



THE COLLECTOR

**SILVER & 19TH CENTURY
FURNITURE, SCULPTURE
& WORKS OF ART**

London, 23 May 2019

CHRISTIE'S



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London, 22 & 23 May 2019

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English Furniture, Works of Art &
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Wednesday 22 May
10am

European Furniture,
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Wednesday 22 May
2pm

Silver & 19th Century Furniture,
Sculpture & Works of Art
Thursday 23 May
10am

CHRISTIE'S



THE COLLECTOR

SILVER & 19TH CENTURY FURNITURE, SCULPTURE & WORKS OF ART

THURSDAY 23 MAY 2019

AUCTION

Thursday 23 May 2019
at 10.00 am (Lots 401 - 629)

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

VIEWING

Friday	17 May	9.00 am – 4.30 pm
Saturday	18 May	12.00 pm – 5.00 pm
Sunday	19 May	12.00 pm – 5.00 pm
Monday	20 May	9.00 am – 4.30 pm
Tuesday	21 May	9.00 am – 8.00 pm
Wednesday	22 May	9.00 am – 4.30 pm

AUCTIONEERS

Arlene Blankers & Georgina Wilsenach

AUCTION CODE AND NUMBER

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THE COLLECTOR

SILVER & 19TH CENTURY FURNITURE, SCULPTURE & WORKS OF ART

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BUYING AT CHRISTIE'S

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

'Celebrating fine craftsmanship is at the heart of Soane Britain's ethos, so we are delighted to collaborate with Christie's on this season's The Collector sales.'

-LULU LYTLE





LULU LYTLE STYLES

THE COLLECTOR

Christie's is delighted to have collaborated with Lulu Lytle of Soane Britain for the May edition of The Collector.

Soane Britain designs and makes furniture, upholstery, lighting, fabrics, wallpapers and interior necessities with the aim of contributing to the joyful atmosphere of any interior. The evolving collections include entirely new designs as well as pieces inspired by the best antiques.

Co-founder Lulu Lytle started with a road trip around Britain to find craftsmen practising traditional skills: blacksmiths, cabinet makers, saddlers, upholsterers and stone carvers with whom she could work. Over two decades later, Soane has retained close working relationships with a network of talented craftsmen across the country, as well as investing in its own workshops and apprenticeship schemes.

Lulu has worked with Christie's on styling for The Collector, bringing to light the excellent artistry of the furniture and objects on offer, drawing the eye to the details that make each piece unique. Explore Lulu Lytle's styled rooms in person at our King Street Galleries from 17–21 May.

**A PAIR OF LOUIS XIV PATINATED
BRONZE AND MARBLE MEDALLIONS**
THE BRONZE LATE 17TH CENTURY
£30,000–40,000
European Furniture, Works of Art & Ceramics

**A FRENCH RENAISSANCE WHITE
AND GREEN-PAINTED DEER TROPHY**
16TH CENTURY
£30,000–40,000
European Furniture, Works of Art & Ceramics

**A SET OF FOUR LOUIS XVI GILTWOOD
FAUTEUILS A LA REINE**
C.1780
£15,000–25,000
European Furniture, Works of Art & Ceramics

**ONE OF A PAIR OF VICTORIAN SILVER
WINE-COOLERS AND LINERS**
MARK OF BENJAMIN SMITH II, LONDON, 1837,
ONE LINER UNMARKED
£25,000–35,000
Silver and 19th Century Furniture, Sculpture

**ONE FROM A SET OF FOUR GEORGE IV
SILVER-GILT MOUNTED CUT-GLASS
CONDIMENT-VASES**
MARK OF JOHN BRIDGE, LONDON, 1823,
RETAILED BY RUNDELL, BRIDGE AND RUNDELL
£12,000–18,000
Silver and 19th Century Furniture, Sculpture

A PAIR OF CHARLES X ORMOLU-MOUNTED EBONY BIBLIOTHÈQUES

C.1830

£25,000–40,000

European Furniture, Works of Art & Ceramics

A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS

LAST QUARTER 18TH CENTURY,
PROBABLY NORTH EUROPEAN

£3,000–5,000

European Furniture, Works of Art & Ceramics

A MATCHED PAIR OF LATE REGENCY MAHOGANY BERGÈRES ATTRIBUTED TO GILLOWS

C.1820

£10,000–15,000

English Furniture, Works of Art & Portrait Miniatures







A COLLECTION OF GERMAN AND SWISS SILVER
THE PROPERTY OF A FAMILY (LOTS 401-454)





THE PROPERTY OF A FAMILY (LOTS 401-454)



***401**

A SILESIAN PARCEL-GILT SILVER TANKARD MARK OF VEIT KOCH, BRESLAU, CIRCA 1590

Tapering cylindrical and on fluted foot, the scroll handle cast with demi-female figure, the hinged domed cover with female figure thumbpiece and baluster finial, the body and cover chased with fruit, flowers and strapwork, *marked on base*
5 $\frac{7}{8}$ in. (15 cm.) high
15 oz. 17 dwt. (493 gr.)

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

***402**

A POLISH SILVER BRATINA

MARK OF CHRISTIAN DETLOFF, DANZIG (GDANSK), 1610-1620

Circular bombé shaped and with plain rim, engraved with strapwork, scrolls and merchant's mark, *marked underneath*

2 $\frac{1}{2}$ in. (6.5 cm.) wide

1 oz. 18 dwt. (60 gr.)

£800-1,200

US\$1,100-1,600
€930-1,400

PROVENANCE:

Collection of Harald Stein, Lempertz Auction, Cologne, 19 May 2006, lot 381.

The term *bratina*, a Russian ceremonial bowl, derives from the Russian word 'brat' meaning brother. It was an essential part of the banqueting tableware, when it would be filled with kvass (rye beer) or wine and passed from 'brother to brother'. These cups often bore the name of the owner or a Russian proverb or motto. *Bratins* could also be used as memorial cups, filled with water sweetened with honey and placed on the tomb of the deceased; the inscription around the rim recording the name of the deceased.



***403**

A SWISS SILVER-GILT CUP

MARK OF HANS PETER RAHN, ZÜRICH, CIRCA 1595-1600

On lobed spreading foot with baluster stem cast with masks and applied with three scroll brackets, the lower body chased with lobes and with flared rim, engraved with three oval cartouches depicting three mythological muses, *marked underneath, with inventory no D244*

10 in. (25.5 cm.) high
13 oz. 17 dwt. (432 gr.)

The cup is engraved with three of the nine Greek mythological muses: Thalia, Ourania and Calliope.

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

The nine muses were the Greek goddesses of song, dance, and memory, who gave all artists and thinkers the inspiration for creation. Originally three, they are depicted by Hesiod as the nine daughters of Zeus and Mnemosyne

Thalia was the protector of comedy; she discovered comedy, geometry, architectural science and agriculture. Ourania was the protector of the celestial objects and stars; as the inventor of astronomy, she was depicted bearing stars, a celestial sphere and a bow compass. Calliope was the superior Muse. She accompanied kings and princes in order to impose justice and serenity but she was also the protector of heroic poems and rhetoric art. She is depicted holding laurels in one hand and the two Homeric poems in the other hand as according to the myth, she gave Homer the inspiration for the *Iliad* and the *Odyssey*.

The theme of the nine muses was popularised in Zurich by Christoph Murer (1558-1614), a glass painter, woodcut designer, etcher, book illustrator and writer. Born in Zurich, he also trained in Strasbourg and travelled extensively collaborating on many projects, until his return to Zurich in 1586 where he gained recognition as a painter of stained glass, printmaker, portraitist and playwright. Later, he was employed by Emperor Rudolf II in Prague and the Bishop of Bamberg in southern Germany. He is also known for producing the illustrations for Jacob Micellus' edition of Ovid's '*The Metamorphoses*', published in 1582, which may be the time period in which this work was produced. A related cup is illustrated in E. M. Lösel, *Zürcher Goldschmiede Kunst von 13. bis zum 19. Jahrhundert*, Zürich, 1983, p. 273 and p. 371, no. 65 and 65a.



Thalia, *Die Musa*, Virgil Solis, 1562





THE PROPERTY OF A FAMILY (LOTS 401-454)

*404

A GERMAN SILVER-GILT CUP

MARK OF DAVID ROLL, AUGSBURG, 1616-1620

On fluted circular foot and baluster stem applied with three scroll brackets, the lower part of the octafoil bowl with flutes on a matted ground, *marked on foot and rim, with French 19th century control mark*

6¾ in. (17 cm.) high

7 oz. 1 dwt. (220 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Collection of Harald Stein, Lempertz Auction, Cologne, 19 May 2006, lot 362.



*405

A GERMAN SILVER-GILT DOUBLE BEAKER

MARK OF CASPAR LENCKER, NUREMBERG, 1603-1609

Barrel-shaped, chased and engraved with staves and bands, the end engraved with script initials 'A.R.L.', *marked on ends*

5½ in. (13.5 cm.) high

7 oz. 13 dwt. (238 gr.)

£5,000-7,000

US\$6,600-9,100

€5,800-8,100

PROVENANCE:

Collection of Harald Stein, Lempertz Auction, Cologne, 19 May 2006, lot 390.



***406**

A GERMAN 'HANSEL IM KELLER' SILVER-GILT CUP
MARK OF JOBST EISSLER III, NUREMBERG, 1590-1600

On spreading circular foot, with lobed baluster stem applied with three scroll brackets, the oval lobed bowl with central dome with the figure of Hansel, *marked on bowl*

6 $\frac{3}{4}$ in. (17.5 cm.) high
12 oz. 16 dwt. (399 gr.)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

LITERATURE:

E. von Philippovich, *Kuriositäten, Antiquitäten*, Brunswick, 1966, pl. 254, no. 165.

A 'Hansel im Keller' cup which translates literally as 'Hansel in the cellar', is a type of drinking cup which first appeared in the early 17th century in Holland. They feature a central figure hidden under a dome which rises as the cup is being filled. Used to toast the welfare of an unborn child, the figure could represent either a boy or a girl or in this instance a two-faced figure.



THE PROPERTY OF A FAMILY (LOTS 401-454)

***407**

A GERMAN PARCEL-GILT SILVER TANKARD

AUGSBURG, 1624-1628, MAKER'S MARK HK CONJOINED IN SHAPED CARTOUCHE

Cylindrical and on spreading foot, with scroll handle, bifurcated scroll thumbpiece and hinged domed cover with ball finial, the body and cover chased with scrolls on a matted ground, the cover later engraved with initials 'I.P.', *marked on base and cover*

5½ in. (14 cm.) high
9 oz. 9 dwt. (295 gr.)

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

The maker's mark on this tankard was previously attributed to Hans Kolb. It has since been reattributed to Hieronymus Wolfgang Kern by Seling, in *Die Ausburger Gold-und Silberschmiede 1529-1868*, Munich, 2007, p. 280, no. 1515; however he notes that Kolb and two other makers with the same initials should be considered.



407

***408**

A GERMAN SILVER-GILT SMALL DISH

MARK OF EMANUEL KESSBAIR, AUGSBURG, 1625-1630

Of quatrefoil form and on circular foot, with two leaf-capped double scroll handles, engraved beneath the foot 'A.A.R.D. ET. OF S.' on detachable foot, *marked on side*

5¼ in. (14.5 cm.) wide across handles
4 oz. 9 dwt. (139 gr.)

£2,500-3,500

US\$3,300-4,600
€2,900-4,000

PROVENANCE:

By tradition the collection of the Fürsts von Hohenzollern-Sigmaringen.



408

***409**

A GERMAN SILVER-GILT TANKARD

MARK OF SEBALD KRUMBHOLZ, LEIPZIG, CIRCA 1640

Lobed pear-shaped, the hinged domed cover with bifurcated scroll handle and ball finial, the lobes alternately engraved with flowers, *marked on base*
6½ in. (15.5 cm.) high
11 oz. 3 dwt. (347 gr.)

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

PROVENANCE:

Collection Bulgari, Rome. 1975.

Collection of Harald Stein, Lempertz Auction, Cologne, 19 May 2006, lot 388.



409



***410**

A GERMAN SILVER-GILT CUP AND COVER

MARK OF HANS MICHAELIS II, NUREMBERG, 1605-1609

On waisted domed foot, with baluster stem applied with three brackets, the flaring cylindrical bowl with detachable cover with spool and baluster shaped finial, the body and cover chased with shells, scrolls and foliage on a matted ground, *marked on foot, bowl rim and cover*

10¼ in. (26 cm.) high

9 oz. 14 dwt. (302 gr.)

£7,000-10,000

US\$9,200-13,000

€8,200-12,000



***411**

A GERMAN PARCEL-GILT SILVER CUP

MARK OF FRANZ FISCHER, NUREMBERG, 1603-1609

On high domed foot and with baluster stem applied with three scroll brackets, the tapering bowl and part of the foot chased with diamond pattern ornament, engraved 'N76' on foot rim, *marked on rim and foot*

11¾ in. (30 cm.) high

13 oz. 4 dwt. (412 gr.)

£7,000-10,000

US\$9,200-13,000

€8,100-12,000

PROVENANCE:

Nagel Auktion, Stuttgart, 8 June 2011, lot 1.



***412**

A SWISS PARCEL-GILT SILVER DISH

MARK OF ANTON TUFFITSCHER, BRIG, DATED 1664

Circular and with two shaped bracket handles each chased with a mask and fruit, the centre chased with lobes and central wreath, with inscription dated 1664, *marked underneath*

7½ in. (18 cm.) wide overall

5 oz. 9 dwt. (171 gr.)

The inscription in the centre reads 'Weibel Peter Pfaffen Hat Mich Lassen Machen Im Jar 1664 Siner Ehegemahel Maria Gergien Zu Einem Neiwen Jar'.

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

A New Year's Gift to Maria Gergien (d. 1687) from her husband Peter Pfaffen (d.1673), of Mund in 1664, as recorded by the inscription.

Peter Pfaffen was a clerk employed by the immensely wealthy salt merchant Kaspar Stockalper (1609-1691), whose palace, built between 1658 and 1678, was the largest private building in Switzerland at the time. Peter and Maria Pfaffen's deaths are duly recorded in Kaspar Stockalpers' account book.



***413**

A GERMAN PARCEL-GILT SILVER ROMER

NUREMBERG, MID-17TH CENTURY, MAKER'S MARK INDISTINCT

On cylindrical stem and with spirally lobed bowl, the stem chased with shells, *marked on side*

3½ in. (9 cm.) high

2 oz. 6 dwt. (73 gr.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300



THE PROPERTY OF A FAMILY (LOTS 401-454)

***414**

A GERMAN SILVER-GILT CUP

MARK OF MELCHIOR BAIR, AUGSBURG, 1602-1606

On domed foot, with baluster stem applied with three brackets, the gourd-shaped bowl chased with three oval landscape scenes of a wolf, lion and camel, with fruits and flowers between, *marked on foot*

12 in. (30.5 cm.) high

25 oz. 15 dwt. (801 gr.)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

The present cup is chased with motifs and scenes influenced by the work of a number of Nuremberg engravers, such as the goldsmith, artist and printmaker Wenzel Jamnitzer (d.1585), the printmaker and sculptor Peter Flötner (d.1546) and especially Paul Flindt (1567- c.1730). The ornamentation on Southern German goldsmiths' work of the early 17th century is generally inspired by nature. Organic cartouches and interlaced scroll ornaments surround scenes, which often feature landscapes and wild beasts.

Melchior Bair who was born and trained in Nuremberg before settling in Augsburg, naturally drew upon the repertoire of designs and pattern books of Nuremberg engravers. The background landscapes on this cup, with traditional buildings and the highly detailed animals are especially reminiscent of Flindt's designs, as demonstrated by the two illustrated engravings of a wolf and a lion. Paul Flindt was himself the son of a goldsmith and was apprenticed in the trade before turning to printmaking; the majority of his prints are of designs for cups, plates, candlesticks and ewers, which he published in Vienna in 1592 and 1593, and a third in Nuremberg in 1594.

The three animals, a camel, a lion and a wolf symbolise the three continents, Africa, Asia and Europe. This iconography was employed by the goldsmith Jonas Silber on the trilobe base of his celebrated *Weltschale* (Dish of the World) with reliefs representing the continents of Africa (an elephant), Asia (a camel) and America (a chimera) and the figure of Europe inside the cup. This dish is thought to have been created for Emperor Rudolph II to symbolise his imperial realm (see J. Chipps Smith, *Nuremberg, A Renaissance City, 1500-1618*, Austin, p. 83, fig. 52).



Opposite top and bottom right: prints by Paul Flindt (de Jonge), circa 1600-1699. ©Rijksmuseum Images





THE PROPERTY OF A FAMILY (LOTS 401-454)

***415**

A GERMAN SILVER-GILT SWEETMEAT DISH
MARK OF DANIEL ZECH, AUGSBURG, 1630-1632

Oval lobed octatfoil and with two leaf-capped double scroll handles, with husk ornament and central boss, *marked on side*

5¼ in. (13.2 cm.) long

3 oz. 15 dwt. (117 gr.)

£1,200-1,800

US\$1,600-2,300

€1,400-2,100



***416**

A GERMAN PARCEL-GILT SILVER CANISTER

MARK OF SEBALD KRUMBHOLZ, LEIPZIG, CIRCA 1650

Lobed cylindrical and with screw off domed cover with hinged scroll ring handle, the lobes chased with semi-circular *pruntz*, *marked underneath*

6¼ in. (16 cm.) high overall

11 oz. 15 dwt. (366 gr.)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300



Detail of arms inside cover

***417**

A GERMAN PARCEL-GILT SILVER CUP AND COVER

MARK OF MATTHIAS SCHWAIGER, AUGSBURG, 1629-1632

On high domed foot and with baluster stem applied with three scroll brackets, the gourd shaped body with detachable domed cover with figure finial of a miner, chased with bands of foliate scrolls on a matted ground, engraved inside the cover with a coat of arms and dated 1638, marked on foot and bowl rim, with later Austro-Hungarian tax mark for Klagenfurt 1806-1807

14¼ in. (36 cm.) high

19 oz. 7 dwt. (602 gr.)

The arms are those of the City of Hamburg.

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

The finial of this cup depicts a miner wearing his apron or *Bergleder* that served to keep the cold and moisture when sitting, with his hat, pickaxe and basket. This cup is one from a series of ornamental or drinking cups with illustrations of mining scenes, the first list of which was compiled by Marc Rosenberg in *Geschichte des Goldschmiedekunst auf technischer Grundlage*, Osnabrück, 1972 (first published in 1910-25) and later added to in *Der Bergbau in der Kunst*, edited by Heinrich Winkelmann et al., Essen, 1958 which includes such prestigious cups as the Rappolstein cup dated 1543 and the Imhoff Cup by Hans Petzoldt, which features chased mining scenes.





THE PROPERTY OF A FAMILY (LOTS 401-454)

***418**

A GERMAN SILVER-GILT SMALL SWEETMEAT DISH

MARK OF GREGOR LEIDER OR GEORG II LOTTER, AUGSBURG, 1651-1654

Polyfoil oval and with two scroll handles, chased with a band of shells and scrolls, the centre with a tulip, *marked by handle*

5 $\frac{7}{8}$ in. (15 cm.) long

4 oz. 16 dwt. (150 gr.)

£1,200-1,800

US\$1,600-2,400

€1,400-2,100



418



419

***419**

A GERMAN PARCEL-GILT SILVER SWEETMEAT DISH

MARK OF FRANZ FINSINGER, LEIPZIG, 1650-1660

Polyfoil oval and with two scroll handles, chased with lobes, the centre with a four petalled flower, *marked under rim*

5 $\frac{7}{8}$ in. (15 cm.) wide across handle

4 oz. 2 dwt. (128 gr.)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

***420**

A CONTINENTAL PARCEL-GILT SILVER TANKARD

GERMAN OR HUNGARIAN, 1630-1640,
MAKER'S MARK MR, A MULLET BENEATH

Cylindrical and on domed foot, with cast demi-female figure handle and shaped thumbpiece, the heightened domed cover with putto and shield finial, the matted body with circular cartouches engraved with scenes and inscriptions, *marked on base (indistinct) and cover*

6 $\frac{3}{4}$ in. (17.5 cm.) high

15 oz. 17 dwt. (493 gr.)

The inscriptions read 'Wann man es mit Verstand beschneidt', 'So bringt es künfftig Nutz und Freud', 'Man gräbt es wegen Fruchtarbeit' - 'If one prunes with care' 'Thus in the future comes profit and pleasure' 'one digs for the sake of fruitfulness'.

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

This tankard share a common print source with a tankard by Johann II Beckert, Augsburg, dated circa 1695 engraved with the same emblems and proverbs, now in the collection of the Metropolitan Museum in New York, previously in the collection of the renowned silver scholar Alfred E. Jones (1872-1943).





THE PROPERTY OF A FAMILY (LOTS 401-454)

***421**

A GERMAN PARCEL-GILT SILVER TANKARD
MARK OF HIERONYMUS WOLFGANG KERN,
AUGSBURG, 1649-1653

Tapering cylindrical and with scroll handle, chased with shells, the hinged domed cover with ball and calyx finial and scroll thumbpiece, prick-engraved '1517', marked on base and cover rim
5½ in. (14 cm.) high
15 oz. (468 gr.)

£4,000-6,000

US\$5,300-7,800
€4,700-7,000



421



422

***422**

A GERMAN PARCEL-GILT SILVER TANKARD
MARK OF HIERONYMUS WOLFGANG KERN,
AUGSBURG, 1651-1654

Spirally-fluted *bombé*, on spreading foot, with scroll handle, the hinged domed cover with bifurcated scroll handle, marked on base and cover
5 in. (12.5 cm.) high
11 oz. 3 dwt. (348 gr.)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Anonymous sale; Sotheby's Geneva, 9 May 1988, lot 16.
The Collection of Harald Stein, Lempertz Auction,
Cologne, 19 May 2006, lot 42.



***423**

A GERMAN SILVER-GILT TANKARD

MARK OF HANS FRUHINSFELD, NUREMBERG, 1661-1664

Barrel-shaped, chased and engraved with staves and bands, the scroll handle with bifurcated scroll thumbpiece and hinged domed cover with baluster finial, *marked on base and cover rim*

6½ in. (15.5 cm.) high

12 oz. 10 dwt. (390 gr.)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300



THE PROPERTY OF A FAMILY (LOTS 401-454)

***424**

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF GREGOR LEIDER, AUGSBURG, 1659-1663

Cylindrical and on spreading foot, with scroll handle, bifurcated scroll thumbpiece and hinged domed cover with ball finial, the body, the foot and cover chased with flowers and foliage, later engraved with the date '1743' and stamped 530, *marked on body cover, engraved with scratch*

weight 44½ lo[t]

6¼ in. (16 cm.) high

17 oz. 7 dwt. (540 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



424



425

***425**

A GERMAN SILVER-GILT TCHARKA

MARK OF JOHANN BROCKMER, HAMBURG, CIRCA 1670

Circular and on plain foot, the bowl with matted and foliage bands and shaped handle, engraved with flowers, the centre with rose and tulips, *marked on handle*

6¼ in. (16 cm.) wide

8 oz. 13 dwt. (270 gr.)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

With S. J. Phillips, London, April 1984.

LITERATURE:

E. Schliemann, *Die Goldschmiede Hamburgs*, Hamburg, 1985, vol. 2, p. 193; and vol. 3, pl. 375.

Tcharka or *charka* is sometimes translated as a vodka cup but the form originally served as a measuring cup, an appropriate object for a trading community. In the late 17th and early 18th century Hamburg rose to become a global marketplace and financial centre connecting all of Europe but especially Russia, which has no port of its own in the Baltic apart from Arkhangelsk. Hamburg thus welcomed a large Russian community of traders, whilst many Hamburg merchants resided in Russia. Many new forms of objects, such as the *tcharka* but also the *bratina* were introduced.



Side view of Tcharka



426

***426**

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF CHRISTOPH LEIPZIG, AUGSBURG, 1666-1669

Tapering cylindrical, the scroll handle with corkscrew thumbpiece, the body and hinged cover chased with shells, *marked near handle and on cover, with later Austro-Hungarian tax marks for Brünn, 1806/7*

4 in. (10 cm.) high

8 oz. 3 dwt. (255 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

***427**

A POLISH PARCEL-GILT SILVER TANKARD

MARK OF CHRISTIAN BOCKHORN, DANZIG (GDANSK), 1674-1684

Cylindrical and on domed foot, with harp shaped foliate handle and scroll thumbpiece, the hinged domed cover with swan finial, chased with flowers and foliage, *marked on foot and cover*

10¼ in. (26 cm.) high

43 oz. 18 dwt. (1,366 gr.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

PROVENANCE:

Czeslaw Bednarczyk, Vienna, 1984;

Dr Hans Harlt, Dachau, 1990;

Hugo Ruef, Munich, 2003, lot 885;

Im Kinsky, Vienna 2012, lot 31.

LITERATURE:

A. Frackowska, *Gdansk Silver Tankards of the 17th and 18th Century, Typology, Styles, Iconography*, Warsaw, 2013, p. 341, no. XVIII/12, where the partial provenance is recorded.

Tankards from the Hanseatic cities of Hamburg and Danzig share many stylistic elements, however animal finials especially, lions and swans, large in scales are typical of Danzig examples.



427



THE PROPERTY OF A FAMILY (LOTS 401-454)



428

*428

A GERMAN PARCEL-GILT SILVER SWEETMEAT-DISH

MAKER'S MARK HSP ATTRIBUTED TO HANS (JOHANN) PHILIPP SIGMUND, AUGSBURG, 1681-1685

Quatrefoil oval, with lobed sides and two scroll handles, the sides chased with auricular masks and the centre with a tulip, *marked on side*

5 $\frac{7}{8}$ in. (15 cm.) long

4 oz. 10 dwt. (141 gr.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

*429

A GERMAN PARCEL-GILT SILVER BEAKER

MARK OF MATTHAUS SCHMIDT, AUGSBURG, 1680-1685

Tapering cylindrical, chased with large scrolling flowers and foliage, *marked on base*

4 in. (10 cm.) high

4 oz. 1 dwt. (127 gr.)

£1,200-1,800

US\$1,600-2,400

€1,400-2,100

PROVENANCE:

Van Ham, Cologne, 18-19 November 2011, lot 1073.



429



430

*430

A GERMAN PARCEL-GILT SILVER SWEETMEAT DISH

MARK OF BALTHASAR HAYDT, AUGSBURG, 1670-1674

Oval lobed octafoil and with two leaf-capped double scroll handles, the centre with the figure of a woodsman with a sickle, *marked on side*

6 $\frac{3}{4}$ in. (17 cm.) long

£1,500-2,000

US\$2,000-2,600

€1,800-2,300



Print by Salomon Savery (1687 -1691) after Pieter Jansz Quast, dated 1630-1665, ©Rijksmuseum images



*431

A GERMAN PARCEL-GILT SILVER FLAGON

MARK OF CLAUS SULSSEN II, HAMBURG, 1640-1650

Cylindrical and on domed foot, with scroll handle, bifurcated thumbpiece and waisted high domed cover, the body finely engraved with oval scenes of two male and one female figure, with foliage between, engraved 'I.R.', beneath the base marked *under base*

9½ in. (24 cm.) high
26 oz. 6 dwt. (819 gr.)

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

The flagon is engraved with a figure of a lady and two gentlemen dressed in the style of wealthy Dutch merchants. E. Schliemann in, *Die Goldschmiede Hamburgs*, Hamburg, 1985, vol. 3, records a similarly engraved tankard also by Johann Sülssen (p. 34, no. 45.) and others by Peter Helle (p. 121) and Hermann Lambrecht (p. 120).

The models for these figures were taken from copperplate engravings or etchings possibly after Pieter Jansz Quast (1605-1647) a Dutch painter well known for his small social genre paintings, later engraved by Salomon Savery, see F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings, and Woodcuts, ca. 1450-1700*, Amsterdam, 1949-2010.



THE PROPERTY OF A FAMILY (LOTS 401-454)



432

*432

A SWISS SILVER-GILT TANKARD

MARK OF HANS JAKOB WEGELIN OR JOHANNES WEGELIN, DIESENHOFEN, SECOND HALF 17TH CENTURY

Tapering cylindrical, the scroll handle cast with demi-female figure, the hinged domed cover with putto thumbpiece and central boss applied on each side with an angel's head, the body and cover chased with fruit and strapwork, *marked on base and cover*

5½ in. (13 cm.) high

15 oz. 6 dwt. (477 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

*433

A GERMAN PARCEL-GILT SILVER MUNZBECHER AND COVER

MARK OF CHRISTOPH MULLER, Breslau, 1690

Tapering cylindrical and with detachable domed cover with ball finial, the body and cover inset with coins within foliage and with gilt bands, *marked on rims of body and cover*

6½ in. (15.5 cm.) high

10 oz. 6 dwt. (321 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Collection of Harald Stein, Lempertz Auction, Cologne, 19 May 2006, lot 379.

The coin in the base of the beaker is a matrimonial medal designed by Johann Buchheim (1654-1683) of Breslau, the coin in the cover is a 2/3 Thaler dated 1679 for Johan Friedrich (1625-1679) Duke of Brunswick-Lüneburg-Calenberg, and the 15 coins inset into the body are 6 Mariensgroshen dated 1689 minted for George II Wilhelm (1665-1705) Duke of Brunswick-Lüneburg.



433

***434**

**A GERMAN PARCEL-GILT SILVER
TANKARD**

MARK OF CORNELIUS POPPE, AUGSBURG,
1689-1692

Cylindrical on three claw-and-ball feet, with leaf
capped scroll handle and fluted ball thumbpiece,
the hinged cover slightly domed, engraved with
circular laurel wreath cartouches enclosing
landscape scenes, with fruit, flowers and foliage
between, *marked on base and cover*
8½ in. (21.5 cm.) high
36 oz. 17 dwt. (1,147 gr.)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

LITERATURE:

H. Seling, *Die Kunst der Augsburger Goldschmiede
1529-1868*, Munich, 1980, vol. II, pl. 443.



434



435

***435**

A GERMAN PARCEL-GILT SILVER CANISTER

MARK OF MAX SCHALLER II, AUGSBURG, 1679-1683

On three bun feet, lobed cylindrical and with screw off cover and
hinged scroll ring handle, the plain lobes with matting in between,
marked underneath and cover

5⅞ in. (15 cm.) high overall

10 oz. 7 dwt. (322 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Nagel Auktion, Stuttgart, 30 September 2003.



THE PROPERTY OF A FAMILY (LOTS 401-454)



436



Merchant mark on base

*436

A GERMAN PARCEL-GILT SILVER MUNZBECHER AND COVER MARK OF GOTTFRIED HEINTZE, BRESLAU, CIRCA 1680

Tapering cylindrical and on three ball feet, the detachable domed cover with ball finial, the body and cover inset with coins within foliage, engraved 'W19' and '30½ lot', a merchant's mark between, *marked on rim*
6⅞ in. (17.5 cm.) high
17 oz. 18 dwt. (558 gr.)

£5,000-8,000

US\$6,600-10,000
€5,800-9,300

The beaker is inset with alternating *XII Mariengroschen*, dated 1675 minted for Rudolph Augustus (1627-1704), Prince of Brunswick-Wolfenbüttel and *XII Mariengroschen* dated 1670 minted for Johan Friedrich (1625-1679), Duke of Brunswick-Lüneburg. The cover and the base are inset with a *Thaler* dated 1600 and featuring Christian II, Johann George and Augustus.

*437

A GERMAN PARCEL-GILT SILVER BEAKER AND COVER MARK OF GABRIEL JUN, AUGSBURG, 1679-1681

Spirally-fluted cylindrical, on three ball feet, the detachable domed cover with ball finial, *marked on base and cover*
6½ in. (16.5 cm.) high
11 oz. 4 dwt. (349 gr.)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500



437

***438**

A GERMAN SILVER-GILT BEAKER AND COVER

MARK OF JOHANN WAGNER, AUGSBURG, 1689-1692

Tapering cylindrical and on three ball feet, the detachable domed cover with ball finial, finely engraved with landscape scenes in oval cartouches with ribbon-tied floral trophies between, *marked underneath and on cover*

6½ in. (15.5 cm.) high

10 oz. 15 dwt. (335 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900



438



439

***439**

A GERMAN PARCEL-GILT SILVER CANISTER

MARK OF PAUL SOLANIER, AUGSBURG, 1689-1692

Lobed cylindrical on four pad feet, with screw off cover and hinged scroll ring handle, the lobes chased with vine leaves and grapes, *marked on base and cover*

7 in. (18 cm.) high overall

14 oz. 10 dwt. (452 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

Collection of Harald Stein, Lempertz Auction, Cologne, 19 May 2006, lot 369.



THE PROPERTY OF A FAMILY (LOTS 401-454)



***440**

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF CONRAD WEISS, NUREMBERG, 1674-1681

Cylindrical on spreading foot, the scroll handle with bifurcated scroll thumbpiece and hinged domed cover with fruit finial, the body chased with three scenes, each numbered with an inscription and with flowers between, marked on base and cover rim

6 1/2 in. (15.5 cm.) high

13 oz. 3 dwt. (410 gr.)

The inscriptions read: '1 Me Haud Impune Lacessis' - 'No one provokes me with impunity' featuring a dog and sleeping lion, '2 Repellere Fas Est' - 'To reject is lawful' featuring a porcupine, and '3 Aut Mors Aut Vita decora' - 'or an honorable life or death'.

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

The emblems engraved on the tankard are inspired by the work of Georg Philipp Harsdörffer (1607-1658), a German poet and translator. Born in Nuremberg, he studied law at Altdorf and Strasbourg, and subsequently travelled through the Netherlands, England, France and Italy. His knowledge of languages earned him the nickname 'The Learned'. He wrote some fifty volumes in German and Latin and a selection of poems, which dealt with humanistic and natural subjects.

The 'Frauenzimmer Gesprächspiele' written between 1644 and 1657, from which the emblems on this tankard are extracted, has a pedagogical and didactic character explaining the causes, beginning and end of wars through proverbs, didactic poems, sentences, historical stories, songs and comedies. Often these emblems were engraved on glass or silver to be presented by soldiers to their wives after long period of estrangement as a sort of 'reconciliation cup'.





***441**

**A SWISS SILVER-MOUNTED WOOD
BÜTTENMANN**

MARK OF HANS CONRAD SCHLUMPF, ST. GALLEN,
LATE 17TH CENTURY

On oval based the male figure with a basket on his back
and clasping a staff with ram's head finial, a dog seated
at his feet, *marked on base rim and with later French
control mark*

9½ in. (24 cm.) high

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

The *büttenman* is a guild object typical of German,
Alsatian and Swiss wine making areas and would have
been used in traditional drinking games at banquets. This
particular example, with his high-necked jerkin, pleated
skirt, knee breeches and socks held by garters is typical
of the Southern Germany and Romansch Switzerland.



THE PROPERTY OF A FAMILY (LOTS 401-454)



Virgil Solis, Gideon's War, *Biblische figuren des Alten Testaments*, 1562

*442

A GERMAN PARCEL-GILT SILVER CANISTER

MARK OF JOACHIM SIEGISMUND WIEDEMANN, BERLIN, 1690-1700

Hexagonal and with screw off domed cover with hinged scroll ring handle, the sides finely engraved with six Biblical scenes after Virgil Solis, within strapwork, putti and winged cherub cartouches, *marked underneath and in side cover with later Prussian mark FW*

9 in. (23 cm.) high overall

29 oz. 3 dwt. (908 gr.)

The panels depict scenes from the Old and New Testament: 1. Hagar in the Desert (Genesis, Chapter 21), 2. Rebekah at the Well (Genesis, Chapter 24), 3. Moses Striking the Rock at Kadesh (Numbers, Chapter 20), 4. Gideon's War (Judges, Chapter 7), 5. Christ on the Mount of Olives (Luke, Chapter 22), 6. Christ and the Samaritan Woman at the Well (John, Chapter 4).

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

The biblical scenes on the canister are inspired by the engraving of Virgil Solis (1514-1562). Solis and his workshop produced 218 woodcuts and two title pages for two illustrated bibles. Published in by Sigmund Feyerabend of Frankfurt in 1560 and 1562, the success of the *Biblische Figuren des Alten Testaments und Neuen testaments* led to the publications of a further ten editions printed between 1565 and 1606, proving the lasting demand for his work which later influenced 17th century goldsmiths such as Wiedemann.

Solis, together with Matthias Zundt (1498-1586) and Solis' pupil Jost Amman, was responsible with for the dissemination of mannerist ornament throughout Europe. Solis created some two thousands prints, although many were copied from earlier sources, such as the work of the Antwerp engraver Cornelis Floris and the Nuremberg goldsmith Wenzel Jamnitzer. Solis showed a preference for dramatic sculptural effects and a crowded style, as is evident here.



Details of engraved scenes on canister





THE PROPERTY OF A FAMILY (LOTS 401-454)



443

***443**

A GERMAN PARCEL-GILT SILVER ECUELLE AND COVER

MARK OF MARTIN BREUER, AUGSBURG, 1705-1709

Circular and with two pierced bracket handles, the detachable domed cover with three ball feet, with gilt bands, *marked underneath and on cover*

8¼ in. (21 cm.) wide across handles

12 oz. 4 dwt. (381 gr.)

£2,500-3,500

US\$3,300-4,600

€2,900-4,000

***444**

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF CORNELIUS POPPE, AUGSBURG, 1697-1699

On detachable foot, tapering cylindrical and with detachable scroll handle and thumbpiece and hinged domed cover with later fluted finial, the body chased with putti within scrolling foliage, *marked on cover rim and base*

6½ in. (17 cm.) high

20 oz. 7 dwt. (633 gr.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300



444



445

***445**

A GERMAN PARCEL-GILT SILVER TANKARD

MARK OF PAUL SOLANIER, AUGSBURG, 1695-1699

Lobed baluster, with gilt bands, the scroll handle with bifurcated thumbpiece, the hinged domed cover with ball finial, the lobes chased with vines, *marked on base and cover, with Austro-Hungarian tax mark for Lemberg, 1806/7*

6¼ in. (16 cm.) high

17 oz. 3 dwt. (534 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900



***446**

A GERMAN SILVER-GILT EWER AND BASIN

MARK OF GEORG LOTTER III, AUGSBURG, 1700-1705

The helmet-shaped ewer on spreading circular foot, with fluted borders and a band of spiral lobes, the scroll handle with claw terminal, applied with mask beneath the spout, the plain circular basin with gadrooned and fluted border, each later engraved with script initials 'A.R.', marked by handle at centre of dish
the ewer, 8 $\frac{3}{4}$ in. (22 cm.) high
the basin, 15 $\frac{3}{4}$ in. (40 cm.) diam.
57 oz. 12 dwt. (1,793 gr.)

£12,000-18,000

US\$16,000-24,000
€14,000-21,000

PROVENANCE:

Archibald, 5th Earl of Rosebery (1847-1929), purchased from Garrard and Co. in 1903, then by descent.

The Property of the Rosebery Family Trust;
Sotheby's, London, 11 February 1999, lot 32.

LITERATURE:

H. Seling, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Munich, 1980, vol. II, pl. 1034.

Archibald Primrose, 5th Earl of Rosebery (1847-1929) was a British politician who served as Prime Minister from March 1894 to June 1895. In 1878, he had married Hannah de Rothschild (1851-1890), sole heiress of Baron Meyer de Rothschild. Lord Rosebery had been a friend of her father and a regular visitor to Mentmore. Rosebery was a brilliant orator, sportsman and marksman, a writer and historian, but especially a connoisseur and collector, a passion he shared with Baron Meyer. Rosebery had begun collecting at school, buying books, pictures and small pieces of silver. Throughout his life, he continued purchasing silver and works of art, adding to the collections at Mentmore, particularly German 16th and 17th century pieces, mainly from Augsburg and Nuremberg, but also English plate. In common with Baron Meyer, he had his silver engraved with his initials AR in imitation of the Saxon Elector's cypher. Lord Rosebery and his wife collected extensively, buying on their numerous excursions abroad, taking care to record their purchases. He also bought from Garrard this basin and ewer is recorded in Garrard's day book : 'August 29th

1903: A finely chased and gilt Rose Water Dish and Ewer (Augsburg AD 1710), and later recorded in the The Rothschild inventory of 1923, p. 3 as 'A 15 $\frac{3}{4}$ inch silver gilt round Rose Water Dish, chased boss and beaded centre, chased leaf, beaded and fluted edge. Augsburg [sic]. A Ewer with mask under lip to match. Foreign. Augsburg [sic]'.



Archibald, 5th Earl of Rosebery ©National Portrait Gallery



THE PROPERTY OF A FAMILY (LOTS 401-454)



***447**

A GERMAN PARCEL-GILT SILVER BEAKER

MARK OF JOHANN CHRISTOPH I HUNNING, AUGSBURG, 1711-1715

Trumpet-shaped and on spreading foot, the lower body chased with a band of scrolls, rosettes and strapwork, with similar band below the lip, *marked underneath*

7 in. (17.8 cm.) high

13 oz. 11 dwt. (422 gr.)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

LITERATURE:

H. Selig, *Die Kunst der Augsburger Goldschmiede 1529-1868*, Munich, 1980, vol. II, pl. 1034.

***448**

A GERMAN SILVER BOWL

MARK OF DIEDERICH WAGENER, HAMBURG, 1715-1737

Plain oval and on four ball feet, with two double flying scroll handles, engraved with coat-of-arms, inscription and later initials 'V.B.', *marked by handle*

13½ in. (34.5 cm.) wide overall

21 oz. 14 dwt. (675 gr.)

The inscription reads 'Sebastian von Sallern, Eleonora von Sallern 1738', presumably for Sebastian von Saldern (1671-1748) born in Aabenraa Amt, Denmark and married to Eleonora Lohmann (1682-1767).

£4,000-6,000

US\$5,300-7,800

€4,700-6,900





Detail of engraving on the large box



***449**

A SET OF THREE GERMAN PARCEL-GILT SILVER TOILET BOXES

MARK OF PETER NEUSS, AUGSBURG, 1687-1691

The pair of smaller boxes each engraved with a square landscape scene, the large example with landscape scene of a river and fisherman in circular cartouche, the sides with ribbon-tied fruit and flower garlands, *marked on bases*

3½ in. and 2 in. (5.2 cm. and 9.2 cm.) wide
10 oz. 16 dwt. (337 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

PROVENANCE:

Anonymous sale; Christie's, Geneva, 17 November, 1998, lots 247 and 250.

***450**

A GERMAN PARCEL-GILT SILVER BEAKER

MARK OF JOHANN BETZ OR JEREMIAS BUSCH, AUGSBURG, 1695-1700

Trumpet shaped, finely engraved with Bacchic putti depicting the Four Seasons, in two oval cartouches within foliate scrolls, *marked on base*

6½ in. (16.5 cm.) high
10 oz. 14 dwt. (333 gr.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300





THE PROPERTY OF A FAMILY (LOTS 401-454)



***451**

A GERMAN SILVER-GILT TANKARD

MARK OF GEORG ANDREAS SEDELMAYR, AUGSBURG, 1707-1711

Cylindrical, with shell and foliate scrolls borders, scroll handle, hinged domed cover, scroll thumbpiece and ball finial, engraved with a coat of arms and coronet, *marked on foot and cover rim, with later Austro-Hungarian tax marks for Salzburg*

7½ in. (19 cm.) high

29 oz. 2 dwt. (907 gr.)

The arms are those of Gold von Lampoding for either Franz Anton (1682-1755) or Franz Rochus (1686-1762) who were granted the barony and the coat-of-arms by the Holy Roman Emperor, Karl VI in 1712.

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Gold von Lampoding family, then by descent.

A Lady; Christie's, London, 12 June 2002, lot 6.

***452**

A GERMAN SILVER-GILT CUP AND COVER

BEARING MARK OF CASPAR BAUCH I, NUREMBERG, 19TH CENTURY, POSSIBLY INCLUDING SOME EARLIER ELEMENTS

On waisted domed foot, with baluster stem applied with three scroll brackets, the body and cover with alternating plain and chased lobes with masks and strapwork, with soldier finial on baluster and dolphin plinth, *marked on foot side, bowl rim and cover rim*

10 in. (25.5 cm.) high

15 oz. 1 dwt. (469 gr.)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900





***453**

A SWISS PARCEL-GILT SILVER CUP

MARK OF KARL SILVAN BOSSARD, LUZERN, 1889

On domed foot and with trumpet shaped bowl and baluster stem, the bowl engraved with coats-of-arms and strapwork and with inscription beneath the rim, 'Central Schweizerisches Schützenfest in Luzern 1889', *marked on foot and body*

9½ in. (24.5 cm.) high

9 oz. 18 dwt. (308 gr.)

The cup is engraved with the arms of the Cantons of Bern, Luzern, Uri, Schwyz, Unterwalden, Zug and Aargau.

£500-800

US\$660-1,000

€580-930

A similar example is illustrated H. Lanz, *Weltliches Silber 2, Catalog der Sammlung des Schweizerischen Landesmuseums Zürich*, 2001, p. 267, no. 859.

***454**

A GERMAN PARCEL-GILT SILVER BEAKER AND COVER

MARK OF FRANZ HEINRICH HEIM, BAMBERG, CIRCA 1730

On three ball feet, the detachable domed cover with ball finial, chased with strapwork and flower trophies, the lower body embossed with three ribboned foliate cartouches, each engraved with inscription interspaced with hunting scenes, *marked on base*

9 in. (23 cm.) high

19 oz. (591 gr.)

The inscriptions reads 'VIVAT Herr Ioan Conrad Gregel des Kayserlih Hohen Fürstentum Bamberg Ober lager und Forstmeister' - 'Long live Johan Conrad Gregel, Chief Forester and Gamekeeper of the Imperial High Principality of Bamberg'.

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

PROVENANCE:

Anonymous sale; Christie's, London, 11 June 2003, lot 138.

Johan Conrad Gregel was Chief Forester and Gamekeeper of the Imperial High Principality of Bamberg under the control from 1693 to 1729 of Lothar Franz von Schönborn-Buchheim (1655 -1729), the Archbishop-Elector of Mainz from 1694 to 1729 and the Bishop of Bamberg, followed by Friedrich Karl von Schönborn (or Friedrich Carl, 1674-1746) Prince-Bishop of Würzburg and Prince-Bishop of Bamberg from 1729 to 1746.



455

A HUNGARIAN PARCEL-GILT SILVER BEAKER

BRASSO, MAKER'S MARK GH BELOW A CROWN FOR EITHER GEORGIUS HARNISCHMACHER OR GEORGIUS HENEK, CIRCA 1650

Trumpet-shaped on spreading foot chased on the lower part with animals and on the upper part with fruits and flowers trophies framed by scrolling motifs, *marked underneath*

7½ in. (19 cm.) high
7 oz. 18 dwt. (246 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

456

A GERMAN PARCEL-GILT SILVER EWER

MARK OF ZACHARIAS HOLHAGEN, NUREMBERG, 1670-1691; WITH ADDITIONAL TOWN MARK FOR AUGSBURG, 1687-1691

On oval domed base with dolphin stem and fluted bowl chased with fruit and flowers, the detachable cover similarly chased and with detachable foliate scroll handle, *marked on foot, stem, body, cover and handle*

11½ in. (29.5 cm.) high
17 oz. 6 dwt. (539 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

Zacharias Holhagen, a goldsmith from Königsberg/Ostpreussen moved to Nuremberg in 1670. In 1687, he bigamously married his second wife in Berlin and only returned to Nuremberg after his first wife's death in 1691.



455

THE PROPERTY OF A GENTLEMAN

457

A GERMAN SILVER PARCEL-GILT SILVER TANKARD

MARK OF CORNELIUS POPPE, AUGSBURG, 1697-1699

On domed foot chased with foliage, the body with heart-shaped panels with hunting scenes framed by Latin inscriptions and with landscapes below, all framed by festoons, the hinged cover chased with acanthus and palm leaves, with ball finial, the double scroll handle with bifurcated corkscrew thumbpiece, engraved underneath with weight in old Russian and below the rim with later initials EFC, *marked underneath and on cover*

8¾ in. (21.3 cm.) high

42 oz. 17 dwt. (1,333 gr.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

The three Latin inscriptions are 'Anteit Venatio Captum', 'Venari Volo Potiri Nolo' and 'et Annosa Capitur Vulpes' - 'The chasing goes before the taking', 'Only for the chase' and 'The old fox is oft beguiled' - based on Otto Vaenius's *Amorum emblemata*.

Otto Vaenius or Otto van Veen (1556-1629) was born in Leiden and trained as a painter and humanist. He travelled extensively in the Flemish countries, finally settling in Brussels and later published books of emblems, notably *Q. Horatii Flacci emblemata*, *Amorum emblemata* and *Amoris divini emblemata*.

Amorum emblemata was published in 1608 in several languages. The version with English epigrams was dedicated to the Earls of Pembroke, the other versions to William of Bavaria. Although Vaenius was a painter, the illustrations were engraved by Cornelis Boel.



456



457



458

A MORAVIAN PARCEL-GILT SILVER *SCHÜTZENFEST* PRIZE IN THE FORM OF A COCKEREL

MARK OF GEORG BAURATH, OLMUTZ, DATED 1601

On oval detachable base chased with insects and animals on a rocky base, the cockerel realistically chased and engraved with detachable head with later chains, *marked on base and with later Austro-Hungarian tax marks for Lemberg 1806-1807*

6 in. (15.3 cm.) high
9 oz. 17 dwt. (308 gr.)

The inscription on the base reads 'Im 1601 Iaer Als Stulweisenburg Gewonen War Wart Schutzenkonig Urban Han Welches Er Zum 14 Gewan' - In the year 1601, when Stulweisenburg was recaptured Urban Han was crowned shooting champion for the fourth time.

£20,000-30,000

US\$27,000-39,000
€24,000-35,000

This cup was the winning prize for a *Schützenfest* [shooting festival] held in 1601 in Stulweisenburg or Székesfehérvár located in central Hungary. The event took place soon after the city had been briefly liberated from the Ottoman Turks by Giulio Cesare Russo (1559-1619, a Roman Catholic priest, who was later canonised as St. Lawrence of Brindisi. Cesare served as the imperial chaplain in the army of Rudolph II, Holy Roman Emperor. It was said he led the army against the Ottoman Turks armed only with a crucifix.

The Franks Bequest at the British Museum includes an almost identical cockerel cup (Museum no. AF.3076), formerly attributed to Leipzig but now thought to be by the Ohlau goldsmith Dawid Metz (fl.1657-1688). It is engraved with an inscription dated 1669, which records the cup as a gift in memory of Andreas Haan Ratmann of Sterberk. The similarity between the names inscribed on the Olmutz cockerel and the proximity of Olmutz and Sterberk suggests a family connection between Andreas Haan [Hahn] Ratmann (Mayor) and Urban Han [Hahn]. There is also possibly a play on the family surname which is the German for cockerel.

Schützenfest or marksmen's festivals were festivals of target shooting where contestants competed based on their shooting abilities. This tradition started in the Middle Ages when towns and villages organised paramilitary clubs and guilds to train their citizens to shoot in order to help defend themselves against marauders and invaders. The *Schützenfest* was the occasion to test and display their skills. Participants from other parishes as well the feudal heads of state were also invited to participate. These festivals rapidly became very popular, welcoming hundreds of marksmen and visitors.



Cockerel cup AF. 3076 © British Museum Images

The hosting cities had to build adequate accommodation and facilities, often stimulating the local economy. The most important shooting competition was the *vögelschiessen* or Bird Shooting where the contestants would shoot a wood bird mounted on a pole; the contestant who dislodged the last pieces of the wooden bird was the new 'King of Marksmen'.

Christie's is grateful to Michał Seredyński and Professor Richter for their assistance in researching this catalogue entry.



Detail of inscription marks





459

459

A GERMAN PARCEL-GILT SILVER CUP AND COVER

MARK OF HANS II WEINMAYR, AUGSBURG, 1624-1628

On spreading gadrooned base with tree trunk stem, the gourd-shaped body chased with fruit trophies within scrolls on a matted ground, the cover with vase of flowers finial, *marked on foot, body and cover*

10¼ in. (26 cm.) high

7 oz. 6 dwt. (228 gr.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

PROVENANCE:

Albert Isaac Marber (1901-1960), almost certainly purchased from Julius Goldschmidt, 37 Warrington Crescent, London, W9 for £28 on 20 January 1943, then by descent.

460

A GERMAN SILVER-GILT TANKARD

MARK OF ESAIAS ZUR LINDEN, NUREMBERG, 1630-1632

On rim foot, the hexagonal body and cover chased with lobes of alternating cherubim and scrolls, engraved with foliate scrolls centred by squirrels, butterfly, bee, bird and dog, the scroll handle with cherubim mask and bifurcated foliate scroll thumbpiece, the hinged cover with flower finial, *marked on base*

7½ in. (18 cm.) high

17 oz. 16 dwt. (554 gr.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

PROVENANCE:

Albert Isaac Marber (1901-1960), almost certainly purchased from Julius Goldschmidt, 37 Warrington Crescent, London, W9 for £53 on 28 January 1943; then by descent.



Detail of engraving



460

461

A GERMAN PARCEL-GILT SILVER BEAKER AND COVER

MARK OF DAVID BAUMANN, AUGSBURG, 1687-1691

Tapering cylindrical on three ball feet, the body chased with portrait bust Roman between fruit trophies, repeated on the cover, *marked underneath and rim of cover*

7 in. (17.8 cm.)

17 oz. 2 dwt. (533 gr.)

The emperors depicted are Titus (A.D. 39-81), Nero (A.D. 54-68) and), Otho (January-April A.D. 69).

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Albert Isaac Marber (1901-1960), then by descent.



461

462

A GERMAN PARCEL-GILT SILVER BEAKER AND COVER

MARK OF ADOLF GAAP, AUGSBURG, 1691-1695

On three ball feet, tapering cylindrical, the body chased with portrait busts of Roman emperors, between fruits repeated on the cover, with ball finial, *marked on base and cover*

7¼ in. (18.5 cm.) high

11 oz. 15 dwt. (366 gr.)

The emperors depicted are Marcus Julius Philippus (r. A.D. 244-249), Florian (r. A.D. July 276- A.D. September 276) and Leo of Constantinople (r. A.D. 457-474)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Albert Isaac Marber (1901-1960), then by descent.



462

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

463

A GERMAN SILVER-GILT CUP

AUGSBURG, 1661-1665, MAKER'S MARK H? OVER S, POSSIBLY FOR JOHANN LUDWIG I SCHOAP

The lobed bowl part matted and with incised lines below the rim, on spreading lobed foot and with baluster stem, *marked near rim and on foot*

6¾ in. (16.4 cm.) high

5 oz. 13 dwt. (175 gr.)

£1,000-1,500

US\$1,400-2,000

€1,200-1,700

PROVENANCE:

Albert Isaac Marber (1901-1960), then by descent.



463

464

A GERMAN SILVER-GILT BEAKER AND COVER

MARK OF SIGMUND BIERFREUND, NUREMBERG, 1702-1704

On three ball feet, the body chased with ribbon-tied fruit garlands, the cover with raised centre and ball finial, *marked on body and cover*

6¾ in. (17 cm.) high

6 oz. 15 dwt. (210 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Albert Isaac Marber (1901-1960), almost certainly purchased from Julius Goldschmidt, 37 Warrington Crescent, London, W9 for £23 on 20 January 1943, then by descent.



464

465

A GERMAN PARCEL-GILT SILVER BEAKER AND COVER

MARK OF JACOB PFAFF, NUREMBERG, 1705-1706

On three ball feet, the body chased with six female bust medallions alternating with fruit trophies repeated on the cover, with swan finial, *marked on body and cover, and with early 19th century Austro-Hungarian tax mark for Prague*

7 in. (17.8 cm.) high

8 oz. 3 dwt. (255 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Albert Isaac Marber (1901-1960), then by descent.



465



466

A GERMAN SILVER SCHRAUBTALER WITH TWO MAPS AND SEVENTEEN HAND-COLOURED PRINTS

APPARENTLY UNMARKED, ONE MAP AND ONE PRINT SIGNED BY ABRAHAM REMSHARD, AUGSBURG, CIRCA 1732

The case chased with scenes commemorating the expulsion of the Salzburg Protestants and their emigration to Prussian Lithuania, unscrewing to reveal a map of the Bishopric of Salzburg and of the Grand Duchy of Lithuania, further containing various hand-coloured prints depicting a scene from Protestant history, each numbered and captioned 1¾ in. (4.5 cm.) diam. 19 dwt. (30,6 gr.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

Previously on loan to the Rijksmuseum, Amsterdam.

467

A GERMAN SILVER-GILT EWER AND BASIN MAKER'S MARK OF CHRISTIAN DRENTWETT, AUGSBURG, CIRCA 1760-1770

The basin shaped oval with reeded rim and spiral fluting interspaced with exotic birds on fruiting branches, the baluster ewer with scroll handle, marked near rims, and with 14:2:2 standard mark the basin 15¾ in. (40 cm.) wide; the ewer 8½ in. (21.5 cm.) high 38 oz. 7 dwt. (1,194 gr.)

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900





***468**

**AN ELIZABETH I SILVER-GILT MOUNTED
COCONUT-CUP**

MARK OF PETER QUICK, BARNSTAPLE,
CIRCA 1600

The coconut carved on three sides, with a lion rampant among acorns and oak leaves, Venus and Cupid and a seated nude figure, the figures within foliage scrolls, further carved with initials 'RR' and 'PR', the rim-mount engraved with strapwork and initials 'RR' over 'F', on spreading foot with vase shaped stem with scrolls, *marked underneath with maker's mark and bird town mark*
7¼ in. (18.5 cm) high

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, London, 30 April 1996, lot 106.

Peter Quick is recorded as having gained the freedom of Exeter in 1563/4 and by 1573 was in trading on Crock Street and later 'uppon [sic] the Kaye [sic] of Barnstaple...' (T. Kent, *Barnstaple Silver and Its Makers*, Windsor, 1995, p. 10). Another silver-mounted coconut-cup with remarkably similar engraving to the present cup is illustrated by Kent (*op cit.*, p. 11, fig. 26 and frontispiece).



***469**

A HUNGARIAN SILVER-GILT TANKARD

APPARENTLY UNMARKED, 17TH CENTURY

Tapering cylindrical and on spreading foot, the body and hinged cover each with matted finish, with male figure finial and putto cast thumbpiece, the rim engraved 'Nagy Sandor Pape', engraved inside the cover with the Madonna and child, the base set with a medallion

6½ in. (16.5 cm.) high

16 oz. 6 dwt. (507 gr.)

The inscriptions on the medallion translate as, 'Emperor Ferdinand II after the defeat of the rebels constructed a church to God and Saints Ignatius and Francis [Xavier], he commuted the College of the Society of Jesus erected by Ferdinand I into a professed house of that Society, united it with the famous Academy of Vienna, and extended and ornamented it with a new residence for fellowship and the muses, in the fifth year of his reign, A.D. 1624.' and 'In the name of Jesus let every knee of present Austrians bend and those to come'.

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

For a near identical tankard, see Christie's London, 12 June 2002, lot 8.

***470**

A SMALL GERMAN PARCEL-GILT SILVER CUP AND COVER

MARK OF HANS EMMERLING, NUREMBERG, 1609-1629

On raised lobed foot, with vine bound tree-trunk stem with a woodsman with an axe and a bird above, the lobed body with detachable cover with vase of flowers finial, marked on bowl, the foot with 19th century Dutch import mark

11½ in. (29.2 cm.) high

7 oz. 4 dwt. (224 gr.)

(2)

£2,500-3,500

US\$3,300-4,600

€2,900-4,100





471

***471**

A DUTCH SILVER-MOUNTED WHITE AND BLUE CHINESE PORCELAIN EWER

APPARENTLY UNMARKED, PROBABLY SECOND HALF OF THE 17TH CENTURY; THE PORCELAIN TRANSITIONAL PERIOD, MID 17TH CENTURY

The baluster porcelain body painted with figures in landscapes, the hinged cover engraved with a peacock within foliage, with openwork cast figure thumbpiece and beaded handle mount
9 1/8 in. (23.2 cm.) high

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

For a near identical example, see Christie's Interiors, London, 8 June 2016, lot 202.

***472**

A GERMAN SILVER-GILT TANKARD

MARK OF DIETRICH THOR MOYE, HAMBURG, 1631-1651

Facetted tapering cylindrical, on spreading foot, engraved with foliage and chased with alternating auricular and shell bosses, the hinged cover similarly decorated, with bifurcated scroll thumbpiece and later cast pineapple finial, engraved underneath with initials 'J.M.G.F', *marked under base*

6 3/4 in. (17.1 cm.) high
18 oz. 16 dwt. (584 gr.)

£4,000-6,000

US\$5,300-7,800
€4,700-6,900

PROVENANCE:
with Martina Erica Spica, Lugano, 2002.



472



473

***473**

A GERMAN PARCEL-GILT SILVER PINEAPPLE-CUP AND COVER

MARK OF HANS II STRAUB, NUREMBERG, 1609-1629

On raised gadrooned foot, the vine bound tree-trunk stem with bird, the lobed body with detachable cover with vase of flowers finial, *marked on foot and bowl*

11½ in. (29.2 cm.) high

8 oz. (259 gr.)

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

With Galerie Neuse, Bremen, 2002.

***474**

A GERMAN PARCEL-GILT SILVER PINEAPPLE CUP AND COVER

MARK OF HANS CLAUSS, NUREMBERG, 1650-1657

On raised lobed foot, with vine bound tree-trunk stem, the lobed body with detachable cover with vase of flowers finial, *marked on foot and bowl*

13½ in. (33.3 cm.) high

11 oz. 4 dwt. (349 gr.)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900



474



***475**

A SET OF TWELVE GEORGE III SILVER DINNER-PLATES
MARK OF CHARLES WRIGHT, LONDON, 1782

Shaped circular with gadrooned border, later engraved with a coronet and a crest beneath motto, *marked underneath*

9¼ in. (23.5 cm.) high

214 oz. 2 dwt. (6,660 gr.)

The crest is that of baron Vavazor of Wisbeach, Cambridgeshire.

(12)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

The collection of Wilbur Ross Hubbard.

Anonymous sale; Christie's New York, 18 October 1994, lot 408.

THE PROPERTY OF A LADY

476

A SILVER-GILT STRAWBERRY-DISH

APPARENTLY UNMARKED, POSSIBLY MID 18TH CENTURY

Shaped-circular, realistically cast and chased with strawberry leaves, on foot cast as foliate tendrils and snail

6 in. (15 cm.) diam.

11 oz. 14 dwt. (364 gr.)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROVENANCE:

Field Marshall John, 6th Viscount Gort V.C. (1886-1946), then by descent,

This dish relates to a set of four dessert-dishes by Daniel Smith and Robert Sharp, 1764 described as '...set with strawberries, snails, lizard, bees, and a beetle; leaf and branch feet.' see A. E. Jones, *Catalogue of Plate Belonging to the Duke of Portland*, London, 1935, p. 13. Later hallmarked copies include one sold from the Oakwood Collection, Christie's, London 10 June 2008, lot 46, and another illustrated in V. Brett, *The Sotheby's Directory of Silver, 1600-1940*, 1986, p. 262, no. 1189.



Detail of underside



477

A SET OF FOUR GEORGE III SILVER CANDLESTICKS

MARK OF THOMAS HANNAM AND JOHN CROUCH,
LONDON, 1765

Each on square base with gadrooned border and fluted lower-
stem, the gadrooned spool-shaped socket with detachable
nozzle, the base and nozzles each engraved with a crest,
*marked under base, further marked on three sockets and
three nozzles*

9¼ in. (26.5 cm.) high

78 oz. 7 dwt. (2,438 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROPERTY FROM A DISTINGUISHED LADY : A SWISS COLLECTION

***478**

A GEORGE III SILVER SOUP TUREEN AND COVER

MARK OF JOHN SCOFIELD, LONDON, 1785

Oval on pedestal foot, with beaded borders, the body half-
fluted moulded loop handles, the fluted covers with vase-
shaped finial, *marked on foot-rim and cover bezel*

17½ in. (45 cm.) wide

87 oz. 8 dwt. (2,719 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800





479

A DANISH TAZZA AND BOWL

MARK OF GEORG JENSEN, COPENHAGEN, THE TAZZA DESIGNED BY GEORG JENSEN 1945-1977, THE BOWL DESIGNED BY GUNDORPH ALBERTUS, AFTER 1977

The tazza grape pattern, on domed circular base, rising to a spiral-fluted stem with pendant grape clusters, no. 263B, the bowl cactus pattern, no. 629, *each marked underneath* the tazza 7½ in. (19 cm.) high; the bowl 8 in. (20.3 cm.) wide (2)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

480

A DANISH TABLE-SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, AFTER 1977, DESIGNED BY JOHAN ROHDE

Acorn pattern, comprising:

Eight table-spoons	Eight table-forks,
Eight dessert-spoons	Eight dessert-forks
Eight fish-forks	Eight fish-knives
Eight teaspoons	Eight coffee-spoons
Two serving-spoons	Two serving-forks
Two salt-spoons	A sugar spoon

And the following with filled handles:

Eight table-knives with stainless-steel blades,	
Eight cheese-knives with stainless-steel blades	
Eight fruit-forks	Eight fruit-knives
A carving knife and fork	A cheese-serving knife

(106)

£2,500-3,500

US\$3,300-4,600

€2,900-4,100





481

TWO ITALIAN SCULPTURAL GROUPS

20TH CENTURY, BEARING CAST MARKS FOR PALERMO AND VENICE

Each on cast rock-work base, the first depicting the Rape of the Sabines, the second a male and female bacchante
16½ in. (42 cm.) and 14½ in. (37 cm.) high

(2)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

These sculptural groups are inspired by the works of Giambologna (1529-1608). The first is after his Rape of the Sabines from the Loggia dei Lanzi, Florence. They are in the style of works created by the Neapolitan silversmiths Eugenio and Luigi Avolio in the 20th century.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



THE COLLECTION OF A NOBLE FAMILY, REMOVED FROM A PROPERTY ON REGENT'S PARK

482

A PAIR OF ITALIAN SILVER TWO-LIGHT CANDELABRA

GENOA, THE CANDLESTICKS 1790, THE DRIP-PANS 1797 AND THE SOCKETS 1824-1872; THE BRANCHES, 1794

Each on domed foot with foliate borders and tapering stem, the detachable branches with two foliate arms terminating in a spool-shaped socket with beaded drip-pan, the central finial cast with a faun holding a vase of flowers, *marked on foot, branches, drip-pan and socket, further struck with later French and Italian marks for Sardinia 1824-1872*

16½ in (16.5 cm.) high

39 oz. 4 dwt. (1,220 gr.)

(2)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

483

A DUTCH EAST INDIA COMPANY V.O.C. (VEREENIGDE OOSTINDISCHE COMPAGNIE) SILVER INGOT FROM THE ROOSWIJK CARGO

STAMPED WITH THE MARK OF THE AMSTERDAM CHAMBER OF THE V.O.C., WITH ASSAY MASTER'S MARK OF A RAMPANT GOAT, CIRCA 1739

Shaped rectangular

6¼ in. (16 cm.) long

63 oz. 2 dwt. (1,964 gr.)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

The *Rooswijk* was a Dutch East Indiaman bound from Amsterdam and the Texel to Jakarta, which floundered after grounding on the Goodwin Sands at the end of 1739. The site, discovered in 2005, now a designated site under the Protection of Wrecks Act 1973, had already yielded some 1,000 artefacts including some 553 silver ingots, including the present example. The ingots, each approximately 4 lbs in weight, were made from silver mined in Mexico and sold to the Amsterdam Chamber of the V.O.C. They were destined for use in the coinage of Batavia. Other examples from the cargo were sold Christie's, London 24 May 2018, lot 488, 14 November 2018, lot 519 and 30 January 2019, lot 21.





THE PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

484

A SPANISH SILVER SIDEBOARD-DISH

MARK OF FRANCISCO PAGES, BARCELONA, CIRCA 1770

Octagonal with acanthus and ovolo borders, the centre embossed with large flowers and

foliage interspaced with festoons and centred by a large flower, *marked on border*

22 $\frac{1}{2}$ in. (57.5 cm.)

47 oz. 3 dwt. (1,467 gr.)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Anonymous sale; Sotheby's, Paris, 15 April 2010, lot 225.



485

A LOUIS-PHILIPPE SILVER SIX-PIECE TEA AND COFFEE SERVICE WITH TRAY *EN SUITE*

MARK OF CHARLES-NICOLAS ODIOT, PARIS, CIRCA 1840

In the neo-Renaissance style of large foliate scrolls framing cartouches, chimera and grotesque masks on matted ground, and applied with cast figures of cherubs, the large tea-urn with caryatid handles, all with lion finial holding a shield engraved with cypher 'IL', comprising a tea-kettle and stand, a coffee-pot, a teapot, a sugar bowl and cover, a milk-jug, a bowl and a two-handled oval tray with openwork ivy border, *marked underneath*
the tray 31 in. (79 cm.) wide
gross weight 617 oz. 2 dwt. (19,195 gr.)

£20,000-30,000

US\$27,000-39,000
€24,000-35,000



A sculptural tea and coffee-service of the same model was displayed at the Musée Centennal, during the 1900 International Exhibition, as part of Odier's production between 1830 and 1848. It is illustrated in H. Bouilhet, *L'orfèvrerie française aux XVIIIe et XIXe siècles: 1700-1900*, Paris, 1908, vol. 2, p. 219. The model had been first exhibited at the *Exposition des Produits de l'Industrie Française* in 1834, earning Odier a Gold Medal. The design of the service was created at the peak of Charles-Nicolas Odier's career, when he boasted prestigious international and French patrons such as the Sultan Mahmoud, the Castiglione family, the Prince de Polignac and Salomons de Rothschild family, for whom Odier created a magnificent dinner service in a similar neo-Renaissance style, which had been popularised by the designer Claude-Aimé Chenavardin during the 1830s.

THE PAINTED HALL CANDELABRA, THE OLD ROYAL NAVAL COLLEGE, GREENWICH

The candelabra were created for the Painted Hall at the Old Royal Naval College in Greenwich. Originally built in 1692 to provide accommodation for retired sailors, the buildings became the Royal Naval College for Officers of the Royal Navy in 1869. The Painted Hall, so named after James Thornhill's murals, was designed by Christopher Wren and served as home to the National Gallery of Naval Art until 1936 when it was extensively restored and used as a dining room for the Naval College. The Hall opened in 1939. The candelabra are engraved on the underside with the date 1939 and the monogram of George VI who, as reigning monarch, was the Admiral of the Fleet from 1936 until his death in 1952. After the Royal Navy departed in 1998 the buildings were opened to the public as the Old Royal Naval College.



THE KING GOES BY RIVER TO GREENWICH AND DINES IN THE PAINTED HALL

A Banquet Given by the Lords Commissioners of Admiralty in Order to Celebrate the Restoration of a Wren Masterpiece



Banquet in the Painted Hall, Greenwich, 1939, in the presence of King George VI
©Illustrated London News Ltd/Mary Evans.

486

A SET OF FOUR GEORGE VI SILVER THREE-LIGHT CANDELABRA

MARKS OF GOLDSMITHS AND SILVERSMITHS COMPANY LTD, LONDON, 1938

On square stepped base with canted corners, the baluster stem terminating with two reeded scroll branches and central central light, engraved underneath with the crowned monogram of King George VI, *marked underneath and on sockets, with maker's stamp and date 1939*

19 in. (48.5 cm.) high

362 oz. 17 dwt. (11,287 gr.)

(4)

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

The Painted Hall, The Royal Naval College, Greenwich.
Homes & Interiors, Bonham's, London, 25 July 2018, lot 316 (part).



487

488

A PAIR OF GEORGE VI SILVER FIVE-LIGHT CANDELABRA

MARK OF GOLDSMITHS AND SILVERSMITHS COMPANY LTD, LONDON, 1938

On square stepped base with canted corners, the baluster stem terminating with four reeded scroll branches and central central light, engraved underneath with the crowned monogram of King George VI, *marked underneath and on sockets, with maker's stamp and date 1939*

25¼ in. (64 cm.) high
760 oz. (23,639 gr.)

(2)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

The Painted Hall, The Royal Naval College, Greenwich.
Homes & Interiors, Bonham's, London, 25 July 2018,
lot 311 (part).



488

487

A PAIR OF GEORGE VI SILVER FIVE-LIGHT CANDELABRA

MARK OF GOLDSMITHS AND SILVERSMITHS COMPANY LTD, LONDON, 1938

On square stepped base with canted corners, the baluster stem terminating with four reeded scroll branches and central central light, engraved underneath with the crowned monogram of King George VI, *marked underneath and on sockets, with maker's stamp and date 1939*

25¼ in. (64 cm.) high

760 oz. (23,639 gr.)

(2)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

PROVENANCE:

The Painted Hall, The Royal Naval College, Greenwich.
Homes & Interiors, Bonham's, London, 25 July 2018,
lot 311 (part).



489

A SET OF TWELVE EDWARD VII SILVER WINE-CUPS
 MARK OF THOMAS WILLIAM DOBSON, LONDON, 1903

On plain spreading foot, the bowl chased with flowers and scrolling foliage on matted ground, *marked on bowl, further stamped 'Dobson Piccadilly'*
 4½ in. (11.5 cm.) high
 64 oz. 6 dwt. (2,001 gr.)

(12)

£6,000-8,000

US\$7,900-10,000
 €7,000-9,300

490

A PAIR OF VICTORIAN SILVER-MOUNTED WINE-COASTERS
 MARK OF EDWARD, JOHN AND WILLIAM BARNARD, LONDON, 1848

The gallery pierced with flutes and scrolls, the border cast with vines and grapes, the boss engraved with initial 'G', *marked on base and boss, stamped on base 'D', '316' and '317', with wood base*
 5½ in. (15 cm.) diam.

(2)

£2,500-3,500

US\$3,300-4,600
 €2,900-4,100





491

A PAIR OF VICTORIAN SILVER WINE-COOLERS AND LINERS

MARK OF BENJAMIN SMITH II, LONDON, 1837, ONE LINER UNMARKED

Each of flaring fluted shape with bifurcated foliate side handle, the base formed of acanthus repeated on the calyx, with detachable fitted liner, *marked underneath, on bolts, calyx, body and one liner*

9 $\frac{3}{8}$ in. (25 cm.) high

233 oz. 17 dwt. (7,275 gr.)

(2)

£25,000-35,000

US\$33,000-46,000

€29,000-40,000

PROVENANCE:

Anonymous sale; New Orleans Auction Galleries, 21 March 2015, lot 710.



492

**A GEORGE III SILVER AND GLASS
CANDELABRUM CENTREPIECE**

MARK OF BENJAMIN AND JAMES SMITH,
LONDON, 1811

Circular, on three paw feet, rising to fluted supports with winged caryatid terminal linked by flower festoons, each terminal headed by a bud issuing a detachable bifurcated branch terminating in two foliate sockets and nozzles, the three cross-supports formed as leaves, the central cut-glass dish enclosed in a band chased with foliate scrolls, *marked on frame, festoons, arms and nozzles*

16 $\frac{1}{2}$ in. (42.5 cm.) high

weight of silver 162 oz. 6 dwt. (5,049 gr.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Bonhams, London, 2 July 2008, lot 254.

493

**A PAIR OF GLASS BOWLS WITH VICTORIAN
SILVER MOUNTS**

THE MOUNTS WITH MARK OF PAUL STORR,
LONDON, 1838

On plain oval spreading foot, the glass body with silver shell terminal, engraved on foot with a crest, *marked on foot and mount*

8 $\frac{1}{2}$ in. (21.7 cm.)

The crest is that of Baring.

(2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300





THE PROPERTY OF A LADY

494

A GEORGE III SILVER MEAT-DISH AND COVER FROM THE MACDONALD OF SLATE SERVICE
MARK OF PAUL STORR, LONDON, 1803

Oval and with gadrooned border, the cover with snake finial, engraved with a coat-of-arms below a baron's coronet, *marked under dish, inside cover and on finial*

the dish 24 in. (61.4 cm.) wide

272 oz. 16 dwt. (8,483 gr.)

The arms are those of Macdonald quartering others, for Lieutenant General Godfrey MacDonald, 3rd Baron Macdonald of Slate (1775-1832), who married Louisa Maria la Coast (1782-1835), illegitimate daughter of Prince William Henry Hanover, 1st Duke of Gloucester (1743-1805), in 1803.

£10,000-15,000

US\$14,000-20,000

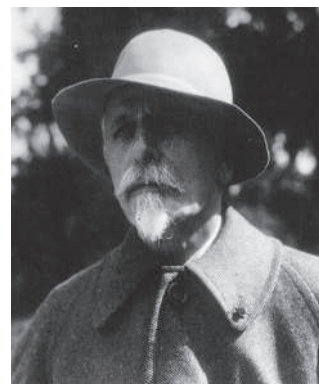
€12,000-17,000

PROVENANCE:

Lieutenant General Godfrey MacDonald, 3rd Baron Macdonald of Slate (1775-1832), by descent to, Alexander Godfrey Macdonald, 7th Baron Macdonald of Slate (1909-1970), The Rt. Hon Lord Macdonald, M.B.E., T.D.; Sotheby's, London, 14 July 1960, lot 146, (£180 to Swonnell). The Lillian and Morrie Moss Collection, Memphis, Tennessee, by 1972. Mrs. John W. Christner, Dallas, Texas. The Christner Collection; Christie's, New York, 7 June 1979, lot 95.

LITERATURE:

M. A. Moss, *The Lillian and Morrie Moss Collection of Paul Storr Silver*, Memphis, 1972, p. 116, pl. 54. M. Clayton, *Christie's Pictorial History of English and American Silver*, Oxford, 1985, pp. 202-3, fig. 1.



Basil Zaharoff (1849-1936)

495

A GEORGE V GOLD SUGAR CASTER

MARK OF EVANS AND COMPANY, LONDON, 1910, 9 CT

On spreading base cast with foliate border, the pear-shaped body cast and chased with playing putti on matted ground, the cover with rococo motif and lapis-mounted cone finial, *marked on body and bezel*
7½ in. (19 cm.)

11 oz. 19 dwt. (372 gr.)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Basil Zaharoff (1849-1936), then by descent.

Basil Zaharoff (1849-1936) was an immensely wealthy Greek industrialist. Born Basileios Zacharias in Muğla, the family changed their name to Zaharoff after they fled to Russia in the 1820s. The family returned to the Ottoman Empire in 1840, moving to Constantinople in 1855. Zaharoff started his career as a tour guide later becoming a very successful trader in armaments.

Zaharoff also invested in other ventures such *L'Union Parisienne des Banques* (Union Parisienne Bank) traditionally associated with heavy industry, the *Excelsior*, the popular French daily newspaper as well as a company that was a predecessor to oil giant British Petroleum as he foresaw a great future for the oil business.

To indulge his friendship with Prince Louis II of Monaco, Zaharoff bought the debt-ridden Société des Bains de Mer, which ran Monte Carlo's famous casino and was the principal source of revenue for the principality, and succeeded in returning the casino to profit again. At the same time, Zaharoff had prevailed upon Clemenceau to ensure that the Treaty of Versailles included protection of Monaco's rights as established in 1641.

In September 1924, Zaharoff, aged 74, married María del Pilar Antonia Angela Patrocinio Fermina Simona de Muguiro y Beruete, 1st Duchess de Villafranca de los Caballeros who previously married to a cousin of the King of Spain Alfonso XII, and was reputed to be one of the richest women in Spain. About eighteen months after their marriage, she died tragically from an infection.

After her death, he began selling his business assets and drafted his memoirs. Upon his death Zaharoff's country house, the Château de Balincourt, at Arronville near Paris, formerly the property of King Leopold II of Belgium, which Zaharoff had filled with works of art, passed to the third daughter of his wife, Maria de los Angeles de Borbón y de Muguiro (1895-1964).



Hugh, Duke of Northumberland (1785-1847)
©National Portrait Gallery

***496**

A SET OF FOUR GEORGE IV SILVER-GILT MOUNTED CUT-GLASS CONDIMENT-VASES

MARK OF JOHN BRIDGE, LONDON, 1823, RETAILED BY RUNDELL, BRIDGE AND RUNDELL

Each on a silver-gilt spreading base with foliage-cast stem and stiff-leaf borders, with two vine handles, the glass bodies with alternating plain and hob-nail cut flutes, the detachable covers with flower finials, engraved with a badge within the Garter motto below duke's coronet, *each marked on base, foliage, under foot and liner, inside cover, on finial and bolt, the bases further stamped 'Rundell Bridge et Rundell Aurifices Regis Londoni'*

8 in. (20.2 cm.) high

weight of silver 80 oz. (2,476 gr.)

The badge is that of Percy, for Hugh, 3rd Duke of Northumberland (1785-1847).
(4)

£12,000-18,000

US\$16,000-24,000

€14,000-21,000

PROVENANCE:

Percy, for Hugh, 3rd Duke of Northumberland (1785-1847).

Anonymous sale; Christie's, London, 29 November 2011, lot 341.

Hugh Percy, 3rd Duke of Northumberland (1785-1847) was educated at Eton and St John's College, Cambridge where he obtained an M.A. and an L.L.D. in 1809. He began a political career in 1806 when he returned as member of parliament for Buckingham, going on to serve for Westminster, the county of Northumberland and Launceston. Although he rarely spoke in parliament he did move for an amendment to the Slave Trade Abolition Act which would have emancipated every slave child born after 1 January 1810. In April 1817 he married Lady Charlotte Florentia (d.1866), second daughter of Edward Clive, 1st Earl of Powis.

The Duke was known for his extravagance, shown by his order from Rundell, Bridge and Rundell who supplied large quantities of silver and silver-gilt from 1822 to 1831. Many of these commissions are recorded in the Percy letters in the Duke of Northumberland's archives. Rundell's additionally gilded and repaired pieces in the Duke's existing collection, and provided insurance for the transport of the Duke's plate to France when he travelled there in 1825 as Special Ambassador at the coronation of King Charles X. Indeed the Duke's probate inventory, prepared after his death in 1847, shows that at Northumberland House alone there were twenty-nine chests of silver.

THE PROPERTY OF A GENTLEMAN (LOTS 496-497)



***497**

A GEORGE III SILVER-GILT EWER AND STAND MARK OF PAUL STORR, LONDON, 1816

Tapering and on spreading foot with ovolo band, the shoulder with band of diaperwork heightened with applied masks, with insulated handle and egg-and dart-border, the stand similarly decorated and on four cast shell and foliage feet, engraved on the body and stand with a coat-of-arms, *marked underneath and near handle*, in later fitted mahogany finish case 16¼ in. (41.2 cm.) high gross weight 113 oz. (3,518 gr.)

The arms are those of Farquhar impaling another, almost certainly the assumed arms of Rockcliffe, for Sir Walter Farquhar 2nd Bt. (1775-1836) and his wife Sybella Martha (d.1869), daughter of the Rev. Morton Rockcliffe, whom he married in 1803. Sir Walter succeeded his father in 1819. It has been previously suggested these arms, also engraved on a pair of wine coolers by Matthew Boulton, 1801, are for the first baronet, however it is unlikely he would have commissioned the current piece as a widower aged 81. No arms are recorded for Rockcliffe and the arms as engraved here are not recorded in the records of the College of Arms. (2)

£40,000-60,000

US\$53,000-78,000
€47,000-69,000

PROVENANCE:

Sir Walter Farquhar 2nd Bt. (1775-1836)
A Gentleman; Christie's, London, 7 July 2011, lot 2.

Sir Walter Farquhar 2nd Bt and his brother, Sir Thomas Harvey Farquhar, were the sons of prominent physician Sir Thomas Farquhar 1st Bt. (1738-1819), Physician to the Prince of Wales, later King George. They were both partners in the successful bank Herries, Farquhar & Co., which pioneered an early form of traveller's cheque. The London office at 16 St. James's Street was on the corner of King Street. Fellow Scot James Christie's banked at the branch. The firm was acquired by Lloyds Bank in 1893.

The design of the ewer is in the 'antique' style of the early 19th century as promoted by Thomas Hope (1769-1831) at his mansion/museum in Duchess Street, London. A similar, but plain, ewer is illustrated in David Watkin's 1971 edition of Thomas Hope's, *Household Furniture and Interior Decoration*, London, 1807, pl. XLVII. A pair of ewers, also by Paul Storr, 1816, without stands, was sold from the collection of Sir Harold Clayton, Christie's, London, 3 June 1935, lot 163.

The trefoil-shaped lip is a typical feature of the Greek, and later Roman, *oinochoe*. Storr similarly used a Roman model for a pair of ewers illustrated in M. Penzer, *Paul Storr, The Last of the Goldsmiths*, London, 1954, p. 142, pl. XXXIII. The design is thought to be after Flaxman, the originals being a Roman *urceus* or *lagona*. Storr also used the Roman *ascos* jug form as an inspiration for silver in the first quarter of the 19th century (The Benjamin Edwards Collection; Christie's, New York, 26 January 2010, lot 64).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





†498

A GEORGE III SILVER-GILT SIDEBOARD DISH

MARK OF WILLIAM PITTS, LONDON, 1810

Circular, the centre chased with the Feast of the Gods and applied with ribbon-tied fishes, the wide border chased with river gods and satyr masks, with egg and dentil border, later engraved on reverse 'E.R.Mc.C. March 1911', marked underneath

24¾ in. (63 cm.) diam.

gross weight 226 oz. (7,030 gr.)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

Possibly The Rt. Hon. W. W. Pole, Wanstead House, Essex; his sale, Rogers, on the premises, 18 June 1822, either lot 342 or 343, (a matching dish of the same date, possibly the pair to the present lot, was sold from the Wernher Collection; Christie's London, 5 July 200, lot 1), the 1822 catalogue description reads 'A GRAND MATCHLESS DEEP CIRCULAR SIDEBOARD DISH, the Center most elaborately chased with The Feast of the Gods, Dolphin Ornaments round a superb Allegorical border, with beautifully moulded Edge in Burnish and Matted Gold, 25 inches'

Possibly Anonymous sale [H. Staples, J. Cox], Christie's, London, 5 July 1906, lot 122 (£98 to Lyon).

With Howard and Co., New York prior to 1911.

Edith Rockefeller McCormick, Villa Turicum, Lake Forest, Illinois, by 1911, The Collection of the late Edith Rockefeller McCormick; American Art Associates Anderson Galleries Inc, 2-6 January 1934, lot 811.

This magnificent dish is one of a series of at least nine similar dishes in the historicist style made by William Pitts for the Royal goldsmiths Rundell, Bridge and Rundell.

1. 1808 - Private Collection, United Kingdom.
2. 1809 - Formerly the Dukes of Ormonde Collection, now at the Brighton Pavilion, acc. no. 344197.
3. 1809 - Formerly in the Audrey Love Collection, New York, see A. Phillips and J. Sloane, *Antiquity Revisited; English and French Silver-Gilt from the Collection of Audrey Love*, London, 1997, no. 5, pp. 44-46.
4. 1809 - The Al Tajir Collection, see exhibition catalogue, *The Glory of the Goldsmith*, London, 1989, no. 127, pp. 164-165).
5. 1810 - Formerly the Wernher Collection, sold Christie's London, 5 July 2000, lot 1, possibly the pair to the present lot.
6. 1810 - The Collection of Her Majesty the Queen, see exhibition catalogue *Carlton House, The Past Glories of George IV's Palace*, London, 1991, p. 119.
7. 1812 - The Collection of Her Majesty the Queen, see exhibition catalogue *Carlton House, The Past Glories of George IV's Palace*, London, 1991, p. 119, fig. 73.
8. 1812 - Partridge Fine Arts, 1995, An oval chased version with repoussé and chased sides.
9. 1820 - Sotheby's, New York, 12 December 1973, lot 240, see V. Brett, *The Sotheby's Directory of Silver*, London, 1986, p. 259, fig. 116.

An indication of the original cost of this dish is given by the Rundells invoice for the Royal Collection dishes listed above. The entry in the Carlton House exhibition catalogue cited earlier notes that both were originally intended to be delivered in 1811, however the *Inventory of a Superb Service...*, of circa 1811 records one as 'not done'. The 1810 dish was invoiced in June 1811 at the cost of £308 2s, and an additional 9s for the engraving and £96 for the gilding. The second dish was finally delivered in 1812 being invoiced in October of that year at the cost of £394 3s 4d. A fuller invoice, now lost, gave a description of the dish:

*A richly chased sideboard dish, to match his Royal Highnesses, and with devices of the Feast of the Gods, from a design of Michael Angelo, with chased mosaic border, 284 oz. 15 dwt., fashion 12s/oz. = £291/17/4.; engraving crest and coronet, 9s; gilding all over dead and red, £96. (as quoted in E. A. Jones, *The Gold and Silver of Windsor Castle*, London, 1911, p. 114).*

In spite of the statement in the Rundells' account that The Feast of the Gods was from a design of 'Michael Angelo', the actual design source for the central relief is a bronze plaque existing in three known versions, attributed alternatively to Alessandro Vittoria or Guglielmo della Porta, a Roman follower of Michelangelo. However, Rundells direct source was almost certainly an engraving of this plaque in Bernard de Montfaucon's *L'Antiquité Expliquée et représentée en figures*, a highly influential series of volumes first published in Paris in 1719, and translated for an English edition in 1721. Montfaucon was a Benedictine scholar from the congregation of Saint Maur, whose travels in Italy from 1698 to 1701 led to his ambitious compilation of all images of antiquities known in his time. The fact that the present relief was a Renaissance and not an ancient Roman work was unknown to Montfaucon, who erroneously included later works based on antique themes as well as outright forgeries in *L'Antiquité Expliquée*. One can be almost certain that Rundell's owned a copy of Montfaucon's work, as another engraving from his book provides the subject for the relief plaque applied to the celebrated Bacchus and Ariadne sideboard dishes designed by Thomas Stothard and made by Paul Storr for Rundells.



Plate from Bernard de Montfaucon *L'Antiquité Expliquée*, London edition, 1721



499

A SET OF SIX WILLIAM AND MARY SILVER-GILT STANDS
LONDON, CIRCA 1680, MAKER'S MARK FS OVER S CROWNED

Circular and with reeded border, on four bracket feet fixed to a central collet band, four with a differing hunting scene depicting a lion, an ostrich, a bull and a boar, each pursued by dogs, two depicting a hare and a stag, similarly pursued by dogs and further engraved with figures, all within foliage scrolls and a corded border, *each marked underneath with maker's mark only*

4½ in. (11.5 cm.) diam.

18 oz. (561 gr.)

(6)

£40,000-60,000

US\$53,000-78,000

€47,000-69,000

PROVENANCE:

An English Private Collection; Sotheby's, London, 18 December 2007, lot 194.

This set of six stands are the work of a maker only known by his initials FSs whose body of work comprises approximately twenty small scales pieces such as cups on stands, cordial pots and toilet service items. Most of the pieces are struck with maker's mark only suggesting that he could not submit his work to the Assay Office probably because he was not a registered maker and a foreigner.

Christopher Hartop in *British and Irish silver in the Fogg Art Museum*, Cambridge Mass., 2007, pp. 77-80, suggest that FSs was possibly a French goldsmith as some makers from French towns such as Saumur or Sedan incorporate in their punch, below their initials, the initial letter of the town. However the workmanship and the style of FSs' pieces points more likely towards a Dutch or German origin

Many of FSs' objects are indeed characterised by a fine engraving of stylised continuous foliage inhabited by animals, figures, cherubs and grotesques. According to Hartop, the design of these engravings resemble the work of Henri Le Roy (1579-1631), Etienne-Joseph Daudet as popularised by the workshop of the famous Gribelin family. However, the figures that populate those intricate foliage are more reminiscent of the earlier styles of German engravers, such as Virgil Solis and Matthias Beutler.







***500**

A COMMONWEALTH SILVER TANKARD

LONDON, 1650, MAKER'S MARK AN ORB SURMOUNTED BY A STAR PROBABLY, FOR ROBERT GREGORY

Tapering cylindrical on spreading skirt foot, with bifurcated thumbpiece, engraved underneath with initials 'I.C', marked on cover and body
5 ¼ in. (13 cm.) high

25 oz. 6 dwt. (787 gr.)

£7,000-10,000

US\$9,200-13,000
€8,100-12,000

PROVENANCE:

Anonymous sale [Messrs Vander and Hedges], Christie's, London, 3 July 1894, lot 142, [£43 to S. J. Phillips].

Another Property; Sotheby's, London, 6 February 1986, lot 205.

The mark is recorded by Dr. David Mitchell, in his work *Silversmiths in Elizabethan and Stuart London Their Marks and Their Lives*, Woodbridge, 2017, pp. 613-614, where the mark is attributed to Robert Gregory. The son of a Barnabus Gregory, goldsmith of London, Robert Gregory was made free of the Goldsmiths' Company in 1629.



500



501

***501**

A CHARLES II SILVER TANKARD

LONDON, 1683, MAKER'S MARK I.R, MULLET ABOVE AND BELOW, PROBABLY FOR JOHN RUSLEN

Tapering cylindrical on reeded base, chased with a band of acanthus leaves, the cover with a flower, the handle prick-engraved with initials 'I.P' in cartouche of scrolls, later engraved below with initials 'M.G', marked on body, cover and handle
7 ½ in. (18.2 cm.) high
30 oz. 6 dwt. (943 gr.)

£5,000-8,000

US\$6,600-10,000
€5,800-9,300

PROVENANCE:

A Gentleman; Christie's, London, 11 November 1964, lot 169 (£480 to Black).



***502**

A JAMES II SILVER TANKARD

LONDON, 1685, MAKER'S MARK IA IN SCRIPT MONOGRAM, PROBABLY FOR JOHN AUSTIN

Plain tapering cylindrical on moulded rim foot, with scroll handle and corkscrew thumbpiece, engraved with a coat-of-arms within a foliage cartouche, the base later engraved with initials 'N.I', *marked on body, cover and handle*

7½ in. (19 cm.) high

28 oz. 16 dwt. (896 gr.)

The arms are those of Wade impaling Dunch, for Thomas Wade (d.1715) of Frampton-on-Severn, co. Gloucester and his wife Anna (d.1687), daughter of John Dunch of Pusey, co. Berks. Their marriage and arms are recorded on a memorial raised in memory to Anna in St. Mary's Church, Frampton-on-Severn. Thomas' will, proved in 1716, leaves all of his estate and chattels to his only child John. His grandson is bequeathed his 'silver bason [sic]'.

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Thomas Wade (d.1715) of Frampton-on-Severn, co. Gloucester.

The mark is recorded in D. Mitchell, *Silversmiths in Elizabethan and Stuart London, Their Lives and Their Marks*, Woodbridge, 2017, p. 342, where Mitchell notes that Austin apprenticed to John Deighton gaining his freedom in 1678. He records a tankard of the same date as the present example and illustrates a chinoiserie tankard, *op. cit.*, p. 341, fig. 167.

***503**

A QUEEN ANNE SILVER TANKARD

MARK OF WILLIAM GAMBLE, LONDON, 1706

Tapering on moulded foot rim, the body applied with moulded mid-rib, with scroll handle and bifurcated corkscrew thumbpiece, *marked on body, handle and cover*

7½ in. (19 cm.) high

30 oz. 19 dwt. (963 gr.)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800





504

***504**

A GEORGE I SILVER TANKARD

MARK OF JOHN EAST, LONDON, 1725

On moulded rim foot, the tapering body with mid-rib and scroll handle, the hinged domed cover with corkscrew thumbpiece, *marked on body, cover and handle*

6 $\frac{1}{2}$ in. (17.5 cm.) high

22 oz. 3 dwt. (689 gr.)

£1,500-2,500

US\$2,000-3,300

€1,800-2,900

***505**

A GEORGE I SILVER FLAGON

MARK OF PHILIP ELSTON, EXETER, 1725

On spreading foot, the tapering body with moulded rib, scroll handle and corkscrew thumbpiece, the domed hinged cover with baluster finial, engraved with a crest and with initial 'EF' underneath, *marked on body, cover and handle*

11 in. (18 cm.) high

35 oz. 13 dwt. (1,109 gr.)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

For a similar flagon by this maker dated 1744, see Anonymous sale; Christie's London, 14 November 1934, lot 55.



506



505

***506**

A GEORGE III SILVER TANKARD

MARK OF JOHN PAYNE, LONDON, 1764

On spreading foot, the baluster body applied with moulded mid-rib and double scroll handle, the hinged domed cover with openwork thumbpiece, engraved on handle with initials 'E.W.', *marked on base, cover and handle*

7 $\frac{1}{8}$ in. (20 cm.) high

26 oz. 9 dwt. (824 gr.)

£1,000-2,000

US\$1,400-2,600

€1,200-2,300



***507**

A GEORGE III SILVER TANKARD

MARK OF JOHN LANGLANDS AND JOHN ROBERTSON, NEWCASTLE, 1779

Plain tapering on spreading gadrooned foot, with openwork thumbpiece, the scroll handle with heart-shaped terminal, *marked on body, cover and handle*
8 in. (20 cm.) high
28 oz. 19 dwt. (902 gr.)

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

***508**

A GEORGE III SILVER TANKARD

MARK OF HESTER BATEMAN, LONDON, 1789

On spreading foot, the body applied with moulded mid-rib and scroll handle, the hinged domed cover with openwork thumbpiece, engraved with a coat-of-arms, *marked on body and in cover*

7½ in. (19.5 cm.) high

24 oz. 11 dwt. (765 gr.)

The arms are those of Hobart, baronets.

£1,500-2,000

US\$2,000-2,600

€1,800-2,300



508



509

***509**

A GEORGE III SILVER TANKARD

MARK OF CHARLES HOUGHAM, LONDON, 1791

Tapering cylindrical, the body chased with ribbed bands, the flat hinged cover bright-cut engraved with a band of foliage and lozenges, later engraved with a coat-of-arms, *marked on body and in cover*

7½ in. (18 cm.) high

27 oz. 9 dwt. (855 gr.)

The arms are those of Deakin, possibly for Colonel James Henry Deakin (1823-1880) of Werrington Park, Cornwall.

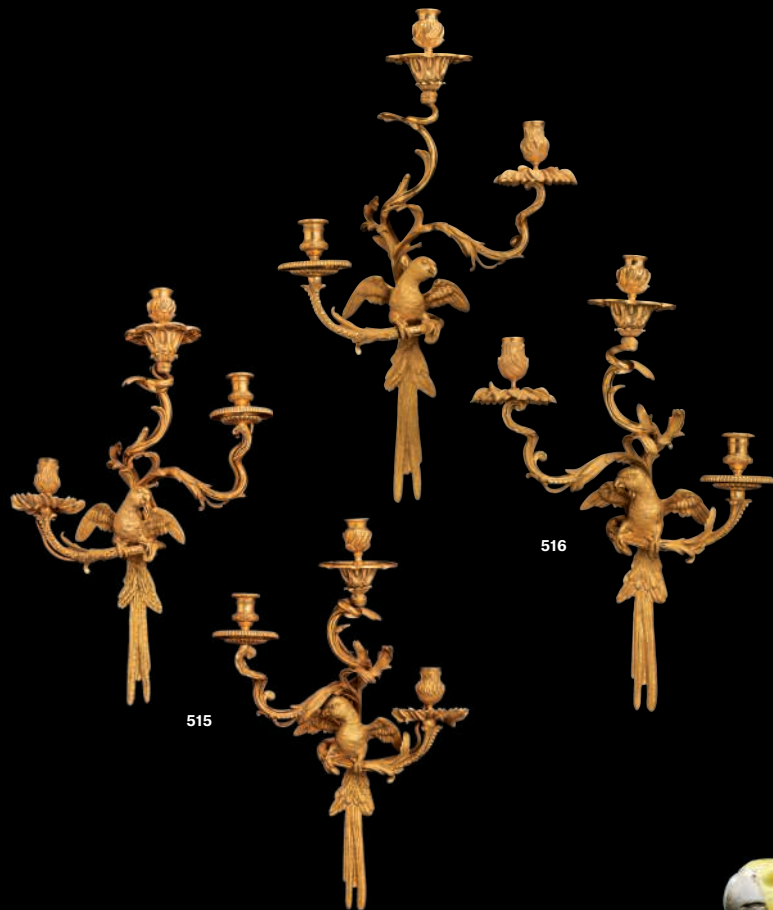
£1,500-2,000

US\$2,000-2,600

€1,800-2,300

510 - 514 No Lots





■515

A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL-APPLIQUES

AFTER THE MODEL BY CHARLES CRESSENT, CIRCA 1870

Each with three scrolling foliate candle-arms centred by a parrot, fitted for electricity

21¼ in. (54 cm.) high; 13 in. (33 cm.) wide

(2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

Designed in the Louis XV 'pittoresque' style popularised by Juste-Aurèle Meissonier and Nicolas Pineau, these wall-lights are inspired by models initially designed by Charles Cressent. Similar wall-lights were subsequently supplied by the 'sculpteur, fondeur et ciseleur du roi' Jacques Caffiéri (1678-1755). In the Inventory drawn up following his death in 1755, no.43 is described as 'un autre model double de bras de chemine ancien perroquets à deux branches', and this model was already listed in an earlier inventory of his stock in 1747.

■516

A PAIR OF FRENCH ORMOLU THREE-LIGHT WALL-APPLIQUES

AFTER THE MODEL BY CHARLES CRESSENT, CIRCA 1870

Each with three scrolling foliate candle-arms centred by a parrot

22¼ in. (56.5 cm.) high; 14¼ in. (36 cm.) wide

(2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



517

A PAIR OF ORMOLU-MOUNTED MEISSEN PORCELAIN PARROTS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMMERN AND BOTH INCISED Z49

Modelled perched on tree-stumps enriched with gilding

12¼ in. (31 cm.) high

(2)

£6,000-10,000

US\$7,900-13,000

€7,000-12,000



■ 518

A LOUIS PHILIPPE ORMOLU-MOUNTED TULIPWOOD, EBONY, SYCAMORE, AMARANTH AND MARQUETRY MEUBLE D'APPUI BY ALPHONSE-GUSTAVE GIROUX, PARIS, THE MOUNTS BY HENRI PICARD, PARIS, CIRCA 1860

The 'D'-shaped Algerian onyx top above a pair of cupboard doors, enclosing two adjustable shelves, the interior labelled 'MEUBLE en MARQUETERIE provenant du CHÂTEAU de ST. SAËNS ayant appartenu à Madame la Duchesse d'ALMAZAN Fille du Baron d'HAUSSEZ Ministre de la Marine sous LA RESTAURATION', stamped 'A. GIROUX', the mounts stamped to the reverse 'HP' and 'HPR' 47½ in. (121 cm.) high; 65½ in. (166 cm.) wide; 23½ in. (59.5 cm.) deep

£30,000-50,000

US\$40,000-65,000
€35,000-58,000

PROVENANCE:

Château de la Duchesse d'Almazan, Saint Saëns, according to label. Anonymous sale; Christie's, London, 10 September 2013, lot 70.

Please see www.christies.com for further information on this lot.



■*519

A GERMAN ORMOLU AND PORCELAIN-MOUNTED EBONY AND EBONISED CABINET-ON-STAND SECOND HALF 19TH CENTURY

Surmounted by pierced porcelain gallery with various porcelain figures, the doors mounted with oval porcelain plaques depicting courting couples and opening to reveal nine drawers with corresponding porcelain plaques between classical terms and centred by a parquetry and mirrored compartment, the conforming stand with two frieze drawers and tapering fluted legs joined by an 'X'-form stretcher surmounted by a *putto*

63 in. (160 cm.) high; 41½ in. (105.5 cm.) wide; 20½ in. (52 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, New York, 20 September 2010, lot 188.

This cabinet perpetuates an established tradition of finely-mounted porcelain furnishings which gained popularity during the third quarter of the 19th century. Porcelain makers from the Dresden area demonstrated their skill with porcelain-mounted cabinets, continuing the tradition of the Meissen porcelain manufactory which began in the early 18th century. A related cabinet-on-stand with a pair of closely similar doors sitting atop a cupboard base sold Christie's, New York, 13 April 2017, lot 181 (\$87,500, including premium).

■520

A GERMAN PORCELAIN-MOUNTED EBONY AND EBONISED PEDESTAL SECOND HALF 19TH CENTURY

The serpentine ormolu-beaded top above porcelain canted corners headed by *putti* masks, the central circular porcelain plaque to the top and the two rectangular plaques to each side finely painted with courting figures in a forest landscape, the front fitted with door enclosing one shelf, the reverse of the door with walnut veneer, raised overall on porcelain bun feet

35½ in. (90 cm.) high; 19½ in. (48.5 cm.) square

£5,000-8,000

US\$6,600-10,000

€5,800-9,300





■*521

A LARGE FRENCH ORMOLU TORCHERE

BY LACARRIÈRE FRÈRES, DELATOUR ET CIE, PARIS, CIRCA 1883

The square lantern with crown finial, on a pierced square stem issuing from a bulbous cup cast with laurel wreath masks and set with two *putti* holding a foliate garland, on a massive *rocaille* scrolled base, signed and dated 'Lacarrière frères, Delatour, et Cie./Bronziers/Paris, 1883'

108 in. (274.5 cm.) high; 25 in. (63.5 cm.) square, the base

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

The Paris *fonderie* Lacarrière was first established in 1825 at 3 bis, rue Ste-Elisabeth. Specialising in gas lighting fixtures, the firm received various honourable mentions and medals at the 1834, 1839, and 1844 Paris *Expositions des produits de l'industrie française* and was represented over twelve times at the *Expositions Universelles*. In 1860 the business changed its name to Lacarrière, Ernest Fils, and again in 1862 to Lacarrière (A.) Père, Fils et Cie. By 1875 the company had transformed to Lacarrière Delatour, et Cie., under which name they cast and chased a chandelier designed by Corboz for the new Opéra, Palais Garnier. The foundry is also recorded to have produced lighting on behalf of the highly praised firm Maison Marnyhac in French eighteenth-century revival styles, similar to that of the present lot. By 1900 a firm referred to simply as Lacarrière et Cie provided the torchères for the Point Alexandre III, a marvel of modern engineering decorated in the apogee of the Beaux Arts style, which was inaugurated for the *Exposition Universelle*.





PROPERTY OF A GENTLEMAN

■Q522

A PAIR OF LARGE CHROME AND FROSTED POLYMER WALL-APPLIQUES

IN THE MANNER OF MAISON BAGUES, 20TH CENTURY

Each light modelled as a stepped acanthus-clad basin issuing curling plumes, fitted for electricity
34 in. (86.5 cm.) high; 35 in. (89 cm.) wide; 17 in. (43 cm.) deep (2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

■523

AN ITALIAN MARBLE WALL BASIN

CIRCA 1880

Of Renaissance style, the finely carved rectangular panel with high-relief scrolling vines and blooming flora centred by a demi-lune basin supported by two winged *putto*, the basin with later removable patinated copper liner
38 in. (96.5 cm.) high; 29½ in. (75 cm.) wide; 11¼ in. (28.5 cm.) deep

£5,000-8,000

US\$6,600-10,000

€5,800-9,300



524

■ 524

AN ITALIAN COLOURED GLASS SIXTEEN-LIGHT CHANDELIER

PROBABLY MURANO, 20TH CENTURY

The baluster-form corona above two tiers issuing scroll branches decorated with polychrome flowers and 'S'-scroll stems, suspending an acorn-form boss encrusted with flowers 56 in. (142.5 cm.) high; 50 in. (127 cm.) diameter, approximately

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

■ 525

AN ITALIAN COLOURED GLASS SIXTEEN-LIGHT CHANDELIER

PROBABLY MURANO, 20TH CENTURY

The baluster-form corona above two tiers issuing scroll branches decorated with polychrome flowers and 'S'-scroll stems, suspending an acorn-form boss encrusted with flowers 56 in. (142.5 cm.) high; 50 in. (127 cm.) diameter, approximately

£6,000-8,000

US\$7,900-10,000

€7,000-9,300



525

■*526

**A PAIR OF FRENCH ORMOLU FOUR-LIGHT
CANDELABRA**

CIRCA 1870

Each modelled as three *putti* supporting berried laurel branches,
raised on a later agate base, fitted for electricity
14½ in. (37 cm.) high

(2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



526

■527

**A FRENCH PARCEL-GILT AND ORMOLU-MOUNTED
MAHOAGANY HARP**

BY ERARD, PARIS, SERIAL NUMBER 4443, 1925

The fluted column surmounted by scrolling acanthus above a serpentine base on giltwood scroll feet, the brass-mounted neck engraved 'Erard/ 13 Rue de Mail, PARIS' to one side and 'ERARD/ 4443' with wood carrying case by Blondel et Cie. Paris, bearing various stickers, one sticker marked 'ORCHESTRE DE LA/ SUISSE ROMANDE/ GENÈVE/ FRAGILE' 72½ in. (184 cm.) high; 38½ in. (98 cm.) wide; 22½ in. (57 cm.) deep, the harp 79 in. (200.7 cm.) high; 46½ in. (118 cm.) wide; 21¼ in. (55 cm.) deep, the case

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

PROVENANCE:

Madame A. de Sanctis Barriera, Geneva (1926).

Listed in Erard's manufacturing records as 'Harpe style Louis XVI. 47 cordes/ en acajou', the present lot was completed 31 December 1925 and quickly sold thereafter to a Madame A. de Sanctis Barriera from Geneva - presumably a relation to a member of the Swiss orchestra whose sticker remains on the original case, as a M. de Sanctis was a recorded cellist in the orchestra at this time.



527

■528

**A FRENCH ORMOLU FIRESCREEN
OF LOUIS XV STYLE, CIRCA 1900**

The serpentine frame with pierced *rocaille* border centred by a cartouche-form screen with Apollo mask, the shoulders with winged female figures above four lion-paw feet
32½ in. (82.5 cm.) high; 39 in. (99 cm.) wide

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



528

■529

**A NAPOLEON III ORMOLU-MOUNTED, PORCELAIN AND
BRASS-INLAID AND EBONISED CENTRE TABLE**

ATTRIBUTED TO NICOLAS RIVART, PARIS, CIRCA 1860

The serpentine top inset with a finely painted large porcelain polychrome floral bouquet within a brass-inlaid double border above a central drawer, raised on four cabriole legs with *rociaille* ormolu corner mounts and terminating in ormolu sabots

30½ in. (77 cm.) high; 54 in. (137 cm.) wide; 32¾ in. (83 cm.) deep

£7,000-10,000

US\$9,200-13,000

€8,200-12,000

LITERATURE:

M. Maison, *Marqueteries virtuoses au XIXe siècle. Brevets d'inventions*, Dijon, 2012, p. 35, fig. 32.

Julien-Nicolas Rivart established his business in 1835 where he began decorating porcelain ware and later extended his abilities to the manufacture of bronzes and *meubles de fantaisie*. He invented and mastered the technique of 'Porcelain Marquetry' for which he obtained a patent in 1848 '*pour la marqueterie de porcelaine formant des bouquets de fleurs, des groupes de fruits, ornements, sujets, etc., qui s'incrudent dans le bois*'. Lauded for his creating during his own lifetime, Rivart was awarded sixteen medals at the 1851 Crystal Palace Great Exhibition. He also exhibited furniture and items decorated with his newly invented '*marqueterie de porcelaine*' at the 1855 and 1862 Great Exhibitions.





■530

A FRENCH BRASS AND CUT 'CRYSTAL GLASS' LANTERN

BY BACCARAT, PARIS, CIRCA 1900

The arched frame hung from a spirally-fluted baluster stem, cornered by acorn finials, the frieze with glass palmettes and hung with diamond-cut drops and prisms, the gadrooned boss signed 'BACCARAT DEPOSE', fitted for electricity
45 in. (114 cm.) high; 13 in. (33 cm.) square

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

■531

A CHARLES X ORMOLU DRESSING-TABLE MIRROR

CIRCA 1830

The circular swing plate with channelled frame surmounted by a scrolled-acanthus crest flanked by cherubs holding floral garlands, supported to each side by conforming uprights atop a swan issuing a four-light candelabrum, on an eared rectangular plinth with tapering stiff-leaf cast edge, the back of the base stamped 'L/523/81/DC'
33 ¼ in. (84.5 cm.) high; 47 in. (119.5 cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

Classical writers maintained that swans loved music and thus became an attribute of Apollo, God of music and poetry, their appearance believed to have heralded his birth. The symbolic use of a swan as a support for a candelabrum or wall-light further served as allusion to Apollo, the sun god, conquering darkness. Compare a suite of wall lights made for the Tuileries Palace by Pierre-Philippe Thomire in 1810 (see O. Nouvel-Kammerer, *Symbols of Power: Napoleon and the Art of the Empire Style*, New York, 2007, n. 139, p. 236).



■532

**A FRENCH SEVRES-STYLE PORCELAIN-
INSET ORMOLU MANTLE CLOCK**

BY HENRI PICARD AND RAINGO FRERES,
PARIS CIRCA 1860

Of Renaissance style, the domed top surmounted by a *putto* finial and resting above an architectural case inset with 'jewelled' Sèvres-style turquoise ground porcelain plaques finely painted with the four seasons, the breakfront canted base beneath fluted pilasters mounted with seated angels, the twin barrel movement with count wheel strike on bell, the dial signed 'Raingo Fres/ Paris', variously stamped 1555, the underside inscribed '1555 a picard'

30¼ in. (77 cm.) high; 17 in. (43 cm.) wide;
10 in. (25.5 cm.) deep

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

The Parisian *fondeur* and *doreur* Henri Picard was based at 6 rue Jarente in 1831, moving to 10 rue de la Perle in 1839 where he remained until 1864. His firm worked on the *petits appartements* of Emperor Napoléon III at the Louvre, and was known for its fine quality production of *pièces de table* and *garnitures de cheminée*.





■533

A BALTIC BRASS, COBALT-BLUE AND CLEAR GLASS SIX-LIGHT CHANDELIER

19TH CENTURY

The upper corona issuing a spray of cascading drops above two spreading circular tiers, the lower tier supporting alternating scrolling leaf-clad candle-arms and elongated 'C'-scrolls centred by rosettes, hung overall with faceted beads, droplets, and pendants, fitted for electricity
39½ in. (100 cm.) high; 31 in. (79 cm.) diameter

£6,000-8,000

US\$7,900-10,000
€7,000-9,300

PROPERTY OF A GENTLEMAN

■*534

A PAIR OF EMPIRE ORMOLU, PATINATED BRONZE AND MARBLE FOUR-LIGHT CANDELABRA

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, PARIS, CIRCA 1810

Each modelled as a winged figure of Victory holding aloft a tied laurel wreath surmounted by four foliate-cast nozzles, above a domed mount and circular *rouge griotte* columnar base, on an octagonal plinth

31 in. (79 cm.) high; 7¾ in. (19.5 cm.) wide; 8¾ in. (22 cm.) deep (2)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

PROVENANCE:

Collection d'un amateur; Christie's, Monaco, 19 June 1999, lot 90.





The 'Agate Room' at Tsarkoe Selo featuring Kushkuldin jasper, painted by L. Premazzi, c. 1860.



PROPERTY OF A GENTLEMAN

■535

**A RUSSIAN ORMOLU AND JASPER
GUERIDON**
CIRCA 1860

The circular *Kushkuldin* jasper top mounted with an ormolu berried laurel frieze and supported by outswept fronds and three scrolled acanthus-clad legs, joined by a baluster stem and small circular stretcher, terminating in scrolled feet

42¾ in. (109 cm.) high; 20¾ in. (53 cm.) diameter

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

Beginning in the mid-18th century the fashion in Russia for coloured stone as a decorative enhancement to *objets d'art*, furniture, and interiors lead to demand for raw materials and to the excavation of mineral resources throughout the deposit rich empire. Largely funded by the deep pockets of the imperial administration, Empire-wide search lead to the discovery of various previously unrecorded hardstones including red and green striped Kushkuldin jasper first found in 1756 and a main feature of the present lot. It was this rare green / red banded Kushkuldinsk jasper, along with red Urovsk and grey Kalkansk jasper which was used to line the walls and doors of the 'Agate Room', alternatively referred to as the 'Jasper Closet', at Tsarkoe Selo, commissioned by Catherine the Great.





PROPERTY OF A GENTLEMAN

■*536

**TWO LARGE ENGLISH (F & R PRATT) EARTHENWARE
RED-GROUND VASES**

SECOND HALF 19TH CENTURY, IRON-RED CROWNED
MARK

In the Greek style, with scrolling birds-head handles, depicting
deities including Athena, a battle scene to the obverse, the sides
with stylised anthemion
24½ in. (62 cm.) high

(2)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

PROVENANCE:

Anonymous sale; Christie's, New York, 9 June 2014, lot 268.

537

**A MOSER MAHARANI PATTERN PART TABLE-
SERVICE**

20TH CENTURY, ACID ETCHED FACTORY MARKS

Each piece engraved with floral garlands and enriched in gilding,
comprising; twenty-two champagne coupes, fifteen red wine-
glasses, sixteen white wine-glasses and twenty-one smaller
wine-glasses

The red wine-glasses 7½ in. (19 cm.) high

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

The Maharani pattern is named after the wife of Maharajah of
Travancore, for whom it was first commissioned.





■538

**AN ITALIAN WHITE MARBLE 'MEDICI VASE', ON
PEDESTAL**

AFTER THE ANTIQUE, CIRCA 1900

Of campana form, flanked by two handles and carved with a standing figures to the centre between a band of fruiting grape vine and acanthus leaves, on a white and pale mottled green marble pedestal

36½ in. (93 cm.) high; 27 in. (69 cm.) diameter, the vase

37 in. (94 cm.) high; 21¼ in. (55.5 cm.) square at top,

the pedestal

(2)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Major Ion R. Harrison (1889–1952), Croft House, Helensburgh, Scotland.

Thence by descent, until sold Great Western Auctions, Glasgow, 15 June 2018, lot 821.

The present vase is modelled after the celebrated Antique marble original believed to date from the first century A.D., first recorded at the Villa Medici in Rome in the late 16th century, and now in the Uffizi, Florence. The frieze is said to depict the Athenians gathered at Delphi before the Trojan War, as well as satyrs and a female figure, likely Iphigenia, seated below a statue of Artemis. Along with the Borghese Vase, with which it is often paired, the Medici Vase achieved widespread fame through the publication of engravings such as those made by Piranesi and published in *Vasi, Candelabri, Cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi* (1778). Together, the vases were regarded as being among the greatest surviving examples of Classical art, and were attributed by some early writers to the great Greek sculptor, painter, and architect, Phidias. Reflective of the Roman taste for lavish garden ornament, monumental vases of this type were *de rigueur* for any *parterre* from the mid-17th century onwards.



■*539

A LARGE FRENCH PATINATED ELECTROTYPE MODEL OF 'LA COLONNE DE GRAND ARMÉE' 19TH CENTURY

After the Place Vendôme Column, the base cast with the inscription 'NEAPOLIO . IMP . AVG / MONUMENTUM . BELLI . GERMANIC . ANNO . MDCCCV . TRIMESTRE . SPATIO . DVCTV . SVO . PROFIGATI / EX . AERE . CAPTO / GLORIAE . EXERCITUS . MAXIMI . DICA VII'

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

The design of this monumental bronze column is taken from the model erected to the glory of Napoleon I in the Place Vendôme, Paris. Napoleon envisaged the column would replace the statue of Louis XIV which was erected and pulled down on 12 August 1792. The column was to imitate the celebrated column of the Roman Emperor Trajan in Rome. The bronze for the Place Vendôme model came from 1250 cannons taken from the Russian and Austrian armies after the French victory at the Battle of Austerlitz in 1803.

■540

A FRENCH GILT AND PATINATED BRONZE AND MARBLE 'EGYPTIAN REVIVAL' CLOCK GARNITURE

BY GEORGES SERVANT, THE BRONZE BUST OF ISIS CAST FROM THE MODEL BY EMILE HEBERT, CIRCA 1870

Comprising a mantel clock and a pair of columns; the black and *giallo antico* marble clock of architectural form surmounted with a bust of Isis signed 'EMILE HEBERT,' to the truncation, the clock dial signed 'RA/ MEDAILLE D'OR 1867/ G. SERVANT A PARIS', the twin barrel movement with strike on bell, the fluted columns *en suite*, each supporting a crowned male and female bust respectively and hung with a berried laurel garland 24¼ in. (62 cm.) high; 17 in. (43 cm.) wide; 7¼ in. (18.5 cm.) deep, the clock 23¼ in. (59 cm.) high; 6½ in. (16.5 cm.) square, the columns (3)

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

Please see www.christies.com for further information on this lot.



■*541

**A MONUMENTAL GUSTAFSBERG ARMORIAL BLUE
AND GOLD GROUND TWO-HANDLED VASE**

DATED 1878, INSCRIBED GUSTAFSBURG,
STOCKHOLM, 1878

Painted with Sophia of Nassau (1836-1913) Queen consort for the Kingdom of Sweden and Norway beneath the country's coat of arms, flanked by a continuous procession of artisans and industrialists celebrating each region and standing beneath the corresponding coat-of-arms, the reverse with a winged figure emblematic of Victory, the whole reserved on a gold band chased with *vermiculé*
48 in. (122 cm.) high

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

A similar vase to the present lot was shown at the 1876 Centennial Exhibition in Philadelphia, USA.



The model for the present lot as illustrated in *The Masterpieces of the Centennial International Exhibition*, Philadelphia, USA, 1876.

■542

**A NORTH EUROPEAN SILVERED AND
GILT-BRONZE FIVE-LIGHT CHANDELIER**
SECOND HALF 19TH CENTURY

The lambrequin-headed ball and baluster stem
issuing five square-sectioned branches each
surmounted by a figure of St. George slaying the
dragon, fitted for electricity
40 in. (102 cm.) high; 40 in. (102 cm.) diameter

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



THE PROPERTY OF A GENTLEMAN

■543

A FRENCH SILVER ELECTROPLATED URN

AFTER THE HILDESHEIM VASE, ATTRIBUTED TO CHRISTOFLE & CIE, PARIS,
CIRCA 1880

The *repoussé* body cast in relief with foliate scrolls, griffins and trident putti, flanked by two leaf-
clad handles, on a square red marble base
18 3/4 in. (47.5 cm.) high; 16 1/4 in. (41 cm.) wide

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

On 17 October 1868, a hoard of some 70 pieces of Roman silver dating from the first century AD was found at Hildesheim, Germany. The discovery of these treasures and the nineteenth century taste for historical design inspired numerous silver manufacturers, including the luxury firm Christofle, which in 1870 reproduced the Hildesheim vase along with other notable pieces from the treasure. Another example of this vase by Christofle is in the collection of the Musée d'Orsay, Paris (see Christofle, *150 Ans d'orfèvrerie*, 1991, pp. 60-61).



544

**AN AUSTRO-HUNGARIAN SILVER, GILT-METAL AND ENAMEL
CHESS SET**

CIRCA 1900

The hinged playing chessboard opening to reveal a red velvet-lined interior fitted with chain fittings for storage, each side with enameled scenes of soldiers, the angles with pawns, on four pierced foliate feet; with the two sets of blue and white enameled pieces, marked '925' throughout
6½ in. (16.5 cm.) high; 23 in. (58.5 cm.) square

£12,000-18,000

US\$16,000-23,000

€14,000-21,000

Comparable chess sets have been sold at Christie's, New York, 18-19 April 2012, lot 427, and 13 April 2017, lot 162.

PROPERTY OF A GENTLEMAN

■545

ARISTIDE PETRILLI (ITALIAN, 1868-1930)

Napoleon Bonaparte

signed and dated 'Prof A Petrilli / Firenze' and with plaquette inscribed 'NAPOLIONE 10 / Prof A. Petrilli / FIRENZE'

marble

43½ in. (110.5 cm.) high

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

A contemporary of Caradossi and Andreini, Petrilli is most often recognized as a virtuoso of the female form. While different in tone and subject, the present lot continues to illustrate the artist's talent for technically accomplished poses. Firm in his stance, his brow furrowed with his gaze off in the distance, Napoleon is persuasively presented as a general in command.





■546

A PAIR OF FRENCH ORMOLU TEN-LIGHT CANDELABRA

BY HENRY DASSON, PARIS, DATED 1879

Each spirally fluted acanthus-clad candle arm above a central urn mounted with rams heads and hung with floral garlands raised on a tripartite pedestal terminating in scroll feet, signed and dated 'henry Dasson. 1879' to the breakfront circular base

24 in. (62 cm.) high; 12½ in. (32 cm.) wide

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

PROVENANCE:

Anonymous sale; Bonhams, London, 13 December 2012, lot 218.

■547

A FRENCH ORMOLU-MOUNTED MAHOGANY WRITING TABLE

BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND, PARIS, AFTER THE MODEL BY JEAN-HENRI REISENER, CIRCA 1880

The rectangular top inset with a gilt-tooled brown leather writing surface above a central frieze drawer flanked by two drawers to each side in *acaïou mouchette*, raised on four square tapering legs with canted sabots, stamped twice 'G. DURAND' to the underside

30½ in. (77.5 cm.) high; 49¼ in. (125 cm.) wide; 27 in. (68.5 cm.) deep

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



■548

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY FAUTEUILS

OF EMPIRE STYLE, CIRCA 1900

Each with a scrolled padded back and open arms supported by sphinx on griffin supports, upholstered in gold-highlighted green silk

38¾ in. (78 cm.) high; 22 in. (56 cm.);

29½ in. (75 cm.) deep

(2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

PROPERTY FORM A PRIVATE COLLECTION

■-549

A FRENCH ORMOLU-MOUNTED KINGWOOD AND MAHOGANY BUREAU PLAT

BY FRÉDÉRIC SCHMIT, PARIS, CIRCA 1860

The serpentine-shaped top inset with a gilt-tooled tan leather writing surface above three drawers with foliate handles and escutcheons, the right drawer divided into two compartments, the similarly mounted reverse with false drawers, the sides inset with leather-lined slides, the ends applied with central shell and seaweed mounts, on tapering cabriole legs headed by alternating male and female warrior busts and terminating in acanthus-cast lion-paw feet, the central drawer lock-plate stamped 'S. SCHMIT/22 R DE CHARONNE/PARIS'

30¼ in. (77 cm.) high; 71 in. (180.5 cm.) wide; 39¼ in. (100 cm.) deep

£25,000-35,000

US\$33,000-46,000

€29,000-41,000

PROVENANCE:

The Property of a Lady; Christie's, London, 24 February 2005, lot 188.

Born in Luxembourg, Frédéric Schmit became one of the great Parisian cabinet makers, specialised in producing high quality furnishings and *meubles de fantaisie*. Throughout his career he appears to have kept workshops on the rue de Charonne in the centre of the furniture-making district, the Faubourg St Antoine. He received Gold Medals at the 1878 and 1889 *Expositions Universelles* in Paris, and was always considered to make pieces of the finest quality. A *bureau plat* of the same model and one with *cartonnier* is illustrated in C. Payne, *Paris Furniture – The Luxury Market of the 19th Century*, Paris, p. 507 and 509.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

■550

A PAIR OF MONUMENTAL FRENCH ORMOLU AND ONYX EIGHT-LIGHT VASE-CANDELABRA ON STANDS

BY SOCIÉTÉ DES MARBRES ET ONYX D'ALGÉRIE, PARIS
CIRCA 1870

Each baluster vase issuing acanthus wrapped candle branches and a central stem surmounted by laurel swags above a paterae frieze on fluted socle and square foot, each stand with a square moulded top on four 'S'-scrolled legs with lion-paw feet, atop a convex-sided square base

103¼ in. (262 cm.) high, overall

60¼ in. (153 cm.) high, the vase-candelabra

43 in. (109 cm.) high, the stands

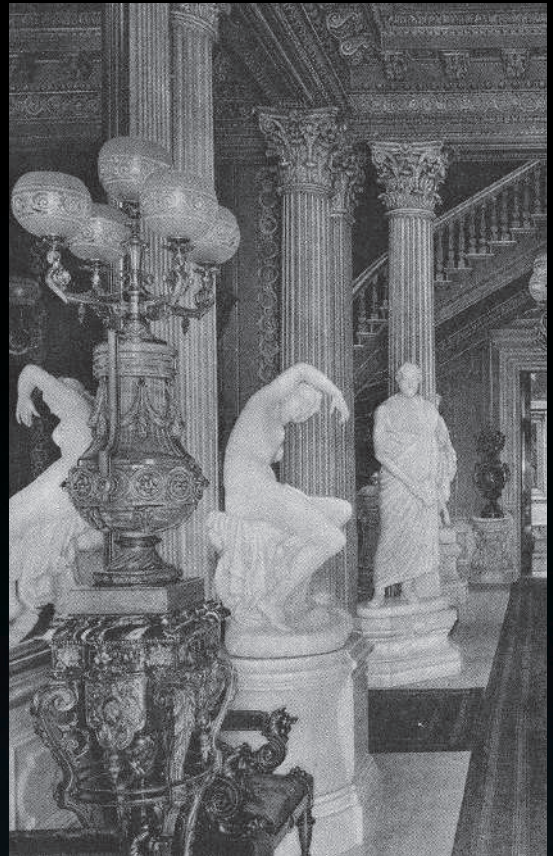
(2)

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

Recognized and used since Antiquity, Algerian onyx was rediscovered around 1848 by Jean Baptiste Del Monte (1822-1893) who by chance found fragments of onyx used to repair the road from Tlemcen to Oran. Del Monte bought the old quarries at Aïn-Tekbalet, called Bled Rekam, located near Tlemcen and sold them to a banker in Paris for 100,000 francs. In 1855 their ownership passed to Alphonse Pallu & Cie with workshops at 31/33 rue Popincour and a showroom at 24 Boulevard des Italiens. The precious semi-translucent Algerian marble, known as onyx, was said to cost its weight in gold because, although easy to quarry close to the surface, much of it is blighted by imperfections and the cost of transporting it on poor roads to port was so high. For example, when the most beautiful French or Italian marbles cost 1,500 francs per cubic meter, onyx cost 4,000 francs.



The hall at the Cornelia M. Stewart House, New York, circa 1880.



The stand of the Société des marbres et onyx d'Algérie at the 1878 Paris Exposition universelle.

La Compagnie Pallu des Marbres Onyx d'Algérie was managed by Pallu's nephew Gustave Viot (1828 - 1897) and the well-known 'sculpteur ornementiste' Eugène Cornu (1827 - 1899) was employed as designer and artistic director. Eugène Cornu had worked for various manufacturers including the maker of furniture and *objets de luxe* Maison Tahan, and his signature appears to many of the works of art by the Société des marbres et onyx d'Algérie which were awarded at the international exhibitions in London, 1862, Paris, 1867, and Vienna, 1873. After 1878 Henri Journet becomes manager of the company, thereafter known as Henri Journet & Cie., and their wares are complimented at the 1884 Palais de l'Industrie exhibition on how the tones of gilt and silvered bronze ornamentations combine marvelously with the onyx marble.

The precious splendor of onyx made it the material of choice during the luxuriant Second Empire when commissions were undertaken for the Château de Ferrières, the Hôtel de La Paiva and the balustrade of the grand staircase at the Opéra Garnier. The present model of monumental vase candelabra is visible in an engraving for the stand of the Société des marbres et onyx d'Algérie at the 1878 Paris Exposition universelle and another example is visible in a period photograph of the Cornelia M. Stewart House, New York (demolished in 1901), which was coined the 'Marble Palace' for many of its fifty-five rooms were finished in marble.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■551

A FRENCH ORMOLU-MOUNTED AND BLUED-STEEL GUERIDON IN THE MANNER OF ADAM WEISWEILER, BY ZWIENER JANSEN SUCESSEUR, PARIS, CIRCA 1900

The circular green flourspar top above a floral garland *entrelac* frieze raised by female herm supports joined by a trefoil loop stretcher, on stiff-leaf cast feet, the underside of the band to the top edge and the underside of the stretcher stamped '1768' and 'ZJ'

29¼ in. (74 cm.) high; 21 in. (53.5 cm.) diameter

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

This gueridon in *le Goût d'Adam Weisweiler* was also made by Paul Sormani (d. 1877) an example by which sold Christie's, London, 17 March 2011, lot 305 (£18,750).

PROPERTY FORM A PRIVATE COLLECTION

■552

TWO JAPANESE BRASS-MOUNTED LACQUERED COFFERS 19TH CENTURY

The lacquer caskets with a red and black ground respectively, each finely decorated in gold low-relief lacquer with large *aoi mon* (hollyhock crests) against geometric floral motifs and mounted with engraved brass fitments, the interior of one casket with silk lining, on later gilt-metal stands fitted with removable trays

41 in. (114 cm.) high; 24 in. (61 cm.) wide; 16¼ in. (41 cm.) deep, overall (2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



■*553

A FRENCH ORMOLU AND POLISHED STEEL-MOUNTED, GILT, BLACK AND AVENTURINE LACQUER TABLE DE DAME AFTER THE MODEL BY ADAM WEISWEILER, CIRCA 1880

The rectangular top with three-quarter pierced gallery, inset with three lacquer panels, the central panel depicting a pagoda, above a floral swag festooned frieze with three spring-activated drawers, the central drawer with reclining sphinxes flanking an Apollo medallion, the reverse similarly-decorated, on four basket-bearing caryatid supports joined by a looped stretcher with central pierced basket, on spirally-fluted legs

30½ in. (77.5 cm.) high; 33 in. (84 cm.) wide; 18½ in. (47 cm.) deep

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

This fine japanned dressing-table is a copy of the celebrated model by Adam Weisweiler (1744-1820), delivered in 1784 by the famous Parisian *marchand-mercier* Daguerre to the *Garde-Meuble de la Couronne*, at a cost of 3260 *livres*. It was placed in Marie-Antoinette's *Cabinet Intérieur* at the Château de Saint-Cloud. She subsequently gave it to her close friend Madame de Polignac. Having been sold after the revolution, the Weisweiler table was discovered in a marchand's shop on the Quai Voltaire in 1840 by the Prince de Beauvau (d. 1864). Purchased by the Empress Eugénie at auction the year after his death, she placed it in her *salon bleu* at the Tuileries where she gave her audiences. As her purchase demonstrates, Eugénie was an avid collector of Louis XVI items, particularly if they had been owned by Queen Marie-Antoinette. The table is now in the Musée du Louvre, Paris. Influencing fashion as she did, Marie-Antoinette's model of table was again *à la mode* during the late 19th century, and a number of Parisian cabinet-makers who specialised in *meubles de style* produced copies and simplified versions of it including Paul Sormani, Alfred Beurdeley and an example by Henry Dasson recently sold Christie's, New York, 21 October 2010, lot 320 (\$158,500). One example was exhibited by the Maison Fourdinois at the *Exposition des arts du bois* organised in 1882 by the *Union centrale des Arts Décoratifs*.





■554

A FRENCH GILT AND PATINATED-BRONZE MANTEL CLOCK
AFTER THE MODEL BY ETIENNE MARTINCOURT, BY VICTOR
PAILLARD, PARIS, CIRCA 1870

The central urn with foliate bud finial and swing handles flanked by figures emblematic of Astronomy and Geography, the twin barrel movement stamped 'VR PAILLARD / A PARIS / 690', the dial stamped 'R A / VICTOR PAILLARD / F. T. DE BRONZES / A PARIS'

27½ in. (70 cm) high; 23 in. (58.5 cm.) wide; 10½ in. (26.5 cm.) deep

£4,000-6,000

US\$5,300-7,800

€4,700-6,900

■555

A FRENCH ORMOLU-MOUNTED PLUM-PUDDING MAHOGANY TABLE A ECRIRE

AFTER THE MODEL BY JEAN-HENRI RIESENER, BY GERVAIS-MAXIMILIEN-EUGÈNE DURAND, PARIS, CIRCA 1870

The rectangular top with pierced three-quarter gallery, above a frieze drawer centred with a pair of *putti*, the sides each mounted with Minerva's helmet, supported on tapering legs each headed by flower swags, joined by a shaped galleried undertier, on castors, twice stamped 'G. DURAND' to the underside

29½ in. (75 cm.) high, 23¼ in. (59 cm.) wide, 17¼ in. (44 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

The present table is a direct copy of Jean-Henri Riesener's original supplied in 1780 for Marie-Antoinette's *cabinet intérieur* at Versailles. In the 19th century's leading *ébénistes* often reproduced this model, including François Linke (index no. 881) and E.-Guillaume-Edmond L'excellent. An example by the latter sold at Christie's, London, 22 September 2011, lot 198 (£18,750) and a finely-mounted version by Durand, like the present lot, sold at Christie's, New York, 21 October 2015, lot 76 (\$43,750).





PROPERTY OF A GENTLEMAN

■*556

A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE JARDINIÈRES

BY MAISON BOUDET, PARIS, THE RELIEFS AFTER CLAUDE MICHEL, CALLED CLODION, CIRCA 1890

Each with upright scroll handles over a cylindrical body cast with scenes of a Bacchic procession and centred by Bacchus on a panther-drawn chariot, above a Greek key band with satyr masks suspending floral garlands, the gadrooned socle suspended by four scroll feet, on a shaped foot, one signed 'BOUDET / 43 BD DES CAPUCINES PARIS' to the base
33 in. (84 cm.) high; 22½ in. (57 cm.) wide; 20 in. (51 cm.) deep (2)

£30,000-50,000

US\$40,000-65,000
€35,000-58,000

PROVENANCE:

From a French Collection; Koller, Zurich, 25 June 2010, lot 1341.
CHÂTEAU - A Distinguished American Collection of Important 19th Century Furniture & Works of Art; Christie's, London, 28 October 2014, lot 3.

The Maison Boudet operated a prolific *magasin* at 43, boulevard des Capucines from 1886 forward, creating a wide range of items including *objets d'art*, furniture and jewellery. The present jardinières of impressive scale and fine chasing, combine elements of decoration from the Louis XVI period including rams masks, Greek key borders and trailing foliate garlands. The reliefs to the central panel relate closely to a terracotta possibly after the late 18th/early 19th century sculptor Claude Michel, called Clodion (1738-1814) representing the Triumph of Bacchus now in The National Gallery of Canada, Ottawa, illustrated in A. Poulet, G. Scherf, 'Clodion 1738-1814,' Exhibition Catalogue, 17 March – 29 June 1992, Paris, p. 200, fig. 114. Scherf has suggested that a similar relief may once have been part of an architectural frieze, an important vein of Clodion's production in which elaborate bacchic processions were frequently represented (G. Scherf, *op. cit.*, p. 202).



557

A PAIR OF BRASS-MOUNTED CHINESE FAMILLE VERT VASES, MOUNTED AS LAMPS 19TH CENTURY

Each finely painted with domestic scenes within a courtyard and applied with foo dog handles and small dragons, fitted for electricity 28 in. (71 cm.) high, excluding fitment (2)

£5,000-8,000

US\$6,600-10,000
€5,800-9,300

558

A FRENCH GILTWOOD THREE-PIECE SALON SUITE OF LOUIS XVI STYLE, CIRCA 1880

Comprising a canapé and two bergères, each *en corbeille* with caned seat backs above cabriole legs hung with high-relief floral garlands centred by a portrait medallion, the caned seats upholstered à *châssis* in cream floral silk 32¾ in. (83.5 cm.) high; 47½ in. (121 cm.) wide; 21½ in. (54.5 cm.) deep, the canapé 31¼ in. (79.5 cm.) high; 28½ in. (72.5 cm.) wide; 15½ in. (39.5 cm.) deep, the bergères (3)

£5,000-8,000

US\$6,600-10,000
€5,800-9,300



PROPERTY FROM A PRIVATE COLLECTION

559

A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY OCCASIONAL TABLES OF LOUIS XVI STYLE, CIRCA 1890

Each rectangular top with balustrade gallery, centred to the front by a secret frieze drawer, on square tapering legs joined by a concave-fronted undertier, the underside of one with old depository label 30½ in. (77.5 cm.) high; 22 in. (56 cm.) wide; 14¼ in. (36 cm.) deep (2)

£4,000-6,000

US\$5,300-7,800
€4,700-7,000

PROVENANCE:

The Property of a Private Collector; Christie's, London, 24 February 2005, lot 22.



■560

A PAIR OF LARGE PORCELAIN VASES

PROBABLY JAPANESE, CIRCA 1910

Each gilt and polychrome decorated, with foo dogs against a ground of stormy waves and chrysanthemums, on associated Chinese carved ebonised-teak stands each inset with a red marble top

39½ in. (101.5 cm.) high, the vases

57¼ in. (146.5 cm.) high, overall

(4)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000



■561

A PAIR OF FRENCH ORMOLU-MOUNTED PORPHYRY VASES OF LOUIS XVI STYLE, CIRCA 1860

Each with tapering ovoid body mounted with flower garlands flanked by intertwined serpent handles, on a stiff-leaf cast socle and square foot 20¾ in. (53 cm.) high (2)

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

A similar pair of vases but with bodies of dark blue porcelain instead of porphyry are in the Jones Collection at the V & A Museum (acc. Num. 982&A-1882) and attributed to the workshop of the French *bronzier* Pierre Gouthière (1732-1813) by his biographer, Jacques Robiquet (*Gouthière, sa vie, son oeuvre*, 1912, p. 174). This late 18th century model continued to be much admired during the 19th century as demonstrated by a drawing of one such vase by Emmanuel Alfred Beurdeley, now in the Musée des Arts décoratifs, Paris (inv. CD/6499/54).

■562

A FRENCH ORMOLU-MOUNTED EBONY BUREAU PLAT IN THE MANNER OF ANDRE CHARLES BOULLE, BY GUILLAUME EDMOND LEXCELLENT, PARIS, CIRCA 1860

The tooled leather top above a brass-inlaid frieze fronted by three drawers with Hercules mask escutcheons, on cabriole legs, the right drawer stamped 'LEXCELLENT PARIS', mounts stamped 'EL' or inscribed 'BY' 29.5 in. (75 cm.) high; 73 in. (185.5 cm.) wide; 35.5 in. (90 cm.) deep

£12,000-18,000

US\$16,000-23,000
€14,000-21,000





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

563

A LARGE NORTH EUROPEAN ORMOLU EIGHT-LIGHT CHANDELIER

CIRCA 1850

The acanthus-clad corona supporting a central stiff-leaf cast stem, the top section issuing 'C'-scrolls terminating in rosettes and anthemion, the lower section supporting undulating acanthus-clad candle-arms above scrolls terminating in cornucopia and a berried boss, fitted for electricity
52 in. (132 cm.) high; 41 cm. (104 cm.) diameter

£60,000-100,000

US\$79,000-130,000
€70,000-120,000

PROVENANCE:

Le Gout Steinitz, Part 1; Christie's, New York, 19 October 2007, lot 96 (\$265,000).



■*564

**A PAIR OF FRENCH ORMOLU TWIN-LIGHT WALL-APPLIQUES
'AU ZEPHYR'**
19TH CENTURY

Each with an asymmetrical foliate-cast backplate centred by the head of a blowing putto, issuing two scrolling branches terminating in circular drip pans and nozzles
16¼ in. (41 cm.) high (2)

£1,000-1,500

US\$1,400-2,000
€1,200-1,700

PROVENANCE:

Couturier Nicolay, Hotel Drouot, Paris, 4 December 1987, lot 166.



*565

**A PAIR OF RUSSIAN ORMOLU-MOUNTED RHODONITE
CASOULETTES**
CIRCA 1830-40

Each with gadrooned baluster vases with flaming finals and removable foliate nozzles, on a rectangular plinth with canted angles and stepped base
10 in. (25.5 cm.) high (2)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROVENANCE:

Acquired from Galerie du Lac, Vevey, Switzerland.



■*566

AFTER GIAMBOLOGNA (FLEMISH, 1529-1608)

River god

bronze, mid-brown patina
14½ in. (37 cm.) high; 10¾ in. (27.5 cm.) wide; 13½ in. (34 cm.) deep
This cast circa 1840.

£3,000-5,000

US\$4,000-6,500
€3,500-5,800



■*567

A PAIR OF FRENCH ORMOLU TWIN-LIGHT WALL-APPLIQUES
SECOND HALF 19TH CENTURY

Each backplate cast with a draped putto issuing two scrolling branches terminating in pierced foliate drip-pans and nozzles
15½ in. (39 cm.) high; 10 in. (26 cm.) wide (2)

£1,500-2,500

US\$2,000-3,300
€1,800-2,900

***568**

**A PAIR OF FRENCH ORMOLU AND
CONTINENTAL PORCELAIN-MOUNTED
TWIN-LIGHT WALL-APPLIQUES**

THE ORMOLU 19TH CENTURY, THE
PORCELAIN FLOWERS 18TH CENTURY
AND LATER

Each ribbon-tied backplate issuing two scrolling
branches mounted with porcelain flowers
12 in. (30 cm.) high; 9 in. (23 cm.) wide (2)

£2,000-3,000 US\$2,700-3,900
€2,400-3,500



***569**

**A PAIR OF FRENCH ORMOLU-MOUNTED
PORCELAIN NAVETTE VASES**
LATE 19TH CENTURY

Each with a pierced domed lid, the ram's head
handles issuing flowering foliate swags, the
porcelain bodies on a waisted socle flanked by
brackets, on a stepped shaped base
14¾ in. (37.5 cm.) high; 15 in. (38 cm.) wide;
8 in. (20 cm.) deep (2)

£5,000-8,000 US\$6,600-10,000
€5,800-9,300





■ *570

A PAIR OF FRENCH GREEN-PAINTED AND PARCEL-GILT FAUTEUILS A LA REINE

OF REGENCE STYLE, SECOND HALF 19TH CENTURY

Each with cartouche-shaped padded back, arms and seat covered in floral silk, carved overall with *rocaille* and scrolling foliage, on cabriole legs
41½ in. (105.5 cm.) high; 29 in. (74 cm.) wide; 24 in. (62 cm.) deep (2)

£2,000-3,000

US\$2,700-3,900

€2,400-3,500



571

A PAIR OF FRENCH ORMOLU-MOUNTED PINK MARBLE PEDESTALS

BY FERDINAND BARBEDIENNE, PARIS, CIRCA 1860

Each with square top above a cylindrical column with pierced Corinthian capital, raised on a stepped square base, signed 'F. BARBEDIENNE - PARIS'

42½ in. (108 cm.) high; 12½ in. (32 cm.) square at top

(2)

£7,000-10,000

US\$9,200-13,000

€8,200-12,000



AN IMPORTANT 'JAPONISME'
VITRINE-CABINET
BY ÉDOUARD LIÈVRE
(LOT 572)



THE PROPERTY OF A GENTLEMAN

■~572

**A FRENCH 'JAPONISME' ORMOLU-MOUNTED ROSEWOOD
VITRINE-CABINET**

BY ÉDOUARD LIÈVRE, PARIS, CIRCA 1880

In the form of a Chinese pagoda, the arched pediment with inverted sides and centred by a *ruyi* head-shaped finial applied with the Chinese symbol 'shou' for longevity set between prunus branches, above a pierced foliage scrollwork entablature filled with stylised lotuses, and a 'D'-shaped recessed panel centred by a mythical lion mask amidst scrolling leafy tendrils, the central bevel glazed door enclosing a mirror-backed interior and two adjustable shelves, surrounded by a geometric arrangement of shelves and niches, the fixed plinth with long drawer carved with gilt Greek-key ornament, the shaped apron cornered by dragons; the arched panel to the centre of the pediment and the *ruyi* finial in the centre of the cresting replaced
100 in. (245 cm.) high; 55½ in. (141 cm.) wide; 23¾ in. (60.5 cm.) deep

£200,000-300,000

US\$270,000-390,000

€240,000-350,000

PROVENANCE:

Property from a Southern Private Collection; Sotheby's, New York, 28 November 2006, lot 95.

The Property of an Important Private Collector; Christie's, London, 10 July 2014, lot 56.

LITERATURE:

P. Thiébaut, 'Contribution à une histoire du mobilier japonisant: Les Créations de l'Escalier de Cristal', *Revue de l'art*, 1989, N° 85, pp. 76-83.

'Édouard Lièvre', *Connaissance des Arts*, N° 228, Paris 2004, S. 28 ff.

Roxanne Rodriguez, *Optima Propagare Edouard Lièvre. Créateur de meubles & objets d'art*, Paris, 2004.





The Veillard Cabinet Japonais by Lièvre, circa 1877-1878.
Photo ©RMN-Grand Palais (musée d'Orsay) / Jean Schormans.



Édouard Lièvre, by Jules-Ferdinand Jacquemart (1837-1880)

This *étagère-vitrine* is a superlative example of a small group of furniture designed by Édouard Lièvre in the 1870s in 'le style japonais et chinois' and a model which perhaps carried particular resonance for the designer. In 1887, a year following Édouard Lièvre's death, a vitrine-cabinet matching the description of the present lot was sold from the designer's personal collection:

N° 57

Très beau meuble à étagères formant vitrine au centre, tout en bois de palissandre des îles garni de glaces biseautées et richement orné de bronzes ciselés repercés et dorés. Dans le bas se détachent deux dragons en furie. Sur les côtés, des masques de chimères sur des fonds d'arabesques à jour, et le fronton est supporté par un diadème à arabesques de fleurs lobées et d'en trelacs très finement repercés. Couronné par les armes impériales. / Meuble très original de forme.

(*Catalogue des Meubles d'Art de la Succession de feu M. Édouard Lièvre*, Paris, Hôtel Drouot, 21-24 March 1887).

It is probable that said vitrine-cabinet is one of only three known examples of the model:

- Lempertz, Cologne, 15 November 2013, lot 1000.
- Bonhams, London, 17 June 2009, lot 172 (lacking dragons).
- The present lot.

One of the most talented industrial designers of the second half of the 19th century, Édouard Lièvre (1828-1886) illustrated a broad repertoire that included 'sino-japonais' and neo-Renaissance style furniture, and ceramics. Trained initially as an artist under Thomas Couture, from 1870 Lièvre was fully immersed in decorative art providing designs for manufacturers, *marchands-éditeurs*, and in the tradition of *marchand-merciers* Lièvre designed for important private clients and for editors of luxurious furniture

and objects. These private clients included Albert Vieillard, the renowned director of Bordeaux's ceramics manufactory, the actress Sarah Bernhardt, and the courtesan Louise-Emilie Valtesse de la Bigne (for whom he designed an impressive bed, now in the Musée des Arts Décoratifs, inv. DO 1981-19).

Lièvre's developing career coincided with both the French imperial *campagne de Chine* and Japan's opening to the West. Fascinated by this influx of new aesthetic vocabulary of these Eastern cultures, Western artisans began to study the forms and techniques of decoration, and in doing so these designers created a constructed view of the East, an amalgamation of Eastern and Western influences, which anticipated the organic forms of Art Nouveau and Aestheticism. Preeminent among these designers was Édouard Lièvre. By the late 1870s Lièvre was commissioned by Albert Vieillard to create a fabulous suite of neo-Japanese furniture and it is believed that Vieillard's personal interest in Japan most likely directly inspired Lièvre's highly original designs for the commission and beyond. The most celebrated piece of this suite commissioned by Vieillard is the *Cabinet Japonais*, now also in the Musée d'Orsay (inv. OAO555), which with its menacing dragon mounts and pagoda-form arched pediment, strongly relates to the present lot.

Almost as impressive as his roster of clients were Lièvre's partnerships with leading Parisian craftsmen, who with great skill brought Lièvre's innovative designs to life. These artisans included *ébéniste* Paul Sormani, the silversmith Christofle, *fondeur* Ferdinand Barbedienne, *bronziers* such as Maison Marnyhaç. Lièvre is most often associated with the *marchand-éditeur* and boutique L'Escalier de Cristal who following Lièvre's death purchased in 1890 some of his sketches and their reproduction rights. Thereafter some furniture and works of art distinctly in Lièvre's style are stamped L'Escalier de Cristal. However, none of the known examples of the present lot are recorded to be so marked, and it is therefore probable that their production dates to during Lièvre's lifetime.





573

A PAIR OF FRENCH GILTWOOD MIRRORS

CIRCA 1860

Of Neo-Renaissance style, each with an arched pediment centred by an urn issuing floral garlands between winged espagnolettes, the central faceted rectangular plate within a mirrored border etched with seven-pointed stars and divided by foliate clasps
67½ in. (171.5 cm.) high; 46 in. (117 cm.) wide

(2)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000

574

ANTONIO GIOVANNI LANZIROTTI (ITALIAN, 1839-1921)

La raffica di vento (The gust of wind)

signed 'A.G. LANZIROTTI', on a rouge griotte marble base
marble

36 in. (91.5 cm.) high; 13¾ in. (35 cm.) wide, the marble

39 in. (99 cm.) high; 14½ in. (37 cm.) wide, overall

circa 1900

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



Born to a noble Neapolitan family, Lanzirotti completed his studies in Palermo before embarking on a peripatetic life spent between Paris, where he completed his training as a sculptor, and Italy, where he served as a revolutionary, as a fervent supporter of Sicilian independence and eventually the unification of Italy. Lanzirotti's first major work, *The Education of Bacchus*, was exhibited at the 1855 *Exposition Universelle*, Paris, and by 1863 the artist was appointed portrait sculptor to the newly crowned King Victor Emmanuel II. Today works by the artist may be found in such prestigious collections as Château de Compiègne, the Louvre, Paris, and the Victoria & Albert, London.

■*575

AN ITALIAN MARBLE SCULPTURAL FIREPLACE SURROUND

LATE 19TH CENTURY

The serpentine mantel above pilasters carved with *putti* climbing oak braches to reach a cat centring the freize

44½ in. (113 cm.) high; 59 in. (150 cm.) wide; 11½ in. (29 cm.) deep

£25,000-40,000

US\$33,000-52,000

€29,000-46,000





PROPERTY FROM A PRIVATE GERMAN COLLECTION

576

A MEISSEN PORCELAIN ARMORIAL PORTRAIT COFFEE-SERVICE

SECOND HALF 19TH CENTURY, BLUE CROSSED SWORDS MARKS, THE SAUCERS WITH BLACK SCRIPT TITLES AND THE CUPS AND SAUCERS WITH GILT ROMAN NUMERALS

Painted with Royal portraits, and the coats of arms of Saxony and Poland supported by putti within purple trellis-pattern and gilt borders, comprising: a coffee-pot and cover, a hot water-jug and cover, a sugar-box and cover, five cups and five saucers with script titles to the reverse
The coffee-pot 8 $\frac{3}{4}$ in. (22.7 cm.) high

£5,000-7,000

US\$6,600-9,100
€5,800-8,100

■~577

A FRENCH ORMOLU-MOUNTED KINGWOOD AND AMARANTH PARQUETRY COMMODE

BY FELIX FAUCON, PARIS, AFTER THE MODEL BY CHARLES CRESSENT, CIRCA 1870

The eared *breche d'Alep* marble top above two serpentine-fronted drawers with pierced *rocaille* and floral garland mounts, the handles modelled as scrolling foliage, each side with a cabinet door enclosing two shelves, raised overall on four lion-paw feet issuing bullrushes, stamped 'E. FAUCON' to two legs
35 $\frac{1}{2}$ in. (90 cm.) high; 59 $\frac{1}{2}$ in. (151 cm.) wide; 25 $\frac{1}{2}$ in. (65 cm.) deep

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

LITERATURE:

D. Ledoux-Lebard, *Le Mobilier Français du XIXème Siècle*, Paris, 2000, p. 194.
C. Payne, *Paris Furniture: The luxury market of the 19th century*, 2018, pp. 136, 348.

Please see www.christies.com for further information on this lot.



PROPERTY FROM A PRIVATE LEBANESE COLLECTION

■~*578

A FRENCH ORMOLU-MOUNTED, BRASS-INLAID, EBONY AND TORTOISESHELL TABLE A OUVRAGE

ATTRIBUTED TO MAISON MILLET, PARIS, CIRCA 1870

The top decorated with central *rocaille* cartouche enclosing a painted scene of figures in a woodland, hinging to reveal a mirrored compartment, on cabriole legs, the corners headed by rococo clasps, the legs joined by a conforming structure

29¾ in. (75.5 cm.) high; 18 in. (26 cm.) wide; 13¾ in. (35 cm.) deep

£15,000-25,000

US\$20,000-33,000

€18,000-29,000

The model by Maison Millet, with its sinuous lines and flowing *encadrement* enclosing a painted panel, was reproduced using both kingwood and, like the present example, tortoiseshell veneers. Another tortoiseshell-veneered example of the present model table, signed by Millet, sold Christie's, London, 24 September 2008, lot 104 (£51,650).





■*579

A FRENCH ORMOLU-MOUNTED BOIS SATINE AND MAHOGANY BIBLIOTHEQUE

BY HENRY DASSON, PARIS, DATED 1882

The serpentine shaped *brèche d'Alep* marble top above a pair of half-glazed and quarter-veneered panelled doors, enclosing four shelves, the front centred by a female mask issuing a foliate trail, the sides quarter veneered, the front angles headed by *rocaille* cast clasps running to scrolled legs with acanthus *sabots*, the shaped apron centred by a mount of a nymph flanked by *putti*, stamped '1882 / HENRY DASSON' to the reverse

15½ in. (151 cm.) high; 66½ in. (169 cm.) wide;
18 in. (46 cm.) deep

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

PROVENANCE:

Anonymous sale; Christie's, London, 14 March 2013, lot 156.

■580

A FRENCH ORMOLU THREE-PIECE CLOCK GARNITURE

AFTER THE MODELS BY ALBERT-ERNEST CARRIER-BELLEUSE, PARIS, THE MOVEMENT SIGNED A. LEMAIRE, CIRCA 1860

Comprising a clock and a pair of eleven-light candelabra; the clock modelled as Classical figures encircling a fluted column above an architectural break-front base signed 'A. Carrier. sculpteur', the twin barrel movement with strike on bell, the candelabra each in the form of a *putto* with attributes of fishing and hunting respectively supporting a stem issuing scrolling branches with floral and bulrush nozzles and similarly signed to base 'A. Carrier. sculpteur' 26¾ in. (68 cm.) high; 26¾ in. (68 cm.) wide; 10¼ in. (26 cm.) deep, the clock 34 in. (86.5 cm.) high; 18 in. (46 cm.) wide, the candelabra (3)

£25,000-35,000

US\$33,000-46,000
€29,000-41,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



Albert-Ernest Carrier-Belleuse (1824-1887) was one of the most important and innovative sculptors of 19th century France. Dr. Anita Brookner called him a 'manipulator of styles', an epithet addressing Carrier-Belleuse's versatility and fearless experimentation in the fine and decorative arts. Indeed, Carrier-Belleuse thrived during the second half of the 19th century, a time in which sculpture became more multifaceted and less dependent on an established, singular style. Whether he produced portrait busts, public monuments, sculpture or decorative wares and designs, his art engendered unequivocal praise from his contemporaries. Carrier-Belleuse exhibited at the Paris Salon beginning in 1857, the acknowledged official art sanctum which ensured future stability, public recognition and desired patronage. His business acumen and self-promotion were prophetic, and he carved his public image as boldly as his sculpture, becoming one of the most popular figures of his time. This fine quality garniture exemplifies Carrier-Belleuse's output during the 1860s, when his work was characterised by the influence of the Fontainebleau School, with its great attention to detail in the fine chiselling of hair and intricate folds of drapery.



A DISTINGUISHED PRIVATE COLLECTION FROM LAKE LUGANO

■*581

**A FRENCH GILTWOOD AND AUBUSSON-STYLE TAPESTRY
FOUR-PIECE SALON SUITE**
OF LOUIS XVI STYLE, CIRCA 1900

Comprising a canapé, a pair of fauteuils, and a single matched fauteuil; each with ribbon-intwined leaf-carved frames and floral tapestry upholstery 43½ in. (110.5 cm.) high; 52½ in. (133.5 cm.) wide; 24 in. (61 cm.) deep, the canapé 40½ in. (103 cm.) high; 26¾ in. (68 cm.) wide; 23 in. (58.5 cm.) deep, the fauteuils

(4)

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

■582

**A VICTORIAN GLASS CABOCHON-SET GILT AND PATINATED-
BRONZE LANTERN**
CIRCA 1890

The domed corona suspending three supports modelled as knotted ropes terminating in bows supporting the bulbous lantern inset with moulded glass cabochons with trefoil-leaf crown and pierced acanthus boss, fitted for electricity 49 in. (125 cm.) high; 14 in. (35.5 cm.) diameter

£2,000-3,000

US\$2,700-3,900
€2,400-3,500

PROPERTY OF A GENTLEMAN

■583

A PAIR OF FRENCH ORMOLU FIVE-LIGHT CANDELABRA
AFTER THE MODEL BY JEAN-DEMOSTHME DUGOURC AND
PIERRE GOUTIERE, CIRCA 1870

Each with tripartite shaft cast with female herms issuing vine-wrapped candle-arms 23 in. (58.5 cm.) high; 13 in. (33 cm.) diameter

(2)

£3,000-5,000

US\$4,000-6,500
€3,500-5,800

584 No lot





■585

A LARGE SAVONNERIE PILE CARPET

FRANCE, CIRCA 1950

The ivory field with floral central medallion framed by acanthus within a rose-pink border of floral garlands and acanthus cartouches containing floral bouquets, one repaired tear, a couple of minor faults, overall very good condition

28ft.6in. x 19ft.2in. (869cm. x 583cm.)

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

PROPERTY FROM A PRIVATE COLLECTION

■-586

**A FRENCH ORMOLU-MOUNTED TULIPWOOD PARQUETRY
CENTRE TABLE**

IN THE MANNER OF ANDRÉ-CHARLES BOULLE, BY EMMANUEL
ZWIENER, PARIS, CIRCA 1890

The rectangular top with stepped edge applied to the corners and with bearded mask clasps to the corners, the frieze applied with acanthus, the front fitted with a drawer, on tapering cabriole legs headed by winged female busts, joined by a wavy 'X'-shaped stretcher surmounted by a *fleur de lys*-studded and laurel-applied globe, stamped 'E. ZWIENER' twice to the top edge of the drawer and once to the underside

31½ in. (80 cm.) high; 58½ in. (148.5 cm.) wide; 34¼ in. (87 cm.) deep

£30,000-50,000

US\$40,000-65,000

€35,000-58,000

PROVENANCE:

The Property of a European Collector; Christie's, London, 24 February 2005, lot 100.

With bravado typical of the great *fin de siècle ébénistes*, the design of this lavish centre table takes inspiration from one of the most celebrated designs in furniture history - the commodes made by André-Charles Boulle and supplied in 1708 for the *chambre du roi* of Louis XIV at the Palais de Trianon, Versailles. Borrowed directly from this illustrious antecedent are the winged sphinx mask mounts heading the legs, and their replication was made possible by the 4th Marquess of Hertford who commissioned the cabinetmaker Blake of London to make a replica of one of the Triron commodes which had entered the collection of the Duke of Hamilton. The master models for the commode passed from Blake and subsequent replicas are known to have been made by the Parisian *ébénistes* Fourdinois, Winckelsen, Dasson, Linke and Zwienen. Here Emmanuel Zwienen successfully adapts the design as a centre table of which only one other version is known - a table with *pietre dure* top and 'Boulle' marquetry veneers sold Christie's, London, 17 June 2009, lot 111 (£145,250).





587

**FOUR PARIS (NAST) PORCELAIN BLUE AND GOLD GROUND
DESSERT-PLATES**

FIRST QUARTER 19TH CENTURY, IRON RED AND GILT FACTORY
MARKS

Each with a central gilt T. for 'Talleyrand' within a sunburst issuing anthemion,
the matte blue-ground border with a chased gilt berried laurel band
8¾ in. (22.2 cm.) diameter (4)

£2,500-4,000

US\$3,300-5,200

€2,900-4,600

A number of plates from this service were in the travelling exhibition,
Napoléon, An Intimate Portrait; see the exhibition catalogue, Pierre-Jean
Chalençon, Brett Topping and Russell Hull Etling, Coral Gables, 2005, p.
56, for an illustration of the plates, noting their historical provenance to the
Talleyrand family and the Château de Valençay.

Six dessert-plates from this service were sold; Christie's, New York, 19
October 2011, lot 123.

PROPERTY FROM A PRIVATE COLLECTION

588

**AN EXTENSIVE MEISSEN (MARCOLINI) PORCELAIN
YELLOW-GROUND PART TABLE-SERVICE**

EARLY 19TH CENTURY, BLUE CROSSED SWORDS AND STAR
MARKS, VARIOUS PRESSNUMMERN, INCISED NUMERALS,
PAINTERS' MARKS AND DREHERS' MARKS

Painted with *deutsche Blumen* and enriched in gilding, comprising; one
two-handled soup tureen, cover and stand, the tureen with sphinx head
handles, seven oval serving-dishes in sizes, eight circular serving-dishes
in sizes, four circular serving-bowls in sizes, one smaller tureen, cover and
stand, two sauce-tureens and covers, four square-shaped dishes in sizes,
two shell-shaped dishes, eight soup-plates, forty-nine dinner-plates and
thirty-two dessert-plates

The tureen 17 in. (43.2 cm.) wide

£8,000-12,000

US\$11,000-16,000

€9,300-14,000



PROVENANCE:

Collection of the Duc de Talleyrand-Périgord, at the Château de Valençay,
thence by descent.

Sold Sotheby's Monaco, 23 June, 1986, lot 821.

Charles-Maurice de Talleyrand-Périgord (1754-1838) was the first Prince
of Talleyrand. He worked at the highest levels of successive French
governments, most notably as Napoleon's chief minister. He purchased
Château de Valençay in 1803 upon Napoleon's instruction, where he lived
until his death in 1838. The Château remained in the direct family until 1952,
whereupon it was passed from the last Prince to his stepson. The Château
was subsequently sold in 1979.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■589

**A FRENCH ORMOLU AND CUT-GLASS THIRTY-SIX
LIGHT CHANDELIER**

CIRCA 1900

The foliate corona above a diamond-cut baluster stem issuing three tiers of scrolling candle arms with berried laurel bobèches, hung overall with diamond-cut beaded chains, pendants, and droplets, fitted for electricity

63 in. (160 cm.) high; 43 in. (109 cm.) diameter

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROPERTY OF A GENTLEMAN

■*590

A PAIR OF PARIS PORCELAIN VASES

CIRCA 1780, ONE WITH INCISED N MARK

Each painted *en grisaille* with a continuous river landscape on a salmon-pink ground above a border of pink roses on a gold ground and gilt foliate lower part

17 in. (43.1 cm.) high

(2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

PROVENANCE:

Anonymous sale; Christie's, Monaco, 17 June 2001, lot 604.





591

A LARGE VIENNA-STYLE PORCELAIN PINK AND GOLD GROUND TRAY

LATE 19TH CENTURY, BLUE SHIELD MARK, IMPRESSED 28 AND 00

The centre finely painted after Sébastien Bourdon with Augustus before the Tomb of Alexander and signed *H. Dressel.*, enclosed within a gilt frame surrounded by Arabesques and medallions
23 3/4 in. (60.3 cm.) diameter

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

■ 592

AN ITALIAN GILTWOOD AND PORPHYRY CENTRE TABLE
CIRCA 1850

The canted rectangular top inset with a Swedish Blyberg porphyry slab above a frieze carved with anthemion and hung to front and back with floral garlands, on lion monopodia joined by a shaped stretcher centred by an urn, the underside of the porphyry top inscribed '39/182', re-gilt
33 in. (84 cm.) high; 40 in. (101.5 cm.) wide; 25 1/2 in. (65 cm.) deep

£6,000-8,000

US\$7,900-10,000

€7,000-9,300





PROPERTY OF A LADY

■593

**A NORTH ITALIAN EBONISED, PARCEL-
GILT AND POLYCHROME-PAINTED
MIRROR AND CONSOLE**

VENICE, LATE 19TH CENTURY

The rectangular mirror plate within an elaborate acanthus cartouche carved frame, set with 'Blackamoor' putti holding drapery swags; the console with serpentine shaped draped top and tassel hung edge supported by a nereid, on a canted base with paw feet
74½ in. (189 cm.) high; 53½ in. (136 cm.) wide, the mirror
40 in. (101.5 cm.) high; 41½ in. (105.5 cm.) wide; 23¾ in. (60 cm.) deep, the console (2)

£15,000-25,000

US\$20,000-33,000

€18,000-29,000





PROPERTY OF A GENTLEMAN (LOTS 594 & 595)

■*594

A PAIR OF LARGE FRENCH ORMOLU AND GLASS THREE-LIGHT WALL-APPLIQUES
CIRCA 1880

Each modelled as a suspended lion pelt centred by a trophy with the attributes of love and war, respectively, and issuing glass rays above a lion mask supporting three spirally-fluted candle arms terminating in torch flame shades, fitted for electricity

43 in. (109 cm.) high; 17 in. (43 cm.) wide

(2)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

■*595

A FRENCH GILT AND PATINATED-BRONZE AND GLASS SIXTEEN-LIGHT CHANDELIER
CIRCA 1900

The corona with pierced frieze and issuing moulded glass rays above a tapering glass baluster stem, with eight twisted ropes supports suspending two tiers of sixteen spirally-fluted candlearms terminating in flaming torch shades and joined together by lion pelts, the lower tier with ormolu and patinated-steel Greek-key frieze encircling a frosted and cut-glass domed bowl enclosing eight further lights, hung overall with glass rosettes and pendants, fitted for electricity

46½ in. (118 cm.) high; 44½ in. (113 cm.) diameter

£25,000-35,000

US\$33,000-46,000

€29,000-41,000





■596

JEAN-BAPTISTE CLESINGER (FRENCH, 1814-1883)

Tête de Christ

signed 'J. CLESINGER Rome 1858', with foundry inscription 'F. Barbedienne, Fondateur Paris/120', on a circular ebonized wood pedestal

bronze, mid-brown patina

26½ in. (67.5 cm.) high, the bust

33¾ in. (85.5 cm.) high, overall

Conceived *circa* 1858.

This bronze *circa* 1870.

£3,000-5,000

US\$4,000-6,500

€3,500-5,800

■597

CÉLESTIN ANATOLE CALMELS (FRENCH, 1822-1906)

Prince Albert Edward and Prince Arthur

Prince Albert inscribed 'Weygand', Prince Arthur signed 'Calmels' and 'A. Weygand'

bronze, dark brown patina

20½ in. (52 cm.) high

Cast *circa* 1850

(2)

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

These statues of Queen Victoria's sons are after portraits in the Royal Collection by Franz Xaver Winterhalter (1805-1873).





■~598

A FRENCH ORMOLU-MOUNTED, CUT-BRASS INLAID, RED AND BLUE-STAINED TORTOISESHELL 'BOULLE' MARQUETRY EBONY AND EBONISED BUREAU PLAT IN THE MANNER OF ANDRE-CHARLES BOULLE, CIRCA 1880

Finely decorated overall in *premier partie*, the red-velvet inset rectangular top above a central spring-activated frieze drawer centred by a blue-stained horn cartouche inlaid with etched brass *Berain* scrolls and sided by two smaller drawers with Apollo mask escutcheons, the reverse with similar false drawers, the sides each mounted with a Bacchic mask, on cabriole legs headed by *espagnolettes* terminating in acanthus-clad lion-paw feet, the inside of the drawer with plaque inscribed 'S.. JEWELL/ 131 & 132, HIGH HOLBORN, / LONDON, W.C.'

32½ in. (82.5 cm.) high; 61¼ in. (155.5 cm.) wide; 36½ in. (91.5 cm.) deep

£30,000-50,000

US\$40,000-65,000

€35,000-58,000





■ 599

**A PAIR OF LARGE SCOTTISH STONE COMPOSITION
'WARWICK' VASES, ON PEDESTALS**

BY THE GARNKIRK FIRECLAY WORKS, CIRCA 1880

After the *antique*, the octagonal socles both stamped 'GARNKIRK';
together with a pair of Scottish terracotta pedestals, stamped 'BROWNE
FERGUSLIE PAISLEY

28 in. (71 cm.) high; 36 in. (92 cm.) wide; 24 in. (61 cm.) deep, the vases
27 in. (68.5 cm.) high, the pedestals

(2)

£10,000-15,000

US\$14,000-20,000

€12,000-17,000

PROVENANCE:

Anonymous sale; Christie's, London, 12 April 2018, lot 149.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.





■*600

A PAIR OF FRENCH PATINATED BRONZE LIFE-SIZE FIGURAL TORCHERES, ENTITLED 'DEUX ESCLAVES INDIENS PORTANT DES TORCHES'

CAST BY GRAUX-MARLY FROM THE MODELS BY FRANÇOIS-CHRISTOPHE-ARMAND TOUSSAINT (1806-1862), PARIS, CIRCA 1870

The male figure signed 'AD TOUSSAINT / SCULPTEUR', the female figure signed 'TOUSSAINT / SCULPTEUR', both with foundry inscriptions 'GRAUX MARLY / FABT. DE BRONZES', fitted for electricity

79 in. (201 cm.) high, the male figure

81 in. (206 cm.) high, the female figure

(2)

£80,000-120,000

US\$110,000-160,000

€93,000-140,000

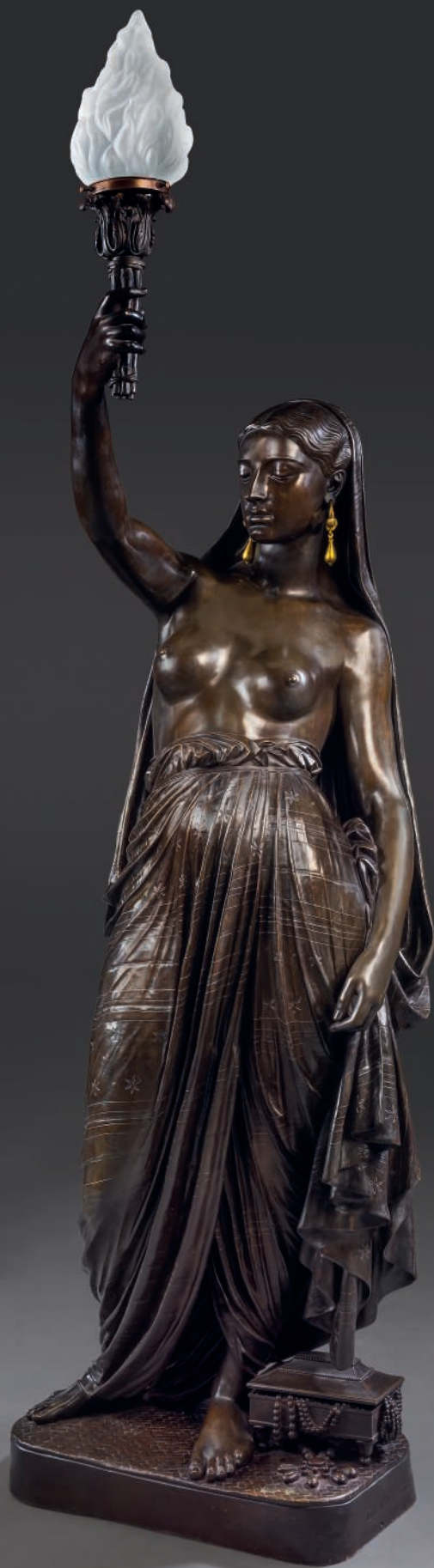
A true *tour-de-force* in the highly fashionable *Orientaliste* style of the 19th century, these life-size early casts by Graux-Marly after are rare and sought after example of the celebrated model by François-Christophe-Armand Toussaint.

Trained at the École des Beaux-Arts where he studied under David d'Angers (1788-1856), Toussaint received the Prix de Rome in 1832 and made his debut at the Salon shortly thereafter in 1836. The sculptor continued to contribute to the Salons, exhibiting the original plaster models for the present lot in the 1847 (nos. 2161 and 2162, respectively). It is presumably here that the striking figures caught the eye of the French state, for in February 1850 Toussaint received a commission to produce each figure in bronze for the Ministre de l'Intérieur at the Élysée Palace, for which the artist was paid a total of 12,000 francs.

The first bronze examples of the models were subsequently exhibited at the 1850-1851 Salon (nos. 3598 and 3599), following which the Graux-Marly foundry received the production rights in 1855. Shown by the Parisian foundry at the 1862 International Exhibition, London, the figures received great acclaim. As the French reporter Deherain described them:

'During one of our last Salons, everyone was struck by those half naked figures, with their eyes on the ground, expressing the resignation of a vanquished people; these are two excellent candelabra models [...] these will be beautiful at the bottom of a monumental stair'.

While the Barbedienne foundry won the contract to produce reductions of the same model in three variant sizes in 1869, Graux-Marly continued as the only *fondeur* with the right to produce the model in life-size casts of 1.085 meters (and higher), such as the present lot, and ultimately produced fewer of them (see F. Rionnet, *Les Bronzes Barbedienne: l'oeuvre d'une dynastie de fondeurs (1834-1954)*, Paris, 2016, cat. 1631). The desirability of these rarer examples is thus reflected in the prices achieved: another pair by Graux-Marly achieved \$218,500 in the sale *The Estate of Rochelle Sepenuk*, Sotheby's, New York, 21 October 2008, lot 85.





601



601

**A CERAMIC SIMULATED CLOISONNE
ENAMEL CHINOISERIE PLAQUE**
CIRCA 1880, POSSIBLY FRENCH

Painted with two birds in a bath, a vase with flowers, Chinese scholarly objects and a peach, enriched in gilding in a giltwood frame
26 in. (66 cm.) wide, 16½ in. (41 cm.) high, excluding the frame

£8,000-10,000

US\$11,000-13,000
€9,300-12,000



602

602

**TWO THEODORE DECK FAIENCE
PLAQUES**

SECOND HALF 19TH CENTURY, IMPRESSED TH. DECK MARKS AND PAINTERS' MARKS, IMPRESSED PORTRAIT ROUNDEL MARK, BOTH WITH BLACK SCRIPT TITLES TO THE REVERSE

Painted with specimens of poppies, carnations, roses and wildflowers with insects, each in an ebonised and giltwood frame
11½ in. (28.3 cm.) high; 7¼ in. (18.5 cm.) wide, excluding the frames (2)

£5,000-8,000

US\$6,600-10,000
€5,800-9,300

PROPERTY OF A GENTLEMAN

■-603

A NAPOLEON III ORMOLU-MOUNTED KINGWOOD, TULIPWOOD, AMARANTH AND JAPANESE LACQUER MEUBLE A HAUTEUR D'APPUI

BY MONBRO AÎNÉ, PARIS, CIRCA 1860

The rectangular white marble top above a frieze with egg-and-dart moulded edge over a cupboard door decorated with figures and pagodas within a landscape, the reverse painted with flowers against a red ground, the angles headed by a male and female term running to a floral-wrapped entrelac volute, above a plinth base with foliate paterae, stamped to the reverse 'EOM' and twice 'MONBRO AÎNÉ'

65 in. (165 cm.) high; 49 in. (124.5 cm.) wide; 18¾ in. (47.5 cm.) deep

£12,000-18,000

US\$16,000-24,000

€14,000-21,000





■*604

A LARGE JAPANESE CLOISSONNE-ENAMEL CEREMONIAL LANTERN

MEIJI PERIOD (1868-1912)

Of baluster form, enamelled with blooming flowers and circling phoenix against a turquoise-blue ground, with central pierced lighting compartment and pagoda form cover hung with bells, on a spreading circular base decorated with sea dragons

62 in. (157.5 cm.) high; 24 in. (61 cm.) diameter

£4,000-6,000

US\$5,300-7,800

€4,700-7,000

■*605

A PAIR OF LARGE CHINESE GILT-BRONZE AND CLOISSONNE ENAMEL BUDDHIST LIONS

CIRCA 1900

Each decorated with polychrome archaistic dragon scrolls and bird motifs against a turquoise-blue ground, one with a paw placed protectively on its cub, the other on a brocade ball, each seated on a plinth with diaper-pattern cloth set diagonally above a rectangular base on ebonized pine stands

31 in. (79 cm.) high; 22¾ in. (58 cm.) wide, 16½ in. (42 cm.) deep, the dogs 37½ in. (95.5 cm.) high, overall

(2)

£6,000-8,000

US\$7,900-10,000

€7,000-9,300





606

A LARGE PAIR OF MEISSEN PORCELAIN NODDING PAGODA FIGURES

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS INCISED NUMERALS AND PAINTERS' MARKS

Modelled as a male and female each seated with their legs crossed, their heads, hands and tongues articulated
12¼ in. (31 cm.) high

(2)

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

■607

**A CHINESE BRASS-MOUNTED CLOISSONNE ENAMEL
JARDINIÈRE**
CIRCA 1900

The pierced cloud-form brass rim above the tapering lobed body finely decorated with flowering branches among floating butterflies against a blue ground supported on pierced brass base with scrolling cloud feet, with removable brass liner and raised on an associated ebonised teak stand carved with dragon masks

The vase: 22¾ in. (58 cm.) high; 23.1/4 in. (59 cm.) diameter

The stand: 26 in. (66 cm. high); 21 ½ in. (54.5 cm.) square

(2)

£3,000-5,000

US\$4,000-6,500

€3,500-5,800



■608

A JAPANESE PATINATED BRONZE KORO (INCENSE BURNER)
MEIJI PERIOD (1868-1912)

Modelled as an eagle inset with hardstone eyes, perched on a rocky outcrop on a later ebonized wood display base

42½ in. (107 cm.) high, the eagle

1½ in. (4 cm.) high, the base

£15,000-25,000

US\$20,000-33,000

€18,000-29,000





■609

A FRENCH 'JAPONISME' MAHOGANY, ENAMEL, AND MOTHER-OF-PEARL INLAID CABINET-ON-STAND

ATTRIBUTED TO GABRIEL VIARDOT, PARIS, CIRCA 1870

The stepped pediment centred by a dragon above a Japanese cloisonné enamel panelled door enclosing an adjustable shelf, the sides with mother-of-pearl marquetry of flowers and butterflies, the stand on chimera supports with a central frieze drawer

68½ in. (174 cm.) high; 40¼ in. (102 cm.) wide; 22 in. (56 cm.) deep

£10,000-15,000

US\$14,000-20,000

€12,000-17,000



610

A BELGIAN 'CHINOISERIE' ORMOLU JARDINIÈRE

CAST BY COMPAGNIE DES BRONZES, BRUXELLES, CIRCA 1880

The pierced rim above an ovi-form base with similarly pierced diagonal band centred by dragon medallions to each side and framed by scrolling handles issuing from lion masks, raised on four cloud-form feet, with founder's inscription 'CIE DES BRONZES/ BRUXELLES', variously stamped '29' to the underside

14 in. (35 cm.) high; 14 in. (35 cm.) wide

£2,500-3,000

US\$3,300-3,900

€2,900-3,500

611

A PAIR OF FRENCH ORMOLU-MOUNTED CLOISONNÉ ENAMEL VASES

IN THE MANNER OF EDOUARD LIÈVRE, CIRCA 1870

Each with ovoid body enamelled with flowering chrysanthemum and iris against a geometric white ground with birds, butterflies, and hummingbirds below a pierced rim cast with lotus flower and raised on four tête d'éléphant feet, the mounts to the base stamped 'GA'

12¾ in. (32.5 cm.) high; 6¾ in. (22.5 cm.) diameter

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000



*612

A FRENCH 'JAPONISME' GILT AND SILVERED-BRONZE MOUNTED CUT-GLASS VASE

ATTRIBUTED TO L'ESCALIER DE CRISTAL, PARIS, CIRCA 1880

The cylindrical glass body cut and etched with wave patterns, the collar mount cast as seaweed intertwined with rope, above pierced waves cast in high relief, fronted by a *kingyo* fish, and mounted with semi-precious stone orbs, the cupped base cast with seaweed, shells and crustaceans, inked inventory number '78.12087' to base
22¼ in. (56.5 cm.) high

£40,000-60,000

US\$53,000-78,000
€47,000-69,000

The *Japonisme* style of this vase can be associated with the *marchand-éditeur* and boutique L'Escalier de Cristal, named after the crystal staircase it housed, who supplied furniture, works of art and all manner of *objets de luxe* including clocks, vases and *biblot* from showrooms in rue Auber, in the fashionable area of L'Opéra. Acquired in 1839 by M. Lahoche, the firm passed to his son-in-law, Emile Pannier, around 1864-66. In 1885, Georges and Henry Pannier succeeded their father and are recorded to have bought in 1890 design sketches from the collection of the late Édouard Lièvre: celebrated designer in '*le style japonais et chinois*'. For this reason, Édouard Lièvre and works of art in the *Japonisme* style are associated with L'Escalier de Cristal. A comparable vase albeit more in the Art Nouveau style, with acid-etched and wheel-carved *martelé* surface and signed 'Pannier Frères, 1897, Escalier de Cristal Paris' sold Christie's, London, 26 October 2006, lot 31. Comparison can also be made to the work of crystal glass makers Ernest-Baptiste Léveillé (1841-1913) and François-Eugène Rousseau (1827-1890) who produced a vase called '*à la carpe*', made of translucent moulded blown glass. The glass on the present lot, delicately-etched with swirling waves, is related to a clock of Baccarat engraved crystal, with Japanese inspired langoustine-form bronze mounts attributed to L'Escalier de Cristal, which was exhibited at *Le Japonisme, le goût de l'exotisme au XIX^{me} siècle*, at the Galerie Roxane Rodriguez, 16 September-16 October 2004 (exhibition catalogue, pp. 13-14). Another, closely related example of the present model sold Christie's, New York, 26 November 2013, lot 157 (\$137,000).





613

**A FRENCH ORMOLU-MOUNTED THEODORE DECK FAIENCE
CELADON-GROUND VASE**

CIRCA 1880, IMPRESSED TH. DECK. MARK AND CYPHERS

The vase carved with flowers and scrolling branches, the ormolu cast with
acanthus leaves

13¼ in. (36.5 cm.) high

£2,000-3,000

US\$2,700-3,900

€2,400-3,500

614

**A PAIR OF FRENCH ORMOLU MOUNTED CHINESE ENAMELLED-
PORCELAIN VASES**

CIRCA 1900

The ormolu rim with scalloped *linghzhi* above an ovi-form *famille verte* vase
decorated with chrysanthemums against a scrolling trellis ground, raised on
four scroll feet with pierced cloud-form border

12 in. (31 cm.) high

(2)

£4,000-6,000

US\$5,300-7,800

€4,700-7,000



615

FRANÇOIS-RAOUL LARCHE (FRENCH, 1860-1912)

Cléopâtre

signed 'LARCHE' and inscribed 'Cléopâtre'

marble

9¾ in. (24.8 cm.) high; 14½ in. (37 cm.) wide; 7 in (18 cm.) deep

Circa 1890.

£15,000-25,000

US\$20,000-33,000

€18,000-29,000



Sarah Bernhardt as *Cléopâtre*, circa 1890.

Perhaps best known for his dynamic Art Nouveau works epitomized by his depictions of the actress and dancer Loïe Fuller, François Raoul Larche was an artist who embodied the spirit of his age. Like his contemporaries across various artistic media, including Henri de Toulouse-Lautrec, Emile Gallé, and Henry van de Velde, Larche sought to reject historicism and infuse his work with a revived spirit and passion, which was ultimately achieved by drawing inspiration from nature. As his biographer Dominique Renoux indicates, for Larche the most inspiring aspect of nature was the female form and throughout his career he reinterpreted its undulations, supple lines, and harmonious contours (D. Renoux, 'Raoul Larche, statuaire (1860-1912)', *Bulletin de la Société de l'Histoire de l'Art français*, 1994, p. 250).

Her head floating restfully above a rocky outcrop, her sinuous locks of cascading down her chest, *Cléopâtre* is a fine example of Larche's *oeuvre*. Although unrecorded, the present lot almost certainly dates circa 1890, a period in which Larche still demonstrated ties to his Academic training at the *l'Ecole Nationale des Beaux-Arts*, as indicated by his subject matter, but had yet to fully subscribe to the motifs of Art Nouveau, which Renoux argues began with *Les Violettes* (1899) (op cit., p. 251). As such, it has been suggested that *Cléopâtre* is a portrait of the renowned stage actress Sarah Bernhardt (1844-1923). A muse to many artists of the period, Bernhardt started in the title role of Victorien Sardou's play of the same name, which debuted September 1890, Paris, to great acclaim.



616

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

20TH CENTURY, TRIPLE WAVE MARKS,
PRINTED FACTORY MARKS AND VARIOUS
PAINTERS MARKS

Each painted with a central study of mushrooms,
titled in black script to the reverse, comprising
eight pierced soup-plates and eight dinner-plates,
each with its original presentation box
The dinner-plates 9 $\frac{7}{8}$ in. (25.2 cm.) wide

£8,000-10,000

US\$11,000-13,000

€9,300-12,000

617

**A ROYAL COPENHAGEN PORCELAIN
'FLORA DANICA' PART TABLE-SERVICE**
20TH CENTURY, TRIPLE WAVE MARKS
AND PRINTED FACTORY MARKS, VARIOUS
PAINTERS MARKS AND IMPRESSED
NUMERALS

Painted with botanical specimens all named in
black script on the reverse, comprising; one two-
handled wine-bottle-cooler, one vegetable-dish and
cover, one large oval serving-dish, one small oval
serving-dish, one circular serving-dish, one large
shallow bowl, one sauceboat on fixed stand, five
soup-plates, six dinner-plates and six dessert-plates
The large oval serving-dish 14 $\frac{1}{2}$ in. (36 cm.) wide

£7,000-10,000

US\$9,200-13,000

€8,200-12,000





PROPERTY OF A GENTLEMAN

■*618

A TABRIZ CARPET

NORTHWEST PERSIA, LAST QUARTER 19TH CENTURY

19 ft. 9 in. x 13 ft. 9 in. (602 cm. x 419 cm.), approximately

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

PROVENANCE:

Anonymous sale; Christie's, New York, 18 November 2014, lot 223.



619

AFTER CHRISTOPHE-GABRIEL ALLEGRAIN (FRENCH, 1710 - 1795)

Baigneuse

inscribed 'ALLEGRAIN', on a square ormolu base
marble
34¼ in. (87 cm.) high, the marble
37¾ in. (96 cm.) high, overall
This marble *circa* 1900.

£5,000-8,000

US\$6,600-10,000

€5,800-9,300

The present lot is modelled after the original work by the eighteenth-century French sculptor Christophe-Gabriel Allegrain (1710-1795) entitled *Bather* (and alternately *Venus*) now held in the Louvre, Paris (M.R. 1747).

PROPERTY OF A GENTLEMAN

620

A FRENCH ORMOLU 'ENCRIER EXPOSITION'

BY FRANÇOIS LINKE, INDEX NUMBER 709, THE MOUNTS DESIGNED BY LÉON MESSAGÉ, PARIS, CIRCA 1900

Modelled as two *putti*, each with a paddle and sitting on the water's edge, leaning on an upturned gushing vase, the two inkwells with hinged spirally-fluted cover surmounted by a floral finial, with foliate-cast scrolling base, signed to the edge 'F. Linke'
10½ in. (26.5 cm.) high; 13½ in. (34 cm.) wide; 10½ in. (27 cm.) deep

£6,000-8,000

US\$7,900-10,000

€7,000-9,300

Please see www.christies.com for further information on this lot.





■*621

A FRENCH ORMOLU GUERIDON

BY ZWIENER JANSEN SUCCESEUR, PARIS, CIRCA 1890

The mottled green-grey marble top supported by four cabriole legs headed by *espagnolettes* and joined by a serpentine stretcher, the underside of the top stamped three times 'ZJ1689', the underside of the feet stamped '5678' 29 in. (74 cm.) high; 21¼ in. (54 cm.) diameter

£10,000-15,000

US\$14,000-20,000
€12,000-17,000

This delicate ormolu *gueridon* is typical of Emmanuel Zwiener's style which fuses the high-rococo opulence of the Louis XV with the Art Nouveau. It is a well-known model recorded by Maison Jansen who acquired the archives and rights of the Paris workshop of Zwiener around 1900, thus renaming it *Zwiener Jansen Successeur*. Accordingly, examples of this *gueridon* are often stamped 'ZJ'. One sold Christie's, London, 15 March 2012, lot 38 (£43,250); more recently one sold Christie's, New York, 16 October 2018, lot 36 (\$22,500).



Drawing of a chandelier by Baccarat (circa 1880) related to the one shown above.
©Baccarat, archives de la manufacture.

PROPERTY OF A GENTLEMAN

■*622

**A FRENCH ORMOLU AND CUT-GLASS TWENTY-FOUR LIGHT CHANDELIER
BY BACCARAT, PARIS, CIRCA 1890**

The shaped corona cast with Vitruvian scrolls, suspending drops and three faceted glass supports, the central tier with scrolled arms supported by winged *putti* suspending further drops, over a cut-glass bowl, the glass drip pans stamped 'BACCARAT', the ball finial stamped with Baccarat *cachet*, fitted for electricity
60 in. (152.5 cm.) high; 33 in. (84 cm.) diameter

£30,000-50,000

US\$40,000-65,000
€35,000-58,000

PROVENANCE:

CHÂTEAU - A Distinguished American Collection of Important 19th Century Furniture & Works of Art; Christie's, London, 28 October 2014, lot 34.

Founded in 1764 by Royal consent, the firm of Baccarat became known as the *Compagnie des Cristalleries de Baccarat* during the 19th century. François-Eugène de Fontenay (who joined the company in 1841) discovered that by the addition of nickel oxide in the manufacturing process, a perfectly clear product, "crystal glass", free of discolouration and imitating precious rock crystal, was produced. Shortly thereafter in 1844 the Baccarat company was awarded a Gold Medal at the *French Expositions des Produits de l'Industrie*. With the continuing refinement to their manufacturing standards, the quality of Baccarat's 'crystal glass' improved and reached the highest level by the end of the century, competing successfully with the Bohemian glass industry. Baccarat 'crystal glass' is highly regarded, not only for its unusual clarity, but also for its great solidity and weight.





■623

A SET OF SIX LATE VICTORIAN ORMOLU AND WEDGWOOD FOUR-LIGHT WALL-APPLIQUES

CIRCA 1900

The square central panel inset with green-ground Wedgwood jasperware plaques depicting Classical maidens in various pursuits, surmounted by a flaming urn and flanked by rams heads each issuing two fluted candle-arms hung with tasselled chains, the porcelain plaques impressed 'WEDGWOOD' with various date marks to the reverse 17¼ in. (44 cm.) high; 18 in. (46 cm.) wide; 8 in. (20.5 cm.) deep (6)

£5,000-8,000

US\$6,600-10,000
€5,800-9,300



■*624

A PAIR OF FRENCH ORMOLU AND MARBLE SEVEN-LIGHT CANDELABRA

CIRCA 1890

Each surmounted by a seated *putto* encircled in laurel above an *athenienne* stand with a Swedish green marble urn support and base 25 in. (63.5 cm.) high (2)

£4,000-6,000

US\$5,300-7,800
€4,700-7,000



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■625

**A FRENCH ORMOLU, MOULDED AND CUT-GLASS, THIRTY-SIX LIGHT CHANDELIER
OF LOUIS XVI STYLE, CIRCA 1900**

The scrolling acanthus corona above a spirally-fluted glass column surmounted by ribbon-tied portrait reliefs and supporting a baluster base issuing three moulded glass spires and two tiers of serpentine candle-arms with gadrooned glass drip-pans, hung overall with cut-glass beads, droplets, pendants, fitted for electricity

53 in. (135 cm.) high; 40¼ in. (110 cm.) diameter

£12,000-18,000

US\$16,000-24,000

€14,000-21,000



PROPERTY FROM A PRIVATE COLLECTION

■626

A FRENCH ORMOLU AND CARRARA MARBLE CLOCK
BY PLANCHON, PARIS, CIRCA 1880

Modelled as a portico with floral-festooned fluted Corinthian columns, surmounted by flower-filled urns, the clock with cylindrical case beneath a seated figure of Cupid, flanked by a pair of maidens and with a pair of flaming *atheniennes* to the reverse, the double-barrel movement and dial signed 'Planchon/A Paris', on stepped base applied to the front with acanthus 31 in. (78.7 cm.) high; 25 in. (63.5 cm.) wide; 13¼ in. (33.5 cm.) deep

£8,000-12,000

US\$11,000-16,000
€9,300-14,000

PROVENANCE:

The Property of a Private European Family; Christie's, London, 24 February 2005, lot 193.

■627

A PAIR OF FRENCH ORMOLU-MOUNTED RED MARBLE VASES AND COVERS
CIRCA 1890

Each vase of baluster form, the gadrooned body flanked by scrolling acanthus handles centred by bulrushes, the foot of the vase secured by four acanthus clasps above a square base

26 in. (66 cm.) high; 16 in. (40.5 cm.) wide; 11½ in. (29 cm.) deep

(2)

£15,000-25,000

US\$20,000-33,000
€18,000-29,000

The present pair of vases copy a single example carved in porphyry, formerly in the collection of the Duc de Tallard and later displayed in the *Salon du Premier Consul* at the Tuileries, where it remained through to the end of the Second Empire. The vase is now in the collection of the Louvre (inv. OA5152). In the late 19th century the model was reprised by the *bronzier* Lopes & Cie. and a pair are visible on the stand of Maison L'excellent at the 1900 Paris *Exposition universelle*.





PROPERTY FROM A PRIVATE LEBANESE COLLECTION

■~*628

A FRENCH ORMOLU-MOUNTED, CUT-BRASS INLAID, TORTOISESHELL 'BOULLE' MARQUETRY AND EBONY CONSOLE TABLE

AFTER THE MODEL BY ANDRÉ-CHARLES BOULLE, CIRCA 1850-1870

Inlaid in *première-partie*, the rounded rectangular breakfront top decorated with a central ox-drawn chariot with playful *putti* beneath a vine-clad canopy with satyrs and *singerie*s, all within scrolling foliate arabesques, above three frieze drawers, the central drawer with a foliate-shell escutcheon flanked by female terms, raised on similarly decorated cabriole legs and faceted tapering legs joined by interlaced stretcher

30½ in. (77.5 cm.) high; 52 in. (132 cm.) wide; 21 in. (53.5 cm.) deep

£20,000-30,000

US\$27,000-39,000

€24,000-35,000

This console table is after a drawing of 1700-10 attributed to André-Charles Boulle, *ébéniste, ciseleur, doreur et sculpteur du Roi*, which is now in the Musée des Arts Décoratifs, Paris (reproduced in P. Verlet, *Les Ebénistes du XVIIIe Siècle Français*, Paris, 1963, p.34, fig.2). Variants of the table were produced by Boulle and later, in the mid-18th century, by revisionist *ébénistes* responding to popular demand, such as Adrien Dubois (P. Hughes, *The Wallace Collection, Catalogue of Furniture*, London, 1996, Vol. II, pp. 752-761, no. 160 & 161). The present table, being of the larger size, with female masks heading the legs and marquetry top depicting a 'Triumphal Chariot' is a late-19th century replica of a variant of the model derived from examples such as the console formerly in the collection of Lady Salmond, sold, Sotheby's, Monaco, June 22, 1986, lot 554. A 19th-century replica, directly comparable to the present table, sold Property from a Distinguished Connecticut Collection; Sotheby's, New York, 9 June 2017, lot 35 (\$122,500).





PROPERTY FROM A PRIVATE LEBANESE COLLECTION

■*629

A FRENCH ORMOLU ASTRONOMICAL CLOCK

AFTER THE MODEL BY JACQUES CAFFIÉRI, CIRCA 1880

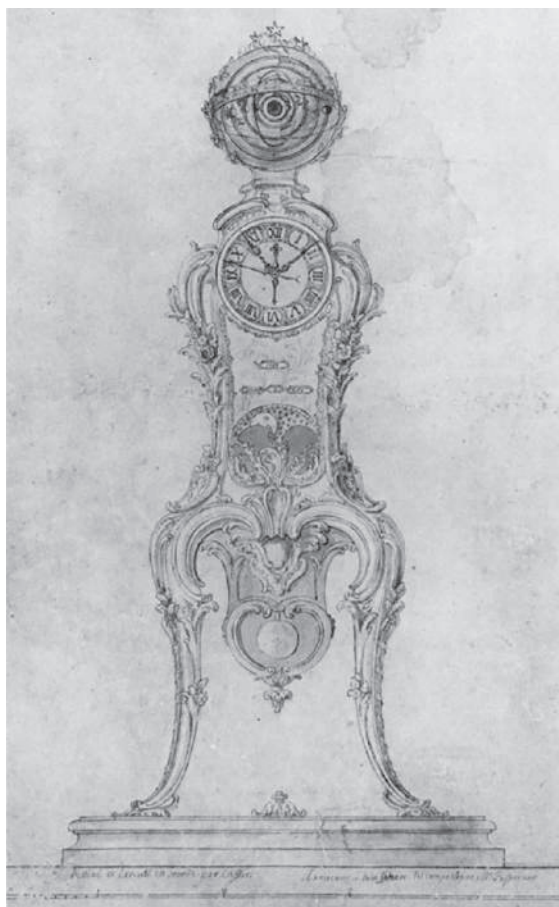
Surmounted by a glazed globe enclosing an orrery, decorated with swirling clouds and applied with the zodiac signs, over a pierced foliate-cast case centred with a white enamel dial with Roman hours and Arabic minutes and signed 'INVENTE PAR PASSEMENT / EXECUTE PAR DAUTHIAU', pierced gilt hands and blued-steel seconds hand, four apertures to the trunk below showing day, date, month and year above the moon-phase arch with age of the moon to the border, the twin-barrel movement later, with frosted glazed sides, raised on foliate-clasped cabriole legs headed with relief medallions emblematic of the Four Seasons above splayed foliate feet and a cream-painted faux-marble and parcel-gilt plinth

79 in. (201 cm.) high; 25 in. (64 cm.) wide; 17¼ in. (44 cm.) deep, the clock
7½ in. (19 cm.) high; 48 in. (122 cm.) wide; 43 in. (109 cm.) deep, the stand

£70,000-100,000

US\$92,000-130,000

€81,000-120,000



Caffiéri's preparatory drawing for the original *pendula astronomique*, now at Versailles. Circa 1750.

PENDULE ASTRONOMIQUE DE PASSEMENT

The present clock is a replica of the iconic astronomical clock designed by Jacques Caffiéri (1678-1755) with Philippe II Caffiéri (1714-1774), the engineer Claude-Siméon Passemant (1702-1769) and clockmaker Louis Dauthiau (1730-1809). The mechanism was made in 1749 and the sculptural rococo case was completed in 1753. When the Duc de Chaulnes presented the clock to Louis XV at the Château de Choisy on 10 October 1753 he described it in his memoirs as '*un miracle de science*'. In January 1754 it was moved to a room in Louis XV's private apartments at Versailles and henceforth known as the *cabinet à pendule*. A masterpiece of clock making combined with an exceptional case, it was technological wonder of the day and a testament to the king's scientific interests in the mechanical arts.

The first replica was made by Carl Dreschler and Charles Crozatier for Lord Hertford (sold Christie's, New York, 19 April 2016, lot 200), however later in the 19th century the bronze master molds would have passed to other *ébénistes* and other copies of the clock are recorded, including one dated 1883 by Alfred Beurdeley (Vente Beurdeley, 6-9 May 1895, lot 37; see C. Mestdagh, *L'Ameublement d'art français: 1850-1900*, Paris, 2010, fig. 91, p. 97) and more than one by François Linke. Another replica was shown by Georges Dufayel, businessman and owner of Grands Magasins Dufayel, in a 'Salon Louis XIV' at the Paris 1900 *Exposition universelle*.



SILVERSMITHS AND GOLDSMITHS INDEX

A

Austin, J., 502
Albertus, G., 479

B

Bair, M., 414
Barnard, E., 490
Bateman, H., 508
Bauch, C., 452
Baumann, D., 461
Baurath, G., 458
Betz, J., 450
Busch, J., 450
Bierfreund, S., 464
Bockhorn, C., 427
Bossard, K., 453
Breuer, M., 443
Bridge, J., 496
Brockmer, J., 425

C

Clauss, H., 474
Crouch, J., 477

D

Dietloff, C., 402
Dobson, T. W., 489
Drentwett, C., 467

E

East, J., 504
Eissler, J. III, 406
Elston, P., 505
Emmerling, H., 470
Evans, 495

F

Finsinger, F., 419
Fischer, F., 411
Frühinsfeld, H., 423

G

Gaap, A., 462
Gamble, W., 503
Goldsmiths and Silversmiths Company, 486,
487, 488
Gregory, R., 500

H

Hannam, T. , 477
Harnischmacher, G., 455
Henek, G., 455
Haydt, B., 430
Heim, F.H., 454
Heintze, G., 436
Holhagen, Z., 456
Hougham, C., 509
Hünning, J.C., 447

J

Jensen, G., 479, 480
Rohde, J., 480
Jun, G., 437

K

Kern, H. W., 421, 422
Kessbair, E., 408
Koch, V., 401
Krumbholz, S., 409, 416

L

Langlands, J., 507
Leider, G., 424
Leider, G., 418
Lotter, G., 418
Leipzig, C., 426
Lencker, C., 405
Lotter, G. III, 446

M

Michaelis, H., 410
Muller, C., 433

N

Neuss, P., 449

O

Odiot, C., 485

P

Pages, F., 484
Payne, J., 506
Pfaff, J., 465
Pitts, W., 498
Poppe, C., 434, 444, 457

Q

Quick, P., 468

R

Rahn, H.P., 403
Robertson, J., 507
Roll, D., 404
Ruslen, J., 501

S

Schaller, M., 435
Schlumpf, H. C., 441
Schmidt, M., 429
Schwaiger, M., 417
Sedelmayr, G., 451
Smith, B.
Smith, J., 492
Smith, B. II, 491
Solanier, P., 439, 445
Storr, P., 493, 494, 497
Straub, W., 473
Sulssen, C., 431

T

Tuffitscher, A., 412

W

Wagener, D., 448
Wagner, J., 438
Wegelin, J., 432
Weinmayr, H., 459
Weiss, C., 440
Wiedemann, J.S., 442
Wright, C., 475

Z

Zech, D., 415
Zur Linden, E., 460

FURNITURE MAKERS AND SCULPTORS INDEX

A

Allegrain, C.-G. (after), 619

B

Baccarat, 530, 622
Barbedienne, F., 571

C

Calmels, C.-A., 597
Carrier-Belleuse, A.-E., 580
Christofle & Cie, 543
Clésinger, J.-B., 596

D

Dasson, H., 546
Durand, G.-M.-E., 547, 555

E

Erard, 527

F

Faucon, F., 577

G

Giambologna (after), 566
Giroux, A.-G., 518
Graux-Marley, 600

H

Hebert, E., 540

L

L'Escalier de Cristal, 612
Lacarrière frères, Delatour, et Cie, 521
Lanzirotti, A. G., 574
Larche, R.-F., 615
L'excellent, G. E., 562
Lièvre, E., 572
Linke, F., 620

M

Maison Millet, 578
Monbro Aîné, 603

P

Petrilli, A., 545

R

Rivart, N., 529

S

Schmit, F., 549
Servant, G., 540
Société des marbres et onyx d'Algérie, 550

T

Thomire, P.-P., 534
Toussaint, C.-A., 600

V

Viardot, G., 609

W

Wedgwood, 623

Z

Zwiener Jansen Successeur, 551, 621
Zwiener, E., 586

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 or clock 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 and clocks 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 or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches 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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

(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 CONDUCTING 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:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased **lot** has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the '**VAT Symbols and Explanation**' section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 'A' next to the **lot** number. If these laws apply to a **lot**, you must pay 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, as 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 give notice to 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 claims notified within a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the '**Heading**'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must:

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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.

(j) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed estimate;

(v) books which are described in the catalogue as sold not subject to return; or

(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom 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.

3 YOUR WARRANTIES

If you **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with 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 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc. City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(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, lot number(s), your invoice number and Christie's client account 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 Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

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) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +44 (0)20 7752 3200.
- (c) If you do not collect any **lot** within thirty days following the auction we can, at our option:
- (i) charge you storage costs at the rates set out at www.christies.com/storage.
- (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
- (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage Conditions which can be found at www.christies.com/storage will apply.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@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. 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 any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport@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: carpets, 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 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

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) We do not 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at www.christies.com/about-us/contact/privacy.

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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: • 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.

ψ

Lot incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ 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 ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

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.

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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.

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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").

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"A plate in the Worcester style"

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

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

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"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.

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In Christie's opinion a work by the artist.

*"Attributed to ..."

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

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

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

"With inscription ..."

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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.

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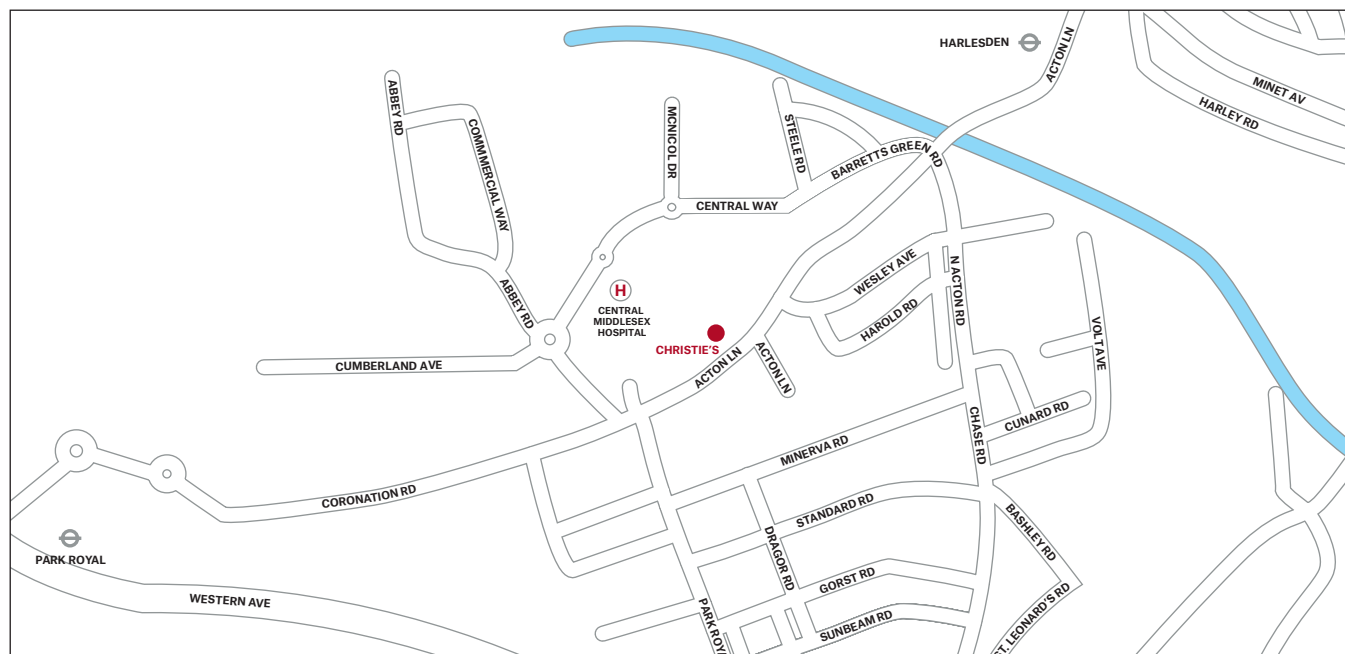
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AN IMPORTANT SAFAVID SILK AND METAL-THREAD 'POLONAISE' RUG
ISFAHAN, CENTRAL PERSIA, FIRST QUARTER 17TH CENTURY
6ft.7in. x 4ft.6in. (205cm. x 141cm.)
£600,000–800,000

**ART OF THE ISLAMIC AND INDIAN WORLDS,
INCLUDING ORIENTAL RUGS AND CARPETS**

London, 2 May 2019

VIEWING

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Other fees apply in addition to the hammer price. See Section D
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 BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, PARIS, CIRCA 1880
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 £300,000 - £500,000

THE EXCEPTIONAL SALE

London, 4 July 2019

VIEWING

29 June - 4 July 2019
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 RCopley@christies.com
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SALE NUMBER: 17183

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

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17183

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

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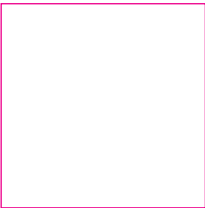
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