



ROBERT DE BALKANY

VOLUME II

THE COTE D'AZUR

Thursday 23 March 2017

King Street

CHRISTIE'S







ROBERT DE BALKANY

ROME & THE COTE D'AZUR

Wednesday 22 & Thursday 23 March 2017

AUCTION - VOLUME I - ROME

Wednesday 22 March 2017
at 10.30 am - Lots 1-375

AUCTION - VOLUME II - THE COTE D'AZUR

Thursday 23 March 2017
at 10.30 am - Lots 401-746

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

VIEWING

Saturday	18 March	12 noon - 5.00 pm
Sunday	19 March	12 noon - 5.00 pm
Monday	20 March	9.00 am - 6.00 pm
Tuesday	21 March	9.00 am - 4.30 pm

AUCTIONEERS

Hugh Edmeades, Nic McElhatton, Nick Orchard,
Kate Flitcroft & Piers Boothman

AUCTION CODE AND NUMBER

In sending absentee bids or
making enquiries, this sale should
be referred to as **LAZULI-14193**

CONDITIONS OF SALE

This auction is subject to
Important Notices, Conditions
of Sale and to reserves.

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

[50]



Browse this auction and view
real-time results on your iPhone,
iPod Touch, iPad and Android

These auctions feature
CHRISTIE'S LIVE
Bid live in Christie's salerooms worldwide
register at **christies.com**

CHRISTIE'S

View catalogues and leave bids
online at **christies.com**

EUROPEAN PRIVATE COLLECTIONS & COUNTRY HOUSE SALES



ORLANDO ROCK
Chairman, Christie's UK
orock@christies.com
+44 (0)20 7389 2031



PEDRO GIRAO
Chairman of European
Advisory Board
pgirao@christies.com
+44 (0)20 7389 2014



CHARLES CATOR
Chairman of Group,
Deputy Chairman,
Christie's International
ccator@christies.com
+44 (0)20 7389 2355



AMJAD RAUF
Director of Private Sales,
International Specialist,
Furniture and
Private Collections
arauf@christies.com
+44 (0)20 7389 2358



FRANÇOIS DE RICQLES
President,
Christie's France
fderiqcles@christies.com
+33 140 76 85 59



JUAN VAREZ
Presidente,
Christie's Spain
jvarez@christies.com
+34 91 53 26 626/7



ROLAND DE LATHUY
Managing Director,
Christie's Belgium
rde lathuy@christies.com
+32 2 289 13 36



**CHRISTIANE GRAFIN
ZU RANTZAU**
Chairman,
Christie's Germany
crantzau@christies.com
+49 40 279 4073



LIONEL GOSSET
Director, Head of Private
Collections, France
lgosset@christies.com
+33 140 76 85 98



SIMON DE MONICAULT
International Senior
Specialist, Furniture
and Works of Art
sde monicault@christies.com
+33 140 76 84 24



**FRANÇOIS
ROTHLISBERGER**
International Senior
Specialist, Furniture
and Works of Art
frothlisberger@christies.com
+41 44 268 10 25



STEFAN DOEBNER
International Senior
Specialist, Furniture
and Works of Art
sdoebner@christies.com
+31 20 575 59 18

EMAIL

First initial followed by last name
[\(@christies.com\)](mailto:@christies.com) (eg. Alexandra Cruden = acruden@christies.com.)

For general enquiries about this auction, please email debalkany@christies.com.

COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's. © COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2017)

SPECIALISTS & CONTACTS FOR THIS AUCTION



ANDREW WATERS
Senior Director, Head of
Private Collections, UK
awaters@christies.com
+44 (0)20 7389 2058



CAITLIN YATES
Junior Specialist, Private
Collections
cyates@christies.com
+44 (0)20 7389 2058



AMELIA WALKER
Director, Specialist Head
of Private Collections, UK



MARCUS RÄDECKE
Director, Head of
Furniture, London
mradecke@christies.com
+44 (0)20 7389 2342



ANNE QAIMMAQAMI
International Specialist,
European Decorative Arts
aqaimmaqami@
christies.com
+44 (0)20 7389 2332



TOBY WOOLLEY
Director, Head of Clocks,
London
twoolley@christies.com
+44 (0)20 7389 2227



**HARRY WILLIAMS-
BULKELEY**
Head of Department, Silver
hwilliams-bulkeley@
christies.com
+44 (0)20 7389 2666



KATE FLITCROFT
Specialist, Silver
kflitcroft@christies.com
+44 (0)20 7389 2660



GILES FORSTER
Head of Department, 19th
Century Decorative Arts
gforster@christies.com
+44 (0)20 7389 2146



ADAM KULEWICZ
Associate Specialist, 19th
Century Decorative Arts
akulewicz@christies.com
+44 (0)20 7389 2898



EUGENE POOLEY
Specialist,
Old Master Paintings
epooley@christies.com
+44 (0)20 7752 3319



LOUISE BROADHURST
Head of Rugs & Carpets
lbroadhurst@christies.com
+44 (0)20 7389 2603



ALEXANDRA CRUDEN
Sale Coordinator
acruden@christies.com
+44 (0)20 7389 2566



CARLIJN DAMMERS
Head of Sale Management
cdammers@christies.com
+44 (0)20 7389 2482

IMPORTANT NOTICE REGARDING THE COLLECTION OF PURCHASED LOTS

Lots marked with ■ cannot be collected until
Wednesday 29 March 2017. Please see the
Storage and Collection page for further information

SPECIAL ARRANGEMENTS FOR VIEWING OF SELECTED LOTS

Please contact the Sale Coordinator for further
information about Lots 150, 183, 314, 315, 340,
417-419, 432, 547, 717, 718, 735 & 736-739

POST-SALE SERVICES

Toby Weatherall
Post-Sale Coordinator
Payment, Shipping, and Collection
Tel: +44 (0)20 7752 3200
Fax: +44 (0)20 7752 3300
Email: PostSaleUK@christies.com

BUYING AT CHRISTIE'S

For an overview of the process,
see the Buying at Christie's section.

ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658
Fax: +44 (0)20 7930 8870

AUCTION RESULTS

Tel: +44 (0)20 7839 9060
christies.com

CLIENT SERVICES

Tel: +44 (0)20 7839 9060
Fax: +44 (0)20 7389 2869
Email: info@christies.com

RESEARCH

Sharon Goodman
Furniture & Works of Art
sgoodman@christies.com
+44 (0)20 7389 2546







■ 401

A PAIR OF ITALIAN VERONA MARBLE RECLINING SPHINXES
LATE 19TH CENTURY

Each on a scrolling volute rectangular base, with later grey-veined white marble stepped plinth

33½ in. (84.5 cm.) high; 25½ in. (65 cm.) wide; 13 in. (33 cm.) deep (2)

■ 402

A PAIR OF ITALIAN MARBLE MODELS OF THE BORGHESE AND MEDICI VASES

SECOND HALF 19TH CENTURY, AFTER THE ANTIQUE

29 in. (73.5 cm.) high; 20 in. (51 cm.) diameter

(2)

£6,000-10,000

\$7,500-12,000

€7,100-12,000

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983), and by descent.







■ 403

A LOUIS PHILIPPE ORMOLU AND PATINATED-BRONZE STRIKING MANTEL CLOCK CIRCA 1830-40

Modelled with Jason and the Golden Fleece, on a *verde antico* marble plinth, the twin barrel movement with silk suspension and countwheel strike to bell
24 in. (61 cm.) high; 15¾ in. (40 cm.) wide; 8¼ in. (21 cm.) deep

£6,000-10,000

\$7,500-12,000
€7,100-12,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 2012, lot 216 (£25,000).

404

AN ITALIAN SERPENTINE MARBLE GROUP OF THE WRESTLERS AFTER THE ANTIQUE

On an oblong naturalistic base, one wrestler lacking raised arm
27 in. (68.5 cm.) high; 31 in. (79 cm.) wide; 15 in. (38 cm.) deep, approx.

£1,500-2,500

\$1,900-3,100
€1,800-2,900



■ 405

A PAIR OF PIETRA DURA AND WHITE MARBLE CENTRE TABLES

Each top inset with coloured marbles and semi-precious stones, on winged lion support, minor difference between tops
36 in. (91.5 cm.) high; 86½ in. (220 cm.) wide; 41½ in. (105.5 cm.) deep (2)

£15,000-30,000

\$19,000-37,000
€18,000-35,000





■ 406

A PAIR OF OVAL MARBLE RELIEFS OF VENUS AND APOLLO
FRANCE OR ITALY, FIRST QUARTER 18TH CENTURY

Each in a later ormolu-mounted pietra dura and marble-inlaid octangular
surround, the gilding to the reliefs later
29 in. (73.5 cm.) high; 19 1/4 in. (49 cm.) wide, overall

(2)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 December 2004, lot 71 (£50,190)



EDINBURGH CUP
1885

MADE BY LORD ROSEBERY
TOUGH AND CO



407

A PAIR OF ITALIAN GIALLO ANTICO TWIN-HANDLE TAZZE

BY TOSCO TICCIATI, TUSCANY, IN THE MANNER OF BENEDETTO BOSCHETTI

Each ribbed bowl centred by a rosette and carved with masks, on a green marble and slate plinth, with trade label
14½ in. (37 cm.) high; 12½ in. (32 cm.) wide; 10¼ in. (26 cm.) deep (2)

£2,000-4,000 \$2,500-5,000
€2,400-4,700



■ 408

A CHARLES X ORMOLU-MOUNTED MAPLE STRIKING PORTICO CLOCK
CIRCA 1830

The case raised on a *giallo antico* marble plinth, the twin barrel movement with countwheel strike to bell
21½ in. (55 cm.) high; 15¼ in. (39 cm.) wide; 7 in. (18 cm.) deep

£800-1,200 \$1,000-1,500
€940-1,400



■ 409

A PAIR OF LARGE MOTTLED PINK MARBLE TAZZE
IN THE MANNER OF BENEDETTO BOSCHETTI

On fluted spreading socles and square bases
18¾ in. (47.5 cm.) high; 24¾ in. (63 cm.) diameter (2)

£2,000-4,000 \$2,500-5,000
€2,400-4,700

■ 410

A PAIR OF FRENCH ORMOLU,
PATINATED-BRONZE AND MALACHITE
CENTREPIECES

IN THE MANNER OF PIERRE-PHILIPPE
THOMIRE

Each with maidens supporting a pierced basket
decorated with grape vines, above a swagged
pedestal

35½ in. (90 cm.) high; 15½ in. (39.5 cm.) diameter
(2)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

PROVENANCE:

Anonymous sale; Sotheby's, Paris, 23 February
2005, lot 95 (€24,000).



410



411

■ 411

A PAIR OF FRENCH
ORMOLU TAZZE

LATE 19TH CENTURY

Of athenienne form, supported by three winged
caryatids on lion's paw monopodia
21 in. (53.5 cm.) high
(2)

£2,000-4,000

\$2,500-5,000

€2,400-4,700



412

A PAIR OF GEORGE V SILVER PILGRIM FLASKS

MARK OF EDWARD BARNARD AND SONS LTD., LONDON, 1929

Each flattened pear shape and with strapwork applied rim and lower body, on oval gadrooned foot, applied with masks within leaf cartouches and suspension chains to the gadrooned cover with baluster finial, engraved with a coat-of-arms below a viscount's coronet, *marked on body, cover below and chain links*

21 in. (53.5 cm.) high

289 oz. 4 dwt. (9,027 gr.)

The arms are those of Haldane-Duncan as borne by the Viscounts Duncan of Camperdown. (2)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

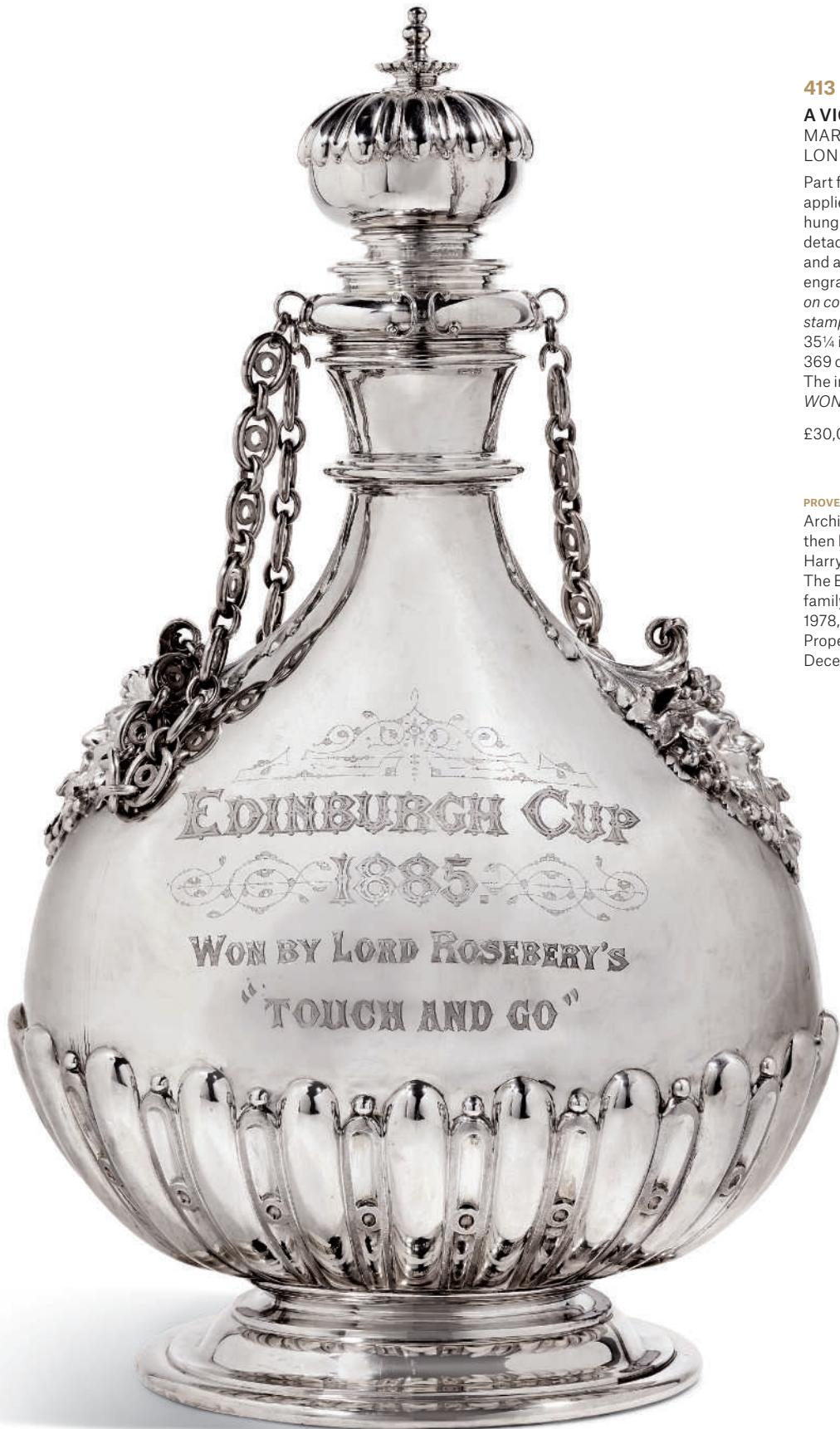
A New York Collector; Christie's, New York, 14 April 2005, lot 137 (\$48,000).

PILGRIM FLASKS

The pear-shaped form of the pilgrim flask has its roots in the leather water flask carried by the pilgrim or traveller of the Middle Ages. Particularly grand flasks with fine cut-card work were produced in the late 17th and early 18th century. Contemporary prints, such as Martin Engelbrecht's representation of the great silver buffet in the Rittersaal at the Berliner Schloss, circa 1708, indicate that they were arranged on side buffets during formal banquets. When placed in wine cisterns, they also served to decant wine.

Late 17th and early 18th century examples provided the inspiration for Edward Farrell and Robert Garrard in the 19th century. These revival pieces were also used as grand display plate. Many of the examples by Garrard were presented by the Royal Families of Europe, such as those exhibited, London, *English Silver Treasures from the Kremlin*, Sotheby's, 1 January – 28 January 1991, no. 111, which were given by the Royal Families of Greece and Denmark to the Tsar Alexander III on his marriage to Marie Fedorovna in 1866. Another Royal pair by Garrard of 1866 was given to King Christian IX of Denmark, and was sold in the Collection of King George I of the Hellenes, Christie's, London, 24 January 2007, lot 303. A pair of pilgrim flasks in the Royal Collection are illustrated in E.A. Jones, *The Gold and Silver of Windsor Castle*, London, 1911, p. 36.





413

A VICTORIAN SILVER PILGRIM FLASK

MARK OF ROBERT GARRARD,
LONDON. 1875

Part fluted pear-shape and on spreading oval foot, applied with foliage and bacchic mask terminals hung with detachable chains connecting to the detachable baluster cover, the cover part-fluted and applied with strapwork, the body later engraved with an inscription, *marked near rim, on cover bezel and under foot, the base further stamped 'R & S Garrard Panton St. London'*
35½ in. (89.5 cm.) high
369 oz. 12 dwt. (11 496 gr.)

The inscription reads 'EDINBURGH CUP 1885.
WON BY LORD ROSEBERRY'S "TOUCH AND GO"'

PROVENANCE:

Archibald, 5th Earl of Rosebery (1847-1929) and then by descent to his son Harry, 6th Earl of Rosebery (1882-1974). The Estate of the 6th Earl of Rosebery and his family, Mentmore; Sotheby's House Sale, 19 May 1978, lot 165. Property of a Gentleman; Christie's, London, 1 December 2004, lot 610 (£47,800).

414

A VICTORIAN SILVER PILGRIM-FLASK

MARK OF ROBERT GARRARD,
LONDON, 1868

Pear shape and on spreading foot, the lower body with strapwork, applied with foliage and Bacchic mask terminals, hung with chains connecting to the detachable baluster cover, engraved on each side with differing coats-of-arms, the foot engraved with an inscription, *marked near rim, underneath and on cover bezel, stamped underneath 'R. & S. Garrard Panton St. London'* 31 $\frac{1}{4}$ in. (79.5 cm.) high

312 oz. 6 dwt. (9,712 gr.)

The inscription reads '*Presented to William Jones Loyd. And Gertrude Loyd. On the celebration of their silver wedding by Lord Overstone. 21. June. 1873.*'

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Collection de Madame X; Christie's, London, 4 March 2004, lot 421 (£50,190).

Samuel Jones Loyd (1793-1883) was created 1st Baron Overstone of Overston and Fotheringay, co. Northampton in 1850. He succeeded his father as head of the family bank, Jones, Loyd and Co., in 1844. He was one of the main contributors to the Bank Charter Act of 1844 and was a vociferous opponent to the decimalisation of the currency. He supported the poor-law reforms and was chairman of the Irish Famine Committee. He married Harriet, daughter of Ichabod Wright of Mapperley Hall, co. Nottingham, in 1829. He died in 1883 leaving an only daughter Harriet and an estate which was valued at over 2 million pounds, which was in addition to land amounting to 30,000 acres.





■ 415

**A SET OF SIX ITALIAN MARBLE AND SCAGLIOLE OVER LIFE-SIZE BUSTS OF
ROMAN EMPERORS
MID-20TH CENTURY**

Depicting Nerva, Marcus Aurelius, Julius Caesar, Caligula, Septimus Severus and another emperor; each with breastplate and toga, on turned spreading socle; together with a set of six mottled white marble circular pedestals on square bases

The busts: 42 in. (117 cm.) high

The pedestals: 48½ in. (123 cm.) high; 17 in. (43 cm.) square

(6)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983), and by descent.



■ 416

**A SET OF SIX ITALIAN MARBLE AND SCAGLIOLA OVER LIFE-SIZE BUSTS OF
ROMAN EMPERORS
MID-20TH CENTURY**

Depicting Caracalla, Vespasian, Hadrian, Augustus, Vitellius and another emperor; each with breastplate and toga, on turned spreading socle; together with a set of four mottled white marble circular pedestals on square bases and a pair of similar pedestals

The busts: 39 1/4 in. (99.5 cm.) high, and similar

The pedestals: 48 1/2 in. (123 cm.) high; 17 in. (43 cm.) square

(6)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983), and by descent.



417
(a set of ten)



418
(a set of eight)



419
(a set of eight)

■ 417

A SET OF TEN ENGLISH GILT-METAL THREE-LIGHT CHANDELIERS

BY CHARLES EDWARDS, LONDON, IN THE MANNER OF THOMAS MESSENGER

Each corona suspending a dish issuing three acanthus-clasped branches with glass storm shades, fitted for electricity
35 in. (89 cm.) high; 16 in. (40.5 cm.) diameter (10)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.

■ 418

A SET OF EIGHT ENGLISH GILT-METAL THREE-LIGHT CHANDELIERS

BY CHARLES EDWARDS, LONDON, IN THE MANNER OF THOMAS MESSENGER

Each corona suspending a dish issuing three acanthus-clasped branches with glass storm shades, fitted for electricity
35 in. (89 cm.) high; 16 in. (40.5 cm.) diameter (8)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.

■ 419

A SET OF EIGHT ENGLISH GILT-METAL THREE-LIGHT CHANDELIERS

BY CHARLES EDWARDS, LONDON, IN THE MANNER OF THOMAS MESSENGER

Each corona with chains surmounted by a vase with pinecone finial, issuing three branches with glass storm shades, fitted for electricity
35 in. (89 cm.) high; 16 in. (40.5 cm.) diameter (8)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.





420

A PAIR OF ITALIAN MARBLE BUSTS OF THE MEDICI VENUS AND ANTONINUS

MID-19TH CENTURY, AFTER THE ANTIQUE
17½ in. (65 cm.) high

(14)

£1,200-1,800

\$1,500-2,200
€1,500-2,100

■ 420

A PAIR OF ITALIAN MARBLE BUSTS OF THE MEDICI VENUS AND ANTONINUS
MID-19TH CENTURY, AFTER THE ANTIQUE

Each on a waisted socle

The first: 25½ in. (65 cm.) high; 17 in. (43 cm.) wide; 9 in. (23 cm.) deep

The second: 24½ in. (63 cm.) high; 17 in. (43 cm.) wide;

9 in. (23 cm.) deep

(2)

£4,000-6,000

\$5,000-7,500

€4,800-7,100



■ 422

A PAIR OF ITALIAN MARBLE MEDICI VASES
LATE 19TH CENTURY, AFTER THE ANTIQUE

Each frieze carved with classical figures, with twin zoomorphic mask ring and foliate handles

28½ in. (72 cm.) high; 23½ in. (60 cm.) diameter

(2)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



■ 423**A FRENCH PATINATED-BRONZE GROUP ENTITLED 'THESEE COMBATTANT LE CENTAURE BIENOR, 3E REDUCTION (THESEUS FIGHTING THE CENTAUR BIANOR, THIRD REDUCTION)'**

LATE 19TH CENTURY, CAST BY FERDINAND BARBEDIENNE, PARIS, FROM THE MODEL BY ANTOINE-LOUIS BARYE (1796-1875)

Signed 'AL. BARYE' and with a gold caché stamp 'Collection F. Barbedienne, Paris', inscribed to the back 'AU CAPITAINE BEGIS / LES VOLONTAIRES DU 134ME DE LIGNE / 1876-1877'

21½ in. (55 cm.) high; 19¼ in. (49 cm.) wide; 7 in. (18 cm.) deep

£6,000-10,000

\$7,500-12,000
€7,100-12,000

LITERATURE:

M. Poletti, & A. Richarme, *Barye Catalogue raisonné des sculptures*, Paris, 2000, p. 109, no. F33.

**■ 424****A PIETRA DURA AND WHITE MARBLE CENTRE TABLE**

The top inlaid with lozenges and hexagons in various marbles, centred by a star motif, on winged lion supports

31½ in. (83 cm.) high; 91¼ in. (233 cm.) wide; 42½ in. (108 cm.) deep

£7,000-10,000

\$8,800-12,000
€8,300-12,000



■ 425

**A PAIR OF MONUMENTAL FRENCH PAINTED CAST-IRON
OVER LIFE-SIZE FIGURES OF LA GARONNE AND OF A NYMPH
WITH A PUTTO**

LA GARONNE CAST BY J.J. DUCEL AFTER THE MODEL BY ANTOINE COYSEVOX (1640-1720), THE NYMPH WITH A PUTTO CAST BY VAL D'OSNE AFTER THE MODEL BY LE HONGRE (1628-1690), PARIS, MID-19TH CENTURY

La Garonne signed 'J J DUCEL & FILS...', the Nymph with a putto signed 'LE HONGRE FEC FONDV PAR LES KE[LLER].. 1690 / VAL D'OSNE', repainted
La Garonne: 54 in. (137 cm.) high; 94 in. (239 cm.) wide; 38½ in. (98 cm.) deep
Nymph with a putto: 49 in. (124.5 cm.) high; 93¼ in. (237 cm.) wide; 39 in. (99 cm.) deep (2)

£80,000-120,000

\$100,000-150,000
€95,000-140,000

PROVENANCE:

Possibly supplied by Achille Duchêne to
Colonel Jacques and Mme. Consuelo Balsan (formerly Consuelo, Duchess of
Marlborough; *née* Vanderbilt), and by descent,
John George Vanderbilt Henry Spencer-Churchill, 11th Duke of Marlborough
(1926-2014), from whom acquired by,
Aladar Zellinger de Balkany (1900-1983), and by descent.

The present monumental cast-iron groups are nearly identical in size to two bronzes from a celebrated series of allegorical and mythological reclining figures created in the late 17th century for the gardens of the Château de Versailles. Some of the most distinctive sculptures in Versailles' magnificent *jardin*, twenty four groups representing the great rivers and tributaries in France, nymphs and putti, adorn the angles of two immense reflecting pools on the Parterre d'Eau. This rare pair of cast-iron figures replicate their 17th century models in near exacting detail, and attest to the continued fascination into the 19th century for the art created in France under the reign of the Sun King, Louis XIV.

As part of the ambitious building works undertaken at Versailles in the late 17th century in preparation for Louis XIV's relocation of the Crown there from Paris, the gardens were greatly expanded with the addition of formal terraces, elaborate pavilions and grand alleyways decorated with sculptural groups by the leading French artists of the day. For the Parterre d'Eau, an immense terrace before the central portion of the château's west façade which presides as a promontory over the magnificent gardens, allegorical figures were commissioned to decorate the edges of the two basins. These are based largely on masterpieces of antiquity, such as the pendant reclining marble figures of the Nile and Tiber created for a Roman temple to Isis and Serapis in the early second century AD, and today in the

Musei Vaticani, Rome and the Musée du Louvre, Paris, respectively. The model for La Garonne, a river in south-western France passing through Bordeaux, was created by Antoine Coysevox while the group of the Nymph with a putto offering up pearls was realized by Etienne Le Hongre, both of whom executed additional sculptures for the gardens at Versailles as well as commissions for other celebrated French patrons of le Grand Siècle. Coysevox and Le Hongre's compositions were subsequently cast in bronze by the Keller brothers in the fourth quarter of the 17th century, and placed on the Parterre d'Eau shortly thereafter, where they have remained.

Concurrent to an enduring interest in works created for the gardens at Versailles, the foundry, Val d'Osne produced full-scale replicas in cast iron of the sculptures for the Parterre d'Eau, as well as those created for other parts of the château's gardens. One of the most celebrated artistic foundries of the 19th century, Val d'Osne grew rapidly from its establishment in 1835, exhibiting at the great Exhibitions of the era, creating works for an international clientele and acquiring other manufactures along the way, including Ducel, the author of the present model of La Garonne. Despite their differing foundry signatures, it is likely that this pair of figures were realized together, owing to the link between Ducel and Val d'Osne, and in the elaborate gardens at Château Balsan set before luxuriant palm fronds, they would have served as a fine Provençal homage to the grandeur of Versailles.













■ 426

A SET OF FOUR FRENCH ORMOLU AND PATINATED-BRONZE FIVE-LIGHT CANDELABRA

LATE 19TH/EARLY 20TH CENTURY

Each central nozzle surrounded by four branches issuing lotus-cast nozzles, held aloft by a maiden on a serpentine green marble globe, the base stamped 'PARIS/LA CARRIERE/ DELATOUR & CIE' and each with inventory stamp 'P.P.R 473, 474, 475, 476'; further stamped '11567' or '11568', drilled for electricity
33½ in. (85 cm.) high (4)

£6,000-10,000 \$7,500-12,000
€7,100-12,000

PROVENANCE:

King Umberto II of Italy, Castello Reale di Racconigi, Turin; and by descent to his daughter, Principessa Reale Maria Beatrice di Savoia; sold Christie's, London, 22 April 2005, lot 1210 (£12,000).

The 'PPR' marks to the underside of the present candelabra almost certainly signify *Principe Piedmonte Racconigi* or *Proprieta Privata Racconigi*, suggesting that they were formerly in the private collection of the Italian Royal family

at Castello Reale di Racconigi. Located south of Turin, Racconigi was first constructed in the 12th century, and from the early 17th century was a residence of the Savoy family. The palace was retained as a private residence of the Royal House of Savoy throughout the unification of Italy and was presented in 1930 by King Vittorio Emanuele III to his son, later King Umberto II, following his marriage to Princess Maria-José of Belgium. Racconigi was acquired by the Italian state in the 1970s, carefully conserved and later opened as a state museum in 1980.

The support figure to the present set of candelabra is directly comparable to that on a pair dated to *circa* 1805, formerly in the possession of the Murat family and today in the collections of the Mobilier National (GMLC 700/-1-2, see M-F Dupuy-Baylet, *L'heure, le feu, la lumière, Les bronzes du mobilier national 1800-1870*, Dijon, 2010, pp. 168-9). It has been suggested that the latter candelabra – with different candle arms to those on the present lot – can be attributed to Jean-André Reiche, a noted *bronzier* of the Empire period (M.-F. Dupuy-Baylet, *L'heure, le feu et la Lumière, Les Bronzes du Mobilier National 1800-1870*, Dijon, 2010, pp. 169).

■ 427

A PAIR OF MONUMENTAL ITALIAN ORMOLU-MOUNTED LAPIS LAZULI TWIN-HANDLE CAMPANA URNS ON PEDESTALS

BY TOSCO TICCIATI, TUSCANY, AFTER THE MODEL IN THE STATE HERMITAGE MUSEUM

Each with everted lip and shaped socle, the conforming pedestal of panelled rectangular form with black marble base
The vases: 47 in. (119.5 cm.) high; 35 in. (89 cm.) diameter
The pedestals: 39 in. (99 cm.) high; 26½ in. (66.5 cm.) square (2)

£30,000-50,000 \$38,000-62,000
€36,000-59,000

With their mask-form mounts, the present pair of lapis lazuli urns are related to a vase in The State Hermitage Museum, St. Petersburg, dated to *circa* 1839-1845 (2604) with similar handles.

Image opposite: lot 427 (one of a pair of urns)



**■ 428****A LATE LOUIS XV ORMOLU STRIKING MANTEL CLOCK**
VERNEAUX, PARIS, CIRCA 1770-75

The case surmounted by a planetary sphere, elements variously later stamped 'F' or 'S', the dial signed 'VERNEAUX A PARIS', the twin barrel movement with pinwheel escapement and countwheel strike to bell, signed to backplate 'Verneaux A Paris'
25 in. (63.5 cm.) high; 14 in. (35.5 cm.) wide; 10 in. (25.5 cm.) deep

£20,000-40,000

\$25,000-50,000
€24,000-47,000

PROVENANCE:

Duke Guido Borea D'Olmo (1925-2009).
Anonymous sale; Christie's, London, 6 July 2012, lot 108 (£58,850).

Henry François Verneaux, *maître* in 1747.

A case of the same design with dial signed by Stollewerck is illustrated in P. Kjellberg, *Encyclopédie de la Pendule Française*, Paris, 1997, p. 174, fig. E.

The D'Olmo family is recorded in Venice from the 12th century, moving to Lugo di Romagna and later ennobled by Pope Martin V in 1410. In the second half of the 15th century the family moved to San Remo. They received the titles of Marquis d'Olmo, later Duke, from the Royal House of Savoy.

■ 429**A PAIR OF MONUMENTAL ITALIAN ORMOLU-MOUNTED MALACHITE AND WHITE MARBLE TWIN-HANDLE CAMPANA URNS ON PEDESTALS**
BY TOSCO TICCIATI, TUSCANY, AFTER THE MODEL IN THE STATE HERMITAGE MUSEUM

Each with everted lip and shaped socles, the conforming pedestals of panelled rectangular form with black marble bases
The vases: 46½ in. (119 cm.) high; 36 in. (91.5 cm.) diameter
The pedestals: 39 in. (99 cm.) high; 26½ in. (66.5 cm.) square (2)

£30,000-50,000
\$38,000-62,000
€36,000-59,000

With their mask-form mounts, the present pair of urns are related to a vase in The State Hermitage Museum, St. Petersburg, dated to *circa* 1841-1842 (2720) with similar handles.

Image opposite: lot 429 (a pair)





430-432



■ 430

A SET OF FOUR SIMULATED MALACHITE COLUMNS

Each with white-painted capitals on a square wooden plinth

110½ in. (281 cm.) high; 19¾ in. (52 cm.) square (4)

£5,000-10,000

\$6,300-12,000

€5,900-12,000

■ 431

A SET OF FOUR SIMULATED MALACHITE COLUMNS

Each with white-painted capital, on a square wooden plinth

106¼ in. (270 cm.) high; 19¾ in. (52 cm.) square (4)

£5,000-10,000

\$6,300-12,000

€5,900-12,000

■ 432

A PAIR OF SIMULATED MALACHITE AND WHITE MARBLE COLUMNS

110½ in. (281 cm.) high; 19¾ in. (52 cm.) square (2)

£2,500-4,000

\$3,200-5,000

€3,000-4,700

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.



■ 433

**A PAIR OF LARGE MALACHITE AND
PARCEL-GILT TAZZE**

Each with a gadrooned body above a socle and square base, on a separate conforming plinth
29½ in. (75 cm.) high; 21 in. (53 cm.) diameter (2)

£6,000-10,000

\$7,500-12,000

€7,100-12,000

PROVENANCE:

Anonymous sale; Sotheby's, Amsterdam, 16 April 2007, lot 232
(\$24,000).



■ 434

**A PAIR OF LARGE ITALIAN ORMOLU-MOUNTED
MALACHITE OBELESKS**

PROBABLY SUPPLIED BY P.F. MARMI, TUSCANY

Each cornered by a Medusa mask foot, on a plinth base
75 in. (190.5 cm.) high; 17 in. (43 cm.) square (2)

£8,000-12,000

\$10,000-15,000

€9,500-14,000



■ 435

**A PAIR OF SPECIMEN MARBLE,
PORPHYRY AND ONYX BUSTS OF
CARACALLA AND SEPTIMIUS SEVERUS
ON PEDESTALS**

Each with grey marble waisted socle, the conforming pedestal of tapering form with spreading base

The busts: 34 in. (86.5 cm.) high, and slightly smaller

The pedestals: 46½ in. (117.5 cm.) high; 15½ in. (39.5 cm.) square (4)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

■ 436

**A PAIR OF MONUMENTAL ITALIAN
ORMOLU-MOUNTED PORPHYRY
AND WHITE MARBLE TWIN-HANDLE
CAMPANA URNS ON PEDESTALS
BY TOSCO TICCIATI, TUSCANY, AFTER
THE MODEL IN THE STATE HERMITAGE
MUSEUM**

Each with everted lip and waisted body, the conforming pedestal of panelled rectangular form with black marble base

The vases: 50½ in. (128.5 cm.) high; 36½ in. (92.5 cm.) diameter

The pedestals: 38¾ in. (98.5 cm.) high; 26¼ in. (65.5 cm.) square (2)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

The entwined-snake form handles on the present pair of monumental vases relate them closely to a gilt-bronze-mounted malachite vase in The State Hermitage Museum, St. Petersburg, dated to 1841 with nearly identical serpent supports (148).

437 No Lot

Image opposite: lot 436 (one of a pair of urns)
and part lot 435





■ 438

AN ITALIAN PIETRA DURA AND WHITE MARBLE CENTRE TABLE

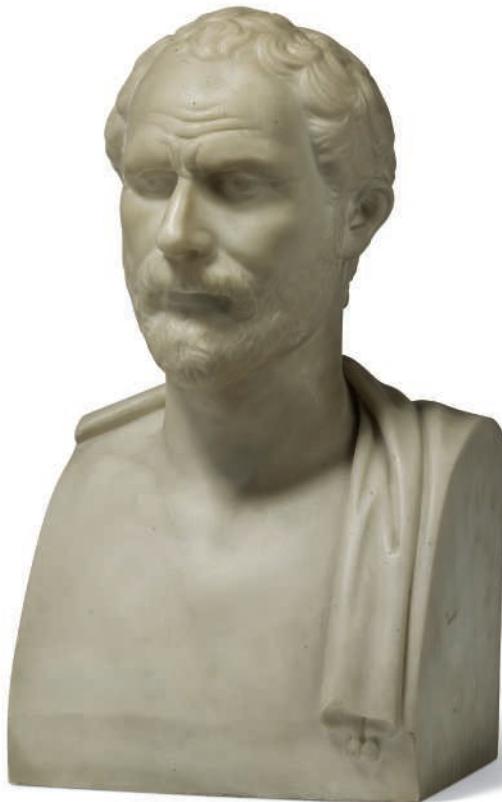
The top inlaid with alabaster strapwork within a *verde antico* border, on winged lion supports, the top border signed 'Russo Domenica'
34½ in. (87 cm.) high; 89½ in. (227.5 cm.) wide; 43¼ in. (110 cm.) deep

£7,000-10,000

\$8,800-12,000

€8,300-12,000





■ 439

A MARBLE TRUNCATED BUST OF DEMOSTHENES

MID-20TH CENTURY

Inscribed 'DEMOSTHENES' to one side
22 in. (56 cm.) high

£1,000-1,500

\$1,300-1,900

€1,200-1,800



■ 440

A PAIR OF ITALIAN ALABASTER BUSTS OF THE YOUNG AUGUSTUS AND JUNO

BY FERDINANDO VICHI, FLORENCE,
LATE 19TH/EARLY 20TH CENTURY

Each on a waisted socle, she signed 'F. Vichi, Firenze', he 'F. Vichi, Firenze' and numbered '(?)7'

Each: 23½ in. (60 cm.) high, approx.

(2)

£2,000-4,000

\$2,500-5,000

€2,400-4,700

■ 441

A FRENCH PATINATED-BRONZE MODEL OF
EMPEROR NAPOLEON ON HORSEBACK
MID-19TH CENTURY, CAST BY SUSSE FRERES, PARIS,
FROM A MODEL BY ALFRED-EMILIEEN O'HARA, COMTE
DE NIEUWERKERKE (1811-1892)

The shaped oblong base signed 'Nieuwerkerke', dated '1850'
and with foundry stamp 'Susse. Edit', repatinated
37¾ in. (96 cm.) high; 33½ in. (84 cm.) wide; 14½ in. (36 cm.)
deep

£4,000-6,000

\$5,000-7,500
€4,800-7,100

**■ 442**

AN ITALIAN ALABASTER AND MARBLE FIGURE OF
EMPEROR AUGUSTUS

LATE 19TH/EARLY 20TH CENTURY, AFTER THE ANTIQUE
Standing full length before a putto seated on a dolphin, on a canted
rectangular plinth
30½ in. (77.5 cm.) high

£1,000-1,500

\$1,300-1,900
€1,200-1,800





■ 443

A SET OF SIX ITALIAN GILTWOOD OPEN ARMCHAIRS
BY HENRY THOMAS PETERS, GENOA, CIRCA 1835,
FROM DESIGNS POSSIBLY BY PELAGIO PALAGI

Each with back and seat covered in embroidered crimson and gold silk,
with scrolling top rail and hippocamps confronting the coat-of-arms of the
De Mari family, four stamped 'Peters Maker Genoa', very slight variations of
construction, re-gilt

40 1/4 in. (103.5 cm.) high; 24 3/4 in. (63 cm.) wide; 27 in. (68.5 cm.) deep (6)

£20,000-30,000

\$25,000-37,000

€24,000-35,000

PROVENANCE:

Marchesi De Mari, for his palace at Piazza dell' Annunziata, Genoa.
Colnaghi, New Bond Street, London, 1986.

Anonymous sale; Sotheby's, London, 8 December 2004, lot 50 (part lot).

LITERATURE:

A. GonzálEz-Palacios, *Il Mobile in Liguria*, Milan, 1996, p. 325, pls. 389-391.



443 (a set of six)



443 (a set of six)



444 (part lot)

THE DE MARI-PETERS SUITE

This impressive set of giltwood seat furniture is closely related to a magnificent and extensive set comprising seventeen armchairs, a sofa and eight stools, supplied by Henry Thomas Peters to King Carlo Alberto of Piedmont-Sardinia (1798-1849) for the Presence Chamber (*Camera delle Udienze* or *Sala di Ricevimento*) of the Palazzo Reale in Genoa (A. González-Palacios, *Il Mobile in Liguria*, Milan, 1996, p. 324, pl. 387). On 28 June 1843, this comparable set was recorded as, 'Per la nuova Sala di Ricevimento di S.M il Re...a norma del relativo disegno...17 seggioloni di legno di noce intagliati, 1 sofa' grande *idem*, 8 tabourets *idem* £ 5,340'. The gilding was undertaken between 1842 and 1843 by Giovanni Luca Francesco Bafico, and as noted in the accounts dated December 1843 came to the princely sum of £4,600. Bafico may also have been responsible for the original gilding of the present set. The Royal set bears the King's initials 'CA' for Carlo Alberto, and features similar cornucopia and top rail to that found on the set offered here.

Both sets of seat furniture were possibly designed by the celebrated Piedmontese architect and designer, Pelagio Palagi (1775-1860), whose designs for the ceiling of the Presence Chamber are held in the Archiginnasio Library in Bologna. There are similarities between furniture designs attributed to Palagi, including the throne chairs of King Carlo Alberto in the Royal Palace of Turin, executed *circa* 1835 by Gabriele Cappello, with cornucopia flanking the back of the seat. To date, the only documented pieces of furniture made by Peters, after designs by Palagi, are the three chest of drawers preserved at the Royal residence of Racconigi, Piedmont.

Enrico Tommaso Peters (active Genoa *circa* 1817, *regio ebanista* 1836-46, d. 1852).

Henry Thomas Peters' English antecedents remain obscure although he probably began his career in England. However, he is not listed in Beard and Gilbert's *Dictionary of English Furniture Makers 1660-1840*. He arrived in Genoa in *circa* 1817, and by 1824 had established a workshop in Via Balbi, a neighbourhood in which the Royal Palace and other noble residences were located; today some of his works are preserved in the Palazzo Rosso, Genoa and were probably bequests from the various aristocratic families for whom he worked, including the Brignole Sale family. He initially specialised in mahogany in the Regency-style but by 1821-25 was making Empire-style giltwood furniture. In the local *Gazzetta*, Peters described himself as,

'scagnettiere e negoziante in grosso e in dettaglio di mahogany e di altri legni particolari forestieri', and maker of 'letti, seggiola, scrigni, serittoj, tavole, sofa, ecc' ['chairmaker, wholesaler and retailer of mahogany and other imported woods; maker of beds, chairs, boxes, desks, tables, sofas, etc.']. His resultant success enabled him to open a shop in Palazzo Cambiaso (either Via Garibaldi or Piazza Fossatello), and subsequently, as noted in the *Gazzetta* on 14 February 1835, he moved to the first floor of the Palazzo De Mari.

Between 1836 and 1846, he supplied furniture to the Royal House of Savoy for their palaces in Turin, Genoa and Racconigi, including the aforementioned *Palazzo Reale* set, and notably, in 1841, furniture for the wedding of Prince Vittorio Emanuele. In 1846, Peters and his extensive workshop won the silver medal at the *Esposizione dei Prodotti e delle Manifatture Nazionali*.

Despite an illustrious career, his business later went into decline, and by 1849 he was declared bankrupt. He died in September 1852, his obituary mourning the loss of an entrepreneur described as more of a paternal figure than a manager to his numerous workers, 'padre piu' che principale degli operai da lui dipendenti'.



A similar chair by Peters, currently in the Royal Palace, Genoa.



445



■ 445

A SET OF FOUR ITALIAN GILTWOOD OPEN ARMCHAIRS AND A SOFA

BY HENRY THOMAS PETERS, GENOA, CIRCA 1835, FROM DESIGNS POSSIBLY BY PELAGIO PALAGI

Each covered in embroidered crimson and gold silk, with scrolling top rail and hippocamps confronting the coat-of-arms of the De Mari family, one armchair stamped 'Peters Maker Genoa', very slight variations to construction, re-gilt
The armchairs: 40 1/4 in. (103.5 cm.) high; 24 1/4 in. (63 cm.) wide; 27 in. (68.5 cm.) deep

The sofa: 42 1/4 in. (108.5 cm.) high; 80 1/4 in. (204 cm.) wide; 25 in. (63.5 cm.) deep (5)

£15,000-25,000

\$19,000-31,000
€18,000-29,000

PROVENANCE:
Marchesi De Mari, for his palace at Piazza dell' Annunziata, Genoa.
Colnaghi, New Bond Street, London, 1986.

Anonymous sale; Sotheby's, London, 8 December 2004, lot 50 (part lot).

LITERATURE:

A. González-Palacios, *Il Mobile in Liguria*, Milan, 1996, p. 325, pls. 389-391.

A SET OF FOUR ITALIAN GILTWOOD CHAISES

BY HENRY THOMAS PETERS, GENOA, CIRCA 1835, FROM DESIGNS POSSIBLY BY PELAGIO PALAGI

Each covered in embroidered crimson and gold silk, with scrolling top rail and hippocamps confronting the coat-of-arms of the De Mari family, each stamped 'Peters Maker Genoa', very slight variations to construction, re-gilt
40 in. (101.5 cm.) high; 20 1/4 in. (53 cm.) wide; 20 1/4 in. (51.5 cm.) deep (4)

£6,000-10,000 \$7,500-12,000
€7,100-12,000

PROVENANCE:

Marchesi De Mari, for his palace at Piazza dell' Annunziata, Genoa.
Colnaghi, New Bond Street, London, 1986.

Anonymous sale; Sotheby's, London, 8 December 2004, lot 50 (part lot).

LITERATURE:

A. González-Palacios, *Il Mobile in Liguria*, Milan, 1996, p. 325, pls. 389-391.



446

■ 446

AN ITALIAN PATINATED-BRONZE GROUP OF BARTOLOMEO COLLEONI ON HORSEBACK
LATE 19TH CENTURY, CAST AFTER THE MODEL BY ANDREA DEL VERROCCHIO (1435-1488)

On a mottled green and grey-marble stepped plinth
32 1/4 in. (83 cm.) high; 20 1/4 in. (53 cm.) wide; 9 3/4 in. (25 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,600-5,900



447

■ 447

A FRENCH PATINATED-BRONZE EQUESTRIAN GROUP OF LOUIS XIV ON HORSEBACK
MID-19TH CENTURY, AFTER FRANCOIS GIRARDON (1628-1715)

On an ormolu-mounted, stepped green marble plinth
23 1/4 in. (60 cm.) high; 16 in. (40.5 cm.) wide; 9 in. (23 cm.) deep

£4,000-6,000

\$5,000-7,500

€4,800-7,100



448

■ 448

AN ITALIAN PATINATED-BRONZE GROUP OF BARTOLOMEO COLLEONI ON HORSEBACK
LATE 19TH CENTURY, CAST AFTER THE MODEL BY ANDREA DEL VERROCCHIO (1435-1488)

On a *verde antico* rectangular base
24 1/4 in. (63 cm.) high, overall

£3,000-5,000

\$3,800-6,200

€3,600-5,900



■ ~449

**A LOUIS XIV ORMOLU-MOUNTED TORTOISESHELL
AND BRASS-INLAID 'BOULLE' MARQUETRY STRIKING CLOCK
AND PEDESTAL**

BOUCHERET, PARIS, EARLY 18TH CENTURY, THE PEDESTAL 19TH
CENTURY

The dial with plaque below 'BOUCHERET / A. PARIS', the twin barrel movement with later anchor escapement, silk suspension and countwheel strike to bell, the backplate signed 'Boucheret A Paris', some later mounts; together with a conforming pedestal
90½ in. (230 cm.) high, overall; the clock 38 in. (96.5 cm.) high; 17½ in. (44.5 cm.) wide; 8 in. (20.3 cm.) deep; the pedestal 53 in. (134.6 cm.) high; 21 in. (53.3 cm.) wide; 17 in. (43.1 cm.) deep (2)

£10,000-15,000

\$13,000-19,000
€12,000-18,000

PROVENANCE:

The clock: Anonymous sale; Christie's, Amsterdam, 3-5 April 2007, lot 423.
The pedestal: Anonymous sale; Sotheby's, New York, 9 November 2007, lot 24.

450**GASPAR DIZIANI (BELLUNO 1689-1767 VENICE)**

Alexander and Diogenes; Alexander and the family of Darius; Alexander before the body of Darius; The Death of Darius; The Death of Sophonisba; and The Banquet of Antony and Cleopatra

oil on canvas

37½ x 51¼ in. (94.3 x 130.2 cm.)

a set of six (6)

£120,000-180,000

\$150,000-220,000

€150,000-210,000

PROVENANCE:

with Luigi Grassi, Florence.

EXHIBITED:

Venice, *Tesori d'arte italiana; mostra-mercato dell'antiquariato*, 26 May-30 June 1962, p. 20, nos. 11-16, pls. IV-VII.

LITERATURE:

A.P. Zugni-Tauro, *Gaspare Diziani*, Milan, 1971, p. 82, nos. 57-62, illustrated.

T. Pignatti, *Disegni antichi del Museo Correr di Venezia*, II, Venice, 1981, under nos. 318 and 345.

A pupil of Gregorio Lazzarini and later of Sebastiano Ricci, Gaspare Diziani quickly gained a reputation as an artist of talent. In 1717 he was called to work at the Saxon court in Dresden and in Munich, where he completed a suite of pictures representing the *Four parts of the World* for the Munich Residenz, which were destroyed in the Second World War. He returned to Venice in 1720 and was based in the Veneto for the rest of his prolific career, which involved numerous commissions for altarpieces, mural decorations and easel pictures. This set of six works, which have happily remained together, are a fine example of his large scale narrative cycles, executed with his characteristic spirited brushwork, a style described by his biographer Vincenzo Da Canal as 'risoluta e veloce sul gusto del Tintoretto' (V. Da Canal, *Vita di Gregorio Lazzarini*, 1809, p. 35).







451

JEAN-FRANÇOIS DE TROY (PARIS 1679-1752)

Allegory of Sculpture, with a model of Silenus with the infant Dionysus

signed and dated 'DE TROY 1733' (lower centre)
oil on canvas, circular, unframed
33½ x 34½ in. (85.3 x 88 cm.)

£50,000-80,000

\$63,000-100,000
€59,000-94,000

PROVENANCE:

Mme. Consuelo Balsan (née Vanderbilt, formerly Duchess of Marlborough (1877-1964)), Château Balsan, Eze, by 1927.

LITERATURE:

E. H. M. Cox, 'Lou Sueil II. Eze, A.M., The Residence of Colonel and Mme. Balsan', *Country Life*, 12 February 1927, p. 250, fig. 12, illustrated in Mme. Balsan's bedroom.

Jean-François de Troy was born into a dynasty of painters, and trained in Paris by his father, the distinguished portraitist, François de Troy (1645-1730). Wealthy and well-connected, de Troy was sent to Rome at his family's expense in 1698, where he briefly attended the French Academy before leaving for Venice and Pisa. He remained in Italy for seven years, within two years of his return to Paris in 1706, he was climbing the ranks of the Academy, and went on to enjoy commissions for the palaces at Versailles and Fontainebleau. In 1738, he moved back to Rome as Director of the French Academy, then housed at Palazzo Mancini, and stayed there for the rest of his life.

This picture, previously unrecorded in literature on de Troy, would seem to belong a series of the seven Liberal Arts, of which four others are known, each signed and dated 1733: the circular *Allegory of Music* and *Allegory of Poetry* (both Museum of Art, Portland), *Allegory of Prudence* (Private collection, Paris) and *Allegory of Painting* (sold Christie's New York, 23 January 2004, lot 66, \$175,500), see C. Leribault, *Jean-François de Troy (1679-1752)*, Paris, pp. 330-1, nos. P.212-215. Even though these pictures are of different sizes, it is possible that they belonged to the same decorative cycle; the varied formats may have been necessitated by wall panelling. The sculpture of Silenus and the Infant Dionysus, a Roman statue discovered near the Quirinal in Rome in the 16th century, was much celebrated, and frequently reproduced, in the 17th and 18th centuries. It was probably a copy of a Greek bronze and is now housed in the Musée du Louvre, Paris.



Lot 451 *in situ* in Consuelo Balsan's bedroom at château Balsan, 1927.
© Country Life Picture Library.





452

JEAN-BAPTISTE FRANÇOIS DESORIA (PARIS 1758-1832 CAMBRAI)

The Sacrifice of Iphigenia

signed and dated 'DésoriA:i. / Aⁿ.VI.' (lower centre)

oil on canvas

50% x 35% in. (128 x 191 cm.)

in an Empire gilt and composition frame

£10,000-15,000

\$13,000-19,000

€12,000-18,000

EXHIBITED:

Paris, Salon, 1798, no. 117, as 'Achille délivrant Iphigénie, au moment où Calchas allait l'immoler'.



453

ATTRIBUTED TO ALEXANDER KEIRINX (ANTWERP 1600-1652 AMSTERDAM)

A wooded river landscape with Saint John the Baptist preaching

oil on canvas

47 1/4 x 82 1/2 in. (119.4 x 209.8 cm.)

£20,000-30,000

\$25,000-37,000

€24,000-35,000



454

■ 454

A SET OF FOUR EMPIRE MAHOGANY AND AUBUSSON TAPESTRY FAUTEUILS
CIRCA 1815

Each covered in tapestry, depicting vases and tazze hung with foliage with blue crayon numbering '1143-8034'
37½ in. (95 cm.) high; 27 in. (68.5 cm.) wide; 26½ in. (67.5 cm.) deep

£5,000-8,000

\$6,300-10,000
€5,900-9,400

■ 455

A NEAR PAIR OF EMPIRE MAHOGANY AND AUBUSSON TAPESTRY CANAPES
CIRCA 1815

Each covered in tapestry, depicting vases and urns hung with flowering foliage, with blue crayon '3146'
39½ in. (100.5 cm.) high; 71½ in. (181 cm.) and 77½ in. (196 cm.) wide; 36 in. (91.5 cm.) deep, approx. (2)

£4,000-6,000

\$5,000-7,500
€4,800-7,100

■ 456

AN ITALIAN GILT-METAL-MOUNTED PIETRA DURA, MAHOGANY AND BRONZED CENTRE TABLE

THE TOP FLORENCE, SECOND HALF 19TH CENTURY, THE BASE LATER

The circular top inlaid to the centre with birds upon a branch, a border of birds and devices, the associated base with lion monopodia
29¼ in. (74 cm.) high; 51½ in. (131.5 cm.) diameter

£15,000-25,000

\$19,000-31,000
€18,000-29,000

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983),
and by descent.

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983),
and by descent.



455





■ 457

**A PAIR OF CRIMSON FLORAL DAMASK
EASY ARMCHAIRS**

SUPPLIED BY JACQUES GARCIA

Each with small scatter cushion
32 in. (82 cm.) high; 29 in. (44 cm.) wide; 33 in. (84 cm.) deep
(2)

£2,000-4,000

\$2,500-5,000
€2,400-4,700

■ 458

A CRIMSON FLORAL DAMASK OTTOMAN

SUPPLIED BY JACQUES GARCIA

17 in. (43 cm.) high; 46½ in. (118 cm.) wide; 33 in. (84 cm.) deep
£2,000-4,000

\$2,500-5,000
€2,400-4,700



■ 459

**A PAIR OF CRIMSON FLORAL DAMASK
EASY ARMCHAIRS**

SUPPLIED BY JACQUES GARCIA

Each with small scatter cushion
32 in. (82 cm.) high; 29 in. (44 cm.) wide; 33 in. (84 cm.) deep (2)

£2,000-4,000

\$2,500-5,000
€2,400-4,700





■ 460

A CRIMSON FLORAL DAMASK SOFA

SUPPLIED BY JACQUES GARCIA

33½ in. (86.5 cm.) high; 95 in. (241.5 cm.) wide;
41 in. (104 cm.) deep

£2,000-4,000

\$2,500-5,000

€2,400-4,700



■ 461

**A PIETRA DURA, ORMOLU AND
POLISHED STEEL LOW TABLE**

THE TOP PROBABLY 17TH CENTURY AND
ADAPTED, THE BASE MID-20TH CENTURY

The top inlaid with flowerheads and strapwork in
rouge griotte, *giallo antico*, *verei antico* and slate,
reused from an altar or floor, with later border,
restorations

19 in. (48 cm.) high; 71½ in. (181 cm.) wide; 31 in.
(78.5 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,600-5,900

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983),
and by descent.





■ 462

A EMPIRE ORMOLU AND PATINATED-BRONZE STRIKING MANTEL CLOCK
EARLY 19TH CENTURY

The case surmounted by a flute-playing figure of Orpheus with animals, the enamel dial signed 'Robert Voisin a Paris', the twin barrel movement with later Brocot regulation, countwheel strike to bell
21½ in. (55 cm.) high; 18½ in. (47 cm.) wide; 6 in. (15 cm.) deep

£3,000-5,000

\$3,800-6,200
€3,600-5,900

For related examples, see E. Niehäuser, *French Bronze Clocks*, Munich, 1999, p. 234, no. 784, and Colon de Carvajal, *Catalog de Relojes del Patrimonio Nacional*, Madrid, 1987, p. 352, cat. 343.

■ 463

A FRENCH GILT-BRONZE GROUP OF CENTAUR AND CUPID

MID-19TH CENTURY, AFTER THE ANTIQUE

On a later brass-inlaid ebony rectangular plinth, regilt
30½ in. (77.5 cm.) high; 23 in. (58.5 cm.) wide; 9¾ in. (25 cm.)
deep

£5,000-8,000

\$6,300-10,000
€5,900-9,400

The present gilt-bronze group of the infant Cupid astride a Centaur is a reduction of the Greek marble group of the third or second century BC, which is documented as being in the Borghese collection by 1613 (F. Haskell and N. Penny, *Taste and the Antique - The Lure of Classical Sculpture 1500-1900*, New Haven and London, 1981, p. 179, no. 21). By 1650 it was in the Villa Borghese in a room which was named after it, and it remained there until the historic sale of the Borghese antiquities in 1807 to Napoleon, whose sister had married Prince Camillo Borghese. The marble was widely interpreted as an allegory of the power of love, represented by Cupid, over lust.



■ 464

A GLASS EIGHTEEN-LIGHT CHANDELIER

Fitted for electricity, minor losses and
replacements

55 in. (140 cm.) high; 39½ in. (100 cm.) diameter,
approx.

£6,000-10,000

\$7,500-12,000

€7,100-12,000







■ 465

A LOUIS XVI ORMOLU AND BARDIGLIO MARBLE STRIKING MANTEL CLOCK WITH CALENDAR

LAURENT, PARIS, CIRCA 1780, THE DIAL BY COTEAU, THE CASE ATTRIBUTED TO LEMOYNE, AFTER A DESIGN BY VION

The case surmounted by a vase, the white enamel dial with inner concentric calendar ring, signed 'Laurent à Paris', the twin barrel movement with silk suspension and pinwheel escapement with countwheel strike to bell, the dial signed 'coteau'

25 in. (63 cm.) high; 20 in. (51 cm.) wide; 7 in. (18 cm.) deep

£20,000-40,000

\$25,000-50,000

€24,000-47,000

The design for this clock, traditionally attributed to Vion and composed by Duplessis, is now in the Metropolitan Museum of Art, New York. Interestingly, this ormolu case is attributed to the *fondeur* Lemoyne by J-D. Augarde in *Les Ouvriers du Temps*, Geneva, 1996, p. 262. Jean-Jacques Lemoyne was elected *maître-fondeur-ciseleur* on 28th March 1772. He lived in the rue Princesse and worked most notably for the comte de Montmorency-Laval. Augarde (*op. cit*, p.262, fig. 205) illustrates an identical clock, but with bleu turquin marble base and movement by Robin which was confiscated from the Marquis de Sérent, governor to the Comte d'Artois' children and states that Louis XVI, Marie-Antoinette and Mesdames Victoire and Adélaïde owned similar clocks.

PROVENANCE:

Anonymous sale; Sotheby's, New York, 25 April 1998, lot 264.
Anonymous sale; Sotheby's, Paris, 24 March 2005, lot 63 (€57,600).



■ 466

A PAIR OF EMPIRE ORMOLU THIRTEEN-LIGHT CANDELABRA

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1810

Each modelled with Nike holding aloft a vase issuing scrolling cornucopia branches and central torch, above a sphere on a cloud cast with amorini, the plinth decorated with wreaths, military and musical trophies, each stamped '104'

48½ in. (123 cm.) high; 16½ in. (42 cm.) diameter (2)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

King Umberto II of Italy, from whom purchased by the grandfather of a private European collector, sold Christie's London; 9 December 2004, lot 41 (£71,700).

EXHIBITED:

Porto, Alfândega, *Reais Mesas do Norte de Portugal*, 1995.

LITERATURE:

R. Guedes, *Reais Mesas do Norte de Portugal*, Lisbon, 1997, 'Mesa Casa de Saboia', pp. 22-29.

Pierre-Philippe Thomire (1751-1843) was perhaps the most important *bronzier* of the Empire period. He studied sculpture at the Académie de Saint-Luc, where his talent was noted by Houdon. He received his *maîtrise* as *fondeur-ciseleur* in 1772 and, from 1774, worked firstly with Gouthière, then with Prieur, opening his own workshop in 1776. Thomire supplied mounts to Weisweiler and Beneman, but also collaborated with Jean-Claude-Thomas Duplessis, the artistic director of the Sévres porcelain manufactory, supplying him with mounts for porcelain. When Duplessis died in 1783, Thomire took over his position, and subsequently supplied all the gilt-bronze mounts for the manufactory.

In 1809, Napoléon made him *ciseleur de l'Empereur* and in 1811 he worked with the goldsmith Odier when he made the celebrated cradle for the King of Rome. In the same year his firm became *fournisseur de leurs Majestés*; in fact the turnover of the firm under Napoléon reached the colossal sum of 500,000 *francs* (per annum) and did not suffer after the Restauration. Having produced an unparalleled *oeuvre*, Thomire relinquished control of his business in 1823 to his sons-in-law and the firm managed to survive even after Napoléon's downfall, winning numerous medals at various exhibitions, before it finally ceased to trade in 1852.

These impressive candelabra with winged figures of Victory derive from a design for similar candelabra by the architect Charles Percier as part of a commission to furnish Empress Josephine's bedroom at the château de Saint-Cloud (illustrated in M.L. Myers, *French Architectural and Ornament Drawings of the Eighteenth Century*, New York, 1991, pp. 157-160, cat. 98). Two pairs of Victory candelabra attributed to Thomire are in the château de Fontainebleau (J.P. Samoyault, *Pendules et bronzes d'ameublement entrés sous le Premier Empire*, Paris, 1989, p. 156, cat. 133) and a pair stamped by Thomire is in the Metropolitan Museum (No. 26.256.2,3 in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 328, fig. 5.2.2).





■ 467

A LARGE EMPIRE ORMOLU-MOUNTED MAHOGANY JARDINIERE
CIRCA 1815-25, PROBABLY GERMAN

The top with an associated liner, the frieze with Nike figures above tapering legs surmounted by carved classical masks, on a concave-sided platform with casters, the bronze dish with lotus boss
45½ in. (115 cm.) high; 34 in. (86.5 cm.) diameter

£6,000-10,000

\$7,500-12,000
€7,100-12,000

■ 468

A LARGE RESTAURATION AUBUSSON CARPET
MID-19TH CENTURY

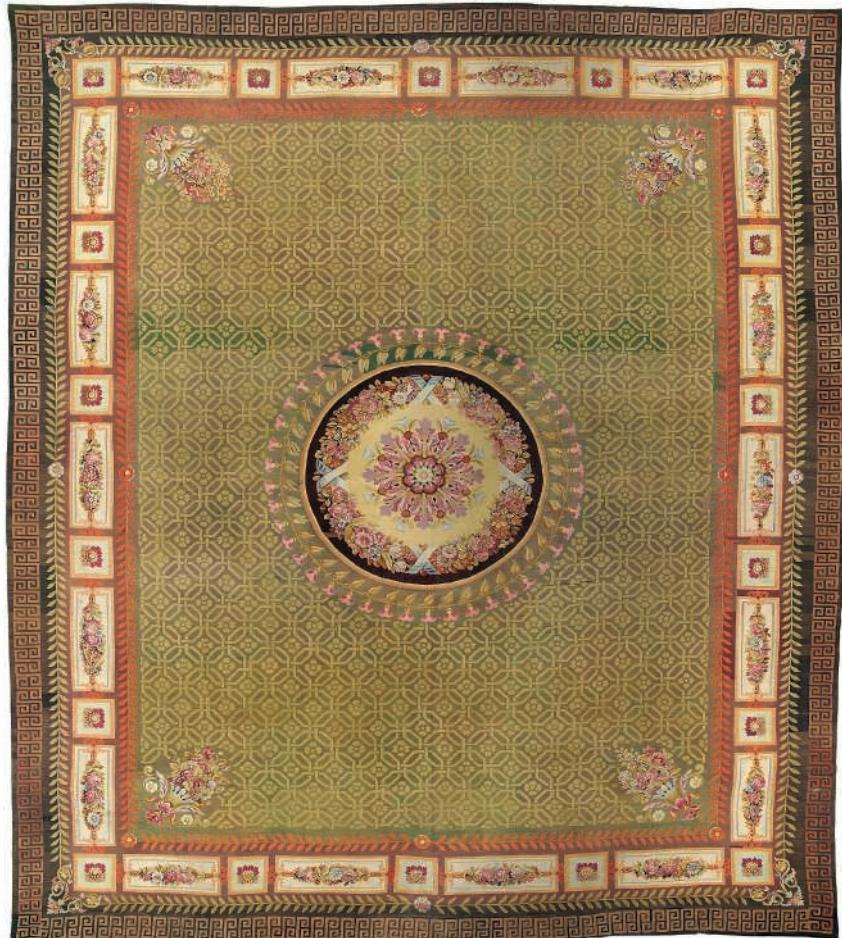
Centred by a floral medallion, the ground woven with a trelliswork of flowerheads and interlinked octagons, the panelled border worked with flowerheads between laurel stripes, the outer border with brown and beige key pattern, overall surface dirt and small spot stains, scattered repairs, a few small splits, backed
23 ft. 3 in. x 20 ft. 7 in. (708 x 625 cm.)

£6,000-10,000

\$7,500-12,000
€7,100-12,000

PROVENANCE:

Galerie Collin-Delbos, Paris, April 2007.
Anonymous sale; Sotheby's, Paris, 16 October 2007, lot 193 (€36,200).





■ 469

A PAIR OF FRENCH BRASS-INLAID AND PARCEL-GILT MAHOGANY MIRRORS

MID-20TH CENTURY

Each bevelled plate below a triangular pediment, the frieze with Apollo in his chariot flanked by pilasters with Corinthian capitals

95½ in. (243 cm.) high; 52½ in. (134 cm.) wide; 3½ in. (9 cm.) deep (2)

£6,000-10,000

\$7,500-12,000

€7,100-12,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 30 September 2004, lot 198 (\$24,000).



470

A PAIR OF FRENCH PATINATED-BRONZE EWERS

FIRST HALF 19TH CENTURY, AFTER SIGISBERT-FRANCOIS MICHEL (1728-1811)

One surmounted by a triton and decorated with a dolphin mask and rushes, the other surmounted by a satyr and decorated with a goat mask and grape vines

16 1/4 in. (42.5 cm.) high

(2)

£5,000-8,000

\$6,300-10,000
€5,900-9,400

COMPARATIVE LITERATURE:

London, Royal Academy of Arts, *John Flaxman, R.A.*, 26 Oct.-9 Dec. 1979, David Bindman ed., nos.19a and b.

In 1774 Sigisbert Francois Michel exhibited a pair of plaster ewers surmounted by a triton and a satyr in the Académie de Saint-Luc, Paris. This prototype was later the basis for a number of subsequent ewers in malachite (a pair of which can be seen in the Wallace Collection, London), biscuit porcelain (with a pair in the Musée d'Orléans) and bronze (with a pair in the Musée Nissim de Camondo, Paris).

Wedgwood versions in basalt and jasperware could also be found in England after 1775 when John Flaxman Sr. presented Josiah Wedgwood with a plaster model based on Michel's original model - the former version of which can be seen in the Wedgwood Museum, Barlaston.

■ 471

A PAIR OF FRENCH LACQUERED-BRASS CHENETS

LATE 19TH CENTURY

Each surmounted by a classical vase and centred by a mask flanked by rope-twist scrolls

26 in. (66 cm.) high; 13 1/2 in. (34 cm.) wide; 12 1/4 in. (31 cm.) deep (2)

£800-1,200

\$1,000-1,500
€940-1,400



■ 472

AN ITALIAN PATINATED-BRONZE EQUESTRIAN GROUP OF CHARLES V

MID-20TH CENTURY

On a brown marble plinth
27 in. (68.5 cm.) high, overall

£2,000-3,000

\$2,500-3,700
€2,400-3,500



■ 473

**A PAIR OF RESTAURATION ORMOLU AND
WHITE MARBLE EWERS**

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1820-30,
THE MARBLE PROBABLY LATER

Each handle in the form of Nike issuing from a bacchic mask, the pointed lip
surmounting a zoomorphic mask above bands decorated with nymphs, the
fluted socle surmounted by leaves and anthemion

29½ in. (74.5 cm.) high

(2)

£10,000-15,000

\$13,000-19,000

€12,000-18,000



The design of these ewers is attributed to the foremost *bronzier* Claude Galle (d.1815) in H. Ottomeyer, P. Pröeschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 364, fig. 5.12.6. The design seems to have found particular favour amongst Russian and English collectors and was executed either in ormolu or in patinated bronze, the bodies raised on marble or ormolu plinths, and occasionally embellished with further classical figures in relief. Related examples can be found at the Württemberg Landesmuseum in Stuttgart, at Pavlovsk in St. Petersburg and at Ostankino in Moscow, whilst a further pair was formerly in the collection of the Earls of Essex, Cassiobury Park in the 19th century (almost certainly that sold from the Ojeh Collection, Christie's Monaco, 11-12 December 1999, lot 153 (FF264,000 with premium)). Galle was amongst the greatest *bronziers* and *fondeur-ciseleurs* of the late Louis XVI and Empire periods. First patronised by the *Garde Meuble de la Couronne* under Jean d'Heure from 1786-1788, he is known to have collaborated with Pierre-Philippe Thomire, amongst others, and was responsible for much of the *bronzes d'ameublement* supplied during the Empire period to Fontainebleau.



■ 474

**A FRENCH PATINATED-BRONZE AND ROUGE GRIOTTE MARBLE
STRIKING PENDULE A CERCLES TOURNANTS
19TH CENTURY**

Modelled as Chronos answering the call from Earth, a central fluted pedestal supporting a restored painted celestial sphere with revolving chapter rings for hours and minutes, the twin barrel movement with strike to bell
36 in. (91.5 cm.) high; 31 in. (78.8 cm.) wide; 16 in. (40.6 cm.) deep

£10,000-15,000	\$13,000-19,000
	€12,000-18,000

PROVENANCE:

Anonymous sale; Rieunier & Associés, Paris, 29 November 2004, lot 85
(€36,000).

The scene enacted on this clock was inspired by the painting by François-Guillaume Ménageot 'The Student Who Seeks to Stop Time', displayed at the 1781 Salon (no. 152). The painting was originally believed to be destroyed

in 1794, but was later discovered at Trianon in 1810 and moved to the École Nationale des Beaux-Arts. The painting was then re-envisioned by the sculptor Jacques-Edmé Dumont (1761-1844), which became the model for this clock.

There are many known examples of the clock with various bases. One dated from the late eighteenth-century with a movement by Manière is in the collection of the Hôtel de Rothschild and illustrated in Tardy, *La Pendule Française: Des Origines A Nos Jours*, vol. 2, Paris, p. 195; a model from the Bestesigui Collection in the Groussay sale, 3 June 1999, was signed Manière with bronzes attributed to Thomire; and another example dated 1816 with a movement by Lepautre is in the collection of the Palais du Luxembourg (similarly an example of the model of the sculpture in the Louvre is signed *Lepautre invenit, Dumont sculpsit*). Further examples include one at Embassy of the United Kingdom in Paris, which was delivered to Pauline Borghèse in 1810, and another in the Royal Collection at Windsor Castle (RCIN 30005), acquired by George IV in 1812 when Prince of Wales.



■ 475

AN ITALIAN ORMOLU AND LAPIS LAZULI CENTRE TABLE
BY BALDI, FLORENCE

The frieze applied with flowerheads and anthemions, on lion winged monopodia and a patinated-bronze plinth base, with Baldi trade label
36 in. (91 cm.) high; 43½ in. (110.5 cm.) diameter

£10,000-15,000

\$13,000-19,000

€12,000-18,000



476

A FRENCH ORMOLU AND PATINATED-BRONZE STRIKING MANTEL CLOCK

19TH CENTURY, AFTER THE MODEL BY JEAN-JOSEPH DE SAINT-GERMAIN

The drum case surmounted by a Chinaman figure, the twin barrel movement with silk suspension and countwheel strike to bell, the backplate signed 'F. B. Furet A Paris'
18 in. (46 cm.) high; 14 in. (36 cm.) wide; 6 3/4 in. (17.2 cm.) deep

£7,000-10,000

\$8,800-12,000

€8,300-12,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 April 2007, lot 316
(\$28,800).

■ 477

**A PAIR OF LAPIS LAZULI AND MARBLE OBELISKS
AND AN ONYX AND MARBLE COLUMN**

THE COLUMN BY TOSCO TICCIATI, TUSCANY

The obelisks: 33 in. (84 cm.) high; 7 3/4 in. (19.5 cm.) square (3)

£1,500-2,500

\$1,900-3,100

€1,800-2,900





■ 478

**A SET OF FOUR FRENCH ORMOLU
THREE-BRANCH WALL-LIGHTS**
LATE 19TH CENTURY

Each with scrolling foliate branches, drip-pans and nozzles,
fitted for electricity
31 in. (79 cm.) high, excluding fitments

(4)

£6,000-10,000

\$7,500-12,000

€7,100-12,000



■ 479

**A LOUIS XIV ORMOLU-MOUNTED
TORTOISESHELL AND BRASS-INLAID
'BOULLE' MARQUETRY STRIKING
BRACKET CLOCK**

NICOLAS GRIBELIN, PARIS,
EARLY 18TH CENTURY AND LATER

The case with a figure of Fame and *flambeau* urn finials, the dial with white enamel chapters, the twin barrel movement joined by seven pillars, with verge escapement and silk suspension, countwheel strike to bell, formerly with pull quarter repeat, the backplate signed 'Gribelin à Paris'; together with an associated bracket The clock 36 in. (91.5 cm.) high; 16 in. (40.5 cm.) wide; 8 in. (20.3 cm.) deep; the bracket 11½ in. (30 cm.) high; 17½ in. (44.5 cm.) wide; 9½ in. (23.5 cm.) deep (2)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

Nicolas Gribelin, *reçu maître* in 1675.

■ 480

**A PAIR OF FRENCH ORMOLU CHENETS
19TH CENTURY**

Modelled as Neptune and Amphitritis seated on *rocaille* scrolls
21½ in. (54 cm.) high; 19½ in. (50 cm.) wide; 10½ in. (27 cm.) deep, and similar (2)

£3,000-5,000

\$3,800-6,200

€3,600-5,900







■ 481

A PAIR OF BRASS-INAID, PARCEL-GILT AND EBONISED CENTRE TABLES

SECOND HALF 19TH CENTURY, POSSIBLY AUSTRIAN

Each top on pierced foliate-carved trestle ends surmounted by blind quatrefoil and joined by a stretcher, one with label inscribed 'E. Terry/Paris/1934'
29½ in. (74.5 cm.) high; 38½ in. (97 cm.) wide; 21 in. (53.5 cm.) deep (2)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

PROVENANCE:

Probably in the collection of the Marquis de Castellane, Château de Rochecotte and by descent, Comte Stanislas de Castellane, Château de Rochecotte in 1909, until sold to his brother-in-law, Emilio Terry, Paris, *circa* 1934.

Emilio Terry purchased the Château de Rochecotte from his brother-in-law in 1934, who had inherited the house from Pauline Marquise de Castellane (*née* de Talleyrand-Périgord).



■ 482

A NORTH EUROPEAN MAHOGANY AND GILTWOOD COMMODE
EARLY 19TH CENTURY

Of concave form with three drawers flanked by female caryatids, numbered in ink '9876'
32½ in. (83 cm.) high; 42 in. (106.5 cm.) wide; 23½ in. (59 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,400-3,500

■ 483**A PARCEL-GILT, MAHOGANY AND EBONISED SECRETAIRE-COMMODE**
MID-20TH CENTURY, INCORPORATING
SOME EARLIER ELEMENTS, POSSIBLY
AUSTRO-HUNGARIAN

The rectangular top with a slide, surmounted by a superstructure with eight drawers, above a central drawer surrounded by five drawers
58 in. (147.5 cm.) high; 50½ in. (128.5 cm.) wide; 26 in. (66 cm.) deep

£2,000-3,000

\$2,500-3,700
€2,400-3,500

**■ 484****A PAIR OF FRENCH GILTWOOD BERGERES**
FIRST HALF 20TH CENTURY

Each covered a *chassis* in red floral damask, one chair stamped to the backrail '03476'
42½ in. (107.5 cm.) high; 29½ in. (75 cm.) wide; 32 in. (81 cm.) deep (2)

£5,000-8,000

\$6,300-10,000
€5,900-9,400





485



486

■ 485

AN EMPIRE MAHOGANY QUARTER-STRIKING MANTEL REGULATOR WITH DEAD SECONDS AND PERPETUAL CALENDAR

BOSENSCHEN, PARIS, EARLY 19TH CENTURY

The case with detachable architectural pediment, the white enamel dial signed 'Bosenschen / à Paris' with inner concentric calendar ring, the substantial twin barrel movement with unusual dead seconds pinwheel escapement with associated escape wheel mounted on the backplate, the crutchpiece with fine adjustment, gridiron pendulum with knife-edge suspension, the strike train with rack strike on two bells via two hammers 22 in. (55.8 cm.) high; 11½ in. (28.5 cm.) wide; 8½ in. (21 cm.) deep

£4,000-6,000

\$5,000-7,500

€4,800-7,100

Bofenschen was working in Paris from 1780 on the Rue St Honoré. He moved to Boulevard du Temple in 1810. According to Tardy, he also worked for Abraham Louis Breguet. The perpetual calendar work of this clock is drawn from that described by Moinet in his

Nouveau Traité Général d'Horlogerie, vol. II, ch. V, pl. XLIV, figs. 8 & 9. The very unusual escapement to demonstrate seconds from a half seconds pendulum has apparently never been described.

486

**A NAPOLEON III GILT-BRASS-MOUNTED MARBLE
MONTH-GOING TABLE REGULATOR**

PAUL GARNIER, PARIS, NO. 8539, 1870

The pedestal case with white enamel dial signed 'Paul Garnier / à Paris' with counter-balanced sweep centre seconds, the movement with substantial arched plates with three double-screwed plain pillars to the top and two double-screwed conical pillars at the base, the going barrel with high count train and pin-wheel escapement mounted on the backplate with grid iron pendulum spring-suspended from a brass backplate bracket and with fine adjustment to the crutchpiece, the backplate engraved 'Paul Garnier, 1870' and numbered '8539' 19½ in. (50.2 cm.) high; 7½ in. (18.5 cm.) wide; 4½ in. (11.5 cm.) deep

£8,000-12,000

\$10,000-15,000
€9,500-14,000

Paul Garnier (1801-1869) was mentored by Antide Janvier (1751-1835) and set up his own business in Rue Taitbout in 1825.

In the Paris Exhibition of 1839 he exhibited a table regulator similar to the present example, an engraving of which was published in the exhibition brochure and reproduced again by Charles Allix, 'Paul Garnier Revisited', *Antiquarian Horology*, Spring, 1993, p. 418, fig. 8. In the same article is also illustrated a very similar pendulum to the example in the present lot; described as patented in 1819 by Franz Joseph Mahler (1795-1845). A similar undated example sold at Sotheby's, London, 2 June 1995, lot 387.



■ 487

**A FRENCH MAHOGANY QUARTER-CHIMING
REGULATEUR DE PARQUET**

SECOND HALF 19TH CENTURY

The white enamel dial with blued steel trefoil hands and sweep seconds, the substantial movement on a brass bracket to the backboard, with pinwheel escapement, maintaining power on going train, rack strike to bell and quarter-chiming on two further bells, with gridiron pendulum suspended from the backboard, inset barometric dial for temperature compensation 91 in. (231.1 cm.) high; 25 in. (64 cm.) wide; 12½ in. (32.5 cm.) deep

£5,000-8,000

\$6,300-10,000
€5,900-9,400







■ 488

A LOUIS XVI ORMOLU AND PATINATED-BRONZE STRIKING MANTEL CLOCK
LEPAUTE, PARIS, CIRCA 1780, THE FIGURES AFTER ETIENNE MARTINCOURT

The case flanked by figures emblematic of Astronomy and History, the white enamel dial signed 'Lepaute / H. GER DU ROI', the twin barrel movement with pinwheel escapement and countwheel strike to bell, on a later marble plinth. The clock 24½ in. (62 cm.) high; 30 in. (76 cm.) wide; 11½ in. (29 cm.) deep; the base 2½ in. (6 cm.) high; 31 in. (79 cm.) wide; 12 in. (30 cm.) deep

£15,000-25,000

\$19,000-31,000

€18,000-29,000

PROVENANCE:

S.A. Princesse Cécile Murat (1867-1960), 28 rue de Monceau, Paris *née* Marie-Cécile Ney d'Elchegen, daughter of Michel Ney d'Elchegen, 3rd Duc d'Elchegen and Margarite Furtado-Heine, married in 1884 Joachim Napoléon, 5th Prince Murat (1856-1932)
 Sold Me. Besançon, Palais Galliera, Paris, 2 March 1961, lot 64.
 With Partridge, London.

The figures of Urania and Clio featured on the present clock – emblematic of Astronomy and History – are after a design by Etienne Martincourt (*maitre* in 1762) and appear on a clock supplied *circa* 1773-7 to Louis XVI for the *Salon du Conseil* at the Tuileries Palace, now in the J. Paul Getty Museum, Malibu (G. Wilson et. al., *European Clocks in the J. Paul Getty Museum*, Los Angeles, 1996, no. XVI, pp. 114-123). A clock executed by J.B. Dutertre *circa* 1785, closely related to that offered here, albeit with a different base, is illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Münich, 1989, II, p. 296, fig. 4.18.3.



■ 489

**AN ITALIAN ORMOLU AND AMETHYST CENTRE
TABLE**
BY BALDI, FLORENCE

The frieze applied with eagles and foliate scrolls, on winged lion acanthus monopodia, one foot stamped 'Baldi'
32½ in. (82.5 cm.) high; 62½ in. (159 cm.) wide; 35½ in. (90 cm.) deep

£10,000-20,000

\$13,000-25,000
€12,000-24,000

■ 490

A RUSSIAN ORMOLU-MOUNTED MALACHITE TAZZA

CIRCA 1830-40

With everted lip and spreading socle, on a square plinth with acanthus quattrofoil banding, the ormolu-mounted ebonised pedestal panelled to two sides, the stepped base with conforming band of quattrofoils, one side with the arms of Potocki, the other inscribed 'A TOKEN/TO/THE EARL & COUNTESS/OF/DUNMORE/OF HEARTY/ GRATITUDE/FOR THEIR TRUE/SCOTTISH HOSPITALITY/EXPERIENCE BY THE/COUNT & COUNTESS POTOCKI/IN THE YEAR/1840' 68½ in. (174 cm.) high; 20½ in. (52 cm.) square

£50,000-80,000

\$63,000-100,000

€59,000-94,000

PROVENANCE:

Almost certainly supplied to Count August Aleksandrovich Potocki (b. 1811) and his wife (m. 1839), Countess Alexandra Stanislavovna (née Potocka) and given to the 6th Earl and Countess of Dunmore (he died 1845, she died 1886), Dunmore Park, Falkirk, Stirlingshire and by descent to her niece, The Hon. Frances Vesey (d. 1915), daughter of the 3rd Viscount de Vesci and wife of John Alexander, 4th Marquess of Bath (1831-1896) and by descent at Longleat. The Longleat Collection; sold Christie's, London, 13-14 June 2002, lot 399. With Partridge Fine Art, London.

LITERATURE:

C. Hussey, 'Longleat, Wiltshire-IV', The Seat of the Marquess of Bath., *Country Life*, 29 April 1949, p. 992, fig. 7.

This splendid malachite vase on pedestal is a fine example of the luxurious works of art produced at the Russian Imperial lapidary workshops in the early 19th century. Combining the stone for which the manufacturers were perhaps most famous, malachite, with finely chased ormolu mounts in a refined, neo-classical form, this work is emblematic of the superb objects created for an international clientele, and today in important collections around the world. When the present vase and pedestal were last sold in these rooms, they came from Longleat, the Wiltshire seat of the Marquess of Bath, having formerly been offered by the visiting Count August Aleksandrovich Potocki and Countess Alexandra Stanislavovna to ancestors of the wife of the 4th Marquess of Bath, the Earl and Countess of Dunmore in 1840.

The Imperial lapidary workshops in Russia, at Peterhof and Ekaterinburg – founded in 1721 and 1751, respectively – created luxurious works of art combining hardstones with ormolu-mounts heavily influenced by Empire designs of the early 19th century in France, such as those on the present vase. Malachite – the stone for which their production was most celebrated – is a stalagmitic form of copper carbonate, and the technique used in the manufacture of objects and furniture is known as Russian mosaic. The malachite was sawn into very thin slices and then applied to a stone or metal ground, the veins being laid to form pleasing patterns. The whole piece was then highly polished with the joins barely visible. Peterhof is the oldest stone-cutting factory, just a few miles from St. Petersburg, however the huge distances from the mines and quarries meant that it was soon joined by the new imperial factory at Ekaterinburg, in the heart of the Ural Mountains. The third most famous factory was Kolyvan, in western Siberia, which

specialised in colossal pieces made from the stones extracted from the Altai Mountains.

The present vase relates closely to one in a coloured drawing for a malachite mosaic cup of the same unusual form, with square top, circular body and socle square base resting on gilt-bronze sphinx-supports, designed by I.I. Galberg and made for Prince Alexander Nikolaevich Golitsyn which derives from an original design of 1816 by Carlo Rossi. The Galberg design, dated 1826, was drawn in St. Petersburg and the cup made at the Ekaterinburg lapidary works. Another design, dated 1842, and also drawn in St. Petersburg by Galberg, has the same square form. It was never executed. (V.B. Semyonov, *Malachite*, Sverdlovsk, 1987, vol. I, p. 133, fig. 11 and vol. II, pp. 112 and 124, figs. 10 and 59) A similar vase, made by the Ekaterinburg lapidary works and from the second quarter of the 19th Century, in now on display in the Hermitage (*ibid*, vol. I, p. 182, fig. 45).

In a reflection of the international appeal for such works of art, malachite vases produced in Russia can be found in important collections around the world. One notable example is a tazza of similar neo-classic design to the present lot, which was acquired by George, Prince of Wales, later George IV for Windsor Castle, with mounts added by Messrs. Morel and Seddon in 1828, and remains in the Royal Collection (illustrated in H. Roberts, *For the King's Pleasure*, London, 2001, p.178, fig.205).

This present malachite vase and pedestal was presented to the 6th Earl and Countess of Dunmore by the Count and Countess Potocki. The Countess of Dunmore (d. 1886) was the daughter of the 11th Earl of Pembroke (1759-1827) and had a Russian mother, Catherine (1783-1856), who was the only daughter of Semyon Romanovich, Count Vorontsov, the Russian Ambassador to London. A Countess 'Alexandrine' Potocki is recorded at a ball attended by Queen Victoria in May 1839. The present malachite tazza passed by way of inheritance to The Hon. Frances Vesey (d. 1915), daughter of the 3rd Viscount de Vesci and wife of John Alexander, 4th Marquess of Bath, who presumably moved it to Longleat, the seat of the Marquess of Bath. Begun in the mid-16th century by Sir John Thynne, and renovated and enlarged over the following three centuries, Longleat is one of the most splendid English country houses and has a significant collection of works of art. The present vase is visible in a photograph dated to circa 1949 of the cloister-galleries by Sir Jeffrey Wyattville, who refurbished Longleat under the direction of the second Marquess of Bath in the early 19th century. The present lot is visible in the hall just before the grand staircase in a more recent photograph published in a guide book for Longleat, prior to its sale at Christie's in 2002.



The malachite tazza *in situ*, at Longleat, 1949.
© Country Life Picture Library.



The comparable design by I.I. Galberg.
© Christie's Images





■ 491

AN EMPIRE ORMOLU CENTREPIECE

ATTRIBUTED TO PIERRE-PHILLIPE THOMIRE,
CIRCA 1815

The pierced basket supported by three maidens, one holding a cornucopia, another ears of corn, above a cylindrical base mounted with fruiting swags and floral baskets
26 in. (66 cm.) high

£15,000-25,000

\$19,000-31,000
€18,000-29,000

The present centrepiece relates closely to the oeuvre of the celebrated *ciseleur-doreur* Pierre Philippe Thomire (1751-1843) and several variations on this model - featuring putti or female figures holding aloft a pierced basket - supplied by him are illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, München, 1989, II, p. 384-387. Thomire trained as a sculptor under Houdon and was apprenticed to the foremost *ciseleur* Pierre Gouthière. He established his workshop in 1776 and worked at the Sèvres porcelain factory to provide ormolu mounts from 1783. He established a new business under the name 'Thomire, Duterme et Cie' in 1804, was made *ciseleur de l'Empereur* in 1809 and retired in 1823.



■ 492

AN ITALIAN ORMOLU AND MALACHITE CENTRE TABLE
BY BALDI, FLORENCE

With four winged lion monopodia above a simulated bronze base, with trade
label 'Baldi, Firenze'
35¾ in. (91 cm.) high; 43½ in. (110.5 cm.) diameter

£10,000-15,000

\$13,000-19,000
€12,000-18,000



■ 493

A LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE AND BOIS-DE-BOUT MARQUETRY REGULATEUR DE PARQUET

WITH LATER ASSOCIATED DIAL AND MOVEMENT BY JAMES TUPMAN, GREAT RUSSELL STREET, CIRCA 1830, THE CASE MID-18TH CENTURY AND ADAPTED, IN THE MANNER OF JEAN-PIERRE LATZ

The sliding hood surmounted by a figure of Chronos, the engraved 12 inch dial of regulator format with outer plain minute band and white enamel chapters, subsidiary discs for seconds and hours, signed 'TUPMAN / GREAT RUSSELL STREET', with indirect wind to the side for the weight-driven movement with dead beat escapement and jewelled pallets, maintaining power, knife-edge suspension block to later ebonised wood rod pendulum, the mahogany moldings almost certainly added in *circa* 1840, when the present movement was added

91½ in. (232 cm.) high; 24½ in. (62 cm.) wide; 13¾ in. (35 cm.) deep

£7,000-10,000

\$8,800-12,000
€8,300-12,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 13 December 1991, lot 92, with Robbig, Munich.
Anonymous sale; Sotheby's, Paris, 25 June 2003, lot 53 (€16,500).

James Tupman, recorded at 44 Great Russell Street, London, fl. 1810-42.

Jean-Pierre Latz (*circa* 1691-1754). Latz was born near Cologne and settled in Paris by 1719. He became naturalised in 1736 and obtained the warrant of *ébéniste privilégié du roi* before 1741. The inventories drawn up following his death in 1754 and his wife's death in 1756 indicate that the main activity of his workshop was the production of clock-cases. The 1754 inventory lists one hundred and seventy clock-cases and only forty-eight other pieces of furniture. The 1756 inventory lists ninety-two clock-cases and only thirty-three items of furniture.

■ 494

A PAIR OF RESTAURATION GILTWOOD ARMCHAIRS

BY LOUIS-ALEXANDRE BELLANGE, CIRCA 1820-25, AFTER A DESIGN BY CHARLES PERCIER AND PIERRE-FRANCOIS LEONARD FONTAINE

Each covered in red silk, the frame carved with foliate scrolls and flowerheads, on lion monopodia and sabre back legs, one stamped 'L. BELLANGE', the other stamped 'CH' and 'CH IV' and with depository label 'GARDE MEUBLES/ODOUL/NO 6795/16 RUE DE ATLAS/PARIS, losses to gilding

39 in. (99 cm.) high; 28 in. (71 cm.) wide; 28½ in. (72 cm.) deep

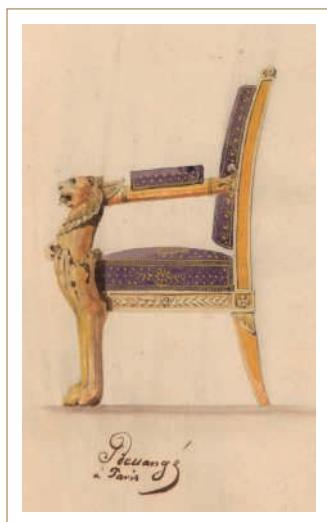
(2)

£15,000-25,000

\$19,000-31,000
€18,000-29,000

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983), and by descent.



The similar design for a fauteuil by L'Atelier Bellangé, now in the Metropolitan Museum of Art.
© Photo SCALA, Florence, Metropolitan Museum of Art, 2017.

The model for this seat-furniture, which derives from antiquity, was popularised through the work of Percier & Fontaine, who include designs for armchairs and tables with lion monopodia supports in their *Recueil de Décorations Intérieures* (1812). A watercolour design of this model, part of 'Deux projets de fauteuils', circa 1817-20, signed by Louis-Alexandre Bellangé (1797-1861), son of Pierre-Antoine, is in a collection of drawings from l'atelier Bellangé, now held in the Metropolitan Museum of Art, New York (S. Cordier, *Bellangé, ébénistes: Une histoire du goût au xix siècle*, Paris, 2012, fig. 4). This design represents armchairs attributable to Pierre-Antoine Bellangé of 1815-20, and is closely

related to seat-furniture from the Billiard Room of the château of Saint-Ouen of Zoé, comtesse du Cayla (*ibid.*, p. 489, PAB 107). These designs by the son suggest an educational study of the work of the father, and during the later period of contractual association between father and son, from 1820 to 1825 in the workshop at la rue Neuve-Saint-Denis, this model of armchair could be stamped either 'P. Bellangé', as in this example, or 'L. Bellangé'. Examples of armchairs stamped 'L. Bellangé' are illustrated in *ibid.*, p. 500, 'LAB 1', and a pair of armchairs from the Ariane Dandois collection sold Sotheby's, New York, 25-26 October 2007, lot 523.

■ 495

A PAIR OF ITALIAN EBONY, LAPIS LAZULI, JASPER, AGATE AND EBONISED OBELEISKS
LATE 17TH/EARLY 18TH CENTURY

Each body centred by shaped gilt-metal panels, minor losses
25½ in. (64.5 cm.) high; 5¾ in. (14.5 cm.) wide; 4¾ in. (12 cm.) deep (2)
£5,000-8,000 \$6,300-10,000 €5,900-9,400

**■ 496**

A PAIR OF FRENCH GILT AND PATINATED-BRONZE SEVEN-LIGHT CANDELABRA
MID-20TH CENTURY, AFTER THE MODEL BY PIERRE-PHILIPPE THOMIRE

Each Egyptian figure supporting scrolling branches surrounding a central budding finial, on a pylon-shaped base, bearing spurious signature 'THOMIRE A PARIS', drilled for electricity
52½ in. (134 cm.) high; 13 in. (38 cm.) diameter (2)
£8,000-12,000 \$10,000-15,000 €9,500-14,000

The female figure featured on the present pair derives from an 1802 design by Charles Percier for a console table in the Egyptian taste with uprights in the form of an almost identical female caryatid (H. Ottomeyer & P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 336, fig. 5.3.1).

Circa 1805, the noted bronzier Pierre-Philippe Thomire adapted the model as a pair of candelabra with candlearms issuing from each figure's head. A pair recorded in the château de Saint-Cloud as of 1828 was obviously admired by Louis-Philippe and his family, as later inventories record the same pair in various rooms of the personal apartments and at the château de Compiègne. In 1909, they were moved into storage at the Hôtel de Salm, Paris in the Grande Chancellerie de la Légion d'Honneur.





■ ~497

A FRENCH ORMOLU-MOUNTED, BRASS AND TORTOISESHELL-INLAID AND EBONISED 'BOULLE' MARQUETRY STRIKING MANTEL CLOCK

THE MOVEMENT BY BALTHAZAR MARTINOT, PARIS, EARLY 18TH CENTURY, THE CASE 19TH CENTURY

The case with Grecian lamp finial, the dial with white enamel chapters and signature plaque below 'Balthazar / Martinot A Paris', the twin barrel movement with later anchor escapement and countwheel strike to bell, the backplate signed 'Balthazar / Martinot A Paris'
34 in. (87 cm.) high; 19 in. (48.2 cm.) wide; 8½ in. (22 cm.) deep

£3,000-5,000

\$3,800-6,200
€3,600-5,900

PROVENANCE:

Patrick Deguines, Paris.

Anonymous sale; Sotheby's, London, 9 June 2004, lot 18 (€14,400).

Balthazar Martinot (Lainé): *Horloger ordinaire du Roi et du Conseil; Horloger d'Anne d'Autriche*

498

TWO FRENCH GILT AND RED-PATINATED BRONZE GROUPS OF BIRDS OF PREY ATTACKING MOUNTAIN GOATS
SECOND HALF 19TH CENTURY, CAST FROM THE MODEL BY CHRISTOPHE FRATIN (1801-1864)

One depicting two eagles attacking a ram, the other a condor and vulture attacking a mountain goat, each on a rocky outcrop with cast signature 'FRATIN', repatinated

17½ in. (44.5 cm.) high, and slightly smaller

(2)

£3,000-5,000

\$3,800-6,200
€3,600-5,900





■ 499

A SET OF FIVE LACQUERED-BRASS IONIC COLUMN TABLE LAMPS

Each with green pleated shade, fitted for electricity
21½ in. (54.5 cm.) high, excluding fitments (5)

£800-1,200

\$1,000-1,500
€940-1,400



■ 500

AN ITALIAN ORMOLU AND MALACHITE CENTRE TABLE

BY BALDI, FLORENCE

With supports in the form of the Three Graces, with trade plaque to base
30 in. (76.5 cm.) high; 25½ in. (65 cm.) diameter

£3,000-5,000

\$3,800-6,200
€3,600-5,900





502

501

**CIRCLE OF GIOVANNI PAOLO PANINI
(PIACENZA 1691-1765 ROME)**

An architectural capriccio with an Apostle preaching
oil on canvas
72 1/4 x 58 1/2 in. (184.6 x 148.6 cm.)

£12,000-18,000

\$15,000-22,000
€15,000-21,000

502

LEONARDO COCCORANTE (NAPLES 1680-1750 ?)
An architectural capriccio of figures among classical ruins

oil on canvas, laid down on panel
50 x 60 1/2 in. (126.9 x 153.6 cm.)

£25,000-35,000

\$32,000-44,000
€30,000-41,000



503

FOLLOWER OF GIOVANNI PAOLO PANINI

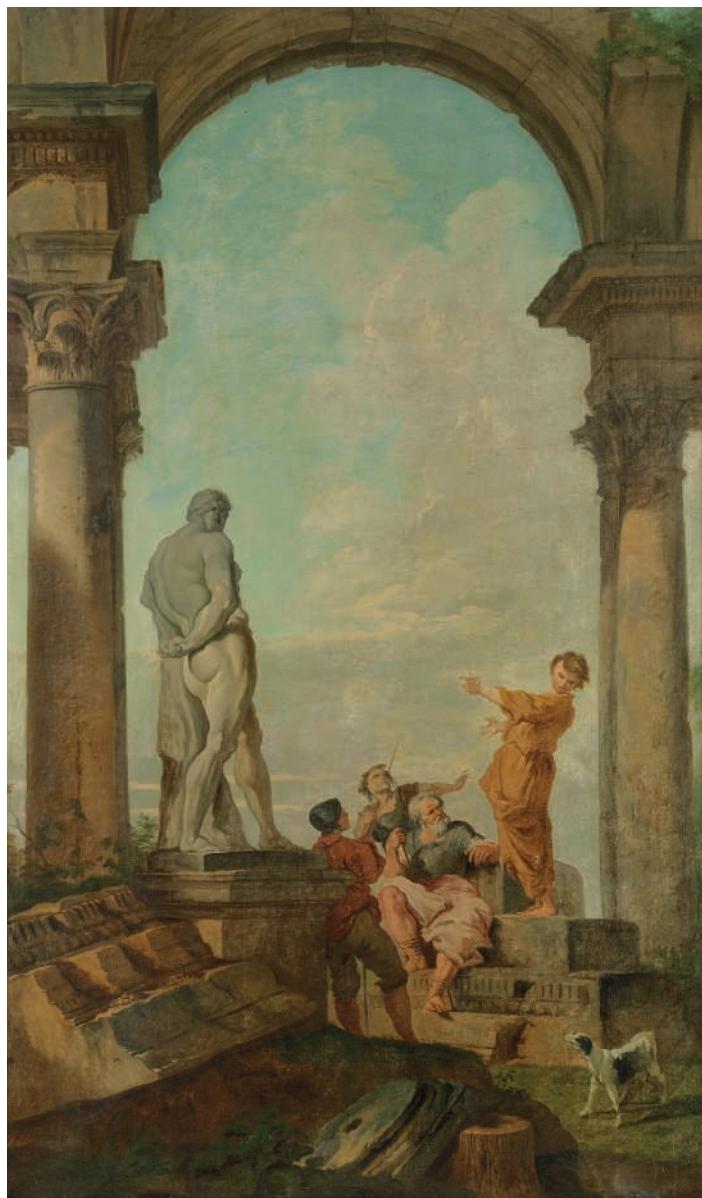
Four capriccios of Roman ruins with figures conversing
the fourth with signature and date 'IP. PANIN [...] / 1732' (lower right)
oil on canvas

89½ x 53½ in. (227.4 x 135 cm.)

£15,000-25,000

a set of four (4)

\$19,000-31,000
€18,000-29,000





■ 504

A LARGE CHARLES X AUBUSSON CARPET

CIRCA 1820

With central ivory-ground medallion encompassed by mirrored flowering urns, scrolling acanthus leaves and fruiting ivy vines on a chestnut-brown field within a linked oak leaf band and floral border, light overall surface dirt and a few small surface spot marks, uneven areas of wear and a few small splits, scattered repairs, backed
21 ft. 4 in. x 16 ft. (650 x 488 cm.)

£4,000-6,000

\$5,000-7,500

€4,800-7,100

■ 505

A GLASS TWENTY-FOUR LIGHT CHANDELIER

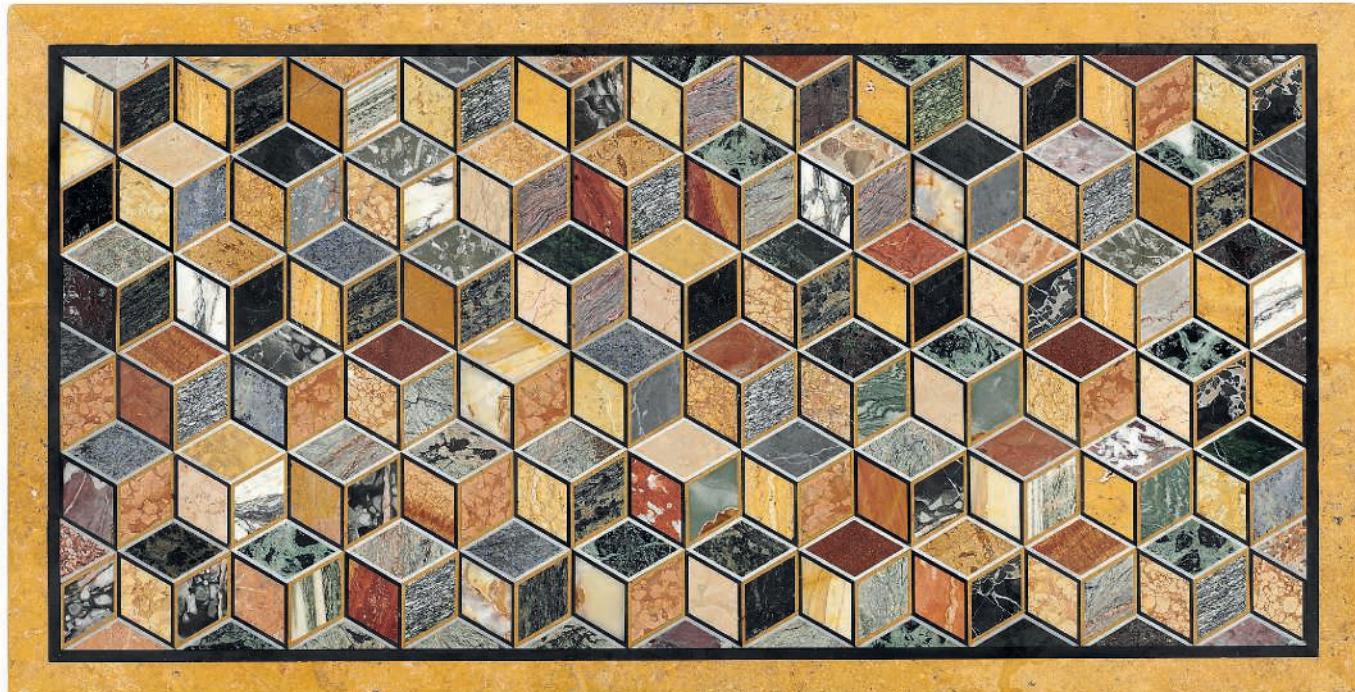
Fitted for electricity, minor losses and replacements
71 in. (180 cm.) high; 55 in. (140 cm.) diameter, approx.

£8,000-12,000

\$10,000-15,000

€9,500-14,000





506
(a pair)

■ 506

A PAIR OF ENGLISH GILTWOOD AND ITALIAN PIETRA DURA
SIDE TABLES

Each top inlaid with various marbles and hardstones, the Greek key frieze
centred by a lion mask, on scrolled legs

37½ in. (95 cm.) high; 82½ in. (209 cm.) wide; 41¾ in. (106 cm.) deep (2)

£15,000-25,000

\$19,000-31,000

€18,000-29,000





■ 507

A NAPOLEON III GILT-BRONZE AND ROUGE GRIOTTE MARBLE THREE-PIECE CLOCK GARNITURE

BY ANTOINE-LOUIS BARYE (1796-1875), PARIS, 1858-1861

Comprising a clock and a pair of nine-light candelabra, the clock modelled with Apollo in his chariot flanked to each side by a classically draped maiden and two horses, signed to one side 'BARYE', the dial with white enamel chapters, blued steel hands, with single barrel movement, the pair of eight-light candelabra *en suite*, modelled with nude female figures and dragons. The clock: 35½ in. (90.2 cm.) high; 37½ in. (95.2 cm.) wide; 14½ in. (36.2 cm.) deep

(3)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Commissioned by Isaac Pereire in 1858 for his Parisian residence, 35, rue du Faubourg-Saint-Honoré.

Aladar Zellinger de Balkany (1900-1983), and by descent.

LITERATURE:

M. Poletti & A. Richarme, *Barye Catalogue raisonné des sculptures*, Paris, 2000, pp. 442-446, CS 100-114.

An important re-discovered and exceedingly rare clock garniture by Antoine-Louis Barye, the present lot was commissioned in January 1858 by the banker Isaac Pereire for his Parisian *hôtel particulier* at 35, rue Faubourg-Saint-Honoré (see M. Poletti & A. Richarme, *Barye Catalogue raisonné des sculptures*, Paris, 2000, pp. 442-446, CS 100-114). Pereire ordered two such garnitures: the present one for Paris, and another version in patinated-bronze for his country residence, the Château d'Armainvilliers, and also agreed with Barye that after their creation the moulds would be destroyed (M. Poletti & A. Richarme, *op. cit.*, p. 443). There are, therefore, only two versions extant of this garniture, the present lot and the patinated-bronze version, with the clock today in the Musée d'Orsay (OA 1982-22) and the candelabra in the Fabius collection (M. Poletti & A. Richarme, *op. cit.*, p. 443). Several studies for preparatory figures are also known and documented.

With its imposing proportions and clear classical inspirations, this garniture – representing the sun-god Apollo in his horse-drawn chariot flanked by classical maidens, with candelabra modelled with antique-influenced figures – is a fine testament to Barye's virtuoso work outside of the *animalier* realm for which he was so well known. It also relates to other celebrated garnitures Barye created, such as that for the duc de Montpensier in the 1840s and his contributions to the monumental *surtout de table* for the duc d'Orléans in the 1830's, with several elements of the former being reproduced during and after Barye's lifetime. The present lot, however, is further distinguished by its exceptional rarity and is an important addition to his œuvre.





■ 508

A RED FLORAL SILK DAMASK THREE-SEATER SOFA
SUPPLIED BY JACQUES GARCIA

With loose bolster cushions

34½ in. (87.5 cm.) high; 91 cm. (231 cm.) wide; 40 in. (101.5 cm.) deep

£1,500-2,500

\$1,900-3,100
€1,800-2,900



■ 509

A GROUP OF NINETEEN RED PATTERNED SCATTER CUSHIONS

The largest: 19 in. (48.5 cm.) square

(19)

£1,000-2,000

\$1,300-2,500
€1,200-2,400

■ 510

A SET OF FOUR RED FLORAL SILK DAMASK EASY ARMCHAIRS

SUPPLIED BY JACQUES GARCIA

33½ in. (85 cm.) high; 35 in. (89 cm.) wide;
33 in. (84 cm.) deep

(4)

£3,000-5,000

\$3,800-6,200
€3,600-5,900



(a set of four)



■ ~511

A LOUIS XV ORMOLU-MOUNTED BRASS-INLAID HORN AND TORTOISESHELL 'BOULLE' MARQUETRY QUARTER-STRIKING BRACKET CLOCK

GILLE L'AINE, PARIS, MID-18TH CENTURY

The waisted case and bracket stamped 'ANT. FOVLLET', the enamel dial signed 'GILLE L'AINÉ / A PARIS', the triple barrel movement with later anchor escapement, countwheel and quarter wheel to the back plate, hour and quarter-striking on three bells, formerly with pull repeat

The clock: 47½ in. (120 cm.) high; 24 in. (61 cm.) wide;

10¼ in. (26 cm.) deep;

The bracket: 21 in. (53.5 cm.) high; 68 1/4 in. (173.5 cm.) high, overall

PROVENANCE:

The late Giles Foster; sold Christie's, London, 20 February 2008, lot 53 (£14,300).

The movement probably Pierre Francois Gille, called Gille l'Aîné (1690-1765) *maître* 1746.

The case by Antoine Foullet, *maitre* 17 February 1749.

512

A PAIR OF FRENCH ORMOLU FIGURAL CHENETS LATE 19TH CENTURY

Modelled as Harlequin and Columbine, each on a *rocaille* base with hound's head

12 in. (30.5 cm.) high; 11½ in. (29 cm.) wide;
20 in. (51 cm.) deep





■ 513

**A LOUIS XVI ORMOLU AND WHITE MARBLE
STRIKING MANTEL CLOCK**

BARANCOURT, PARIS, LATE 18TH CENTURY

The white enamel dial with calendar indication, signed 'Barancourt a Paria', the twin barrel movement with silk suspension and countwheel strike to bell
21 in. (54 cm.) high; 15 in. (38 cm.) wide; 5¾ in. (14.6 cm.) deep

£2,500-4,000

\$3,200-5,000

€3,000-4,700

Pierre-Michel Barancourt (1745-1804).



514

A NEAR PAIR OF FRENCH ORMOLU EWERS

MID-19TH CENTURY

One cast with Bacchic figures, the other with figures of the sea
19½ in. (49 cm.) high (2)

£4,000-6,000

\$5,000-7,500

€4,800-7,100



■ ~515

**A SOUTH GERMAN ORMOLU-MOUNTED, PIETRA DURA,
PEWTER AND BONE-INLAID EBONY, ROSEWOOD AND
TORTOISESHELL CABINET-ON-STAND**

LATE 17TH CENTURY, THE PIETRA DURA PROBABLY FLORENTINE,
THE STAND FIRST HALF 19TH CENTURY

The central architectural cupboard door inlaid with a flowering vase and flanked by Solomonic columns, enclosing a fitted interior with panelled drawers, the outer drawers inlaid with pietra dura and coral birds, floral sprays, and a village scene, the panelled sides with lozenges, on an associated floral-inlaid stand, losses

67½ in. (171.5 cm.) high; 62½ in. (158.5 cm.) wide; 22½ in. (57 cm.) deep

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Probably at Townhill Park, Hampshire until 1948 or at 12 Kensington Palace Gardens, London.

The Property of Lady Swaythling; sold Christie's, London, 19 July 1962, lot 89.

Splendid ebony cabinets such as this example, elaborately conceived to display costly *pietra dura* panels depicting birds, flowers and florentine landscapes, were mainly produced in Florence but favoured by a growing population of wealthy patrons and princely rulers across Europe in the 17th century, and particularly in Germany. The precious *trompe l'oeil* mosaics of marbles and hardstones epitomise the princely magnificence of the *Opificio delle pietre dure* founded in 1588 by Grand Duke Ferdinand I de Medici, while their never-fading flowers evoke the Arcadian concept of perpetual spring or 'Ver perpetuum'.

In Germany, *pietra dura* panels were acquired either directly from Florence by agents such as Hainhofer or traded at luxury fairs in centers such as Frankfurt or Leipzig and would often then be incorporated into tables or cabinets made by German craftsmen. Augsburg, with its famous tradition of skilled craftsmen in precious metals and sculpture, became a particular center for this production, and the princely rulers of Bavaria had a pronounced predilection for *pietre dure*.



(detail)





516

**A NORTH EUROPEAN ORMOLU AND
MALACHITE ENCRIER**
FIRST HALF 19TH CENTURY

The hieroglyphic-incised obelisk candle nozzle flanked by sphinxes supporting a pounce-pot and ink-pot, the white marble base later veneered in malachite
9¾ in. (25 cm.) high; 14½ in. (37.5 cm.) wide; 5 in. (12.5 cm.) deep

£1,500-2,500

\$1,900-3,100
€1,800-2,900



517

**TWO PAIRS OF BRASS-MOUNTED,
MALACHITE AND LAPIS LAZULI
CORINTHIAN COLUMN TABLE LAMPS**

Each with pleated cream shade, fitted for electricity
19¾ in. (50 cm.) high, and slightly smaller, excluding fitments

(4)

£1,500-2,500

\$1,900-3,100
€1,800-2,900

518

**A GROUP OF TEN MALACHITE PRINT
CUSHIONS**

Together with two pairs of cream cotton cushions, one pair with black banding, the other with beige banding
15 x 15 in. (38 x 38 cm.)

(14)

£800-1,200

\$1,000-1,500
€940-1,400





■ 519

A PAIR OF FRENCH GILTWOOD RECTANGULAR LOW TABLES
LATE 19TH/EARLY 20TH CENTURY

Each with later *verde antico* marble top above a frieze carved with C-scrolls, flowerheads and husks, on square tapering legs, originally stools
20¾ in. (52.5 cm.) high; 29½ in. (75 cm.) wide; 17¼ in. (44 cm.) deep (2)

£2,000-3,000

\$2,500-3,700
€2,400-3,500

En suite with lot 521.



■ 520

A PAIR OF ITALIAN GILTWOOD MODELS OF EGYPTIAN PHARAOHS
19TH CENTURY, ADAPTED AS TABLE LAMPS

Each with a foliate headdress, on a later stepped plinth, with black shade, fitted for electricity
36½ in. (93 cm.) high, excluding fitments (2)

£2,000-3,000

\$2,500-3,700
€2,400-3,500

■ 521

A PAIR OF FRENCH GILTWOOD
RECTANGULAR LOW TABLES
LATE 19TH/EARLY 20TH CENTURY

Each with later *verde antico* marble top, originally stools
20¾ in. (52.5 cm.) high; 29½ in. (75 cm.) wide;
17¼ in. (44 cm.) deep (2)

£2,000-3,000

\$2,500-3,700
€2,400-3,500

En suite with lot 519.





■ 522

**A FRENCH GILT-BRONZE EQUESTRIAN GROUP OF LOUIS XIV ON HORSEBACK
SECOND HALF 19TH CENTURY,
AFTER FRANCOIS GIRARDON (1628-1715)**

On a *verde antico* base, stamped 'J.A. Boeuf & Rouard / Fondeurs a Paris', the base stamped with the signature 'Girardon', the monarch lacking baton
32 in. (81 cm.) high; 18½ in. (47.5 cm.) wide; 12 in. (30.5 cm.) deep, including base

£5,000-8,000

\$6,300-10,000
€5,900-9,400

The present lot is a reduction of François Girardon's celebrated equestrian model of Louis XIV. Cast by J. Balthasar Keller and weighing over thirty tons, the monumental original was unveiled in the Place Louis le Grand (later renamed Place Vendôme) on 13 August 1699. It was subsequently destroyed by the populace in 1792 and only one hoof, now preserved in the Louvre, survives from it (M. Martin, *Les Monuments Equestres de Louis XIV*, Paris, 1986, pp. 92-117).



■ 523

**A FRENCH ORMOLU AND VERDE ANTICO MARBLE
STRIKING MANTEL CLOCK
VERNEUIL JEUNE, PARIS, EARLY 19TH CENTURY**

The columnar case with enamel dial signed 'Verneuil Jeune / HGER.
MECANICIEN'; the twin barrel movement with grid iron nine-bar pendulum
with fine adjustment suspended from knife-edge projecting from the capital
finial
25½ in. (64.7 cm.) high; 7¾ in. (19.7 cm.) wide; 4¼ in. (11.7 cm.) deep

£7,000-10,000

\$8,800-12,000
€8,300-12,000



524

A NORTH EUROPEAN PATINATED-BRONZE

AND ORMOLU CANDELABRUM

FIRST HALF 19TH CENTURY, POSSIBLY RUSSIAN

The urn with a finial cast as three maidens, surrounded by three caryatids supporting candle nozzles, the Chimera feet possibly later, adapted as a table lamp and fitted for electricity

18 in. (46 cm.) high, excluding fittings

£3,000-5,000

\$3,800-6,200

€3,600-5,900



■ 525

A LOUIS XVI ORMOLU, PATINATED BRONZE AND MARBLE
STRIKING MANTEL CLOCK

PIOLAINE, PARIS, LATE 18TH CENTURY

The case surmounted by a *bleu turquin* marble obelisk, the white enamel dial signed 'Piolaine à Paris', the twin barrel movement with recoil anchor escapement, silk suspension and countwheel strike to bell
30 in. (76 cm.) high; 15¾ in. (40 cm.) wide; 6½ in. (16.5 cm.) deep

£5,000-8,000

\$6,300-10,000

€5,900-9,400



■ 526

AN EMPIRE ORMOLU-MOUNTED MAHOGANY CENTRE TABLE
EARLY 19TH CENTURY

The variegated white marble top above a frieze alternating arrows and foliate sprays, on sphinx monopodia, the concave-sided base with central campana urn with grapes and vines, with slightly recessed castors, the frieze mount probably later

37½ in. (95 cm.) high; 43½ in. (110.5 cm.) diameter

£15,000-25,000

\$19,000-31,000

€18,000-29,000





■ 527

A GREEN FLORAL SILK DAMASK SOFA

SUPPLIED BY JACQUES GARCIA

33½ in. (85 cm.) high; 84 in. (213.5 cm.) wide; 36 in. (91.5 cm.) deep

£2,000-4,000

\$2,500-5,000

€2,400-4,700

■ 528

**AN ITALIAN PIETRA DURA, ORMOLU AND
POLISHED STEEL LOW TABLE**

THE TOP 19TH CENTURY, THE BASE MID-20TH CENTURY

The top inlaid with various marbles and hardstones centered by a flowering vase within a 'pebble' patterned ground
18¼ in. (46.5 cm.) high; 52½ in. (133.5 cm.) wide; 28¾ in. (73 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,600-5,900

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983), and by descent.





■ 529

**A PAIR OF GREEN FLORAL SILK DAMASK
BUTTONED EASY ARMCHAIRS**

SUPPLIED BY JACQUES GARCIA

Each with gilt-metal handle and tasseled fringe
37½ in. (95 cm.) high; 35½ in. (90 cm.) wide; 34 in.
(86.5 cm.) deep (2)

£3,000-5,000

\$3,800-6,200
€3,600-5,900



■ 530

**A SET OF FOUR GILT-METAL AND
MAHOGANY ARTICULATED,
ADJUSTABLE TWIN-ARM STANDARD
LAMPS**

Each fitted for electricity
56 in. (142 cm.) high (4)

£2,500-4,000

\$3,200-5,000
€3,000-4,700



■ 531

**A PAIR OF GREEN FLORAL SILK DAMASK
BUTTONED EASY ARMCHAIRS**

SUPPLIED BY JACQUES GARCIA

Each with gilt-metal handle and tasseled fringe
37½ in. (95 cm.) high; 35½ in. (90 cm.) wide; 34 in.
(86.5 cm.) deep (2)

£3,000-5,000

\$3,800-6,200
€3,600-5,900



■ 532

A PAIR OF GREEN FLORAL SILK DAMASK EASY ARMCHAIRS

SUPPLIED BY JACQUES GARCIA

Each with gilt-metal handle and tasseled fringe
37½ in. (95 cm.) high; 35½ in. (90 cm.) wide; 34 in. (86.5 cm.)
deep (2)

■ 533

A SET OF FOUR GILT-METAL ARTICULATED, ADJUSTABLE STANDARD LAMPS

Each fitted for electricity
47½ in. (120.5 cm.) high, excluding fitments (4)



■ 534

A PAIR OF OAK BRIDGE TABLES

Each top covered in green baize
31½ in. (80 cm.) high; 46 in. (117 cm.) square (2)



■ 535

A GREEN SILK DAMASK FOUR-SEATER SOFA

SUPPLIED BY JACQUES GARCIA

With three loose bolster cushions

33½ in. (85 cm.) high; 103 in. (261.5 cm.) wide;
40½ in. (103 cm.) deep

£2,500-4,000

\$3,200-5,000
€3,000-4,700

■ 536

AN ITALIAN PIETRA DURA, ORMOLU AND POLISHED STEEL LOW TABLE
THE TOP 17TH CENTURY,
THE BASE MID-20TH CENTURY

The top inlaid with various marble and hardstones,
centered by a strapwork cartouche flanked by
scrolls within borders, reused from an altar front or
floor, with later border

18¾ in. (47.5 cm.) high; 70 in. (178 cm.) wide; 31½ in.
(80 cm.) deep

£3,000-5,000

\$3,800-6,200
€3,600-5,900

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983),
and by descent.





537

537

**STUDIO OF SIR PETER PAUL RUBENS
(WESTPHALIA 1577-1640 ANTWERP)**

Portrait of Queen Isabella de Bourbon (1602-1644), bust-length, in a red dress with gold embroidery and a ruff

oil on canvas

17% x 14% in. (44.6 x 37.4 cm.)

£15,000-20,000

\$19,000-25,000

€18,000-24,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 30 April 2015, lot 428
(£23,750).

538

CIRCLE OF FRANS POURBUS II (ANTWERP 1569-1622 PARIS)

Portrait of Maria Vertemata Panigarola, three-quarter length, in a black gown over a matching embroidered bodice and skirt and a reticella lace ruff

inscribed and dated 'MARIA VERTEMATA / [...]ANIGARO [...] / 1594' (upper left)

oil on canvas

48% x 33½ in. (123.4 x 85 cm.)

inscribed 'Alla M. [...] S.ª La Sig.ª / Maria Veremata Paniga / rola (...) MTar[?] [...] ' (lower left, on the cartolino)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

Anonymous sale; Christie's, South Kensington, 30 April 2015, lot 422
(£16,250).



539**STUDIO OF FRANZ-XAVER WINTERHALTER (GERMAN, 1805-1873)***Marie-Amélie de Bourbon, Princess of the Deux-Siciles, Queen of France, full-length*

oil on canvas

85½ x 52¾ in. (216.5 x 134 cm.)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Anonymous sale; Hôtel Drouot, Paris, 9-10 February 1938, lot 66.

Count and Countess of Paris, Paris.

Their sale; Sotheby's, Monaco, 14 December 1996, lot 22.

LITERATURE:R. Ormond, *Franz Xaver Winterhalter and the Courts of Europe, 1830-70*, exhibition catalogue, London, 1987, pp. 184-185.

The seventh child of Ferdinand IV of Naples and Maria Carolina of Austria, Marie-Amélie de Bourbon (1781-1866) married the French King, Louis Philippe of Orléans, in exile, in Palermo in 1809.

This dignified portrayal of the venerable Queen is a copy after Winterhalter's famous 1842 portrait, now in the Musée National du Château de Versailles. Winterhalter's original commission was for a pendant to his 1841 portrait of the King's sister, Princess Adélaïde of Orléans, and the pair were shown together at the Salon in 1842.

Winterhalter's royal portraits proved hugely popular and the artist was frequently commissioned to produce copies, a practice he would often delegate to his studio.

Further autograph copies can be found at Fontainebleau and at the Palacio Réal in Madrid.









■ 540

A PAIR OF LARGE SWEDISH BLYBERG PORPHYRY URNS ON PEDESTALS

EARLY 19TH CENTURY

Each of ovoid form, with waisted socle and square bases, the cylindrical pedestals on square bases
70 in. (178 cm.) high

(2)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983), and by descent.

Porphyry was first discovered in Sweden at Älvudalen in 1731 but was not commercially exploited until after 1788 by Eric Hagström under the direction of Nils Adam Bielke. For several decades the workshops produced vases, urns and other monumental vessels often mounted with ormolu mounts either made in Sweden or mounted in France. The workshops were acquired by Maréchal Bernadotte - who reigned as Karl XIV Johann from 1818 to 1844 - and stayed in Royal ownership until 1856. Production largely ceased following a disastrous fire in 1869. Various porphyry items were intended as gifts by Bernadotte who presented numerous porphyry objects to Napoleon's *maréchaux* and other French dignitaries. A large number of these still remain in France, such as the vase given to Maréchal Girard, which was offered at Christie's, Monaco, 2 July 1993, lot 235.









■ ~541

A LOUIS XIV ORMOLU-MOUNTED, BRASS-INLAID TORTOISESHELL AND EBONY 'BOULLE' MARQUETRY STRIKING PEDESTAL CLOCK
ANTOINE GAUDRON, PARIS, CIRCA 1700, THE CLOCK AFTER THE MODEL BY ANDRE-CHARLES BOULLE

The domed case surmounted by the figure of Chronos, the enamel dial with weight-driven movement, later Brocot escapement, numbered outside countwheel strike to bell, the backplate signed 'Gaudron A Paris'; on a conforming inlaid tapering pedestal terminating on later turned ebonised feet
The clock: 47 in. (119 cm.) high; 22 in. (56 cm.) wide; 10.4 in. (26.5 cm.) deep; the pedestal: 53½ in. (135 cm.) high; 23¼ in. (59 cm.) wide; 11 in. (27.5 cm.) deep (2)

£40,000-60,000

\$50,000-75,000

€48,000-71,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 12 May 2015, lot 97 (£87,500).

The clock case design derives from an engraving by Jean Bérain depicting a mantel clock with similar overall form and harpy supports above a plinth base, is preserved in the Bibliothèque Nationale, Cabinet des Estampes, Paris, and in the Bibliothèque Doucet, Paris (H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1989, vol. I, p. 48, fig. 1.5.1). See lot 171 for catalogue note.





■ ~542

**A LOUIS XIV ORMOLU-MOUNTED,
TORTOISESHELL AND BRASS-INLAID MARQUETRY
STRIKING BRACKET CLOCK**
DE LORME, PARIS, CIRCA 1710

The case with the front door mounted with an allegory of Time, the dial with white enamel chapters, the movement signed *De Lorme/a Paris*; on bracket mounted with twin candelabra to the front angles, the mounts variously stamped with the 'C' couronné poinçon

The clock 46½ in. (118 cm.) high; 22 in. (56 cm.) wide; 9½ in. (24 cm.) deep
The bracket: 21 in. (53 cm.) high; 29 in. (71 cm.) wide; 16½ in. (42 cm.) deep

(2)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Collection de Monsieur Hubert de Givenchy; Christie's, Paris, 14 December 2004, lot 177 (€82,250).

Delorme, maître horloger in 1708.





■ 543**A SET OF FOURTEEN ENGLISH MAHOGANY****DINING-CHAIRS**

EARLY 20TH CENTURY, RETAILED BY HEWETSONS, LONDON

Comprising a pair of armchairs and twelve side chairs, each covered in pink cotton, with ivorine label 'HEWETSONS/TOTTENHAM COURT RD/LONDON' and one armchair with 'CORFIELD OF LYMINGTON' depository label

The armchairs: 39½ in. (100.5 cm.) high; 26 in. (66 cm.) wide;

25 in. (63.5 cm.) deep

The side chairs: 37¾ in. (96 cm.) high; 23½ in. (59.5 cm.) wide;

22¼ in. (56.5 cm.) deep

(14)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

Please note, these are not the same dining-chairs that appear in the *in situ* dining room photograph of this catalogue.

**■ 544****AN ENGLISH MAHOGANY FOUR-PEDESTAL DINING-TABLE**

The crossbanded top with three additional leaves on downswung supports, with caps and casters

28½ in. (75 cm.) high; 59 in. (150 cm.) wide; 32 ft. (995 cm.) long, fully extended

£6,000-10,000

\$7,500-12,000

€7,100-12,000

Please note, this is not the same table that appears in the *in situ* dining room photograph of this catalogue.

■ 545

A MASSIVE FRENCH MACHINE

WOVEN CARPET

BY BRAQUENIÉ, 20TH CENTURY

Light overall surface dirt and a few small surface
stains, backed, overall very good condition
53 ft. 6 in. x 13 ft. 11 in. (1630 x 424 cm.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



■ 546

**A SET OF TWENTY-FOUR ENGLISH
WALNUT DINING-CHAIRS**

Comprising two armchairs and twenty-two side
chairs, each covered in crimson silk damask,
on cabriole legs and claw-and-ball feet
The armchairs: 43½ in. (110 cm.) high;
26 in. (66 cm.) wide; 26 in. (66 cm.) deep
The side-chairs: 43½ in. (110 cm.) high;
22 in. (56 cm.) wide; 26 in. (66 cm.) deep (24)

£10,000-15,000

\$13,000-19,000

€12,000-18,000



546 (a set of twenty-four)

■ 547

**A SET OF EIGHTEEN ENGLISH WALNUT
DINING-CHAIRS**

Comprising two armchairs and sixteen side chairs,
each covered in crimson silk damask, on cabriole
legs and claw-and-ball feet
The armchairs: 43½ in. (110 cm.) high;
26 in. (66 cm.) wide; 26 in. (66 cm.) deep
The side-chairs: 43½ in. (110 cm.) high;
22 in. (56 cm.) wide; 26 in. (66 cm.) deep (18)

£8,000-12,000

\$10,000-15,000

€9,500-14,000



547 (a set of eighteen)



Please contact the sale coordinator for
further information regarding the viewing
arrangements for this lot.

■ 548

A GLASS EIGHTEEN-BRANCH
CHANDELIER

Fitted for electricity, minor losses and
replacements

59 in. (150 cm.) high;
39½ in. (100 cm.) diameter, approx.

£7,000-10,000

\$8,800-12,000
€8,300-12,000





■ 549

A PAIR OF LOUIS PHILIPPE ORMOLU SIX-LIGHT CANDELABRA

BY THOMIRE & CIE, CIRCA 1830-35

Each column issuing six vine-wreathed branches centred by a pinecone thyrsus finial, on tripod base with lion monopodia, stamped 'THOMIRE A PARIS', regilt

33 in. (84 cm.) high; 13½ in. (34.5 cm.) diameter (2)

£7,000-10,000

\$8,800-12,000

€8,300-12,000



■ 550

A PAIR OF LARGE ORMOLU AND PORPHYRY OBELEISKS

Each with a relief to the base depicting classical figures

34 in. (86.5 cm.) high; 8 in. (20 cm.) square (2)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



■ 551

AN EMPIRE ORMOLU AND PATINATED-BRONZE CENTREPIECE ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1810

Modelled with four allegorical figures representing Plenty, Peace, Fame and Fortitude, supporting a shallow dish and on a cylindrical base decorated with winged maidens holding wreaths and palms, regilt and repatinated
30½ in. (77.5 cm.) high; 18½ in. (47 cm.) diameter

£15,000-25,000

\$19,000-31,000
€18,000-29,000

PROVENANCE:

The collection of M. Civialle; sold Hôtel Drouot, Paris, 27- 28 January 1911, lot 51.
Anonymous sale; Christie's, New York, 2 June 2015, lot 389 (\$30,000).

LITERATURE:

Nassau County Museum; *Napoleon and his Age*, January 28- April 29, 2001, pg. 35.

Pierre Philippe Thomire (1751-1843) was the most important Parisian manufacturer of gilt bronzes in the early 19th century. He trained as a sculptor under Houdon and was apprenticed to the *ciseleur* Pierre Gouthière. Thomire established his workshop in. He established a new bronze business under the name Thomire, Duterme et Cie in 1804, was made *ciseleur de l'Empereur* in 1809 and retired in 1823.

The present exceptional, large centrepiece was intended to form part of a *surtout de table*, the elaborate dining service which was displayed on a long mirror-lined plateau at the centre of the table. This form of *surtout* was developed in France and, in the wake of Napoleon's conquests, it was exported all over Europe. There are many variations supplied by Thomire to the Imperial family and other European courts, (Illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, München, 1989, vol. II, pp. 382-89).

Another centrepiece, with virtually identical patinated-bronze figures, is signed Thomire and is illustrated in J. Nicklausse, *Thomire*, Paris, 1947, p. 93, pl. 29.



■ 552

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CANDELABRA
EARLY 19TH CENTURY

Each modelled as Nike supporting a ring of candle nozzles, on a semi-sphere with wreath-mounted *rouge griotte* marble plinth
26 in. (66 cm.) high (2)

£4,000-6,000

\$5,000-7,500

€4,800-7,100



■ 553

A PAIR OF LOUIS PHILIPPE ORMOLU SEVEN-LIGHT CANDELABRA

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1840

Each with cluster-column stems on tripod bases and plinths, fitted with seven candle branches, each stamped 'THOMIRE A PARIS'

28½ in. (72 cm.) high

(2)

£4,000-6,000

\$5,000-7,500

€4,800-7,100

PROVENANCE:

Anonymous sale; Christie's, Paris, 19 December 2007, lot 398.

These candelabra illustrate the work of famed *bronzier* Pierre-Philippe Thomire in the latter part of his career. Under the *Ancien Régime* Thomire thrived, his artistic prowess achieving the same exalted status as Gouthière. However, Thomire particularly distinguished himself from other contemporary artisans in his ability to maintain his enterprise through the Revolution. By the beginning of the nineteenth century, Thomire emerged as France's most important *bronzier* and continued his work through the Empire period.



554

A LOUIS XV ORMOLU STRIKING MANTEL CLOCK
CIRCA 1765, THE MOVEMENT BY MOISY, PARIS, THE CASE
POSSIBLY BY JEAN-JOSEPH DE SAINT-GERMAIN,
AFTER A DESIGN BY ANTOINE FOULLET

The case with Urania, formerly with musical movement to base, the later white enamel dial signed 'STOLLEWERCK / A PARIS', the twin barrel with later Brocot escapement and countwheel strike to bell, the backplate signed 'Moisy à Paris no. 719'

18 in. (45.7 cm.) high; 16½ in. (42 cm.) wide; 8½ in. (21.5 cm.) deep

£7,000-10,000

\$8,800-12,000

€8,300-12,000

This clock is closely related to a sketch dated *circa* 1760 by ébéniste Pierre-Antoine Foullet now in the Bibliothèque Doucet, Paris. Describing the model as a *Pièce de Bureau* costing 341 *livres*, this sketch is one of the earliest documented neo-classical designs. (H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Vol. I, Munich, 1986, p. 162, fig. 3.3.6).

A clock of this model was supplied *circa* 1765 for the *chambre du lit* of the duc de Choiseul's hôtel, where it is depicted on the cover of the Choiseul golden box, painted by Louis Nicolas van Blarenberghe, *circa* 1770. A similar model with fluted base is signed by *ciseleur-doreur* Jean-Joseph de Saint Germain and dated 1769.

PROVENANCE:

The property of a Nobleman; Christie's, London, 9 December 2004, lot 58
 (£14,340).



■ 555

A LARGE NORTH EUROPEAN GILT-METAL-MOUNTED MAHOGANY THREE-TIER ETAGERE MID-19TH CENTURY

The scrolled end supports joined by a concave plinth base, on casters
66½ in. (169 cm.) high; 68¾ in. (174.5 cm.) wide; 25½ in. (65 cm.) deep

£2,000-3,000	\$2,500-3,700
	€2,400-3,500

PROVENANCE:

Acquired from Galerie Golovanoff, Paris.

THE SWALLOWFIELD TABLES

Each of these serving-tables were possibly commissioned for Swallowfield Park, Berkshire by Sir Henry Russell, 2nd Baronet (d. 1852), and former 'Resident of Hyderabad', and are likely to have been designed in the early 1820s by the architect William Atkinson (d. 1839) following his aggrandisement of the house with a 'very handsome Grecian front'. At this period Atkinson was also assisting the connoisseur Thomas Hope at The Deepdene, Surrey.

The serving-table (lot 557) reflects the contemporary robust Grecian style with its French-fashioned ormolu gallery fretted with a palm-flowered ribbon-guilloche that derives from the Erechtheion, Athens. Each of the table's Ionic voluted and truss-scrolled pilasters terminate in bacchic lion-paws that recall the Pantheon's celebrated sarcophagus of Agrippa. The latter had inspired a design for hall furniture in George Smith's *Collection of Designs for Household Furniture*, 1808 (pl. 34).

The sarcophagus scroll as well as the gallery relate to antiquities illustrated in C.H. Tatham, *Etchings Representing the Best Examples of Ancient Ornamental Architecture Drawn from the Originals in Rome and Other Parts of Italy during the Years 1794, 1795 and 1796*, London, 1799 (pls. 80 and 14). A second edition appeared in 1803, and a third in 1810.



■ 556

A GEORGE IV BRASS-MOUNTED MAHOGANY SERVING-TABLE
CIRCA 1820, IN THE MANNER OF GILLOWS

The three-quarter pierced gallery above a pair of frieze drawers, the scrolled legs with paw feet, probably originally conceived as a centre table, the gallery possibly added *circa* 1830

39½ in. (100.5 cm.) high; 75¾ in. (192.5 cm.) wide; 32½ in. (82 cm.) deep

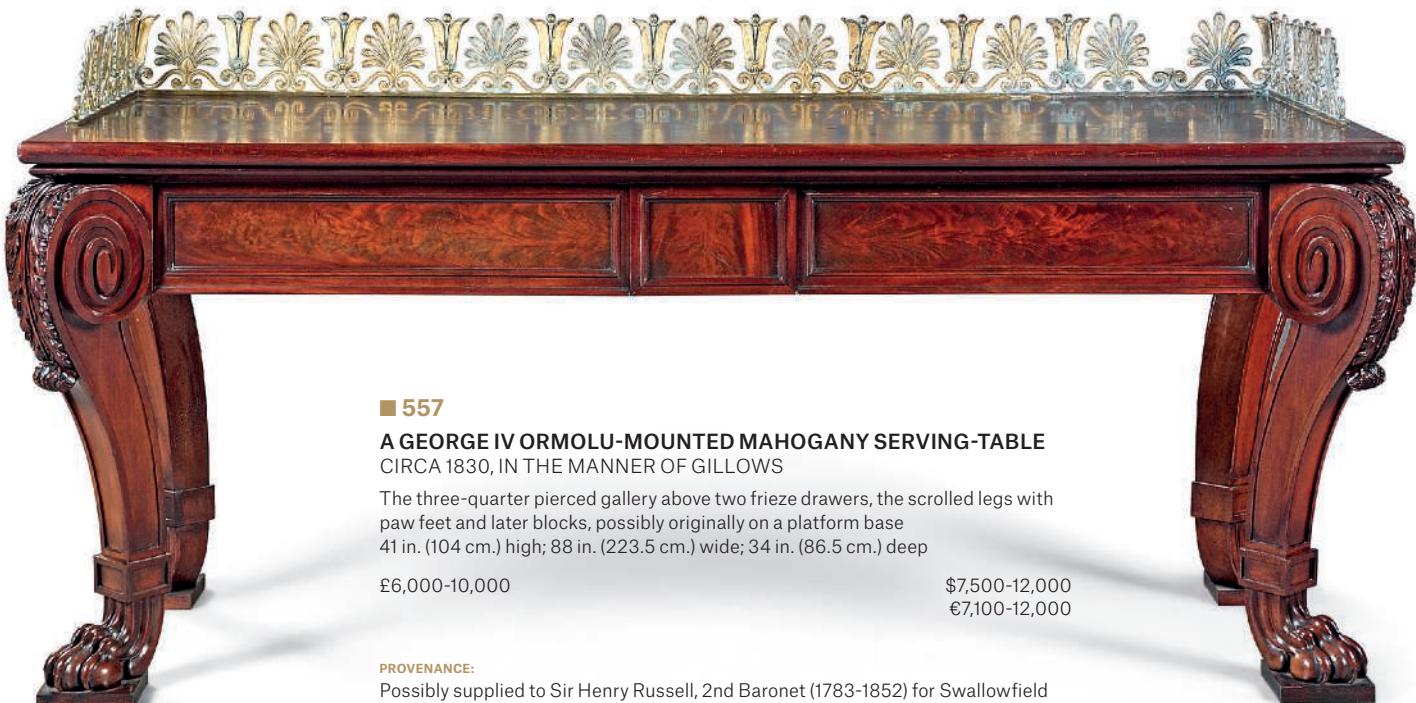
£6,000-10,000

\$7,500-12,000

€7,100-12,000

PROVENANCE:

Possibly supplied to Sir Henry Russell, 2nd Baronet (1783-1852) for Swallowfield Park, Reading, and thence by descent, sold Christie's, London, 16 September 2004, lot 215 (£8,365).



■ 557

A GEORGE IV ORMOLU-MOUNTED MAHOGANY SERVING-TABLE
CIRCA 1830, IN THE MANNER OF GILLOWS

The three-quarter pierced gallery above two frieze drawers, the scrolled legs with paw feet and later blocks, possibly originally on a platform base
41 in. (104 cm.) high; 88 in. (223.5 cm.) wide; 34 in. (86.5 cm.) deep

£6,000-10,000

\$7,500-12,000

€7,100-12,000

PROVENANCE:

Possibly supplied to Sir Henry Russell, 2nd Baronet (1783-1852) for Swallowfield Park, Reading, and thence by descent, sold Christie's, London, 16 September 2004, lot 216 (£17,925).



■ 558

AN UNUSUAL EARLY VICTORIAN ROSEWOOD WEIGHT-DRIVEN SKELETON CLOCK CIRCA 1840

The front plate with silvered chapter ring, the four wheel movement with anchor escapement, the weight-driven barrel with circular weight descending within the plinth, with glass dome
20 in. (50.8 cm.) high; 8 in. (20 cm.) wide; 7 in. (18 cm.) deep

£800-1,200

\$1,000-1,500
€940-1,400

■ 559

A REGENCY MAHOGANY PEDESTAL SIDEBOARD EARLY 19TH CENTURY, POSSIBLY BY GILLOWS

The slightly bowed top with frieze drawer, the pedestals with cupboards enclosing a lead and mahogany-lined cellaret drawer to the right side, and a shelf to the left, formerly with a brass gallery
37 in. (94 cm.) high; 96 in. (244 cm.) wide; 28½ in. (72.5 cm.) deep

£2,000-3,000

\$2,500-3,700
€2,400-3,500

■ 560

A PAIR OF ITALIAN ORMOLU AND LAPIS LAZULI TWENTY-ONE-LIGHT TORCHERES BY BALDI, FLORENCE

Each with two tiers of scrolling branches, the supports terminating in claw feet, one with Baldi trade label, fitted for electricity
100½ in. (258 cm.) high; 33 in. (84 cm.) diameter (2)

£10,000-20,000

\$13,000-25,000
€12,000-24,000









561

ATTRIBUTED TO MATHÄUS STOMER II (? C. 1649-1702 VERONA)

Venice, *The Doge in the Bucintoro departing for San Nicolò di Lido on Ascension Day*

oil on canvas

57½ x 78½ in. (145.6 x 199.6 cm.)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Anonymous sale; Christie's, London, 20 February 1981, lot 123, as 'Joseph Heintz the Younger'.



562

**ATTRIBUTED TO BALTHASAR VAN DEN BOSSCHE
(ANTWERP 1681-1715)**

A sculptor's studio

with initials and date 'D.T. / 1620' (lower left)
oil on canvas
26¾ x 34¾ in. (68.1 x 87.3 cm.)
in a Louis XIII style carved and gilded frame

£3,000-5,000

\$3,800-6,200
€3,600-5,900

563

**LOUIS-JOSEPH WATTEAU, CALLED WATTEAU DE LILLE
(VALENCIENNES 1731-1798 LILLE)**

Peasants merry-making outside an inn in a landscape

signed 'J. Watteau' (lower right)
oil on canvas
36½ x 53¼ in. (92.5 x 135.2 cm.)
in a Louis XVI style carved and gilded eared frame

\$10,000-15,000
€9,500-14,000



563





■ ~564

A FRENCH ORMOLU-MOUNTED, BRASS-INLAID

AND TORTOISESHELL 'BOULLE' MARQUETRY

QUARTER-STRIKING BRACKET CLOCK

19TH CENTURY, THE MOVEMENT ASSOCIATED
AND 18TH CENTURY

The case surmounted by a figure with Chronos, the white enamel dial with engraved ormolu hands, the triple barrel movement with later pinwheel escapement, the backplate signed 'L. Fouillé à Paris', hour strike to bell and quarter-striking on two further bells; together with a conforming pedestal
The clock 42 in. (106.6 cm.) high; 18 in. (45.5 cm.) wide;
8½ in. (22.2 cm.) deep; the pedestal 51½ in. (130.8 cm.) high;
23 in. (58 cm.) wide; 11½ in. (29 cm.) deep, excluding
modern plinth

(2)

£8,000-12,000

\$10,000-15,000

€9,500-14,000

Louis Fouillé, *maître* in 1717.

■ 565

**A PAIR OF ALABASTER AND MARBLE
BLACKAMOOR BUSTS**

Each with striped turban and a single earring, on a spreading square grey marble plinth
33½ in. (85 cm.) high, and slightly smaller (2)

£3,000-5,000

\$3,800-6,200
€3,600-5,900



565



566



566

**A PAIR OF ALABASTER AND MARBLE
BLACKAMOOR BUSTS**

Each wearing a turban, she with earrings and *decolleté*, on a grey marble square spreading plinth
The female figure: 20 in. (51 cm.) high; the male figure: 21 in. (23.5 cm.) high (2)

£1,500-2,500

\$1,900-3,100
€1,800-2,900



567

**A PAIR OF SIMULATED MALACHITE, PARCEL-GILT
AND POLYCHROME-DECORATED BLACKAMOOR
BUSTS**

Each with a feathered turban, on a yellow marble socle
35 in. (89 cm.) high, overall (2)

£1,000-1,500

\$1,300-1,900
€1,200-1,800



568

A PAIR OF FRENCH ORMOLU SIX-LIGHT CANDELABRA URNS

BY SCHALLENBERG, PARIS,
MID 19TH-CENTURY

Each in the form of a vase bearing the arms of Montmorot and Bourbon and issuing scrolled acanthus branches, on a pierced *rocaille* and C-scroll base and rockwork plinth, signed 'SCHALLENBERG PARIS', regilt
24½ in. (63 cm.) high; 26 in. (66 cm.) wide;
15¾ in. (40 cm.) deep (2)

£15,000-25,000 \$19,000-31,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 3 July 2012,
lot 252 (£31,250).

DON AGUSTÍN FERNANDO MÚNOZ Y SÁNCHEZ

The arms are of Agustín Fernando Múoz y Sánchez, Duke of Riánsares and Montmorot, Marquis of San Agustín, a Peer of France, born Tarascon 4th May 1808, died Le Havre 13th September 1873. He was a Senator of the Kingdom of Spain and an officer in the Royal Corp of Guards and a Lieutenant General of the Royal Army. He married on 28th December 1833 the Queen Regent of Spain Donña María Cristina of Bourbon, Princess of the Two Sicilies (born Palermo 27th April 1806, died Le Havre 22nd August 1878), widow of King Don Fernando VII of Spain and daughter of King Don Francesco I of the Two Sicilies by his Queen Dona Maria Isabel of Bourbon, Infante of Spain, daughter of King Charles IV of Spain. The arms are those of Múoz, Sánchez, Funes and Ortega over all an escutcheon of pretence with the arms of the French Dukedom of Montmorot.

SCHALLENBERG À PARIS

The firm of Frederic Schallenberg at no. 3 rue de la Perle, Paris is recorded in the *Annuaire Général du Commerce* from at least 1844, and listed thereafter in a number of Parisian trade directories until the mid-19th century as a 'Fabricant de bronzes, lustres, cristaux garnis et service de table'.

These dates coincide with when the private marriage between Agustín Fernando Múoz y Sánchez and Donña María Cristina of Bourbon was publically recognised in 1844 by his stepdaughter, Queen Isabella II of Spain, with the addition of the granting of the aforementioned titles, and it is possible that these candelabra urns were acquired to mark this occasion.



■ ~569

A LOUIS XIV ORMOLU-MOUNTED BRASS AND TORTOISESHELL-INLAID 'BOULLE' MARQUETRY STRIKING BRACKET CLOCK

BALTHAZAR MARTINOT, PARIS, CIRCA 1700

The case with galleried cornice, on later feet, the dial with white enamel chapters and enamel signature plaque below 'Balthazar/Martinot/Paris', the twin barrel movement with later Brocot anchor escapement, countwheel strike to bell, the backplate signed 'Balthazar/Martinot A Paris' 25% in. (65.4 cm.) high; 15 in. (38 cm.) wide; 6 in. (15.5 cm.) deep

£4,000-6,000

\$5,000-7,500

€4,800-7,100

570

A PAIR OF RESTAURATION ORMOLU FIVE-BRANCH CANDELABRA

CIRCA 1820-30, AFTER THE MODEL BY JEAN-DEMOSTHENE DUGOURC AND MODEL ATTRIBUTED TO PIERRE GOUTHIERE, THE BRANCHES SECOND HALF 19TH CENTURY

Each with tripartite shaft cast with female herms issuing vine-wrapped candle-arms

22½ in. (56.5 cm.) high; 11½ in. (29 cm.) diameter
(2)

£4,000-6,000

\$5,000-7,500
€4,800-7,100

The design for these candelabra has traditionally been attributed to the architect Jean-Demosthène Dugourc (1749-1825) on the basis of a drawing in the Musée des Arts Décoratifs in Paris (GF 21 no. 38.378). It is included in an album of designs for furniture subsequently delivered to both Madame Elisabeth and the comte de Provence and inscribed *Dessiné par J.D. Dugourc, architecte et dessinateur Du Cabinet de Monsieur Frère Du Roi. Paris. 1790.*





■ 571

A LATE LOUIS XV ORMOLU

STRIKING CARTEL CLOCK

GUDIN, PARIS, CIRCA 1770

The case surmounted by a female figure emblematic of Geography, the white enamel dial signed 'GUDIN A PARIS', the twin barrel movement with silk suspension and countwheel strike to bell

37 in. (94 cm.) high; 20 1/4 in. (51.5 cm.) wide;
6 1/4 in. (17.2 cm.) deep

£8,000-12,000

\$10,000-15,000
€9,500-14,000

PROVENANCE:

The Property of The Hon. Lady Hope, Pinkie House, Musselburgh, Midlothian; Sotheby's, 11 May 1928, lot 155. Galerie Seligmann, Place Vendôme, Paris, in 1977. Anonymous sale; Sotheby's, Paris, 29 March 2007, lot 56 (€45,600).

Probably Jacques-Jérôme Gudin (1732-1789), *Ouvrier libre, maître* 1762.



■ ~572

A LATE LOUIS XVI ORMOLU-MOUNTED EBONY AND
BRASS-INLAID TORTOISESHELL 'BOULLE' MARQUETRY
QUARTER-STRIKING CLOCK ON PEDESTAL

ATTRIBUTED TO ETIENNE LEVASSEUR, CIRCA 1780-90, RE-USING
A CLOCK CASE ATTRIBUTED TO ANDRÉ-CHARLES BOULLE,
THE DIAL SIGNED LE BON, CIRCA 1720-30

The waisted case surmounted by a figure of Diana above a recumbent figure of Chronos, on a Louis XVI pedestal and plinth, the gilt-brass dial with outer minute ring, white enamel chapters, the centre signed 'Le Bon A Paris', with recessed seconds ring bisecting a further inner concentric minute ring engraved 'Mouvement Vray Aparent de la Pendule', the minute hand applied with a calibrated disc engraved 'Mouvement Vray de la Pendule', the later associated movement, probably 19th Century, the plates joined by six pillars, weight-driven time train with anchor escapement, going barrels for the hour and quarter trains, with countwheels to back plate signed 'LE BON A PARIS' with hour strike to bell and quarter strike on two further bells above, replaced agridiron pendulum

104 $\frac{1}{4}$ in. (265 cm.) high, overall; the clock 37 in. (94 cm.) high; 25 $\frac{3}{4}$ in. (65.5 cm.) wide; 12 in. (30 cm.) deep	(2)
£70,000-100,000	\$88,000-120,000 €83,000-120,000

PROVENANCE:

Lydie d'Harcourt, marquise de Pomereu.
The Property of a Lady of Title; sold Christie's, London, 2 July 1981, lot 44.
The Exceptional Sale; sold Christie's, London, 7 July 2011, lot 27 (£163,250).

LITERATURE:

'Réalités', July 1954, p. 43.
Connaissance des Arts, *Le XVIIIe Siècle Français*, Paris, 1956, p. 195.
G. de Bellaigue, *James A. de Rothschild Collection*, Catalogue I, London, 1974,
p. 48.

COMPARATIVE LITERATURE:

C. Dreyfus, *French Furniture in the Louvre*, 1921, pl. 13.

G. de Bellaigue, *James A. de Rothschild Collection*, Catalogue I, London, 1974, pp. 48-50 and 66-71 (p. 69 for female figure).

G. Wilson, *French Eighteenth-Century Clocks in the J. Paul Getty Museum Collection*, Los Angeles, 1976, pp. 22-23.

Tardy, *French Clocks*, Vol. I, Paris, 1981, pp. 153, 211, 254 and 255.

W. Edey, *French Clocks in North American Collections*, The Frick Collection, New York, 1982, pp. 45-46.

C. Jagger, *Royal Clocks*, London, 1983, pp. 184-185.

D. Alcouffe, A. Dion-Tenenbaum, A. Lefebvre, *Furniture Collections in the Louvre*, Vol. I, Dijon, 1993, pp. 102-105.

P. Hughes, *French Eighteenth-Century Clocks and Barometers in the Wallace Collection*, London, 1994, pp. 18-19 and 30-31.

J-D. Augarde, *Les Ouvriers du Temps*, Paris, 1996, p. 341.

P. Kjellberg, *Encyclopédie de la Pendule Française*, Paris, 1997, p. 53.

R. Plomp, *Early French Pendulum Clocks, 1658-1700*, known as Pendules Religieuses, Schiedam, 2009, p. 77.

LEVASSEUR AND THE RENEWED FASHION FOR BOULLE

While no stamp of an *ébéniste* has been found on the distinctive neo-classical plinth, this pedestal clock, incorporating Louis XIV elements and designed in the fashionable revival of Boulle furniture, clearly reflects the oeuvre of Etienne Levasseur, one of the foremost *ébénistes* under Louis XVI.

Like many of his contemporaries, Levasseur collaborated extensively with *marchands-merciers* such as Claude-François Julliot (1727-1794) who had mastered the art of 'modernising' Louis XIV pieces into furniture '*au goût du jour*'. As Alexandre Pradère admirably revealed in his introductory essay to volume III of the Wildenstein catalogue [see 'The Wildenstein Collection', Christie's, London, 14-15 December 2005], these new forms reflected the *gout du jour* for cabinet furniture in the 'antique' taste associated with Boulle, albeit a more modern interpretation to fit the most fashionable of Louis XVI interiors.

The *nouvelle vogue* for Boulle furniture reached its zenith in the 1770s, with every important auction catalogue including a section dedicated to '*meubles précieux de Boule le père*' or '*genre de Boule*' and Boulle furniture reaching significant prices. The fact that so many of these Louis XIV pieces were successfully re-sold more than a half century later illustrates the *nouvelle vogue* for Boulle furniture at the end of the *Ancien Régime* and the correlative need for such *ébénistes* as Levasseur, Philippe-Claude Montigny, Jean-Louis Faizelot Delorme, René Dubois, Joseph Baumbauer, Adam Weisweiler and Nicolas-Pierre Séverin to re-fit, refurbish and restore or revive these earlier Boulle pieces.

Levasseur (1721-1798) learned his craft with the sons of André-Charles Boulle, probably from A-C. Boulle the younger (1685-1745) or Charles-Joseph Boulle (d. 1754), and by 1765 was established as a privileged craftsman in the faubourg Saint-Antoine, at a shop known as au *Cadran bleu*. Levasseur was made *maître-ébéniste* on 2 April 1767 and could count among his patrons Louis XV's daughters, Mesdames Adelaide and Victoire at Bellevue as well as rich collectors such as the *fermier-général*, Mulot de Pressigny. Levasseur specialised in copying and repairing Boulle furniture and his stamp appears on many Louis XIV pieces.

The style, construction and execution of this pedestal clock are entirely consistent with this fashion and explain the appearance of Louis XIV mounts on Louis XVI marquetry and ebony-veneered surfaces. It is conceivable that the clock was originally intended to surmount a *cabinet-bibliothèque* and traces of some modification to the base of the upper clock case support this theory. As is discussed further below the female figure crowning the upper clock case might in fact be the work of Charles Cressent and while contemporary to André-Charles Boulle's clock case it is most probable that this is a Louis XVI adaptation under the direction of Levasseur.

CLOCK CASES BY ANDRÉ-CHARLES BOUILLÉ

Boulle clock cases of closely related design (arched and waisted above a rectangular plinth section) may be seen in the Wallace Collection (see Hughes, 1994, p. 31), the Rothschild Collection at Waddesdon Manor (see de Bellaigue, 1974, p. 49), the Musée du Louvre (see Tardy, 1981, p. 211), in Kjellberg (1997, p. 53) and in the British Royal Collection (see Jagger, 1983, p. 185). An example by Le Bon (with replaced dial) is recorded in the Musée des Antiquités in Rouen (see Tardy, p. 153). As with the present clock, these are mounted to the front with a figure of a recumbent Chronos. To the top of the other cases is a figure of Cupid, holding Time's scythe. The allegorical concept represents Love triumphing over Time. It comes from a woodcut by Niccolò Vicentino (active 1510-1550) reprinted by Andrea Andreani in





Lot 572 when in the dining room of the residence of the Marquis and Marquise de Pomeru at 64 avenue Foch in 1954. Photograph: *private archives*.

1608 and based on a now obliterated fresco by Pordenone on the façade of the Palazzo d'Anna on the Grand Canal in Venice. In the woodcut, formerly attributed to Ugo da Carpi (c.1480-c.1530), Love seizes Time's scales rather than the scythe (see Hughes, 1994). A drawing by André-Charles Boulle (1642-1732) of a clock design based on Vicentino's woodcut is in the Musée des Arts Décoratifs, Paris (see Hughes, 1994 and Plomp, 2009). The figure of Time, designed by François Girardon (1628-1715) also resembles the principal figure of his basin of Saturn (Time) at Versailles of 1672-7 (see Hughes, 1994). Moreover, in the inventory taken after Boulle's death in 1732 'a box containing models of the clock of Mr Desmarais with recumbent Time by Mr Girardon' is mentioned (Plomp, 2009, citing J.P. Samoyault, *André-Charles Boulle et sa Famille*, Geneva, 1979).

The present clock case differs in having a female figure, apparently Diana, to its top. An identical figure may be seen a boulle-work cartel clock signed by Gourdain at Waddesdon Manor. The case is attributed to Charles Cressent (1685-1768). It is suggested that the model for the bronzes post-dates 1722, with the clock itself having been made between 1724-1744 (see de Bellaigue, 1974, p. 71). It seems likely therefore that when the present clock was remodelled in the latter part of the 18th Century its Cupid finial was replaced with a grander female finial of approximately contemporary manufacture by Cressent.

Clocks of this form, essentially an evolution of the *tête de poupée* design of the late 17th Century, exist both in mantel form (see the Wallace Collection, Waddesdon Manor and Kjellberg) and as clocks on pedestals (see Tardy, but also the Wallace Collection p. 18). An interesting

comparison may also be drawn with an important *Régence régulateur de parquet* by Le Bon in the Louvre collection. The upper section of that clock — also of an approximate *tête de poupée* form — has a recumbent Chronos mount to its front (holding a pendulum) and is surmounted not by a figure of Cupid alone but by a group of Cupid with Fame. This clock was made for Louis-Alexandre de Bourbon, Comte de Toulouse and the illegitimate son of Louis XIV. It was installed on the first floor of the Hôtel de Toulouse in Paris and described in an inventory of 1756: 'Une pendule marquant les secondes, faite à Paris par Lebon... et du dessin de Boulle'. The dial of the present clock is also designed to show seconds. There is a maritime theme to the decoration of the case trunk on the Louvre clock which matches the clock to the mural decoration of the *Galerie Dorée* of the Hôtel de Toulouse, which was designed by Robert de Cotte, architect, and François-Antoine Vassé, *Dessinateur Général de la Marine Royale* (see D. Alcouffe, A. Dion-Tenenbaum & Lefébure, pp.102-105, also Tardy, pp. 254-255, Dreyfus, pl. 13). An ormolu mount of two heads of Wind on this clock matches another by Charles Cressent, also in the Louvre (pp. 124-125).

Although the current movement is of a later date, it is made in the spirit of the early 18th Century and is apparently a substitute for a more complicated original (the latter notion suggested by the dial engraving). The clock was originally conceived with a long pendulum (for showing seconds, as indicated by the dial); and would therefore have most probably rested on a pedestal as is presently the case.

CHARLES LE BON

The dial signature is probably that of Charles Le Bon (b. Bordeaux 1678; d. after 1739), who may have been Antoine Gaudron's pupil. He was appointed *Marchand-Horloger Privilégié du Roi* on 9 May 1707, an office he gave up in 1739 (see Augarde, 1996). A particularly fine *régulateur de parquet* by Le Bon is in the Louvre (see above).



The related drawing of a clock attributed to André-Charles Boulle.
© Musée des Arts Décoratifs, Paris





■ 573

**A HAVILAND LIMOGES 'LOUVECIENNES'
PATTERN PART TABLE-SERVICE
BLUE PRINTED FACTORY MARKS**

Comprising: one hundred dinner-plates, twenty-four soup-plates, forty-eight dessert-plates, forty-eight side-plates, twenty-three small coffee-cups and twenty-four saucers, ten coffee-cups and eleven saucers, ten large coffee-cups and twelve saucers, two two-handled sugar-bowls and covers, two milk-jugs

£3,000-5,000

\$3,800-6,200

€3,600-5,900

573

■ 574
**A HAVILAND LIMOGES SEVRES-STYLE
PART TABLE-SERVICE
BLUE PRINTED FACTORY MARKS**

Painted with a central bouquet within floral medallion and laurel borders, comprising: forty dinner-plates, twenty-four soup-plates, twenty-two luncheon-plates, twenty-four side-plates, a two-handled sugar-bowl and cover, a milk-jug, twelve large-coffee-cups and eleven saucers, eleven smaller coffee-cups and twelve saucers, twenty-four smaller coffee-cups and twenty-two saucers, five napkin-rings

£1,500-2,500

\$1,900-3,100
€1,800-2,900



574





575

A PAIR OF EMPIRE ORMOLU AND CUT-GLASS ETAGERES

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1810

Each with two faceted dishes supported by a central column with scrolled volute supports joined by a laurel wreath, on a concave-sided tripartite plinth, each stamped 'THOMIRE A PARIS.' and with blue chalk inscription 'SA16712', the glass replaced

13 in. (33 cm.) high; 7½ in. (19 cm.) diameter (2)

£10,000-15,000

\$13,000-19,000
€12,000-18,000

PROVENANCE:

King Umberto II of Italy, from whom purchased by the grandfather of a private European collector, sold Christie's, London, 9 December 2004, lot 44 (£20,315).

EXHIBITED:

Porto, Alfândega, *Reais Mesas do Norte de Portugal*, 1995.

LITERATURE:

R. Guedes, *Reais Mesas do Norte de Portugal*, Lisbon, 1997, 'Mesa Casa de Saboia', pp. 22-29.

Pierre-Philippe Thomire (1751-1843).

The blue chalk inscription to the undersides of these étagères, as well as to the subsequent lot 576, are probably inventory marks of the Royal House of Savoy.



576

A PAIR OF EMPIRE ORMOLU AND CUT-GLASS ETAGERES

BY PIERRE-PHILIPPE THOMIRE, CIRCA 1810

Each with faceted dishes supported by a central column, on a circular base with three dancing maidens, one stamped 'THOMIRE A PARIS', both with remnants of blue chalk inscription 'S...2', glass replaced
18½ in. (47 cm.) high; 6½ in. (16 cm.) diameter (2)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

PROVENANCE:

King Umberto II of Italy, from whom purchased by the grandfather of a private European collector,
sold Christie's, London, 9 December 2004, lot 46 (£28,860).

EXHIBITED:

Porto, Alfândega, Reais Mesas do Norte de Portugal, 1995.

LITERATURE:

R. Guedes, *Reais Mesas do Norte de Portugal*, Lisbon, 1997, 'Mesa Casa de Saboia', pp. 22-29.

Pierre-Philippe Thomire (1751-1843).

The blue chalk inscription to the undersides of these étagères as well as the previous lot 575, are probably inventory marks of the Royal House of Savoy.

■ 577**A PAIR OF EMPIRE ORMOLU NINE-LIGHT CANDELABRA**

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1810,
AFTER A DESIGN BY CHARLES PERCIER AND PIERRE FRANCOIS LEONARD FONTAINE

Each tazza supporting leaf-wrapped branches, on a tripartite support headed by a composite capital with lion head supports, decorated with torch-bearing maidens, on sphinx supports with paw feet and a plinth
23¾ in. (60 cm.) high; 16¾ in. (42.5 cm.) diameter (2)

£25,000-40,000

\$32,000-50,000

€30,000-47,000

PROVENANCE:

King Umberto II of Italy, from whom purchased by the grandfather of a private European collector,
sold Christie's, London, 9 December 2004, lot 45 (£89,250).

EXHIBITED:

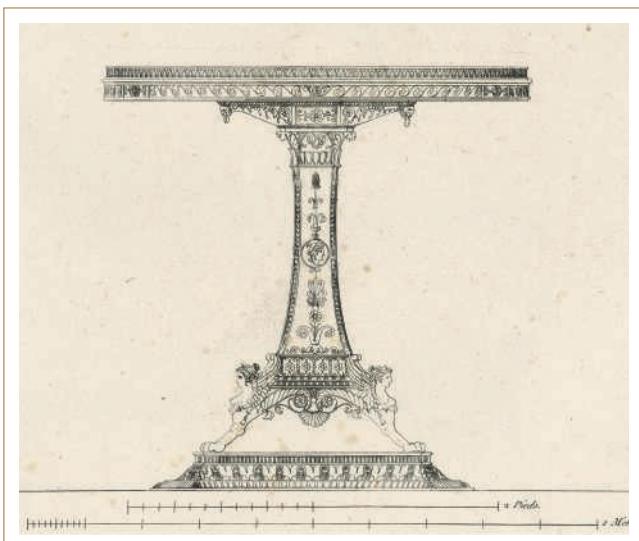
Porto, Alfândega, *Reais Mesas do Norte de Portugal*, 1995.

LITERATURE:

R. Guedes, *Reais Mesas do Norte de Portugal*, Lisbon, 1997, 'Mesa Casa de Saboia', pp. 22-29.

The design for these candelabra derives directly from a drawing for a porcelain and ormolu table by the celebrated architects and *ornemanistes* C. Percier and P.F.L. Fontaine. It was first illustrated in their *Recueil de Décorations Intérieures*, Paris, 1801-1812, pl. XXI.

A closely related pair, though lacking the candle branches and decorated with bronze ornamentation on a steel body, is in the Badisches Landesmuseum, Karlsruhe (H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich 1986, vol. I, p. 362, fig. 5.12.1), while another is in Schloss Pillnitz, Dresden (G. Haase and G. Reinheckel, *Kunsthandwerk des 18. und 19. Jahrhunderts*, Schloss Pillnitz, Dresden, 1978, p. 157, fig. E.26). A virtually identical pair, with associated pierced baskets, was sold at Christie's, New York, 22 May 2002, lot 385.



Percier and Fontaine's design for a table as illustrated in their *Recueil de Décorations Intérieures*, 1801-1812.







■ 578

A SET OF EIGHT FRENCH ORMOLU CENTREPIECES

ONE EMPIRE, ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE,
EARLY 19TH CENTURY, THE OTHERS LATER

Each with pierced basket supported by three nymphs holding aloft torches
with possibly associated upper sections, the cylindrical base with putti draped
with floral swags

21½ in. (54 cm.) high

(8)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

The Empire centrepiece from the Collection of King Louis Philippe (1773-1850) of France, and by descent, sold Christie's, London, 30 September 2014, lot 185 (£30,000).

Comparable models signed by Pierre-Philippe Thomire (1751-1843), and previously in the collection of Lucien Bonaparte, can be found in the Musée Marmottan, Paris and are illustrated in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich 1989, vol. II, p. 382-383, nos. 5.16.2 and 5.16.3.



■ 579

**A PAIR OF LOUIS PHILIPPE ORMOLU NINE-LIGHT
VASE-SHAPED CANDELABRA**

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, PARIS, CIRCA 1830-40

Each vase with classical figures flanked by reeded handles, issuing scrolling branches with fluted drip-pans, milled nozzles and an urn finial cast with dancing maidens, on a foliate spreading foot and square base
23½ in. (60 cm.) high; 15¾ in. (40 cm.) diameter

(2)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

From the collection of King Louis Philippe (1773-1850) of France, and thence by descent, sold Christie's, London, 30 September 2014, lot 193 (£86,500).

Pierre-Philippe Thomire (1751-1843) studied in the late 18th century under the sculptors Pajou and Houdon and the *bronzier* Gouthière. By the early 19th century he had become famous for his gilt-bronze furniture mounts, clocks, candelabra and other table decorations. Many special commissions were placed with him and clients visited his workshop to choose from various different elements to form decorative candelabra or indeed other *bronzes d'ameublement*. A related pair of vase-shaped candelabra, stamped Thomire, was sold Christie's, London, 7 July 2005, lot 405.





580

A FRENCH SILVER-GILT VASE

MARK OF HIPPOLYTE-PIERRE BOMPARD, PARIS, 19TH CENTURY

The square base applied with a steam engine, globe and musical trophy, engraved with presentation inscription and applied with the coat-of-arms for the town of Calais, *marked underneath, near rim and on stem*

9 1/4 in. (23.5 cm.) high

38 oz. 3 dwt. (1,187 gr.)

The inscription reads 'Temoignage de Reconnaissance Les Habitants de la ville de Calais Mr H. C. Emmerie Ingénieur de Chef directeur des Ponts et chaussers Chemin de Fer 1838', which translates as 'A token of gratitude from the inhabitants of the town of Calais to Mr H. C. Emmerie Chief Civil Engineer of the Highways and Railways 1838'.

£4,000-6,000

\$5,000-7,500
€4,800-7,100

581

A FRENCH GILT-PLATED TABLE-SERVICE

MARK OF CHRISTOFLE, PARIS, CIRCA 1980

Each piece stamped with foliage cartouche, comprising:

Thirteen table-spoons

Thirty-two large table-forks

Sixty-one table forks

Thirty-seven fish-forks

Thirty fish-knives

Thirty-one oyster-forks

Thirty-six snail-forks

Twenty-two dessert-spoons

Twenty-two dessert-forks

Thirteen cake-forks

Thirty-seven teaspoons

Twelve mocha-spoons

Forty-four various serving-pieces, some with stainless steel attachments and the following with stainless-steel blades

Thirteen butter-knives

Sixty-one table-knives, in two sizes

Sixty-one cheese-knives, in two sizes

Thirty-one fruit-knives

Thirty-two pastry-knives

£5,000-7,000

\$6,300-8,700
€5,900-8,200





582

A FRENCH SILVER-GILT TEA-URN

MARK OF F. A. BOULANGER, PARIS, 1819-1838

Ovoid and on square plinth supported on four foliage capped ram's horn and hoof feet, the lower body with foliage calyx, the front and back each applied with differing figural panels, the dolphin's head spigot with pierced mother-of-pearl tap, the slightly raised cover with detachable basket of fruit finial rising from foliate calyx, the interior with plain detachable cylinder and cover, *marked on base, shoulder, cover, cylinder and cap*
24 1/4 in. (63 cm.) high
gross weight 258 oz. 10 dwt. (8,041 gr.)

£12,000-18,000

\$15,000-22,000

€15,000-21,000

PROVENANCE:

A Gentleman; Christie's, London, 10 June 2010, lot 255
(£30,000).



583



583

A FRENCH SILVER EWER AND BASIN
MAKER'S MARK EM WITH A RAMPANT LION,
LATE 19TH CENTURY

The ewer of vase form with angular handle, on spreading circular foot, the circular bowl with everted rim, each centred by a cartouche engraved with initials, *marked underneath and to rim of ewer*
The ewer 14½ oz. (37 cm.) high;
the bowl 17 in. (43 cm.) diameter
113 oz. 10 dwt. (3,531 gr.) (2)

£2,000-3,000 \$2,500-3,700
€2,400-3,500



584

585

A FRENCH SILVER EWER AND BOWL
MARK OF HARLEUX, PARIS,
LATE 19TH CENTURY

The baluster ewer with reclining female handle,
circular bowl with foliate cast border, each
repoussé decorated with reserves of nereids within
bullrush and *rocaille* cartouches, *the ewer marked*
to foot and rim

The ewer 13 in. (33 cm.) high;
the bowl 15 in. (38 cm.) diameter
82 oz. 13 dwt. (2,570 gr.) (2)

£1,500-2,000

\$1,900-2,500

€1,800-2,400



585



~586

A FRENCH EMPIRE SILVER-GILT TEA-URN

MARK OF MARC JACQUART, PARIS, 1789-1809

Ovoid and on a shaped triangular base with three lion's-paw feet, the stem cast as three supports of double goat legs, the lower body gadrooned, applied with plaques of Cupid and Psyche, with ram's-head handles, the domed cover gadrooned and with a peacock finial, the spout with ivory handle, *marked on base, stand, body, burner and cover*

20½ in. (51.5 cm.) high

gross weight 95 oz. 3 dwt. (2,959 gr.)

£10,000-15,000

\$13,000-19,000

€12,000-18,000

PROVENANCE:

The C. Ruxton and Audrey B. Love Collection; sold Christie's, New York, 19 October 2004, lot 178 (\$35,850).



587

A FRENCH SILVER-GILT DESSERT-SERVICE

THE SPOONS AND FORKS MARK OF FRANCOIS LASLIER, MOST KNIVES MARK OF PIERRE QUEILLE, PARIS, SECOND HALF 19TH CENTURY, RETAILED BY MANNHEIM, PALAIS ROYAL, PARIS

Queen's pattern, comprising:

Twenty-four dessert-spoons

Twenty-four dessert-forks

Twenty-four dessert-knives, with silver-gilt blades

Twenty-four cheese-knives, with steel blades

in fitted leather case

The case 19½ in. (49 cm.) wide

95 oz. 4 dwt. (2,967 gr.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900





588

~588

A FRENCH SILVER AND SILVER-GILT TABLE SERVICE

MOST PIECES MARK OF PAUL QUEILLE OR CHARLES-SALOMON MALHER, PARIS, SECOND-HALF 19TH CENTURY

King's Pattern, engraved with differing initials, comprising:

Thirty table-spoons

Forty table-forks

Twenty-four dessert-spoons

Twenty-four dessert-forks

Twenty-three teaspoons

Eight various serving pieces

and the following with filled handles:

Forty-eight table-knives

Six various serving-pieces, two with ivory

Twenty-four cheese-knives, with steel blades

Twenty-four fruit-knives, with silver-gilt blades
in four baize-lined trays

weighable silver 327 oz. 2 dwt. (10,174 gr.)

£5,000-8,000

\$6,300-10,000

€5,900-9,400



589

589

A FRENCH SILVER-GILT DESSERT-SERVICE

THE SPOONS AND FORKS MARK OF ODIOT, THE KNIVES MARK OF HENIN ET CIE, PARIS, 20TH CENTURY, RETAILED BY MAISON ODIOT, PREVOST ET CIE

Each with scroll and shell terminal, the stem stamped with leaves, comprising:

Eighteen dessert-spoons

Eighteen dessert-forks

Eighteen ice-cream spoons

Eighteen fruit-knives, with silver-gilt blades

Two fruit-spoons

Two ladles

Two cake servers

in fitted brass-bound oak case, each piece with Swiss import marks

The case 19 1/4 in. (49 cm.) wide

weighable silver 121 oz. 18 dwt. (3,792 gr.)

£1,500-2,000

\$1,900-2,500

€1,800-2,400

■ 590

A RICHARD GINORI PART
DINNER-SERVICE
20TH CENTURY, GREEN SCRIPT
FACTORY MARKS

Painted with a central bouquet, within mosaic pattern and gilt borders, reserved with floral panels, comprising: forty-four dinner-plates, twenty-two soup-plates, twenty luncheon-plates

£1,500-2,500

\$1,900-3,100

€1,800-2,900



590

591

A FRENCH SILVER-GILT
DESSERT-SERVICE

SOME PIECES MARK OF CARDHEILAC,
PARIS, OTHER PIECES MARKED
INDISTINCTLY, SECOND-HALF
19TH CENTURY

Hourglass shape with reeded border and foliage,
engraved with initials, comprising:

Twenty-four dessert-spoons

Twenty-four dessert-forks

Twenty-four fruit-knives, with silver-gilt blades

Twenty-four cheese-knives, with steel blades

Twenty-four teaspoons

A pair of serving spoons

A pair of spoons with pierced shell bowls

A serving slice

A pair of sugar tongs

in fitted brass-bound wood case

The case 18 1/4 in. (48 cm.) wide

weighable silver 130 oz. 16 dwt. (4,068 gr.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



591

■ 592**AN EXTENSIVE GILT-DECORATED PART GLASS-SERVICE**

Each decorated with gilt etched swags and bands, comprising: two water-jugs, thirty-four champagne-flutes, thirty whisky-glasses, thirty-four red wine-glasses, forty-one smaller, thirty-three white wine-glasses, eleven smaller, thirty-three rinsers
The water-jugs 9¾ in. (24.8 cm.) high

£1,500-2,500

\$1,900-3,100
€1,800-2,900

**593****A FRENCH SILVER AND SILVER-GILT TABLE SERVICE**

MOST FORKS AND SPOONS MAKER'S MARK LB AND FL, THE KNIVES MAKER'S MARK JA AND CEL, SECOND HALF 19TH CENTURY

Hourglass shaped with knopped terminals, each engraved with a crest, comprising:

Top drawer:

Twenty-two table-spoons

Twenty-three table-forks

Second drawer:

Twenty-four silver-gilt dessert-spoons

Twenty-three silver-gilt fruit-knives, with silver-gilt blades

Twelve mustard spoons

Third drawer:

Twenty-four dessert-spoons

Twenty-four teaspoons

Twenty-four ice-cream spoons

Fourth drawer:

Twenty-four dessert-forks

Twenty-four cheese-knives, with steel blades

A pair of salad servers

Fifth drawer:

Twenty-four table-knives

in fitted metal-mounted oak canteen with hinged cover and fall front

the case 21 ¼ in. (54 cm.) wide

weighable silver 296 oz. 4 dwt. (9,214 gr.)

£6,000-10,000

\$7,500-12,000

€7,100-12,000







594

A GERMAN SILVER-GILT SOUP-TUREEN,

COVER AND LINER

MARK OF GOTTLÖB LUDEWIG HOWALDT,
BERLIN, 1821-1841

Oval on four lion's paw feet with entwined serpent side handles, the body later applied with the figure of Venus in her chariot, *marked on cover, liner, under rim and on foot*

22½ in. (57 cm.) wide over handles
271 oz. 10 dwt. (8,445 gr.)

£5,000-7,000

\$6,300-8,700
€5,900-8,200



595

A PAIR OF FRENCH SILVER-GILT ALTAR-

CRUETS AND AN ASSOCIATED STAND

THE CRUETS MARK OF ALEXANDRE

THIERRY, PARIS, 1819-1838, THE STAND

PARIS, 1819-1838, MAKER'S MARK LF,

PERHAPS FOR LOUIS FILLETTE

The cruets vase shaped, one with grapevine and grape cluster finial, the other with bullrushes and conch shell finial, the stand chased with fruiting vines and sprays of bulrushes, *cruets each marked near rim and on cover, stand marked underneath*
The stand 12½ in. (30 cm.) wide
38 oz. 13 dwt. (1,204 gr.)

£700-1,000

\$880-1,200
€830-1,200

PROVENANCE:

The C. Ruxton and Audrey B. Love Collection;
Christie's, New York, 19 October 2004, lot 149
(\$5,377).

596**A GERMAN SILVER-GILT****DESSERT-SERVICE**

DRESDEN, MAKER'S MARK INCUSE CS,
18TH/19TH CENTURY

Each piece applied with portrait bust amongst
foliage and strap-work on a matted ground,
engraved with a cypher below a coronet,
comprising:

Twenty-four dessert-spoons

Twenty-four dessert-forks

Twenty-four cheese-knives *apparently unmarked,*
with filled handles

Together with:

Twelve dessert-forks *en suite*, eleven The Hague,
possibly 1802, one London

Twelve pistol-handle cheese-knives, *apparently*
unmarked, with filled handles

weighable silver 96 oz. 4 dwt. (2,992 gr.)

£8,000-12,000

\$10,000-15,000

€9,500-14,000

**597****A FRENCH SILVER-GILT****TWO-HANDED TRAY**

MARK OF MAISON ODIOT, PARIS,
19TH CENTURY

Shaped rectangular with foliate border and shell
and scroll side handles, the centre engraved
with initials 'LMM', *marked on the reverse*, 'MON
ODIOT PRÉVOST & CIE' and numbered 4379

34 in. (86.5 cm.) wide overall

177 oz. 10 dwt. (5,521 gr.)

£4,000-6,000

\$5,000-7,500

€4,800-7,100





598

A PAIR OF LOUIS XVI SILVER SAUCEBOATS AND STANDS

MARK OF ANTOINE BOULLIER, PARIS, 1787

Each oval stand on four pairs of tapering feet, the foliate handle terminating in a cockerel's head, stands and sauceboats engraved with coat-of arms below a coronet, marked underneath stands, on and underneath sauceboats, each marked with the décharge of Henry Clavel and Jean-François Kalendrin, and with a later French tax mark

9 in. (23 cm.) long

74 oz. 2 dwt. (2,305 gr.)

(2)

£5,000-8,000

\$6,300-10,000

€5,900-9,400

599

A SET OF FOUR SILVER-PLATED SAUCE-BOATS

LATE 19TH/20TH CENTURY

Each on oval stand with stylised foliate border, with eagle-mask handle

9 1/4 in. (23.5 cm.) long

(4)

£400-600

\$500-750

€470-710



600

**THREE FRENCH EMPIRE SILVER-GILT
VEGETABLE TUREENS, COVERS AND LINERS**
TWO BASES, THE COVERS AND LINERS WITH MARK
OF J. E. COFFINET, PARIS, 1809 - 1819, ONE BASE MARK
OF ANTOINE BOULLIER, PARIS, 1798-1803

Each tapering circular with stiff-leaf and beaded border, on circular foot with square platform base supported on winged lion's paw feet, the detachable cover with milled border and cast swan finial, with plain liners, *marked under foot, on base, near rim, on liner and cover, one further faintly engraved underneath 'Fair per A Boullier a Paris'*
10 in. (25 cm.) diameter
222 oz. 18 dwt. (6,934 gr.)

(3)

£5,000-8,000

\$6,300-10,000
€5,900-9,400

JEAN-BAPTISTE CLAUDE ODIOT

These magnificent works by the French Imperial goldsmiths Jean-Baptiste Claude Odiot and the enduring firm of Maison Odiot, 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.

Maison Odiot can trace its origins back to 1690. Under the leadership of Jean-Baptiste Claude Odiot, the grandson of the founder, Jean-Baptiste Gaspard Odiot, the firm's enduring reputation for producing the finest works in the neo-classical Empire style was established. Jean-Baptiste Claude was born in 1763. He served his apprenticeship and became a master in 1785, later succeeding his father in the business. He steadily built the firm's reputation, coming to particular notice following the *Exposition de l'industrie* held in Paris in 1802. Following the bankruptcy, in 1809, of Henri Auguste, the celebrated neoclassical silversmith to Emperor Napoleon, Odiot was able to purchase many of his models and designs.

Soon after, Odiot received many commissions from the French court, including a service made for Napoleon's mother, styled 'Madame Mère', much of which was exhibited London, Christie's, *The Glory of the Goldsmith*, 1989, nos. 17 and 18. The Russian Imperial court's taste for French silver, most famously realised in the services made for Catherine the Great, Empress of Russia (r.1762-1796) in the 18th century, continued with other commissions from the Russian court. Amongst these important services was a massive service for Count Nicolai Demidoff (lot 602) and another for Count Branicki (lots 604 and 605). whose wife was the niece of Gregory Potemkin Royal courts across Europe followed suit, such as the King of Sweden, who commissioned Odiot to create a figural double salt (lot 604), circa 1820.



601

A FRENCH RESTAURATION SILVER SAUCEBOAT AND STAND

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

On oblong base with four lion's paw feet, the sauceboat with demi-female mermaid handle, the base and body engraved with the initials 'AB' within shield and with viscount's coronet above, with plain liner, *marked on liner, under foot, inside bowl, near handle and rim of foot*
10½ in. (27 cm.) wide
79 oz. 16 dwt. (2,483 gr.)

£7,000-10,000

\$8,800-12,000
€8,300-12,000

PROVENANCE:

A European Collection; Christie's, London, 10 June 2008, lot 131 (£15,000).



Odiot's design for lot 601 © The House of Odiot

BALI ALTE CEV RB DVC R



602

**A LARGE FRENCH SILVER-GILT SOUP-TUREEN,
COVER AND LINER**

MARK OF MAISON ODIOT, PARIS, 1983-1992,
AFTER A DESIGN, CIRCA 1817, OF A.-L.-M. CAVELIER,
FOR JEAN-BAPTISTE-CLAUDE ODIOT

The circular base cast and chased with a band of stylised foliage on a matted ground, the hemispherical bowl supported on cast figures of Ceres, Bacchus and Fame, the bowl applied with a band of trailing vines, dolphins and bulrushes, with Bacchic female mask and double serpent handles, the domed cover with foliage and bud finial, with plain liner with shell grips, *marked on base, figures, bowl cover, finial and applied ornament on cover, the base stamped 'Odiot a Paris', further stamped '10212' underneath*, with metal plate underneath 25½ in. (64 cm.) high
gross weight 546 oz. (16,982 gr.)

£30,000-50,000

\$38,000-62,000
€36,000-59,000

THE DEMIDOFF SERVICE

The present large sculptural tureen is a faithful copy of one made for the Demidoff Service, which itself has been researched and discussed extensively by Anthony Phillips and Jeanne Sloane in their exhibition catalogue, *Antiquity Revisited, English and French Silver-Gilt from the Collection of Audrey Love*, London, 1997. Count Nikolai Demidoff (1773-1828), for whom the original service was made, was born near St. Petersburg in 1773, son of Nikita Akinfiyevich Demidoff (1724-1786) and his third wife Alexandra Safonova. His father died when he was only fifteen at which time he inherited the family's industrial empire, consisting of some eight metallurgical factories as well as mines in the Urals and Siberia. They were said to have produced a huge annual income and employed some 12,000 serfs. The young Demidoff began to spend so recklessly that the government had to appoint receivers.



The original Odiot design
© The House of Odiot

In September 1795 at St. Petersburg he married Baroness Elisabeta Alexandrovna Stroganoff (1779-1818). The couple had two sons, Pavel Nikolaievich (1798-1840) and Anatoly (1812-1869). Nikolai entered the diplomatic service and the young couple moved to Paris, becoming ardent supporters of Napoleon I and setting up home in the hôtel de Brancas-Lauragais, at the corner of rue Taitbout and Boulevard des Italiens. However, rising Franco-Russian tensions forced his recall and they moved back to Russia via Italy, arriving in 1812. He fought with distinction in the Russo-Turkish War (1806-1812) and at the start of the French invasion of Russia he financed the creation of an infantry regiment, which he then commanded against Napoleon's forces, fighting at Oravais and Borodino.

Demidoff returned to Paris in 1815 where his house soon became a centre for leading academic and literary figures of his day. In 1819 he was made Russian Ambassador to the court of Tuscany. Having divorced his wife, who moved back to France, he lived his last years between France and Italy among scholars, financing the creation of schools, hospitals and other charitable institutions in Tuscany. He bought 42 acres of marshland north of Florence from the Catholic Church and there built the Villa San Donato from 1827 to 1831 where he set up richly-decorated private rooms to house his enormous art collection, which was divided between his residences in San Donato, St. Petersburg, Paris and Moscow. By decree of Leopold II of Tuscany, on 23 February 1827 Demidoff was made Count of San Donato for the services he had rendered to Tuscany.

On the death of Count Nikolai Demidoff in 1828 the service presumably passed to his second son Anatole Demidoff. The younger Demidoff was born near St. Petersburg, as his father had been, but grew up in Paris. His western upbringing led him to move away from his Russian ancestry and by the time of his father's death in 1828 he had more or less settled entirely in Europe, splitting his time between Paris, Rome and Venice. This attitude alienated him from Tsar Nicholas I of Russia, who always had an antipathy towards him. Following in his father's footsteps Anatole was interested in scholarship and as a result of his support was created Prince of San Donato in 1837. He also considerably expanded the Demidoff collection assembled by his father at the Villa San Donato near Florence, being particularly interested in Romantic art for example buying, at the Paris Salon of 1834 Paul Delaroche's *The Execution of Lady Jane Grey* (now in the National Gallery, London). His collection was dispersed through public and private sales in Paris starting in 1863 and it seems likely that the Demidoff service was one of the earliest pieces to leave the collection, having been with the London based Gentleman dealer Charles Frederick Hancock by 1863.







603

**A PAIR OF FRENCH SILVER-GILT
SOUP-TUREENS, COVERS AND LINERS**
MARK OF MAISON ODIOT, PARIS, DATED 1990

Each oval and on oval base, cast and chased with a band of stylised foliage on a matted ground, the oval bowl supported on a pair of cast winged kneeling figures of winged Victory, the bowl applied with a band of trailing vines, the slightly domed cover with foliage and bud finial, the plain liner with shell grips, marked underneath, on figures, cover and liner, the bases, covers and liners further stamped 'Odior a Paris' the bases further numbered '9025' and '9026' and dated '1990'

18½ in. (46 cm.) high

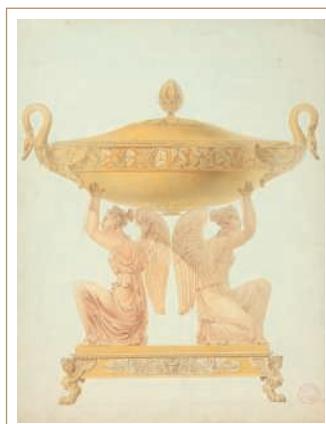
829 oz. 8 dwt. (25,797 gr.)

(2)

£40,000-60,000

\$50,000-75,000

€48,000-71,000



The original Odior design
© The House of Odior.



604

A FRENCH SILVER-GILT CONDIMENT SERVICE

MARK OF MAISON ODIOT, PARIS, CIRCA 2000

In the Empire style, after designs by Auguste Moreau and Adrien-Louise-Marie Cavelier, comprising:

Four sauce-boats, modelled after sauce-boats from the Madele Meyer service, stands and liners, each on oblong base with four lion's paw feet, the oval bodies each supported on entwined dolphin stem, with demi-mermaid handle, *each marked underneath, near rim and on liner, the base further struck with inventory numbers*

10½ in. (56.6 cm.) high

Eight double salt-cellars, each on oblong base with four lion's paw feet, fitted with two standing classically-draped female figure holding a circular bowl, with central column handle with urn finial, *marked underneath, on figures, baskets and stem, the bases further stamped with an inventory number*

12¼ in. (30.5 cm.) high

Six mustard pots, modelled after mustard-pots in the Branicki service, each on oblong base with four lion's paws feet, fitted with kneeling classically-draped female figure, holding a covered urn forming the mustard pot, *marked underneath, on plinth, figure, cover and liner, further stamped underneath with inventory numbers*

5¾ in. (14.5 cm.) high

889 oz. 2 dwt. (27,656 gr.)

(18)

£15,000-25,000

\$19,000-31,000

€18,000-29,000



605

A FRENCH SILVER TUREEN, COVER AND LINER

FROM THE BRANICKI SERVICE

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

Cylindrical with circular base on four leaf and openwork scroll paw feet, the base applied with a gryphon and female mask frieze, the shoulder applied with a further frieze of animals and masks within foliage, with two cast putto handles, the detachable cover with fruiting finial, the liner engraved with a coat-of-arms, marked under base, on foot rim, inside cover, on cover bezel, under liner and on border of liner, the base and cover further stamped 'J.BTE.CDE ODIOT'

12½ in. (32 cm.) wide over handles

139 oz. (4,324 gr.)

The arms are those of Branicki for General Count Francois-Xavier Branicki (1731-1819) who married Alexandra Vasil'evna Engelhardt (1754-1838) in 1781.

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

Countess Branicki (1754-1838) and then by descent probably to Adam Branicki, who transferred most of the service to state ownership, circa 1920
Anonymous sale; Christie's, London, 12 June 2007, lot 120 (£60,000).

THE BRANICKI SERVICE

The soup-tureen forms part of a sumptuous service commissioned by the newly-widowed Countess Branicka in 1819. The bill for the service, dated May 13 of that year, is preserved in the archives of the Maison Odio in Paris. The service comprised 140 pieces and cost in excess of 300,000 francs.

The Countess Branicka was a woman of contrasts; her love of the rich and splendid is exemplified by Odio's magnificent service but her collection of art and precious objects were housed in rooms panelled in plain wood. Her true passion was for horticulture, and both of the houses where she spent her last years, wintering at Belya-Tserkov and spending her summers at Alexandria, had famous parks and gardens.

As niece of Prince Potemkin, Alexandra Vasil'evna Engelhardt was presented at the court in St. Petersburg in 1772, when she was eighteen. She immediately became a favourite of the Empress Catherine and accompanied her on many of her travels. Stories later circulated that Alexandra was Catherine's daughter by Potemkin; these were put about in the later years of her life by French writers without proof, but it is fairly well-documented that she was Potemkin's mistress as well as his niece.

In 1781, Alexandra married Count Francois-Xavier Petrovich Branicki, of an old and powerful Polish family. Trained as a soldier and diplomat, Count Branicki held several posts before being sent to St. Petersburg. He became great friends with Stanislaus Poniatowski, who had been Catherine's lover. Branicki enjoyed the favour of Catherine and, after supporting Russian suzerainty over the Sejm, or Polish parliament, he was awarded vast estates in Belya-Tserkov after the province was ceded to Russia after the Partition of Poland in 1793.

Countess Branicki accompanied the Empress on her journey to the Crimea in 1787. After Catherine's death, she and her husband retired to their estates where the Count died in 1819. The Countess did not return to court until 1824 when she accepted the post of *ober-gofmeistrina*, or Senior Court Chamberlain. Having inherited the estates of her uncle Potemkin and her husband, she was thought to be worth 28 million roubles.

The Branicki service was exhibited by Odio in the exhibition *Produits de l'Industrie Français* at the Louvre from August 25 to September 30, 1819. After Countess Branicki's death in 1838, the magnificent dinner service remained in the Branicki family and was probably transferred to Wilanowo, when the family inherited that property in 1892. The tea and coffee service remain at Wilanowo, but the majority of the pieces were sold by the Russian government in the late 1920s. Much of the service was acquired by a German banker Dr. Fritz Mannheimer, who subsequently settled in Amsterdam. Many of those pieces are now in the Rijksmuseum. Other pieces were dispersed; a pair of soup-tureens, matching one in the Rijksmuseum, sold from the collection of C. Ruxton Love, Christie's New York, April 28, 1992, and another single tureen sold at Sotheby's Geneva, November 12, 1990, lot 98. A wine-cooler sold at Sotheby's New York, November 5, 1986, lot 72.



The design by Odio for lot 605
© The House of Odio





606

606

A FRENCH SILVER-GILT SOUP-TUREEN, COVER AND STAND
MARK OF ODIOT, PARIS, 1906-1956

Circular and on four lion's mask and foliage feet, the base applied with gryphon and insect frieze, the shoulder applied with a further frieze of animals and masks within trailing foliage, with two cast winged female handles, the detachable cover with finial cast as Ceres, with conforming liner, *marked under base, on two wings, inside cover and underneath liner, the base further stamped 'MON ODIOT PARIS and numbered '2720'*

19½ in. (50 cm.) wide over handles
357 oz. 10 dwt. (11,119 gr.)

£20,000-30,000

\$25,000-37,000
€24,000-35,000

607

A FRENCH SILVER-GILT SOUP-TUREEN, COVER AND STAND
MARK OF MAISON ODIOT, PARIS, CIRCA 1980

Circular and on four lion's mask and foliage feet, the base applied with gryphon and insect frieze, the shoulder applied with a further frieze of animals and masks within trailing foliage, with two cast winged female handles, the detachable cover with finial cast as Ceres, *marked under base, on two feet and two wings, inside cover, the base further stamped 'MON ODIOT PARIS and numbered '2159'*

19½ in. (50 cm.) wide over handles
393 oz. 14 dwt. (12,245 gr.)

£20,000-30,000

\$25,000-37,000
€24,000-35,000

PROVENANCE:

A Gentleman; Christie's, London, 10 June 2010, lot 249 (£33,650).



607

608

**A SET OF TWENTY-FOUR FRENCH
SILVER-GILT DINNER-PLATES
MARK OF ODIOT, PARIS, 1990**

Each circular with raised leaf-motif border, *marked
underneath*

9½ in. (25 cm.) diameter
483 oz. 12 dwt. (15,041 gr.)

£8,000-10,000

\$10,000-12,000
€9,500-12,000



608



■ 609

A SEVRES COMPOSITE FEUILLES DE CHOUX
PART DINNER AND DESSERT-SERVICE

CIRCA 1761-1781, SOME PIECES POSSIBLY SEVRES-
STYLE AND LATER, INTERLACED L MARKS
ENCLOSING VARIOUS DATE LETTERS AND PAINTER'S
MARKS INCLUDING THREE DOT MARK FOR TANDART
AND CIRCLE OF DOTS FOR RAUX

Comprising: Two two-handled icepails, covers and liners, two oval sauce-tureens, covers and fixed stands, a trefoil shaped tray with three fixed pots, a Sèvres-style shell-shaped dish, two lobed oval dishes, a Sèvres later-decorated lobed salad-bowl, two smaller lobed salad-bowls in sizes, six lobed saucer-dishes, eleven soup-plates and fifty-one dinner-plates
The larger two-handled icepail, cover and liner:
9½ in. (23.2 cm.) wide overall

£6,000-10,000

\$7,500-12,000
€7,100-12,000



■ 610

**THIRTY-EIGHT SEVRES FEUILLES
DE CHOUX PLATES**

CIRCA 1759-1781, INTERLACED L MARKS,
ENCLOSING VARIOUS DATE LETTERS AND
PAINTER'S MARKS

£1,500-2,500

\$1,900-3,100
€1,800-2,900



610

■ 611

**THIRTY-EIGHT SEVRES FEUILLES
DE CHOUX PLATES**

CIRCA 1759-1781, INTERLACED L MARKS,
ENCLOSING VARIOUS DATE LETTERS AND
PAINTER'S MARKS

£1,500-2,500

\$1,900-3,100
€1,800-2,900



611

■ 612

**FORTY-SEVEN PARIS PORCELAIN
SEVRES-STYLE DINNER-PLATES**
LATE 19TH CENTURY, SPURIOUS
INTERLACED L MARKS

£1,500-2,500

\$1,900-3,100
€1,800-2,900



612



■~613

A SWISS ORMOLU-MOUNTED AND BRASS-INLAID HORN AND TORTOISESHELL 'BOULLE' MARQUETRY STRIKING BRACKET CLOCK
CIRCA 1770

The waisted case on a conforming bracket, the twin barrel movement converted to anchor escapement, strike work positioned on the back plate for hour and half hour strike on two bells, trip repeat, the lower edge numbered '1785'

The clock: 36 in. (91 cm.) high; 18 in. (45.7 cm.) wide; 7½ in. (18.4 cm.) deep;
the bracket: 13¾ in. (35 cm.) high; 19½ in. (49.5 cm.) wide; 9 in. (22.9 cm.) deep;
49¾ in. (126.5 cm.) high overall (2)

£3,000-5,000

\$3,800-6,200
€3,600-5,900



■ 614

A PAIR OF ITALIAN GILTWOOD GIRANDOLES
FIRST HALF 19TH CENTURY

Each cartouche-shaped *rocaille* frame with divided mirror plates and candlebranch, adapted for electricity, minor losses
35½ (90 cm.) high; 28½ in. (71.5 cm.) wide (2)

£1,500-2,500

\$1,900-3,100
€1,800-2,900

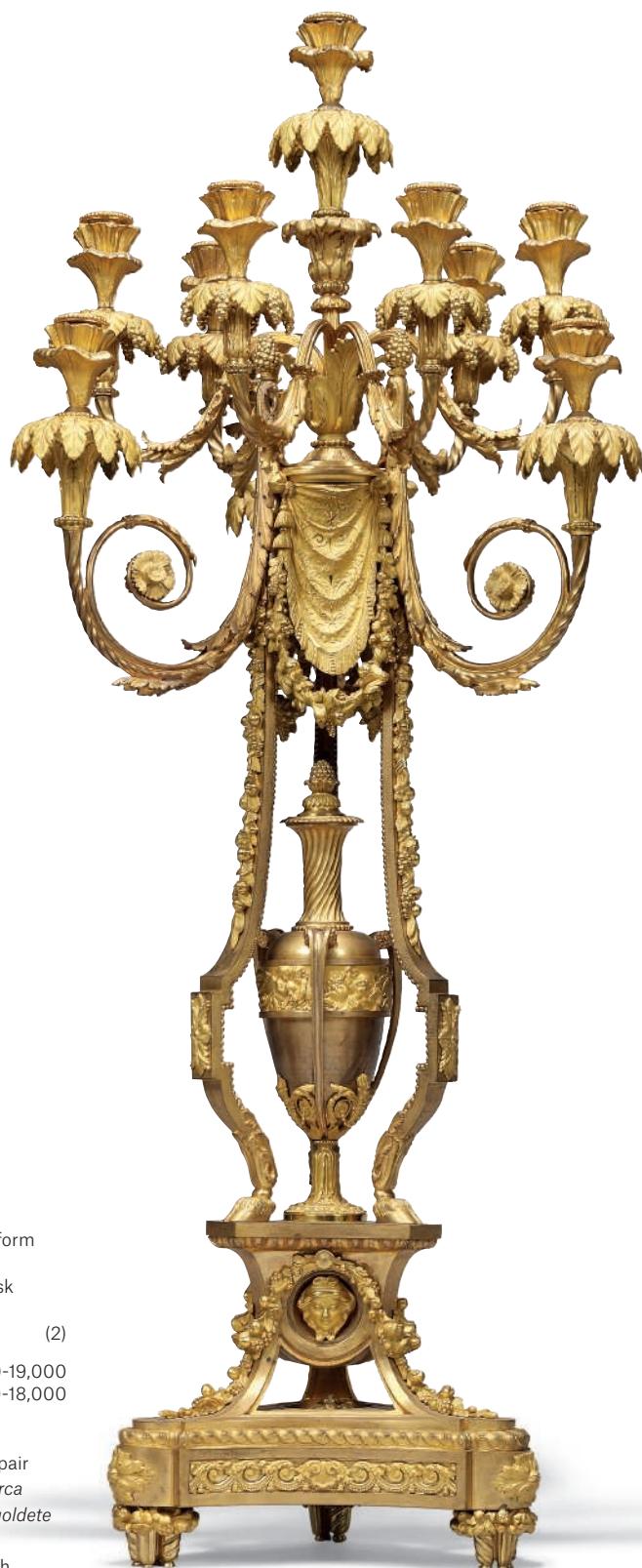
■ 615

A LIMED-OAK MODEL OF A SPLAYED EAGLE
PROBABLY 17TH CENTURY

The eagle probably originally a lectern, the stand later
85¾ in. (218 cm.) high; 35 in. (89 cm.) wide; 23½ in. (59.5 cm.) deep

£1,500-2,500

\$1,900-3,100
€1,800-2,900



■ 616

A PAIR OF FRENCH TWO-TONE ORMOLU
TEN-LIGHT CANDELABRA
LATE 19TH CENTURY

Each with acanthus-clasped scrolled branches above a vasiform stem and garland hung supports terminating in hoof feet, on a tripartite base conformingly decorated and centred by mask roundels

41½ in. (105.5 cm.) high; 17 in. (43 cm.) diameter (2)

£10,000-15,000

\$13,000-19,000

€12,000-18,000



One of the related pair in the
Petit Trianon, Château de
Versailles.

The design of this pair of candelabra is closely related to a pair in the Petit Trianon at the Château de Versailles dated to *circa* 1780 and illustrated in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 261, fig. 4.8.4. Owing to its popularity, it was replicated with some frequency in the 19th century, with the present pair being of particularly high quality.



■ 617

**A FRENCH ORMOLU-MOUNTED PINK
PORCELAIN VASE**

LATE 19TH CENTURY, THE PORCELAIN CONTINENTAL,
ADAPTED AS A TABLE LAMP

The baluster body with pierced handles adjoined by drapery,
stamped 'MALABERT', fitted for electricity, shade not included
22½ in. (57 cm.) high, excluding fitments

£2,000-3,000

\$2,500-3,700

€2,400-3,500



■ 618

**AN ORMOLU AND PATINATED-BRONZE
CENTREPICE**

20TH CENTURY

Lacking bowl; together with a French ormolu tazza,
19th century

The centrepiece: 15½ in. (38.5 cm.) high; 9 in. (23 cm.) diameter
The tazza: 12¼ in. (31 cm.) high; 8¾ in. (22 cm.) diameter (2)

£800-1,200

\$1,000-1,500

€940-1,400



619

**A PAIR OF FRENCH ORMOLU AND
PATINATED-BRONZE FIGURAL CHENETS
MID-20TH CENTURY**

On depicting Venus, the other Vulcan, each on a
rocaille base

14½ in. (37 cm.) high; 15½ in. (39.5 cm.) wide;
8¼ in. (21 cm.) deep, and similar (2)

£1,200-1,800

\$1,500-2,200

€1,500-2,100

■ ~620**A FRENCH ORMOLU-MOUNTED, STAINED-HORN AND TORTOISESHELL 'BOULLE' MARQUETRY STRIKING MANTEL CLOCK**

19TH CENTURY, INCORPORATING EARLIER ELEMENTS, AFTER THE MODEL BY ANDRÉ-CHARLES BOULLE

The case surmounted by a putto and with the winged Father Time figure below, the dial with associated twin barrel movement with later half dead-beat escapement, countwheel strike to bell
37½ in. (95.3 cm.) high; 18½ in. (47 cm.) wide;
11 in. (28 cm.) deep

£5,000-8,000

\$6,300-10,000
€5,900-9,400

This André-Charles Boulle clock and pedestal design 'Pendule et sa Gaine' was originally made in the 1690's for Nicolas Desmarests, a nephew of Colbert. Two examples are in the Wallace Collection. (P. Hughes, *French Eighteenth-Century Clocks and Barometers in the Wallace Collection*, London, 1994, pp. 18-19.)

**■ 621****A PAIR OF FRENCH ORMOLU AND WALNUT SIX-LIGHT CANDELABRA**

LATE 19TH CENTURY AND ADAPTED

Each central shaft suspending laurel wreaths issuing griffin's heads and candle branches, the bowls supported by ram's heads

35½ in. (90 cm.) high

(2)

£2,000-3,000

\$2,500-3,700
€2,400-3,500

**622****A PAIR OF CAST-IRON TORCHERES**
SECOND HALF 19TH CENTURY,
PROBABLY BERLIN

The tops with hanging lappeted edge,
on vase-shaped baluster shafts, losses
48 in. (122 cm.) high (2)

£1,500-2,500

\$1,900-3,100
€1,800-2,900

623**A SET OF FOUR GILT-METAL
ARTICULATED, ADJUSTABLE
STANDARD LAMPS**

Each with green shade, fitted for electricity
56 in. (142 cm.) high, excluding fittings (4)

£2,000-3,000

\$2,500-3,700
€2,400-3,500

624**A PAIR OF ENGLISH MAHOGANY
PEDESTALS**
MID-19TH CENTURY, ADAPTED
FROM A SIDEBOARD

Each with associated variegated grey marble top
above a cupboard door, one enclosing a shelf, the
other three drawers
33½ in. (86 cm.) high; 23½ in. (60 cm.)
wide; 24½ in. (62.5 cm.) deep (2)

£800-1,200

\$1,000-1,500
€940-1,400



■ 625**A PAIR OF FRENCH ORMOLU AND
PATINATED-BRONZE SIX-LIGHT CANDELABRA
THE FIGURES AFTER THE MODEL
BY EMILE LOUIS PICAUT (1833-1915)**

Each Egyptian figure supporting five scrolling cornucopia branches surrounding a central branch, on a porphyry plinth
51 in. (129.5 cm.) high; 16 in. (40.5 cm.) diameter (2)

£6,000-10,000

\$7,500-12,000
€7,100-12,000

**■ 626****A WILLIAM IV MAHOGANY SERVING-TABLE
CIRCA 1835**

Surmounted by a panelled and foliate-scrolled raised back,
the top with two frieze drawers on scrolled supports above a
plinth base
52½ in. (133 cm.) high; 90½ in. (230 cm.) wide;
27 in. (68.5 cm.) deep

£3,000-5,000

\$3,800-6,200
€3,600-5,900





627

A SET OF TWENTY-FOUR GEORGE III SILVER DINNER-PLATES
MARK OF THOMAS HEMING, LONDON, 1770

Each shaped circular, with gadrooned border, engraved with a coat-of-arms within laurel mantling, *marked underneath, further engraved with scratchweights '17'; '17=4'; '17=9'; '17=10'; '17=11'; 2 '17=15'; '17=16'; '17=17'; 2 '17=18'; '18'; '18 1/2'; '18=1'; 2 '18=2'; 4 '18=3'; '18=4'; 2 '18=5' and '18=9'*

9 1/2 in. (24 cm.) diameter

424 oz. 18 dwt. (13,217 gr.)

The arms are those of Wallace with Simpson in pretence for James Wallace Esq. (1729-1783). He was M.P. for Horsham 1770 - 83, Solicitor General 1778-80 and Attorney General 1780-83. He married on 8 January 1767, Elizabeth (d.1811), daughter and sole heiress of Thomas Simpson of Carleton Hall, Cumberland, which property came to Wallace in the marriage. Their only son, Thomas (1768-1844) was in 1828 created Baron Wallace of Knaresdale, and died without issue.

£15,000-20,000

\$19,000-25,000

€18,000-24,000

PROVENANCE:

The Parham Park Trust; Christie's, London, 15 June 2004, lot 62 (£23,900).



628

628

**A SET OF TWELVE GEORGE III
SILVER DINNER-PLATES**

MARK OF THOMAS HEMING, LONDON, 1770

Each shaped circular, with gadrooned border, engraved with a coat-of-arms within laurel mantling, *marked underneath, further engraved with scratchweights '17=8'; '17=15'; 2 '17=17'; '17=18'; 3 '18'; '18 1½'; '18=3'; '18=4' and '18=5'*
9½ in. (24 cm.) diameter
212 oz. 8 dwt. (6,660 gr.)

The arms are those of Wallace with Simpson in pretence for James Wallace Esq. (1729-1783). He was M.P. for Horsham 1770 - 83, Solicitor General 1778-80 and Attorney General 1780-83. He married on 8 January 1767, Elizabeth (d.1811), daughter and sole heiress of Thomas Simpson of Carleton Hall, Cumberland, which property came to Wallace in the marriage. Their only son, Thomas (1768-1844) was in 1828 created Baron Wallace of Knaresdale, and died without issue.

£5,000-8,000

\$6,300-10,000

€5,900-9,400

PROVENANCE:

The Parham Park Trust; Christie's, London, 15 June 2004, lot 67 (£6,752).

The arms are those of Wallace with Simpson in pretence for James Wallace Esq. (1729-1783). See above.

629

**A SET OF TWELVE GEORGE III
DINNER-PLATES**

MARK OF THOMAS HEMING, LONDON, 1770

Each shaped circular, with gadrooned border, engraved with a coat-of-arms within laurel mantling, marked underneath, *further engraved with scratchweights 3 '17=17'; 2 '18'; '18 ½'; 3 '18=2'; '18=3'; '18=4' and '18=7'*
9½ in. (24 cm.) diameter
213 oz. 12 dwt. (6,642 gr.)

The arms are those of Wallace with Simpson in pretence for James Wallace Esq. (1729-1783). He was M.P. for Horsham 1770 - 83, Solicitor General 1778-80 and Attorney General 1780-83. He married on 8 January 1767, Elizabeth (d.1811), daughter and sole heiress of Thomas Simpson of Carleton Hall, Cumberland, which property came to Wallace in the marriage. Their only son, Thomas (1768-1844) was in 1828 created Baron Wallace of Knaresdale, and died without issue.

£6,000-8,000

\$7,500-10,000

€7,100-9,400

PROVENANCE:

The Parham Park Trust; Christie's, London, 15 June 2004, lot 66 (£6,752).



629



630

630

A PAIR OF GEORGE III SILVER MEAT-DISHES
MARK OF JOHN WAKELIN AND WILLIAM TAYLOR,
LONDON, 1781

Shaped oval and with gadrooned borders, each engraved with a coat-of-arms, the back engraved 'C&S' and 'Old Ship Brighton', *marked underneath*

20 in. (51 cm.) long

132 oz. 10 dwt. (4,120 gr.)

The arms are those of Smith of Erlstoke with another in pretence.

£3,000-5,000

\$3,800-6,200

€3,600-5,900

631

**A SET OF SIX GEORGE III SILVER MEAT-DISHES
AND A GEORGE III SILVER MAZARINE**

THE MEAT-DISHES MARK OF ROBERT SHARP,
LONDON, 1792, THE MAZARINE MARK OF THOMAS
ELLERTON AND RICHARD SIBLEY, LONDON, 1803

Plain oval and with reed-and-tie borders, each engraved with a coat-of-arms below an earl's coronet, *marked underneath*, the meat-dishes further engraved with scratchweights '54"16; '56"7;
'40"11; '38"13; '38"7 and '39"10'

Two 17½ in. (44.2 cm.); four 15 in. (38 cm.) wide

284 oz. 2 dwt. (8,836 gr.)

The arms are those of Pratt quartering Jeffreys with Molesworth in pretence, for John, 2nd Earl Camden (1759-1840) and his wife Frances (d.1829), daughter and heir of William Molesworth of Wembury, co. Devon, whom he married in 1785. He inherited the earldom and the family estates on the death of his father in 1794. He was later created 1st Marquess Camden in 1812. He was Lord Lieutenant of Ireland from 1795-1798.

£5,000-8,000

\$6,300-10,000

€5,900-9,400

PROVENANCE:

John, 2nd Earl Camden, later 1st Marquess Camden (1759-1840), then by descent to John, 5th Marquess Camden (1899-1983). The Most Hon. Marquess Camden, D.L., J.P.; Sotheby's London, 23 January 1964, lot 92. A Private Collector; Christie's, London, 12 June 2007, lots 50 and 51 (£14,760).



632

631

632

A SET OF FOUR GEORGE III SILVER MEAT-DISHES
MARK OF ROBERT SHARP, LONDON, 1799

Plain oval and with reed-and-tie borders, each engraved with a coat-of-arms below an earl's coronet, *marked underneath*
12½ in. (32 cm.) long
80 oz. 8 dwt. (2,501 gr.)

The arms are those of Pratt quartering Jeffreys with Molesworth in pretence, for John, 2nd Earl Camden (1759-1840) and his wife Frances (d.1829), daughter and heir of William Molesworth of Wembury, co. Devon, whom he married in 1785. He inherited the earldom and the family estates on the death of his father in 1794. He was later created 1st Marquess Camden in 1812. He was Lord Lieutenant of Ireland from 1795-1798.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

PROVENANCE:

John, 2nd Earl Camden, later 1st Marquess Camden (1759-1840), then by descent to John, 5th Marquess Camden (1899-1983). The Most Hon. Marquess Camden, D.L., J.P.; Sotheby's London, 23 January 1964, lot 92. A Private Collector; sold Christie's, London, 12 June 2007, lot 49 (£9,000).



633

SIX GEORGE III SILVER MEAT-DISHES

LONDON, VARIOUS DATES AND MAKERS

Each oval with gadrooned border, each engraved or later engraved with the same coat-of-arms and crest, comprising:

A large meat-dish, mark of Henry Greenway, London, 1796

A medium meat-dish, mark of Henry Greenway, London, 1795

A meat-dish, mark of William Sibley, London, 1812

A meat-dish, mark of William Burwash, London, 1813

A pair of small oval meat dishes, mark of William Burwash, London, 1813

The largest 21½ in. (53.4 cm.) long

253 oz. 15 dwt. (7,891 gr.)

The arms are those of Vansittart impaling Turner impaling Newcomen, for Henry Vansittart (1784-1848) of Kirkleatham, Yorkshire and Foxley, Berkshire, and his wife Teresa (d.1844), daughter of Sir William Newcomen 1st Bt. (b.c.1740-1807) and widow of Sir Charles Turner 2nd Bt. (1773-1810), whom he married in 1812.

£6,000-8,000

\$7,500-10,000
€7,100-9,400

633



634

A WILLIAM IV SILVER MEAT-DISH

MARK OF ROBERT GARRARD, LONDON, 1830

Shaped oval and with gadrooned border, engraved with initial 'R' on drapery mantling and below an earl's coronet, marked underneath, further stamped 'Garrards Panton Street London'

23½ in. (59 cm.) long

103 oz. 8 dwt. (3,215 gr.)

£2,000-3,000

\$2,500-3,700
€2,400-3,500

634



635

A GEORGE III SILVER SIX-LIGHT CANDELABRUM CENTREPIECE

MARK OF PAUL STORR, LONDON, 1817,

THE NOZZLES MARK OF PHILIP RUNDELL, LONDON, 1823

The shaped triangular base on three shell and acanthus feet, applied with classical theatrical masks on the sides and foliage ornament on the corners, with faceted stem and three leaf-capped scroll branches, each terminating in two sockets with detachable covers and nozzles, with central dish, *marked on base, applied figural ornament, stem, branches, bowl, wax-pans, sockets and nozzles, the corner foliage ornament apparently unmarked and possibly later, the base further stamped Rundell Bridge et Rundell Aurifex Regis Et Principis Walliae Regentis Brittannias*

21 1/4 in. (54 cm.) high

282 oz. 18 dwt. (8,799 gr.)

£30,000-50,000

\$38,000-62,000

€36,000-59,000

PROVENANCE:

with Argenteus, London, March 2008.



636

**A GEORGE IV AND A WILLIAM IV SILVER
FOUR-LIGHT CANDELABRA**

ONE MARK OF PHILIP RUNDELL, LONDON, 1821 AND ONE MARK OF
WILLIAM BATEMAN, RETAILED BY RUNDELL, BRIDGE AND RUNDELL

On shaped triangular base on three cast acanthus foliage feet, with baluster
stem cast and chased with acanthus foliage, with three detachable rosette and
acanthus foliage branches each terminating in a campana shaped socket with
nozzle, with similar central light, the bases each engraved with a coat-of-arms
below a marquess' coronet, *marked on base, stem, branches, nozzles, sockets,*
applied ornament and one foliage calyx, the bases of one further stamped
'Rundell Bridge et Rundell Aurifices Regis Londini', the base of the other
stamped 'Rundell Bridge et Co Aurifices Reginæ Londini'

29½ in. (74 cm.) high

411 oz. 18 dwt. (12,812 gr.)

The arms are those of Petty quartering FitzMaurice for Henry, 3rd Marquess of
Lansdowne (1780-1863). (2)

£50,000-80,000

\$63,000-100,000

€59,000-94,000

PROVENANCE:

with Argenteus, London, March 2008.

The inspiration for the base and stem on the present candelabra derives
from Ancient Roman candelabra as engraved by G. B. Piransi (1720-1778)
and published in England in 1811 in H. Moser's *A Collection of Antique Vases,
Altars, Paterae, Tripods Candelabra, Sarcophagi, &c.* Other examples of the
same design include a pair of candelabra made for Thomas, 3rd Baron Foley,
(T. Schroder, *The Gilbert Collection of Gold and Silver*, Los Angeles, 1988, pp.
419-421, no. 112) and a pair made for Sir Richard Sutton 2nd Bt., (Christies,
London, 5 July 2000, lot 4)





637

637

**A PAIR OF CONTINENTAL SILVER SOUP-TUREENS,
COVERS AND LINERS**

LATE 19TH/EARLY 20TH CENTURY, APPARENTLY UNMARKED

Each oval and on spreading foliage chased foot, the body chased with fruiting grapevines and with lion mask drop-ring handles, the detachable covers with stiff leaf border and foliage cast finial, with plain liners, *marked on bases and liners with French import mark*

13 in. (33 cm.) wide

362 oz. (11,260 gr.)

£4,000-6,000

\$5,000-7,500
€4,800-7,100

(2)

638

A PAIR OF GEORGE III ENTREE DISHES AND COVERS

THE COVERS MARK OF PAUL STORR, 1816, ONE BASE MAKER'S MARK ONLY, THE OTHER BASE APPARENTLY UNMARKED

Shaped oblong with shallow gadrooned borders and high domed covers engraved with coat-of-arms, with flower and lion mask handle, the bases possibly re-shaped, *marked under the cover, to the handles, one base marked with maker's mark only*

11 in. (20 cm.) wide

146 oz. 18 dwt. (4,568 gr.)

The arms are those of Pennant quartering others impaling Bouverie for George Hay Dawkins Pennant (1764-1840) and his second wife Elizabeth, daughter of the Hon. William Henry Bouverie, whom he married in 1814. He succeeded to the estates of his cousin Richard, 1st Baron Penrhyn in 1808. He employed the architect Thomas Hopper to rebuild the family seat Penrhyn Castle in the neo-Norman style.

(2)

£4,000-6,000

\$5,000-7,500
€4,800-7,100



638



639

639

A PAIR OF GEORGE III SILVER ENTREE-DISHES AND COVERS
MARK OF PAUL STORR, LONDON, 1805

Each shaped circular with foliate, shell and gadrooned border, and partly-fluted domed cover with serpent ring-handle, the covers each engraved twice with drapery mantling and with later crest, *marked on dishes, inside covers and on one handle*
11½ in. (28.5 cm.) diameter
125 oz. (3,888 gr.)

£5,000-8,000

\$6,300-10,000
€5,900-9,400



639

640

A PAIR OF GEORGE III SILVER MEAT-DISHES
LONDON, 1811, MAKER'S MARK IH

Shaped oval and with gadrooned rim, engraved with a coat-of-arms, *marked underneath*
15¼ in. (38.5 cm.) long
85 oz. 10 dwt. (2,659 gr.)

(2) £1,500-2,500

\$1,900-3,100
€1,800-2,900



640

641

A PAIR OF REGENCE-STYLE SILVERED-METAL THREE-BRANCH WALL-LIGHTS
19TH CENTURY

Each with cartouche shaped backplate centred by a female mask, fitted for electricity

16½ in. (42 cm.) high (2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



642

A PAIR OF THREE-LIGHT ALTAR-CANDELABRA
APPARENTLY UNMARKED, PROBABLY 20TH CENTURY

Each on triangular base with ball and claw feet, the corners capped with putto masks, with ribbon tied swags applied to the baluster stems

31¾ in. (80.5 cm.) high (2)

£2,000-3,000

\$2,500-3,700

€2,400-3,500

643

A FRENCH SILVER-PLATED SUPPER SET
APPARENTLY UNMARKED, SECOND HALF 19TH CENTURY

Circular, on rotating platform with three scroll handles, with soup bowl and cover, a pair of sauce boats, a pair of entrée dishes, a twin-handled sugar bowl, an open salt, mustard pot and caster, all with gadrooned borders, with ladle and wood-handled sifter spoon

24 in. (61 cm.) diameter

£700-1,000

\$880-1,200

€830-1,200





644

A SET OF FOUR VICTORIAN SILVER-GILT

A SET OF FOUR VICTORIAN FIVE-LIGHT CANDELABRA

FIVE-EIGHT CANDLESTICK
MARK OF FRANCIS BOONE THOMAS, LONDON, 1879

Each on square base with floral corners, the fluted column stem with scroll capital, four foliate scrolling arms and a central fluted column, with scrolling shell-capped sockets and plain nozzles, with central flame finial, on wooden base, *marked to the base*

29½ in. (75 cm.) high

(4)

£7,000-10,000

\$8,800-12,000

€8,300-12,000



645

**AN ELIZABETH II SILVER TEA AND COFFEE-SERVICE
WITH A TRAY EN SUITE**

THE TEA AND COFFEE SERVICE MARK OF WAKELY AND WHEELER,
1984, THE TRAY MARK OF MAPPIN AND WEBB, SHEFFIELD, 1967

Each piece octagonal, comprising: coffee-pot, teapot, cream-jug and sugar
bowl, the tray shaped oval and with reeded rim, *each marked underneath and
on cover bezels*

The tray 19 3/4 in. (50 cm.) long

154 oz. 4 dwt. (4,797 gr.)

(5)

£1,200-1,800

\$1,500-2,200

€1,500-2,100



647

A VICTORIAN ENTREE DISH AND COVER

MARK OF HENRY WILKINSON, SHEFFIELD, 1844

Oblong, with moulded border with foliate embellishments, the cover with
foliate handle and engraved with initials 'MaMcV', *marked on handle, side of
cover and dish*

12 1/2 in. (31 cm.) wide

53 oz. 13 dwt. (1,666 gr.)

£500-700

\$630-870

€590-820



646

**A SET OF FOUR VICTORIAN SILVER SECOND-COURSE DISHES
MARK OF MAPPIN AND WEBB, SHEFFIELD, 1892**

Circular and with gadrooned border, *marked near rim, stamped underneath
'Mappin & Webb London', with a later French import mark*

12 1/4 in. (31.5 cm.) diameter

101 oz. 1 dwt. (3,143 gr.)

(4)

£1,500-2,000

\$1,900-2,500

€1,800-2,400



648

**A ELIZABETH II FOUR-PIECE SILVER TEA
AND COFFEE-SERVICE**

MARK OF RICHARD COMYNS, LONDON, 1968

The coffee-pot, teapot and sugar-bowl applied with cut-card work and with
part-fluted cover, *marked underneath or near rim and on cover bezel*; together
with a silver-plated tapering coffee-pot, two silver-plated salvers and a silver-
plated tea-urn

The tea-urn 17 3/4 in. (45 cm.) high

gross weight 84 oz. (2,613 gr.)

(7)

£700-1,000

\$880-1,200

€830-1,200



649

A WILLIAM IV SILVER FIVE-PIECE TEA AND COFFEE-SERVICE

MARK OF EDWARD, EDWARD JUNIOR, JOHN AND WILLIAM BARNARD, LONDON, 1830

Compressed lobed form on foliate feet, engraved with crest, comprising: coffee-pot and teapot with ivory insulators, bowl and cover, cream-jug and sugar bowl

The coffee-pot 9 1/4 in. (23.5 cm.) high
gross weight 93 oz. 6 dwt. (2,902 gr.) (5)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



651

A VICTORIAN SILVER DESSERT-SERVICE

MARK OF JOHN ALDWINKLE AND JAMES SLATER, LONDON, 1883

Each cast with fruiting grapevines and engraved with initials, comprising:

Eighteen dessert-spoons

Eighteen dessert-forks

Eighteen cheese knives

Eighteen ice-cream spoons

Eight serving spoons, with shell bowls A pair of sauce ladles

A pair of sugar sifters

Two pairs of grape-scissors

Four various serving pieces

in a brass-bound coromandel fitted case

The case 22 3/4 in. (58 cm.) wide

weighable silver 110 oz. 16 dwt. (3,446 gr.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



650

A SET OF TWELVE OLD SHEFFIELD PLATE SOUP-PLATES

APPARENTLY UNMARKED, FIRST HALF 19TH CENTURY

Shaped circular and with gadrooned border, engraved with a crest
10 in. (25.5 cm.) diameter

The crest that of Allfrey, possibly for Edward Allfrey (1770-1834) of Salehurst, Sussex and Banstead, Surrey.

£700-1,000

\$880-1,200

€830-1,200



652

A SET OF THIRTEEN OLD SHEFFIELD PLATE SOUP-PLATES

MARK OF MATTHEW BOULTON AND CO., BIRMINGHAM, EARLY 19TH CENTURY

Shaped circular and with gadrooned border, engraved with a coat-of-arms, twelve marked underneath, one marked indistinctly underneath
11 3/4 in. (27 cm.) diameter

The arms are those of Hartopp quartering Cradock with Hartopp in pretence, for Sir Edmund Cradock-Hartopp (1749-1833) and his wife Anne (d.1837), daughter Joseph Hurlock and heiress of her mother Anne Hartopp, whom he married in 1777.

£1,500-2,000

\$1,900-2,500

€1,800-2,400



■ ~653

A LOUIS XIV ORMOLU-MOUNTED AND BRASS-INLAID TORTOISESHELL 'BOULLE' MARQUETRY STRIKING BRACKET CLOCK

ANTOINE FRIZON, PARIS,
FIRST QUARTER 18TH CENTURY

The domed case with *flambeau* urn finials, the dial with white enamel chapters, signed on enamel plaque below 'FRIZON A PARIS', the movement with later anchor escapement, countwheel strike to bell, the backplate signed 'Frizon A Paris'; together with an associated bracket

The clock 24½ in. (62.2 cm.) high; 13¼ in. (33.5 cm.) wide; 6 in. (15 cm.) deep; the bracket 12 in. (30.5 cm.) high; 12½ in. (31.8 cm.) wide; 6½ in. (16 cm.) deep; 35 in. (89 cm.) high overall (2)

PROVENANCE:

The collection of Dick Turpin; sold Christie's, London, 9 March 2006, lot 136 (£7,800).



■ 654

A PAIR OF FRANCO-FLEMISH WALNUT OPEN ARMCHAIRS LATE 17TH CENTURY AND LATER

The arched padded back and seat covered in yellow-fringed red cloth, restorations and replacements

46½ in. (117.5 cm.) high; 25¾ in. (65.5 cm.) wide; 28¼ in. (72 cm.) deep (2)

£1,000 1,500

\$1,300-1,900

\$1,500-1,500
€1.200-1.800

655

AN EMPIRE ORMOLU-MOUNTED MAHOGANY BUREAU PLAT
EARLY 19TH CENTURY, ADAPTED

The later top lined with leather, with slide to each side, above two drawers and a coffre-fort surrounding a knee-hole, adapted from a cylinder bureau
29½ in. (75 cm.) high; 63½ in. (160.5 cm.) wide; 31½ in. (79.5 cm.) deep

\$1,300-1,900
€1,200-1,800





■ 656

A PAIR OF FRENCH GILTWOOD FAUTEUILS
19TH CENTURY

Each covered in close-nailed blue silk velvet floral damask, the seat-rails carved with shells and trailing flowerheads on cabriole legs and scrolled feet; together with a giltwood side chair

The fauteuils: 39½ in. (99.5 cm.) high; 28 in. (71 cm.) wide; 29½ in. (74.5 cm.) deep

The chaise: 36½ in. (92 cm.) high; 22 in. (56 cm.) wide; 22½ in. (58 cm.) deep

■ 657

A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE, TULIPWOOD AND PARQUETRY COMMODE
CIRCA 1780

The *fleur-de-pêcher* top above three frieze drawers decorated with cherubs and scrolling foliage, above two long drawers, bearing spurious stamp 'C-C Saunier JME' twice, remounted

34½ in. (87.5 cm.) high; 51 in. (129.5 cm.) wide; 24½ in. (63 cm.) deep

£5,000-8,000

\$6,300-10,000
€5,900-9,400

£2,000-3,000

\$2,500-3,700
€2,400-3,500





■ 658

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY TABLE-EN-CHIFFONIERE

BY LOUIS MOREAU, LATE 18TH CENTURY

The grey-veined marble rectangular top, with pierced three-quarter gallery, above four paneled drawers, with a tooled leather slide to one side, square tapering legs with foliage sabots, stamped indistinctly 'L. Mor...JME'
30½ in. (77 cm.) high; 19 in. (48 cm.) wide; 12½ in. (32 cm.) deep

£2,000-3,000

\$2,500-3,700

€2,400-3,500

Louis Moreau, *maître* in 1763.



■ 659

A SET OF FOUR GILT-METAL AND MAHOGANY ARTICULATED, ADJUSTABLE STANDARD LAMPS

Each fitted for electricity

50 in. (127 cm.) high, excluding fitments

(4)

£2,500-4,000

\$3,200-5,000

€3,000-4,700



■ 660

A FRENCH ORMOLU-MOUNTED TULIPWOOD TABLE-A-ÉCRIRE

LATE 19TH/20TH CENTURY

The serpentine top inlaid with a floral medallion, above a frieze drawer with a leather-lined easel slide
28¾ in. (73 cm.) high; 36 in. (91.5 cm.) wide;
19½ in. (49.5 cm.) deep

£800-1,200

\$1,000-1,500

€940-1,400

■ 661

**A PAIR OF RED FLORAL DAMASK
BUTTONED EASY ARMCHAIRS**
SUPPLIED BY JACQUES GARCIA

Each with tasselled fringe
36 in. (91 cm.) high; 34 in. (86.5 cm.) wide;
35 in. (89 cm.) deep (2)

£2,500-4,000 \$3,200-5,000
€3,000-4,700

**■ 662**

**A LARGE GROUP OF FUCHSIA,
IVORY AND GREEN FLORAL
DAMASK CUSHIONS, CHEQUERED
CUSHIONS AND BLUE BOLSTERS**
THE DAMASK CUSHIONS BY LELIEVRE

The largest cushion: 17 x 22 in. (43 x 56 cm.)
The bolsters: 8 x 21 in. (20.5 x 53.5 cm.) (23)

£1,000-2,000 \$1,300-2,500
€1,200-2,400

**■ 663**

**A PAIR OF RED FLORAL DAMASK
BUTTONED EASY ARMCHAIRS**
SUPPLIED BY JACQUES GARCIA

Each with tasselled fringe
37 in. (94 cm.) high; 36 in. (92 cm.) wide;
43 in. (109 cm.) deep (2)

£3,000-5,000 \$3,800-6,200
€3,600-5,900





■ ~664

**A LOUIS XIV ORMOLU-MOUNTED
AND BRASS-INLAID TORTOISESHELL
'BOULLE' MARQUETRY STRIKING
BRACKET CLOCK**

GRIBELIN, PARIS, EARLY 18TH CENTURY

The case surmounted by a trumpeting angel, the dial with signature plaque 'GRIBELIN A PARIS', the twin barrel movement with silk suspension and countwheel strike to bell, signed to the backplate 'Gribelin a Paris'; together with an associated bracket

The clock 32 in. (81.4 cm.) high; 15 in. (38 cm.) wide; 6 in. (15 cm.) deep; the bracket 12 in. (30.5 cm.) high; 16 in. (40.8 cm.) wide; 7 in. (17.8 cm.) deep

£2,500-4,000

\$3,200-5,000

€3,000-4,700



■ 665

**A BALTIC MAHOGANY AND
PARCEL-GILT COMMODE
19TH CENTURY**

The canted top above a frieze drawer and three further drawers flanked by fluted composite columns, restorations and replacements
33½ in. (86 cm.) high; 39¾ in. (101 cm.) wide;
19½ in. (49.5 cm.) deep

£2,000-4,000

\$2,500-5,000

€2,400-4,700

PROVENANCE:

Anonymous Sale; Sotheby's, London, 6 December 2006, lot 85 (£7,800).



■ 666

A PAIR OF FRENCH ORMOLU, PATINATED-BRONZE AND MARBLE TWIN-LIGHT CANDELABRA
EARLY 19TH CENTURY

The foliate branches supported by urn-carrying classically-draped maidens, above swag-adorned grey marble plinths, the branches replaced
31 in. (79 cm.) high
(2)

£2,000-3,000
\$2,500-3,700
€2,400-3,500



■ 667

A PAIR OF FRENCH ORMOLU-MOUNTED AMARANTH AND MAHOGANY VITRINE CABINETS
BY GERVAIS-MAXIMILLIEN-EUGENE DURAND, PARIS, LATE 19TH CENTURY

Each with three-quartered galleried top, with glazed top sides and front, with three adjustable shelves, each cabinet stamped several times to the reverse 'G. DURAND'
60 in. (152.5 cm.) high; 34½ in. (87.5 cm.) wide; 13¼ in. (34 cm.) deep
(2)

£3,000-5,000
\$3,800-6,200
€3,600-5,900



■ 668

**A SET OF SIX FRENCH BRASS TABLE LAMPS
BY MAISON MEILLEUR**

Together with a pair of modern brass candlestick table lamps with cream shades, each fitted for electricity
The set of six: 23½ in. (60 cm.) high
The pair: 16 in. (40.5 cm.) high, excluding fitments (8)

£1,000-1,500

\$1,300-1,900

€1,200-1,800



■ ~669

**A FRENCH ORMOLU-MOUNTED AND
BRASS-INLAID TORTOISESHELL 'BOULLE'
MARQUETRY STRIKING BRACKET CLOCK
19TH CENTURY**

The case surmounted by a winged figure of Victory, the dial signed 'Du Quesné / a Paris' on an enamel plaque below, the twin barrel movement with Brocot regulation and rack strike to bell, the backplate numbered '1141'
34½ in. (87 cm.) high; 17½ in. (43.8 cm) wide; 6 in. (15 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,600-5,900

670

**A PAIR OF FRENCH ORMOLU CHENETS
SECOND HALF 19TH CENTURY**

Modelled with *Commedia dell'arte* figures
11½ in. (28.5 cm.) high (2)

£800-1,200

\$1,000-1,500

€940-1,400



■ 671**A LATE LOUIS XV ORMOLU****STRIKING CARTEL CLOCK**

FRANCOIS BELIARD, CIRCA 1760-70

The enamel dial signed 'FRANCOIS BELIARD', the twin barrel movement with silk suspension and countwheel strike to bell, signed to the backplate 'Francois Beliard A Paris'
30 in. (78 cm.) high; 18½ in. (47 cm.) wide; 6 in. (15.2 cm.) deep

£4,000-6,000

\$5,000-7,500

€4,800-7,100

**672****A LARGE AMETHYST GEODE**

MINAS GERAIS, BRAZIL

19 in. (48 cm.) high; 66 in. (167.5 cm.) wide;
23 in. (58.5 cm.) deep

£500-800

\$630-1,000

€590-940





■ 673

**A FRENCH ORMOLU-MOUNTED MAHOGANY
BUREAU-A-CAISSONS**

MID-20TH CENTURY, IN THE MANNER OF
GUILLAUME BENNEMAN

The gilt-tooled red leather top above six drawers and a frieze drawer, decorated with foliate scrolls and ribbon-tied foliate trails above *mille-raies* panels, applied with garland-hung lion mask handles, the back with false frieze drawers, on square tapering legs
31 in. (79 cm.) high; 71½ in. (182 cm.) wide;
34½ in. (87.5 cm.) deep

£3,000-5,000

\$3,800-6,200
€3,600-5,900



■ 674

A LARGE FRENCH GILTWOOD TORCHERE
LATE 19TH CENTURY

On a scrolling tripartite base, fitted for electricity
78 in. (198 cm.) high

£1,500-2,500

\$1,900-3,100
€1,800-2,900



■ 675

A DUTCH GILT-METAL-MOUNTED MAHOGANY BUREAU-CABINET
LATE 18TH CENTURY

The pair of later glazed doors enclosing adjustable shelves, above two candle slides, the base with a roll-top enclosing a fitted interior above three long graduated drawers
105½ in. (267 cm.) high; 52 in. (132 cm.) wide; 25 in. (63.5 cm.) deep

£2,000-4,000

\$2,500-5,000
€2,400-4,700

■ 676

A FRENCH ORMOLU STRIKING MANTEL CLOCK
19TH CENTURY

The rococo case bearing spurious stamp 'ST.GERMAIN', the white enamel dial marked 'JN BAPTISTE BAILLON', the twin barrel movement, with large plates, silk suspension and countwheel strike to bell
23½ in. (59.7 cm.) high; 17 in. (43.2 cm.) wide; 8 in. (20.3 cm.) deep

£3,000-5,000

\$3,800-6,200
€3,600-5,900



PLACIDE POUSSIELGUE-RUSAND

Placide Poussielgue-Rusand was one of the most important French nineteenth-century church silversmiths. He exhibited and won awards at the Universal Exhibitions of 1878, 1889 and 1900. He often worked with Viollet le Duc, and his work can be found in many important cathedral and church collections. Amongst many other pieces, Poussielgue-Rusand made the reliquary for the original crown of thorns, which in the treasury of Notre-Dame Cathedral in Paris. Another example his work is a travelling pyx, decorated with coloured enamel, is in the collection of the Victoria & Albert Museum in London (M28.1983).



677



678

677

A FRENCH GEM-SET SILVER-GILT CIBORIUM AND COVER

MARK OF PLACIDE POUSSIELGUE-RUSAND FILS, PARIS, CIRCA 1890

The bowl tapering and with filigree foliage scroll rim, on spreading foot and with fluted knop, the detachable domed cover with crucifix finial, the base, stem, bowl and cover applied with numerous gems and cameos, *marked on base, near rim and cover*

12 in. (30.5 cm.) high

gross weight 28 oz. 17 dwt. (897 gr.)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

PROVENANCE:

A Private Collector; Sotheby's, Paris, 5-6 December 2001, lot 231 (€33,790).

678

A FRENCH GEM-SET SILVER-GILT CHALICE AND A PATEN

MARK OF PLACIDE POUSSIELGUE-RUSAND FILS, PARIS, CIRCA 1890, RETAILED BY TRIOULLIER

On spreading base with fluted knopped stem, the lower body of the bowl and the foot chased with foliate scrolls, applied with various gems, the circular paten engraved with the Sacred monogram and an inscription, *marked under foot, on foot, lower body mount and paten*, in fitted leather case

9¾ in. (24.5 cm.) high

gross weight 20 oz. 7 dwt. (633 gr.)

(2)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

PROVENANCE:

A Private Collector; Sotheby's, Paris, 5-6 December 2001, lot 229 (€9,810).

679

AN OTTOMAN-STYLE GILT-METAL SAMOVAR

TURKEY, 20TH CENTURY

On domed foot with pear-shaped repoussé body and detachable domed cover, with handles, finial and spout set with pearls, turquoise and coloured glass, with applied Arabic monogram to the body
17¾ in. (45 cm.) high

£2,000-3,000

\$2,500-3,700
€2,400-3,500



~680

A LOUIS XIV TORTOISESHELL, BRASS AND PEWTER-INLAID STRIKING 'TETE DE POUPEE' CLOCK

BALTAZAR MARTINOT, PARIS, CIRCA 1690

The case with *contre-partie* marquetry, the dial signed on cartouche below VI 'Balthazar / Martinot / A Paris', the twin barrel movement with verge escapement and silk suspension, calibrated countwheel, hour and half hour strike on bell above the case, the backplate signed 'Balthazar Martinot A Paris'
21½ in. (54.5 cm.) high; 10½ in. (26.6 cm.) wide; 7½ in. (18.4 cm.) deep

£4,000-6,000

\$5,000-7,500
€4,800-7,100

PROVENANCE:

P. C. Spaans Collection; sold Christie's, Amsterdam, 19 December 2007, lot 473 (€14,400).

COMPARATIVE LITERATURE:

W. Edey, *French Clocks*, London, 1967, p. 36, fig. 15

Tardy, *French Clocks, Clocks The World Over*, Vol. I, Paris, 1981, pp. 152-153

P. Kjellberg, *L'Encyclopédie de la Pendule Française*, Paris, 1997, pp. 54-55

P. Heuer & K. Maurice, *Europäische Pendeluhren*, Munich, 1988, pp. 20-21, figs. 12-13

The extensive Martinot dynasty of clockmakers gave birth to three Balthazars who would have been working at this time. Almost certainly the present clock was made by the youngest (1636-1714). As his father never worked in Paris the signature Balthazar Martinot à Paris was exclusively his from 1660-1715.

A master clockmaker, Balthazar Martinot held a number of titles, including *Valet de Chambre-Horloger Ordinaire de la Reine*, Anne of Austria. He was also *Horloger Ordinaire du conseil du Roi* and was *garde-visiteur* (see lot 476 footnote) 1678-1679 and 1693-1695. He was established at Rue Galande in 1683 and Quai de Orfèvres at *La Belle Image* in 1697.

Martinot was an extremely busy maker and in 1700 he owned the largest stock of clocks in Paris. Upon his death he left the huge sum of 170,000 livres. He used cases by André-Charles Boulle and Jean-Michel Ziegler. Among his clientele was the King of Siam, to whom he supplied several clocks in 1685 and others are mentioned in the inventory of the Grand Dauphin in 1689 and in the posthumous inventory of Louis XIV. See Jean-Dominique Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p.368. A *tête de poupée* clock by Balthazar Martinot was sold Sotheby's New York, *French Furniture*, 24 October 2003, lot 13. A *religieuse* by him with case attributed to Boulle was sold Sotheby's New York, *The Justice Warren Shepro Collection of Clocks*, 26 April 2001, lot 106.





681

**AN ITALIAN PASTE-INSET ORMOLU,
GREEN ENAMEL AND MALACHITE
MODEL OF AN EGG**

BY VIGNI, FLORENCE

With hinged lid enclosing a velvet cushion
10½ in. (27 cm.) high; 4½ in. (11.5 cm.) diameter

£1,000-1,500

\$1,300-1,900

€1,200-1,800

682

A SET OF THREE FRENCH SILVER TAZZE
MARK OF PAGE FRERES, PARIS,
EARLY 20TH CENTURY

Each circular and on spreading foot, with ribbon-tied reeded border, *marked near rim and on stem*, together with a German silver sideboard dish, 19th century; a Continental silver oval dish and a silver ecuelle and cover with fruiting finial, both late 19th century

The tazze 8½ in. (21 cm.) diameter

The tazze 31 oz. 1 dwt. (966 gr.)

(5)

£1,000-1,500

\$1,300-1,900

€1,200-1,800

683

A PAIR OF SILVER ELEPHANTS

MARKS OF R. CARR LTD., SHEFFIELD, 2003

Realistically modelled as a bull and a cow, with textured bodies, on baize covered feet, *marked on hip*

The bull 12 in. (30.5 cm.) high

(2)

£800-1,200

\$1,000-1,500

€940-1,400





684

■ 684

AN ITALIAN GILT-COPPER PILGRIM FLASK
VENICE, 17TH CENTURY

With blue glass body, the covers decorated with Renaissance figures, the front and reverse worked separately and similarly adorned, the lid later
17½ in. (44.5 cm.) high

£3,000-5,000

\$3,800-6,200

€3,600-5,900



685

■ 685

A PAIR OF GILT-COPPER-MOUNTED RED GLASS PILGRIM FLASKS

Each pierced and chased with shells and foliage, the bodies enamelled with a coat-of-arms and with two demigoat-headed handles hung with chains, the finials formed as putti astride an elephant's head
21½ in. (54.5 cm.) high

(2)

£3,000-5,000

\$3,800-6,200

€3,600-5,900





686

TWO LOUIS XVI SILVER SCULPTURES
PERHAPS PARIS, CIRCA 1786

one of a reclining maenad with a goat playing a tambourine, the other of a satyr with a panther, each on white marble base with beaded gilt metal border, the undersides applied with leather bases stamped *Art Francais XVIII siecle Poisson Vieux Paris 1784*, each marked on side and with later French control mark

5 in. (12.5 cm.) long

(2)

£4,000-6,000

\$5,000-7,500

€4,800-7,100

687

**A FRENCH ORMOLU AND
PATINATED-BRONZE STRIKING
'PENDULE A LA GEOFFRIN'**
LATE 19TH CENTURY

On a white marble plinth, the enamel dial bearing spurious signature 'Agte Berthoud/à Paris', the twin barrel movement with recoil anchor escapement and silk suspension, countwheel strike to bell (lacking) and stamped 'Rodier Paris, 1037'

18½ in. (47.5 cm.) high; 25½ in. (65 cm.) wide;
9 in. (22.8 cm.) deep

£3,000-5,000

\$3,800-6,200

€3,600-5,900

The celebrated mantle clock is known as '*pendule à la Geoffrin*' as the model was first made for Madame Geoffrin (d. 1777) who ran an important Salon. The reading figure was thought to represent her in the pose of a student as painted by Nattier in 1738 and probably sculpted by Laurent Guiard in 1754. Various examples were produced over the next thirty years, one in the Wallace Collection in London (F267).





-688

A FRENCH SILVER-GILT NÉCESSAIRE DE VOYAGE

THE MAJORITY WITH MARK OF PIERRE-NEEL BLAQUIERE, PARIS, 1819-1838

The silver-gilt mounts later engraved with foliage and applied with a coat-of-arms, contained in a fitted rosewood case with brass mounts, the cover later inlaid with a coat-of-arms, comprising:

A teapot, with detachable ivory handle, *marked underneath, near rim and inside cover*

A hot water pot, with detachable side ivory handle, *marked underneath, near rim and inside cover*

A lamp stand and burner, *marked underneath, on ring and inside cover*

Four rectangular glass boxes, with pierced silver-gilt covers, one with screw fixed cover, *in three sizes, marked inside and on rim, one lacking maker's mark*

Four faceted glass jars, with silver-gilt covers, *marked inside and on rim*

Four differing faceted glass bottles, with silver-gilt covers, *marked inside cover and on rim*

An associated collapsible beaker, *apparently unmarked*

A circular footed dish with loop handles, *part marked underneath with Paris mark for 1819-1838*

A cylindrical jar, Paris, 1809-1819, *maker's mark F?, marked underneath, on bezel and inside cover*

Two glass inkwells, with silver-gilt covers, Paris, 1819-1838, *maker's mark lacking, marked on rim*

A silver-gilt beaker and cover, the beaker mark of H.

H. Plante, 1936, the cover Paris, 1819 - 38

A medicine spoon, *mark of H.H. Plante, Birmingham, 1936*

A rectangular silver-gilt covered box, containing an ivory and gilt-metal manicure set, *mark of E. H. Watts and Co. London, 1937, marked on bezel and inside cover*

A square box, lacking cover, *mark of E. H. Watts and Co., London, 1937, marked underneath*

A vesta-case with match striker, *mark of E. H. Watts and Co., London, 1937, marked on bezel and inside cover*

A rectangular box, *mark of E. H. Watts and Co., London, 1937, marked underneath*

A cylindrical container, with removable shaving brush, *mark of Deakin and Francis, Birmingham, 1937, marked on side, on cover and brush*

A tape measure, *mark of Dingley Bros., Birmingham, 1936*

An eye wash and funnel, *apparently unmarked*

Two ivory brushes

A dessert spoon, fork, knife with steel blade, an egg spoon, Paris, 1819-1838

A knife, with silver-gilt blade, *mark of Laurent Labbée, Paris, 1819-1838*

Seventeen ivory and metal toilet articles

the case 21½ in. (54.5 cm.) wide

gross weight of weighable silver 91 oz. 10 dwt.

(2,845 gr.)

The later arms are those of Ferguson.

£4,000-6,000

\$5,000-7,500

€4,800-7,100

PROVENANCE:

The C. Ruxton and Audrey B. Love Collection; sold Christie's, New York, 19 October 2004, lot 156 (\$15,535).



689

A LATE LOUIS XV ORMOLU AND WHITE MARBLE

STRIKING MANTEL CLOCK

BALTHAZAR, PARIS, CIRCA 1770, THE CASE AFTER A DESIGN
BY PIERRE-ANTOINE FOULLET

The case modelled with a seated figure of Urania, the white enamel dial signed 'Balthazar / A Paris', the twin barrel movement with later Brocot escapement and countwheel strike to bell, the backplate signed 'Ch. Balthazar fils / A PARIS No. 103'
16½ in. (42 cm.) high; 16¼ in. (41.5 cm.) wide; 7¾ in. (19.6 cm.) deep

£5,000-8,000

\$6,300-10,000
€5,900-9,400

This clock is closely related to a sketch executed *circa* 1760 by ébéniste Pierre-Antoine Foullet now in the Bibliothèque Doucet, Paris. Describing the model as a *Pièce de Bureau* costing 341 *livres*, this sketch is one of the earliest documented neoclassical designs. A clock of this model was supplied in about 1765 for the *chambre du lit* of the duc de Choiseul's hôtel, where it is depicted on the cover of the Choiseul golden box, painted by Louis Nicolas van Blarenberghe, *circa* 1770. A similar model with fluted base is signed by *ciseleur-doreur* Jean-Joseph de Saint Germain and dated 1769.



690

A RUSSIAN SILVER DRESSING MIRROR

MAKER'S MARK INDISTINCT, ST PETERSBURG, 1876

Oval, the sides with twin beaded border, surmounted by a double coat-of-arms flanked by lions and surmounted by a coronet, the wood back with easel support, *marked on border*
26 in. (66 cm.) high

£5,000-8,000

\$6,300-10,000
€5,900-9,400



-691

**AN IMPRESSIVE RUSSIAN
PARCEL-GILT SILVER TEA
AND COFFEE SERVICE**

MARKED SCHONBORN, MOSCOW, 1825

Comprising a samovar, a coffee pot, a tea pot, a covered sugar bowl, a cream jug, a cake basket, and a tray; each *repoussé* with neoclassical motifs, rams' masks and rose bands, the tray engraved with coat-of-arms of the Troubetzkoy family, with ivory insulators, *marked throughout, also with import marks*; in a brass-bound wood fitted case
The samovar 22 in. (55.9 cm.) high;
the tray 30½ in. (77.5 cm.) wide
581 oz. (18,091 gr.) gross

(7)

£8,000-12,000

\$10,000-15,000
€9,500-14,000

692

**A PAIR OF SILVER DESSERT STANDS
BEARING MARKS FOR FABERGE,
MID-20TH CENTURY**

Each, on a circular base on four bun feet, the stem formed as four caryatid figures, the stand on four ball feet

13½ in. (34.3 cm.) high
167.7 oz. (5,217 gr.)

(2)

£4,000-6,000

\$5,000-7,500
€4,800-7,100





693

CLAUDE MARIE DUBUFE
(FRENCH, 1790-1864)

Head of a Turk

signed 'Dubufe.' (lower left)
oil on canvas
22 x 18½ in. (55.9 x 46.6 cm.)

£5,000-7,000

\$6,300-8,700

€5,900-8,200



694

SPANISH SCHOOL,
EARLY 19TH CENTURY

*Portrait of King Ferdinand VII of Spain
(1784-1833), half-length, in the uniform of
Capitán General, wearing the Order of the
Golden Fleece and other orders*

oil on canvas, oval
32 x 25½ in. (81.3 x 65 cm.)
in an Empire gilded composition frame

£2,000-3,000

\$2,500-3,700

€2,400-3,500



695

FRANCOIS GRENIER DE SAINT MARTIN (FRENCH, 1793-1867)

Napoleon's farewell to the Empress Maria-Louisa and the King of Rome, 24 January 1814

signed 'F. Grenier' (lower left)

oil on canvas

26¾ x 22¼ in. (67.6 x 56.5 cm.)

in a carved and gilded frame with initial 'N' within a shield and eagle adorned corners

£8,000-12,000

\$10,000-15,000

€9,500-14,000



696

**FOLLOWER OF CHARLES CHAPLIN
(FRENCH, 1825-1891)**

Rêverie

oil on canvas, oval
28½ x 21½ in. (72.4 x 53.6 cm.)

£2,000-3,000

\$2,500-3,700
€2,400-3,500



697

**BARENDE LEONARDUS HENDRIKS
(DUTCH, 1830-1899)**

Portrait of Marie van der Crab

signed 'B.L. HENDRIKS./1872.' (lower left); and
inscribed 'Marie. Chatarina. Cunigunde. van der
Crab./geb: 28 April. 1865' (on the reverse)
oil on canvas
46½ x 37½ in. (118 x 95.3 cm.)

£3,000-5,000

\$3,800-6,200
€3,600-5,900



698

PAUL ALEXANDRE ALFRED LEROY (FRENCH, 1860-1942)

Sperabella

signed and dated 'PAVL-LEROY-1886-' (lower left; and inscribed
'SPERABELLA-' (upper centre)

oil on canvas

27½ x 21½ in. (69.9 x 54.6 cm.)

£4,000-6,000

\$5,000-7,500

€4,800-7,100



699

HANS FRANK (AUSTRIAN, 1884-1948)

A view of Vienna from the Upper-Belvedere

signed and dated 'HANS FRANK 1940'

(lower right)

oil on canvas

39½ x 51½ in. (100.4 x 130.8 cm.)

£2,000-3,000

\$2,500-3,700

€2,400-3,500



700

**CIRCLE OF PIERRE-JACQUES VOLAIRE
(TOULON 1729-C. 1790/1800 ITALY)**

A night scene of a town on fire, with onlookers in a boat on a lake

oil on canvas

15¾ x 20 in. (39.8 x 50.8 cm.)

£800-1,200

\$1,000-1,500

€940-1,400



701

EDWARD LEAR (LONDON 1812-1888 SAN REMO)

View of Èze, Côte d'Azur, France

signed with monogram (lower right)
pencil and watercolour heightened with bodycolour and gum arabic
6½ x 10½ in. (16.2 x 25.7 cm.)

£4,000-6,000

\$5,000-7,500

€4,800-7,100

PROVENANCE:

Given by the artist to Louisa, The Marchioness of Waterford,
by whom gifted to Charles Stuart, 1869.
Anonymous sale; Christie's, South Kensington, 28 January 2015, lot 763 (£8,750).



702

FLEMISH SCHOOL, EARLY 17TH CENTURY

The Adoration of the Shepherds with two donors

oil on panel

35 x 26 7/8 in. (89 x 68.2 cm.)

£1,000-2,000

\$1,300-2,500

€1,200-2,400

703 No Lot

~704

A GROUP OF FRENCH IVORY PANELS

LATE 19TH CENTURY, PROBABLY DIEPPE

The largest depicting Camille receiving the triumphal honour on return from the Gallic war, the second depicting the Rape of the Sabines, the remaining two a pair of portrait plaques of Catherine de Medici and Henri II, later framed. The narrative panels: 23 1/4 in. (59 cm.) high; 23 1/2 in. (60 cm.) wide and 10 1/2 in. (26.5 cm.) high; 20 1/4 in. (51.5 cm.) wide, overall

The pair of portraits: 7 in. (18 cm.) high; 6 in. (15.5 cm.) wide, overall

(4)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



■ ~705

**A FRENCH ORMOLU-MOUNTED BRASS-INLAID
TORTOISESHELL AND EBONY 'BOULLE' MARQUETRY INLAID
STRIKING MANTEL CLOCK
19TH CENTURY**

The case surmounted by Father Time, with rosewood veneer to rear door, the twin barrel movement with strike on gong and stamped 'L.R. Breveté s.g.d.g. 482' to the backplate

34 in. (86 cm.) high; 16 in. (40.8 cm.) wide; 7 in. (17.8 cm.) deep

£2,500-4,000

\$3,200-5,000
€3,000-4,700



706

**SIX FRENCH BRONZE FIGURES
LATE 19TH/EARLY 20TH CENTURY**

Comprising a pair of Napoleonic soldiers, inscribed '1815' and '1805' and signed 'Gechter', a military figure signed 'E FREMIET', a pair of soldiers signed 'LALOUETTE' and an ormolu and marble figure of a Hussar

The tallest: 18.5 in. (47 cm.) high; 7 in. (18 cm.) wide; 5½ in. (14 cm.) deep (6)

£1,000-1,500

\$1,300-1,900
€1,200-1,800





■ 707

A PAIR OF FRENCH FIVE-BRANCH ORMOLU AND BRONZE CANDELABRA
LATE 19TH CENTURY

Each with scrolling foliate branches held aloft by Nike upon a sphere and baluster base
29½ in. (74.5 cm.) high

(2)

£1,500-2,500

\$1,900-3,100

€1,800-2,900



■ 708

A SET OF FOUR LACQUERED-BRASS CORINTHIAN COLUMN TABLE LAMPS

Each with cream pleated shade, fitted for electricity
20 in. (51 cm.) high, excluding fitments

(4)

£600-900

\$750-1,100

€710-1,100



■ 709

A PAIR OF FRENCH ORMOLU CHENETS
LATE 19TH/20TH CENTURY

Each of pierced scrolling *rocaille* form
16 in. (40.5 cm) high; 9 in. (23 cm.) wide; 6½ in. (16.5 cm.) deep

(2)

£300-500

\$380-620

€360-590

■ 710

A PAIR OF GLASS
EIGHTEEN-LIGHT CHANDELIERS

Fitted for electricity, minor losses and
replacements

47½ in. (120 cm.) high;

43½ in. (110 cm.) diameter, approx.

(2)

£10,000-20,000

\$13,000-25,000

€12,000-24,000



(a pair)



■ 711

A PAIR OF PARIS PORCELAIN VASES

SECOND HALF 19TH CENTURY, LATER MOUNTED AS TABLE LAMPS

Each depicting a pastoral scene, on simulated marble bases with pleated ivory silk shades, fitted for electricity
18 in. (46 cm.) high, excluding fitments

(2)

£1,000-1,500

\$1,300-1,900
€1,200-1,800



■ 713

A SET OF FOUR LACQUERED-BRASS CORINTHIAN COLUMN TABLE LAMPS

Each with cream pleated shade, fitted for electricity
20 in. (51 cm.) high, excluding fitments

(4)

£600-900

\$750-1,100
€710-1,100



712

A PATINATED-BRONZE EQUESTRIAN GROUP OF NAPOLEON
FRENCH OR ITALIAN, LATE 19TH/EARLY 20TH CENTURY,
AFTER THE MODEL BY P. GAGNIARE

The base signed to the reverse, 'P. Gagniare'
16 in. (40.5 cm.) high

£800-1,200

\$1,000-1,500
€940-1,400



■ 714

A LARGE PATINATED-METAL EQUESTRIAN GROUP OF A HUNTSMAN AND TWO HOUNDS
LATE 20TH CENTURY, IN THE MANNER OF PIERRE-JULES MENE
(1810-1879)

37¾ in. (96 cm.) high; 34½ in. (92.5 cm.) wide; 19 in. (48 cm.) deep

\$750-1,200
€710-1,200



■ 715

A WILLIAM IV MAHOGANY PEDESTAL SIDEBOARD
CIRCA 1830-40

The inverted breakfront top above two pedestals with cupboard doors, enclosing shelves to the left, and two fitted drawers to the right

38½ in. (97 cm.) high; 79 in. (200 cm.) wide; 30 in. (76 cm.) deep

£1,000-1,500

\$1,300-1,900

€1,200-1,800



■ 716

A DUTCH GILT-METAL-MOUNTED MAHOGANY ARMOIRE
LATE 18TH CENTURY

The pair of panelled doors enclosing an arrangement of shelves and drawers, the lower section with three long drawers
93¾ in. (238 cm.) high; 67 in. (170 cm.) wide;
26 in. (66 cm.) deep

£2,000-4,000

\$2,500-5,000

€2,400-4,700



717 (a set of thirteen)



718 (a set of ten)

■ 717

A SET OF THIRTEEN BRONZE AND GLASS HANGING-LANTERNS
BY CHARLES EDWARDS, LONDON

Some with trade label to interior of base, fitted for electricity
39½ in. (100.5 cm.) high; 14 in. (35.5 cm.) diameter

(13)

£8,000-12,000

\$10,000-15,000
€9,500-14,000

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.

■ 718

A SET OF TEN BRONZE AND GLASS HANGING-LANTERNS
BY CHARLES EDWARDS, LONDON

Some with trade label to interior of base, fitted for electricity
45½ in. (115.5 cm.) high; 14 in. (35.5 cm.) diameter

(10)

£7,000-10,000

\$8,800-12,000
€8,300-12,000

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.

■ 719

A GEORGE II MAHOGANY AND GILTWOOD STRIKING LONGCASE CLOCK WITH MOONPHASE

MID-18TH CENTURY, THE ASSOCIATED MOVEMENT 19TH CENTURY

The brass dial with recessed silvered plaque 'Isaac Nickals / Wells', with aperture for age of moon, subsidiary rings above for date and strike/silent, the arch with painted and engraved rolling moon (the original age calibration concealed behind the arch) within an applied silvered band calibrated VI-VI, the 8-day movement with recoil anchor escapement and rack strike to bell, the case later embellished
97 in. (246.4 cm.) high; 25¼ in. (61.5 cm.) wide; 10¾ in. (27.3 cm.) deep

£2,000-3,000

\$2,500-3,700
€2,400-3,500

A clock by Nickals with comparable astronomical dial is illustrated in 'The Wetherfield Collection of Clocks', Eric Burton, NAG Press, 1981, item 187.



■ 720

A GLASS THIRTY-LIGHT CHANDELIER

Fitted for electricity, minor losses and
replacements

59 in. (150 cm.) high, approx.

£8,000-12,000

\$10,000-15,000

€9,500-14,000





■ 721

**A PAIR OF ITALIAN MOTTLED BLUE
GRANITE VASES AND COVERS
BY P.F. MARMI, TUSCANY**

Each with a domed cover, the ovoid above a spreading socle
43½ in. (110.5 cm.) high; 24 in. (61 cm.) diameter (2)

722

**A PAIR OF ITALIAN WHITE MARBLE AND PINK GRANITE RECTANGULAR PLINTHS
PROBABLY FIRST HALF 19TH CENTURY**

Each with a nearly square moulded top above rectangular panelled sides
35½ in. (90 cm.) high; 24¼ in. (61.5 cm.) wide;
22 in. (56 cm.) deep (2)





■ 723

**A SET OF THREE PARCEL-GILT AND
GREEN-PAINTED METAL LANTERNS**

BY CHARLES EDWARDS, LONDON

With four-branch hanging-lights and glazed panels,
stamped 'CHARLES/EDWARDS/LONDON'; fitted for electricity
34 in. (86.5 cm.) high; 22½ in. (57 cm.) square

(3)

£2,000-4,000

\$2,500-5,000
€2,400-4,700



■ 724

AN ITALIAN MARBLE AND BRONZE CENTRE TABLE

The *alabastro* and *verde antico* top on antiqued bronze lion monopodia supports

26 in. (66 cm.) high; 62½ in. (158.5 cm.) wide; 33 in. (84 cm.) deep

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■ 725

**A SET OF FOUR FRENCH GREEN-PATINATED
SIMULATED BRONZE TORCHERE UPLIGHTERS**

BY PIERRE WAGNER, PARIS

Each of antique form, on a triangular base with paw feet, fitted for electricity
92 in. (234 cm.) high

(4)

£2,000-3,000

\$2,500-3,700
€2,400-3,500



■ 726

**A PAIR OF ITALIAN MOTTLED BLUE GRANITE OVOID VASES AND PEDESTALS
BY P.F. MARMI, TUSCANY**

Each with a domed cover, the ovoid body, above cylindrical pedestal
60½ in. (153.5 cm.) high; 18½ in. (47 cm.) diameter, overall (2)

£3,000-5,000

\$3,800-6,200
€3,600-5,900



727

A PAIR OF MARBLE MEDALLIONS OF JULIUS CAESAR AND EMPEROR DOMITIAN

Each named, in an oval mottled brown marble frame
20 in. (51 cm.) high; 17 in. (43 cm.) wide, each (2)

£1,000-1,500

\$1,300-1,900
€1,200-1,800

■ 728

A PAIR OF MONUMENTAL ITALIAN BRECHE VIOLETTE MARBLE VASES AND PEDESTALS
BY P.F. MARMI, TUSCANY

Each with a domed cover and spirally-reeded body,
the cylindrical pedestal with variegated white marble
capital and base
83½ in. (212 cm.) high; 23 in. (58.5 cm.) diameters, overall (2)

£5,000-8,000

\$6,300-10,000
€5,900-9,400



■ 729

AN ITALIAN PORPHYRY AND WHITE MARBLE CENTRE TABLE
THE SUPPORTS PROBABLY 19TH CENTURY

The later porphyry top on addorsed winged lion supports
31 in. (79 cm.) high; 84 in. (213 cm.) wide; 42½ in. (109 cm.) deep

£8,000-12,000

\$10,000-15,000
€9,500-14,000









■ 730

A FRENCH MARBLE FIGURE OF 'LE PRINTEMPS' (SPRING)

BY PIERRE LOISON (1816-1886), DATED 1853

Semi-clad with loose robes and flowers gathered at her waist on a square plinth base, signed and dated 'P. LOISON / 1853'
73½ in. (85.5 cm.) high

£15,000-25,000

\$19,000-31,000

€18,000-29,000

PROVENANCE:

Almost certainly in the collection of Charles-Auguste-Louis-Joseph, duc de Morny (1811-1865) and subsequently sold in the M. le duc de Morny sale; Pillet and Escribe, Paris, 12 June 1865, lot 439.

EXHIBITED:

Almost certainly the Salon of 1853, Paris, no. 1422.

A fine evocation of the neo-classical currents which pervaded French sculpture for much of the 19th century, the present figure representing *Le Printemps* (Spring) is almost certainly that exhibited by Pierre Loison at the Salon of 1853 (no. 1422) and later in the collection of Charles-Auguste-Louis-Joseph, duc de Morny (1811-1865), half-brother of Emperor Napoléon III. In a contemporary account of the Salon, Henri Delaborde describes Loison's figure in exact detail, suggesting it is one of the only sculptures to distinguish itself in the exhibition: '*Un seul ouvrage réellement distingué, le Printemps, par M. Loison, ressort au milieu de tant de travaux d'un ordre ou d'un mérite secondaires...il respire plus qu'aucun autre la grâce, la finesse et la pureté du style*' (H. Delaborde, 'Salon de 1853' in *Revue des Deux Mondes*, 1853, vol. II, p. 1155).

After its exhibition at the Salon, *Le Printemps* was in the collection of the duc de Morny, the illegitimate son of Charles-Joseph, comte de Flahaut and Hortense de Beauharnais, and thus Emperor Napoléon's III half-brother (S. Lami, *Dictionnaire des Sculpteurs de l'Ecole Française au Dix-Neuvième Siècle*, Paris, 1919, vol. III, p. 358). A consummate politician and businessman, de Morny held important governmental positions during the July Monarchy and Second Empire – notably as Ambassador to Russia from 1856-1857 – and amassed a significant fortune through speculation and his work in the sugar industry. The duc de Morny was also known for his opulent and decadent lifestyle, revelling in the excess of the Second Empire, and for amassing a spectacular art collection which included pictures by Rembrandt, Velazquez, Canaletto, Guardi, Fragonard and Watteau, important European sculptures and Chinese and Japanese works of art. Despite his many success, however, de Morny's finances were in a constant state of flux, and he was, thus, forced to sell portions of his collection during his lifetime. Following his death, a larger sale was organised in 1865, in which the present sculpture was almost certainly that sold on 12 June 1865, lot 439 'Marbre blanc. – Statue de femme, grandeur nature. Elle est nue jusqu'à la ceinture et la partie inférieure du corps est drapée. Beau travail signé Loison, 1853. Socle en marbre bleu turquin garni de bronzes dorés.'

Loison was trained in the atelier of the celebrated French Romantic sculptor, David d'Angers (1788-1856), studied at the Ecole des Beaux-Arts in Paris, and showed regularly in the Salons and international exhibitions of the era. Owing to his considerable talent, Loison garnered important commissions for Parisian monuments including sculptures for Palais du Louvre, the Palais des Tuilleries, the Opera house and numerous churches. A figure of Pandora made for the façade of the Louvre several years after the present sculpture (circa 1860) relates closely to the present lot. Both manifest clear antique influence and are simultaneously imbued with the spirit of the age, characteristics which would define Loison's œuvre. Indeed, as Delaborde suggested in his review of *Le Printemps* in the Salon, this marvellous work is an indication of its sculptor's great skill and a sign of things to come in his production: 'Le Printemps nous montre clairement tout ce qu'il y a de distinction et de grâce dans le talent de M. Loison' (H. Delaborde, *op. cit.*, p. 1155).





■ 731

**AN ENGLISH MARBLE LIFE SIZE FIGURE
OF VENUS AT THE BATH**

BY RICHARD JAMES WYATT (1795-1850), ROME,
SECOND QUARTER 19TH CENTURY

Semi-clad with robes gathered at her waist and dipping a toe into the water, the base signed 'R.J. WYATT. Fecit/ROMA'
60 in. (152.5 cm.) high

£15,000-25,000

\$19,000-31,000

€18,000-29,000

PROVENANCE:

Aladar Zellinger de Balkany (1900-1983), and by descent.

Wyatt was a virtuoso carver of lifesize figures and groups, and was best known for single female figures. In a tribute following his friend's death, John Gibson said of Wyatt: 'he acquired the purest style and his statues were highly finished. Female figures were his forte and he was clever in composition and the harmony of lines. No sculptor in England has produced female statues to be compared to those by Wyatt' (Lady Eastlake, *Life of John Gibson, R.A., Sculptor*, London, 1870, p. 130). A marble figure identical to the present lot is in the collection of The Detroit Institute of Arts (77.82).



■ 732

AN ITALIAN MARBLE FIGURE OF FLORA
BY FRANCESCO BARZAGHI (1839-1892), MILAN,
LATE 19TH CENTURY

Signed 'F. BARZAGHI / MILANO'
57 in. (145 cm.) high

£8,000-12,000

\$10,000-15,000
€9,500-14,000

PROVENANCE:
Aladar Zellinger de Balkany (1900-1983), and by descent.



■ 733

AN ITALIAN MARBLE FIGURE OF VENUS
Semi-clad holding her hair, with a robe tied at her waist, on a circular base
59 in. (150 cm.) high

£4,000-6,000

\$5,000-7,500
€4,800-7,100



■ 734

**AN ITALIAN MARBLE OVER LIFE-SIZE
FIGURE OF FLORA**
SECOND HALF 18TH CENTURY

Naturalistically carved with a garland of flowers and gathered robes, on a square plinth base, upon an associated variegated grey marble cylindrical pedestal with octagonal base
83 in. (201 cm.) high

£6,000-10,000

\$7,500-12,000
€7,100-12,000

■ 735

**A MONUMENTAL ITALIAN MARBLE
VASE ON PEDESTAL**
LATE 19TH CENTURY

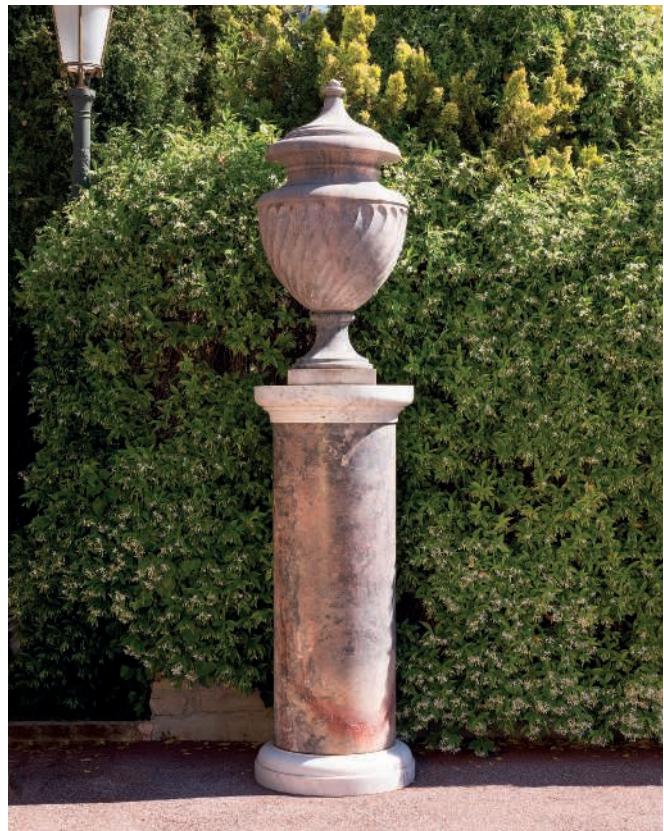
Surmounted by music-playing satyrs and with winged caryatid twin-handles hung with fruiting swags, above a frieze of Cupid and nine attendant putti, the waisted socle with shields between four male and female satyrs supporting scrolling volutes, on a concave plinth base
78 in. (198 cm.) high; 50 in. (127 cm.) diameter, approx.

£20,000-30,000

\$25,000-37,000
€24,000-35,000

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.





736 (a pair)

■ 736

A PAIR OF LARGE ITALIAN VARIEGATED PURPLE VASES AND PEDESTALS

BY P.F. MARMI, TUSCANY

Each with domed cover above a spirally-fluted body, the pedestal with white marble capital and base

The vases: 51 in. (129.5 cm.) high; 26½ in. (67.5 cm.) diameter

The pedestals: 62¾ in. (159.5 cm.) high; 25¾ in. (65.5 cm.) diameter (2)

£4,000-6,000

\$5,000-7,500

€4,800-7,100

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.



737 (a pair)

■ 737

A PAIR OF LARGE ITALIAN VARIEGATED PURPLE MARBLE VASES AND PEDESTALS

BY P.F. MARMI, TUSCANY

Each with domed cover above a spirally-fluted body, the pedestals with grey-veined white marble capital and base

83½ in. (211.5 cm.) high; 23¼ in. (59 cm.) diameter (2)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.



738 (a pair)



739 (a pair)

■ 738

A PAIR OF MONUMENTAL SIMULATED PORPHYRY CAMPANA VASES AND PEDESTALS

Each vase with everted rim, the white marble pedestals with moulded capital and base, the sides inset with red granite panels

The vases: 55½ in. (141.5 cm.) high; 40½ in. (103 cm.) diameter

The pedestals: 39¾ in. (101 cm.) high; 35½ in. (90 cm.) square (2)

£6,000-10,000

\$7,500-12,000

€7,100-12,000

■ 739

A PAIR OF LARGE ITALIAN VARIEGATED PURPLE VASES AND PEDESTALS

BY P.F. MARMI, TUSCANY

Each domed cover above fluted sides, on octagonal square pedestal with plinth base

The vases: 48¾ in. (124 cm.) high; 24¾ in. (63 cm.) diameter

The pedestals: 62½ in. (159 cm.) high; 22½ in. (57 cm.) diameter (2)

£4,000-6,000

\$5,000-7,500

€4,800-7,100

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.

Please contact the sale coordinator for further information regarding the viewing arrangements for this lot.



740

■ 740

A PAIR OF ITALIAN GIALLO ANTICO MARBLE TAZZE AND PEDESTALS
 BY P.F. MARMI, TUSCANY

Each with everted lip and ribbed body, on a conforming circular pedestal with white marble capital and base
 The tazze: 14¾ in. (37.5 cm.) high; 20¾ in. (53 cm.) diameter
 The pedestals: 39½ in. (100 cm.) high; 18 in. (46 cm.) diameter
 (2)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



742

■ 741

AN ITALIAN WHITE AND POLYCHROME MARBLE ARCHITECTURAL PLAQUE

In the form of a Greek shrine, with inset break-arched door and moulded pilasters
 29½ in. (74 cm.) high

£500-800

\$620-1,000

€590-940

■ 742

A PAIR OF ITALIAN SARRANCOLIN MARBLE TAZZE AND PEDESTALS
 BY P.F. MARMI, TUSCANY

Each with everted lip and ribbed body, on a conforming circular pedestal with white marble capital and base
 The tazze: 14¾ in. (37.5 cm.) high; 20¾ in. (53 cm.) diameter
 The pedestals: 39½ in. (100 cm.) high; 18 in. (46 cm.) diameter
 (2)

£3,000-5,000

\$3,800-6,200

€3,600-5,900



741



■ 743

AN ITALIAN PIETRA DURA AND WHITE MARBLE CENTRE TABLE

The top inlaid with various marbles and hardstones, on a square and lozenge patterned ground, on white marble sphinx supports, the top signed 'Russo Domenica'
 31½ in. (79.5 cm.) high; 71½ in. (181 cm.) wide;
 35½ in. (90 cm.) deep

£5,000-8,000

\$6,300-10,000
 €5,900-9,400



■ 744

**TWO MARBLE AND SCAGLIOLE BUSTS OF EMPERORS AUGUSTUS AND LUCIUS VERUS ON PEDESTALS
 AFTER THE ANTIQUE**

The busts: 32½ in. (82 cm.) and 27½ in. (70 cm.) high
 The pedestals: 53½ in. (135 cm.) high; 17¾ in. (45 cm.) square
 (2)

£4,000-6,000

\$5,000-7,500
 €4,800-7,100



745 (one of two)



■ 745

**TWO ITALIAN MARBLE, PIETRA DURA
AND SCAGLIOLA LOW TABLES**

Each inlaid with various marbles and hardstones within a variegated black marble surround, the border signed 'RUSSO DOMENICA', one on a wrought-iron base, the other on wicker base

The first: 21½ in. (55 cm.) high; 63¼ in. (160.5 cm.) wide; 37½ in. (95 cm.) deep

The second: 17¾ in. (45 cm.) high; 63¼ in. (160.5 cm.) wide;

37½ in. (95 cm.) deep

(2)

£2,000-4,000

\$2,500-5,000

€2,400-4,700

■ 746

**A PAIR OF FRENCH WHITE MARBLE VASES ON PEDESTALS
SECOND HALF 19TH CENTURY**

Each surmounted by pinecone finial, the body carved with bacchic masks and scroll handles, the pedestal with anthemion border

85 in. (216 cm.) high; 19 in. (48 cm.) wide; 11 in. (28 cm.) deep

(2)

£3,000-5,000

\$3,800-6,200

€3,600-5,900

END OF SALE



INDEX

A

Aldwinkle, J., 651

B

Barnard, 649
Barnard, E., 412
Bateman, W., 636
Bompard, H.-P., 580
Boulanger, F. A., 582
Boullier, A., 598, 600
Boulton, M., 652
Burwash, W., 633

C

Cardheilac, 591
Carr, R., 684
Chaplin, C., 696
Coccorante, 502
Coffinet, J.E., 600
Comyns, R., 648

D

de Troy, 451
Desoria, 452
Diziani, 450
Dubufe, C.M., 693

E

Ellerton, T., 631

F

Flemish School, 702
Frank, H., 699

G

Garrard, R., 413, 414, 634
Greenway, H., 633
Grenier de Saint Martin, F., 695

H

Harleux, 585
Heming, T., 627, 628, 629
Hendriks, B.L., 697
Henin et Cie., 589
Howaldt, G.L., 594

J

Jacquart, M., 586

K

Keirincx, 453

L

Laslier, F., 587
Lear, E., 701
Leroy, P.A.A., 698

M

Mahler, C.-S., 588
Mappin and Webb, 645, 646

O

Odiot, 606, 607, 608
Odiot, J.-B.-C., 601, 605
Odiot, Maison, 589, 597, 602, 603, 604

P

Page, Freres, 683
Panini, 501, 503
Pourbus, 538
Poussiel-Rusand, P., 680

Q

Queille, P., 587, 588

R

Rubens, 537
Rundell, P., 636
Rusand-Poussielgue, P., 678

S

Sharp, R., 631, 632
Sibley, R., 631, 633
Slater, J., 651
Spanish School, 694
Stomer, 561
Storr, P., 635, 638, 639

T

Taylor, W., 630
Thierry, A., 595
Thomas, F. B., 644

V

van den Bossche, 562
Volaire, 700

W

Wakelin, J., 630
Wakely and Wheeler, 645
Watteau de Lille, 563
Wilkinson, H., 647
Winterhalter, F.-X., 539

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(g).

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 • 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 £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaims are dealt with on 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 7389 9060 (email: VAT_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

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  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 Explanations 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.

(l) You 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 E2(h)(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: LOYDGB2LCY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashiers Department. You must send a completed CNP authorisation form by fax to +44 (0)20 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 7389 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 7389 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 30th 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 30 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** by the end of the 30th day following the date of the auction, 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 administration fees for doing so.
(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
(iv) the storage terms which can be found at christies.com/storage 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 artransport_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 artransport_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 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.

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 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.

(g) 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 RECORDING 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.
θ	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. **Movement within the EU must be within 3 months from the date of sale.** 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.

△

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.

?, *, Ω, α, #, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Pages.

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 CONSIGNIED FOR AUCTION

△ **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 △ 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 CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the Lot although this does not include all faults and imperfections or restoration. No warranty is made that any clock is in working order and nothing in the catalogue description of any Lot should be taken as implying such. Neither should the description of any Lot be taken as indicating the absence of restoration or repair or to be a statement as to the condition of the Lot or the state of conservation. Not all clocks are sold with pendulums, weights or keys; please refer to the catalogue text for details of what is sold with each lot.

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.

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.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at Christies.com/storage and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 9.00 am on 29 March. Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: escollectionsuk@christies.com.

If the **lot** remains at Christie's it will be available for collection on any working day 9.00 am to 5.00 pm. **Lots** are not available for collection at weekends.

PAYMENT OF ANY CHARGES DUE

ALL lots whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.

ADMINISTRATION FEE, STORAGE & RELATED CHARGES

CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee Storage per day	£70.00 £8.00	£35.00 £4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	

All charges are subject to VAT.
Please note that there will be no charge to clients who collect their lots within 30 days of this sale.
Size to be determined at Christie's discretion.

CHRISTIE'S WAREHOUSE

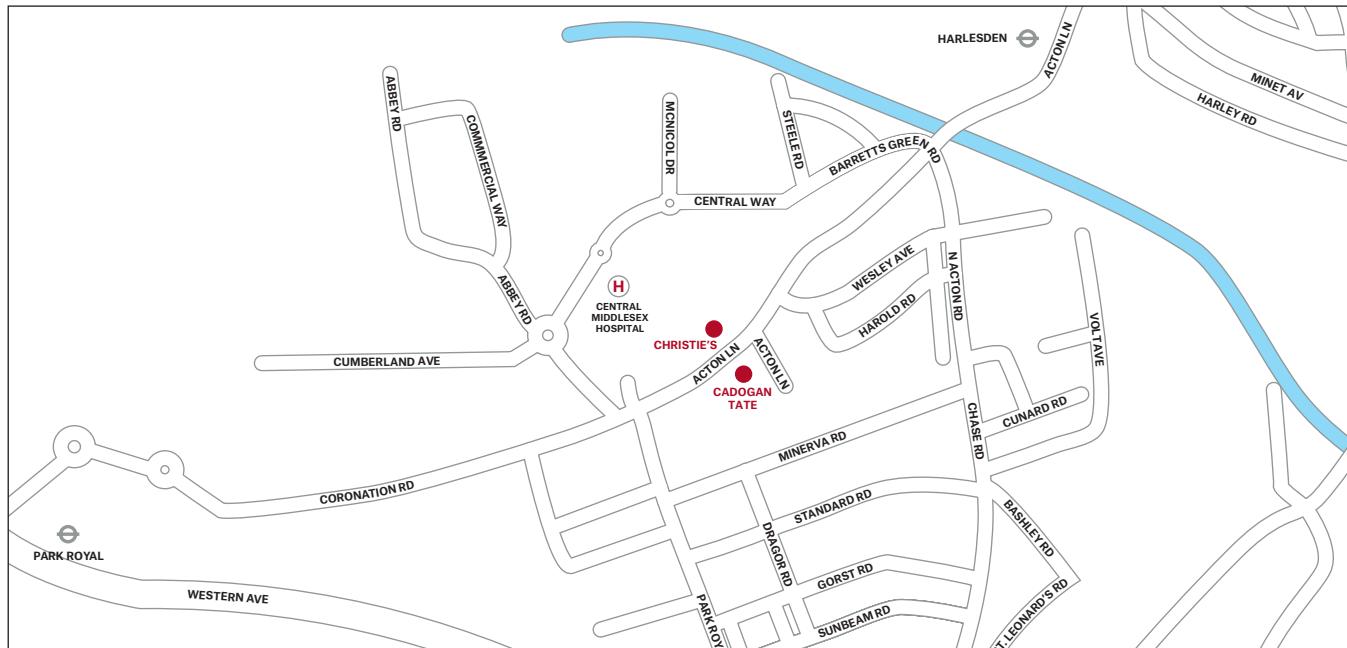
Unit 7, Central Park
Acton Lane
London NW10 7NQ

CADOGAN TATE WAREHOUSE

241 Acton Lane,
Park Royal,
London NW10 7NP

COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.





**LES GIACOMETTI
D'HUBERT DE GIVENCHY**
Paris, 6 March 2017

VIEWING
28 February - 5 March 2017
9, Avenue Matignon
75008 Paris

CONTACT
Pauline De Smedt
pdesmedt@christies.com
+33 (0)1 40 76 83 54

CHRISTIE'S

ROBERT DE BALKANY
ROME & THE COTE D'AZUR
WEDNESDAY 22 MARCH &
THURSDAY 23 MARCH 2017
AT 10.30 AM

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

CODE NAME: LAZULI
SALE NUMBER: 14193

(Declarer's billing name or

(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.

UKE50 to UK £1,000	by UK£50s
UKE1,000 to UK£2,000	by UK£100s
UKE2,000 to UK£3,000	by UK£200s
UKE3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UKE5,000 to UK£10,000	by UK£500s
UKE10,000 to UK£20,000	by UK£1,000s
UKE20,000 to UK£30,000	by UK£2,000s
UKE30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,200, 35,000, 38,000)
UKE50,000 to UK£100,000	by UK£5,000s
UKE100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

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

1. I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
2. I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,001 up to and including £2,000,000 and 12% of the amount above £2,000,001. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
3. I agree to be bound by the Conditions of Sale printed in the catalogue.
4. I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the

lot. Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.

5. Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

Auction Results: +44 (0)20 7839 9060

WRITTEN BIDS FORM CHRISTIE'S LONDON

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

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

14193

Client Number (if applicable)	Sale Number
<hr/>	
Billing Name (please print)	
<hr/>	
Address	<hr/>
<hr/>	
Postcode	
<hr/>	
Daytime Telephone	Evening Telephone
<hr/>	
Fax (Important)	E-mail
<hr/>	
<input type="checkbox"/> Please tick if you prefer not to receive information about our upcoming sales by e-mail	
I have read and understood this written bid form and the Conditions of Sale – Buyer's Agreement	

Signature

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

Name of Bank(s)
Address of Bank(s)
Account Number(s)
Name of Account Officer(s)
Bank Telephone Number

PLEASE PRINT CLEARLY

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



NOBLE & PRIVATE COLLECTIONS

London, King Street, 25 April 2017

London, South Kensington, 26 April 2017

CONTACT

Paul Gallois

pgallois@christies.com

+44 (0)20 7389 2260

CHRISTIE'S

CHRISTIE'S

CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman
Patricia Barbizet, Deputy Chairwoman
Guillaume Cerutti, CEO
Jussi Pylkkänen, Global President
Stephen Brooks, Deputy CEO
Loïc Brivezac, Gilles Erulin, Gilles Pagniez
Hélène Temple-Boyer
Sophie Carter, Company Secretary

INTERNATIONAL CHAIRMEN

François Curiel, Chairman, Asia Pacific
Stephen Lash, Chairman Emeritus, Americas
The Earl of Snowdon, Honorary Chairman, EMERI
Charles Cator, Deputy Chairman, Christie's Int.
Xin Li, Deputy Chairwoman, Christie's Int.

CHRISTIE'S EMERI

Prof. Dr. Dirk Boll, President

SENIOR DIRECTORS

Mariolina Bassetti, Giovanna Bertazzoni,
Edouard Boccon-Gibod, Prof. Dr. Dirk Boll,
Olivier Camu, Roland de Lathuy,
Eveline de Proyart, Roni Gilat-Baharaff,
Francis Outred, Christiane Rantzau,
Andreas Rumbler, François de Riqcles, Juan Varez

ADVISORY BOARD

Pedro Girao, Chairman,
Patricia Barbizet, Arpad Busson,
Loula Chandris, Kemal Has Cingillioglu,
Ginevra Elkann, I. D. Fürstin zu Fürstenberg,
Laurence Graff, H.R.H. Prince Pavlos of Greece,
Marquesa de Bellavista Mrs Alicia Koplowitz,
Robert Manoukian, Rosita, Duchess of Marlborough,
Countess Daniela Memmo d'Amelio,
Usha Mittal, Çiğdem Simavi, The Earl of Snowdon

CHRISTIE'S UK

CHAIRMAN'S OFFICE

Orlando Rock, Chairman
Noël Annesley, Honorary Chairman;
Richard Roundell, Vice Chairman;
Robert Copley, Deputy Chairman;
The Earl of Halifax, Deputy Chairman;
Francis Russell, Deputy Chairman;
Julia Delves Broughton, James Hervey-Bathurst,
Nicholas White, Mark Wrey

SENIOR DIRECTORS

Simon Andrews, Jeremy Bentley,
Ellen Berkeley, Jill Berry, Peter Brown,
Sophie Carter, Benjamin Clark, Karen Cole,
Paul Cutts, Isabelle de La Bruyere,
Leila de Vos, Harriet Drummond,
David Elswood, David Findlay,
Margaret Ford, Edmond Francey,
Daniel Gallen, Karen Harkness, Philip Harley,
James Hastie, Karl Hermanns, Paul Hewitt,
Rachel Hidderley, Mark Hinton, Nick Hough,
Michael Jeha, Donald Johnston,
Erem Kassim-Lakha, Nicholas Lambourn,
William Lorimer, Catherine Manson,
Nic McElhatton (Chairman, South Kensington),
Jeremy Morrison, Nicholas Orchard,
Henry Pettifer, Steve Phipps,
Will Porter, Paul Raison, Tara Rastrick,
Amjad Rauf, William Robinson,
Tim Schmelcher, John Stainton,
Alexis de Tiesenhausen, Lynne Turner,
Jay Vincze, Andrew Ward, David Warren,
Andrew Waters, Harry Williams-Bulkeley,
Martin Wilson, André Zlattinger

DIRECTORS

Zoe Ainscough, Cristian Albu, Marco Almeida,
Maddie Amos, Katharine Arnold, Alexis Ashot,
Alexandra Baker, Karl Barry, Sven Becker,
Jane Blood, Piers Boothman,
David Bowes-Lyon, Louise Broadhurst,
Robert Brown, Lucy Campbell, Jason Carey,
Sarah Charles, Romilly Collins,
Ruth Cornett, Nicky Crosbie,
Armelle de Laubier-Rhally, Eugenio Donadoni,
Christopher O'Neil-Dunne, Anna Evans,
Arne Everwijn, Adele Falconer, Nick Finch,
Emily Fisher, Peter Flory, Elizabeth Floyd,
Nina Foote, Christopher Forrest, Giles Forster,
Zita Gibson, Alexandra Gill, Keith Gill,
Leonie Grainger, Simon Green, David Gregory,
Annabel Hesketh, Sydney Hornsby,
Peter Horwood, Kate Hunt, Simon James,
Sabine Kegel, Hans-Peter Keller, Tjabel Klok,
Robert Lagneau, Joanna Langston, Tina Law,
Adriana Leese, Tom Legh, Brandon Lindberg,
Laura Lindsay, Murray Macaulay,
Graeme Maddison, Sarah Mansfield,

Nicolas Martineau, Roger Massey, Joy McCall,
Neil McCutcheon, Michelle McMullan,
Daniel McPherson, Neil Millen, Jeremy Morgan,
Leonie Moschner, Giles Mountain, Chris Munro,
Liberte Nuti, Beatriz Ordovás, Rosalind Patient,
Anthea Peers, Keith Penton, Romain Pingannaud,
Sara Plumby, Anne Qaimmaqami,
Marcus Rädecke, Pedram Rasti,
Lisa Redpath, Sumiko Roberts, Tom Rooth,
Alice de Roquemaurel, Francois Rothlisberger,
Patrick Saich, Rosemary Scott, Tom Scott,
Nigel Shorthouse, Dominic Simpson,
Nick Sims, Clementine Sinclair, Sonal Singh,
Katie Siveyer, Nicola Steel, Kay Sutton,
Rakhi Talwar, Timothy Triptree, Thomas Venning,
Edwin Vos, Amelia Walker, Rosanna Widen,
Ben Wiggins, Sophie Wiles, Bernard Williams,
Georgina Wilsenach, Toby Woolley, Geoff Young

ASSOCIATE DIRECTORS

Guy Agazarian, Ksenia Apukhtina, Fiona Baker,
Sarah Boswell, Mark Bowis, Phill Brakefield,
Clare Bramwell, Jenny Brown, David Cassidy,
Marie-Louise Chaldecott, Helen Culver Smith,
Laetitia Delaloye, Charlotte Delaney,
Milo Dickinson, Freddie De Rougemont,
Grant Deudney, Howard Dixon, Virginie Dulucq,
David Ellis, Antonia Essex, Kate Flitcroft,
Eva French, Pat Galligan, Elisa Galuppi,
Julia Grant, Pippa Green, Angus Granlund,
Christine Haines, Coral Hall, Adeline Han,
Charlotte Hart, Daniel Hawkins, Anke Held,
Valerie Hess, Carolyn Holmes,
Adrian Hume-Sayer, James Hyslop,
Helena Ingham, Pippa Jacomb, Guady Kelly,
Hala Khayat, Alexandra Kindermann,
Julia Kiss, Polly Knewstub, Mark Henry Lampé,
Aoife Leach, Rob Leatham, Antoine Lebouteiller,
Peter Mansell, Stephanie Manstein,
Amparo Martinez Russotto, Astrid Mascher,
Georgie Mawby, David McLachlan,
Lynda McLeod, Kateryna Merkaleenko,
Toby Monk, Rosie O'Connor, Christopher Petre,
Louise Phelps, Eugene Pooley, Sarah Rancans,
Alexandra Reid, Sarah Reynolds,
Meghan Russell, Pat Savage, Julie Schutz,
Hannah Schweiger, Angus Scott,
Ben Slinger, James Smith, Graham Smithson,
Mark Stephen, Annelies Stevens,
Charlotte Stewart, Dean Stimpson,
Dominique Suiveng, Keith Tabley,
Iain Tarling, Sarah Tennant, Flora Turnbull,
Paul van den Biesen, Mieke Van Embden,
Ben Van Rensburg, Shanthi Veigas, Julie Vial,
Assunta Grafin von Moy, Anastasia von Seibold,
Zelie Walker-Noble, Tony Walshe, Gillian Ward,
Chris White, Annette Wilson, Julian Wilson,
Miriam Winson-Alio, Elissa Wood,
Suzanne Yalcin-Pennings, Charlotte Young







CHRISTIE'S

THE KING'S ST JAMES'S APARTMENT