antoon Claessens (c.1536-1613), demonstrate how they could be used both to hold drink, in spite of their somewhat impractical form, and also as stands for fruit on the dining table.

EUGEN GUTMANN

A century or so ago this superb Renaissance tazza was part of the wonderful collection, or rather collections, formed by the German banker Eugen Gutmann (1840-1925). Apart from Old Master paintings, it included Renaissance jewellery, gold-mounted hardstone objects, bronzes, majolica, watches, miniatures and 18th century gold boxes - all areas pursued by the Rothschild families in Europe, Julius Wernher in England and J. Pierpont Morgan in America among others. However, it was in the field of European and particularly German Renaissance silver that the Gutmann collection truly excelled.

Other pieces from the Gutmann silver collection that have appeared on the market include the very beautiful silver-gilt ewer in the form of a nude nereid seated on a triton by Johannes Lencker I, Augsburg, 1625-30, an important gothic-style double cup by Hans Petzolt, Nuremberg, dated 1596 and an exceptional parcel-gilt cup in the form of a nude male rider on a rearing stallion by Hans Ludwig Kienlin, Ulm, dated 1630. These were sold by Christie's, London (11 June 2003, lots 161-163) and are now in the Rijksmuseum, Amsterdam, the Detroit Institute of Arts and the Chicago Art Institute respectively. Also formerly in the Gutmann Collection was a very rare pair of silver globe cups by Abraham Drentwett, Augsburg, 1695-1699 (Christie's, Paris, 13 April 2010, lot 98) now in a private collection.



Title page of Otto von Falke's catalogue of the Eugen Gutmann Collection.



The bowl of the Judgement of Paris tazza, illustrated centre in Otto von Falke, *The Art Collection Eugen Gutmann*, Berlin 1912.



The history of the Gutmann collection is discussed by Anne Webber in her article, *The Gutmann Collection* in the Christie's, London catalogue (*op. cit.*, pp. 142-147). A more detailed and recent account of the family history is given by Simon Goodman, *The Orpheus Clock: The Search for my Family's Art Treasures Stolen by the Nazis*, Simon and Schuster, 2015.

The German 16th and 17th Century silver pieces mentioned above together with the present tazza, are unquestionably among the most important such items to appear at auction this century. They alone firmly establish Eugen Gutmann as one of the greatest collectors of German Renaissance and Baroque silver. With museum quality objects on virtually every page the catalogue, comprising over 320 works of art including more than 60 in silver-gilt, is astonishing. In his introduction to the *Art Collection Eugen Gutmann* published in 1912, the distinguished art historian Otto von Falke wrote of the Renaissance jewellery and European silver that the list of its makers, 'the breadth of scope and multiplicity of form, makes (the collection) worthy to rank beside the treasure-chambers of princes.'

BARON HEINRICH THYSSSEN-BORNEMISZA

The Judgement of Paris tazza was subsequently acquired by Gutmann's fellow collector Baron Heinrich Thyssen-Bornemisza (1875-1947) and inherited by his son Baron Hans Heinrich Thyssen-Bornemisza (1921-2002). Their collections, formed from the 1920s onwards, were as equally wide-ranging as the Gutmann Collection. Whilst best known for Old Master paintings, the European silver, gold boxes, Renaissance jewellery and Faberge were of considerable importance. The silver collection is broader than that of Gutmann covering work from England, France, Hungary and the Netherlands as well as Germany and ranging in date from the 16th to the early 19th centuries.

The silver was catalogued by Hannelore Müller in 1986 (*op. cit.*) while Anna Somers Cocks' and Charles Truman's *The Thyssen-Bornemisza Collection-Renaissance jewels, gold boxes and objets de vertu* was published two years earlier.

The acquisition of the Schenauer tazza by two of the greatest collectors in the last century of German Renaissance silver testifies to its importance, beauty and refinement.



318

A PAIR OF DOCCIA WHITE PORCELAIN LARGE HIGH-RELIEF PLAQUES EMBLEMATIC OF AUTUMN AND WINTER

CAST FROM THE MODELS BY MASSIMILIANO SOLDANI
BENZI (1656-1740), CIRCA 1770

Each after the terracotta originals, the plaque emblematic of Autumn with the drunken Silenus, Bacchus reclining to the right against a Baccante or Ariadne, the plaque representing Winter with Venus imploring a male figure, possibly Adonis, Vulcan to the right before his assistants forging armour, a martial trophy with a shield above, both in 19th century ebonised and giltwood frames (Autumn cracked across and restuck and with some losses, Winter with firing faults and losses from time of manufacture)

Autumn approx. 22½ in. x 15¾ in. (57 cm. x 40 cm.);

Winter approx. 22 in. x 16¼ in. (56 cm. x 41 cm.), excluding frames (2)

£200,000-400,000

\$300,000-580,000
€260,000-520,000

PROVENANCE:

Gaetano Fiorentino Collection, and by descent to a private collector, London.

LITERATURE:

L. Ginori Lisci, *Le Porcellana di Doccia*, Milan, 1963, p. 133, note 65 (unillustrated).

John Winter, *Le Statue del Marchese Ginori, sculpture in porcellana*

bianca di Doccia, 26 September – 5 October 2003 Biennale di Firenze Exhibition Catalogue, Florence, 2003, p. 84 (unillustrated).

These two plaques are from an important series of four plaques representing the Four Seasons after the terracotta originals by the Florentine sculptor, Massimiliano Soldani Benzi (1656-1740). The bronze plaques made from the terracotta originals were given by Ferdinando de Medici (1663-1713), the Hereditary Prince of Tuscany, to his brother-in-law, Johann Wilhelm, the Elector Palatine in Dusseldorf.¹ Although the bronze plaques of Summer and Autumn are dated 1708, and the plaques of Spring and Winter are dated 1711, it is known that Soldani Benzi began work on the clay model for Winter in 1708.² He gave the four terracotta originals to the Prince of Tuscany, who prized them so highly that he hung them in the audience room at the Palazzo Pitti in glazed frames. This is recorded with some embarrassment by Soldani Benzi in a letter to Giovan Giacomo Zamboni; 'The four bas-reliefs in bronze were given by the Hereditary Prince to the Elector and you may have seen them in Dusseldorf; the terracotta models for these bronzes hang under glass in wonderfully ornamented frames in the audience room, where His Highness, the Prince, has placed them among the finest things he owns. I am embarrassed that they occupy such a prestigious place, as they do not deserve it'.³

Marchese Carlo Ginori (1701-57) established the Doccia porcelain manufactory near Florence in 1737. He recruited Giorgio delle Torri and J.K.W. Anreiter von Zirnfeld, both of whom had worked at the du Paquier factory in Vienna, as well as the Florentine sculptor Gaspero Bruschi as the chief modeller. Porcelain was a new and fashionable medium, and



as Ginori was in possession of the secret of 'true hard-paste' porcelain from Vienna, this opened up sculptural possibilities for his factory which were not available to factories making 'soft-paste' porcelain, as soft-paste porcelain was extremely unstable when fired. Ginori was eager to meet the demand for copies of classical antiquities and more recent sculptures, and he acquired wax models and moulds of these so that his factory could produce them in porcelain. After Soldani Benzi's death in 1740, Ginori purchased the moulds of his work from his pupil Lorenzo Maria Weber in 1743, and also from Soldani Benzi's son, Ferdinando, in 1744. The moulds for Soldani Benzi's plaques of the Four Seasons were among those he purchased.⁴ He also bought red wax models and moulds from the sons of other major Florentine sculptors.⁵

By the time Ginori's factory began producing porcelain sculptures in 1744, the golden age of Florentine bronze-making was already over. The principal sculptors had died, but Ginori shrewdly recruited craftsmen who had worked for Soldani Benzi and Giovanni Battista Foggini, as they had valuable expertise in making moulds and the casting process. It is now known that Soldani Benzi partly relied on the use of moulds when he was making his terracotta originals, uniting individual components to form a whole composition.⁶ Given that Ginori was employing two of Soldani Benzi's pupils, Anton Maria Weber and Antonio Selvi, it is perhaps not surprising that this practice should have been transferred to porcelain-making at Doccia, where porcelain groups based upon individual elements of Soldani's larger compositions were made. These early figures and groups all appear to have been modelled as table centrepieces and decorations.⁷

The date when plaques of this type were produced is not entirely clear. In 1765 a new porcelain body was introduced at Doccia, and a glaze

with tin oxide (to give whiteness and opacity) was also used. It is thought that the large plaques of this type date from about this time (due to their whiteness), rather than an earlier period. It seems curious that earlier individual groups derived from Soldani Benzi's originals have survived, yet no earlier plaques have survived. Not only had Doccia been in possession of the moulds since 1744, but also plaques of this type were certainly being made by 1757. Typically plaques are given only very scant descriptions in the 18th century manufactory inventories, making them practically impossible to identify, but in the case of these large plaques representing the Four Seasons the description is more clear, presumably indicating the high regard in which they were held at the time. The factory inventory taken on 7 June 1757 describes them as '*4 Bassirilievi rappresentanti Le quattro stagioni con il quadro di Porcella; con fiori di bassirilievo fermate sopra un telaio di pero nero, zucchini venti l'uno*' (4 Reliefs representing the four seasons as porcelain pictures; with relief flowers on a black pear wood frame, 20 zucchini each).⁸

When bronzes are translated into porcelain, the visual effect is completely different. Soldani Benzi's original terracotta plaques were given a fine wash of almost transparent white paint (a practice he used on other terracotta sculptures), so the porcelain versions of them are closer in feel to the originals. The present Doccia porcelain plaques of Autumn and Winter are very close in form to the terracotta originals, although there are some slight variations in the plaque emblematic of Winter. Venus's right foot is at a slightly different angle from the terracotta original, and so is her head which is more bowed on the terracotta, and Adonis holds a sword on the porcelain plaque, rather than the hunting spear of the original. Other differences have arisen from the firing process. The head of Vulcan's hammer on the far right of

the plaque of Winter has fused onto the plaque at an impossible angle, suggesting that Vulcan's hand and the shaft of the hammer came off during the firing process. Similarly, the swan's head has also fused with the plaque at a slightly different angle from its neck. This firing fault has been filled, and it is very possible that the material which has been used dates from the time of manufacture. These faults testify to the difficulty of firing such large pieces of porcelain in the 18th century. Meissen faced similar difficulties when firing their large models of animals and birds for the Japanese Palace (see lot 5 in this sale), and they filled gaping firing faults in a similar way.

The known plaques of this type after Soldani Benzi are listed by L. Ginori Lisci, *Le Porcellane di Doccia*, Milan, 1963, p. 133. An example of a plaque representing Autumn, which was sold by Christie's in the 1920s and subsequently by Sotheby's, London, on 26 February 1963, lot 9, is published by John Winter, *ibid.*, Florence, 2003, pp. 84-85, no. 16. Winter also illustrates two plaques of Spring and Winter in the Museo Nazionale di Palazzo Venezia in Rome on pp. 86-87, figs. 1 and 2, and suggests that the plaque of Autumn could possibly be from the same set.⁹ A full set of four 18th century plaques after Soldani Benzi's Four Seasons was sold by Christie's Geneva on 2 October 1969, lot 91. A plaque emblematic of Winter was sold by Sotheby's, Florence, on 22 October 1976, lot 166. A plaque emblematic of Spring was sold by Sotheby's, London, on 21 April 1998, lot 35. A set of four 19th century plaques (with crowned N marks) is in the Museo di Doccia.¹⁰



Massimiliano Soldani Benzi's terracotta original plaque emblematic of Autumn from the series of the Four Seasons in the Museo degli Argenti, Palazzo Pitti, Florence. © Reproduced with the permission of Ministero per i Beni e le Attività Culturali / Alinari Archives, Florence.

1. The bronzes are now in the Bayerisches Nationalmuseum, Munich (inv. R 3926 and inv. R 3927). See Eike D. Schmidt et al., *The Hours of Night and Day, A Rediscovered Cycle of Bronze Reliefs by Giovanni Casini and Pietro Cipriani*, September 2014 – January 2015 Exhibition Catalogue, Minneapolis Institute of Arts, Minneapolis, 2014, pp. 98-99.
2. Noted by Dimitrios Zikos in *Baroque Luxury Porcelain, The Manufactories of du Paquier in Vienna and of Carlo Ginori in Florence*, 10 November 2005 – 29 January 2006 Exhibition Catalogue, Liechtenstein Museum, Vienna, Munich, 2005, p. 426.
3. Cited by Dimitrios Zikos, *ibid.*, 2005, pp. 426-427.
4. Recent scholarship has revealed that Weber bought some of the moulds from Soldani Benzi's son, and that he sold them to Ginori in 1743; see D. Zikos, *Sulla natura delle "forme" acquistate e commissionate da Carlo Ginori*, in *Amici di Doccia, Quaderni*, Vol. IV, 2010, p. 21. The wax reliefs that were produced from the moulds of the Four Seasons plaques are still in the Museo di Doccia today; see G. Liverani, *Il Museo delle Porcellane di Doccia*, Milan, 1967, pl. CIL. For the moulds, see Klaus Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia*, Munich, 1982, p. 131, No. 49 (Autumn), where it is described: 'Un bassorilievo rappresentante l'Autunno, di cera. Di Massimiliano Soldani, con sue forme', and p. 132, No. 51



Massimiliano Soldani Benzi's terracotta original plaque emblematic of Winter from the series of the Four Seasons in the Museo degli Argenti, Palazzo Pitti, Florence. © Reproduced with the permission of Ministero per i Beni e le Attività Culturali / Alinari Archives, Florence.

- (Winter), where it is described as: 'Un bassorilievo rappresentante l'Inverno, di cera. Di Massimiliano Soldani, con sue forme, e l'originale è nel Palazzo de Pitti'; and also see pls. 166-169 for the wax models of all four plaques, and pls. 23-26 for the terracotta, bronze, wax and porcelain versions of Spring.
5. See Dimitrios Zikos, 'Prince Johann Adam Andreas I of Liechtenstein and Massimiliano Soldani Benzi', in *Baroque Luxury Porcelain*, Exhibition Catalogue, 2005, p. 158.
 6. See Dimitrios Zikos, *ibid.*, 2005, p. 159, where he discusses Soldani's relief of the *Allegory of the Manoel de Vilhena* in the V, which restorers discovered had been created with individual components. Zikos also discusses (p. 164) Soldani Benzi's practice of uniting individual components when creating his bronzes.
 7. An early Doccia group of 'Vulcan's forge', thought to date from circa 1745-50, is derived from the figures on the far right-hand side of Soldani Benzi's plaque emblematic of Winter, see *Baroque Luxury Porcelain*, Exhibition Catalogue, Munich, 2005, pp. 428-429, no. 280. Another group, derived from the same part of the Winter plaque, has just the seated figure, see Andreina d'Agliano et al., *Lucca and the Porcelain of the Ginori Manufactory, Works Commissioned by Aristocratic Families and Court Patronage*, Fondazione Ragghianti, Lucca, July – October 2001 Exhibition Catalogue, Pisa, 2001, p. 304, no. 158. Another group, based on figures from the plaque of Summer, is illustrated in *Baroque Luxury Porcelain*, Exhibition Catalogue, Munich, 2005, p. 429, no. 281, and a centrepiece group (in three parts) of 'The Triumph of Ceres' after the plaque of Summer is in the Museum of Art, Toledo, see *Baroque Luxury Porcelain*, Exhibition Catalogue, 2005, p. 430, no. 282, and John Winter, *ibid.*, 2003, p. 87, fig. 3.
 8. In folio 23 of the June 1757 inventory, cited by Rita Balleri, 'Bronze into porcelain. The Enduring Legacy of Giovanni Casini's Reliefs in the Manifattura Ginori di Doccia' in Eike D. Schmidt (ed.), *The Hours of Night and Day, A Rediscovered Cycle of Bronze Reliefs by Giovanni Casini and Pietro Cipriani*, Exhibition Catalogue, September 2014 – January 2015, Minneapolis Institute of Arts, Minneapolis, 2014, p. 161 and p. 194, note 56. We are grateful to Oliva Rucellai for bringing this inventory reference to our attention.
 9. The Museo di Venezia plaques are also illustrated by Dimitrios Zikos, in *Baroque Luxury Porcelain*, Exhibition Catalogue, 2005, p. 427, nos. 278 and 279.
 10. For a discussion of the 19th century plaques see Rita Balleri, *ibid.*, 2014, p. 165, where she notes these have a narrow porcelain frame around the edge, something which is absent on all of the 18th century versions. She also notes that the plaster mould of Spring in the Museo di Doccia is incised with two dates, 1709 and 1879; the 1709 date most probably being inscribed when the mould was in Soldani Benzi's workshop, and the 1879 date referring to the year that the plaques were revived at Doccia.



THE FORDE SUGAR-BOX

319

A QUEEN ANNE SILVER SUGAR-BOX

MARK OF PIERRE PLATEL, LONDON, 1713

Octagonal and with moulded borders, the detachable cover with baluster finial, the body and cover each engraved with a crest, the underside engraved with scratchweight '19-3', *marked on the base and cover*

4¾ in. (12 cm.) wide

18 oz. 13 dwt. (579 gr.)

The crest is that of Forde of Seaforde, presumably for Mathew Forde (1675-1729) of Seaforde, co. Down and Coolgreany, co. Wexford.

£50,000-80,000

\$73,000-120,000
€65,000-100,000

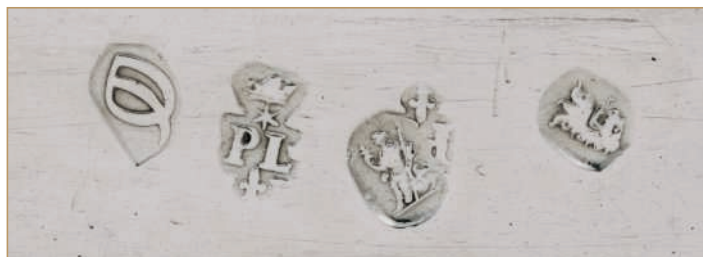
PROVENANCE:

Presumably Matthew Forde (1675-1729) of Seaforde, co. Down and Coolgreany, co. Wexford.

A Gentleman; Christie's, London, 11 July 1990, lot 194.

MATHEW FORDE (1675-1729)

Mathew Forde (d.1729) of Seaforde, co. Down and Coolgreany, co. Wexford, was the son of Mathew Forde (d.1709) of Coolgreany, M.P. for Wexford. Through his mother he was related to the Earls of Abercorn and the Dukes of Ormonde. The family had settled in Ireland in the late 16th century having originated from Wales. The estates of Seaforde and Coolgreany entered the family's possession in 1637. Mathew (d.1729) succeeded his father, having married Anne, daughter of William Brownlow of Lurgan in 1698. He served as M.P. for Downpatrick from 1703 until 1714. It was Mathew who built the family seat at Seaforde, which was remodelled in the early 19th century. Of his five children Mathew, the eldest of the three boys, succeeded him. The youngest son Colonel Francis Forde served in India under General Clive but was lost at sea in 1769.



PIERRE PLATEL (C.1664-1719)

One of the greatest Huguenot silversmiths, Pierre Platel came to England in 1688 as part of the Protestant exodus from France caused by King Louis XIV's revocation of the Edit of Nantes in 1685. He travelled from his home in Lorraine via Lille to Flanders accompanied by his father Jean-Baptiste Bertrand Platel du Plateau and his brother Claude. They arrived in England by 1688 as part of the entourage of William of Orange. They took out letters of denization in 1697. This process, which by swearing allegiance to the crown and on payment of a fee, gave them the right to remain in the country and to own property. Pierre was made free by redemption by order of the Court of Alderman in June 1699 and in the same month registered his first maker's mark with the Goldsmiths' Company. The address given for his workshop was Pall Mall, one street away from where Christie's now stands. In 1700 he married Elizabeth Peterson at St. James's Piccadilly, the church in which he would be buried after his death in 1719.

Although his career was not long he produced many of the most impressive and finely worked pieces of the time. Much of his work was for aristocratic families closely associated to King William III. For the Duke of Portland he supplied a magnificent toilet service and for the 1st Duke of Devonshire a gold ewer and basin in 1701. He is remembered for having been the master of Paul de Lamerie, the most celebrated London silversmith of the 18th century. The renowned early 20th century silver academic P. A. S. Phillips credits Platel as the 'great craftsman that Paul de Lamerie owed all his knowledge of his trade', (Paul de Lamerie, *His Life and Work*, London, 1935, pp. 15).

Phillips comments that Platel 'could not have been a better teacher', which 'can be incontrovertibly shown by the existing beautiful examples of the goldsmith's art that came from Platel's workshop'. Phillips further cites Platel's work as evidence for his skills as a great craftsman with 'a profound knowledge of the medium in which he worked', He called him 'a superb artist'. In relation to his celebrated apprentice he writes, 'Platel's beauty of line and delicacy of detail, and his finish in execution, were, in all instances I can recall, beyond cavil, and it is no wonder that, under such a master, Paul de Lamerie gained a complete understanding and appreciation of the art in which later years he was to excel'. The 'beauty of line and delicacy of detail' are clearly visible in the architectural form of the Forde Sugar-Box and the exceptional gauge of the silver.



THE WEDGWOOD FAMILY 'FIRST DAY'S VASE'



P. d'Hancarville, *Collection of Etruscan, Greek and Roman Antiquities from the Cabinet of Honble William Hamilton*, 1776, Vol. I, plate 129.

PROPERTY OF MISS ANNE MAKEIG-JONES

320

A WEDGWOOD BLACK 'BASALTES' ENCAUSTIC-DECORATED 'FIRST DAY'S VASE'

1769

Oviform with curved upright loop handles, decorated in orange-red encaustic enamel with three classical figures above a titled frieze inscribed *Artes Etruriae* and *renascuntur*, the other side inscribed in encaustic enamel *JUNE XIII. MDCC. LXIX. / One of the first Days Productions / at / Etruria in Staffordshire, / by / Wedgwood and Bentley*, above a band of palmettes, the neck moulded with bosses and decorated with a band of grass, the cover with a band of anthemion around a knop finial, applied with four 19th century labels inscribed in ink: 'G. Wedgwood, No.1'; 'Part of Plate 129, Vol. 1 of Hamilton's Antiquities/Hercules & his companions/in the garden of the Hesperides'; and two labels which bear numerals '76' and '268/17' (finial cracked and restuck, minute chipping to rims)
10 in. (25.4 cm.) high

£120,000-180,000

\$180,000-260,000
€160,000-230,000

PROVENANCE:

Josiah Wedgwood I (1730-1795)
Josiah Wedgwood II (1769-1843)
Francis Wedgwood (1800-1888)
Godfrey Wedgwood (1833-1905)
Cecil Wedgwood (1863-1916)
Doris Audrey Wedgwood (1894-1968) who married Thomas Geoffrey Rowland Makeig-Jones (m.1928)
Anne Makeig-Jones (b.1934)

EXHIBITED:

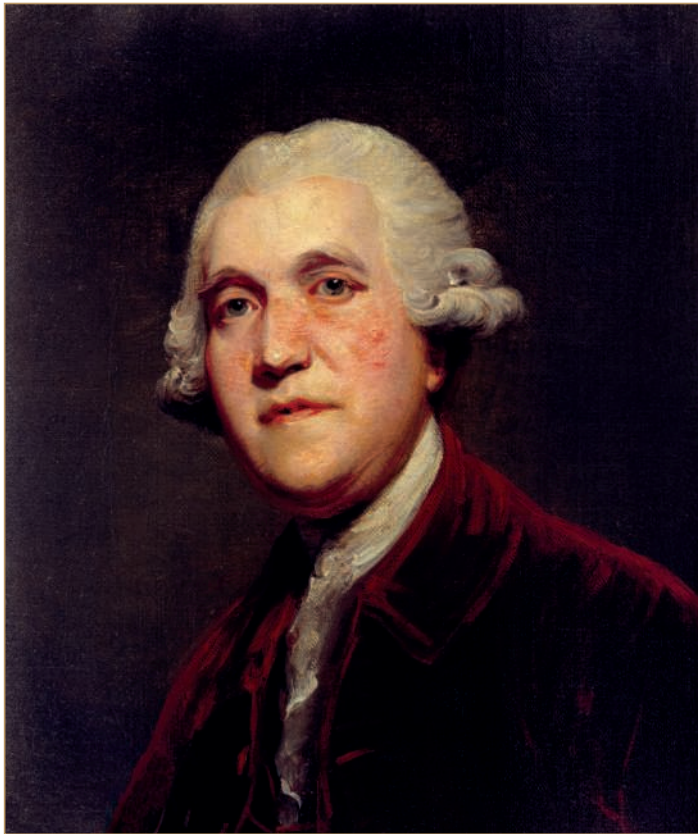
On loan to the Potteries Museum and Art Gallery, Stoke-on-Trent, Staffordshire 1979 – 2016.

LITERATURE:

Robin Reilly, *Wedgwood*, London, 1989, Vol. I, p. 71, pl. 50 & p. 414, fig. 574.

The opening of the new Etruria factory was celebrated on 13 June 1769 when Josiah Wedgwood threw six 'First Day's Vases' with the help of his partner Thomas Bentley who turned the potters' wheel. Shortly after, the six vases were delivered to Bentley's decorating workshop in Chelsea, where Wedgwood warned 'The six Etruscan Vases, three handled sent to you a fortnight since were those we threw & turn'd the first at Etruria and sho'd be finish'd as high as you please but not sold, they being the first fruits of Etruria'.¹ Fanning the flames of a growing obsession with the classical world, Wedgwood was quick to take advantage of the commercial possibilities of producing wares in the fashionable 'Antique' style. The shape of the First Day's Vase was copied directly from an ancient vase in the collection of Sir William Hamilton and the classical red-figure decoration was taken from a plate in the first Volume of Hamilton's catalogue, depicting *Hercules in the Garden of Hesperides*. Only four of the vases survived the firing process and of these two are in the Wedgwood Museum in Stoke-on-Trent and a fourth is in a private collection. Excitingly, the present First Day's Vase has passed through generations of the Wedgwood family and is now offered for sale from the collection of the granddaughter of Cecil Wedgwood. Each of the four surviving documentary vases proudly proclaim: *Artes Etruriae Renascuntur*, the Arts of Etruria are Reborn and they celebrate the beginning of one of the most important entrepreneurial and creative partnerships in the history of British art and manufacturing.





Josiah Wedgwood (oil on canvas), Joshua Reynolds (1723-92) / Down House, Downe, Kent, UK.
© Historic England/Bridgeman Images.

Josiah Wedgwood (1730-95) is arguably the most revered of British potters. Coming from a large family of well-established potters in Staffordshire, he was the youngest child of Thomas and Mary Wedgwood of the Churchyard pottery in Burslem. Although his upbringing was modest, he was well-connected to important figures in the pottery industry. This included his cousins Thomas and John Wedgwood of the Big House who were successful manufacturers of saltglaze stoneware. Following the death of his father, Josiah Wedgwood was apprenticed to his older brother Thomas where he was contracted 'to learn...the said Art of Throwing and Handleing'.² Throwing was acknowledged as one of the most esteemed of a potter's skills and only those who were to become master potters were allowed apprenticeships to develop these coveted skills. Josiah Wedgwood proved an ambitious and successful young man, moving to take advantage of several new partnerships, the first at Cliff Bank near Stoke and the second with Thomas Whieldon at Fenton Vivian. It was with Whieldon, who was one of the leading potters in the region that Wedgwood began his celebrated 'Experiment Book' in which he recorded his scientific developments with glazes, clay slip and firing temperatures. These early experiments were key to his later commercial successes and the development of new types of pottery bodies and innovative decoration.

Josiah Wedgwood established his own manufactory, the Ivy House Works with his cousin Thomas in around 1759. Building on early successes, he moved shortly after this to the Brick House Works. During this time he continually carried out experiments to finesse his creamware body and lead glaze. It was with his creamware body that Wedgwood achieved wide acclaim and commercial success. Josiah was a great publicist of his own wares and during the 1760s he had a growing list of aristocratic patrons, all of whom sought his fashionable creamware. Wedgwood had also keenly courted the patronage of Queen Charlotte who had already commissioned a service from the Chelsea factory in 1762. He gave gifts of creamware (and possibly a 'caudle service') to the Queen which culminated in an important

royal commission in the form of an elaborate creamware tea-service decorated with raised green flowers on a gilt ground. Following delivery of this service in 1766 Wedgwood became 'Potter to Her Majesty' and was permitted to call his creamware 'Queen's Ware'. Wedgwood was quick to market his new 'royal' creamware and his fame rapidly spread enabling him to develop a flourishing export trade.

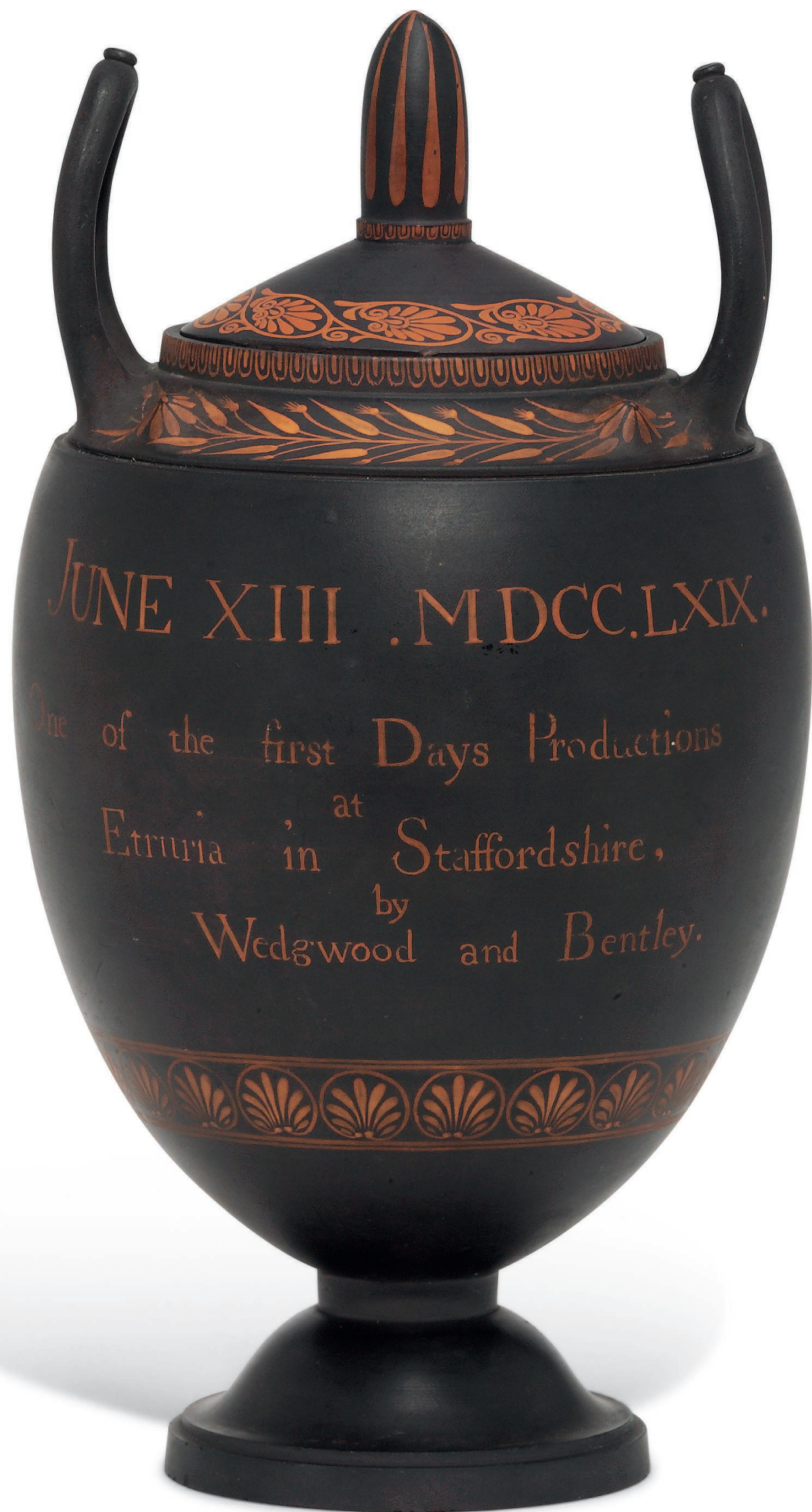
THE WEDGWOOD AND BENTLEY PARTNERSHIP (1768-1780)

It was on a visit to Liverpool in 1762 (where he was probably going to see the printers Sadler and Green)³ that Wedgwood had a chance meeting with Thomas Bentley. Following an attack of smallpox as an apprentice, Wedgwood had reoccurring problems with his right leg. During his trip to Liverpool, Wedgwood further damaged his right knee and was treated by the surgeon Matthew Turner who was a scholarly man of varied interests. Turner bought his friend Thomas Bentley (1730-80), a shipping agent for a Manchester merchant to meet Wedgwood. A deep and long-lasting friendship was to develop between the two men which is well-documented as many of the letters that Wedgwood wrote to Bentley survive. Writing his first letter to Bentley on 13 May 1762, Wedgwood's warm regard for his new friend is evident 'My much esteemed friend...there is not a day passes but I reflect with a pleasing gratitude upon the many kind offices I receiv'd in my confinement at your hospitable town. My good doctor and you in particular have my warmest gratitude for the share you both had in promoteing my recovery'.⁴

Thomas Bentley was a well-travelled and cultivated man who had taken the Grand Tour in 1753. He was a man of refined tastes who had considerable knowledge of classical and renaissance art. As a business partner Bentley offered Wedgwood not only essential commercial experience but also a deep understanding of changing tastes and market trends. In combination with Wedgwood's inventiveness and deep technical understanding of the art of pottery, Bentley was able to help shape and guide the direction of production. Wedgwood wrote to Bentley 'In the distribution of our employment between us the manufacturing has fallen to my lot and the sales to yours'. In reality the partnership was much more than a business arrangement and Wedgwood sought Bentley's opinion on every subject, writing 'I fancy I can do anything with your help, and have been so much used to it, that when you are not with me upon these occasions I seem to have lost my right arm'.⁵

Together Wedgwood and Bentley played an important part in the development and expansion of the Trent and Mersey Canal.⁶ Such public activities brought both partners into contact with an array of important future patrons. The success of the canal scheme allowed Wedgwood to expand his manufactory and he purchased a 350 acre estate through which the canal would pass. This new advantageous position meant that it was much easier and cheaper to transport raw materials into the factory and to transport finished wares out. The new purpose-built factory and the surrounding estate became known as Etruria, named after the ancient central state in Italy whose arts, most notably pottery, were being rediscovered in archaeological digs at the time. The opening of the Etruria factory was momentarily interrupted when Wedgwood's knee problem worsened, becoming so severe that he required an amputation. He was later supplied with a wooden leg and under the care of his wife, Sarah, and with Bentley's loyal companionship, his recovery was rapid.⁷

The production of the 'First Day's Vases' at Etruria marked the beginning of the manufacturing of 'ornamental' wares by the Wedgwood and Bentley partnership which was formally agreed in 1769. The Etruria factory was also key to the later successful mass production of 'Useful' wares which were produced under the partnership between Josiah and his cousin Thomas. Josiah and his family were to reside on the estate in Etruria Hall and Bentley was given Bank House nearby. Bentley did not choose to reside in Staffordshire however, but



JUNE XIII . MDCC.LXIX.

One of the first Days Productions
at
Etruria in Staffordshire,
by
Wedgwood and Bentley.

preferred to take up residence in London where he could oversee the establishment of a London warehouse and showrooms in St. Martin's Lane (near the cabinet makers Chippendale, and Vile and Cobb) and later at No. 12 Greek Street in Soho. Bentley also chose to live in the decorating workshop in Chelsea where he could supervise the artists. In London he could keep up to date with changing tastes and styles, manage orders and meet important customers, collect debts and deal with their ever expanding export trade.

Josiah Wedgwood was working in the pottery industry at a time of great change as a result of industrialisation. The purpose-built Etruria factory⁸ was equipped with the latest technology including a water-wheel (supplying power by water drawn from the canal) and eight 'hovels'⁹ which contained ovens or kilns. There were wide gateways which were used for the delivery of clay and coal and the removal of waste. Wedgwood claimed to be the first to introduce an engine-



Etruria, Josiah Wedgwood's factory in Staffordshire, showing the Etruria Canal which was built to take away the wares produced. Engraving, London, circa 1860. Universal History Archive/UiG/Bridgeman Images.

turning lathe into the pottery industry in 1763. Following experiments and improvements to the design of the lathe, Wedgwood was able to exploit its potential for use on a 'basaltes' body. Wedgwood's invention of the pyrometer, a thermometer which gave an accurate estimate of firing temperatures in a kiln further advanced ceramic production but it could also be used for other scientific purposes.¹⁰ Through continual experimentation and refinement of manufacturing processes Wedgwood was able to stream-line production to a consistently high standard at a relatively low cost in order to meet the huge demand for his fashionable ornamental wares.

Amongst Wedgwood's wide circle of gifted friends were members of the Lunar Society of Birmingham. The society was established in 1765 with 14 members, all of whom met once a month (as close to a full moon as possible, which would enable a safe journey home) to attend discussions or practical demonstrations. Members included Erasmus Darwin, Wedgwood's family doctor and poet, Matthew Boulton, the metalworker, 'toymaker' and silversmith, James Watt the engineer and inventor, Joseph Priestly a preacher and chemist, and John Whitehurst, horologist and maker of scientific instruments. Wedgwood would have benefitted greatly from discussions with such a creative and innovative group of individuals. He was at the forefront of new scientific developments during an age of enlightenment, discovery and enquiry.

WEDGWOOD AND 'THE ANTIQUE'

Wedgwood's fascination with the 'Antique' and rediscovery of the classical world was in part fuelled by the discoveries and excavations at Herculaneum in 1738 and Pompeii in 1763. By the mid-18th century both Rome, and to a lesser extent Naples, had become essential destinations on the Grand Tour. Rome in particular became

a place in which artists, collectors and intellectuals could meet and exchange ideas and admire new archaeological discoveries. Piranesi's publications of views of Rome in the 1740s and Robert Adam's *Ruins of the Palace of Diocletian at Spalato*, published in 1764, were widely disseminated, which both popularised classical architecture and lead to a reappraisal of ancient civilisations.¹¹ This obsession with the neo-classical was also a reaction against the extravagances of late Baroque and Rococo designs of the mid-18th century. The neo-classical was deemed elegant, academic and 'pure' and Wedgwood was quick to realise the commercial possibilities of this movement. His new stoneware was perfectly suited to the neo-classical ideals of restraint. Always with an eye on the commercial opportunities, many of the shapes of Wedgwood's vases were based on classical forms, but they were often altered or exaggerated to appeal to his late 18th century cosmopolitan clientele.

It was not long before Wedgwood noticed that great queues of people had gathered outside his showrooms in London and '*Vases was all the cry*'. Wedgwood's showrooms in Great Newport Street had become a fashionable meeting place where '*a violent Vase Madness [was] breaking out*'.¹² Wedgwood creamware and basaltes were not confined to the mantelpieces of fashionable high society; they had become '*a universal passion*'. Wedgwood took advantage of this fashion when formulating plans for his new Etruria factory. In a letter to Bentley in 1766 he claimed that he wanted to make a great '*Vase work*' which would '*Surprise the World*'.¹³ Wedgwood consulted Sir William Chambers in an attempt to establish the difference between '*Urns & Vases*'. He concluded that the characteristic of an urn should be '*simplicity, to have covers but no handles, nor spouts...ornamental...either high or low, but sho'd not seem to be Vessels for culinary, or sacred uses*'. Whereas '*Vases were such as might be used for libations & other sacrificial, festive & culinary uses, such as Ewers, open vessels &c*'.¹⁴ This categorisation was important in the publication of future factory catalogues and his *Ornamental Shapes Book*.¹⁵

Sir William Hamilton was Ambassador to the court of Naples (1764-1800) and during his time in Italy he took a close interest in the excavations taking place at Herculaneum and Pompeii. He formed an important collection of ancient Greek and Italian vases which were sold to the British Museum in 1772. Between 1766 and 1769 a four volume publication by d'Hancarville of Sir William Hamilton's collection of antique vases '*Antiquités, Etrusques, Grecques et Romaines*' appeared at a time when interest in the classical world was at its height. The publication also helped to popularise the use of decorative garnitures of vases to adorn mantelpieces. Wedgwood had formed an important friendship with Hamilton, who advised him on matters of taste and design while also helping to promote Wedgwood's pottery amongst royal and aristocratic circles. Wedgwood had access to early proofs of illustrations from Hamilton's publication which were lent to him by Lord Cathcart¹⁶ and he was also presented with the first published volume of the catalogue.¹⁷ The red figure decoration on the First Day's Vases were taken from a vase in Hamilton's collection, the Meidias Hydra of circa 420-400 BC, which was subsequently sold with the majority of Hamilton's collection of ancient vases to the British Museum.¹⁸ The figural decoration also appears on plate 129 in the first volume of Hamilton's catalogue; the subject is titled '*Hercules in the garden of Hesperides*'¹⁹ and the three figures which appear on this particular version of the First Day's Vase are Oineus, Demophon and Chrysis.²⁰ The form of the vase was copied precisely from a vase which appears as part of an engraving in the preface to Volume I of Hamilton's catalogue. Hamilton offered Wedgwood valuable advice on the design and interpretation of his antique vase collection, '*Continue to be very attentive to the simplicity and elegance of the form, which is the chief article...You cannot consult the originals in the museum too often*'.²¹

Wedgwood and Bentley also had a vast library of reference books of engravings, from which they copied a number of shapes and bas-reliefs. Amongst these were Jacques Stella's *Livre de Vases* and James 'Athenian' Stuart's *Antiquities of Athens*. Inspiration for vase shapes was drawn from a wide variety of sources including vases seen in London shops, or from the private collections of important patrons. This included Hamilton's famed Barberini vase, which he sold to the Duchess of Portland, who in turn lent it to Wedgwood who produced celebrated copies of it. Wedgwood owed much to Hamilton for providing an extensive source of design inspiration for vase shapes, decoration and (later) for bas-relief ornament.²²

By 1768 Wedgwood had vases of three different types in production: creamware, variegated ware and black 'basaltes'. Whilst he had achieved great commercial success and market dominance with his production of creamware, interest in this was waning and new products were required to retain his patrons' custom. Wedgwood was keen to replicate the look of 'Egyptian black' ware which was already in production at other Staffordshire potteries. In order to recreate this black stoneware body, Wedgwood carried out countless experiments on local clay impregnated with carr, an oxide derived from iron residue taken from the local coal mines. He found that he could create a 'superior' quality basaltes body by using magnesium to obtain a richer black colour together with west-country clay to give a finer texture. Great care was taken in the purification of the cleansing of the local carr. Wedgwood was so excited by this new fashionable basaltes stoneware that he chose to use it for the production of his First Day's Vases, rather than use his tried and tested creamware body, as basaltes was perfectly suited for vases in the neo-classical taste. The first trials with black basaltes were probably carried out in July 1766 and in 1768 Wedgwood informed Bentley of the dispatch of twelve crates of wares including 'a basket containing 2 Etruscan bronze Vases'.²³ This is the first mention of the basaltes body as 'Etruscan' which may perhaps have been a misunderstanding by Wedgwood as the pottery which was being excavated in Italy was predominately not Etruscan but had been imported from Greece. Wedgwood had also seen illustrations of Etruscan *bucchero nero* from the 8th century BC which is a black pottery which is moulded or incised with ornament, and this may have inspired his use of the term. Either way, Wedgwood marketed all wares of this type as 'Etruscan'. The black surface could be polished with leather and then finished to look like simulated bronze, or as in the case of the present vase, decorated with encaustic painting.



Both sides of the 'First Day's Vase' in the Wedgwood Museum. Photo © Wedgwood Museum / WWRD.

In 1769 Wedgwood took out a patent for both his new bronzing process and for his red-orange encaustic-style decoration. These processes were perfected to emulate the look of ancient bronze vessels and to recreate the Greek red-figure decoration which was seen on black-ground vases painted in Athens in circa 530-400 BC.²⁴ On receiving the first of his encaustic vases which were returned from his London decorating workshop, Wedgwood proclaimed 'I have seen the vases *Encaustick* & like them exceedingly'.²⁵ The encaustic decoration on the present vase is most likely to be by the painter William Hopkins Craft, and not by David Rhodes of Leeds, as previously thought. Craft was one of the most skilled painters employed by Wedgwood in their London decorating workshop, and he worked mainly on encaustic decoration of basaltes vases. However, Craft demanded £200 a year, which Wedgwood considered 'too extravagant to be lasting'²⁶ and their working relationship ended in 1771 when Craft became an independent enameller.

The death of Thomas Bentley in 1780 was a major loss for Josiah and he proved irreplaceable.²⁷ A year after Bentley's death, Wedgwood decided to sell the stock and trade owned under their partnership at Christie's & Ansell in Pall Mall. The eleven day sale which included 1200 lots caused great excitement and was a huge commercial success. As contemporaries within the art world, James Christie and Josiah Wedgwood would have been part of the same social circles. It seems fitting that we are offering this First Day's Vase, which encapsulates the creative genius and entrepreneurialism of one of the most celebrated partnerships in British ceramic and industrial history, in 2016, the 250th anniversary of Christie's. Testament to Wedgwood's innovation is the epitaph on his monument in Stoke which was modelled by Flaxman: 'He converted a rude and inconsiderable manufactory into an elegant and an important National Commerce.'

1. Correspondence between Josiah Wedgwood and Thomas Bentley is extensively documented in Robin Reilly's seminal 1989 two volume publication, *Wedgwood*, see Vol. I, p. 437. The comment indicating that the First Day's Vases were 'three handled' is in fact a reference to the finial and two handles. When the Etruria factory was eventually closed on 13 June 1950, 181 years after Wedgwood and Bentley had thrown their six 'First Day's Vases', six 'Last Day's Vases' were made to commemorate the closure.
2. Robin Reilly, *ibid.*, London, 1989, Vol. I, p. 26.
3. Wedgwood was at the forefront of new technological developments in transfer-printing on pottery and porcelain. Guy Green and John Sadler ran a transfer printing business in Liverpool where they had an arrangement with Wedgwood whereby he had a monopoly on the use of their transfer prints. Wedgwood sold Sadler and Green his creamware and in turn they decorated the creamware with suitable transfer prints and then sold it back to Wedgwood from their Liverpool warehouse.
4. Robin Reilly, *ibid.*, London, 1989, Vol. I, p. 47.
5. See Robin Reilly, *ibid.*, London, 1989, Vol. I, p. 102.
6. Wedgwood, with the help of his friend Erasmus Darwin produced a pamphlet to popularise the proposed canal project.
7. See Alison Kelly, *The Story of Wedgwood*, London, 1975, p. 27.
8. Wedgwood also considered the welfare of his workers key to a successful manufactory and he provided housing for many of his staff on the grounds of the Etruria estate and even subsidised a 'sick club'.
9. A 'hovel' is the common term for a bottle kiln. Wedgwood's initial sketch of the ground-plan of the Etruria factory included eight hovels which he drew in elaborate and amusing shapes including: a beehive, a castellated sheep keep and a milk churn. The Etruria hovels were eventually built in the conventional bottle shape.



10. Wedgwood was elected a fellow of the Royal Society following his research and development of the pyrometer on 16 January 1783.
11. Wedgwood was a great admirer of Robert Adam and wrote to Bentley on 7th September 1771 'Adam is a Man of Genius & invention & an excellent Architect & Mr. Truman assured me that he knew Mr. Adam's [sic] kept modellers at Rome employed in copying Bas-reliefs and other things for them a connection with them would be of great use to us'. See Diana Edwards, *Black Basalt, Wedgwood and Contemporary Manufacturers*, Suffolk, 1994, p. 39.
12. Robin Reilly, *ibid.*, London, 1989, Vol. I, p. 439.
13. Robin Reilly *ibid.*, London, 1989, Vol. I, p. 68.
14. Robin Reilly, *ibid.*, London, 1989, Vol. I, p. 69.
15. The First Day's Vases are shape No. 49 in Wedgwood's Ornamental Shapes Book.
16. Lord Cathcart was Ambassador to Russia and instrumental in promoting Wedgwood's pottery to Catherine the Great. This resulted in two important orders for Wedgwood creamware: the Husk Service (1770) and the Frog Service (1773).
17. Wedgwood & Bentley also looked to other sources for inspiration for their red-figure encaustic wares which included *Recueil d'antiquités, Egyptiennes, Etrusques, Grecques, Romaines et Gauloises* by Anne-Claude-Philippe, comte de Caylus, which was published in seven volumes in Paris between 1752-1767.
18. See the British Museum, accession no. 1772.0320.30.
19. This was a popular subject and appears frequently on ancient Attic red-figured vases. Hercules's 11th Labour is depicted, in which he is commanded by Eurystheus to steal golden apples belonging to Zeus which had been given to Hera at her wedding and entrusted to the care of the Hesperides (the daughters of Atlas) in the Garden of Hesperides. Hercules persuaded Atlas to fetch the apples for him and in return he shouldered the heavens in his place.
20. One of the First Day's Vases which are in the Wedgwood Museum is decorated with the opposing three figures Hippothoon, Antichus and Clymenos taken from the left side of plate 129 from the first volume of William Hamilton's catalogue.
21. Robin Reilly, *ibid.*, London, 1989, Vol. I, pp. 82-83
22. In return for Hamilton's help, Wedgwood reproduced in black basaltes, white terracotta stoneware and jasperware a portrait medallion of Hamilton of circa 1772.
23. Robin Reilly, *ibid.*, London, 1989, Vol. I p. 397.
24. The ancient technique of red-figure decoration involved drawing an outline of a figure (for example) in black on the red body of the vase, the entire body was painted in black slip. Details could then be picked out in black and touched-in with slip which was diluted to a pale brown. The pigment that Wedgwood's used was his own invention and was part slip and part enamel.
25. Robin Reilly, *ibid.*, London, 1989, Vol. I, p. 71.
26. Robin Reilly, *Wedgwood, the New Illustrated Dictionary*, London, 1995, p. 121.
27. Epitaphs to the memory of Thomas Bentley were composed by Erasmus Darwin and James 'Athenian' Stuart amongst others.



VE XIII . MDCC.LXIX.

the first Days Productions
in Staffordshire,
by Wedgwood and Bentley.



PROPERTY FROM A PRIVATE COLLECTION

*321

A PAIR OF GEORGE III WHITE AND POLYCHROME-PAINTED AND PARCEL-GILT SIDE TABLES

CIRCA 1775

Each semi-elliptical top decorated with a central oval depicting a male figure possibly representing Capricorn with fire and goat and holding a ball and a female figure possibly representing Cancer with ball and wreath and crab at feet, flanked by smaller laurel-wrapped circular medallions featuring putti, on a ground with paired winged terms, urns and leafy scrolls within a palmette border, the frieze with ribbon-tied wreaths and urns joined by husk swags over a lower leaf border, on fluted legs with double foliate caps and foliate feet, the decoration apparently executed on papier-mâché laid on mahogany ground wood, the back legs apparently now in their original position though with evidence that they were previously but not originally positioned on the back edge

34¼ in. (87 cm.) high; 67½ in. (171.5 cm.) wide; 19 in. (48.2 cm.) deep

(2)

£70,000-100,000

\$110,000-150,000
€91,000-130,000





PROVENANCE :

With R. L. Harrington, London, *circa* 1967.

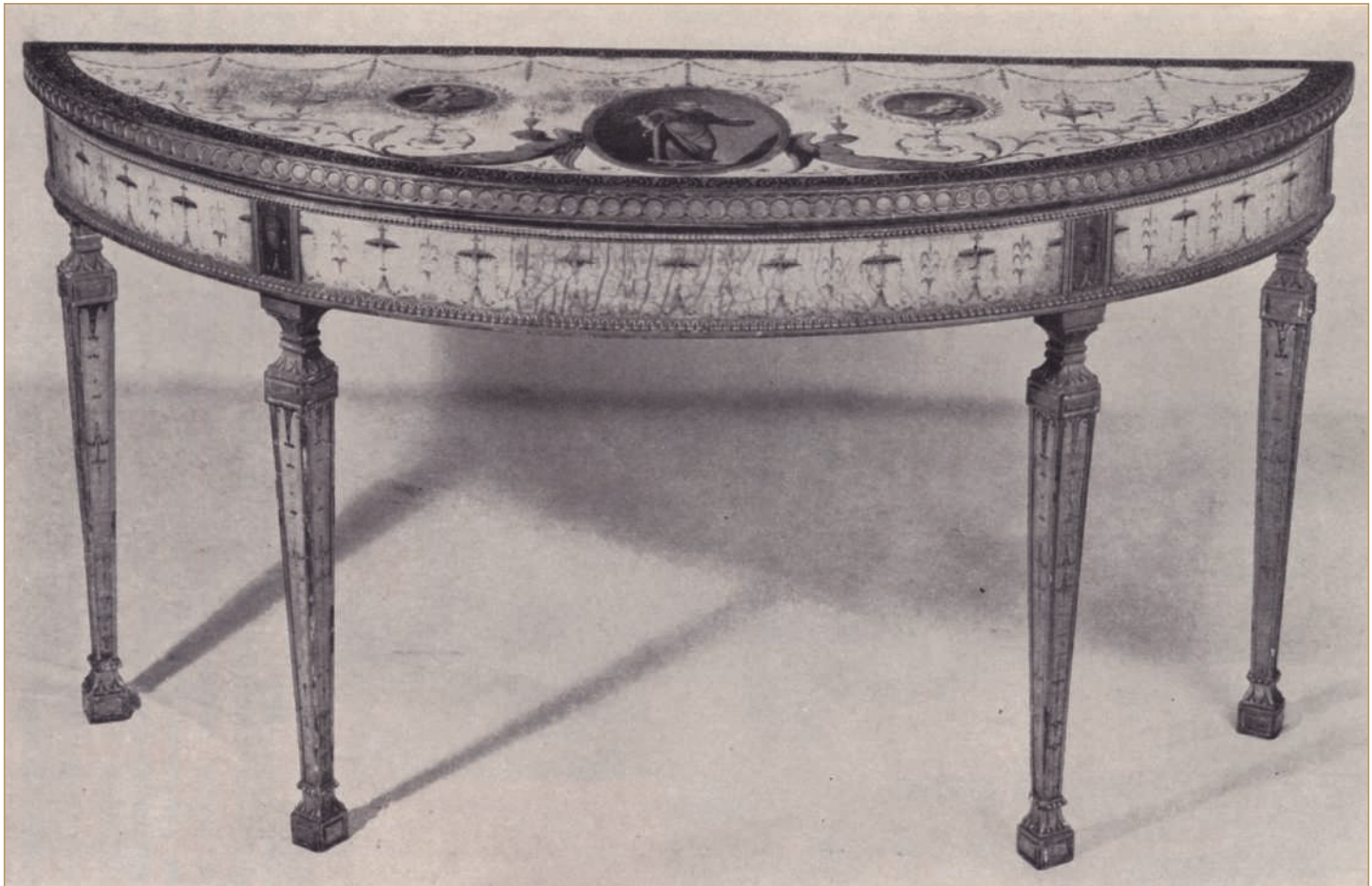
A Private Collection, Lisbon, Portugal.

Acquired from Pelham Galleries, London in 1999.

LITERATURE :

Connoisseur, June 1967, advertisement for R. L. Harrington, London (at which time the bases were gilt).





A table with virtually identical top from the Walter P. Chrysler Collection.

These spectacular tables are decorated with central allegorical panels flanked by small roundels of putti on an elaborately conceived ground with paired winged figures, urns, swags and laurel. This sensational grotesque-type painting is executed in the 'Roman' style popularized in late 18th century England by leading London designers including Robert Adam and William Chambers. The decorated tops are executed on what appears to be a *papier mâché* surface which places them within a small group similarly designed and executed.

The design of the tops is very nearly identical to two tables with fully decorated bases that were sold in consecutive lots from the collection of the late Mrs. John E. Rovensky (formerly Mrs. Morton F. Plant), 1051 Fifth Avenue, New York, Parke-Bernet Galleries, New York, 15-19 January 1957, lots 968 and 969, and subsequently as part of the esteemed Walter P. Chrysler Jr. Collection, sold Parke-Bernet Galleries, New York, 6-7 May 1960, lots 507-508. The first table is illustrated in H. Cescinsky, *English Furniture of the Eighteenth Century*, 1911, vol. III, pp. 28 and 34, fig. 22. The same table was illustrated in both Rovensky and Chrysler auctions (using the same photograph, in fact) and represents the same male figure, apparently representative of Capricorn with the attributes of a goat, fire and a ball. The unillustrated pair by description matches the female 'Cancer' figure with her attributes of a wreath, crab and ball. Another example, virtually identical to the Rovensky/Chrysler 'Capricorn' table, was sold by a Gentleman, Christie's, London, 17 November 1983, lot 97 and is illustrated in P. Broome, ed., *The Hyde Park Collection 1965-1990*, 1989, pp. 184 - 185.

Interestingly, this small group of tables can be related to a second small nucleus of tables with Royal provenance. These too feature tops executed on *papier mâché*, the designs of which are derived from a drawing by John Yenn of circa 1780. Yenn was the student of Royal architect Sir William Chambers (d. 1796) and it is presently thought that he borrowed from or derived his designs from those of his master. The decorative composition featured on this second group can be described as slightly more refined in its classicism. The group comprises two examples bearing the brand of King George IV - on public view at the Metropolitan Museum of Art, New York and the Victoria & Albert Museum, London, respectively, and a third smaller table in a private collection; all relate to a known Chambers table supplied for Gower House now at the Courtauld Gallery, London (J. Harris and M. Snodin, *Sir William Chambers: Architect to George III*, London, 1996, pp. 168 - 169, figs. 251 - 253). The tables are thought to have left the Royal Collection in an 1836 at Buckingham Palace conducted by Phillips at a time of its refurnishing and following the demolition of Carlton House (11 August 1986, lots 109-110).



The Chambers connection to this second group of tables raises some interesting thoughts about the first group which includes the present pair. The style of the decoration is inspired by if not after the work of Giovanni Battista Cipriani who collaborated with Chambers on many projects, including at Buckingham House and Somerset House. A fascinating 1911 reference in the *Encyclopaedia Britannica* (Hugh Chisholm, ed.) lists Cipriani as a decorator of furniture where his amorini and medallion subjects feature against bands of ornament by Pergolesi, descriptions which can be applied to these tables. Furthermore, some interesting references associate Chambers with the use of *papier mâché*. In 1840, the *Literary World* informed that 'The Papier-Mache decorations distributed in the ornamental parts of houses erected from the designs of Sir William Chambers, and supplied from the workshop of his friend Wilton, the statuary, appear, on a late inspection, to be in a perfectly sound condition'. And Charles Bielefeld wrote in 1850 that eighteenth century chimneypieces were 'very effectively decorated in Papier-Mâché, as was formerly much practiced by Sir William Chambers and others'; also: 'Chambers's own house in Berners Street...has the Papier-Mâché which enriched the *fanciful* architecture at the back of the house in perfect preservation' (*On the Use of the Improved Papier-Mache In Furniture, in the Interior Decoration of Buildings, and In Works of Art*). From the latter quote, John Harris surmises the possibility of a papier-mâché veneer at Chambers's house painted and varnished (J Harris, *Sir William Chambers*, London, 1970, p. 217).

Chambers fashioned himself 'really a very pretty connoisseur in furniture' in 1773. His designs embody the prevailing taste in classicism at that moment, despite his attempts to set himself apart from his rival Robert Adam. He reacted to the Adam brothers's publication of *A Work in Architecture* (1773) by writing to Lord Grantham: 'they boast of having first brought the true style of decoration into England, and that all the architects of the present day are only servile copyers of their excellence. I do not agree with them in the first of these positions; and can produce many proofs against the last, among others, Melbourne House, decorated in a manner almost diametrically opposite to theirs; and more, as I flatter myself, in the true style, as approaching nearer to the most approved style of the ancients' (N. Goodison, 'William Chambers's Furniture Designs', *Furniture History*, 1990, p. 69). The design and authorship of these very interesting tables remains elusive but they were obviously supplied by a top maker/designer for a very rich and fashionable interior at the time in which they were made.



A related table at the Victoria & Albert Museum with Royal brand; a matching table is at the Metropolitan Museum of Art.
© Victoria & Albert Museum, London



A related table at the Victoria & Albert Museum with Royal brand; a matching table is at the Metropolitan Museum of Art.
© Victoria & Albert Museum, London

ALICE KEPPEL'S OVERMANTEL

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

322

A GEORGE III GILTWOOD OVERMANTEL MIRROR WITH CHINESE EXPORT MIRROR PAINTINGS

CIRCA 1765

With pierced foliate cresting over a divided frame carved with scrolling foliage, leafy branches and a pair of *ho-ho* birds, with variously shaped plates, the upper central plate with a painting depicting a lady and her attendants within a river landscape, flanked by outer plates depicting still lifes and large scale birds, restorations to the birds' heads and to the cresting, re-gilt 74¼ in. (188.5 cm.) high; 68 in. (173 cm.) wide

£150,000-250,000

\$220,000-360,000

€200,000-320,000

PROVENANCE:

The Hon. Mrs. George Keppel, probably at 16 Grosvenor Street, London.

Thence by descent to her daughter Mrs. Roland Cubbitt, Hall Place, West Meon, Hampshire.

With Carlton Hobbs, London, 1991.

Anonymous sale, Christie's, New York, 18-19 April 2012, lot 57.

LITERATURE:

Christopher Hussey, 'Hall Place, West Meon, Hampshire - II', *Country Life*, 26 May 1944, pp. 904 - 907, pl. 5 & 7.

Carlton Hobbs, *Catalogue II*, 1991, no. 10.



Alice Keppel (1869-1947),
one of the mistresses of King Edward VII.
Photo © Tallandier / Bridgeman Images





This exceptional mirror or 'chymney glass' is an accomplished amalgam of Chinese, rococo and classical design. Likely to have been supplied for a fashionable Chinese-style bedroom, the frame is beautifully conceived with deep fluid carving that effectively showcases the Chinese mirror paintings within. The frame was undoubtedly made by one of London's pre-eminent cabinet-makers such as Thomas Chippendale, John Linnell or the partnership of Samuel Norman and James Whittle. The mirror paintings were probably the patron's own (note Chippendale's 1767 invoice to Sir Rowland Winn at Nostell Priory: 'to 2 oval glass frames richly carvd gilt in burnish gold and glass border d & cutting & fixing your own glasses in ditto'; C. Gilbert, *The Life and Work of Thomas Chippendale*, London, 1978, vol. I, p. 186). This can be compared to the practice where patrons were expected to supply oriental lacquer panels to be refashioned as veneer on case pieces.

An overmantel with similarly spirited carving and classical overtures may have been supplied for Sir Robert Burdett (d. 1797) at Foremark Hall, Derbyshire, which was a significant Chippendale commission although the bills, which date from 1766-1774, are unspecific (A. Coleridge, 'Thomas Chippendale and Foremark Hall', *Furniture History*, 1997, pp. 136-141). It was later in the collection of his descendent, Sir Francis Burdett, Bt. at Ramsbury Manor, Wiltshire (P. Macquoid, *The Age of Satinwood*, New York, 1908, p. 41, fig. 34). Chippendale's 1771 overmantel for the Chinese-style state bedroom suite at Nostell Priory shows a more classically evolved design with similar stylised palmettes around an inner oval frame (Gilbert, *op. cit.*, vol. II, fig. 308). Another possible maker is the partnership of carver James Whittle (d. 1759) and Samuel Norman (d. 1767) who supplied extraordinary work for the 2nd Earl of Egremont at Petworth House, Sussex. This includes a state bed whose cusp-pierced foliate cornice compares closely to the cresting on this mirror, and a scroll-framed pier glass with displayed bird in the little dining room (see J. Cornforth, *Early Georgian Interiors*, New Haven, 2004, pp. 55 and 90, figs. 64 and 114.)

REVERSE MIRROR PAINTING

The Chinese mirror paintings are beautifully rendered and display the range of designs produced at the time (the depiction of a clock in one of the lower plates is particularly rare). Both the practice of painting on glass and the flat glass itself were introduced to China in the late 17th and early 18th centuries. China had a long history of producing utensils and decorative objects in glass. The glass workshop in the Forbidden city was established in 1696, but no flat glass was produced and when it was attempted it was reported that the manufacturers 'do not know how to do manufacture it with the proper materials' (Breton de la Martinière, *China, its costume, art etc*, translated 1813). However, visiting dignitaries had brought mirrors as gifts for the Emperor, such as a Dutch mission which in 1686 presented the Emperor K'ang-Hsi with a pair of large European mirrors, the quality of which was a revelation to the Chinese.

The practice of painting on mirrors developed in China after 1715 when the Jesuit missionary Father Castiglione arrived in Peking. He found favour with the Emperors Yang Cheng and Ch'ien Lung and was entrusted with the decoration of the Imperial Garden in Peking. He learnt to paint in oil on glass, a technique that was already practiced in Europe but which was unknown in China in the 17th century. Chinese artists, who were already expert in painting and calligraphy, took up the practice, tracing the outlines of their designs on the back of the mirror plate and, using a special steel implement, scraping away the mirror backing to reveal the glass that could then be painted. Common designs included still lifes, birds and groups of figures, usually depicted against backgrounds of rivers or pavilions.

Many mirrors were brought back to Europe by the companies who routinely plied their trade in the far East, with some carried as 'private trade' by crew members (Graham Child, *World Mirrors*, London, 1990, pp. 361-386). The demand for such painting was fuelled by the mania in Europe for Chinese fashions, promoted by the

likes of Sir William Chambers, whose *Designs for Chinese Buildings, Furniture, Dresses, Machines and Utensils* was issued in 1757, and which found expression in homes of the fashionable cognoscenti. Frederick, Prince of Wales (d. 1752) decorated his gallery in the state apartments with 'four large painted looking glasses from china' for the window-piers according to a description of William Kent's work at Kew (Sir William Chambers' *Plans, Elevations, etc. of the Gardens and Buildings at Kew*, 1763, p. 2), while the Chinese Bedroom at Badminton House, Gloucestershire was fitted up for the 4th Duke of Beaufort by William Linnell in 1752-54.

ALICE KEPPEL

Alice Frederica Keppel, wife to George Keppel and favourite mistress of King Edward VII, was a prominent British socialite recognised not only for her classic beauty but also for her keen sense of humour and magnetic personality. She was the daughter (and one of nine children) of Sir William Edmonstone, 4th Bt. and grew up at Duntreath Castle in Scotland. When Alice was just twenty-two years old, she married the Hon. George Keppel, a son of the 7th Earl of Albemarle, to whom she would remain lovingly devoted to for her entire life despite becoming confidante to King Edward VII just seven years later. In 1898, the twenty-nine-year-old Alice Keppel met Edward VII, then Prince of Wales and heir to the throne, who was twenty-seven years her senior. It was likely Keppel's '*disarming blue eyes, charm, vivacity, humour, directness, confidence, [and] ripe curves*' that initially attracted Edward to Alice, though later it would be her diplomatic demeanour that prompted Edward to consider Alice his '*favorita*' and proclaim her his official mistress (D. Souhami, *Mrs. Keppel and her daughter*, New York, 1996, p. 20.) Alice by no means played an inconspicuous role in Edward's court. Her social prowess and intoxicating personality fashioned her as one of London's pre-eminent hostesses.

Alice regularly took holidays with 'Bertie' to Paris, Marienbad and Biarritz, sailed with him on his royal yacht and accompanied him at Buckingham Palace for royal fetes. She invited the king to afternoon tea and organized lavish dinner parties at her home at 30 Portman Square where she entertained other important court figures.

After King Edward VII's death in 1910, Alice and her husband embarked on a two-year journey to Ceylon and Dambotenne, China, where they acquired various treasures. Upon their return to London, they moved into their mansion at 16 Grosvenor Street in Mayfair which was newly refurbished and notably featured rooms inspired by different cultures. New exotic acquisitions mingled with Chippendale *chinoiserie* furniture, porcelain, Coromandel screens and eighteenth-century painted silk panels (*op. cit.*, pp. 104-105). Keppel's daughter, Sonia, noted that these exotic pieces of furniture demonstrated her mother's 'matured taste and knowledge'. It is conceivable that the overmantel was acquired from London's prominent design/dealer firm of Lenygon & Morant, with whom Mrs. Keppel had dealings. The firm supplied authentic and reproduction interiors for the fashionable society in England, and later the United States, and notably held a royal warrant under Edward's reign (J. Harris, *Moving Rooms*, New Haven, 2007, p. 105).

By 1927, the Keppels sold their property and bought a picturesque Tuscan property, La Villa Dell'Ombrellino in Bellogosuardo, just outside Florence. It was here where George and Alice would spend most of the rest of their lives travelling sporadically back to London during the Second World War. She continued her coveted role as royal hostess, entertaining British and Greek royal families and Winston Churchill, who reportedly sat on the Keppel's terrace to paint the Duomo. The mirror descended within the family until sold in 1991.



The overmantel mirror photographed in the drawing room at Hall Place, West Meon.
© Country Life

THE EARL OF CRAVEN'S COMMDES



PROPERTY FROM A PRIVATE COLLECTION,
CHESTER SQUARE, LONDON

323

A PAIR OF GEORGE III ORMOLU AND BRASS-MOUNTED SATINE, INDIAN ROSEWOOD, KINGWOOD AND MARQUETRY COMMDES

ATTRIBUTED TO PIERRE LANGLOIS, *CIRCA* 1765 - 70

Each with a serpentine moulded top centred by a flower-filled basket flanked by floral sprays, within a crossbanded and lobed border, the doors similarly inlaid with a ribbon-tied posy of roses flanked by butterflies, enclosing three long drawers with gilt lacquer handles above a waved apron, the sides inlaid with posies of roses and butterflies, the angles headed by *rocaille* foliate mounts terminating in splayed feet with scrolled *sabots*, with remains of handwritten label '... RAVEN' to the reverse of one, the apron mounts lacking, the exterior mounts re-gilt
33 in. (84 cm.) high; 42¼ in. (107.5 cm.) wide; 20¼ in. (51.5 cm.) deep (2)

£250,000-500,000

\$370,000-730,000
€330,000-650,000

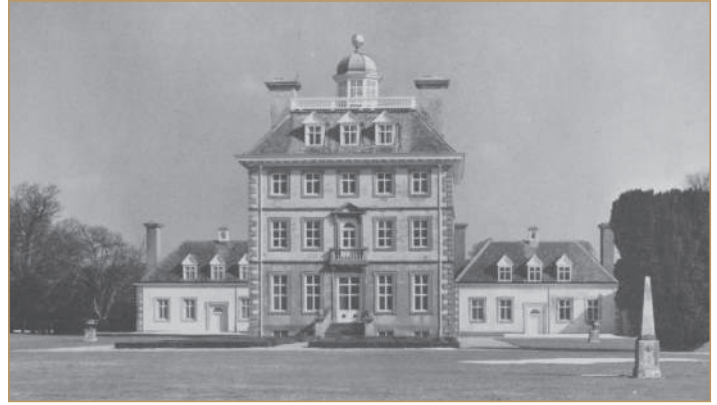
PROVENANCE:

Almost certainly commissioned by William Craven, 6th Baron Craven (1738-1791), for Coombe Abbey, Hampstead Marshall or Ashdown House, and later at Benham Hall.
Thence by descent to William Robert Bradley Craven, 6th Earl of Craven (1917-1965).
Sold by Order of the Executors of the 6th Earl of Craven, Sotheby's, London, 8 October 1965, lot 140.
With Mallett & Sons, *circa* 1970.
Sold Sotheby's, London, 30 November 2001, lot 96.
With Mallett.
An English private collection.





Coombe Abbey.
© Country Life.



Ashdown House.
© National Trust.

The Craven commodes are designed in the George III 'French' fashion introduced around 1760 and can be attributed to Pierre Langlois (d. 1767) of Tottenham Court Road, one of the foremost London cabinet-makers, based on a number of stylistic attributes. The elaborate ormolu mounts were probably supplied by Langlois' son-in-law, Dominique Jean, bronze caster and gilder, with whom he shared his London workshop. The commodes were almost certainly supplied to William Craven, 6th Baron Craven (d. 1791) for either Combe Abbey, Hampstead Marshall or Ashdown House shortly after he inherited his title in 1767, and subsequently descended through the family at Benham Hall until sold from the estate of William Robert Bradley Craven, 6th Earl of Craven (d. 1965) in October 1965.

PIERRE LANGLOIS

Langlois' name has become synonymous with this style of furniture; in 1971-2, Peter Thornton and William Rieder proposed in a series of articles on Langlois how his furniture can be distinguished from that of his contemporaries like John Cobb (d. 1778) on the basis of specific constructional and stylistic features. They noted particularly how in Langlois' commodes the doors are hinged on the front, the apron is fixed to the carcass (rather than forming the lower part of the drawer front) and the tops are usually moulded at the sides when made of wood, all distinctive features of the present commodes (P. Thornton, W. Rieder, 'Pierre Langlois, *Ébéniste*', part 5', *Connoisseur*, May 1972, p. 32).



The serpentine bombé form, the taller supports that elevate the apron, and the more restrained gilt-metal mounts of the present commodes have been interpreted as 'transitional', denoting they were probably made in the latter part of Langlois' career. They most closely resemble in form and ornamentation a single commode from the Bolney Lodge collection (sold Toovey's, West Sussex, 20 September 2006, lot 68, £160,000 hammer). The latter has a virtually identical floral marquetry arrangement on the door panels, including the framing which is square at the lower corners but rounded at the upper corners. Another very similar commode from this transitional period was formerly with Messrs. Dando Brothers, Bath in 1920 (illustrated Thornton, Rieder, *ibid.*, part 4', p. 262, fig. 11). Another was almost certainly supplied to Caroline, Lady Holland (*née* Lennox)(*d.*1774) for Holland House, London. In correspondence with her younger sisters Emily, Louisa and Sarah, Lady Holland wrote in 1763 'I hear she (Louisa) likes l'Anglay's inlaid things very much and I should wish to send her something that might suit some of their rooms, whether commode table, bureau or coins (corner cupboards) ... I have two beauties in the Salon at Holland House'. The Holland House Commode is also illustrated in Thornton, Rieder, *ibid.*, part 3, p. 182, figs. 14 & 15. Similar decoration occurs on a large number of commodes attributed to Langlois, and all of these commodes feature the idiosyncratic marquetry ribbon that 'loops' over the crossbanded border of the panel.

These transitional commodes differ from Langlois' earlier more exaggerated and squat bombé forms which display a more extravagant use of gilt-metal mounts; this includes the only two documented works by the craftsman, the Croome Court commode commissioned by the 6th Earl of Coventry (now in the Metropolitan Museum of Art, New York, 59.127), and another commode supplied to the 4th Duke of Bedford in King Street (still at the family seat of Woburn Abbey, Bedfordshire).

The mounts on the Craven commodes are common to a group of commodes closely associated with Langlois and Dominique Jean, including an example formerly in the Leverhulme collection, and another listed in the furniture archives of the Victoria & Albert Museum (Thornton, Rieder, *ibid.*, part IV, pp. 260-1, figs. 8-9).

The present commodes may possibly have been supplied posthumously. As Lucy Wood described in 'New Light on Pierre Langlois (1718-1767)', Langlois' widow, Tracey, continued to oversee the workshop after her husband's death in 1767 through to *circa* 1773-74 at which date there were at least two significant sales of stock (*The Furniture History Society Newsletter*, no. 196, November 2014, pp. 5-6). A late 1760s production date also coincides with a payment for another pair of commodes by the Marquis of Tavistock's executors to 'Veuve Langlois for two commode tables of inlaid wood - £14.0.0'; these are probably the neo-classical pair now in the Racing Room at Woburn Abbey, Bedfordshire (*ibid.*, f/n 16).



The Croome Court Commode by Langlois.
© 2016 The Metropolitan Museum of Art/Art Resource/Scala, Florence.



The Holland House Commode attributed to Pierre Langlois.
© The Connoisseur, 3 March 1972, Peter Thornton and William Rieder.

PROPERTY FROM A PRIVATE COLLECTION

*324

A GEORGE II GILTWOOD MIRROR

POSSIBLY BY WILLIAM LINNELL, *CIRCA* 1755

The divided central plate with scrolled divisions within shaped outer slips and scrolled ruffled frame, surmounted by an asymmetrical pierced shell, the sides with male and female masks, each issuing a crown of three leafy clusters above upright foliate branches, the base with confronting C-scrolls, re-gilt, the central plates replaced, the outer plates apparently original 94 ¾ in. (240.5 cm.) high; 46 in. (117 cm.) wide

£50,000-80,000

\$73,000-120,000
€65,000-100,000

PROVENANCE:

Acquired from Partridge, London.



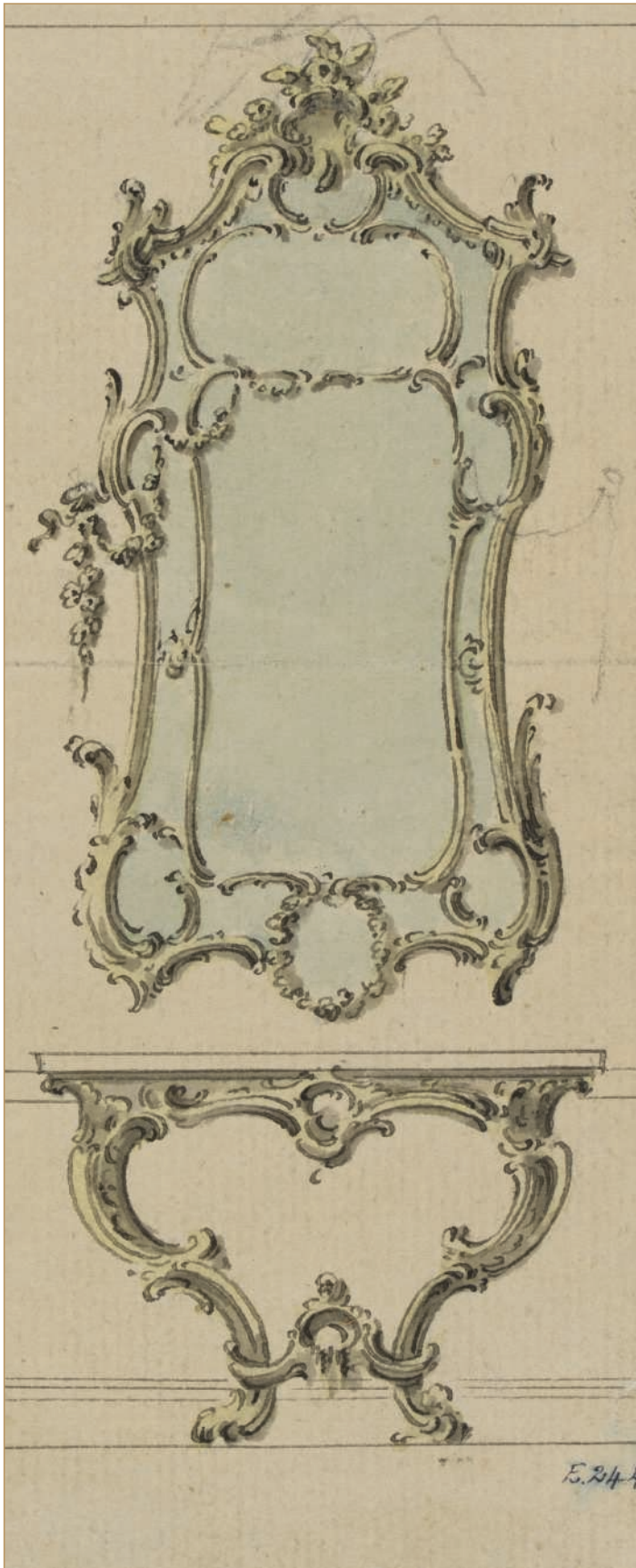




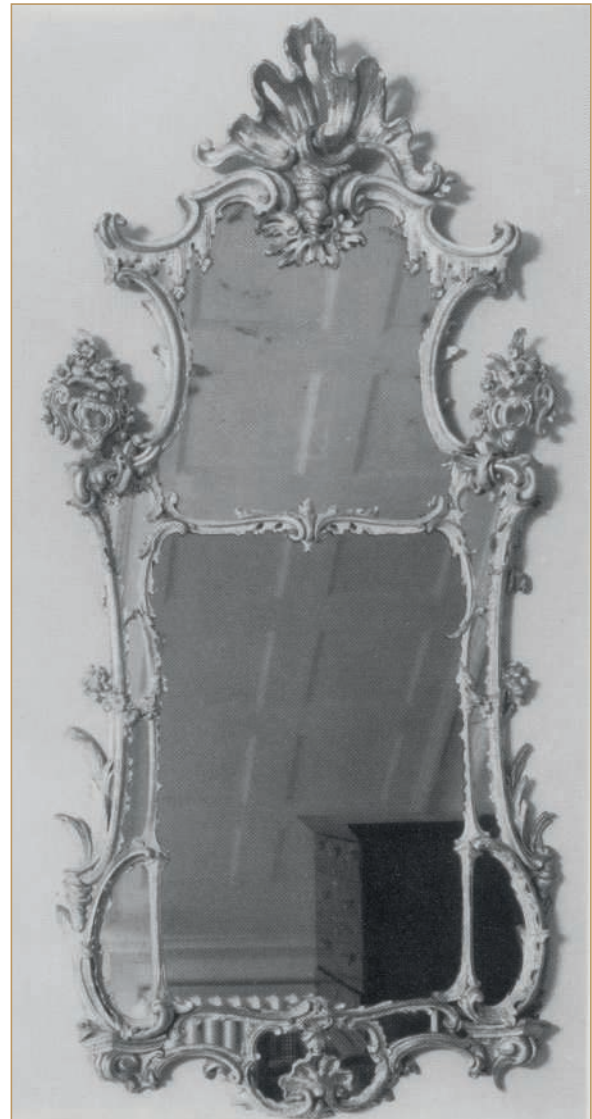
This ornate giltwood mirror with its 'Parisian' ornament which inventively fuses antique and 'modern' rococo ornamentation corresponds to the work of the cabinet-making father and son partnership of William (d. 1763) and John Linnell (d. 1796) of Berkeley Square, London. As one of the most prominent firms of cabinet-makers of the second half of the 18th century, the Linnells supplied furniture and decorations for important country houses including Badminton House, Osterley Park, Syon Park, Alnwick Castle, Shardeloes, Bowood House, Lansdowne House and Inveraray Castle. One of their most important commissions was at Kedleston Hall, Derbyshire, where household ledgers record payments for unspecified items, made regularly from 1759-1796, totalling nearly £3,000.

The mirror stands apart from other Linnell work with the wonderful addition of its figural terms with naturalistic headdresses, but otherwise relates closely to the pair probably supplied for Sir Richard Hoare at Barn Elms in 1753 (see H. Hayward and P. Kirkham, *William and John Linnell*, 1980, vol. II, p. 100, fig. 191). Another pair of mirrors sharing the same profile was thought to have once formed part of the embellishment of Badminton House, Gloucestershire, carried out by Charles, 4th Duke of Beaufort (d.1756) in the 1750s. The Badminton information was based upon the records of the renowned New York dealers, French & Company from 1956. Documents show payments to William Linnell from the Duke of Beaufort totalling some £800 between October 1751 and December 1755, including furnishings for the Chinese bedroom, the centrepiece of which was the remarkable bed with pagoda canopy and gilt dragons to each corner, the whole suite japanned in black, red and gold (*ibid.* pp. 106 - 108), and probably also carved mirrors, japanned bookcases and two kneehole writing-desks. The French & Co. Badminton mirrors were offered Christie's, New York, 15 April 2005, lot 280.

The Barn Elms and Badminton mirrors are closely aligned to a drawing attributed to Linnell, part of a large collection, in the Victoria & Albert Museum (see H. Haywood, 'The Drawings of John Linnell in the Victoria & Albert Museum', *Furniture History*, 1969, fig. 46 and reproduced here), which is inscribed to the frame 'Breakfast Room'. The Barn Elms mirrors, in particular, share the same stylized shell crest, but all three are of the same distinctive profile with their oval shaped glasses framing the apron. Other related drawings vary in the design of their cresting which sometimes incorporate a basket of flowers or cornucopia but otherwise are equally similar to the present pair (H. Hayward and P. Kirkham, *op. cit.*, figs. 187-190). A study of the Victoria & Albert Museum listing of drawings does not identify a particular drawing that corresponds with the present outstanding example.



Drawing attributed to John Linnell in the collections of the Victoria & Albert Museum.
© Victoria & Albert Museum, London.



A similar pair of mirrors almost certainly supplied by Linnell for Barn Elms in 1753.
©National Trust.





325

**A LATE LOUIS XV ORMOLU-MOUNTED
MAHOGANY BUREAU PLAT**

ATTRIBUTED TO RENE DUBOIS, *CIRCA* 1770

The rectangular leather-lined top above three frieze drawers divided by four demi-lune motifs, flanked by scrolls supporting the overhanging top, on turned spirally-fluted legs terminating in leaf castors
30 in. (76 cm.) high; 57½ in. (146 cm.) wide; 28¾ in. (73 cm.) deep

£100,000-150,000

\$150,000-220,000
€130,000-190,000

This exquisite mahogany bureau plat, with its distinctive overhanging top resting on unusual scroll mounts, spirally-turned legs and demi-lune discs, is an early example of a piece of furniture in the so-called *goût grec* style, the early phase of French neo-classicism. Additionally, the rare use of novel and exotic solid mahogany suggests this piece was executed *circa* 1770 for a knowledgeable *amateur* with a discerning eye for the most avant-garde designs as well as novel exotic materials.



THE EARLIEST GOÛT GREC FURNITURE

Around 1754-1756, the first experimental items of furniture in this style were conceived and produced, notably the great *bureau plat* made for Ange-Laurent Lalive de Jully, probably by Joseph Baumhauer (died 1772) and Philippe Caffiéri (1714-1774) to the designs of Louis-Joseph Le Lorrain (1714-1759), which is now at the Musée Condé at Chantilly (S. Eriksen, *Early neo-classicism in France*, London 1974, figs. 85-89). This extremely monumental piece (and some related pieces of furniture as well), is veneered in ebony and richly mounted in gilt bronze, turning it into a showpiece of the new style with the presence of a manifesto; its monumental size and the materials used also hark back to the *Grand Siècle*, the age of Louis XIV that was an inspiration to many of the early neo-classical artists and critics.

Within a few years, this bold manner had gained wide popularity, and in 1763 Baron de Grimm was writing in Paris: *tout se fait aujourd'hui à la grecque* (*ibid*, p. 264). In the field of furniture, too, the style had spread outside the sphere of a rarefied group of *avant-garde* patrons and collectors. One of the earliest recorded examples of *goût grec* furniture produced in lighter woods and on a less alarming scale, concerns the purchase in the years 1763-1765 by George William, 6th Earl of Coventry, of a number of items from the famous *marchand-mercier* Simon-Philippe Poirier. In 1763 Coventry acquired the celebrated commode by Roger Vandercruse, called Lacroix (sold, Christie's, New York, 2 November 2000, lot 264); in 1765 this was followed by *un Bureau à la grec* fitted with *deux tablettes qui se tirent sur les côtés*, which has been likened to a desk by René Dubois (*ibid*, fig. 100).

GOÛT GREC WRITING TABLES BY RENÉ DUBOIS

René Dubois was the son of the well-known *ébéniste* Jacques Dubois (1694-1763) at whose death he took over the workshop, continuing to use his father's stamp. He had already become a *maître-ébéniste* in 1755 and obviously worked with his father from then on, presumably introducing a more up-to-date manner in the workshop. Indeed, the inventory taken at the death of Jacques Dubois already lists *une table de bois d'amarante à la grecque*, probably similar to the one supplied by Lacroix to Lord Coventry, demonstrating that the Dubois workshop produced writing-tables in the latest fashion (A. Pradère, *op. cit.*, p. 300). These small-scale, elegant writing-tables are highly successful essays in transmitting the new idiom to a less forbidding domain. In the turned, gilt-bronze legs, reminiscent of the work of André-Charles Boulle, these even retain an echo of the age of Louis XIV. The present bureau has elongated spirally turned legs as well as distinctive demi-lune discs, which also relate to Boulle's *oeuvre*, and appear on some of his most sumptuous cabinets between drawers such as the celebrated Grimod de la Reyniere cabinet now in the Hermitage, St Petersburg (A. Pradère, *op. cit.*, p. 300).

The present bureau boldly translates the new idiom in with an audacious and unusual design incorporating motifs rarely seen in the *oeuvre* of Dubois or his contemporaries. The distinctive overhanging top was used twice on pieces stamped by Dubois: a pair of ebony and ormolu console tables formerly in the Stroganoff collection and subsequently with Galerie Segoura, and the celebrated green-painted bureau, part of an ensemble with a cartonier and inkwell, reputedly from the collections of Empress Catherine the Great and now in the Wallace Collection. The Stroganoff tables feature a variant of the scroll motif supporting the top which features on the present bureau; the green-painted bureau has, besides the overhanging top, spirally fluted legs and distinctive leaf cup sabots which also feature on the present bureau (A. Pradère, *op. cit.*, pp. 301-302). In this instance, Dubois employs exotic mahogany as a precious background for his jewel-like mounts, demonstrating his diversity and ability to use a wide range of costly materials for his ambitious *à la grecque* designs.



One of a pair of related console tables by René Dubois, sold from the Stroganoff Collection, 13 May 1931, Lepke, Berlin.



The related bureau by René Dubois at the Wallace Collection, London.
© The Wallace Collection, London.





SILVER FROM THE BADEN SERVICES



SILVER FROM THE BADEN SERVICE



326

A FRENCH SILVER PART DINNER-SERVICE

MARK OF MARTIN-GUILLAUME BIENNAIS, PARIS 1798-1819

Most pieces engraved with the arms of Baden below a Royal crown, comprising:

A Pair of Silver Soup-Tureens and Covers

Mark of Martin-Guillaume Biennais, Paris, one tureen and two covers 1798-1809, the other tureen 1809-1819, with the petite départ for 1809-1819

18 ½ in. (47 cm.) wide over handles

237 oz. 18 dwt. (7,400 gr.)

A set of Six Silver Meat-Dishes

Mark of Martin-Guillaume Biennais, Paris, 1809-1819

two 25 ¾ in. (65.5 cm.); two 19 ¼ in. (49 cm.) and two 16 ½ in. (42 cm.) long

353 oz. 14 dwt. (11,002 gr.)

A set of Eight Silver Second-Course Dishes

Mark of Martin-Guillaume Biennais, Paris, 1809-1819

11 ¾ in. (30 cm.) diam.

249 oz. 16 dwt. (7,771 gr.)

A set of Eight Silver Second-Course Dishes

Mark of Martin-Guillaume Biennais, Paris, 1809-1819

10 ⅞ in. (27.5 cm.) diam.

198 oz. 8 dwt. (6,183 gr.)

A Set of Six Silver Double Salt-Cellars

Mark of Martin-Guillaume Biennais, Paris, 1809-1819

6 ¼ in. (16 cm.) long

74 oz. 9 dwt. (2,315 gr.)

total weight 1,115 oz. 12 dwt. (34,671 gr.)

(30)

£100,000-200,000

\$150,000-290,000

€130,000-260,000

PROVENANCE :

Stephanie de Beauharnais-Napoleon, Grand Duchess of Baden (1789-1860).

Grand Duke Friedrich I of Baden (1826-1907) and by descent through a branch of the family.

Purchased privately from the family *circa* 2008.





Stephanie de Beauharnais-Napoleon, Grand Duchess of Baden (1789-1860).
© Christie's Images.

These magnificent works by the French Imperial goldsmiths Jean-Baptiste Claude Odiot and Martin-Guillaume Biennais (see lot 327) epitomise the sophisticated neo-classical taste of the court of Napoleon and those of the Royal Ducal Courts of Europe during the first quarter of the 19th century.

They belonged to the romantic figure Stephanie de Beauharnais (1789-1860), the daughter of a French aristocrat with connections to the French Imperial family. Josephine Beauharnais, the widow of Stephanie's cousin Alexandre, Vicomte de Beauharnais, who died tragically at the guillotine in 1794, married the highly regarded General Napoleon Bonaparte in 1796. Josephine took an interest in the schooling of her late husband's cousin and arranged for her to attend the same school as her own daughters. Following Napoleon's coronation as Emperor in 1804 Stephanie became even closer to the Imperial Family being welcomed into Royal household at the Tuileries Palace.

Napoleon's dynastic plans for the Royal families of Europe included the young Stephanie. In March 1806 she was declared a *Princesse Française* and in April that year she was married to Prince Karl Ludwig Friedrich, grandson and heir of the newly created Grand Duke of Baden, whose sisters had married into the Royal families of Bavaria, Russia, Sweden and Hesse.

The young couple's first married homes were the palaces of Mannheim and Schwetzingen. On the Grand Duke's death in 1811 Prince Karl succeeded his grandfather and the couple moved to the palace of Karlsruhe. The pieces by the goldsmith Biennais from the present dinner service date from this time. Stephanie gave birth to five children, two sons and three daughters. Sadly only the three daughters survived childhood by the time of her husband's untimely death in 1818. Consequently the crown passed to Grand Duke Karl's uncle. As the Grand Duke's widow Stephanie was provided for with a generous settlement and she returned to the palace of Mannheim where she established her court attracting writers and artists. The later dishes and covers by Odiot were commissioned by the Dowager Grand Duchess for the palace, some of which remains in use there, (see opposite). She had the palace remodelled in the neo-classical style.

A large part of the service was sold Sotheby's, New York, 6 November 2008, lot 106.



SILVER FROM THE BADEN SERVICE

327

A PAIR OF FRENCH LARGE SILVER DISH-COVERS AND THREE DISHES

MARK OF JEAN-BAPTISTE-CLAUDE ODIOT, PARIS, 1819-1838

The domed covers with acorn and openwork foliage finial, applied with the arms of Baden below an elector's bonnet, engraved with foliage and applied with openwork mask and foliage panels, the dishes circular and with anthemion borders, engraved with the arms of Baden below a Royal crown, *each marked on dish, cover and finial*

the dishes 17 1/8 in. (43.4 cm.) diam.

372 oz. 4 dwt (11,577 gr.)

(5)

£100,000-200,000

\$150,000-290,000
€130,000-260,000

PROVENANCE:

Stephanie de Beauharnais-Napoleon, Grand Duchess of Baden (1789-1860).

Grand Duke Friedrich I of Baden (1826-1907) and by descent through a branch of the family.

Purchased privately from the family circa 2008.







David Roentgen's business card for his Paris workshop, circa 1782-84.

PROPERTY OF A LADY

328

A GERMAN ORMOLU-MOUNTED AND BRASS-INLAID ACAJOU MOUCHETE (PLUM PUDDING MAHOGANY) WRITING-TABLE

ATTRIBUTED TO DAVID ROENTGEN, CIRCA 1785-90

The rectangular top with three-quarter pierced gallery above a frieze drawer with central diamond *mille raies* lozenge flanked by bead-edged panels, enclosing a blue leather-lined writing slide and two mahogany-lined fitter drawers, the brass-fluted corner stiles headed by roundels, above square tapering legs set with *mille raies* panels, joined by a concave-sided undertier and terminating in brass caps and castors, some losses to mouldings
30 in. (77 cm.) high; 32 in. (82 cm.) wide; 21½ in. (55 cm.) deep

£60,000-100,000

\$88,000-150,000

€78,000-130,000

COMPARATIVE LITERATURE:

Dietrich Fabian, *Abraham and David Roentgen*, Internationale Akademie für Kulturwissenschaften, Bad Neustadt, 1996.

Wolfram Koeppe, *Extravagant Inventions: The Princely Furniture of the Roentgens*, The Metropolitan Museum of Art, New York, 2012.

This exquisite *table à écrire*, conceived in the neoclassical style popularised by Louis XVI and the court of Versailles, is from a select group of closely-related tables by David Roentgen, and a beautiful example of the cabinet-maker's unrivalled craftsmanship. It combines the exacting quality of construction and the confident restrained manner, so much appreciated by Roentgen's demanding patrons.





Édouard Colbert de Maulévrier and his family, circa 1792, unknown artist, whereabouts unknown.



The related table by David Roentgen at Schloss Ludwigsburg, Württemberg.

While the original commissioner is yet to be found it is intriguing that Roentgen's handwritten invoices to one of his most important clients, the Empress Catherine II of Russia, lists four such tables, supplied in the 1780s, and described as, '*quatre tables quarrées avec des balustrades, chaque pièce 96m 34'*'. Three further, similarly described, rectangular tables are listed in an inventory of Schloss Ebersdorf, one of the residences of the Princes Reuss, another of Roentgen's important princely patrons; one of the latter is probably the table illustrated in D. Fabian, *Abraham und David Roentgen*, Bad Neustadt/Saale, 1996, p. 55, cat. 79.

The aesthetically refined lines, superb choice of timber, distinctive brass mounts including floriated *paterae* and beaded borders, together with the excellent craftsmanship of this table, are all recognisable characteristics of the younger Roentgen's distinctive *oeuvre*, and appear on various documented Roentgen pieces, such as the closely related oval table acquired circa 1785 by William Cavendish, Duke of Devonshire (d. 1811) (W. Koeppe, exhibition catalogue, *Extravagant Inventions: The Princely Furniture of the Roentgens*, New York, 2012, p. 170, no. 48). Another virtually identical table is illustrated in D. Fabian, *op. cit.*, 1996, p. 91, fig. 192.

DAVID ROENTGEN

David Roentgen served his tutelage under his father, Abraham, the most adept German cabinet-maker of his generation. Roentgen senior's reputation for excellence was unsurpassed but his influence rarely extended beyond the borders of his own region. David Roentgen, however, recognising the potential opportunities beyond, secured introductions to, and patronage from, the most significant Royal courts of continental Europe including that of Louis XVI and Marie-Antoinette, Frederick the Great and Catherine II.

David Roentgen visited Paris in 1774 where he was exposed to the new neoclassical style then evolving from the *gût grec* of the preceding decade. This would have an immense impact on the forms and decoration of the works he produced. It is thought that his association with the *ciseleur-doreur*, François Rémond, dates to this visit. Rémond supplied much ormolu to the Roentgen workshop in the ensuing years, including some of the spectacular mounts for the furniture supplied to Catherine II, and may well have supplied mounts for this very table. Roentgen recognised that Paris was not only a source of inspiration but also a fertile market for his distinctive products. In 1779, he was awarded the titles of *ébéniste-mécanicien* to Louis XVI and Marie-Antoinette (dual titles, separately awarded, for both King and Queen), to whom he supplied spectacular mechanical furniture; the only previous holder having been the great *ébéniste*, François Oeben. In the same year, he secured the sale of his magnificent *secrétaire* cabinet to the French king, which would remain the most expensive piece of furniture ever purchased by the French royal household. Roentgen was finally elected *maître* in 1780, allowing him to establish his own Parisian operation, and he appointed Jean-Gottlieb Frost as his Parisian representative. This allowed him to capitalise on the publicity generated by the sale of the royal *secrétaire* and gain direct access to the fertile markets emanating from the French court. This table is typical of the furniture supplied both via Frost and from Neuwied directly, but it is also conceivable that it could have been produced in Paris under Frost to Roentgen's designs. In 1785, Roentgen withdrew from Paris and Frost announced that he had acquired Roentgen's Parisian business, however, a strong link with Neuwied was apparently maintained, and it is probable Frost continued to import significant amounts of stock from Neuwied before ceasing to trade in 1789.

In 1784 Roentgen travelled to Russia and was admitted at the court of Catherine II, on the recommendation of Friedrich Melchior, Baron von Grimm, who had described the entrepreneurial cabinet-maker to the Empress in glowing terms. This introduction would not only prompt the production of some of Roentgen's most spectacular furniture, much of which survives in the Russian state collections, but also would introduce a style of cabinet-making to Russia which was so widely adopted that it is now one of the most recognisable *facets* in the history of Russian decorative arts.





PROPERTY OF A LADY

*329

A PAIR OF GERMAN ORMOLU-MOUNTED MAHOGANY SECRETAIRES A ABATTANT

ATTRIBUTED TO DAVID HACKER, BERLIN, C/CA 1795-1800

Each with a galleried top above a frieze drawer and fall-front centred by an alabaster medallion with Apollo's mask and enclosing a fitted interior with an arched niche surrounded by nine small cedar-lined drawers, flanked by rounded sides each with three open shelves, divided by fluted uprights headed by rosettes, above a frieze drawer with two wreath handles, flanked by rounded hinged drawers, opened with a spring mechanism, on removable square tapering legs with *mille-raie* panels and terminating in square *sabots*, with false stamps 'DAVID ROENTGEN' 55¼ in. (141.5 cm.) high; 36½ in. (93 cm.) wide; 15¼ in. (39 cm.) deep (2)

£100,000-150,000

\$150,000-220,000
€130,000-190,000

PROVENANCE:

Acquired by Ricardo Espirito Santo Silva, in the first half of the 20th century, most probably in Paris.

COMPARATIVE LITERATURE:

W. Koeppe, *Extravagant Inventions, the Princely Furniture of the Roentgens*, New Haven and London, 2012, cat. 60, pp. 195-197.

A. Stiegel, *Präzision und Hingabe Möbelkunst von Abraham und David Roentgen*, Berlin, 2007, cat. 17 pp. 120-127.

A. Stiegel, *Berliner Möbelkunst vom Ende des 18. bis zur Mitte des 19. Jahrhunderts*, Munich and Berlin, 2003, pp. 301-305, 308-309 and 322-325 (regarding the discussion of constructional consistencies between the Neuwied and Belin manufacture).

D. Fabian, *Abraham und David Roentgen*, Bad Neustadt, 1996, pp. 153-157, 266, and cat. 25, p 281.





The related *secrétaire* by David Roentgen, delivered to Catherine the Great in March 1786. Sold Christie's, London, 26 March 1981.



Related *secrétaires* shown in a photo taken *circa* 1930 in the apartments of Alexander III at Gatchina Palace, St. Petersburg.

Featuring elegant lines, exquisite gilt-bronze mounts and the most exacting construction, with spring-loaded drawers, removable legs and red cedar-lined internal drawers, these *secrétaires* can be considered superb examples of the *oeuvre* of one of the most successful and celebrated cabinetmakers of the late 18th century, David Roentgen (1743-1807). They are in fact almost identical in construction, proportion and finish to a *secrétaire* delivered by Roentgen in 1786 to the court of Catherine the Great in St. Petersburg; and yet, the striking alabaster-backed medallions with the mask of sun-god Apollo, that centre both *secrétaire* fronts, almost certainly identify these as the work of one of Roentgen's most important successors, David Hacker (1748-1801), who established his workshops at the Prussian court in Berlin in 1791.

DAVID ROENTGEN'S SECRÉTAIRES

A detailed invoice from David Roentgen to the Russian Empress Catharine the Great, dated 23 March 1786, lists amongst about 130 pieces of furniture also four *secrétaires à abattant*, of which one, listed as nr. 24, is most probably identifiable as the *secrétaire* that was sold at Christie's, London, 26 March 1981, lot 80. Featuring the same elegant design as the present *secrétaires*, with a cabinet-like upper section surmounted by a pierced gilt-bronze gallery and almost square fall-front flanked by D-shaped open compartments and enclosing a fitted interior, it differs only in the circular medallion, which centres the *secrétaire* fall front, there cast with a reading putto. A photograph taken in the 1930s, showing the first reception room of the apartments of Czar Alexander III at Gatchina Palace, St. Petersburg, shows two further *secrétaires* of this model, both with open D-shaped compartments to the sides, but differentiated by featuring a floral spray cast in high relief to the centre of the front of one, while the other features just the outer beaded circlet, giving that *secrétaire* a slightly more austere appearance.

DAVID ROENTGEN AND HIS SUCCESSORS

The French Revolution of 1789 and its historical and economic consequences were without doubt key factors in the demise of business for Roentgen's manufacture; however, using his diplomatic connections and commercial skills David Roentgen managed to establish his best craftsmen with workshops directly at those courts that had taken over in importance following the near closure of the Parisian market. Dividing up his master cabinetmakers and indeed his remaining stock, Roentgen first established David Hacker at the Prussian court in Berlin in 1791; two years later he helped set up Johannes Klinkerfuss at the Württemberg court in Stuttgart; in 1795 he helped position Heinrich Gambs at the court of St. Petersburg – by then his most lucrative market; in 1798 he assisted Johann Wilhelm Kronrath establish himself in Weimar; and in 1800 helped place Johann Christian Härder with a workshop at the court of Brunswick. Roentgen's inventions and exacting standards set the standard for the long-lasting influence of the Neuwied workshop on French, German, Scandinavian, English, and Russian Neoclassical furniture. And those master craftsmen that had been trained in his workshops – and most particularly those listed above, which he had 'hand-selected' to continue in his tradition at the various European courts – held up his values and standards in construction and finish, while more and more incorporating the new Empire style.



The related *secrétaire* cabinet at the J. Paul Getty Museum, Malibu.

JOHANN DAVID HACKER, BERLIN

The attribution to Johann David Hacker (1748-1801) is based on the exacting construction (to 'Neuwied standards') and finish of the secrétaires in combination with the white alabaster-backed medallions that adorn the fall-fronts. Hacker, an almost contemporary of David Roentgen, had been employed in the latter's workshops in Neuwied since at least 1779 and would have almost certainly contributed to the enormous line of production required for the vast deliveries to the court in St. Petersburg particularly in the years 1783-86. A very closely-related circular alabaster or white marble medallion with bronze mask and in a larger beaded circlet features on the secrétaire front of a large writing cabinet now in the Getty Museum, Malibu (Inv. Nr. 84.DA.87). The spectacular cabinet at the Getty is now attributed to Johannes Andreas Beo and thought to be the masterpiece he produced in the Berlin workshop of David Hacker. Interestingly, it fits the description of a mechanical writing desk presented by the 'Royal Court Cabinetmaker Mr Hacke' (sic) at the 1794 exhibition of the Berlin Academy, which had led to an earlier attribution of the piece to Hacker himself. Another, clearly very similar piece of furniture by Hacker is mentioned a few years later in the little Royal Prussian chateau on the Pfaueninsel ('peacock island'), in Potsdam south of Berlin. In 1798 Carl Christian Horvath publishes a guide to the city of Potsdam and includes parts of an inventory drawn up for Frederick William III, describing the contents of the Schloss on the Pfaueninsel, which lists a mahogany bureau with columns and pilasters of Carara marble and bronze by 'the cabinetmaker Hackert of Berlin'.

Christie's is grateful to Dr. Achim Stiegel for his help in cataloguing these secrétaires.



RICARDO ESPIRITO SANTO SILVA

Ricardo Espirito Santo Silva and his two brothers José and Manuel, sons of José Maria Espirito Santo Silva (1850-1915) who founded the Portuguese banking house in 1884, were all passionate collectors and real art connoisseurs. Most celebrated was the collection of Furniture, silver, rugs and paintings which was first put together by Ricardo Espirito Santo Silva (1900-1955) and then presented to the Portuguese state in 1953. Ricardo was one of the major art collectors of his time and one of the most significant patron of the arts in Portugal. It was in his late forties that he made the important decision to donate the Portuguese commissions from his private collection to the nation. In 1947 he acquired the 17th century Azurara Palace in Lisbon to house and display the collection of over 2000 pieces of Portuguese furniture, silver, textiles, paintings, ceramics and other decorative arts, and to function as the headquarters for the Foundation bearing his name, created as the Museum Schools for Portuguese Decorative Arts.

THE CATHERINE THE GREAT 'CAMEO SERVICE' ICE-PAILS



PROPERTY OF DIMITRI MAVROMMATIS

330

A PAIR OF SEVRES TWO-HANDLED BLEU CELESTE ICE-PAILS, COVERS AND LINERS (SEAUX 'A GLACE') FROM THE CATHERINE THE GREAT SERVICE

CIRCA 1778-1779, ONE WITH BLUE INTERLACED L MARKS ENCLOSING DATE LETTERS AA, FB FOR FRANCOIS-MARIE BARRAT, B FOR JEAN-PIERRE BOULANGER AND GREY LG FOR LE GUAY, THE OTHER WITH MAUVE INTERLACED L MARK AND LG FOR LE GUAY, BOTH LINERS WITH MAUVE INTERLACED L MARKS AND LG MARKS FOR LE GUAY

Of urn-shaped form with richly-gilt female herm handles, the gilt-scroll friezes painted with simulated portrait cameos and antique mythological bas reliefs, the lower parts with up-turned gilt laurel leaves, a white beaded border simulating pearls below and at the rim, the covers with gilt fountain handles above a band of flowers enclosed by a frieze of gilt scrolls divided by cameos, amorous and Bacchic trophy medallions and Imperial crowned EII cypher medallions, the exterior of the galleried sides each mounted with four cut hard-paste portrait cameos within gilt-copper laurel garlands, below undulating rims moulded with gilt frozen overflowing water, slight wear to gilding, one *seau* broken and restored, one liner with restored rim chip and very small restored chipping to edge of well, one cover with stem of finial restored and small restored rim chip

9 ¾ in. (24.8 cm.) high

(2)

£700,000-1,000,000

\$1,100,000-1,500,000
€910,000-1,300,000



PROVENANCE :

Delivered to Prince Grigori Potemkin in St. Petersburg as part of a large dinner, dessert, tea and coffee-service in October 1779 as a gift from Empress Catherine the Great of Russia.

Given by Prince Potemkin to Empress Catherine the Great of Russia and moved to the Winter Palace, St. Petersburg, on 26 July 1782, and by descent to

Tsar Alexander I of Russia

Taken from the Winter Palace during the fire of 17 December 1837.

Presumably shipped to London by Ferdinando Civiliotti and sold to the dealers Storr and Mortimer, 156 New Bond Street, London.

Acquired probably by 20 July 1840 or by 21 July 1842 by William Viscount Lowther (later 2nd Earl of Lonsdale, from 1844), Carlton House Terrace, London.

Octavius E. Coope Collection, of Rochetts, near Brentwood, probably via the dealer John Webb, 22 Cork Street, Mayfair, London.

Octavius E. Coope posthumous sale; Christie's, London, 3 May 1910, lot 167 (illustrated), and sold to Goldschmidt.

Walter and Catalina von Pannwitz Collection, Hartekamp Castle, Heemstede Holland, by 1925.

Acquired from Rosenberg & Stiebel, New York, 1993.

EXHIBITED :

London, The International Ceramics Fair and Seminar, *Vincennes and Sèvres Porcelain from a European Private Collection*, 15-18 June 2001, no. 17.

LITERATURE :

Otto von Falke, *Die Kunstsammlung von Pannwitz*, Munich, 1925, Vol. II, p. 37, nos. 428-29, pl. LXXIV.

Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, p. 773 and p. 782, note 102.

Adrian Sassoon, *Vincennes and Sèvres Porcelain from a European Private Collection*, Exhibition Catalogue, The International Ceramics Fair and Seminar, London, 2001, pp. 5-6.

Valérie Bougault, 'La passion du Sèvres', *Connaissance des Arts*, October 2004, p. 61 (unillustrated).

Oscar Humphries, 'House of Wonders', *Apollo Magazine*, March 2013, p. 88.



Portrait of Catherine the Great, after Alexander Roslin and Fedor Rokotov.
© Christie's Images.



Portrait of Prince Grigory Potemkin, by a follower of Johann-Baptist Lampi.
© Christie's Images.

These ice-pails, or *seaux 'à glace'*, are from the famous Catherine the Great Service, also known as the 'Cameo Service' or *Service aux Camées*. The Cameo Service was the most elaborate and expensive service ever produced by Sèvres. Pieces from it rarely appear on the market as the majority of the service is in the Hermitage, St. Petersburg. Sèvres made 10 *seaux 'à glace'* for the service, 4 of which are in the Wallace Collection, London, and 4 of which are in the Hermitage, St. Petersburg. The remaining 2, the present *seaux 'à glace'*, are the only examples in private hands.¹ There is a small group of pieces from the service (of other forms) which are not in the Hermitage, and most of these pieces are in museums.²

The Cameo Service was the product of a love affair between Catherine the Great and Prince Grigori Potemkin. Catherine met Potemkin on the day of her coup, when she had her husband, Tsar Peter III, strangled. An act of gallantry brought the 28 year-old guardsman Potemkin to her attention, and he subsequently became part of her inner circle. As his rapport with the Empress grew, so did the jealousy of her lover at the time, Alexei Orlov. After her affair with Orlov had ended, she briefly turned her attentions to Alexander Vasilchikov before Potemkin engineered his replacement as her lover in January 1774. Catherine became utterly smitten with Potemkin, a witty and dashing war hero of over six feet tall, and it is possible that they married secretly.³ Aside from his blue-eyed good looks, he was also one of Russia's finest cavalry commanders. In June 1774 Catherine wrote to him: 'My darling, darling my dear, my beloved, I have lost all common sense today. Love, love is the reason. I love you with my heart, mind, soul and body. I love you with all my senses and shall love you eternally'.⁴ In 1776 she ennobled Potemkin and gave him Anichkov House, a large residence by the river Neva. Other lavish gifts, including the Cameo Service, followed.

In 1776 the Empress commissioned the Cameo Service via her lover, Prince Potemkin. A recently discovered letter that she wrote to Baron Friedrich Melchior von Grimm⁵ in March 1778 reveals that although the order for the service was commissioned in her name, she intended it to be a gift to Potemkin. She purposefully ordered it for herself to ensure that Sèvres produced a service of the very highest quality; '*Le service de Sèvres que j'ai commandé est pour le premier rongeur de doigts de l'univers, pour mon cher et bien-aimé prince Potemkine, et pour qu'il soit le plus beau, j'ai dit qu'il est pour moi*' (The Sèvres service that I ordered is for the most nervous and impatient man in the universe, for my dear and beloved Prince Potemkin, and, in order that it be as beautiful as possible, I said that it was for me).⁶ On 16th July Potemkin instructed the director of the cabinet of Her Imperial Majesty, K.V. Olsufyev, to order the service through Prince Ivan Sergeyevich Bariatsky, her ambassador to Louis XVI's Court at Versailles. Potemkin's instructions were that the dinner, dessert, tea and coffee-service should be for sixty placings, and that it should be in 'the best and newest style, with Her Majesty's monogram on every piece', and that it should be 'without any deviation from antique models, with reproductions of cameos'.⁷ The Imperial Ell cypher (for Ekaterina II) was used, and Catherine also specified that the ground colour should be *bleu celeste*, imitating turquoise stone, and a particular hue of '*bleu celeste imitant la turquoise*' was used.

The technical difficulty of fulfilling Catherine's choice of ground colour and the inclusion of 'cameos' led to the service's most extraordinary and innovative feature; the grandest pieces of the service are mounted with hard-paste cameos which are cut with portraits to resemble real cameos.⁸ As Savill notes, the inclusion of cut simulated cameos were almost certainly Catherine's idea because when she balked at the price of the service, and her ambassador Bariatsky investigated the reasons for the extremely high price, he was reminded by the factory that the expense of the service was partly due to his request to include the cameos.⁹

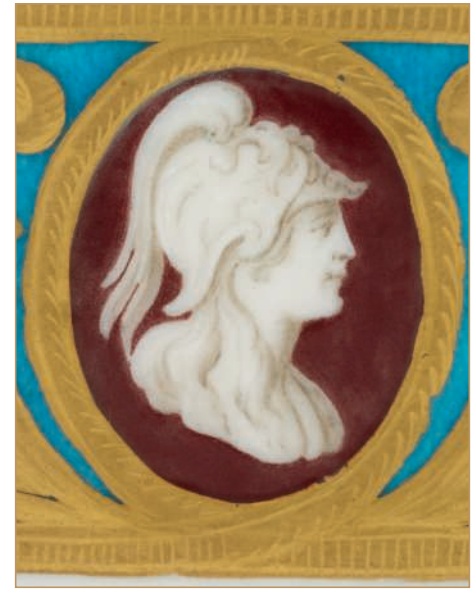




Hard-paste cameo cut with a portrait of Jupiter.



Auguste de St. Aubin's vignette with the head of Jupiter after an engraving by Francesco Bartolozzi of a gold medal in the collection of Matthew Duane in London.



Painted 'cameo' head of Minerva.

In order to fulfil the imperial order, Sèvres had to solve a major technical difficulty: only a soft-paste porcelain body was suitable for the *bleu celeste* ground colour,¹⁰ but only the newly developed hard-paste porcelain was suitable to be cut to simulate cameos. The ingenious solution to this problem was to set the hard-paste cameos into the soft-paste body of the most important pieces, and fix them in place with gilt-copper laurel-garland mounts.¹¹ The hard-paste cameos were produced by fusing two layers of a dark reddish-brown hard paste and white hard paste together and then cutting through the top white layer with stone-cutting wheels to create the effect of antique Greek and Roman agate-onyx cameos. New mills to power the cutting-wheels were designed and built at Sèvres with a lapidary workshop above, and this process cost 40,000 *livres*. Each cut cameo was charged at 96 *livres*, and the overall cost of each *seau à glace* was a prodigious 2,058 *livres* - 10 times the cost of other *seaux à glace* (of conventional form) with best quality decoration. The hard-paste cameos were complimented by painted cameos which only cost 8 *livres* each, and an innovative form of transfer-printing was used for the initial outline of these cameos.¹² The painted simulated bas-relief scenes were based on antique medallions and bracelets.

The first hard-paste cameo experiments were taken to Versailles for Louis XVI's approval on 24th December 1777, and a surviving memorandum (which may have been sent with the cameos) suggests that the designs for the cameos in the service were based on antique originals in the king's collection, as it asked if he would allow the factory to copy some of the cameos in the *cabinet du Roi*.¹³ As Savill notes: 'red-wax casts (possibly from the originals), plaster and unmounted porcelain versions are at Sèvres'.¹⁴ It is interesting to note the striking similarity between the head of Jupiter on one of the present *seaux à glace* to that in a vignette published in the catalogue of the cameo collection of the King's cousin, Louis Philippe Joseph, duc d'Orléans. This vignette, engraved by Auguste de St. Aubin, features a head of Jupiter after an engraving by Francesco Bartolozzi of a gold medal in the collection of the lawyer and collector Matthew Duane in London. It is perhaps possible that Sèvres utilised the Bartolozzi print as a source for this cameo (or Auguste de St. Aubin's engraving if they had access to it).¹⁵ Only a few years later, the duc d'Orléans sold his cameo collection to Catherine The Great in 1787 to pay off his gambling debts.

The other important innovative feature of the service was its design and decoration. The Cameo Service was the first service to be made in the neo-classical style, for which completely new sets of designs and moulds were required. None of these were ever reused. Louis-Simon Boizot, the head of the sculptors' workshop, most probably designed the forms of the service. Having been to Rome, Boizot had the necessary schooling in classical vocabulary, and, in addition to the dinner, dessert, coffee and tea-service he designed a large white biscuit centrepiece and ninety white biscuit table-decoration figures as a compliment to the wares.¹⁶ The gilt scroll friezes were based on the frieze of the Theatre of Marcellus in Rome,¹⁷ and the white bead-ornament borders simulated pearls.

To complete the commission, Sèvres called upon many of its greatest resources; at least 37 of its 69 painters, 5 of its 13 gilders and nearly all of its modellers and kiln managers. The completion of the project brought about a stylistic revolution and many technical innovations (which ultimately expanded the production capabilities of Sèvres), but it also brought the factory close to bankruptcy. The year 1777 was largely dedicated to the project and to the creation of new forms and elaborate decorative schemes. The following year was largely devoted to painting and 1779 to gilding, firing and the burnishing of the pieces. On 20th May 1779 Louis XVI visited the factory five days after the final *seau 'à bouteille'* had been fired.

It is not absolutely clear what the total cost of the service was, or exactly how many pieces were sent to St. Petersburg. Although the manufactory *Registres du magasin des Ventes* recorded a list of 778 pieces for the service and 77 pieces for the centrepiece, it corresponds neither to the total number appearing in the French Ministry for Foreign Affairs records, nor to the number of objects noted as received in St. Petersburg. It is thought that the final total cost was 331,317 *livres*, a truly prodigious sum, which Catherine paid in instalments, with the final instalment of 90,000 *livres* clearing the bill in 1792. Surviving correspondence tracing the evolution of the project is retained at Sèvres, at the Bibliothèque Nationale de Paris (which retains a bound volume of *Dessins et Devis du Service de Porcelaine pour l'Impératrice de Russie 1778*), and at the Archives of St. Petersburg.



The completed service was dispatched to Russia by sea on a Dutch ship from Rouen in June 1779, arriving at St. Petersburg in October, where it was delivered to Potemkin at the Tauride Palace. The service had taken almost four years to produce, and by the time it arrived Catherine and Potemkin's tempestuous affair was already over. The cracks in their relationship had begun to appear in the middle of 1775, so presumably one of Catherine's motivations for the quantity and quality of the gifts that she bestowed upon him was an attempt to keep the relationship on course. Potemkin's temper frequently flared up and his passion for Catherine was waning. Catherine wrote to him: "I ask God to forgive you your vain despair and violence but also your injustice to me. I believe that you love me in spite of the fact that often there is no trace of love in your words".¹⁸

Although they were ultimately unable to make their relationship work as lovers, they remained devoted to one another platonically, and (which shocked Europe at the time), they both arranged to take on younger lovers. Over the years Catherine continued her pursuit of younger men and they were usually procured by Potemkin, being vetted first for venereal disease by the Scottish doctor John Rogerson.¹⁹ When Potemkin sold Anichkov to pay his debts, Catherine bought it back, and he gave the Sèvres Cameo Service to Catherine. The service arrived at the Winter Palace on 26th July 1782.

As replacements for the service were made by the Imperial porcelain factory in the 19th century, the service must have been used at the Winter Palace. Catherine would (presumably) have used the service for State Banquets, and, when it was not in use, the service was probably put on display.²⁰ The *seaux à glace*, or ice-pails, were important components of the service and their function was to keep ice-cream or sorbet cool. The ice-cream or sorbet would have been put in the liners, and crushed ice to keep it cool was put in the main bodies of the pails. The covers have raised galleried sides which allowed them to be packed with ice as well. Ice-creams or sorbets were filled with fruit juices, chocolate or cream, and they were drunk in a semi-liquid state from small *tasses à glaces*.²¹

After the fire at the Winter Palace on 17th December 1837 a large number of pieces from the service (approximately 160) were looted. The stolen pieces passed via Ferdinando Civillotti to the London dealers Storr and Mortimer of 156 New Bond Street.²² Sèvres made 10 *seaux à glace* for the service, and 7 of these were stolen during the Winter Palace fire and taken to London. By 20th July 1840 Viscount Lowther (1787-1872, later 2nd Earl of Lonsdale, from 1844) had bought 129 or 130 pieces, and these were followed by a further 20 pieces by 21st July 1842. In 1856 Lord Lonsdale started selling various *objects d'art* at Christie's, the same year that he also sold 156 of his Cameo Service pieces to the London dealer John Webb (keeping a small group of the Cameo Service pieces).²³ In the same year the French Embassy notified the Russian Court that a London dealer had 156 pieces of the Cameo Service.²⁴ The large group of pieces which John Webb sold to Richard Seymour-Conway, 4th Marquess of Hertford,²⁵ included 5 *seaux à glace*. Lord Hertford subsequently sold the majority of his pieces back to Tsar Alexander II of Russia in 1856-57,²⁶ including one of his five *seaux à glace*, but he kept the best six pieces of the Cameo Service for himself, of which four were the *seaux à glace* now in the Wallace Collection, London. Today there are four *seaux à glace* in the Hermitage, one of which was returned by Lord Hertford.

It is less clear how the present two *seaux à glace* passed from the Earl of Lonsdale's collection to the collection of Octavius Edward Coope (1814-1886). Lord Lonsdale had a series of sales at Christie's between 1856 and 1887, but these ice-pails do not appear in any of those auctions. Although it is possible that he sold them directly to Coope, it is more probable that he sold them to the dealer John



Watercolour design for the *seau à glace*, Cabinet des Estampes, Bibliothèque Nationale de France, Paris.

Webb in 1856 along with all the other pieces, and that John Webb sold five of the *seaux à glace* to Lord Hertford and two of the *seaux à glace* to Octavius Coope.

PAINTERS AND GILDERS

The LG marks for Le Guay are almost certainly for Étienne-Henry Le Guay (*l'ainé*, or *père*, at the time these *seaux* were being made), rather than Pierre-André Le Guay, who used a similar mark. Étienne-Henry Le Guay was initially a painter at Sèvres, but he then became a gilder, often working on friezes. Although one of these *seaux à glace* bears a mark for Jean-Pierre Boulanger, also a gilder, the gilding of these *seaux* was carried out by Le Guay, as only his name appears in the records for gilding on this form in the service. This tallies with the fact that it was Le Guay who put his mark on the liners, which have gilt decoration only. Jean-Pierre Boulanger was a painter of patterns as well as being a gilder, and he was active at Sèvres from 1754 to 1785. François-Marie Barrat (*oncle*) was a flower painter active at Sèvres from 1769 to 1791, and from 1795 to 1796, and in 1779 he was the only artist recorded painting flowers on *seaux à glaces* for the service.

The significance of the scratched # mark on the underside of one cover and scratched B on the other is unknown, and it is interesting to note that two of the four covers on the Wallace Collection examples also bear scratched marks (one is scratched with D, the other with XX). All ten ice-pails were given the final firings between 13th July 1778 and 29th March 1779.

1. Three of the four *seaux à glace* in the Wallace Collection are illustrated by Rosalind Savill, *The Wallace Collection, catalogue of Sèvres Porcelain*, London, 1988, Vol. II, pp. 773-775, Nos. C477, C478 and C479. Written before the fall of the Soviet Union, when access to information was limited, the catalogue erroneously records (on p. 773) 6 *seaux à glace* in the Hermitage. There are 4 *seaux à glace* in the Hermitage, and one is illustrated by Nina Birioukova and Natalia Kazakevitch, *La porcelaine de Sèvres du XVIII siècle*, St. Petersburg, 2005, p. 140 (one of numbers nos. 322-325).



2. For a comprehensive listing of other pieces which have surfaced on the market and which are illustrated in the literature, see David Peters, *Sèvres Plates and Services of the 18th century*, Little Berkhamsted, 2005, Vol. III, pp. 604-606. An important *sucrier* from the service was sold by Christie's Paris on 4 November 2015, lot 504.
3. See Susan Jaques, *The Empress of Art: Catherine The Great and the Transformation of Russia*, 2016, p. 145.
4. Cited by Susan Jaques, *ibid.*, 2016, pp. 142-143, and Virginia Rounding, *Catherine the Great: Love, Sex and Power*, London, 2006, p. 275.
5. Grimm lived in Paris and they corresponded regularly. His letters kept her informed of literary gossip and events, as well as providing her with cultural contacts and advice. He even helped Catherine to find a wife for her son.
6. Cited by Jaques, *ibid.*, p. 162 and Rounding, *ibid.*, p. 325. This explains why Grimm referred to the service as '*le service du prince Potemkin*' when he wrote to Catherine in 1781 telling her that he had purchased a Sèvres bust of her (of the same type found on the top of the centrepiece for the Cameo Service); see Rosalind Savill, 'Cameo Fever: Six Pieces from the Sèvres Porcelain Dinner Service Made for Catherine II of Russia,' *Apollo Magazine*, Vol. CXVI, No. 249, November 1982, p. 310 and p. 311, note 67.
7. See Savill, *ibid.*, 1982, p. 304.
8. Only the ice-pails (*seaux 'à glaces'*), the bottle-coolers (*seaux 'à bouteille'*), the glass-coolers (*seaux crénelés*), the liqueur-bottle coolers (*seaux à liqueur ovales*) and the sugar-bowls, covers and stands (*sucriers de table*) have cut cameos.
9. Rosalind Savill, *The Wallace Collection, catalogue of Sèvres Porcelain*, London, 1988, Vol. II, p. 765, and p. 780, note 25.
10. As soft-paste was unstable during firing, the factory estimated it would need to fire 3,000 pieces in order to be left with 800 of sufficient quality. A new soft paste recipe was devised to minimise this, but there were still huge losses and costly delays. The revised soft-paste was glazed via a lengthy process; the glaze was formed from heating white sand, red lead and soda salt which fused when heated to form a lead glass. This was then ground to a fine powder and mixed with vinegar and *chymie* (a gum made from soap and animal glue). Two coats were applied and fired for forty-eight hours per coat. The turquoise ground was a copper-based enamel with an acid component which helped it to eat into the glassy surface and adhere. Two or three coats and firings were necessary for a good finish. See Savill, *ibid.*, 1982, p. 306.
11. These were possibly supplied by Grandin who was paid 1,000 *livres 'pour montures de pieces de porcelaine'* in gilt copper in 1779. See Savill, *ibid.*, 1988, Vol. II, p. 766 and p. 780, note 53.
12. A sheet printed with twelve classical heads (each with titles in reverse) is in the collection of *Sèvres-Cité de la Céramique*, and bears the inscription '*Têtes imprimée avec de la couleur à porcelain tendre en 1777 ou 1778 service*'. Although different from the transfer-printing technique introduced by Pierre Nicolas Berthevin (who had worked with this technique at Marieberg), it seems likely that Berthevin devised this particular technique for the Cameo Service before his death (see Savill, *ibid.*, 1982, p. 306). Most of these outlined images were then painted by Jean Baptiste Etienne Genest. David Peters notes: 'the merit, in terms of production, of employing transfers which are entirely overpainted is not obvious and it is not clear how a transfer could be usefully employed unless, at the least, a field of the basic enamel colour of a bust was in place even before application of the transfer and firing'. See Peters, *ibid.*, Vol. III, p. 602.
13. The King's approval for this suggestion was annotated in the margin of the memorandum. '*...Et si le Roy daigne favoriser ce nouvel Etablissement dans sa manufacture en luy faisant communiquer successivement une partie des Pierres gravées du Cabinet de Sa majesté Le plus Riche quil y ait En Europe on pourra faire jouer le public amateur Et Curieux, des copies fidels de ces pretieux monumens qui ne sont Presque connus que par les description que les auteurs en ont donné Et par des Gravures imparfaites*'. See Savill, *ibid.*, 1982, p. 308 and note 42, and Savill, *ibid.*, 1988, Vol. II, p. 765.
14. See Savill, *ibid.*, 1988, Vol. II, p. 766.
15. The first volume of this work, François Arnaud, *Description des principales pierres gravées du cabinet de S.A.S. Monseigneur le duc d'Orléans*, was published in Paris by La Chau and Le Blond in 1780 (the second volume followed in 1784). The frontispiece and the vignette on p. 1 of the first volume, both of which are after Cochin, were engraved by Auguste de St. Aubin in 1778 and 1779 respectively, which is exactly the same time that these *seaux à glaces* were being made. The explanation for the p. 24 vignette is listed as: '*Médaille d'or d'Alexandre fils de Néoptolème, sur laquelle est représentée une tête de Jupiter Dodonéen d'un travail exquis: la même tête a été gravée à Londres part M. Bartolozzi d'après une médaille d'or du Cabinet de M. Duane. A des branches de chêne, Attribut de Jupiter Dodonéen, est suspendue une autre médaille de la ville d'Halicarnasse, publiée par Vaillant*'. Auguste de St. Aubin was appointed the official engraver at the Bibliothèque Royale in 1766.
16. A note by Riocreux in the Sèvres archives suggests that he was responsible; see Savill, *ibid.*, 1988, Vol. II, p. 763 and p. 780, note 14.
17. A document in the Bibliothèque Nationale de Paris records this, see Peters, *ibid.*, Vol. III, p. 602.
18. Cited by Jaques, *ibid.*, 2016, pp. 165.
19. See Jaques, *ibid.*, 2016, p. 166.
20. See Savill, *ibid.*, 1988, Vol. II, p. 767 and p. 781, notes 68 and 69.
21. See Savill, *ibid.*, 1988, Vol. II, p. 773.
22. See Savill, *ibid.*, November 1982, p. 310.
23. Lord Lonsdale's sales at Christie's were on 30th May 1856, 11th March 1859, 16th July 1879 and 13-18th June 1887. Savill notes that the small group of Cameo Service pieces that he did not sell to the dealer John Webb appear in his posthumous 1887 sale. The present *seaux 'à glace'* do not appear in any of these sales. As Peters notes (*ibid.*, pp. 603-4), the 156 pieces that Webb bought from Lord Lonsdale may not have been listed in the same manner as previously, which could have interfered with the numbers of pieces recorded.
24. Nina Birioukova and Natalia Kazakevitch, *ibid.*, 2005, p. 151.
25. See Savill, *ibid.*, 1982, p. 310, where she discusses the bill (from Webb to the 4th Marquess of Hertford) preserved in the Wallace Collection archive.
26. This group was previously thought to have been bought back by two different Tsars, but a 9th February 1857 instruction for payment 'for part of the Sèvres porcelain service bought from Mr Webb and bearing the monogram of the Empress Catherine II' confirms its return at this time. See Savill, *ibid.*, 1988, Vol. II, p. 767 and p. 781, note 76.



THE RESTELLI MAGGIOLINI COMMODES



331

A PAIR OF NORTH ITALIAN INDIAN ROSEWOOD, AMARANTH, BOIS SATINE, WALNUT AND MARQUETRY COMMODES

ATTRIBUTED TO GIUSEPPE MAGGIOLINI, PARABIAGO, CIRCA 1800

Each of rectangular form with bardiglio grey marble top above a frieze drawer with Greek key motif, and a hinged front centered by an oval medallion with Classical scenes depicting respectively Flora and Pomona emblematic of Spring and Summer, within a foliate border, sliding back to reveal two walnut-lined drawers, the sides centered with foliate paterae within conforming foliate frame, above turned tapering channelled legs terminating in rounded sabots, one commode with pen-inscribed label to the back: 'N.5 Un cassettone grande con allegoria di Primavera / Dottor Enrico Restelli / Cuggiono' and with exhibition label inscribed 'Mostra delle Opere di Giuseppe Maggiolini 1938 - XVII E. F - Museo di Milano - n. 54 dottor RESTELLI' 37 in. (93.5 cm.) high; 46 in. (117 cm.) wide; 22 in. (56 cm.) deep (2)

£120,000-180,000

\$180,000-260,000
€160,000-230,000

PROVENANCE:

Acquired by Dr. Enrico Restelli before 1938.

Thence by descent in the Restelli family throughout the 20th century.

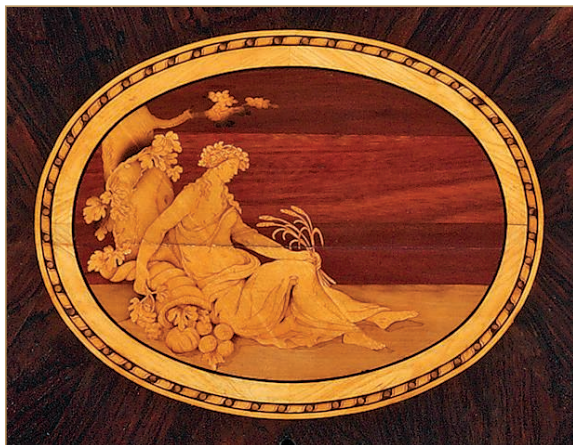
EXHIBITED:

Mostra Commemorativa di Giuseppe Maggiolini, Museo di Milano, Palazzo Sormani Andreani, Corso di Porta Vittoria, 2, November - December 1938, no. 96.





Girolamo Mantelli, drawing, allegory of Spring. Fondo Maggiolini, Civiche Raccolte d'Arte del Comune di Milano, Gabinetto dei disegni.



Girolamo Mantelli, drawing, allegory of Summer. Fondo Maggiolini, Civiche Raccolte d'Arte del Comune di Milano, Gabinetto dei disegni.

This striking pair of neo-classical commodes, with their elegant architectural outlines further emphasized by the sumptuous and almost black rosewood, contrasted with light bands and medallions of exquisite marquetry, stand as testaments to Giuseppe Maggiolini's virtuosity, combining technical skills with an exquisitely refined and understated elegance.

These commodes formed part of what was rightly considered one of the most important collections of furniture by Giuseppe Maggiolini. Assembled by the passionate connoisseur and collector, Dr. Enrico Restelli, in the first decades of the 20th century, and displayed at his villa in Cuggiono, Brianza, the significance of this particular pair of commodes was further underlined by the inclusion of one of them in the exhibition commemorating the bicentennial of the birth of the celebrated Lombard cabinetmaker Maggiolini. Held at the Palazzo Sormani Andreani, in Milan, from November to December 1938, the exhibited commode still bears the exhibition label, though erroneously numbered no. 54, while it later appeared in the printed catalogue as no.96:

n.96 CASSETTONE a un cassetto e ribalta in palissandro intarsiato in acero, mogano, pero e bosso. Nella fronte, ovale con figura allegorica classica (Pomona?) al centro di vasto campo, segnato da fascia di semplice disegno geometrico e da cornice sporgente piatta. In alto, greca entro gola, ricorrente nei fianchi. Nei fianchi, rosone inquadrato come sopra. Gambe tronco coniche scanellate. Piano di marmo Bardiglio. 93x115x56. Espositore, Dott. Enrico Restelli – Cuggiono.

The decorative scheme of these striking commodes with their Greek key frieze is well-documented by the existence in the archival collection of sketches and drawings by the Maggiolini workshop of two preparatory watercolour drawings signed by Girolamo Mantelli depicting the allegory of Spring (R.M. Inv. C 74) and Summer (R.M. Inv. C. 79) whose design had been masterfully inlaid by Maggiolini with delicate marquetry to the front façade of both commodes. These designs by Girolamo Mantelli, as discussed by Giuseppe Beretti and Alvar González-Palacios, 'show that predilection for the bucolic and the neoclassical taste that reminds the style and ideas of Angelica Kauffmann' (G. Beretti, A. González-Palacios, *Giuseppe Maggiolini. Catalogo ragionato dei disegni*, Milano, In limine, 2014, p. 265). Girolamo Mantelli was a discreet painter, based in Milan, mainly active as an engraver and was closely related to Giuseppe Maggiolini, to whom he supplied drawings for intarsias. His beautiful engravings feature in '*Raccolta di Disegni incisi da Girolamo Mantelli di Canobio sugli originali esistenti nella Biblioteca Ambrosiana di mano di Leonardo da Vinci e dei suoi scolari Lombardi*' (Collection of drawings engraved by Girolamo Mantelli based on the original ones existing in the Ambrosiana Library by Leonardo da Vinci and his Lombard pupils), published in 1785. Girolamo Mantelli was also the designer of an engraved cartouche used, in some rare cases, by Giuseppe Maggiolini as a signature on his furniture. It depicts two putti sketching an architectural view on a wooden board. This cartouche is reminiscent in style and subject to the frontispiece of the above cited book of drawings published in 1785.

The bold and contrasting yet restricted design of these commodes differs slightly from Maggiolini's usual *oeuvre*. While they preserve the classical architectural constructional elements of his furniture, including the shallow frieze drawer, the panelled and sliding fronts that conceal long walnut-lined drawers, as well as the turned tapering and fluted legs, they denote an ornamental *rigueur* and a somewhat austere character. Most of the surface is veneered with carefully laid dark Indian rosewood (*palissandre des Indes*) with careful attention taken to the disposition of the veining of the veneer to create a precise decorative scheme. It is highlighted by contrasting light veneers used as foliate borders (on an amaranth ground) and particularly the visually powerful Greek key to the frieze drawer, the foliate paterae to the sides and above all, the two oval cameos inlaid in the centre of the facades representing a seated Flora, emblematic of Spring, leaning against an urn and holding a flowered garland, and a seated Pomona, emblematic of Summer, resting against an oak tree and holding in one hand a cornucopia filled with fruits and in the other sprigs of wheat. Maggiolini intelligently contrasts the severity of form with delicate inlay resembling embroidered lace or a grisailles cartouche within foliate borders framing front and side panels.



The quality of the inlay to the cameos, which are derived from Mantelli's drawings, allow a favourable comparison with the furniture supplied to the Napoleonic court, in particular to two commodes executed for the Emperor's bedroom, commissioned by Francesco Melzi d'Eril in 1804 (see G. Beretti, *Giuseppe Maggiolini, l'officina del Neoclassicismo*, Milan, Malavasi, 1994, p. 172 and following), as well as a large commode, with inlays after designs by Andrea Appiani, which was sold at Finarte, Milan, 12 April 1989, lot 361 (see G. Beretti, *op. cit.*, 1994, p. 203 and following).

A plausible dating for the present commodes would, therefore, be the very beginning of the 19th century when Napoleon was crowned in Milan and the Imperial Court established in that city. It is exactly at that period when Giuseppe Maggiolini combined the delicacy of his usual inlays in the Louis XVI manner with the essence of the fashionable Empire style, which was both austere and almost martial.



Design probably by Giuseppe Maggiolini or Giuseppe Levati.
Fondo Maggiolini, Civiche Raccolte d'Arte del Comune di Milano, Gabinetto dei disegni.

THE PROVENANCE

These masterpieces of Lombard cabinetmaking formed part of one of the most interesting and important collections of furniture by Giuseppe Maggiolini, put together during the early part of the 20th century. A passionate connoisseur and collector, Dr. Enrico Restelli, had gathered together an impressive number of pieces by Maggiolini in his villa at Cuggiono, Brianza near Milan. These pieces were subsequently studied and researched by Giorgio Nicodemi (d. 1967), Director of the Raccolte d'Arte del Comune di Milano, and by the celebrated scholar Giuseppe Morazzoni (d. 1959). It is interesting to note how many pieces Dr. Restelli lent to the 1938 exhibition, with no less than eight works from his collection recorded in the accompanying exhibition catalogue, including one commode of the present pair, listed as no. 96, with the other Maggiolini pieces from Dr Restelli's collection listed in the exhibition as numbers: 40, 44, 48, 64, 67, 96, 108 and 112-113). After the death of Dr. Restelli, his estate – this pair of commodes included – remained within the family, thereby preventing a dispersal of this superb collection.

Christie's forthcoming sale 'Noble & Private Collections' on 2 and 3 November 2016 will feature further lots from the collection of Enrico Restelli, including a bed composed of Chinoiserie panels by Giuseppe Maggiolini (n.40 in the 1938 Maggiolini exhibition); two side chairs (ns.112 and 114 respectively in the 1938 exhibition); and an intriguing side cabinet closely related to the present commodes, which featured as no. 97 in the 1938 exhibition, described as: *n.97 COMODINO negli stessi legni e con disegno analogo al cassettone. 82x42x36 Espositore c.s.*

Christie's is grateful to Dr. Giuseppe Beretti for his help in preparing this catalogue entry.



Detail of 1938 Maggiolini exhibition label.







BEAUVAIS 'GROTESQUE CHINOIS' TAPESTRIES

"Grotesques ... A word used for figures who are bizarre, extravagant, ridiculous in themselves, in their habits, in their speech, etc. One painted the pagan gods in a thousand grotesque figural ways. Costumes from masquerades and ballets are more esteemed the more they are grotesque." - translated from Antoine Furetière, Dictionnaire Universel, contenant généralement tous le mots, 1690.

Based on the striking designs of Jean Bérain I (1640-1711) and Jean-Baptiste Monnoyer (d. 1699), 'Grotesques' tapestries woven at the Beauvais ateliers have remained highly sought after since they were first devised in the late 17th century. As 'Grotesques' don't follow any of the traditional narrative themes of history, religion or mythology they were widely considered more suited to domestic interiors than the formal hangings produced for the court by the Gobelins Manufactory. The 'Grotesques' were intended to hang either together, or independently as purely decorative weavings with no loss to their narrative value, a characteristic that appealed to a wide range of purchasers throughout the centuries. It is rare to find tapestries of this series to survive in sets or pairs, with the present two tapestries retaining wonderful vibrant colours.

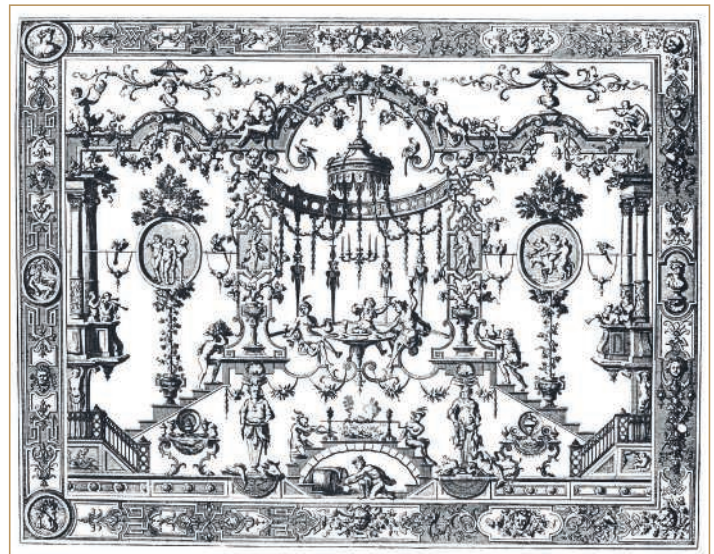
ORIGINS

The grotesque theme first appeared in tapestries in a series designed by Raphael's assistant, Giovanni da Udine, woven in Brussels in circa 1520 for Pope Leo X, which thereafter became widely popular. Louis XIV had his first set loosely copied from these by the Gobelins Manufactory as 'Les Triomphes des Dieux' in 1687. Shortly afterwards, Beauvais designed its own grotesque tapestries to address the general interest in the subject. These tapestries form part of a series called the 'Grotesques', usually consisting of six tapestries, four with horizontal panels, The Musicians and Dancers, The Animal Tamers, The Camel and The Elephant, and two with vertical panels, Offering to Bacchus and Offering to Pan. However a list of dessins et peintures servant à la Manufacture records that in 1710 eight cartoons for the designs, as well as seven additional copies of them, were at the disposal of the weavers. There are at least eight variable borders known in this series, of which a total of circa 150 tapestries from at least 40 sets survive. A set of six tapestries can still be found at Schloss Bruchsal, Baden-Württemberg (illustrated in C Bremer-David, Conundrum, Puzzles in the Grotesques Tapestry Series, Los Angeles, 2015, pp. 25, 72-73) and in the Musée des Tapisseries, Aix-en-Provence. A set of five tapestries of the same series is in The Metropolitan Museum of Art, New York (illustrated in E. Standen, European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art, New York, 1985, vol. II, pp. 441-458). Further examples are in the collection of the Musée des Arts Decoratifs, Paris, The Getty Museum, Los Angeles, the Stockholm Town Hall, as well as the Victoria & Albert Museum, London.

THE DESIGNER

Jean-Baptiste Monnoyer (d. 1699) is mentioned as the designer of this series in a letter of 7 January 1695 from Daniel Cronström, then in

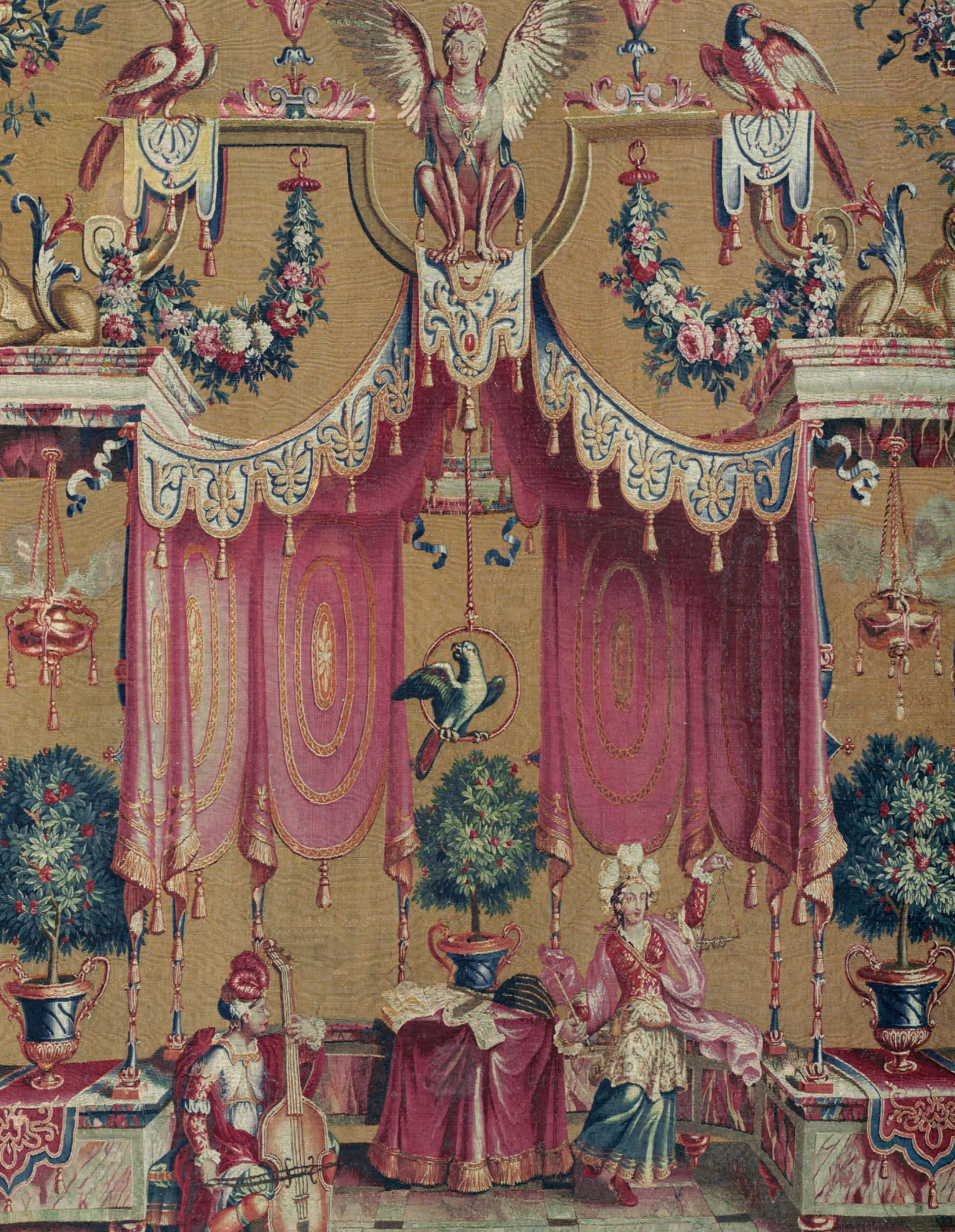
Paris, to Nicodemus Tessin in Sweden: 'Baptiste, excellent peintre et dessinateur d'ornement icy', and this series is described as 'du goust de celle des Gobelins faite sur les desseins de Raphaël, de Rome'. It is probable that Monnoyer based the set on sketches by Jean Bérain I (hence the 19th century name of the series, Grotesques de Bérain) who in fact designed the borders of a set made for the Swedish Chancellor, Carl Piper. His sketches for the main subjects could, however, only have served as inspiration to Monnoyer as Bérain's designs are in general much heavier, darker and more idiosyncratic than the patterns of this tapestry series. Monnoyer was France's best-known flower painter of the 17th century but was versatile in his ability to paint history, still-life and portraiture. Although he is known to have collaborated on the creation of many cartoons for the Gobelins and Beauvais Manufactories, the 'Grotesques' series is the only one attributed entirely to him.



A related design by Jean I Bérain.

DATE

The designs for this series appear to have been completed by 1688 as Philippe Behagle (d. 1705), then directeur at the Royal Beauvais Tapestry Manufactory, was forced to pledge four pieces of this series to the Royal Counsellor, Jean Talon, on 10 February 1689. This date is further supported by the related contemporary use of the background colour in Savonnerie carpets. By 1694, thirteen sets had been sold, a number that suggests that the weaving possibly commenced even earlier than 1688. The design proved so popular that two cartoons had to be restored in 1722 and the last set was produced as late as 1732. As Noël-Antoine Moron, then directeur, reported, the cartoons were so worn that the exact weaving was difficult and the details were therefore imprecise. The set's popularity was probably not only based on the accessibility of the subject, but also on the flexibility of the design. Most elements could be used individually and the size of the tapestry could easily be varied in height by adding a further band of grotesques at the top or trellis, ground and steps at the bottom.



332

A LOUIS XIV 'GROTESQUE CHINOIS' TAPESTRY

MANUFACTURE ROYALE DE BEAUVAIS, UNDER THE DIRECTORSHIP OF PHILIPPE BEHAGLE (1684-1705), DESIGNED BY JEAN-BAPTISTE MONNOYER (1636-1699) AND JEAN I BERAÏN (1640-1711), BETWEEN 1688 AND 1732

Woven in silks and wools, depicting *Musicians and Dancers* from the series 'Les Grotesques', showing a fantastical pavilion draped with curtains and surmounted by a seated griffon flanked by floral garlands, a bird and a sphinx, standing on a polished-stone terrace with dancing musicians, all on a pale yellow *tabac d'espagne* ground, the borders with *chinoiserie pagode* figures, sphinxes and herms within strap work, localised areas of restoration and reweaving, including a circa 60 cm section of lower guilloche border, restored cuts
10 ft. 1 in. x 12 ft. 10 in. (307 x 392 cm.)

£50,000-80,000

\$73,000-120,000

€65,000-100,000

COMPARATIVE LITERATURE:

M.J. Badin, *La Manufacture de Tapisseries de Beauvais*, Paris 1909, pp. 9-13.

D. Boccara, *Les Belles heures de la Tapisserie*, Milan 1971, pp. 138-139.

E. Standen, *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art*, New York, 1985, vol. II, pp. 441-458.

J. Coural and C. Gastinel-Coural, *Beauvais. Manufacture nationale de Tapisserie*, Paris 1992, pp. 17-21.

C. Bremer-David, 'The Offering to Bacchus', in *French Tapestries & Textiles in the J. Paul Getty Museum*, Los Angeles, 1997, pp. 72-79.

C. Bremer-David, *Conundrum, Puzzles in the Grotesques Tapestry Series*, Los Angeles, 2015, pp. 25 and 72-73.

The panel depicting *The Musicians* is not part of the traditional set of six as discussed by Bremer-David (*op. cit.*) and most probably based on one of the two additional cartoons recorded in *Dessins et peintures servant à la Manufacture* in 1710. It relates to the largest tapestry in the series *Musicians and Dancers* and shows similar trees that can be found in the *Offering to Bacchus*. The scene portrays the usual theatrical divertissements under a tripartite arcade set upon a stone-tiled floor with two figures playing music, a female figure dancing and a flower girl. A tapestry with identical composition but slightly different borders from the collection of Baron Alphonse de Rothschild was sold (as part of a set of four) at Christie's, London, 22 July 1939, lot 159.





THE ANIMAL TAMERS

333

A LOUIS XIV 'GROTESQUE CHINOIS' TAPESTRY

MANUFACTURE ROYALE DE BEAUVAIS, UNDER THE DIRECTORSHIP OF PHILIPPE BEHAGLE (1684-1705), DESIGNED BY JEAN-BAPTISTE MONNOYER (1636-1699) AND JEAN I BERAIN (1640-1711), BETWEEN 1688 AND 1732

Woven in silks and wools, depicting *Animal Tamers* from the series 'Les Grotesques', showing tripartite fantastical pavilions with drapery and floral *arbors* above, the left portico with a bull fighting two leopards, the central portico with two lion tamers and three lions, right portico with a figure and four hunting dogs, standing on a polished-stone terrace, all on a pale yellow *tabac d'espagne* ground, the borders with *chinoiserie pagode* figures, birds and squirrels within strap work, localised areas of restoration and reweaving, including the guilloche band along the top edge of the upper border, reduced in height along top edge of the field
9 ft. 11 in. x 12 ft. 9 in. (303 x 390 cm.)

£50,000-80,000

\$73,000-120,000
€65,000-100,000

COMPARATIVE LITERATURE:

M.J. Badin, *La Manufacture de Tapisseries de Beauvais*, Paris 1909, pp. 9-13.

D. Boccara, *Les Belles heures de la Tapisserie*, Milan 1971, pp. 138-139.

E. Standen, *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art*, New York, 1985, vol. II, pp. 441-458.

J. Coural and C. Gastinel-Coural, *Beauvais. Manufacture nationale de Tapisserie*, Paris 1992, pp. 17-21.

C. Bremer-David, 'The Offering to Bacchus', in *French Tapestries & Textiles in the J. Paul Getty Museum*, Los Angeles, 1997, pp. 72-79.

C. Bremer-David, *Conundrum, Puzzles in the Grotesques Tapestry Series*, Los Angeles, 2015, pp. 25 and 72-73.

The Animal Tamers was one of the rarer woven subjects of the Beauvais Grotesques series. The scene in the left foreground, with a pair of leopards attacking a bull, constituted one of those optional lateral elements that were often omitted, despite its clear reference to 16th and early 17th century tapestries, that often celebrated the subject of animal combat. To collectors of Renaissance art and Baroque bronze statuettes, Monnoyer's choice and pose of these animals must have appeared particularly erudite, replicating not the more widely-known group of a lion attacking a bull, but a much rarer group by the Italian-Flemish sculptor, Giovanni Bologna (1529-1608), modelled with a leopard attacking a bull. How Monnoyer came to copy the stance of this model remains a mystery as only two examples of the statuette are now known.

A tapestry with identical composition though differing borders, acquired in the early 19th century by Richard, 2nd Earl of Bantry, was sold at Christie's London, 22 November 1956, lot 139 (as part of a set divided across lots 137-142). Another tapestry with this subject was sold at Christie's, Paris, 21 June 2006, lot 252 (€180,000).





FOUR FAMILLE ROSE VASES WITH GILT-BRONZE MOUNTS
BY CHARLES CROZATIER



334

A PAIR OF MASSIVE FRENCH
ORMOLU-MOUNTED
CHINESE PORCELAIN
FAMILLE ROSE VASES

THE MOUNTS BY CHARLES
CROZATIER, PARIS, SECOND QUARTER
19TH CENTURY, THE PORCELAIN
DAOGUANG PERIOD (1821-1850)

Each with a waved rim and water spilling lip, the body fronted by a rectangular scene depicting a superior official seated in a temple surrounded by scholar-officials, the back with a rectangular scene depicting the court watching jousting horsemen, the neck fronted by a man holding a fan and companions, the back with a woman with a fan and companions, flanked by Buddhist lions and gilt-decorated dragons to the shoulder, on a scallop shell and cascading water-cast circular base, on four turtle feet, signed to the ormolu rim 'CROZATIER' 67 in. (170 cm.) high (2)

£60,000-100,000 \$88,000-150,000
€78,000-130,000

PROVENANCE:

A private collection formed in the late 1970s/
the early 1980s.

335

**A PAIR OF MASSIVE FRENCH
ORMOLU-MOUNTED
CHINESE PORCELAIN
FAMILLE ROSE VASES**

THE MOUNTS BY CHARLES
CROZATIER, PARIS, SECOND QUARTER
19TH CENTURY, THE PORCELAIN
DAOGUANG PERIOD (1821-1850)

Each with a waved rim and water spilling
lip, the body fronted by a rectangular scene
of a superior official seated at a table
watching sparring warriors, the back with a
rectangular scene depicting figures seated
in a tent, the neck fronted by a superior
official seated at a table surrounded by
scholar-officials, the back with an official
departing on a barge, flanked by Buddhist
lions and gilt-decorated dragons to the
shoulder, on a scallop shell and cascading
water-cast circular base, on four turtle feet,
signed to the ormolu rim 'CROZATIER'
67 in. (170 cm.) high (2)

£60,000-100,000 \$88,000-150,000
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PROVENANCE :

A private collection formed in the late 1970s/
the early 1980s.





Grand in scale and rich in decoration, these impressive vases are a fine manifestation of European fascination with Chinese works of art of the highest order. Their elaborate ormolu mounts by celebrated French sculptor and founder, Charles Crozatier, cast with tumbling cascades of water, finely chased scallop shells and turtle feet, complement the richly enamelled Chinese Canton porcelain bodies painted with figural scenes and applied with relief decoration. Created in the tradition of the *marchands-merciers* of the *Ancien Régime*, these splendid vases would almost certainly have graced a fashionably eclectic 'historicist' interior of the Restoration or July Monarchy.

For centuries, fine porcelains from the Far East have been a subject of fascination for European collectors. From the mid-18th century, celebrated French *marchands-merciers*, including Lazare Duvaux, oversaw the import of Chinese and Japanese porcelains which they combined with specially-designed bronze mounts by French *bronziers* such as Jean-Claude Duplessis, and sold to the likes of the Marquise de Pompadour and many other sophisticated patrons of the *Ancien Régime*. During the Restoration and July Monarchy, a diverse taste in works of art prevailed which saw the creation of richly eclectic interiors combining the finest French works of art in the tradition of the 18th century with objects collected from around the world, a reflection of the far-flung contemporary French military and trade campaigns. Empress Eugénie's *musée Chinois* at Château de Fontainebleau – a richly decorated series of rooms displaying objects from the Far East in the collection of the Imperial family and created in 1863 – is a fine example of the fashion which is also reflected in the present lot.

Dated to the Daoguang period (1821-1850), the present, exceptionally large Chinese Canton porcelain vases are richly enamelled with figural scenes painted in bright colours, reflective of the Famille Rose palette. First introduced in the early 18th century, the Famille Rose palette was employed by Chinese artisans on porcelain wares which were highly sought after by sophisticated Occidental clientele. It was utilized into the 19th century on increasingly large-scale vases and objects, such as the present lot, which depict scenes of scholar-officials and warriors in great detail.

Charles Crozatier (1795-1855), the author of the rich mounts to each vase, was a celebrated sculptor and founder who trained in the workshop of sculptor Pierre Cartellier (1757-1831) and was responsible for casting some of the most important bronze groups and works of art created in the early 19th century. Monumental casts by Crozatier include the figure of Napoleon 1er after Charles Émile Marie Seurre (1798-1858) which was originally atop the Colonne de la Grande Armée in the Place Vendôme (1833), the chariot and figural group atop the Arc du Carroussel after the model by François-Joseph Bosio (1768-1845), and the equestrian sculpture of Louis XIV in the Place d'Armes at the Château de Versailles (1836).

In addition to monumental bronze groups, Crozatier also created works of art and finely chased bronzes to furnish the grandest interiors of the early 19th century. Examples include an ormolu mantel clock created in partnership with Henri Picard after the celebrated Louis XV model 'pendule à la gloire du Roi' today in the grand salon of the Napoléon III apartments at the Louvre, a pair of elaborate torchères delivered on 14 June 1845 to the duc and duchesse de Nemours for their Grand Salon at the Palais des Tuileries (ill. in *Un âge d'or des arts décoratifs 1814-1848*, exhibition catalogue, 10 October – 30 December 1991, Paris, 1991, pp. 390-391) and a pair of sculptural chenets in the Demidoff collection at the Palais de San Donato, sold in the celebrated sale on 15 March 1880 (lot 287). The present lots are well placed within this fine tradition of craftsmanship, and further distinguished by their incorporation of exquisite Chinese porcelains – a proud continuation in the tradition the *Ancien Régime*, updated and enlarged to suit the grand tastes of the day.



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 reclaim 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.

(j) **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(ii) 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: LOYDGB2LCTY. 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 7389 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 F5 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.CHRISTIES.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 7389 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

FOR 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.

FOR DECORATIVE ARTS, 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.

FOR SILVER

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to Authorship are made subject to the provisions of the CONDITIONS OF SALE.

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.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

Qualified Headings

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

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

In Christie's qualified opinion the work has been signed/ dated/inscribed by the artist.

"With signature ..."/ "With date ..."/ "With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

FOR GLASS AND 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.

Reference is made for damage and/or restoration on the illustrated lots only. The absence of such a reference does not imply that a lot is free from defects nor does any reference to particular defects imply the absence of others. Such information is given for guidance only and the condition of any lot and the nature and extent of any damage or restoration should be confirmed by examination prior to the sale. In this connection you are specifically requested to read Condition 2 of the Conditions of Sale.

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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.

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STORAGE AND COLLECTION

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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.

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Christie's Art Transport can organise local deliveries or international freight.

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Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Ltd are settled.

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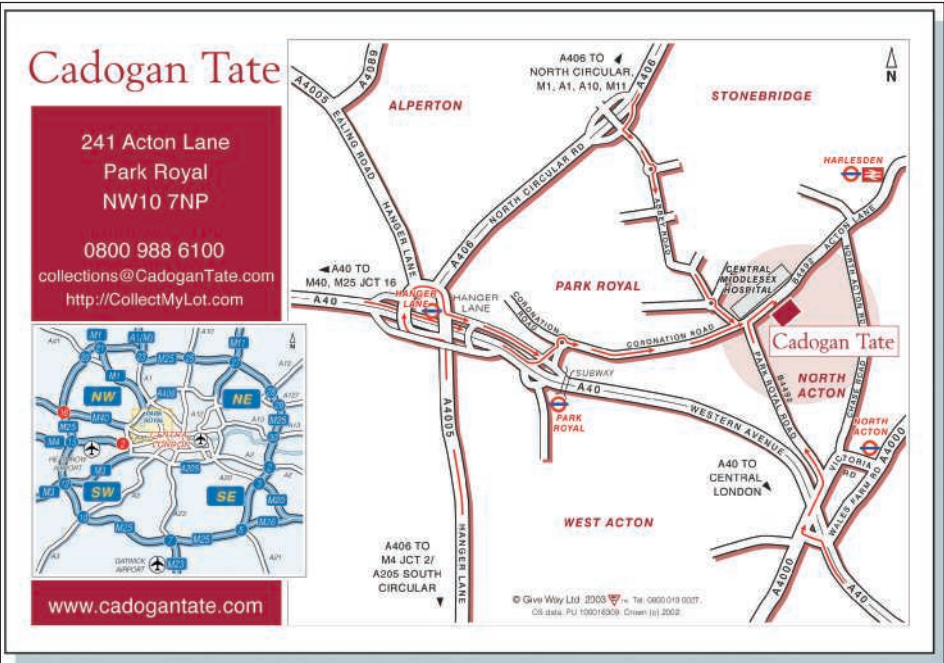
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CHARGES PER LOT	FURNITURE / LARGE OBJECTS	PICTURES / SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£70.00	£35.00
Storage per day	£5.25	£2.65

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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LAURENCE STEPHEN LOWRY, R.A. (1887-1976)

Beach Scene

signed and dated 'L.S. LOWRY 1946' (lower left)

15¼ x 26½ in. (38.7 x 67.3 cm.) oil on panel

£1,300,000-1,800,000

MODERN BRITISH AND IRISH ART EVENING SALE

London, King Street, 20 June 2016

VIEWING

9-14 June 2016,
103 New Bond Street
London W1S 1ST

15 June 2016- by appointment only

16-20 June 2016

8 King Street
London SW1Y 6QT

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azlattinger@christies.com
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CHRISTIE'S



Property from an Important Private Collection
 GEORGE STUBBS, A.R.A. (LIVERPOOL 1724-1806 LONDON)

Two hunters with a young groom and a dog by a lake
 signed and dated 'Geo: Stubbs / pinxit 1778' (lower centre)

oil on mahogany panel
 31 $\frac{1}{4}$ x 38 $\frac{7}{8}$ in. (80.4 x 98.9 cm.)
 £3,000,000-5,000,000

Defining **BRITISH ART**

EVENING SALE

30 June 2016
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17 June - 15 July 2016
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CHRISTIE'S



A REGENCE ORMOLU-MOUNTED KINGWOOD AND PARQUETRY COMMODO
ATTRIBUTED TO ETIENNE DOIRAT, *CIRCA* 1720
£100,000-150,000

EUROPEAN FURNITURE & WORKS OF ART

London, King Street, 6 July 2016

VIEWING

3-5 July 2016
8 King Street
London SW1Y 6QT

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CHRISTIE'S



From an Important Private Collection
 PIETER BRUEGHEL THE YOUNGER (1564-1637)
The Four Seasons
 oil on panel
 16 $\frac{5}{8}$ x 23 $\frac{1}{8}$ in. (42.3 x 58.7 cm.), Four (4)
 £3,000,000-5,000,000

OLD MASTER & BRITISH PAINTINGS EVENING SALE

London, King Street, 7 July 2016

VIEWING

2-7 July 2016
 8 King Street
 London SW1Y 6QT

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CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S LONDON

THE EXCEPTIONAL SALE 2016

THURSDAY 7 JULY 2016 AT 5.00 PM

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

CODE NAME: JACK
SALE NUMBER: 11955

(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.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- 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.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- 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.
- 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.

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11955

Client Number (if applicable)	Sale Number
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I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement	
Signature	

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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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FROM A PRIVATE COLLECTION

London, King Street, 7 July 2016

VIEWING

3-7 July 2016

8 King Street

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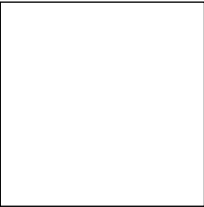
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