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MMXXII

LONDON, 7 JULY 2022

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Thursday 7 July 2022
at 5.00 pm

8 King Street, St. James's
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Saturday	2 July	12.00 pm – 5.00 pm
Sunday	3 July	12.00 pm – 5.00 pm
Monday	4 July	9.00 am – 8.00 pm
Tuesday	5 July	9.00 am – 8.00 pm
Wednesday	6 July	9.00 am – 5.00 pm
Thursday	7 July	9.00 am – 4.00 pm

AUCTIONEER

Arlene Blankers

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Front cover: Lot 25
Inside front cover: Lot 8
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A LOUIS XV ORMOLU-MOUNTED MEISSEN PORCELAIN AQUATIC GROUP

THE PORCELAIN CIRCA 1741, THE ORMOLU ATTRIBUTED TO JACQUES CAFFIERI CIRCA 1760

Modelled with a large dolphin, its mouth open, with pierced nostrils and glaring red and black eyes, a winged putto riding on its back blowing on a conch shell, an infant winged triton or melusine swimming by its side, the reverse with turquoise reeds, on an ormolu mound base with reeds and supported on pierced *rocaille* scrolls
15% in. (40 cm.) high overall

£35,000-40,000

US\$45,000-51,000
€42,000-47,000

PROVENANCE:

Probably given to or commissioned by Charles-Louis-Auguste Fouquet, duc de Belle-Isle, in 1741.
René Fribourg Collection, New York, his sale; Sotheby's, London, 25 June 1963, Part I, lot 19.

This spectacular group is very similar to figural elements modelled by Johann Joachim Kändler, with the assistance of Johann Friedrich Eberlein, for the famous 'Swan Service', the vast Meissen service commissioned by the Prime Minister of Saxony, Count von Brühl.¹

The mid-18th century finely chased French ormolu mount on the present group was made specifically for it, indicating that it was in France at some point during the 1750s or 1760s when it was mounted, so it cannot once have been part of the Swan Service. As elements of the service were made as multiples, it is possible that an additional piece could have been made, either as a commission, or given as part of an important diplomatic gift. As a group of a similar description was recorded in the belongings of the soldier and diplomat Charles-Louis-Auguste Fouquet, duc de Belle-Isle, in 1761, it is possible that the present group could have been part of the porcelain given to him by Augustus III of Saxony in April 1741.² Another possibility is that Belle-Isle ordered it from Meissen himself, as he did place orders for various items at Meissen following his visits there.



Portrait of Charles-Louis-Auguste Fouquet, Maréchal de France and Duc de Belle-Isle, by Maurice-Quentin de La Tour (Saint-Quentin 1704-1788) © Christie's Images, 2004

In Autumn 1740 the stability of Europe was thrown into disarray with the death of Holy Emperor Charles VI. France was desperate to influence the outcome of the succession, fearful that if Charles's daughter Maria Theresa inherited as Empress, her husband would become the *de facto* Holy Roman Emperor. The comte de Belle-Isle³ was appointed Ambassador Extraordinary and Plenipotentiary in December that year and he was tasked with promoting France's candidate for election, Charles Albert of Bavaria. Belle-Isle arrived in Dresden in April 1741 in a bid to influence how Augustus III of Saxony would cast his vote.

The duc de Belle-Isle's visit to Dresden was hugely important to Saxony and Europe. As Maureen Cassidy-Geiger noted, other than four audiences for Turkish diplomats, which are 'remarkably well recorded owing to the special requirements, language barriers, and foreign customs of the visitors, who just years earlier had been feared enemies', the only other audiences to have 'received such exhaustive coverage' were those of Belle-Isle in 1741 and 1742.⁴ A large presentation of porcelain was made to Belle-Isle on the fourth day of his first visit, which was delivered to his lodgings while he was out.⁵ Although a detailed comprehensive list of what was given does not appear to have survived, and Belle-Isle did not record a description of what he received in his dispatches, the event was recorded in the Dresden Court Calendar published a month later in May 1741. The Court Calendar did not give thorough descriptions of what was given, but it noted that the gift included a large Meissen dinner-service with 'old Japan' decoration, chimney-piece garnitures of vases, teawares and animals, birds and figures.⁶

There would have been very little time to prepare the gift for Belle-Isle's impromptu four-day visit, so porcelain would have been taken from stock at the factory or even from the king's collections in the Japanese Palace. The duc de Belle-Isle visited the manufactory at Meissen in May 1741 and again two months later in July. He was very taken with it and commissioned a candelabrum very similar to those of the Swan Service.⁷ The work book of the *Modellmeister*, Johann Joachim Kändler, records his work on this piece in October 1741 saying that he had completely changed the existing Swan Service candelabrum model to make a new form: "Einen großen Tafel Leuchter Vor Ihr Excellenz



de Marschall de Bellisle gefertiget nach dem Dessein Wie solche Ihr Hoch Reichß Gräfl. des Herren geheimden Cabinets Ministers Von Brühls Excellenz erhalten. Es ist aber solcher Leuchter Völlig geändert damit eine Neue Forme darnach hat gemacht werden können, und besteht aus nach stehenden Füguren, als 1. ein Mannes Bild sietzend mit einer Sirene, darneben 2. Triton Kindel, 1. Delphin und SchilffWerk, Woraus drey sehr zierliche Leuchter Arme fließen Worauf die Lichter gesetzt werden können" (A large table-candelabrum for His Excellency the duc de Belle Isle made after the design that His Highness Cabinet Minister Count Brühl received. But it is a candelabrum which has been completely changed to make a new form of it, and it consists of standing joined sections, as 1. a man seated with a siren, next to 2. triton children, 1. dolphin and reeds, from which three very delicate candlestick arms issue, on which the lights can be placed).⁸

The posthumous inventory⁹ of Belle-Isle's chattels in Paris and his apartments at Versailles (started in February 1761 very shortly after his death) lists a number of items which correspond to what the Dresden Court Calendar mentioned in 1741. A large quantity of Meissen porcelain table decorations for a dessert-course are listed, and as Selma Schwarz noted, this included an aquatic-themed group of figures and groups which appear to be of Swan Service type. Part of this group were 2 groupes d'Enfants portants des Dauphins (two small figures of children riding on dolphins)¹⁰ as well as river gods, three dolphins and four tritons (probably two female and two male). Rather like the aquatic design of the Swan Service was a play on the word Brühl, meaning 'watery', Schwarz has suggested that the aquatic theme of this group of pieces may perhaps be a reference to Belle-Isle's family property, Belle Île, an island off the coast of Brittany, and that he 'may personally have chosen to add them to his service'.¹¹

Belle-Isle ordered a number of items from Meissen which are recorded in Kändler's work books,¹² but there does not appear to be a record of the present group,¹³ and nor is there a record of it in the work books of his assistant Eberlein,¹⁴ but it should be noted that these work books are not always comprehensive. One explanation for this could be that pieces were created out of hours for additional pay (some of these out of hours pieces were recorded). The absence of a work book entry is not unique to this group; for example, the small figures of tritons from the Swan Service, one female and one male (blowing a conch shell, 15.4cm. and 15 cm. high respectively), which are attributable stylistically to Kändler, do not appear in his work book.¹⁵ As Belle-Isle ordered a candelabrum of similar type as the Swan Service candelabrum in October 1741 he had presumably seen the Swan Service in use / on display when dining with Count Brühl in Dresden and had been impressed by it, and it is reasonable to assume that he may have ordered similarly aquatic-themed centrepiece figures and groups from Meissen at this time, given that his posthumous inventory appears to record them. Kändler very possibly modelled the present group out of hours at this sort of time, or it is equally possible that the group was part of the porcelain given to Belle-Isle in April 1741, and that he ordered the candelabra in October and in November to go with porcelain which he had already received.

The size of the figures in the present group is comparable to the large models of male and female tritons holding shells above their heads.¹⁶ The largest showpieces would have been placed at the centre of the Swan Service table display, flanked by further outer centrepieces, table-plans for the Swan Service have not survived, so we can only guess at what the original layout may have looked like. By about 1911 only a part of the centrepiece table decoration was still at Schloss Pförtchen (the Brühl family home which is on the route from Saxony to Poland), and this element is now missing;¹⁷ so it is difficult to draw specific parallels between the present group and the Swan Service centrepiece, as so many of these original elements are now missing.

If the present group was made for Belle Isle, the 1761 inventory of his chattels at Versailles does not mention an ormolu mount. It is possible that the group had been mounted by 1761 and that the mount was not mentioned in the inventory (mounts were not always noted in inventories), or it is equally possible that it was mounted shortly after his death. The exquisite quality of the naturally cast base relates to the oeuvre of the celebrated bronzier Philippe Caffieri, who might have modelled or chased the present lot.

1. The Swan Service was made for Heinrich Count von Brühl (1700-1763), Prime Minister of Saxony and Director of the Meissen factory from 1733-63. Most pieces of the service are painted with the marriage arms of Brühl and his wife, Maria Anna Franziska von Kolowrat-Krakowska (1712-1762), whom he married in April 1734. For an extensive discussion of this service, see Ulrich Pietsch et al., *Schwanen service, Meissener Porzellan für Heinrich Graf von Brühl*, Staatliche Kunstsammlungen, Dresdener Schloss May – August 2000 Exhibition Catalogue, Berlin, 2000.

2. We are grateful to Maureen Cassidy-Geiger for confirming this as a possibility.

3. Belle-Isle (1684-1761) was named Maréchal de France in 1741, duc de Belle-Isle in 1742 and a peer of France in 1748. Louis XV appointed him Secretary of State for War in 1758, a position which he held until his death.

4. Cassidy-Geiger, 'Porcelain and Prestige', in *Fragile Diplomacy*, Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, New York, November 2007 – February 2008 Exhibition Catalogue, 2007, p. 11.

5. For a translation of the entry from the Calendar, see Cassidy-Geiger, 'Princes and Porcelain on the Grand Tour of Italy', in *Fragile Diplomacy*, 2007, p. 230.

6. Belle-Isle arrived in Dresden on 15th April and the gift was delivered on the final day of his visit, 19th April. Cf. Maureen Cassidy-Geiger, 'Porcelain and Prestige', in *Fragile Diplomacy*, 2007, p. 12 and Selma Schwartz and Jeffrey Munger, 'Gifts of Meissen Porcelain to the French Court, 1728-50', in *Fragile Diplomacy*, 2007, p. 145.

7. Cf. Selma Schwartz and Jeffrey Munger, *ibid.*, p. 146 and p. 167, note 43.

8. Rainer Rückert, *Meissener Porzellan*, Munich, 1966, p. 122, no. 518 and pl. 130, figs. 518 (showing both sides). Rückert suggested that the Swan Service type candelabrum in the Residenz, Ansbach (Inv. Nr. P300), which has a gilded cartouche rather than a coat-of-arms, could be this candelabrum (although it is not significantly different from the Swan Service model).

9. AN, T/449/14, Centre Historique des Archives Nationales, Paris, cited by Schwarz, *ibid.*, p. 166, note 27, and a list of items pp. 166-167, note 36.

10. Schwarz, *ibid.*, 2007, p. 146, and p. 166, note 36, where the inventory is transcribed.

11. Schwarz, *ibid.*, 2007, p. 146.

12. Kändler was creating an item for Belle-Isle in May 1741, a chocolate-beaker in June 1741, the large triple-light table candelabrum in October 1741 and a double-light candelabrum in November 1741. The 1761 inventory of Belle-Isle's Paris residence records six pairs of twin and triple-light Meissen candelabra.

13. For the years 1737-1743 inclusive.

14. We are grateful to Sarah-Katharina Andres-Acevedo for providing this information.

15. Cf. Ulrich Pietsch et al., *ibid.*, 2000, p. 180, numbers 61 and 62.

16. The female figure was modelled by Eberlein and the male figure by Kändler. Old photographs of these models are illustrated in Pietsch et al., *ibid.*, 2000, p. 46, figs. 32 and 33, both of which have been missing since World War II. Two 20th century versions of these models are illustrated on p. 179, figs. 59 and 60 (and they are 36 cm. high and 44.5 cm. high respectively).

17. The Meissen scholar Berling drew this structure which had shells at the corners bearing large dolphins which are very similar to the present lot. This drawing is illustrated along with a photograph of a corner element in Pietsch et al., *ibid.*, 2000, p. 45, figs. 30 and 31.





*2

AN ITALIAN ORMOLU-MOUNTED, PIETRA DURA
AND EBONY CASKET

ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, PROBABLY
AFTER A DESIGN BY GIOVANNI BATTISTA FOGGINI, EARLY 18TH
CENTURY

The moulded rectangular top with raised panelled central section inset with various hardstones including amethyst, alabaster, *verde antico* and *rosso antico* depicting a bird perched on a laurel branch, framed by inset panels of *lapis lazuli*, surrounded by alternating *lapis lazuli* and amethyst cabochons joined by an entwined rope lifting to a damask-lined interior. The sides similarly decorated overall with inset panels of *lapis lazuli* and centred by further *pietra dura* panels depicting birds in flight, the angles with ribbon-cast mounts bearing hardstone fruits, on scrolled feet
7¾ in. (20 cm.) high; 12½ in. (32 cm.) wide; 9¾ in. (25 cm.) deep

£60,000-100,000

US\$76,000-130,000

€71,000-120,000

COMPARATIVE LITERATURE:

A. Giusti, P. Mazzoni and A. Pampaloni Martelli, *Il Museo dell'Opificio delle Pietre Dure a Firenze*, Milan, 1978, p. 15-18.

A. Giusti, *Pietre Dure, Hardstone in furniture and decorations*, London, 1992, pp. 84 and 110.

A. Giusti, *Pietre Dure and the Art of Florentine Inlay*, London, 2006, p. 94-103.



Elector Palatine's Cabinet, 1709, The Uffizi, Florence
© Web Gallery of Art



The related casket, in the Kunstgewerbemuseum, Berlin



Detail of a related casket, Christie's, London 5 July 2012, lot 13 © Christie's Images, 2012

This superb Florentine casket, embellished with intricate oval *pietre dure* panels in relief and finely chased ormolu mounts, can be attributed to the Grand Ducal Workshops and was most probably created under the direction of the Florentine sculptor Giovanni Battista Foggini (1652-1725).

Pietra Dura, refers to the technique of inlaying highly polished precious and semi-precious stones, such as quartz, chalcedony, agate, jasper and lapis to create a 'painting in stone'. First appearing in Rome in the 16th century, the revival of this ancient practice (and notoriously difficult skill), rose to particular prominence in Florence towards the end of the 17th century. Often depicting animals, floral sprays and fruits, as well as geometric designs, *pietra dura* works of art were often conceived as individual panels or table-tops. Typically the hardstones were inlaid to create a flat surface, but they could also be inlaid in relief, as can be seen in the present lot.

The *Galleria dei' Lavori*, or Grand Ducal Workshops, were established by Ferdinando de Medici (1549-1609) in Florence in 1588, in order to supply works of art to the many Medici residences, such as the Pitti Palace. It was also in the Grand Ducal Workshops that objects such as cabinets and caskets also began to be produced in *pietra dura*.

The combination of the exotic and expensive materials used to create *pietra dura*, along with the level of skill required by the craftsmen in the Grand Ducal Workshops, meant that they were highly desired by Europe's most important collectors. Notwithstanding the many outstanding works in *pietra dura* created directly for the Medici, for example the decoration and works of art created for the *Tribuna* in the Uffizi gallery, some of the most important works of art created by the Ducal Workshops include the Badminton Cabinet, supplied for Henry Somerset, 3rd Duke of Beaufort in 1720-32, today in the Liechtenstein Garden Palace, Vienna (inv. MO1584) and the Cabinet commissioned for the Elector Palatine in 1709, now in the Palazzo Pitti, Florence (Inv. OA 1911, no. 909), (see E. Colle, *Il Mobile Barocco in Italia, Arredi e decorazioni d'interni dal 1600 al 1738*, Milan, 2000, no.43, p.182-185).

The *Galleria* rose to particular prominence under the patronage of Duke Cosimo III de Medici (1642-1723) in the late seventeenth century. It was also at this time that the Florentine sculptor, Giovanni Battista Foggini, was appointed Director of the Workshops (since 1694) (see S. Jervis, 'Pietra Dura Caskets in England', *The Furniture History Society*, vol. 43, London, 2007, p.246). Foggini oversaw every aspect of the works of art produced by the *Galleria*, which can be seen from the many preparatory drawings he produced, housed today in the *Gabinetto Disegni e Stampe* in the Uffizi, Florence, which included designs for caskets embellished with elaborate ormolu mounts and *pietra dura* plaques, which can be seen to relate to the present lot. However, the delicate rope motif to the lid, linking the highly-polished cabochon stones, appears to be a design that is unique.

The present casket incorporates a geometric design of inlaid lapis to the lid and sides, a motif more typically seen in Roman designs for *pietra dura* table-tops. However, it illustrates a move away from the Roman tradition of geometric composition in favour of more naturalistic motifs, seen here in the *pietra dura* panels inlaid in relief depicting birds perched on laurel branches (which are also found on the previously mentioned cabinet commissioned for the Elector Palatine). A further example of this motif can be found on a casket, attributed to Foggini, in the Kunstgewerbemuseum and another sold Christie's, London, 5 July 2012, lot 13 for £657,250 with premium.



ATTRIBUTED TO THE MASTER I.C., LIMOGES,
LATE 16TH OR EARLY 17TH CENTURY

THE MONTHS OF THE YEAR

set of twelve oval enamel plaques; each with a scene representing a month of the year and with a zodiac symbol in clouds above; ten with the name of the month inscribed in gilt lettering; each in a modern polychrome, parcel-gilt wood surround and frame

7½ x 5¾ in. (18.5 x 14.6 cm.) each; 11½ x 10 in. (29.3 x 25.4 cm.) each, overall
(12)

£70,000-100,000

US\$89,000-130,000
€83,000-120,000

COMPARATIVE LITERATURE:

S. L. Caroselli, *The Painted Enamels of Limoges*, Los Angeles, 1993, pp. 31-33, 108-121, 175-189.

S. Baratte, *Les Emaux peints de Limoges*, Paris, 2000.

V. Notin et al, *La Rencontre des Héros*, exhibition catalogue, Musée municipal de l'Évêché, Limoges, 2002, pp. 158-185.

S. Higgott, *The Wallace Collection - Catalogue of Glass and Limoges Painted Enamels*, London, 2011, pp. 258-263.

Of the secular scenes that illustrated Renaissance Limoges work, *Les Travaux des Mois* or *The Labours of the Months* were among the most popular. Many examples of the subject survive on so-called calendar plates or plaques but a complete set of twelve is exceptionally rare.

In the medieval era, representation of the *Labours* were most commonly found in religious contexts, in manuscripts and the decoration of ecclesiastical buildings through media such as mosaics and stained glass. Their use in a secular context on Limoges enamels began in the 1540s, remaining popular throughout the third quarter of the 16th century. The activities depicted demonstrate the preoccupations of the landed aristocracy and the labourers who worked for them, highlighting how the daily lives of the latter were defined by the tasks of each changing season. Scenes of feasting (January) and music-making (May) punctuate the industrious months of sheep-shearing (June), harvesting (August) and sowing (September). The twelve plaques presented here not only show us the centrality of a good harvest to life in the 16th century, but also offer a glimpse into how their initial owners perceived and marked the passing of time. This cyclical season-dependent terrestrial work, of growing crops and rearing animals, was intertwined with the celestial order of the Heavens, as illustrated through the use of the signs of the Zodiac shown at the top of each scene to delineate each month.

The compositions of the scenes in Limoges depictions of the *Labours* are typically drawn from print sources which were widely disseminated in the period. The twelve scenes in the present lot are derived from engravings by Étienne Delaune who published two series of calendar prints, the first in circa 1559-65 and the second in 1568. Enamels signed with the initials 'IC' have previously been associated with the artist Jean de Court. However, as Sophie Baratte has pointed out in her discussion of enamels signed 'ICDV', 'IC' and 'IDC' (*op. cit.*, p. 317), the range of styles and palettes within this group suggests that they represent not individual artists, but a series of - likely interconnected - workshops that were producing enamels over a number of decades in the later 16th and early 17th centuries.



Detail of the plaque depicting the month of January



THE SWAYTHLING LAMERIE SHELL DISHES

THE PROPERTY OF A GENTLEMAN

*4

A PAIR OF GEORGE II SILVER SHELL DISHES

MARK OF PAUL DE LAMERIE, LONDON, 1732

Each realistically modelled as a scallop shell, on two shell-form feet each issuing from clusters of coral, the scalloped bowl with a squared hinge-wing engraved with a crest, *marked on back of hinge-wing, with scratch weights to feet '6-14' and '7-10'*

5 in. (12.7cm.) wide
13 oz. 19 dwt. (434 gr.)

£100,000-150,000
US\$130,000-190,000
€120,000-180,000

PROVENANCE:

Sir Samuel Montagu, 1st Baron Swaythling (1832-1911), 12 Kensington Palace Gardens, London, by 1902, then by descent to his son;

Louis Samuel Montagu, 2nd Baron Swaythling (1869-1927), then by descent to his son;

Stuart Albert Montagu, 3rd Baron Swaythling (1898-1990).

Rt. Hon. Lord Swaythling, removed from Townhill Park, Southampton; Christie's, London, 17 July 1946, lot 79, (£165 to Crichton); With Crichton Brothers, London, from 1946.

A Lady; Sotheby's, London, 24 March 1960, lot 8, part, (£3,200 to Shrubsole).

A Gentleman; Sotheby's, London, 23 January 1964, lot 62, part, (£3,500 to Mrs Weichter).

A Distinguished New York Private Collection; Sotheby's Parke Bernet, New York, 4 June 1974, lot 83, part (\$11,000)

Donald S. Morrison (1893-1979), Short Hills, New Jersey, USA; Donald S. Morrison Collection; Sotheby's, New York, 22 April 1998, lot 39. With Kenneth Davis (Works of Art) Ltd., London.

A Florida Couple; Christie's, New York, 26 October 2006, lot 146.

EXHIBITED:

London, St. James's Court, Buckingham Gate, *Loan Collection of Old Silver-Work, Chiefly English*, 1902, case C, nos. 21 and 22. Lent by Sir Samuel Montagu.

LITERATURE:

J. Starkie-Gardner, *Old Silver Work Chiefly English from the XVth to the XVIIIth Centuries: A catalogue of the unique loan collection exhibited in 1902 at St. James's Court*, London, 1903, pl. CXII, p. 113.

Inventory of Works of Art settled as heirlooms by Montagu, First Lord Swaythling, 1911, reprinted 1919, prepared by Christie, Manson & Woods, p. 43, no. 161, 'Pair of Escallop Shells'.

SHELL DISHES BY PAUL DE LAMERIE

'One of the surpassing wonders of de Lamerie's creation' was P. A. S. Phillips' description of Lamerie's shell dishes in his seminal monograph on Paul de Lamerie. His continued to comment on the Earl Spencer's shell, 'If this piece were not made of silver we could imagine that we were beholding a veritable shell with its encrustaciones taken direct from the bed of the sea'. Lamerie's shell dishes epitomise the Rococo obsession with natural forms. His fascination with this concept and in particular with crustacea and marine life is evident in the development of his designs for shell dishes, which he produced from the 1710s, to one of his most celebrated works, the 1750 tureen in the form of a green turtle, possibly commissioned by John Hill² and sold by a descendant, Christie's, London, 9 July 1997, lot 179, now in the Cahn Collection, St. Louis.³

Recorded examples of shell dishes produced by the de Lamerie's workshop extend over a thirty year period, and attest to the form's enduring popularity with his patrons.

1719, a set of three:
With Martin & Co. Ltd., Cheltenham, *Connoisseur*, no. 118, December 1946, advertisement p. xxx.

1724, a set of three:
The Sterling and Francine Clark Art Institute, B. Carver Wees, *English, Irish and Scottish Silver at the Sterling and Francine Clark Art Institute*, New York, 1997, no. 97, pp. 176-8.

1732, a pair: the present lot.
1733, a set of four:

Exhibited, London, Goldsmith's Hall, *Paul de Lamerie*, 16 May to 22 June 1990, cat. no. 76; The Jaime Ortiz-Patino Collection; Sotheby's, New York, 22 April, 1998, lot 13.

1733, a pair:
Lady Leveson; Christie's, London, 16 September 1942, lot 49, £115 to How.

1734, a set of four:
one pair, Alfred Duane Pell Bequest, The Metropolitan Museum, New York.
one pair, Jerome and Rita Gans Collection, The Virginia Museum of Fine Arts.

1738, a single example: removed from 6 Ilchester Place; Christie's, London, 18 June 1941, lot 40, £21 to Mrs Hamilton Browne.

1742, a pair: Mrs M. A. S. Veysey; Sotheby's, London, 17 June 1971, lot 175, £3,200 to S. J. Phillips.

1745, a pair: Mrs M. A. S. Veysey, Sotheby's, London, 17 June 1971, lot 176, £2,100, now in The Thyssen Collection.

1748, a single example: The Earl Spencer, illustrated in P. A. S. Phillips, *op. cit.*, p. 110, pls. CLVI-CLVII.

1748, a pair: Assheton-Bennett Bequest, 1979, Manchester City Art Gallery.



BUTTER, OYSTERS OR SWEETMEATS?

Dishes of this form, modelled on the scallop shell (*pecten maximus*), have been described as butter dishes in later inventories, however, 18th century records and recipes suggest the serving of oysters, sweetmeats or pickles are more likely. A 1740 entry in the ledgers of the goldsmith George Wickes lists '5 Scallops for Oysters', sold to John Trevor, Esq.⁴

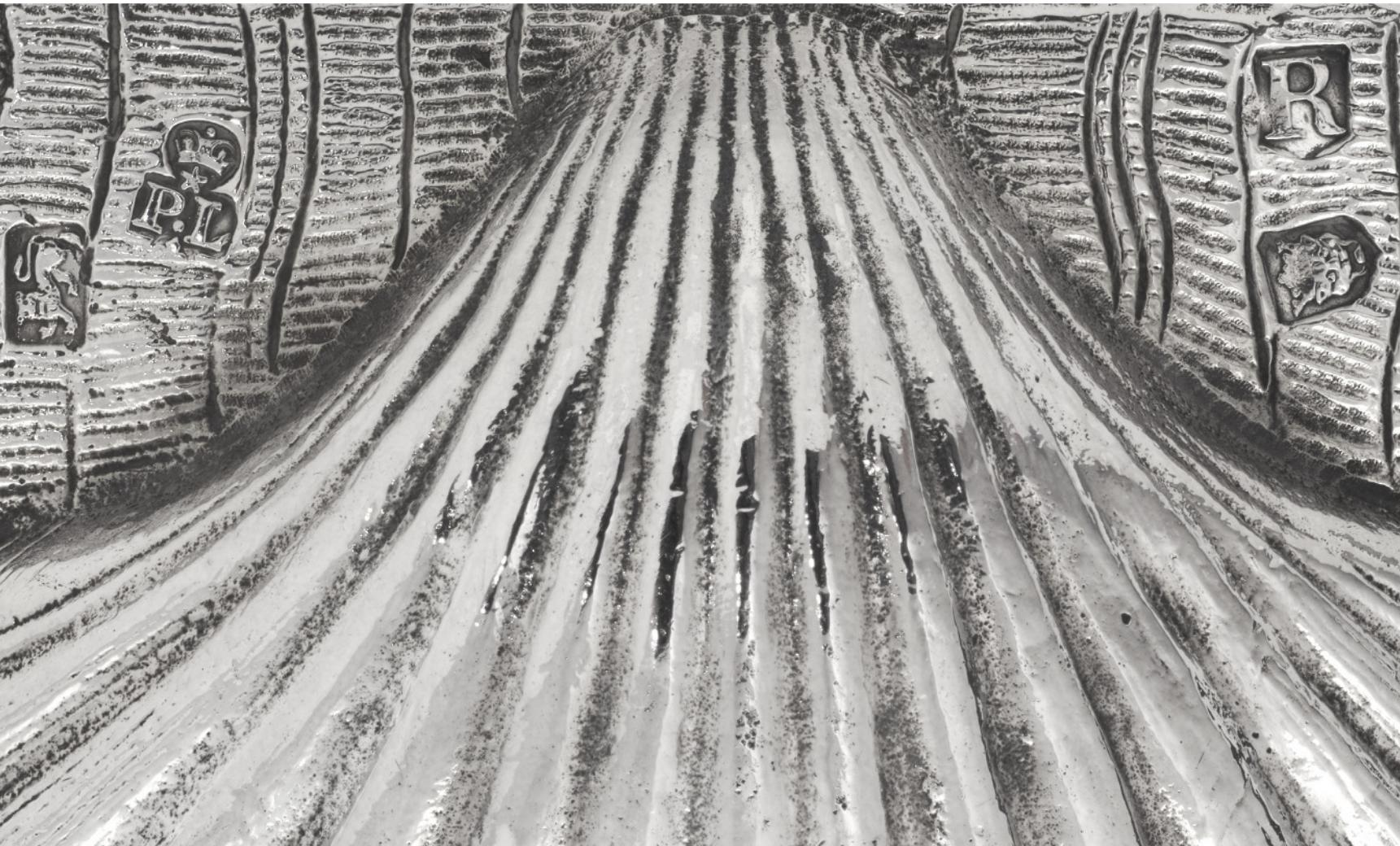
Robert Smith 'Cook (under Mr. Lamb) to King William III as also to the Dukes of Buckingham, Ormond, D'Aumont (the French Ambassador) and others of Nobility and Gentry' published a recipe 'To Grill Oysters' in his 1723 publication *Court Cookery or The Compleat English Cook*. His instructions read, 'Lay a piece of Sweet Butter at the Bottom of your Silver Scallop Shell; then get a quantity of Large Oysters, and cut off the fins; put four in a shell, with some of their own liquor strain'd, grated Bread, a little Salt, Pepper, and a Spoonfull of White-Wine, and cover them with grated Bread, and set them over your stove to stew, and hold over them your Browning-Iron; half an Hour will stew them.⁵

In 1944 Commander G. E. P. How⁶ proposed they were used for sweetmeats in an article in his *Notes on Antique Silver*. Philippa Glanville, former keeper of Metalwork at the Victoria and Albert Museum has suggested that when used in combination with a centrepiece they may have been for sauces or relishes, oyster sauce being a popular condiment to serve with roast beef.⁷ Similar porcelain models from later in the 18th century were termed 'pickle dishes' reflecting changing tastes of cuisine and the fashion for French inspired pickled fruits and vegetables.

LORD SWAYTHLING AND OTHER RENOWNED PAUL DE LAMERIE COLLECTORS

A 'superb and very elegant' tea urn, two feet high, was a highlight of the sale of the Duke of Sussex's silver collection sold at Christie's in 1843. According to Arthur Grimwade this was probably the first printed reference to de Lamerie after his death in 1751, the catalogue referring to him as 'Paul L'Emery'. Christie's sale of Admiral Anson's silver, a prolific patron of de Lamerie, in 1893 included nearly sixty lots by de Lamerie. The present shell dishes probably formed part of the distinguished collection of Sir Samuel Montagu, 1st Baron Swaythling. Sir Samuel had loaned over fifty pieces, 'Chiefly the work of Paul Lamerie', to the 1902 St. James's Court exhibition (*op. cit.*) and much of the Swaythling collection had also been exhibited 'for many years' at the Victoria and Albert Museum before being sold at Christie's, 6 May 1924. The 1924 sale included twenty-nine lots by de Lamerie although these shells were retained by Lord Swaythling for his London residence at 12 Kensington Palace Gardens (*op. cit.* Inventory of Works of Art..., 1911) before being offered together with fourteen further pieces by de Lamerie at Christie's, 17 July 1946, including these shell dishes as lot 79: 'Two scallop shells, with chased backs and shell feet - by Paul Lamerie, 1732 (weight 13 oz.)'.

- 1 P. A. S. Phillips, *Paul de Lamerie, Citizen and Goldsmith of London*, London, 1935, p. 110, pls. CLVI and CLVII.
- 2 A. Phillips, 'Turtle Surfaces', *Silver Society Journal* 9 (1997), pp. 616-7.
- 3 E. Alcorn, *Beyond the Maker's Mark, Paul de Lamerie Silver in the Cahn Collection*, Cambridge, 2006, cat. no. 46, pp. 117-120.
- 4 M. Clayton, *The Collector's Dictionary of the Silver & Gold of Great Britain & North America*, London, 1971, p. 122.
- 5 P. Glanville, *Silver, History and Design*, London, 1997, p. 43.
- 6 Commander G. E. P. How, 'First Class Only', *Notes on Antique Silver* 4, 1944-45.
- 7 P. Glanville, *Silver in England*, London, 1987, p. 98.



THE GOUGH BASKET

THE GOUGH BASKET

PROPERTY OF A NOBLEMAN

5

A GEORGE II SILVER BASKET

MARK OF PAUL DE LAMERIE, LONDON, 1750

Oval, on four shell pad feet with cherub's mask terminal linked by foliate rococo garlands, the sides pierced and chased with scrolls, foliage and fruit, the everted rim applied with two shells on each end and with trailing foliage, flowers, fruits, bees and insects, the centre similarly chased and engraved and with a coat-of-arms within a rococo cartouche, the swing handle cast and chased with shells and panels of scalework within scroll cartouches, marked underneath

15 in. (38.1cm.) wide

62 oz. 6 dwt. (1,939 gr.)

The arms are those of Gough of Old Fallings and Perry Hall, co. Stafford.

£100,000-150,000

US\$130,000-190,000
€120,000-180,000

PROVENANCE:

Probably Walter Gough the younger (1712-1773) of Old Fallings Hall, Wolverhampton and Perry Hall, co. Stafford, presumably then by descent to his son,

John Gough (1744-1828), of Old Fallings Hall, Wolverhampton and Perry Hall, co. Stafford, presumably by descent to his son,

John Gough (1780-1844), of Old Fallings Hall, Wolverhampton and Perry Hall, co. Stafford, passing to his kinsman,

George Gough-Calthorpe, 3rd Baron Calthorpe (1787-1851), then by descent to,

Augustus Cholmondeley Gough-Calthorpe, 6th Baron Calthorpe (1829-1910).

LITERATURE:

Possibly Wetherall and Sons Ltd, The Right Honourable Augustus Cholmondeley, Baron Calthorpe, decd., Schedule for Probate No.1, The Family Plate, folio 2, Birmingham University Archives, MSS. 2126/4/3/4, 'pierced bread basket'.

THE GOUGH BASKET

Distinguished by the Huguenot scholar P. A. S. Phillips in his 1935 monograph¹ as for either bread or cake, de Lamerie's baskets were clearly amongst his workshops' most favoured designs. They encapsulate his mastery of the high Rococo style. The Gough basket exhibits many naturalistic elements applied to the border, handle and feet which showcase the evolution of Rococo over a quarter of a century. There are over fifty known surviving baskets from the de Lamerie workshop dating from 1724 to 1751.² The form of his baskets evolved over this period, from the restrained basketweave sided examples of the 1720s and 30s, with symmetrical armorial cartouches, influenced by French Régence patterns, such as the 1731 example in the Goldsmiths' Company collection³, to a high Rococo pair of 1744 now in the

Ashmolean Museum⁴ which incorporate the influence of carvers such as Jean-Baptiste Honoré Torro,⁵ with opposed pairs of applied ornament; lion masks, flowers and cherub heads. The pair of silver-gilt baskets of 1747 made for Ralph Sneyd (1723-1793) of Keele Hall, Staffordshire and now at Colonial Williamsburg⁶ are a *tour-de-force* of de Lamerie's rococo style with sculptural cameos of animal heads and cherubs wielding sickles amidst a delicate pierced and engraved framework.

The influence of the de Lamerie workshop can also be seen in the work of the 'Lamerie' group, a small number of the most accomplished London goldsmiths whose work have similarities of style and quality, comprising de Lamerie, David Willaume, Paul Crespin, Peter Archambo and others. Schroder has suggested that they 'would seem either to have supplied each other with finished or partially finished plate or to have had access to the same pool of casting patterns'.⁷

THE GOUGHS OF PERRY HALL AND OLD FALLINGS HALL

The Gough family was established in Staffordshire by the late 17th century. Walter Gough (1677-1730), traveller and writer, inherited Perry Hall, Staffordshire, near Birmingham, and Old Fallings Hall, Bushbury on the death of his father Sir Henry Gough (1649-1724). Walter rebuilt Old Fallings Hall and married Martha Harwood, a niece of Sir Richard Hill. His son, Walter Gough the younger (1712-1773) succeeded to the properties upon his father's death in 1730 and it is probable that the arms on the basket are his.

There are other members of his family for whom the arms may have been engraved. It is possible the arms could be for Walter's uncle Charles Gough (1693-1774), a director of the East India Company, who was unmarried, however, a mark of cadency or difference, would normally have been used to indicate the arms are not for the most senior line of the family. Unfortunately the exact rules of heraldic engraving were not always followed, therefore Charles Gough is a possibility. He left the bulk of his estate including his plate to his nephew Richard Gough (1735-1809), Walter Gough the younger's first cousin.

1. P. A. S. Phillips, *Paul de Lamerie, Citizen and Goldsmith of London*, London, 1935.
2. T. Schroder, *The Gilbert Collection of Gold and Silver*, Los Angeles, 1988, pp. 246-8.
3. S. Hare, *Paul de Lamerie*, London, 1990, no. 57, p. 101.
4. Ashmolean Museum, Oxford, acc. no. WA1946.122.1.
5. As engraved by C. Cochin, *Cartouches Nouvellement Inventes, circa 1716* and J. Pine, *A New Book of Ornaments*, 1730.
6. The Colonial Williamsburg Foundation, obj. no. 1938-45.1.
7. T. Schroder, 'Evidence without documents: patterns of ornament in rococo and Régence silver', *Silver Studies Journal*, no. 20 (2004), pp. 58-71.



A SAXON GOLD-MOUNTED HARDSTONE
SNUFF-BOX SET WITH A MINIATURE

BY JOHANN CHRISTIAN NEUBER, DRESDEN, CIRCA 1775-1780

Large oval box, the lid, sides and base with bands of radiating gold-mounted panels of striped agate alternating with carnelian within nephrite laurel garlands held by turquoise forget-me-not flowerheads alternating with hardstone violets and scattered simulated pearl under rock crystal, the sides and base centred with clusters of flowers and foliage set in cloud shape gold panels, the side panels interspaced with festoons of lapis-lazuli and nephrite forget-me-not, the cover centred by a later oval enamel miniature of a lady framed above by a carnelian ribbon tie and below by a bloodstone and carnelian foliate wreath
3½ in. (88 mm.) long

£120,000-180,000

US\$160,000-230,000
€150,000-210,000

PROVENANCE:

C.H.T. Hawkins;
C. H. T. Hawkins Collection; Christie's, London, 26-28 March 1904, lot 74
(£100 to Hodgkins);
Sold by Order of the Trustees of the Estate of the late Edward Steinkopff,
Esq.; Christie's, London, 22 May 1935, lot 24 (£120 to Taylor);
Christie's, Geneva, 13 November 1990, lot 153.

LITERATURE:

A. Kugel ed., *Gold, Jasper and Carnelian, Johann Christian Neuber at the Saxon Court*, London, 2012, no. 114, p. 354.
G. Cummins, *Antique Boxes, Inside and Out*, Antique Collectors Club, 2006.
Jean-Louis de Rambures, *L'orfèvre minéralogiste Neuber*, Connaissance des Arts, August 1970, pp. 40-47
Jean-Auguste Lehninger, *Description de la ville de Dresde ... et de ses environs*, Dresden, 1782, p. 337.
Walter Holzhausen, *Johann Christian Neuber*, Dresden, 1935.

PRESENTATION SNUFF-BOXES

Snuff-boxes adorned with a portrait stem from the tradition of *boîte à portrait* in use since the Renaissance in Europe. Set with the portrait of a prince or a king, they were presented as diplomatic gifts. Besides these royal gifts, boxes could also be set with miniatures of family members which could be replaced over time with more relevant miniatures as the box changed owner, or even later on with miniatures chosen for their beauty or their importance such as for this box.

The miniature on this box is identical to one held in the Louvre attributed to Jean Petitot and described as possibly being the portrait of Anne Lenclos known as Ninon de Lenclos (1620-1705), a French author and courtesan. The miniature was in the collection of the renowned numismatist Abraham Michelet d'Ennery and was part of a group of fifty-one enamel miniatures, acquired in 1786 by Louis XVI. Petitot's miniatures remained very sought after in the late 18th and early 19th century and were even copied such as our miniature and set on snuff-boxes to enhance their attraction.

ENAMEL PORTRAIT MINIATURE AFTER SIR ANTHONY VAN DYCK

Jean Petitot was a Swiss painter who popularised enamel miniature portraits invented by his master Henri Toutin (1578-1644). After his apprenticeship in Paris, Petitot went on to travel to England where he was patronised by Charles I and his court. All surviving examples from this period are copies of portraits by the court painter Sir Anthony Van Dyck (1599-1641). The lady painted in this miniature bears in fact a strong resemblance to Van Dyck's portrait of his mistress, Margaret Lemon painted in 1638 with the same flower headpiece and her hand delicately holding the fabric of her dress. Margaret Lemon was the most painted commoner of the 17th century and her portrait by Van Dyck proved so popular that it was the source of many imitations made as late as the 1840s when this miniature was made.

THE SAXON MASTER OF HARDSTONE BOXES

Johann Christian Neuber is one of the most important masters of the Neoclassical hardstone-inlaid pieces which proved a success in his lifetime with the European enlightened aristocracy and royalty. After an apprenticeship with Johann Friedrich Trechaon, a goldsmith of Swedish origin, Neuber became a master goldsmith and burgher of Dresden in 1762. Five years later he was named a court artisan to Friedrich Augustus III (1750-1827), Elector of Saxony and appointed the Elector's court jeweller before 1775. Taught about hardstones by Heinrich Taddel, his father-in-law and the director of the Grünes Gewölbe whom he succeeded in 1769, Neuber saw the artistic and commercial potential of using the many native stones of Saxony in his work. He developed the technique known as *Zellenmosaïc* [cloisonné mosaic] at a time when mineralogy became popular. He advertised a wide range of small objects made from inlaid hardstones called *Galantarieware* [useful but precious objects] including boxes, cane handles, watch cases, chatelaines, and jewellery which accounted for the majority of his production. His distinctive style was eventually counter-productive with a novelty-seeking public and by the end of the 1780s, his over-extended enterprise started to suffer severe financial problems, eventually forcing him to retire in 1805 in Eibenstock in his son's house where he died on 2nd April 1808.



Portrait of Margaret Lemon, Circle of Sir Anthony van Dyck (1599-1641)
© Christie's Images, 2015.





**A PAIR OF LOUIS XV ORMOLU-MOUNTED
DUC DE VILLEROY PORCELAIN AND TOLE
PEINTE TWO-LIGHT CANDELABRA**

THE FIGURES CIRCA 1740, ONE WITH PAINTED BROWN .D.V.
MARK, THE FRENCH FLOWERS 18TH CENTURY, THE ORMOLU
CIRCA 1745-49

Each modelled as a chinoiserie figure slightly kneeling with open arms, holding a small baton and wearing a fantastical *rocaille* ormolu hat, their long robes painted in the Kakiemon palette with flowering branches and with brightly-striped low rolled collars, each base cast with *rocaille* acanthus leaves and c-scrolls issuing an oak-branch enriched with polychrome flowers including roses, carnations and peonies, each branch supporting two oak-leaf cast drip-pans with nozzles modelled as acorn husks, the bases, hats, drip-pans and three nozzles stamped with the 'C' couronné poinçon

10 in. (26 cm.) high; 11 in (28 cm.) wide overall (2)

£60,000-100,000

US\$76,000-130,000
€71,000-120,000

This pair of candelabra present extremely rare 'magot' figures made at François Barbin's early porcelain factory which was set up under the protection of Louis François Anne de Neufville (1695-1766), duc de Villeroy in about 1735-36. The duke, who was captain of the king's guard and a Marshal of France, installed Barbin's small concern in the outbuildings of his château at Villeroy.¹ There are few pieces which are firmly attributable to this early manufactory rather than the larger manufactory which Barbin opened nearby at Mennecy in 1748 after the closure of his smaller factory at Château de Villeroy.² Villeroy pieces are very close to those made at Chantilly in decoration, type and the distinctive tin-glaze.³ The Louis XV ormolu mounts on the present lot, which were made specifically to fit these figures, bear crowned C marks indicating that they are datable to 1745-1749, providing a *terminus ante quem* for the Villeroy porcelain figures.

A pair of related figures (one with an incised D.V. mark) were sold in the M. Fitzhenry collection sale at Hôtel Drouot, Paris, on 13-16 December 1909, lot 137. These unmounted figures had poses which symmetrically mirror the poses of the present figures (the raised arm on one of the 1909 figures is on the left, rather than on the right as it is on the present corresponding figure). A very similar Chantilly figure (also with the right arm raised, similar to one of the present figures) was formerly in the Pflueger Collection and is now in the Museum of Fine Arts, Boston.⁴ It is very possible that Villeroy used a Chantilly figure as a prototype, or that the Chantilly and Villeroy figures share a prototype. Precedents for a different Villeroy seated pagoda figure⁵ were made at Meissen⁶ and China,⁷ and it is unclear if the Villeroy figure was copied from a Meissen or a Chinese original. Another pair of smaller twin-branch candelabra mounted with Villeroy porcelain seated figures was sold at Christie's, Paris, 17 April 2012.

These precious porcelain figures were undoubtedly mounted as candelabra by a *marchand-mercier* such as Lazare-Duvaux. His *livre-journal* covering the years 1748-58 records several pairs of candelabra of this type delivered to Madame de Pompadour including one sold on the 17th of December 1752: 1295- *Mme la marquise de Pompadour: Une paire de girandoles dorées d'or moulu sur des magots de porcelaine grise, les fleurs de Vincennes*, 250 L.

1. It appears that there were only approximately fifteen employees (excluding Barbin's two sons) of which only three were full time (Nicolas Meunier, a painter, Joseph Huet, a sculptor, and Jean-Baptiste Biesse, a *compagnon-fayancier*).
2. See Aileen Dawson, *A Catalogue of French Porcelain in the British Museum*, London, 1994, pp.48-49, where she notes a porcelain chinoiserie feeder (in the form of a fish with sharp teeth) in the Metropolitan Museum, New York, which is inscribed with an anchor above DV and Pierre / Bon [?] Duet and dated 1745, and a tin-glazed earthenware jug which is decorated with the duc de Villeroy's arms and which bears the painted DV mark and date 1738.
3. Geneviève Le Duc, *Porcelaine tendre de Chantilly au XVIIIe siècle*, Paris, 1996, pp. 313-317.
4. This figure is illustrated by Hugo Morley-Fletcher, *Early European Porcelain & Faience as collected by Kiyi and Edward Pflueger*, London, 1993, Vol. II, pp. 62-63.
5. An unmounted example of this type was also in the Fitzhenry sale, lot 136, where it was described as a *Poussah* (a fat man), and another example of this form (mounted as a candelabrum) was in The Sydney J. Lamon Collection sold by Christie's, London, on 29th November 1973, lot 48.
6. The Meissen figure is in the Porzellansammlung, Zwinger, Dresden (PE 7898), and is illustrated by Mathieu Deldicque, *Porcelaines de Meissen et de Chantilly, La Fabrique de l'Extravagance*, Musée Condé September 2020 - January 2021 Exhibition Catalogue, Saint-Rémy-en-l'Eau, 2020, p. 141, no. 47, and Ulrich Pietsch and Claudia Banz, *Triumph of the Blue Swords*, Zwinger 2010 Exhibition Catalogue, Leipzig, 2010, p. 309, cat. no. 330.
7. A pair of Louis XV ormolu-mounted Chinese Kangxi figures of this form mounted as candelabra were sold by Sotheby's, Monaco, on 15 June 1996, lot 112.



A MAGNIFICENT PAIR OF CHINESE CLOISONNÉ ENAMEL AND GILT-COPPER TIBETAN-STYLE EWERS, DUOMUHU

KANGXI PERIOD, 17TH CENTURY

Each with tall cylindrical body divided into four sections and separated by raised bands with incised foliate scrolls, each register adorned with five-clawed polychrome-enamelled dragons of blue, yellow and aubergine chasing flaming pearls on a turquoise ground with ruyi-shaped clouds and fire scrolls, above foaming waves crashing against rocks, the S-shaped handle modelled as a fish with the head of a dragon opposite the spout with a mythical beast-head terminal, the knopped cover decorated with a red dragon encircling a flaming pearl

24½ in. (62 cm.) high; 15 in. (38 cm.) diameter (2)

£150,000-250,000

US\$190,000-320,000
€180,000-290,000

PROVENANCE:

Jacques Barrère, Paris, 1982.

The *duomuhu* form is derived from a Tibetan prototype, the *bey lep*, originally made of wood and used for storing milk tea in Lamasist monasteries. The columnar Tibetan ewer does not appear to have been favoured during the Ming dynasty, even during reigns when Tibetan Buddhism flourished. However, in the following Qing dynasty, during the Kangxi Emperor's reign (1662-1722), the renewal of interest in Tibet and Tibetan Buddhism saw lavish ewers of this form appear in metalwork and porcelain.

The *duomuhu* form is rare among *cloisonné* enamel wares and it is even more unusual to find a pair of ewers. Comparable single *cloisonné* ewers with this distinctive five-clawed dragon design may be found in museum

collections including one published in *Chinese Cloisonné: The Pierre Uldry Collection*, Asia Society, New York, 1989, cat. no. 159; and another from the collection of the George Walter Vincent Smith Art Museum, Springfield, Massachusetts, illustrated in *Cloisonné: Chinese Enamels from the Yuan, Ming, and Qing Dynasties*, Bard Graduate Center, New York, 2011, cat. no. 90. A comparable pair of ewers of this size, design and form were sold at Sotheby's Hong Kong, 8 April 2014, lot 3104.

The dynamic, repeating dragon design on the present lot gives the ewers an imperial quality. The dragon is symbolic of the Emperor and the depiction of dragons with five claws was typically reserved for works of art made for the Emperor and his imperial household. A *duomuhu* ewer simulating wood with gilt bronze straps from the Beijing Palace Museum was published in the Royal Academy exhibition catalogue, *China: The Three Emperors*, London, 2005, no. 55, p 151, together with an imperial *cloisonné* enamel and gold *duomuhu* from the Qianlong period (1736-1795) Palace Workshops, no. 54, p 151.

Chinese works of art have long been prized in the West by the English and European monarchy. It is interesting to compare the form of these ewers to the magnificent pair of Kangxi period ormolu-mounted aubergine-glazed *duomuhu* ewers, pictured here (Fig 1.), known as "The Marie-Antoinette Ewers". They were one of Queen Marie-Antoinette's (1755-1793) most treasured possessions, acquired by Louis XVI in Paris at auction in 1782. They were displayed by the Queen in her private chambers in the Cabinet de la Mérienne at the Chateau de Versailles. They were sold at Christie's, London, 9 June 1994, lot 35, from the Wernher collection at Luton Hoo, Bedfordshire.



Fig. 1 The Marie-Antoinette Ewers, sold at Christie's London, 9 June 1994, lot 35. © Christie's Images, 1994.



Detail of the present lot showing their covers



A GILT-COPPER-MOUNTED ROCK CRYSTAL CUP

CENTRAL EUROPEAN, PROBABLY SALZBURG, CIRCA 1600

Carved in the form of a fantastical beast, the mouth drilled as a spout, in a fitted red leather case

9½ in. (24 cm.) high, 10¾ in. (26.4 cm.) wide

£50,000-100,000

US\$64,000-130,000
€59,000-120,000

COMPARATIVE LITERATURE:

N. Watteck, 'Bergkristallverarbeitung in Salzburg,' *Mitteilungen der Gesellschaft für Salzburger Landeskunde*, 1973, pp. 541-566, www.zodobat.at.

W. Koeppen and A. Giusti, eds., *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe*, Metropolitan Museum of Art, 1 July-21 September, 2008, pp. 64-65.

The work of the Florentine lapidary workshops - the *Opificio delle Pietre Dure* - and the collections of the Grand Dukes of Tuscany were unrivalled in the 16th and 17th centuries. However, north of the Alps spectacular collections were also being produced and amassed, most notably the dazzling collections of Emperor Rudolph II at Prague, later mostly removed to Vienna by Rudolph's successor and brother, Emperor Matthias. In addition, some other courts, which were perhaps not political or military rivals of the Holy Roman Empire, absolutely considered both their collections and court artisans to be of equal importance to those of the Imperial court. Cities such as Dresden and Munich had collections of staggering size and quality and the workshops of Nuremberg and Augsburg were producing pieces prized in *Kunstkammern* all over Europe.

Koeppen, in the ground-breaking exhibition at the Metropolitan Museum of Art - *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe* - has also noted there were a handful of other important production centres of rock crystal carving in the Holy Roman Empire, such as Freiburg im Breisgau which, after Milan, was the most important centre for carving rock crystal in Europe. Innsbruck - which ordered large quantities of rock crystal from Freiburg - had documented carvers working for both the Emperor Maximilian I and the Archduke Ferdinand II. Even Salzburg had its own rock crystal cutting factory established by the prince-bishop Guidobaldo, which was intended to compete with the famous stone-cutters of Prague (Koeppen and Giusti, *loc. cit.*).

The number of carved rock crystal items in the collections of the prince-bishops of Salzburg, in particular, was enormous. Watteck, in her comprehensive article on rock crystal carving in Salzburg, details the huge holdings - 138 pieces of carved rock crystal were listed in the 1805 inventory alone (Watteck, *op. cit.*). The present cup is very closely related to a cup formerly in the Salzburg collections and now in the Kunsthistorisches Museum, Vienna (inv. no. 1521 and Watteck no. 5; see fig. 1). Like the present cup, the Vienna cup is also a large shell basin. However the Vienna cup has several simple flowers carved on the shell while the present cup is unadorned, perhaps left this way to emphasize the high quality and nearly unblemished stone from which it is carved. However, the present cup does have similar, very simple floral carving on the base. Perhaps most strikingly, both the present cup and the Vienna cup share stylistically similar heads, a Siren in the Vienna example and a fantastical creature (sea creature?) in the case of the present lot. A second Salzburg rock crystal cup, also in the form of a shell, and also simply carved and beautifully modelled, but with a carved lion forming the base, is now in the Munich Schatzkammer (no. 370 and Watteck no. 3).



Fig. 1 Shell and Siren Shaped Vessel of Rock Crystal with a Baluster Foot, Kunsthistorisches Museum, Vienna, inv. 1521. © KHM-Museumsverband



A ROYAL GIFT:
THE HOVINGHAM HALL EGYPTIAN STATUE

10

AN EGYPTIAN LIMESTONE GROUP STATUE
FOR MEHERNEFER AND HIS SON

OLD KINGDOM, MID-LATE 5TH DYNASTY, CIRCA 2400-2300
B.C.

25% in. (64.5 cm.) high

Estimate on Request

PROVENANCE:

Sir James Porter (1710-1786), Ambassador to the Sublime Porte of the Ottoman Empire between 1746-1762, Constantinople, by whom presented to the following.

George III King of England (1738-1820), by whom given to the following.
Thomas Worsley (1711-1778), Hovingham Hall, thence by descent to the present owner.

LITERATURE:

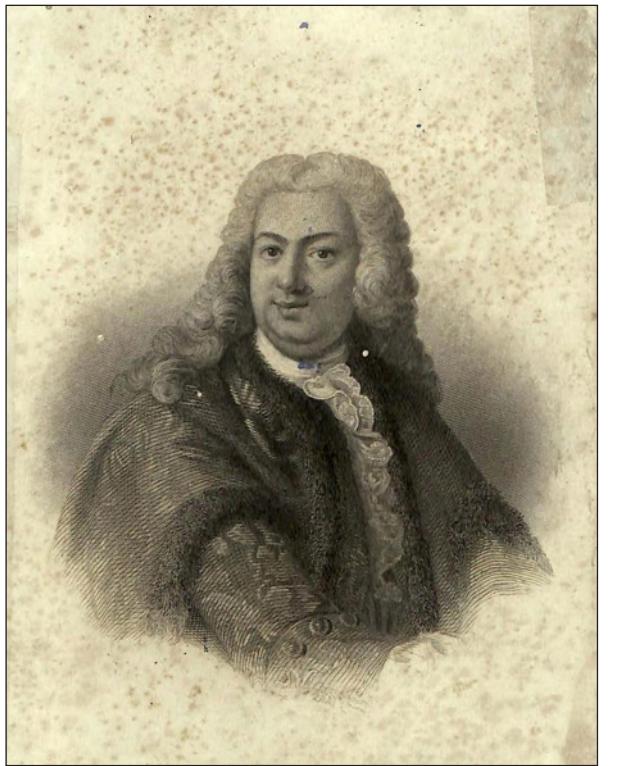
Thomas Worsley, private catalogue of the collection at Hovingham, 1778.
Country Life Magazine, 10th December 1927, illustration of the "Stone Hall" on p. 889.

C.C. Vermeule, 'Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain,' in *American Journal of Archaeology*, 59, no. 2, 1955, p. 136.

B. Porter and R. L. B. Moss, *Royal Statues. Private Statues: Predynastic to the end of Dynasty XVII, Vol. VIII, Part I*, 1999, p. 245, no. 801.201.850.

T. Knox, 'The Vyne Ramesses: 'Egyptian Monstrosities' in British Country House Collections,' in *Apollo*, April 2003, pp. 32-33.





Sir James Porter, British Ambassador to the Ottoman Empire.

One of the earliest works of art from ancient Egypt to arrive in England, this magnificent Old Kingdom statue of Mehernefer and his son was first presented to King George III as a gift from the Ambassador in Constantinople, Sir James Porter, during his appointment which lasted from 1746 to 1761. King George III subsequently donated the statue to Thomas Worsley (1797-1885) at Hovingham Hall, where it remained ever since. This masterfully carved statue reflects the style of 5th Dynasty royal portraiture from Memphite workshops, which established the canons for subsequent generations of Egyptian art.

SIR JAMES PORTER (1710-1786) AND THE CONSTANTINOPLE CONNECTION

Born in Dublin in 1710, Porter was the son of a Captain of the Horse under James II. His studies and early life took him to London where he developed a love of mathematics, languages, debating and the theatre. Through family connections he was introduced to Lord Carteret, later Earl Granville, who in the 1730s recommended Porter for confidential missions to Europe connected with continental commerce. In 1741 he was working alongside Sir Thomas Robinson, the British minister at Vienna, involved in the diplomatic crisis at the death of the Emperor Charles VI, and the accession of Maria Theresa.

In 1746, he was appointed ambassador to the Sublime Porte of the Ottoman Empire in what was then Constantinople. He wrote his memoirs *Turkey: Its History and Progress. Journals and Correspondence of Sir James Porter*, published in 1854, and in a later addition his grandson mentions that Porter "established a character for fair dealing... pursuing his favourite studies and carrying on a correspondence with the most eminent scientific and literary men of his day, he passed a useful and easy life at Constantinople". After 16 years residence at Constantinople, he returned briefly to Britain in May 1762, and was then appointed as British Minister to Brussels, accepting a knighthood in 1764. Returning finally to England in 1765, he retired to live a quiet family life, between his London house and a villa in Ham, near Richmond, where, amongst many others, he became a close acquaintance of Lord Bessborough, the famous collector of ancient gems and classical sculpture.



King George III, Coronation portrait by Allan Ramsey, 1762.

GEORGE III (1738-1820) AND HIS TASTE IN COLLECTING

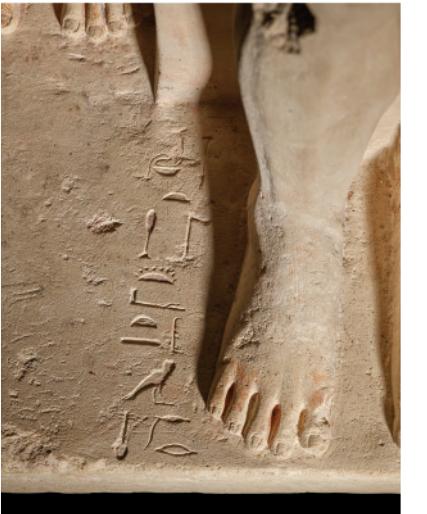
The grandson of George II, George had acceded to the throne in 1760 after the death of his grandfather, as his father, the Prince of Wales had predeceased him. Since the age of 12 he had been guided by the 3rd Earl of Bute (an old school friend of Worsley's) who had sparked an interest in the future king for the sciences and the arts. Shortly after coming to the throne he purchased not only the entire library belonging to Consul Joseph Smith, a British diplomat in Venice, but also his first class collection of medals, engraved gems, prints, drawings and paintings, including many outstanding works by Canaletto. The books, known as the "King's Library", are now found in the British Library. In the 1760s he had also purchased the Albani collection of drawings including many fine pieces by Domenichino and the Carracci. It has also been suggested that the famous Michelangelo and Raphael drawings came into the Royal Collection thanks to George III.

There are over 7000 works of art listed as being acquired or commissioned by George III and his wife Queen Charlotte. The King himself was keen to support the arts and was patron of several prominent artists of the day including Thomas Gainsborough, Johann Zoffany and Benjamin West. In 1768, thanks to King George's patronage, the Royal Academy of Arts was established – even giving this new society the use of one of his palaces – Somerset House.

THOMAS WORSLEY (1711-1778), THE ARCHITECT AND THE HORSEMAN

Thomas Worsley was educated at Eton and in Geneva, and began his career as equerry-in-ordinary to George II from 1742-1760. In 1760, thanks to his old school friend the Third Earl of Bute, who was then Prime Minister, he was appointed Surveyor-General of the Office of Works, a post he held until 1778. In this role he became close to George III, who was a like-minded keen horseman and architectural enthusiast. No doubt because of their great friendship, in 1762 the monarch gifted him Giambologna's sculptural group Samson and the Philistine, now in the Victoria and Albert Museum. In this light it is perhaps no surprise that George III also gifted Worsley this precious Old Kingdom statue.





After the death of his father in 1751 Worsley spent the rest of his life designing and rebuilding Hovingham Hall, the family home in Yorkshire since 1563, as a Palladian dynastic seat, a trip to Florence between 1739-40 providing the inspiration for the amateur architect.

THE STATUE AND EGYPTIAN ANTIQUITIES IN BRITAIN

This remarkable sculpture had arrived in England over 30 years prior to the discovery of the Rosetta stone by the French in 1799, and its subsequent confiscation by the British and presentation to George III in 1802. In fact the first Egyptian antiquities gifted to the British Museum, and forming the basis of their Egyptian department, had only been given by Sir Hans Sloane in 1753. The Petrie Museum was established over a century later in 1892.

However, people's curiosity with Egyptian artefacts had begun much earlier than the excavations that had followed Napoleon's Egyptian campaign (1798-1802). At the beginning of the 16th century many a European gentleman's *Cabinet of Curiosity* would feature an Egyptian artefact, mummified animal or human sarcophagus. It was not until the 18th Century that an interest in Egyptian art became a more formalised pursuit with the founding of the Egyptian Society in London in 1741. Established by a group of British amateurs who had travelled to Egypt or owned private collections of ancient Egyptian objects, they met to display and discuss their collections and interests. The Society's members included Captain William Lethieullier (1701-1756) and Dr Richard Mead (1673-1754), physician to Queen Anne and George II.

Among the earliest works of Old Kingdom art to arrive in an English collection, this statue group and a related pair statue were described in Thomas Worsley's 1778 catalogue of works of art at Hovingham Hall as "Two Egyptian idols Isis & Osiris brought by Sir James Porter from Constantinople & given by him to King George III who gave them to me." Displayed since the eighteenth century alongside Giambologna's "Samson and a Philistine," as well as ancient busts and plaster casts, the statues were acquired at a period prior to the decipherment of Egyptian hieroglyphs, and before the iconographic traits of Egyptian art were well understood. Accordingly the fragments of both sculpture groups were misunderstood and crudely restored during the 18th century with heads attached to the incorrect bodies, leading to the false impression that the groups depicted the gods Isis and her brother/husband Osiris, rather than two family groups of Old Kingdom individuals. A modern reappraisal by Egyptologists Cyril Aldred and I. E. S. Edwards (among others) allowed the correct interpretation and successful restoration of the two groups.

An article on Hovingham in *Country Life Magazine* in 1927 focused more on the architectural merits of the rather than focusing on the Grand Tour Collections. The Egyptian statue was to remain unpublished until it was

listed in 1955 by C. Vermeule in his 'Notes on a New Edition of Michaelis' in the *American Journal of Archaeology* in 1955 – even Adolf Michaelis had not mentioned it in *Ancient Marbles of Great Britain*.

THE HOVINGHAM HALL GROUP: MEHERNEFER AND HIS SON

Magnificently carved from a single block of fine limestone, this statue group depicts a seated man in classic Old Kingdom style alongside a standing image of his young son. The powerful physique of the father expresses his virility, an aspect underscored by the presence of his eldest son, shown standing nude and leaning on his father. Traces of inscription on the right side of the base of the group statue reveal that the seated man was probably called [Meh-er-]nefer, the same name also given to his eldest son, as indicated in the well-preserved inscription to the left of the small boy's feet. Egyptian artistic convention emphasizes the higher status of the seated figure in a group, and the father is here represented on a block seat, flanked on one side by his young son and, in all likelihood, once accompanied by a standing figure of his wife (now missing).

Despite his youthful depiction, the inscription accompanying the boy identifies him as the "God's Servant/Prophet of Wadjet and King's Agent in Nubia, Meh-er-nefer". The title of "King's Agent in Nubia" (literally "the hand of He who Appears in the Land of the Bow") was apparently a lofty position, associated with a series of important individuals during the later Old Kingdom involved in the administration of southernmost Egypt and Nubia. In all likelihood, this statue group representing the King's Agent Meh-er-nefer as a boy alongside his parents was placed in his own tomb, accompanied by another pair statue, also received by Thomas Worsley at Hovingham at the same time, dedicated by his father of the same name to his own parents, a testimonial to enduring filial piety, see B. Porter and R. L. B. Moss, *Royal Statues. Private Statues: Predynastic to the end of Dynasty XVII, Vol. VIII, Part I*, 1999, p. 261, no. 801-203-610. The original findspot is not known, but the inscriptions on both group statues indicate that they are closely related, most likely representing three generations of the same family, and were in all likelihood discovered in an enclosed *serdab* chamber within a *mastaba* tomb at either Giza or Saqqara. The second group, a standing pair statue of a man named Neb-ef-wi and his wife Mes-Sat, bears inscriptions indicating that it was dedicated by their beloved eldest son, "the Chief Companion of the Palace (or Iz(et)-Chamber) in Nekheb (El-Kab), Meh-er-nefer," who is named on the top face of the statue base. It is most likely this is the same Meh-er-nefer whose imposing figure is seated alongside his young son.

The name Meh-er-nefer does not seem to be attested from any known monuments, although an Old Kingdom tomb (S11) of a man with the similar name Meh-nefer(?) is known from the provincial site of





Country Life Magazine, 10th December 1927, illustration of the "Stone Hall". © Country Life/Future Publishing Ltd.

Sharuna (W. Schenkel and F. Gomaa, *Scharuna I: der Grabungsort, die Nekropole, Gräber aus der Alten-Reichs-Nekropole*, Band I, Mainz, 2004, p. 152 ff.). Neither do the names of Meh-er-nefer's parents provide any real insight into the original location of the family burial, although his father's name Neb-ef-wi, written with the extremely unusual hieroglyph of a swimmer, does seem to occur above the depiction of a figure cooking a goose shown in a tomb at Hemamieh in Middle Egypt (E. Mackay et al., 'Bahrein and Hemamieh', *British School of Archaeology in Egypt*, 1929, pl. XXIII, top). These indications, combined with the Upper Egyptian and Nubian associations of the titles of both men named Meh-er-nefer may perhaps indicate a sphere of influence that extended far beyond the northern capital at Memphis, and an origin for the works from a tomb at a provincial location cannot be excluded, despite the quality and style of the statues that would seem to indicate their origin in a Memphite workshop capable of producing works such as this one of extremely high quality.

The father sits on a stylized block seat, his left hand open on his leg, while his right hand (now missing) would once have likely held an attenuated object with a round end representing his staff of office. Both figures are masterfully rendered, with accentuated pectoral muscles. The dominant seated figure features a taut stomach divided by a central hollow ending at the navel. The boy is represented nude and with the characteristic sidelock of youth, here with the curl turned inwards onto his chest and not in the more usual outward-facing position at the top of the arm. He holds the index finger of his right hand to his mouth in the standard Egyptian gesture of youth, and affectionately rests his bent left arm behind his father's back, with his hand resting on his shoulder. The figure of the boy is sculpted almost entirely in the round, with a back pillar (partly restored) rising from his father's seat to support the boy's head.

The youthful and rounded forms of the boy's childish body indicate his young age, while the depiction of his uncircumcised penis indicates that he had not yet gone through the Egyptian rites of initiation into adulthood, see O. Goelet, "Nudity in Ancient Egypt," *Source: Notes in the History of Art*, vol. 12, no. 2, Winter, 1993, pp. 20-31. The boy's stomach

is convex and softly rounded. The knees and shins of the adult male are modelled with attention to anatomy, contrasting with the undefined muscles of the immature boy. The father's wig is crisply rendered in *curls en échelon*, with the face of the man set partly in shadow below the helmet-like form of his hairstyle. Both faces are rounded, with naturally rendered eyebrows and eyes outlined in sharp relief. The mouths of both figures feature a sharply delineated vermilion line. Some traces of red paint are preserved from the exposed skin of the figures. The facial features of this private statue group reflect the style of Dynasty V royal portraiture from Memphite workshops, reflecting the style of portraiture set by Userkaf, the founder of that dynasty, and elaborated later in the dynasty by Neferefre in his sculpture from his Abusir monuments.

As John Cooney has remarked, "the final development of the pair statue into a family group including children took place in the 5th Dynasty reaching its fullest development in the second half of that dynasty.", see J. Cooney, 'Three Egyptian Families of the Old Kingdom', *Brooklyn Museum Bulletin*, 13:3, Spring 1952, p.1. One of the family groups discussed by Cooney, the group statue of Ny-ka-ra and family (Brooklyn Museum 49.215), has been dated to late Dynasty V, and presents a close guide to the probable original appearance of the Meh-er-nefer family group. As in the Hovingham group statue, Ny-ka-ra's son stands alongside his father, placing his hand on his shoulder. Similarly, Ny-ka-ra's son son Ankh-ma-ra also bears a title, "Scribe of the Granary" that is more appropriate for an adult, indicating that the inscription was added at a later stage in his life. Based on the parallel to the Ny-ka-ra family group, and examination of the visible traces, it seems likely that the standing figure of the nude boy was balanced by a standing figure, most likely that of his mother, the wife of the seated man. The traces of hieroglyphic inscription on the base to the figure's proper left have been cut through, perhaps in order to finish off the group to appear as mostly intact from the front.

Faint but strong vertical lines along the front and back of the seated man's left arm are likely indications that another figure stood directly alongside him. A tell-tale feature is the angled treatment of the left

profile. Had this side been more accessible to the sculptor, it would have been robustly finished as it was on the proper right side, but it was very likely obstructed by the now-missing figure, which would have been slightly set back from the front of the block seat, forming a symmetrical composition with the figure of the younger Meh-er-nefer. The broken area along the left arm of the seated man may reflect attachment to a (now missing) figure of a standing woman with legs together. The pair statue of Demedji seated alongside his standing wife Hennutzen in the Metropolitan Museum (MMA 51.37) also dates to Dynasty V and may provide some impression of the original appearance of the missing female figure and its relationship to the dominant figure of the seated Meh-er-nefer. Although one might have expected the hand of the wife to have embraced the figure of her husband, Nadine Cherpion has noted that affection is less commonly represented in Egyptian scenes of husband and wife in later Dynasty V, and not all representations reflect physical intimacy or connection, see N. Cherpion, 'Sentiment conjugal et figuration à l'Ancien Empire' in *Kunst des Alten Reichs*, SDAIK 28, Mainz am Rhein, 1995, pp. 33-47.

It is entirely possible that the removal of the third figure of the group occurred during antiquity, although it cannot be excluded that damage to the proper left part of the group could have led to the chiselling away in more recent centuries of the damaged surfaces, in an effort perhaps to create a neater impression. However, the intentional execration of the name and image of a wife is a well-attested phenomenon during the Old Kingdom, and also occurs in the recently discovered Dynasty V tomb of Wahti at Saqqara, a circumstance that may reflect divorce, a loss of favour, or some other change in social status. Given the fact that the figure of the young boy is endowed with lofty titles that do not fit the young age of his nude figure, it is possible that the inscriptions were added and the family group adapted for placement in a family tomb, enabling the statue group to reflect changes in the younger Meh-er-nefer's status and family situation.



THE SHERBORNE STOOLS

11

A PAIR OF GEORGE II MAHOGANY HALL STOOLS

DESIGNED BY WILLIAM KENT, EXECUTED BY JAMES MOORE THE YOUNGER, 1730

Each with a rectangular seat above a fluted frieze with canted corners and a pierced double S-scroll and acanthus apron centred by a shell, the sides carved with conforming double S-scrolls and foliage, on panelled legs carved with trailing bell flowers and acanthus to the front and volute scrolls terminating in foliage to each side, with batten-carrying holes to the feet, small variations in carving to the aprons, one backrail veneered 18½ in. (46 cm.) high; 36½ in. (93 cm.) wide; 21¼ in. (54 cm.) deep (2)

£60,000-100,000

US\$76,000-130,000
€71,000-120,000

PROVENANCE:

Designed by William Kent and supplied by James Moore to Sir John Dutton, Lodge Park, Sherborne, Gloucestershire, in 1730 (as a set of four stools, £20, and a pair of settees £30), thence by descent until sold by Lord Sherborne circa 1940, from whom the whole suite was acquired

Leonard Knight, London. The settees acquired by Temple Newsam, Leeds in 1943; the stools acquired by Lord Wilton, Ditchley Park, Oxfordshire, until 1950 when the set of four stools was split into two pairs.

One pair of stools: acquired by Royal Ontario Museum, 1999. This pair of stools: The Benjamin Sonnenberg Collection, sold Sotheby's, New York, 6-9 June 1979, lot 1681, when acquired by Mrs. Sandra Payson, thence by descent until sold Christie's, London, 5 July 2018, lot 121.

LITERATURE:

For the suite:

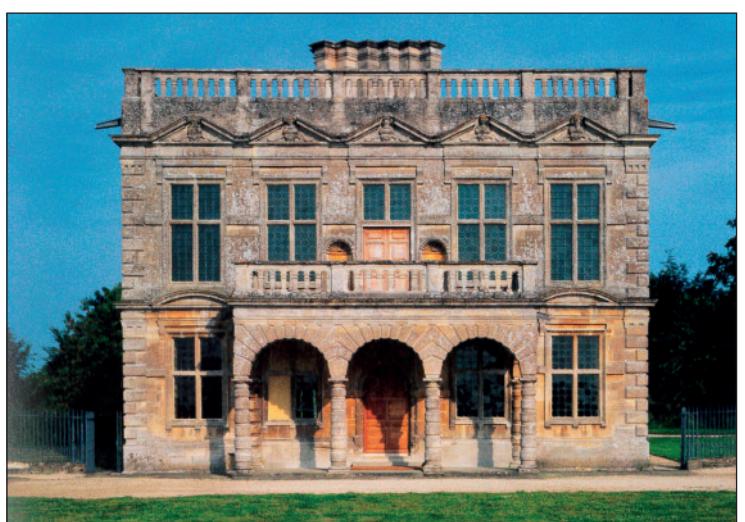
D. Fitzgerald, 'A New Yorker's Unusual Collection', *Apollo*, March 1967, p. 164, fig. 7.

C. Gilbert, 'James Moore the Younger and William Kent at Sherbourne House', *The Burlington Magazine*, Vol. III, No. 792, March 1969, pp. 148-150, fig. 52.

'A pair of important George II mahogany stools' in Phillips Auction House, *Fine Furniture at Phillips, Highlights from 1998: A Preview of Sales to come in 1999*.

P. Kaellgren, 'Best Seats in the House: Two Eighteenth-century Stools recently acquired by the ROM (Royal Ontario Museum) were part of a set designed by celebrated artist and architect William Kent', *Rotunda* 33, Fall, 2000, pp. 9-11.

S. Weber, 'Kent and the Georgian Baroque style in Furniture: Domestic Commissions', *William Kent Designing Georgian Britain*, New Haven and London, 2013, pp. 487-8, fig. 18.27.



Lodge Park, Sherborne, Gloucestershire



One of the pair of settees supplied by James Moore Junior for Lodge Park, now at Temple Newsam, Leeds © Courtesy of Leeds Art Fund



These robust mahogany stools from a set of four stools and a pair of settees were commissioned by Sir John Dutton, 2nd Bt. (1684-1743) for his newly refurbished dining-room at Lodge Park, Sherborne, Gloucestershire.¹ The stools are *en suite* with the pair of 'Settees', for which a design survives by William Kent (1685 - 1748) the Rome-trained artist, protégé of Richard Boyle, 3rd Earl of Burlington and 'Master Carpenter' of George II's Office of Works and were supplied by James Moore the Younger (d. 1734), cabinet and chair-maker to Frederick, Prince of Wales (1707-51). Together with other furniture executed by Moore for Sir John Dutton these stools, and the corresponding settees, are fully-documented in the Sherborne papers and thus represent an important addition to the history of early 18th century English furniture-making since they demonstrate craftsmen like Moore working faithfully to detailed designs by Kent.

JAMES MOORE AND WILLIAM KENT

Between 1728 and 1730, Sir John Dutton instigated a partial-refurbishment of his country seat at Sherborne, Gloucestershire. The principal reception rooms of Sherborne House were remodelled, a new parlour and bedrooms were added, and Lodge Park, a two-storey hunting and banqueting lodge in the parkland, designed by Nicholas Stone or Balthasar Gerbier and constructed in *circa* 1634, was renovated. Among the Sherborne papers an account for Sir John Dutton, dated 29 October 1728, reveals Kent's contribution to these improvements:

'To Mr Kent for his trouble making Plans for me at my Lodge & House £31-10-0'.

Kent was also, undoubtedly, invited to design the mahogany furniture including a set of four stools, of which two are offered here, and a matching pair of settees, the latter, now at Temple Newsam, Leeds.²

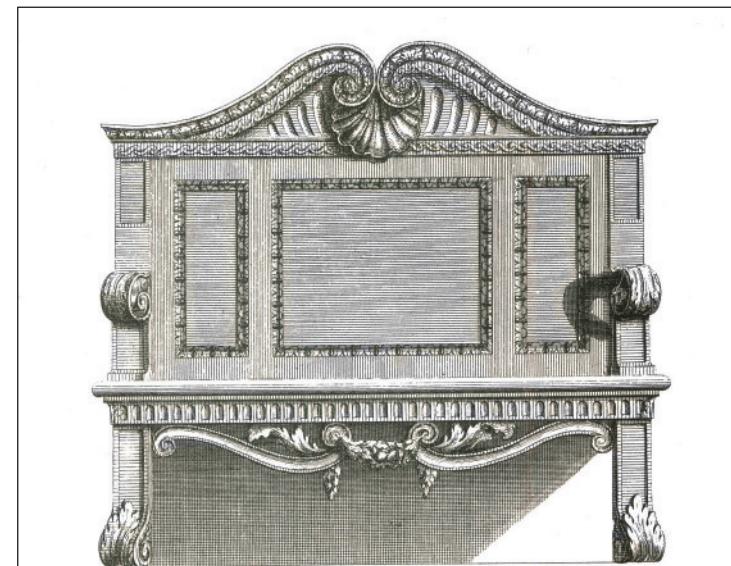
A later account book for Sir John Dutton records payments to Moore for a consignment of furniture to Kent's designs including these stools, and the conforming settees:

'1730

Nov 2

To Mr Moore for 2 Mahogany Settees for ye Dining Room at ye Lodge Carved 30-0-0

To Ditto for 4 Mahogany Stools Carved for ye Dining Room at ye Lodge 20-0-0'



A design for a 'Settee' by William Kent, published in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. Wm Kent*, 1744, pl. 42.

The account also reveals that Moore worked with the carver James Richards (1721-67) on this commission. Richards, like Kent, worked for the Royal Office of Works as a 'Master Sculptor & Carver in Wood', and may have been proposed to Moore by Kent.

'To Ditto [Mr Moore] making 2 Tables Frames for ye Carver for 2 Marble Tables at ye Lodge 5-10-0

To Mr Richards Carving ye two Table Frames above 13-10-0'

Few of Kent's original designs and drawings for furniture survive but a design for a 'Settee' by Kent, published in John Vardy's *Some Designs of Mr. Inigo Jones and Mr. Wm. Kent*, 1744, plate 42, is virtually identical to the settees supplied by Moore to Sir John Dutton, and interestingly Dutton owned a copy of this volume.³ The design was evidently popular because similar models are at Raynham Hall and Houghton Hall, Norfolk.⁴

These stools were almost certainly modelled on another design by Kent from the same series as they were intended to complement the settees. Moreover, as Kent customarily integrated interiors and furniture it seems likely he conceived the complete dining-room at Lodge Park. The carved Venus scallop shell displayed on the pediment of the settee has been transferred to the apron of the stools and is flanked by 'S' scrolls and acanthus. Like the settees, the stools have a seat of solid mahogany with fluted frieze rails and corbeled legs with leaf carvings.⁵ One long (reverse) rail of each stool remains undecorated suggesting they were intended to stand against the wall of the dining-room at Lodge Park.

Kent probably first met Moore the Younger when he was in partnership with his father, James Moore the Elder, Royal cabinet-maker to George I, while working for James Brydges, Duke of Chandos (1673-1744) at Cannons, Middlesex. As Queen Anne's Paymaster-General under the Duke of Marlborough's patronage, Lord Chandos was among the richest men of his day, using his considerable fortune to furnish his mansion with such extravagance and taste that the author Daniel Defoe (1660-1731) described it as: 'the finest house in England'. Kent was disposed to employ the same craftsmen on his commissions, a practice in accordance with the Royal Office of Works to which he was associated. Thus Moore the Elder, and presumably his son, carried out Kent's designs for furniture in 'the new apartment at Kensington Palace' between 1727 and 1729, and Moore the Younger and Kent, as shown above, were employed at Sherborne. Furthermore, Moore the Younger and Kent both worked for Frederick, Prince of Wales; the former between 1732-34, and the latter, referred to by the Prince as 'our architect', on the design for the Royal Barge.⁶

Little further is known of Moore the Younger: when his father died in 1726, he received as an inheritance: 'my materials of Trade, namely Wood and Tools at ye election of my wife Elizabeth, if she follows the trade to pay him one hundred pounds and she keeps the materials'. His widow evidently abandoned the business because the family partnership with the looking-glass manufacturer John Gumley ceased after her husband's death, and the entire stock-in-trade was auctioned. On 1 July 1728, the *Daily Post* and *The Daily Journal* advertised the forthcoming sale of Moore the Elder's effects as follows: *'The Entire Stock of Mr James Moor, Cabinet-Maker to his late Majesty and an eminent Milliner, both deceas'd, consisting of the finest old Japan and India Cabinets, Screens, Chests, Tables, etc. Walnut-tree, Mahogany, and other fine Woods, Book-Cases, Drawers, Buroes, Desks, Tables and Chairs, with Several Pieces of Fine Hollands, Cambrics, Muslins, Damask and Diaper Table Linnen, new and fashionable'*. The notice offers a fascinating description of an early 18th century cabinet workshop.

SHERBORNE HOUSE

Sherborne House has been the family seat of the Duttons since Thomas Dutton bought the estate in 1551. The house received Queen Elizabeth for two state visits in 1574 and 1592. The house passed to his son, John 'Crump' Dutton (d. 1656), so called due to his hunched back, a supporter and close friend of Oliver Cromwell. It was 'Crump' Dutton who modified Sherborne House and had Lodge Park and its surrounding grounds constructed. Lodge Park, until recently thought to have been designed by Inigo Jones, was based on Jones's Banqueting House, and was intended as a hunting/banqueting lodge for deer-coursing (the ancient sport of watching deer-hounds chase stags). His great nephew, Sir John Dutton, 2nd Bt., hired landscape architect Charles Bridgeman to remodel some of the surrounding land while Kent was called in to renovate Sherborne House and Lodge Park. Thereafter, Lodge Park underwent various renovations, even as recently as 1960, with those carried out for Charles Dutton, 7th Lord Sherborne. When he died in 1982, Lodge Park and the Sherborne estate were left to the National Trust, who have restored Lodge Park to its original format.⁷ Sherborne House itself was sold in the 1970s.

LATER HISTORY OF THE MOORE FURNITURE

In 1940, the army occupied Sherborne House, and Lord Sherborne was obliged to sell some furniture, which had come to him by descent in the Dutton family. This included some of the Moore furniture: the pair of settees, the set of four stools including the pair offered here, and six carved hall chairs from an original set of nine. This furniture was purchased by Leonard Knight Ltd., who sold the pair of settees to Temple Newsam in 1943; at the same time, Temple Newsam photographed the rest of the furniture to preserve its record in the museum files. The stools and chairs were acquired by Lord Wilton for Ditchley Park, Oxfordshire, but in the 1950s, these were sold when he moved to Ramsbury Manor. The set of four stools was split into pairs: the present pair was purchased by Benjamin Sonnenberg (sold 'The Benjamin Sonnenberg Collection', Sotheby's, New York, 5-9 June 1979, lot 1681), and the other pair is now at the Royal Ontario Museum, Toronto (Museum no. 979.34.1-2). One pair of chairs was in the collection of Peter Palumbo, London when Christopher Gilbert wrote his article on this furniture, another pair was offered Christie's, New York, 27 October 2006, lot 50, and sold Christie's, New York, 17 October 2008, lot 118 (\$72,000 sold after sale). The whereabouts of the final pair is unknown at present.

RELATED FURNITURE BY WILLIAM KENT

A number of examples of related hall-settees and hall-bergères are known, all undoubtedly based upon the original Kent design, and largely recorded in houses where Kent was involved in remodelling and interior decoration.

A single chair was designed by Kent and his patron Lord Burlington for Chiswick House, Middlesex, and later removed to Chatsworth, Derbyshire. This chair was sold by Christie's from the collection of Christopher Gibbs Esq., The Manor House at Clifton Hampden, Christie's house sale, 25-26 September 2000, lot 9 (£141,250 including premium).

A set of four settees designed by Henry Flitcroft (d. 1769), and executed by George Nix was supplied in 1728 for John Montagu, 2nd Duke of Montagu for the Banqueting Hall of Montagu House, Whitehall.⁸ A further suite of six settees based on the pattern was provided for Sir

Robert Walpole's Norfolk mansion, Houghton Hall⁹ and have been attributed to the workshops of James Richards, who executed numerous architectural carvings as well as furniture for Royal commissions designed by Kent.¹⁰ The Sherborne settees, as well as the Houghton example, have large-scale acanthus-carved aprons beneath the seat.

At Holkham Hall, Norfolk, a pair of related double-seat settees was commissioned for the Palladio-inspired hall, which was designed by Thomas Coke, 1st Earl of Leicester (d. 1748) and William Kent. Built in the 1740s under the direction of the architect Matthew Brettingham Senior (d. 1769), the hall formed part of the 'Grand Apartment', which though roofed in 1749, only had its furnishing completed around 1760 by the Countess of Leicester. A further version of the model designed by William Kent in 1720-25 is at Raynham Hall, Norfolk.¹¹

1. C. Gilbert, 'James Moore the Younger and William Kent at Sherborne House', *Burlington Magazine*, vol. III, no. 792, March 1969, p. 149, figs. 53 - 54.

2. C. Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, vol. II, Leeds, 1978, no. 324.

3. S. Weber, 'Kent and the Georgian Baroque style in Furniture: Domestic Commissions', *William Kent: Designing Georgian Britain*, New Haven and London, 2013, p. 205.

4. *ibid.*, p. 487.

5. *ibid.* pp. 487- 488.

6. G. Beard, 'William Kent and the Cabinet-Makers', *Burlington Magazine*, vol. 117, no. 873, December 1975, p. 868.

7. M. Miers, 'Lodge Park, Gloucestershire', *Country Life*, 18 May 2000, pp. 82 - 85.

8. T. Murdoch (ed.), *Boughton House: The English Versailles*, London, 1992, pp. 134- 135, pl. 133.

9. J. Cornforth, 'Houghton Hall, Norfolk', *Country Life*, 28 March 1996, pp. 52-59 and fig. 2.

10. A. Moore, *Houghton Hall*, London, 1996, p. 116.

11. H. Cescinsky, *The Old-World House: its Furniture and Decoration*, vol. II, New York, 1924, p. 119.



MANI BEGUM'S GIFT TO WARREN HASTINGS

PROPERTY OF A NOBLEMAN

■ ~12

A SUITE OF INDIAN SOLID IVORY AND PARCEL-GILT SEAT FURNITURE

MURSHIDABAD, CIRCA 1785

Comprising four armchairs and a sofa, carved throughout and gilt-decorated with feathery palm leaves and flowers, each armchair with a curved top rail above a pierced splat and S-shaped arms terminating in tigers' heads, the backs and arms joined by leafy spandrels, the arms also with palm-carved splats, above a pierced guilloche gallery, the caned seat above shaped rails each centred by a palmette and the three cabriole front legs each headed by a larger-sized palmette, carved with acanthus and terminating in claw and ball feet, the two rear legs of slightly splayed square-tapering form, all joined by stretchers with turned baluster spokes and flowerhead-carved centrepieces; the sofa *en suite* with differing splat patterns and five acanthus-carved cabriole legs, all with ivory and metal-pegged construction, each piece stamped 'A.W' and 'L.1428', two chairs labelled 'William 2nd / HEIR LOOM / NO. 639 / C.T' two chairs '.... NO. 640 / C.T', the sofa '.... NO. 638 / C.T', minor differences in detail and size the chairs each 36 in. (92 cm.) high; 28 in. (71 cm.) 22 (56 cm.) deep; the sofa 37 in. 94 cm. high; 82 in. (208 cm.) wide; 33 in. (84 cm.) deep (5)

£400,000-600,000

US\$510,000-750,000
€480,000-710,000



PROVENANCE:

Commissioned by Mani Begum, widow of Mir Jafar, Nawab of Murshidabad as a gift to Warren Hastings and his wife Marian, and shipped to England between 1784 and 1799.
By family descent to General Sir Charles Imhoff, stepson of Warren Hastings, sold 24 August 1853 at Daylesford House, on his death (the sofa lot 396 or 397, the chairs from lots 398 - 402).
Acquired at the Daylesford House sale by William Lowther, 2nd Earl of Lonsdale (1787 - 1872).
By descent to Lancelot Edward Lowther, 6th Earl of Lonsdale (1867 - 1949) until sold Lowther Castle house sale, 15 April 1947, lot 308.
Purchased by Thornton (possibly Thornton Antiques, Harrogate) and subsequently with Mallett.
Acquired from Mallett & Son Ltd, London, 25 October 1967.
Anonymous sale Sotheby's, London, 4 December 2013, lots 454 - 547 (two pairs of chairs and a sofa).

LITERATURE:

One chair illustrated in the Drawing Room, Lowther Castle, circa 1900, Carlisle Public Records Office.
Veronica Murphy, 'Art and the East India Trade (1500 - 1857) and some little-known ivory furniture', *Connoisseur*, December 1970, pp. 229 - 237, figs. 6 & 7.
E. Lennox-Boyd (ed.), *Masterpieces of English Furniture The Gerstenfeld Collection*, London, 1998, pp. 135 - 139, fig. 102 (one chair).
Dr. Amin Jaffer, 'Tipu Sultan, Warren Hastings and Queen Charlotte: The Mythology and Typology of Anglo-Indian Ivory Furniture', *Burlington Magazine*, May 1999, pp. 273 - 275, pp. 280 - 281, figs. 19 and 20.
Dr. Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp. 238 - 263, no 80 and fig. 105.

The suite of seat furniture is rightly among the most celebrated artefacts arising from Britain's relationship with India in the 18th century. Not only is it a tour-de-force of design and craftsmanship reflecting different elements of European and Chinese furniture reinterpreted through the use of exotic material and the skill of Indian carvers, but it also has a fascinating and unbroken provenance, albeit one that has been misrepresented repeatedly through the passage of time.

The furniture was originally gifted by Mani Begum to Warren Hastings and his wife Marian. The history of the suite was described in detail by Amin Jaffer.¹ Hastings was born into quite modest circumstances, though his family had been lords of the manor of Daylesford, Oxfordshire, until relinquished in 1715. He first travelled to India as a clerk in the East India Company in 1750, and soon impressed his employer securing successive promotions. However he had misgivings about aspects of the administration and resigned in 1764, only to seek re-employment in 1769 through the sponsorship of Robert Clive. He served as Governor of Calcutta from 1771 and, after the Presidencies of Madras and Bombay were brought under Bengal's control in 1773, he was raised to the new post of Governor-General of Bengal, a position he held until 1785. Hastings' talent was as an administrator and reformer and alongside Clive, is considered to have laid the foundations of the British Empire in India. He was set on reforming the complicated and corrupt administration that had developed under the auspices of the East India Company, among the improvements he implemented were the currency, tax and legal systems, he created an efficient postal system, backed a proper cartographic survey of India, and built a series of public granaries to ensure there was no repeat of the great famine of 1770-71. It is generally agreed that Hastings left the administration of the Company in Bengal in a far better state than he had found it. As William Dalrymple wrote 'Underlying all Hastings' work was a deep respect for the land he

had lived in since his teens... Hastings genuinely liked India, and by the time he became Governor spoke not only good Bengali and Urdu but also fluent court and literary Persian.² On returning to England in 1785 he became embroiled in a trial accused of crimes and misdemeanours in India, instigated by a former agent with whom he had fallen out, but after a process that was to last seven years, Hastings was acquitted with his reputation intact.

Mani Begum was well disposed to Hastings. She was the widow of Mir Jafar who played a prominent role in the British success at the Battle of Plassey, 1757. In return the British raised Mir Jafar to the throne as Nawab of Murshidabad (Bengal), a position he held in two reigns between 1757- 60 and from 1763 until his death in 1765. He was on good terms with both Robert Clive and Warren Hastings but his reigns were mired in corruption and in return for bribes he was propped up as a puppet ruler by the East India Company. Hastings, whose intentions for India were of a non-oppressive nature and thus out of step with the majority of his peers and his employers, was sympathetic and indeed vocal in his support of Mir Jafar. He complained that the Nawab was being exposed to intolerable pressure and affronts in his attempts to curb the illegal trading activities of Company employees. Siding with the Nawab and effectively against his employers Hastings' good relationship with Mir Jafar was sealed and in so doing he made enemies on his own side. Hastings resigned his post in 1764 and Mir Jafar died the following year. Mani Begum, as the Nawab's favoured consort, found herself in control of his fortune and in a favourable and influential position. Hastings returned to India in 1769 and within two years was elevated to the post of Governor of Bengal, and later Governor-General, continuing to work in support of the Indians and against oppressive and tyrannical practices.





Sir Joshua Reynolds, *Warren Hastings*, © National Portrait Gallery, London



Detail of the carved tiger's head

Among his acts was to appoint Mani Begum as guardian to the young Nawab Mubarak-ud-daula, son of Mir Jafar, who in 1770 succeeded his half-brother as Nawab at the age of just twelve, despite the fact she was not his natural mother. This served to increase her influence, for which she was clearly deeply indebted to Hastings.

As described by Amin Jaffer³ the ivory furniture sent by Mani Begum to Hastings were intended as tokens of gratitude, and these gifts were received both while Hastings was still in India, and after his return to England in 1785. Hastings' wife Marian brought some Murshidabad furniture with her when she travelled from India in 1784, including tables, chairs and beds of solid ivory.⁴ And in the same year Hastings wrote to his wife from Bengal informing her of Mani Begum's latest gift - 'she had prepared an elegant display of your couches and chairs for my entertainment... There are two couches, eight chairs, and two footstools, which are all of the former patterns, except two of the chairs, which are of buffalo horn, most delicately formed and more to my taste than the others, not designed for fat folks or romps'.⁵ Further shipments of ivory furniture were handled by Hastings' agent George Nesbitt-Thompson in 1786, 'Beegum has sent four chairs and a very beautiful table all of ivory',⁶ at which time Hastings wrote (to Nesbitt-Thompson) to inform him of the 'very great value' of the ivory chairs, and to instruct that the chairs should not be upholstered with velvet or any other material which would have caused their seizure by Customs House officers.⁷ The latter shipment was lost at sea on the Hinchingbrook, but in 1787 the Begum then sent four further chairs, a table and two footstools, all of ivory, on the *Atlas*.⁸

All told, correspondence between 1784 and 1787 indicates the Hastings took delivery of ivory furniture including two couches, two tables, four footstools and fourteen chairs. Some items were received prior to 1784 since Hastings referred to the 'former patterns', and more may have been received after 1787. At least some of this was installed at Daylesford which Hastings purchased in 1778, it is mentioned in inventories of 1799 and 1834, in the former there is listed various ivory pieces though probably not the pieces offered here, in the latter there is additionally a suite of solid ivory furniture consisting of two sofas, eight armchairs (the 9th broken and in the stables), and two firescreens, plus the large oval table and footstools in the 'Best Drawing Room'.⁹

THE DESIGN AND MANUFACTURE

Murshidabad became noted as a centre for the production of carved ivory objects in the early 18th century when it was still the seat of the nawab (Murshid Quli Khan) and a centre of courtly patronage. It's unclear whether the trade developed as a result of the migration of skilled workers of the Baskar caste from Sylhet, or if it was introduced by a Delhi ivory carver whose work was copied by Baskars. One of the latter was appointed carver to the nawab, and through his apprentices and their descendants the craft was established. The fruits of their labour, mainly small-scale objects, were used domestically, but furniture was largely made on a commission-basis for the homes of, and as presentation objects for East India Company officials.¹⁰ Traditional Indian interiors had no need of furniture, as dictated by local custom while at court western-style furniture was kept for visiting officials, a fact that in itself created division.

After 1790 ivory furniture from Murshidabad tended to follow western models more closely, but prior to that the work was more elaborate and borrows elements from English, European (especially French and Dutch), and Chinese furniture, as displayed by the Hastings suite. It is part of a group of similarly styled seat furniture with oval seats and five legs that

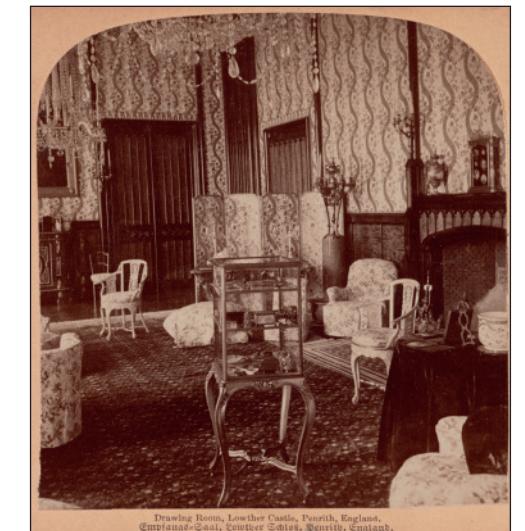
seem to derive from Dutch *burgomaster* chairs or French *fauteuils de bureau*, while the splats in the backs and sides (in this case intertwining palm fronds, in others the splats are of pierced oval shape) might conceivably be influenced by contemporary English patterns. The curved backs recall Chinese horseshoe-back chairs while the tigers' heads were thought to be symbolic of Tipu Sultan of Mysore, known as the 'Tiger of Mysore' - a feature which contributed in no small part to the misattribution of the furniture. The carving was heightened with gilding, apparently applied directly to the ivory, a characteristic that seems to be peculiar to Murshidabad and the gilt meandering vines and ho-ho birds depicted on the arms and set rails particularly possibly derive from the decorated borders of Mughal manuscripts of the 16th and 17th centuries. While the gilding is now worn thorough use, it must have rendered the furniture especially opulent in the candlelit 18th century.

THE LATER HISTORY OF THE SUITE

Warren Hastings survived his impeachment and lived on in semi-retirement at Daylesford until his death in 1818, during which time he remained critical of the British administration in India and continued to promote the welfare and talents of their Indian subjects. After 1818 his stepson and heir Gen. Sir Charles Imhoff (d.1853) took up residence at Daylesford and in 1853 the ivory furniture was sold, with the exception of two tables given to Lady Imhoff for life (as per the 1834 inventory) by Fairbrother, Clark & Lye, 20 - 27 August 1853. The two sofas, lots 396 and 397, were each described as 'A sofa of solid ivory, in the richest style of Oriental magnificence, superbly carved and richly gilt, the elbows finished with tiger heads, stuffed seats and two bolsters..... 6ft.6 long' and 'The Companion couch'. The nine chairs were sold as six lots, three pairs (lots 398 - 400), 'A Pair of Elbow Chairs, in solid ivory, of corresponding style, and of equal magnificence with the sofas', the three single chairs were lots 401 - 403 (the last described as damaged which corresponds to the 1799 inventory).

Various parts of the suite, including oval tables that were described in 1799 (a pair in each of Warren Hastings' library at Daylesford, and Mrs Hastings' own study) subsequently passed from collection to collection, or reappeared, invariably with inaccurate or misleading provenance. An inventory of Lowther Castle in 1877 lists 'An Ivory Couch (from Tipoo Saib's Palace) with loose seat', together with '4 chairs en suite' and four footstools, and was listed again in a 1944 valuation at Lowther though with just three footstools. In 1947, in the sale of contents of Lowther Castle conducted by Maple & Co. Ltd and Thomas Wyatt, 15 April, the suite was sold by the 6th Earl of Lonsdale as lot 308 to Thornton for £1,500. In 1967 it was with the London dealers Mallett & Sons. It (a sofa and four armchairs) was then acquired for a British private collection where it remained until sold at Sotheby's, London, 4 December 2013, lots 545 - 547 for a total of £1,159,500 including premium. The three footstools appeared with Lowther provenance in 1981.

Further parts of the suite appear to have been in the possession of the 1st Baron Lonsdale, loaned to the Bethnal Green Museum in 1878 and catalogued as a 'Drawing-room Suite, comprising a sofa, a card table, two small tables and four arm-chairs, ivory, carved and gilt. Presented to Warren Hastings by Tipu Sahib'.¹¹ It was sold at auction in 1888 and in 1892 it was recorded that the Maharajah of Dharbanga had acquired part of the renowned Daylesford ivory furniture. A chair from the Maharajah is currently on loan with the Victoria Memorial Hall, Calcutta, not of exactly the pattern offered here but with the oval splat. If this is correct then it suggests that the ivory furniture at Daylesford might have comprised chairs with both the foliate splat and the oval splat.



Lowther Castle, the suite photographed in the drawing room

308 An old carved ivory Suite, decorated in gilt, comprising:
SETTEE
 with semi-circular back on cabriole legs, 7ft.
FOUR ARM CHAIRS
THREE STOOLS
 Upholstered in velvet, and the loose covers. From the Palace of Tipoo-Sahib

The Lowther Castle catalogue entry, 1947

It is known that Hastings and his wife gave ivory furniture to Queen Charlotte, including 'a state bed... a present from Lady Hastings, brought from India...'¹² and chairs, some of which were installed in the 'India Room' at Frogmore House as recorded by Pyne in 1819. More than forty items of ivory and ivory-veneered furniture were included in the sale of her estate in 1819 at Christie's (24 – 27 May 1819) including three pairs (lots 90 – 92), ivory and gilt, 'the panels filled with carvings of palm branches' corresponding with the chairs offered here. All three lots sold to Swaby. One of these pairs was sold at the Stowe auction of 1848, lot 293, the souvenir catalogue description again incorrectly stating Tipoo Sahib as the source, but noted that they had been sent by Hastings to Queen Charlotte 'and they are now the property of Baron Lionel Rothschild'.¹³ These were later acquired from Edmund de Rothschild in 1947 by Frank Partridge & Sons and were exhibited (alongside another pair with the oval backs) in an Exhibition of Art chiefly from the Dominions of India & Pakistan, Royal Academy of Arts, 1947 – 48.

A pair of chairs of the same pattern, with palm-carved splats is in the collection of the Victoria and Albert Museum (accession no. 1075-1882). They were bequeathed by the collector John Jones of 95 Piccadilly in 1882 though it remains unclear quite how he came to own them. As a collector Jones's tastes were for French furniture and for objects associated with historic figures, if he understood the armchairs to have been associated with Tipu Sultan they would certainly have satisfied the latter criteria. Meanwhile two of the oval tables listed in correspondence and possibly those loaned by the Baron Londesborough are known. One is also in the Victoria and Albert Museum (accession no.1085-1882) given by John Jones, while another was offered for sale from the collection of Mr. S. Jon Gerstenfeld, Christie's, London, 8 June 2006, lot 260. Two of the smaller tables were described as being given to Lady Imhoff and the whereabouts of the large table is unknown.

Other related furniture has been recorded elsewhere. Another four chairs with oval splats and an oval table are in the Soane Museum, London, apparently acquired by Sir John Soane in the early 1820s while another two armchairs were sold at Christie's, London, one (previously sold by H.R the Duke of Saxe- Coburg in 1932) 9 July 1998, lot 20, the second (previously at Hever Castle and sold by the 2nd Baron Astor of Hever) 11 November 1999, lot 230.

1. Amin Jaffer, *Furniture from British India and Ceylon*, London, 2001, pp. 240 – 246.
2. W. Dalrymple, *The Anarchy: The East India Company, Corporate Violence, and the Pillage of an Empire*, 2019, pp. 238 – 239.
3. *ibid*, p. 242.
4. K. L. Murray, *Beloved Marian: The Social History of Mr. and Mrs Warren Hastings*, London, 1938, pp. 147, 160.
5. C. Lawson, *The Private Life of Warren Hastings, First Governor-General of India*, London, 1895, p. 149.
6. Nesbitt-Thompson papers, IV, p.225.
7. Nesbitt-Thompson papers, V, pp. 81 – 82.
8. Nesbitt-Thompson papers, VI, pp. 187.
9. Rev. F. E. Witts, *The Diary of a Cotswold Parson*, Dursley, 1978, p.74.
10. Jaffer. p. 238.
11. George Wallis, *Catalogue of a special loan collection of furniture*, 1878, p. 44, no. 82.
12. *Lady's Magazine*, 16 September 1784, p. 556.
13. Henry Rumsey Forster, *The Stowe Catalogue Priced and Annotated*, 1848, p. 19.



A pair of chairs from the suite and an oval table also presented by Mani Begum to Warren Hastings © Victoria and Albert Museum, London



THE MENTMORE TOWERS TORCHERES



One of the four torchères *in situ* at Mentmore Towers, circa 1884.

PROPERTY FROM AN IMPORTANT EUROPEAN FAMILY COLLECTION

*13

A PAIR OF MONUMENTAL LOUIS-PHILIPPE WHITE MARBLE AND GILTWOOD FIVE-LIGHT FIGURAL TORCHERES

SECOND QUARTER 19TH CENTURY

Each modelled as a partially robed classical nymph bearing a cornucopia issuing five candle branches carved with leaves and berries and with scrolling terminals and petal and foliate driptrays, centred by a branch applied with leaves and flowerheads, on associated laurel wreath-moulded plinth, fitted for electricity

98 in. (250 cm.) high; 20.5 in. (52 cm.) wide; 20.5 in. (52 cm.) deep (2)

£60,000-90,000

US\$76,000-110,000
€71,000-110,000

PROVENANCE:

Probably King Louis-Philippe, Château de Neuilly (according to the 1884 Mentmore catalogue).

Acquired by Baron Mayer Amschel de Rothschild or Hannah de Rothschild, wife of the 5th Earl of Rosebery for Mentmore Towers, Buckinghamshire, and by descent.

The 6th Earl of Rosebery, sold Mentmore, Sotheby's, 20 May 1977, lot 243 (then a set of four).

Anonymous sale; Sotheby's, Monaco, 23 February 1986, lot 733.

LITERATURE:

Mentmore [privately printed catalogue], Vol. II, Edinburgh, 1884, p. 50, nos. 40-43 as 'Statue of white marble representing a female draped figure, life-size, holding cornucopia. Workmanship French; period Louis XV' and three companion figures. One illustrated in the Dining Room, p. 47.

LE GÔUT ROTHSCHILD - MENTMORE

These imposing and magnificent figural *torchères* were formerly in the collection of the Rothschild family at Mentmore, Buckinghamshire, built between 1852 and 1854 by Baron Mayer Amschel de Rothschild (d. 1874). The fourth and youngest son of Nathan Mayer Rothschild, Baron Mayer founded N. M. Rothschild & Sons, the English branch of

the renowned Rothschild banking empire. The plans for the mansion, which imitated Wollaton Hall in Nottinghamshire, were drawn up by the architect, Joseph Paxton (d. 1865), creator of the Crystal Palace completed a year earlier. The opulent interiors were the impetus of the celebrated dealer and collector, Alexander Barker (d. 1873) whose work began in earnest in 1852. In keeping with the renown and regal aesthetic of 'le goût Rothschild' Barker outfitted the rooms in a harmonious mélange of styles, incorporating extraordinary works of art in every field (J. Fleming, 'Art Dealing in the Risorgimento II', *The Burlington Magazine*, Vol. 121, No. 917, August 1979, p. 505). Ferdinand de Rothschild, the Baron's nephew, referred to Barker and his significant contribution to the furnishing of Mentmore as 'having purveyed most of the fine works of art' in his autobiographical account ('Bric-a-Brac, a Rothschild's Memoir of Collecting', *Apollo*, July & August 2007, p. 60) and it is possible that the present pair, originally a set of four, were acquired by Barker for Mentmore. Knowing Baron Mayer's refinement and French taste, it was Barker who set to lining the walls of the Dining Room with Régence boiseries taken from the Hôtel de Conti in Paris as well as with the four *torchères*. One of the four is illustrated *in situ* in the dining room circa 1884. The companion pair were sold Christie's, London, 15 March 2020, lot 100 (£115,250).

KING LOUIS-PHILIPPE - CHÂTEAU DE NEUILLY

The 1884 catalogue of the contents of Mentmore describes a set of four marble figures from the château de Neuilly, of which the present pair was part. One of the four figures was illustrated *in situ* in the dining-room of Mentmore which was decorated with superb *boiserie* panels from the prince de Conti's hôtel in Paris. The château de Neuilly, referenced in the 1884 Mentmore catalogue, was the preferred residence of Louis-Philippe (d. 1850), from 1830 to 1848; the château was ransacked and burnt in 1848, with nearly two thirds of the furnishings destroyed. Those furnishings which survived were subsequently sold in 1850. Certainly Barker was purchasing decorative art from the preeminent collections of France and many of his acquisitions were made following the European revolutions of 1848. In an undated letter sent to Baron Mayer, Barker writes that 'The fine collection of precious objects you have, have been obtained in consequence of the disasters of the royal family of France and the misfortunes of other connected with them and if not purchased at the time they could never have been obtained' (J. Fleming, 'Art Dealing in the Risorgimento II', p. 505, footnote 78). Alternatively, the four *torchères* may have been acquired by the 5th Earl and Countess of Rosebery for Mentmore. On the Baron's death in 1874, he left Mentmore and a fortune of some £2,000,000 to his daughter, Hannah de Rothschild (d. 1890). Four years later Hannah married Archibald Philip, Earl of Rosebery, who added considerably to the collections assembled by his father-in-law (M. Hall, 'The English Rothschilds as Collectors', Ed. G. Heuberger, *The Rothschilds: Essays on the History of a European Family*, Woodbridge, 1995, p. 272). Barker having remained on friendly terms with this branch of the family was a regular and welcome visitor both during the time of Baron Mayer and the Roseberys, and it is equally feasible that Barker supplied the present pair to the latter during a later period. The four figures remained at Mentmore until the dispersal of the contents in 1977.

THE MODEL

These figural *torchères* were possibly inspired by the one sculpted in 1773 by Royal sculptor to Louis XV, Augustin Pajou (d. 1809), who created 'a figure in white marble four feet two inches in height, depicting a young girl holding a horn of plenty, which was meant to carry lights' for Madame Du Barry for her new pavilion at Louveciennes (J. Draper & G. Scherf, *Augustin Pajou Royal Sculptor 1730-1809*, New York, 1997, p. 237). The lamp was commended when it appeared at the Salon of the same year, and Pajou received ten thousand livres for the sculpture in July 1774.



THE ROTHSCHILD BORGHESE VASES

*14

A PAIR OF ITALIAN ORMOLU-MOUNTED WHITE MARBLE BORGHESE VASES

ATTRIBUTED TO LUIGI AND GIUSEPPE VALADIER, CIRCA 1785

Each with everted rim with beaded egg and acanthus-leaf dart moulding, the central body with a frieze depicting the *thiasus* above a gadrooned section with handles and a foliate and bulrush waist, the spreading socle with foliate mounts and encircled by a laurel wreath, on a square plinth
14½ in. (36.5 cm.) high; 10½ in. (27 cm.) wide; 10 in. (25 cm.) deep (2)

£150,000-250,000

US\$190,000-320,000
€180,000-290,000

PROVENANCE:

Collection of Alfred de Rothschild (1842-1918) at Halton House, Buckinghamshire, thence by descent to Lionel Nathan de Rothschild (1882-1942), thence by descent to Edmund Leopold de Rothschild (1916-2009), Exbury House, Hampshire.

LITERATURE:

Charles Davis and John Thomson, *A description of the works of art forming the collection of Alfred de Rothschild*, 1884, p.104-105, cat. no. 127.

COMPARATIVE LITERATURE:

González-Palacios, Valadier, *L'Album dei disegni del Museo Napoleonico*, 2015, Rome.
González-Palacios, *Luigi Valadier, Splendor in 18th-century Rome*, Frick Collection, 2018.



Alfred de Rothschild (1842-1918) © Wikimedia





The vase delivered by Luigi Valadier to Madame du Barry at Versailles, circa 1773



The chimneypiece designed by Luigi and Giuseppe Valadier, Villa Borghese



Design for a vase by Valadier in the Museo Napolenico

This exceptional pair of 'Borghese' vases is an excellent demonstration of the quality of the Valadier dynasty's artistic production and the esteem in which their creations have been held by the wealthiest and most discerning European collectors from the 18th to the 21st century.

With mounts characterised by exquisite chasing and extraordinarily refined quality, these vases are related to a number of works by the father and son Luigi (1726-1785) and Giuseppe Valadier (1769-1832). The striking and contrasting presence of gilt-bronze on white marble seen on our vases is closely related to a pair of ormolu-mounted white marble and porphyry vases delivered by Luigi Valadier in 1773 to Madame Du Barry at the château de Versailles where they are still currently preserved (inv. GML 10013.2), as well as a pair of vases executed in Rome in 1783 for Count Luigi Braschi Onesti, Duke of Nemi (1745-1816), currently preserved in the Louvre (OA 6621). The workmanship of the ormolu mounts on our vases further recall the frieze of a fireplace executed in gilt-bronze in the *Sala della Flora* on the first floor of the Villa Borghese in Rome. This work was executed by Luigi Valadier and invoiced posthumously to his son Giuseppe in 1786. The acanthus and lanceolate leaves of the fireplace show the same finesse and dexterity of chasing as the socles on our vases. Further evidence for an attribution to the Valadiers is a drawing for an ormolu-mounted marble vase by Giuseppe Valadier currently preserved in the Museo Napoleónico in Rome (inv. MN 8600). The form of our vase is mirrored in the drawing as is the egg-and-dart everted rim, turned socle and gadrooned waist of the vase. The ormolu frieze is of a different scene but similar in character to the *thiasus* seen on our vases and the handle is also of a similar design.

Founded by Andrea Valadier (1695-1759) in Rome in 1725, the output and reputation of the Valadier dynasty reached its zenith under Luigi Valadier (1726-1785), said to be producing his finest work at the time of his death in 1785, precisely when these vases were produced. The workshops passed to Giuseppe Valadier (1769-1832), an architect who produced designs both for fine works of art and for building projects such as the Piazza del Popolo and the Pincio. Under his management the workshops continued to produce magnificent objects but Giuseppe never gained quite the acclaim his father had enjoyed. Having led the silversmiths and bronze-founders of Rome for a century, the workshop was eventually sold in 1827.

The gilt-bronze decoration of our vases is based on the *thiasus*, the procession of Dionysus found on the famous Borghese vase in the Louvre (inv. Ma 86). The procession depicts the mythological figure Silenus supported by Dionysus and accompanied by an entourage of satyrs and bacchants dancing and playing musical instruments. Of ancient Greek origin, the Borghese vase had been discovered among the ruins of the Gardens of Sallust in Rome during the 16th century and was soon celebrated across Europe as an exquisite example of ancient sculpture, giving rise to a large number of imitations by the finest European artisans and contributing to the rise of neoclassical taste. Acquired from the Borghese family by Napoleon in 1807, the vase became part of the Louvre collections in 1811. It is interesting to note however that the form of our vase, with its gadrooned base and two handles, is based more closely on the other great vase of classical antiquity, the Medici Vase. Our design is therefore a resolute and informed expression of neoclassicism, combining elements of the two most celebrated vases of ancient Western civilisation.

As evidenced by the Du Barry and Nemi commissions, vases such as these were sought after by influential figures at Royal courts across Europe from the 1770s onwards. A pair of remarkably similar ormolu-mounted marble vases in the Museum of the Legion of Honor in San Francisco have almost identical mounts to our own. They were owned by the founder of the museum Alma de Bretteville Spreckels (1881-1968), indicating the enduring appeal of such objects into the modern era.





The related vases in the Legion of Honor Museum, San Francisco



Charles Davis & John Thomson, A description of the works of art forming the collection of Alfred de Rothschild, 1884, p.104-105, cat. n° 127



Halton House, Buckinghamshire

THE PROVENANCE

These vases are further distinguished by their illustrious provenance with one of the greatest collectors of the 19th century, Alfred de Rothschild (1842-1918). Considered alongside his cousin Ferdinand de Rothschild as the most important British collector of French art in the late 19th century, Alfred was described as 'the finest amateur judge of French 18th-century art in England' (Barbara Lasic, *Furniture History*, Vol. 40 (2004), p. 135). He assembled a magnificent collection at his home in Buckinghamshire, Halton House. The house was built in the style of a French château, similar to his cousin Ferdinand's nearby home Waddesdon Manor, and is an expression of the famous 'Goût Rothschild'. The house was constructed according to plans by the architect William R. Rogers and was completed in 1884. Along with his London home at Seamer Place, Halton was the repository for many treasures displayed in opulent interiors. A publication commissioned by Alfred to illustrate his collections includes the vases, illustrated here containing flowers and on later stands.

On Alfred's death Halton House passed to his nephew Lionel Nathan de Rothschild (1882-1918) who sold the majority of the contents at auction in 1918. The house was subsequently sold to the RAF who established the headquarters of RAF Halton in the building in 1920. Lionel purchased the Exbury estate in Hampshire in 1919 and after a neo-Georgian reconstruction in the 1920s, our vases became part of the collection. Lionel established a world-famous garden at Exbury that contains to this day one of the largest collections of plants in the United Kingdom.



A ROMAN CINERARY URN FROM THE THOMAS
HOPE COLLECTION

*15

A ROMAN MARBLE CINERARY URN

CIRCA 1ST CENTURY A.D.

27½ in. (70 cm.) high

£200,000-300,000

US\$260,000-380,000
€240,000-350,000

PROVENANCE:

Thomas Hope (1769-1831), London and the Deepdene, Surrey,
Thence by descent to Lord Henry Francis Hope Pelham-Clinton-Hope
(1866-1941), the Deepdene.

*The Celebrated Collection of Greek, Roman and Egyptian Sculpture and
Ancient Vases being a portion of The Hope Heirlooms*; Christie's, London,
23-24 July 1917, lot 209, pl. VII.

Bought by Colnaghi's at the above sale for 240 gns (£252, the top price
paid for a cinerary urn or vase).

Anton Wilhelmus Mari Mensing (1866-1936) collection, Amsterdam.
With Frederick Muller & Co., Amsterdam, 9 October 1940.

Italian private collection, acquired from the above.
Arachne database no. 50083.

PUBLISHED:

Hope Marbles, (a folio volume held at the Victoria and Albert Museum
Library, London, undated) pl. 28, no. 2.

Rev. Thomas Dudley Fosbrooke, unpublished engravings of the collection
(re-used as the engravings for the Hope Marbles) c. 1810-1813.

H. Moses, *A Collection of Antique Vases, Altars, Paterae, Tripods,
Candelabra, Sarcophagi etc., from various museums and collections*, 1814,
pl. 33.

J. Britton, *Manuscript list of contents of Deepdene, unpublished handwritten
manuscript*, c. 1841, now at the Yale Centre for Studies in British Art.

G.B. Waywell, *The Lever and Hope Sculptures*, Berlin, 1986, pp. 107-108, fig.
33, no. 91.

This magnificent Roman marble cinerary urn, of a scale and quality
not commonly seen for its type, was once part of the collection of the
celebrated author and virtuoso, Thomas Hope.

Thomas Hope (1769 - 1831) was born in Amsterdam to John Hope,
a banker of Scottish origin, and Philippina Barbara van der Hoeven.
He embarked on an extensive Grand Tour in 1787, during which time
he sketched architectural remains in ancient lands bordering the
Mediterranean Sea. He continued to travel for several years, revisiting
Italy and also journeying to Egypt in 1797 and to Athens in 1799 in order
to pursue his interest in antiquities. With the Napoleonic disturbances in
Europe, Hope took a hiatus from his travels until 1815.

Thomas Hope amassed an impressive art collection, chiefly during
his stay in Italy; the collection was further augmented by his youngest
brother, Henry Philip Hope. His collecting interests may very well have
been sparked by his father, who had been a patron of Giambattista
Piranesi; and by one of his cousins who was acquainted with the scholar
Johann Joachim Winckelmann (1717 - 1768), author of *History of Ancient
Art*, and the collector Cardinal Albani; and perhaps also by his uncle,

Henry Hope, who unsuccessfully attempted to purchase part of the
Borghese collection of classical marbles.

Thomas Hope continued to collect antiquities right up to his death and
transferred part of the collection to his country house The Deepdene in
1824-25, to which a new wing had just been added to accommodate
them. There are no details of where this vase was displayed at Duchess
Street, but in Hope Marbles the caption reads "in the right hand closet
entering the Theatre from conservatory". Waywell op. cit, pp. 55-56:
"a few minor antiquities were also displayed in a small room between
the Theatre and the Sculpture Gallery, which was entered from the
conservatory. ...it is referred to...as a closet by Britton. Here, in addition
to Thorvaldsen's allegorical relief inscribed 'A Genio Lumen' [now in the
Thorvaldsen Museum, Copenhagen, no. 518a], were the following pieces:
"cinerary urn no. 91....".

The downfall of the world famous Hope Collection of ancient marbles
and vases began with the inheritance of Deepdene in 1884, by the
grandson of Thomas Hope, Lord Francis Hope, who was only 18 years





Portrait of Thomas Hope in Turkish Costume, 1798, by William Beechey.

old at the time. He was declared bankrupt in 1894, forcing the sale of various paintings and the famous Hope blue diamond for £120,000. Deepdene was rented out to various tenants for the next 20 years and the collection fell into disrepair, with most of the antiquities moved into storage in Deepdene's cellars or man-made tunnels behind the house. In 1912 the estates were placed into the hands of the receivers and the greater part of the Hope collection of ancient marbles was sold at Christie's on Tuesday 24th July 1917.

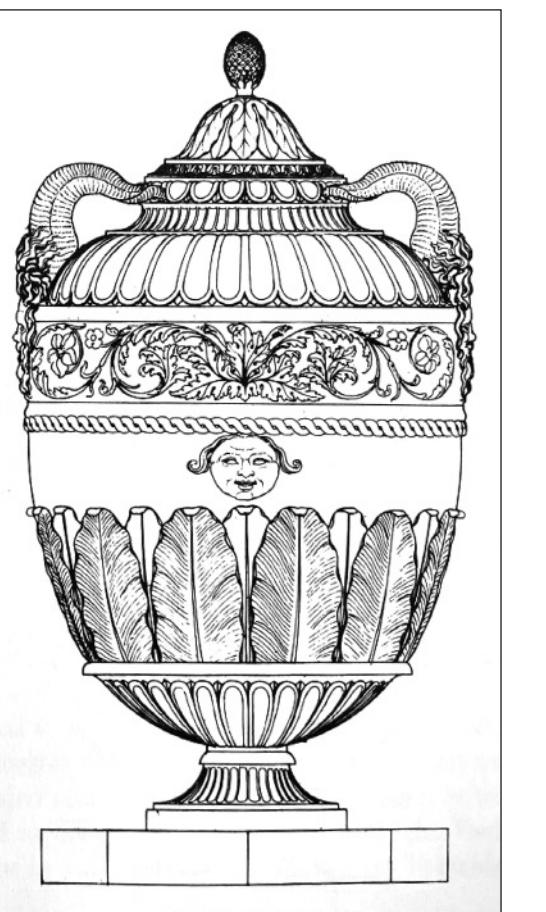
The 1917 catalogue note to the vase states that "This very fine vase, which is in excellent preservation, is delicately carved throughout in low relief...A manuscript note among the Hope papers states that a facsimile vase is (1795) in the Museo Grimani at Venice", which one would assume implies that the present vase was purchased as early as 1795. The urn was certainly in the Hope collection by c.1810-1813, where it was viewed by Rev. Fosbrooke, who drew the vase for his set of engravings.

At the 1917 Hope sale Colnaghi's bought 3 pieces from the Hope sale (lots 209, 240 and 259) on behalf of the Dutch collector, dealer and auctioneer Anton Mensing (1866-1936), noted in their day book as Frederick Muller, the Dutch auction house that Mensing owned. The piece stayed with Mensing until its sale, by Frederick Muller & Co., on 9 October 1940.

Anton Mensing (1866-1936) began his career as a bookbinder in the Amsterdam antiquarian bookdealers Frederick Muller in 1885. In 1892 Mensing became a partner in the firm, and in 1899 had the opportunity to take the reins and venture into art auctions. Under his energetic leadership Frederick

Muller became the first international art auction house in the Netherlands. An impressive saleroom was designed by the brothers Johan and Adolf van Gendt with beautiful views onto the Binnen Amstel and the Halvemaansbrug and his first assistants were Frits Lugt (paintings, drawings and prints), W.A. van Buuren (decorative arts department) and Frederik Casparus Wieder (books and manuscripts). In 1923 his son Bernard joined the firm and together with his hardworking team he organised one auction after another, with the firm finally closing its doors in the early 1960s.

This extremely fine cinerary urn is delicately carved with a deep band of gently rippling leaves, with twin Medusa masks below a wide band of richly trailing foliage. The ornate handles are in the form of characterful Pan heads. The lid, lower fluted body, foot and neck and curving horns of the handles are well-matched 18th Century restorations. Another example from the Townley collection at the British Museum is similarly decorated with fine undulating leaves above the foot, see inv. no. 1805,0703.175. Another example at Petworth shows a similar decorative scheme with leaves above the foot, floral decoration and face handles, in this case carved in the shape of a horned Ammon, which was particularly popular during the second half of the 1st century A.D., see J. Raeder, *Die antiken Skulpturen in Petworth House*, Mainz, 2000, no. 90, pp. 223-224.



Drawing of the urn from the Christie's sale catalogue, 23-24 July 1917, lot 209, pl. 7.



MARIE-ANTOINETTE'S 'ETRUSCAN' FAUTEUIL

■ *16

A ROYAL LOUIS XVI GILTWOOD FAUTEUIL

BY GEORGES JACOB, SUPPLIED FOR THE PETIT APPARTEMENT DE LA REINE AT THE CHATEAU DE VERSAILLES, CIRCA 1788, GILT IN THE EARLY 19TH CENTURY

Carved overall with palmette motifs à l'étrusque, the arched back above heart-shape and pearl and husk-fluted arms terminating in scrolling foliate and rosette scrolls on downsweeping channelled and beaded supports supported by semi-columns surmounted by rosettes, the seat-rail conformingly carved, on stop-fluted turned and tapering legs wrapped with foliate collars and headed by palmettes, the padded back, seat and arms upholstered in associated pale green silk, stamped 'G IACOB', later gilt in the early 19th century, with losses revealing the original white and grey-painted decoration underneath

37.3/4 in. (96 cm.) high; 26 in. (66 cm.) wide; 25 in. (64 cm.) deep

£400,000-600,000

US\$510,000-760,000
€470,000-700,000

PROVENANCE:

Delivered in 1788 to Marie Antoinette, Queen of France, for the chambre à coucher of the petit appartement de la Reine, château de Versailles. Sold during the Revolutionary sale on 27 December 1793 (7 frimaire An II) to Citoyen Dumont for 3000 livres.

Private Collection.

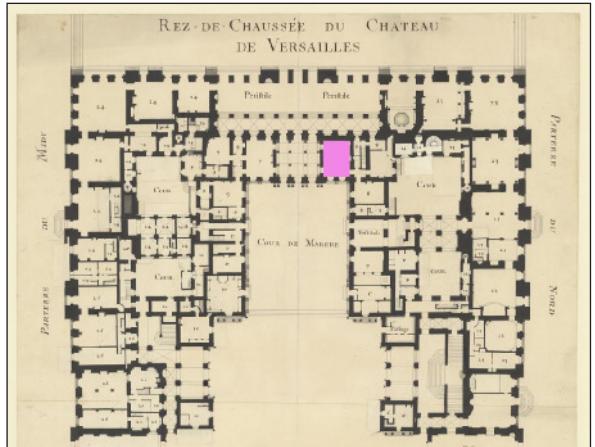
LITERATURE:

M. Jallut, 'Les cabinets intérieurs et petits appartements de Marie-Antoinette', *Gazette des Beaux-Arts*, mai 1964.
D. Meyer, Exhibition catalogue *Cinq années d'enrichissement du Patrimoine National*, Paris, 1980.
C. Baulez, C. Constans, S. Hoog, D. Meyer, 'Meubles royaux récemment acquis à Versailles (1985-1989)', *Revue du Louvre*, 1990, no. 2.
C. Baulez, 'Tabouret de pied pour la chambre à coucher de la reine Marie-Antoinette à Versailles', *Revue du Louvre*, 1992, no. 3.
P. Arizzoli-Clémentel, *Le Mobilier de Versailles XVIIe et XVIIIe siècles*, 2002, vol. I, no. 73, p. 284-89.



Élisabeth Vigée Le Brun, *Marie Antoinette and her Children*, 1787 © The Metropolitan Museum of Art





The floorplan of Versailles, indicating the Queen's bedroom in her *petit appartement*



The Queen's bedroom in her *petit appartement*, Versailles, showing the other chairs en suite ©DR



A fauteuil from the suite, now at the château de Versailles (inv. VMB14381.3) ©RMN-Grand Palais

Georges Jacob, *maître* in 1765

A true masterpiece of French neo-classical *menuiserie*, this finely carved fauteuil 'à l'étrusque' was part of the last recorded commission supplied by the celebrated furniture-maker Georges Jacob to the Queen Marie-Antoinette in 1788.

In her quest for a larger and more private apartment on the ground floor of the château de Versailles which would enable her to be closer to her children, Marie-Antoinette was granted those of Louis XVI's aunt, Madame Sophie, after her death in 1782.

Comprising three rooms, the refurbishment of this luxurious apartment, overlooking both the *cour de marbre* and the *grand canal*, began in November 1783. Pressed for time, the 'mobilier de Couches' which served for the birth of Madame Royale and the premier Dauphin was re-used, and it was only in 1788 that Marie-Antoinette commissioned an entirely new suite of furniture designed in the latest taste. The new bed was in mahogany and the seat furniture was made of beechwood painted in white and grey.

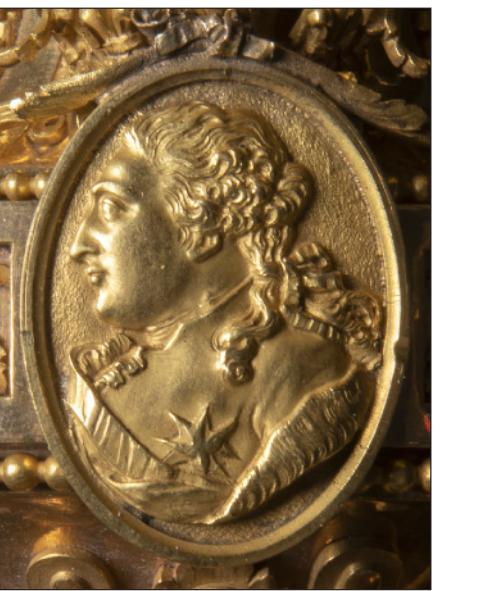
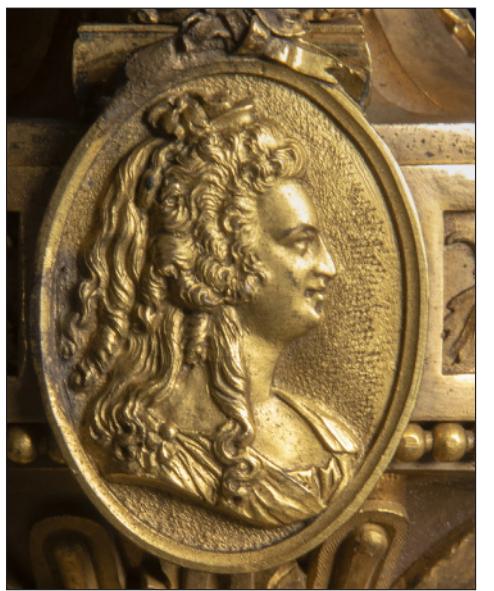
This ensemble was commissioned through Marie-Antoinette's private Garde-Meuble's *intendant* Bonnefoy du Plan (1732-1824) who, as a matter of course, asked the Queen's favourite chair-maker, Georges Jacob, to supply the seat-furniture, of which the present fauteuil comprised. Formerly, the set included 'deux bergères, quatre fauteuils, quatre chaises, deux tabourets, un paravent, un écran et une corbeille, le tout composé de soie bleue'.

With their large palmettes, Vitruvian scrolls, pilasters and columns, the set was designed in the 'Etruscan' manner, a style developed at the end of the 18th century and popularised in France by the painter Hubert Robert (1733-1808). This style was inspired by archaeological objects excavated in southern Italy in the second half of the eighteenth century which were incorrectly believed to have been made by the Etruscans at the time of their discovery. King Louis XVI and Queen Marie-Antoinette were particularly fond of this 'new' style and commissioned other related pieces such as a bed made in 1785 by Jean-Baptiste Boulard (1725-1789) for the King's *salle des bains* at Compiègne (inv. V899). The most celebrated 'Etruscan' commission is perhaps that made in 1785 under the direction of comte d'Angiviller (1730-1810) for the Queen's dairy at Rambouillet, which included an entire set of mahogany seat-furniture by Georges Jacob (now in the Petit Trianon) and the celebrated service supplied by the Sèvres manufactory.

At the outset of the revolution, the royal family's hasty departure in 1789 meant the Palace retained all its furniture. While there may once have been a question of destroying the Palace of Versailles, the château was in fact saved after the fall of the monarchy in 1792, but the Convention decided to sell its entire contents. During 1793, the Palace was completely cleared and more than 17,000 lots were dispersed, including the present fauteuil. On the 13 brumaire An II (3 November 1793), the entire set, described with an upholstery 'en pou de soie bleu', was presented but unsold and was subsequently reoffered on the 7 frimaire (27 December 1793) when it was sold for 3000 livres to the *Citoyen* Dumont from Versailles.

Of this set, the château de Versailles re-acquired three fauteuils identical to the present example (inv. VMB14381), one bergère (inv. Vmb14381), one fauteuil de toilette (inv. V5084), two chairs (inv. V4824), one stool (inv. V5274) and one footstool (inv. V5416). This set was reassembled after successive acquisitions between 1945 and 1987 and was identified by Marguerite Jallut thanks to labels visible on some of the seat-rails inscribed 'Pour la Reine à Versailles, chambre à coucher'. The fire screen *en suite* is now in the collection of M. Jacques Garcia at his château du Champs-de-Bataille.





■*17

A PAIR OF ROYAL LOUIS XVI ORMOLU THREE-LIGHT WALL-LIGHTS

CIRCA 1785, POSSIBLY BY PIERRE GOUTHIÈRE

Each rectangular leaftip-moulded backplate depicting a winged putto with one arm raised, surrounded by foliate garlands of flowers including daisies and roses, supporting a cassollette of classical design mounted with a portrait medallion of Louis XVI and Marie-Antoinette respectively beneath a closed crown headed by a fleur-de-lys and issuing lily and laurel-branches with three candle nozzles, drilled for electricity

30½ in. (77.5 cm.) high; 16 in. (41 cm.) wide (2)

£100,000-150,000

US\$130,000-190,000
€120,000-180,000

PROVENANCE:

Almost certainly supplied circa 1785 for one of the French Royal residences.

The Property of the Estate of Belle Linsky, Sotheby's, New York, 21 May 1988, lot 86 (for the wall-light with Marie-Antoinette's portrait).

Swiss Private Collection.

COMPARATIVE LITERATURE:

G. & R. Wannenes, *Les Bronzes Ornamentaux et les Objets Montés*, Milan, 2004, p. 264.

C. Vignon and C. Baulez, *Pierre Gouthière, ciseleur-doreur du roi*, 2017, cat. 28, fig. 64, p. 124.

With their finely-chased foliate surround, contrasting two-tone gilding and prominent repoussé figures of cherubs, these remarkable wall-lights relate to the *œuvre* of the celebrated *ciseleur-doreur* Pierre Gouthière (1732-c.1813). The presence of portrait medallions of Queen Marie-Antoinette and King Louis XVI under closed crowns indicate they were almost certainly delivered for one of the French Royal residences.

A REMARKABLE DECORATIVE REPERTOIRE

The backplates of the present wall-lights are centred by classically-draped winged putti, each modelled with one arm raised above his head, the other holding the drapery. They echo a remarkable design by Giovanni Battista Piranesi (1720-1778) featuring a related figure holding aloft a wreathed clock case, above a chimneypiece. This 'Etruscan' design was produced in Rome in 1769 for a chimneypiece executed for John Hope (reproduced in J. Wilton-Ely, *Giovanni Battista Piranesi, the Complete Etchings*, vol. II, San Francisco, 1994, p. 896, fig. 823).

The naturalistic lily branches issuing from the figural plaques relate closely to those on plaster models of candelabra exhibited by Etienne-Maurice Falconet (1716-1791), director of the sculpture studio at Sèvres from 1759 to 1766, at the Salon du Louvre in 1761. Intended to be cast in silver, the plaster models were based on an earlier drawing depicting draped nymphs by Gabriel de Saint-Aubin (ill. H. Ottomeyer, P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 254, fig. 4.71).



PIERRE GOUTHIÈRE'S TECHNICAL PROWESS

Several of the techniques employed to execute the present wall-lights demonstrate Pierre Gouthière's training as a silversmith. The winged putti were worked in *repoussé*, which allowed for greater precision and freedom in modelling. Furthermore, silver soldering was used, again indicating the training of a silversmith for whom this would have been common practice.

Very characteristic and specific to the *œuvre* of Gouthière is the technique and finish known as the *dorure au mat*. 'The process involves coating the gilt bronze with a mixture of salts, called 'le mat' and heating it continuously above a fire. [...] The coating is thus removed from the gilt bronze pieces and, after being plunged in cold water, these appear matte. One can then burnish certain areas using *brunissoirs*' (Jacques Robiquet, *Gouthière, sa vie - son œuvre*, Paris, 1912, p. 87).

The extremely refined and precise modelling of the floral garlands could be seen as another indication of Gouthière's involvement. They relate closely to mounts he produced for a chimneypiece commissioned for the salon of Madame du Barry at Fontainebleau in 1772 which was subsequently moved to the King's library at Versailles in 1774 (illustrated in C. Vignon and C. Baulez, *Pierre Gouthière, ciseleur-doreur du roi*, 2017, cat. 28, fig. 64, p. 124).

They are also strongly reminiscent of the mounts used to enrich mahogany pieces of furniture by Jean-Henri Riesener, delivered to Queen Marie Antoinette at Versailles. Although recent studies show that these are more likely to have been made by his contemporary François Rémond (see H. Jacobsen, 'La postérité de Gouthière: les collectionneurs anglaise au XIXe siècle', *op.cit.* 2017, p.144).

RECORDED EXAMPLES OF THIS MODEL

Of this rare Royal model, only eight examples are known to exist. Some retain the portraits of Marie-Antoinette and Louis XVI (such as the present pair) confirming them as Royal commissions. These are:

- A pair in the Samuel H. Kress Collection (C.C. Dauterman, et.al, *Decorative Art from the Samuel H. Kress Collection at the Metropolitan Museum of Art*, Aylesbury, 1964, pp. 277-9, cat. no. 69a-b, figs. 235-6). The latter pair is possibly that exhibited in *Three French Reigns, Louis XIV, XV and XVI, Loan Exhibition in aid of the Royal Northern Hospital* at 25 Park Lane [residence of Sir Philip Sassoon], 21 February - 5 April 1933, no. 540, where described as 'Two Appliques in Ormolu, Gouthière, Lent by Lord Duveen' (Princesse Bibesco, 'Trois Règnes, Louis XIV, Louis XV, Louis XVI', in *La Renaissance*, vol. 16, no. 6, June 1933, p. 121).
- A further pair, formerly in the collection of the Baronne Edouard de Rothschild, Paris, is illustrated in F. Morton, 'The House of Rothschild' in *Holiday*, vol. 30, no. 3, September 1961, p. 37.
- A further set of four was sold from the Collection of the Late Robert Goelet, Champ Soleil, Newport, Rhode Island, Parke Bernet Galleries, New York, 13-15 October 1966, lot 390. It is unclear which other two wall-lights were sold as part of this set and whether they included any of the above recorded examples or constitute a further, unrecorded, pair. Given that the 1966 catalogue does not note the existence of portrait medallions on the unillustrated wall-lights, the other pair could well be that sold by the Linskys at Sotheby's, New York, 21 May 1985, lot 161. A pair probably part of this set was subsequently in the collection of Djahangir Riahi at Christie's, London, 6 December 2012, lot 4 (133,250 GBP). All four examples show redundant holes to the frieze, which indicate that they were originally fitted with the medallions, most probably removed during the Revolution.



Louis XVI and Marie-Antoinette in profile ©DR



The pair from the Jack and Belle Linskys collection (Private Collection) © DR



The pair from the Riahi collection
© Christie's Images, 2012



A PAIR OF ITALIAN GILTWOOD, BIANCO E
NERO MARBLE AND POLYCHROME-PAINTED
VERRE ÉGLOMISE CONSOLE TABLES

ROME, CIRCA 1780, IN THE MANNER OF ANTONIO ASPRUCCI
AND VICENZO PACETTI

The rectangular marble top set within an ormolu surround, above a
polychrome painted verre églomisé frieze centred by a giltwood plaque,
one with the figure of Venus and cupid and the other Tiberinus, the angles
with drapery and foliate swags, on foliate clasped square tapering legs,
modelled as inverted obelisks headed by satyrs

40½ in. (102 cm.) high; 53½ in. (135.5 cm.) wide; 27 in. (69 cm.) deep (2)

£100,000-150,000

US\$130,000-190,000
€120,000-180,000





The related Borghese console (Private Collection) ©DR



The related corner consoles (Private Collection) © DR



The related console, Christie's, London, 10 June 2004, lot 159
© Christie's Images, 2004

Conceived in a highly individual Roman Neo-Classical style, these superb and colourful console tables can be closely related to the well-documented set of four console-tables supplied by Antonio Asprucci (1732-1808) during the renovation of the Villa Borghese in 1780 for Prince Marcantonio Borghese (1730-1809).

In 1775, the 16th century gardens and villa, built for Cardinal Scipione Borghese (1577-1633), were remodelled by Prince Marcantonio Borghese, introducing a new architectural shell for his collection of old master paintings, sculpture, antiquities and works of art. Antonio Asprucci was responsible for the renovation of the interiors and oversaw the design of the furniture for the new Villa, collaborating with craftsmen such as Antonio Landucci (d. c.1782), Vincenzo Pacetti (1746-1820) and Luigi Valadier (1726-1785).

Conceived for the ground floor gallery of the Villa, the set of four console-tables formed part of a larger commission of giltwood furniture, comprising corner-consoles, centre tables and seat furniture, including a set of ten celebrated 'klismos' chairs by Lucia Landucci (A. González-Palacios, *Il Gusto del Principi, arte di corte del XVII e del XVIII secolo*, vol. II, Milan, 1993, p.238, fig.475). The refurnishing of the Villa Borghese is well documented in the household accounts of Prince Marcantonio Borghese, as well as the journals of Vincenzo Pacetti (see E. Peters Bowron (ed.) & J. J. Rishel (ed.), *Art in Rome in the Eighteenth Century*, Philadelphia Museum of Art, 2000, p. 173-175).

Much of the furniture from the Villa Borghese was sold at auction in 1892 when the Italian State acquired the Villa and its collection. As a result, the set of four console-tables passed into private hands, with a pair now in the Collection of Lord Rothschild, (A. González-Palacios, *Fasto Romano, Dipinti, Sculture, Arredi dai Palazzi di Roma*, Rome, 1991, cat no. 133, p. 184-185). Another was acquired by Cornelius Vanderbilt II, for his summer house in Newport, the Breakers.

The present pair of console-tables shares the same stylistic vocabulary as the Borghese consoles and were almost certainly created at the same time. The *bianco e nero* ormolu-mounted marble tops rest on term-headed tapering legs modelled as inverted obelisks. Two related pairs of corner consoles with identical term figures, almost certainly by the same hand as the present lot, were offered for sale at Sotheby's on 31st May 1996, lots 177 and 177A. It is possible that these corner consoles were converted from a single console-table. A further console table with closely related caryatid figures, also likely from the same workshop, however incorporating *verde antico* veneers to the supports, was offered for sale at Christies, London, 10 June 2004, lot 159, and is now in a Private Collection.

The frieze to the present pair of consoles is decorated with reverse painted *Verre églomisé* roundels depicting classical figures, such as Orpheus and Hercules, in imitation of classical cameos. A giltwood pendant is placed at the centre of each frieze, the first depicting Venus, the second portraying the river God Tiberinus. This painted decoration can be seen to relate to a further set of four polychrome painted console-tables and four corner consoles, commissioned for the *Loggia del Lanfranco* at the Villa Borghese. Decorated by Pietro Rotati, his accounts of 1780 list payment for four tables 'dipinti a simulare il marmo detto rosso antico' (A. González-Palacios, *op.cit.*, 1993, p. 237). The frieze to Rotati's tables also incorporates a similar motif of painted roundels depicting classical themes such as the doves of Pliny, discovered in Hadrian's Villa at Tivoli in 1737.



THE ANGERSTEIN SERVICE



PROPERTY FROM THE COLLECTION OF THE ANGERSTEIN FAMILY

■ *19

A COALPORT PORCELAIN SILHOUETTE-DECORATED APRICOT- GROUND DINNER-SERVICE

CIRCA 1808-10

The centre of each piece painted with a charming domestic scene in silhouette, the border with anthemion and pendant vine, comprising:
Two oval tureens, covers and stands
Four sauce-tureens, covers and three stands
Four square vegetable-dishes and three covers
Thirteen oval platters in sizes
A circular two-handled bowl
Twenty-four soup-plates
Forty-seven dinner-plates
20 in. (50.8 cm.) wide, the largest platters

£60,000-80,000

US\$76,000-100,000
€71,000-94,000

PROVENANCE:
John Julius Angerstein (1735-1823), or his son John Angerstein MP (c. 1774 – 8 April 1858), circa 1808-10, thence by descent to C.C. Chisolm Esq.;
His sale; Sotheby's, London, 12 October 1965, lot 91;
Re-purchased by the Angerstein family (in the above sale), thence by descent.

LITERATURE:
E. Nevill Jackson, *The History of Silhouettes*, 1911, pl. XVII (one plate).
Ceramics, Official Journal of the British Pottery Managers' Association, volume. 16, 1965.
James Stewart, 'Letter from London', *Antiques Magazine*, January 1966, p. 128.
Geoffrey A. Godden, 'The Angerstein Service and its Attribution', *Connoisseur*, April 1966, pp. 236-8.
Arthur Mayne *British Profile Miniaturists*, London 1970, pp. 89-90, pl. 63-64.

Susanna Avery-Quash, 'The lover of the fine arts is well amused with the choice pictures that adorn the house', *Journal of the History of Collections*, December 2017.
Sally Jenkinson, *Woodlands and John Julius Angerstein*, Greenwich Local History Library, London, 1986, p.16.

The Angerstein Coalport silhouette service is remarkable for its exquisite decoration, completeness and almost unbroken provenance. By family tradition, it was made for John Julius Angerstein (a great patron of the Arts) and decorated, probably in London, from silhouette designs thought to have been executed by the collector's daughter-in-law, Amelia Angerstein or her mother's friend, Lady Templetown. There are forty-five distinct silhouette vignettes, each depicting a charming domestic scene in the life of the young family. The service passed down through the line of John and Amelia's daughter, Julia, until 1965, when it was repurchased by another branch of the family, and it has remained in their ownership until the present time. When offered at Sotheby's London in October 1965, the service caused quite a sensation, and spirited bidding brought the service to a record price for an English dinner-service.

The majority of the original service is presented in this lot. Two plates were sold in the Wormington Manor sale, Sotheby's on 21-22 July 2003, lot 134. Two examples of single plates are known in the Art Institute Chicago (1966.381 and 1966.380) and another is in the collection of A.F. Twist in England.¹ These individual examples appear to have been separated from the main service after the group was sold by Sotheby's in 1965.

It was likely to have been John Julius Angerstein who commissioned the production of this service for his villa in Blackheath, known as 'Woodlands'. Angerstein, an avid collector, was born in Russia to a German family. He came to England in 1749 and swiftly progressed to underwriter and then chairman of the maritime insurance company, Lloyds. He used his self-made wealth to amass an extraordinary art collection, including works by Titian, Claude and Rubens, which was eventually to form the nucleus of the National Gallery, along with the collections of Sir Thomas Lawrence and Benjamin West.

Angerstein's patronage of the arts was extensive and whilst he focused on Old Master works for display in his Pall Mall house, the Blackheath villa housed works by many contemporary British artists and included representations of the Angerstein family and their friends.² As an English service representing the family, the Coalport service would have fitted perfectly in this setting.³ Hospitality was central to life at 'Woodlands' and visitors ranged from artists such as Thomas Lawrence, to Royalty, including Caroline, Princess of Wales. A contemporary account describes the courses served on one occasion: 'Two kinds of soups, mackerel and turbot, sirloin of beef, roast ducks, and roast pullets, macaroni, tartlets, several kinds of cheese and caviar with toast... Ices and desserts would be served, including pineapples'.⁴



The silhouette designs adorning this service were very much in vogue, seemingly just for a short period between the years 1808 and 1810. Other similarly decorated pieces by the Coalport factory include a group of wares with silhouettes of George III, commissioned to commemorate the 1809 jubilee⁵ and a service with classical silhouettes, made for the Duke of Gloucester and Edinburgh (1776-1834), produced circa 1808.⁶ The making of silhouettes was a fashionable occupation for young ladies in the early 19th century and the attribution of the designs to Amelia Angerstein seems likely. It is possible she may have learnt the skill from her mother's friend, Lady Templetown, an accomplished silhouette maker, or that Lady Templetown herself created the designs for the service. The designs are also linked to some sketches which were sold in Property from the Collection of the late Cyril and Shirley Fry, Sotheby's London on 8th July 2021, lot 174. This group illustrates similar domestic scenes with Amelia and her children, John Julius William Angerstein, Caroline Amelia Angerstein, Henry Frederick Angerstein, Elizabeth Julia Angerstein and Amelia's nephew, Willy Locke. The infant in arms illustrated on our service may either have been George Angerstein, who died in 1808, or Frederick Angerstein (born 1809), and hence the dating of the service.⁷

The Angerstein service was a very personal commission and design, whilst also representing the height of Regency fashion. Its appeal has stood the test of time and a limited group of designs from the service has been more recently reproduced on porcelain wares made by Mottahedeh Vista Alegre for the Art Institute Chicago and these have been admired and used anew by recent generations. The extensive service presented here embodies both personal and national history, as well as an enduring style and charm.

1. This plate may have been the same as the example in the collection of Sue McKechnie, see Sue McKechnie, *British Silhouette Artists and Their Work, 1760-1860*, London, 1978, p. 56, pl. 79.

2. See Susanna Avery-Quash, 'Erratum: 'The lover of the fine arts is well amused with the choice pictures that adorn the house', *Journal of the History of Collections*, December 2017, for a discussion of these collections.

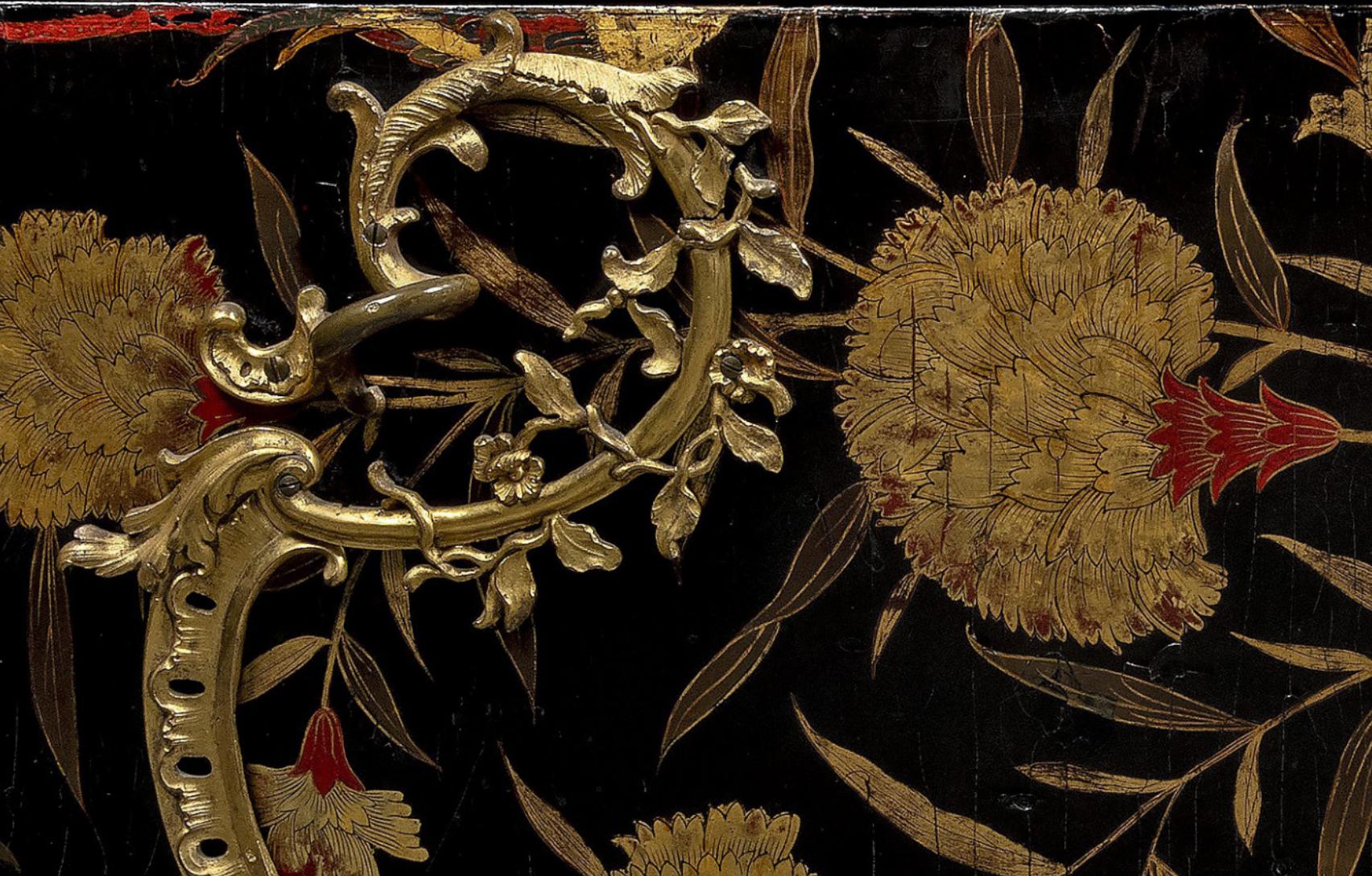
3. See *John Julius Angerstein and Woodlands, 1774-1974: a bicentenary exhibition celebrating the building of Woodlands by John Julius Angerstein*, Exhibition Catalogue, 13 September to 5 November 1974, London, 1975, pp. 5-6 for a description of such an occasion, when The Princess of Wales was entertained for dinner, and the family children were introduced.

4. See Cyril Fry and John Bunston, *John Julius Angerstein and Woodlands, 1774-1974: a bicentenary exhibition celebrating the building of Woodlands by John Julius Angerstein*, Exhibition Catalogue, 13 September to 5 November 1974, p. 5.

5. See Geoffrey Godden, *Coalport & Coalbrookdale Porcelains*, London, 1970, p. 44, for a discussion of these works and their attribution to John Rose's Coalport factory.

6. See the Royal Collection Trust (RCIN 39802) for a group of three oval fruit-dishes from this service.

7. See A.F. Twist, *Widening circles in finance, philanthropy and the arts. A study of the life of John Julius Angerstein 1735-1823*, Lewiston, 2002, p. 158 for further discussion on this subject.



PROPERTY OF A LADY

■ 20

A LOUIS XV ORMOLU-MOUNTED CHINESE
LACQUER AND JAPANNED COMMODE

BY MATHIEU CRIAERD, MID-18TH CENTURY

The serpentine-fronted, eared and moulded *breche d'Alep* marble top above two *bombé* shaped drawers decorated *sans traverse* in red, gilt and green decoration on a black ground, depicting sprays of flowers and mounted with a scrolling foliage and rockwork cartouche, the angles with pierced rockwork, C-scroll and cabochon-cast clasps, the sides decorated with seascapes, on splayed legs terminating in similarly cast sabots, stamped 'M.CRIAERD', the mounts stamped with the *C-couronné poinçon*
35 in. (89 cm.) high; 61 in. (155 cm.) wide; 26 in. (66 cm.) deep

£150,000-250,000

US\$190,000-320,000
€180,000-290,000

PROVENANCE:

Anonymous sale; Christie's, London, 9 December, 2004, lot 200, where acquired by the present owner.

Mathieu Criaerd, *maître* in 1738.

The *C-couronné poinçon* was a tax mark used on any alloy containing copper between February 1745 and March 1749.

This commode is a beautiful and elegant example of the work of Mathieu Criaerd at the height of his powers, when this *ébéniste* delivered a number of masterpieces to the French Royal family, all commissioned through the famous *marchand-mercier*, Thomas-Joachim Hébert (1687–1773). The extremely elegant, almost cartilaginous mounts are typical of this particular phase of Louis XV lacquer commodes; the care taken to avoid any ponderous shapes is apparent in the openwork design of both the *chutes* and the *sabots*.

TRIPARTITE FRONT LACQUER COMMODES

The prototype of the series of lacquer commodes with tripartite fronts produced in the late 1730s and throughout the 1740s is the example by Bernard II van Risenburgh (c. 1696–1766) delivered in 1737, again by Hébert, to the Queen, Marie Leczinska, at the Palace of Fontainebleau, which is now at the Louvre (exh. cat. *Nouvelles acquisitions du département des Objets d'art 1985–1989*, Musée du Louvre, 1990, No. 68; D. Alcouffe a.o., *Le mobilier du Musée du Louvre*, Vol. I, Dijon 1993, No. 42). In its predilection for light, fanciful mounts which seem to echo the exoticism of the lacquer panels, this presented a marked departure from the lacquer commodes made by Van Risenburgh and Gaudreaus earlier in the 1730s, a famous series of which was delivered to the Elector of Bavaria, Karl Albrecht, around 1730–1733, for the Munich Residenz where it remains (B. Langer, *Die Möbeldes Residenz München I, Die französischen Möbel des 18. Jahrhunderts*, München–New York 1995, Nos. 14–17). The 1737 commode represents the first delivery to the French court by Hébert, who henceforth received many Royal commissions; it may have been this *marchand-mercier* who was primarily responsible for the invention of the new model and indeed, this novel shape could have attracted the attention of the Royal family to this dealer in the first place. Hébert delivered a series of such commodes in the ensuing years, executed by either van Risenburgh or Criaerd.



The related commode delivered in 1742 to Madame de Mailly ©RMN-Grand Palais

COMPARABLE COMMODES BY CRIAERD

Criaerd's best-known lacquered commode is the one executed in blue and white *vernis* and mounted in silvered bronze, which Hébert delivered in 1742 for the bedroom of Louis XV's mistress, Madame de Mailly, at the château of Choisy, now at the Louvre (exh. cat. *Nouvelles acquisitions du département des Objets d'art 1990–1994*, Musée du Louvre 1995, No. 47; Alcouffe a.o., No. 43). The framing mounts on its front and sides correspond to those of the present commode, but the keyhole escutcheons, *chutes* and *sabots* are of a different model. By contrast, all the principal mounts of the present commode are repeated on a slightly less wide example by Criaerd, veneered with kingwood and satinwood, which was delivered by Hébert to the Dauphin at Versailles in 1748 (D. Meyer, *Le Mobilier de Versailles*, Vol. I, Dijon 2002, No. 11). In addition, a number of lacquer commodes stamped by Criaerd are known on which the same mounts appear with subtle variations. An example was sold, Sotheby's Monaco, 22 June 1987, Lot 544 (A. Pradère, *Les Ébénistes Français de Louis XIV à la Révolution*, Paris 1989, fig. 221); another is in the collection Crog-Carven in the Louvre (exh. cat. *Cinq années d'enrichissement du Patrimoine national 1975–1980*, Grand Palais 1980–1981, No. 77; Alcouffe a.o., No. 46). A number are illustrated by Th. Wolvesperges, *Le Meuble Français en Laque au XVIIIe siècle*, Bruxelles–Paris 2000, pp. 299–300, figs. 8, 26 and 166. Although several of these mounts were also used by other *ébénistes* such as Jacques Dubois, Adrien Faizelot Delorme and Pierre Roussel, others appear to have been exclusive to Criaerd. It is likely that they were supplied to him by Hébert and he may have produced the entire series for this *marchand-mercier*.

The present commode is distinguished by the striking panel of polychrome Chinese lacquer used to decorate the front. Originally intended to be seen vertically and showing large peony branches on rocky ground, it has here been employed horizontally, almost creating the effect of a bold textile pattern. Criaerd appears to have favoured lacquer with such large-scale flowers. Panels that are particularly close in design were employed by him on a commode and a corner cupboard sold at





PROPERTY OF A CONTINENTAL NOBLE FAMILY

*21

A MONUMENTAL ORMOLU-MOUNTED DOCCIA
PORCELAIN TABLE-CLOCK

CIRCA 1777

Modelled as a temple of rectangular section, attributed to *Giuseppe Ettel*, after a design by *Giuseppe del Moro*, each side with two hinged pierced grill doors enclosed by blue-ground gilt and white Greek key-pattern borders, the canted buttress corners at the front with pendant bouquets above figures adapted from models by *Gaspero Bruschi*, one emblematic of Music, on large foliate-scroll supports, the white enamel dial with dark-blue Roman hour chapters and outer Arabic minutes enclosed by ormolu chased with shells, the pierced porcelain panels below modelled in low relief with putti holding sheet music and playing musical instruments, above a Vitruvian scroll border and stepped ribbon-tied garland lower part resting on yellow twin-paw feet, the projecting entablature above the dial supporting a scrolling cartouche with cornucopias flanking a central oval medallion painted in puce with a dancing nymph, the vase finials at the corners modelled with flowers, the pieced domed top with similar Greek pattern borders at the sides and surmounted by a winged bearded figure emblematic of Time

56½ in. (143.6 cm) high excluding Time's scythe

£300,000-500,000

US\$380,000-630,000
€360,000-590,000

PROVENANCE:

Almost certainly one of the two clocks commissioned by don Michele Imperiali, Prince of Francavilla (IV) and Marquis of Oria (1719-1782), and delivered to him in Naples in early 1778.

Acquired in Rome by Doña Josefa Gómez de Arámburu, Marquise of Villapesadilla, in circa 1902, and thence by descent to the present owner.

LITERATURE:

Rita Balleri, 'Orologio monumentale da tavolo / A monumental table clock', in *Amici di Doccia, Quaderni XIII*, 2020, p. 181, fig. 1.

The present clock is almost certainly one of two clocks which were made for the Neapolitan Prince of Francavilla and delivered to him in Naples in early 1778. Of the clocks of this type which have survived, the present lot is the closest to a detailed contemporary description of the two clocks when they were exhibited for a few days in January 1778. Two other surviving clocks have been published in the last decade:¹ the example with the arms of the Ginori family² and a clock which was exhibited at the Tefaf Art Fair in 2015.³ A fourth clock in an English private collection survives and is published here for the first time since 1869.⁴ The clock exhibited at Tefaf in 2015 (cited above as the third clock) was very similar to a clock published in 1963, and it also shared the same provenance, so it has been assumed that it was the same clock. Although the differences between these two clocks are subtle, the differences are too numerous and too fundamental for them to be the same clock, so there must be a fifth clock of this type (published in 1963), the whereabouts of which is currently unknown.⁵

The Prince of Francavilla was a member of a branch of the illustrious Genoese Imperiali family which acquired vast fiefdoms in the Kingdom of Naples during the 16th and 17th centuries. The Imperiali were great patrons; significant improvements to city planning and civil life were made under their patronage, and numerous academies for writers and artists were set up. The dynasty did not last long as Prince Michele Imperiali junior (1719-1782), who almost certainly commissioned the present clock, died without any descendants. A great benefactor and patron, this 'magnificent and generous gentleman' was *Maggiordomo Maggiore* to the Bourbon King of Naples and Sicily, Ferdinand IV.⁶



In 1778, *La Gazzetta Toscana*, the only periodical of the time, mentions that 'two superb similar table-clocks' were exhibited for a few days in January 1778 at Marchese Lorenzo Ginori's palazzo in Florence. They were 'universally admired' before being crated up and transported by water to Naples to their owner, the Prince of Francavilla.⁷ The *Gazzetta* gives us a very accurate description of the two clocks, specifying that the joints and ligatures of the cases and dial were gilt bronze and the porcelain walls were perforated to enhance the sound of the 'carillon' bells of the interior mechanisms (which were made in Les Chaux de Fonds in Neuchâtel, Switzerland).⁸ The *Gazzetta* recorded that the clocks had 'ingenious movements' which struck every quarter of an hour, making a 'small concert' of *Cariglione*, and playing a graceful organ aria on the hour. The description notes the precision of the 'perfectly formed' pierced grills at the sides of the clocks which allowed the sound of the harmonious music to be heard more easily, and these were described as elegant and refined works in the Greek taste (*eleganti e ricercati lavori di gusto Greco*). The side panels of the present clock are richly decorated in Greek key pattern borders (which also extend up to the sides of the dome above), whereas the side panels of two of the other surviving clocks are simply trellis pattern, with no 'Greek' elements.



The Thoresby clock. By kind permission of the Earl Manvers Will Trust.

Another contemporary description of the Francavilla clocks was written in January 1778 by Giuseppe Pelli Bencivenni in his *Efemeridi*: 'Today I saw two clocks belonging to the prince of Francavilla; their cases are of porcelain made at the factory of Doccia. The design is that of the painter Giuseppe del Moro and is very solid. It is adorned with statuettes, festoons, flowers and coloured frames and gilded with elegance. The mechanism is Swiss and it is accompanied by the sound of whistles which go off every hour and are preceded by the sound of bells. These clocks are meant to stand on a chest or a table or some similar piece of furniture. Every mechanism is worth 60 zecchini and the whole clock is worth 500 scudi.⁹

The dome of the present clock is different from all the other surviving clocks, its upper part sweeping up to support the figure of Time, whereas the other clocks have a simpler curved dome. A mould which corresponds to this simpler form of the dome survives at Doccia,¹⁰ suggesting that this form is later in date, replacing the form of the present lot which was too complicated to fire (the factory would have retained a mould in use, rather a mould for a design of dome which had been abandoned). The dome of the present clock is made from one single piece of porcelain which would have been extremely difficult to fire successfully without it sagging (it has in fact sagged slightly during firing). The prince's frustration at the slow progress due to the firing problems of the first clock is clear from a surviving letter of 6th May 1777 to Marchese Lorenzo Ginori from Portici (in Naples, most probably from a senior member of the prince's staff). This letter expressed disappointment at the news of firing problems of the first clock which had been conveyed in earlier letters and it requested that the design of the clock should be altered so that it could withstand firing.¹¹ As the dome was the part which was most vulnerable to firing issues, this would explain why on subsequent clocks it was adapted to the simpler curved design with an additional rib down its centre for strength, and it also had a wall at the reverse to give it more support.

Marchese Leonardo Ginori Lisci attributed the modelling of the cases of the Francavilla clocks to Giuseppe Ettel (who had replaced Gaspero Bruschi).¹² The groups emblematic of Spring and Summer at the corners are models of circa 1760 by Gaspero Bruschi after ivory figures of the Seasons by Balthasar Permoser (1651-1732) which were in the collection of Marchese Giuseppe Ginori in Florence at the time Bruschi created the porcelain models.¹³ On the clock made for the Ginori family, the allegorical representation of the figures on the buttress supports at the front have been altered from Spring and Summer to Music and History, omitting the putti of the originals. On the present lot, the group on the right has also been altered so that it is emblematic of Music, as the putto holds sheet music and the wheat sheaves are absent. The female figure of the left-hand group on the present lot has lost her original forearms along with any elements held in her hands which could indicate an attribute, so it is unclear what she was emblematic of, but the similarity of the group to the corresponding group of the Thoresby clock suggests it may once have been emblematic of Geometry (or perhaps Architecture). The putto of the Thoresby group is holding a gilt set-square (the putto of the present lot is

holding part of what appears to be a gilt set square) and the female muse is holding a book with gilt geometric calculations. The description of the Francavilla clocks in *La Gazzetta Toscana* is clear that one of the figures at the front is emblematic of Music, but the other figure is described as representing "*il Tempio*" so it is less clear what the second figure represented. The figure of Time surmounting the dome is adapted from the figure of the *Executioner* by François Du Quesnoy, which Rita Balleri dates to circa 1750-1760.¹⁴ As noted by Rita Balleri, the commission for a third clock by the manufactory's owner, Marchese Ginori, arrived while work was underway on the Francavilla clocks in 1777, and it seems as though it was developed in tandem with them. A letter in the Ginori-Lisci archives from the factory to Anton Maria Fanciullacci (dated 16th May 1777), discusses the estimated length of time to complete the Francavilla clocks (6 months) and that Marchese Ginori's commission of a third clock for himself 'could give us a hand and would be of great advantage for the greater perfection of the other two'.¹⁵ Given that the request for the design to be altered to improve its chances in the kiln arrived from Naples in May 1777, it is reasonable to assume that the present lot predates May 1777, as the design of the dome was adapted after this date, as evidenced by the Ginori family clock. In combination with the 'Greek taste' borders at the sides of the clock, the present clock must therefore be one of the 'missing' clocks made for the Prince of Francavilla.

1. Rita Balleri, 'Orologio monumentale da tavolo / A monumental table clock', in *Amici di Doccia, Quaderni XIII*, 2020, pp. 180-190.

2. This clock remained in the Ginori family until it was purchased by the celebrated Florentine collector and dealer Stefano Bardini (1836-1922) at some point between 1898 and 1899. It was subsequently included in Bardini's sale at Christie's, London ('A Catalogue of a Choice Collection of Pictures and Other Works of Art...The Property of Signor Stephano Bardini of Florence', 26-30th May 1902, lot 501, where it was illustrated. The clock was also published in Bardini's own catalogue, *Collection Bardini*, 1899, No. 522, pl. 27). It was unsold and was subsequently sold in Bardini's American Art Association sale in New York on 23-27 April 1918, lot 252. The clock is illustrated in the 2018 Palazzo Pitti exhibition catalogue (Rita Balleri, Andreina d'Agliano and Claudia Lehner-Jobst, *Fragili Tesori dei Principi*, Palazzo Pitti, Florence, November 2018 - March 2019 Exhibition Catalogue, Livorno, 2018, pp. 376-379, no. 107), and by Rita Balleri, *ibid.*, 2020, p. 182, fig. 2.

3. This clock was formerly in the Giordano Collection, and is illustrated by Balleri, *ibid.*, 2020, p. 183, fig. 3.

4. Formerly at Thoresby Hall, Nottinghamshire, but still in the possession of the Pierrepont family at the Thoresby Estate. The clock was previously in the collection of Lord Ashburton and was sold by Christie's in his sale of items removed from Buckenham, Norfolk, on 24th February 1869, lot 106 (for £168) described as 'Capo-di-Monte'. Shortly after the sale the Thoresby clock was published in *The Chromolithograph*, 6th March 1869, pp. 323-324. It also featured in a 1954 painting of the Blue Drawing Room at Thoresby Hall by Marie-Louise Roosevelt Pierrepont, a detail of which is illustrated by Balleri, *ibid.*, 2020, p. 184, fig. 4.

5. For this fifth clock, see Leonardo Ginori Lisci, *La Porcellana di Doccia*, Milan, 1963, pl. LIX, where it notes that at the time of publication it was in the collection of the Marchesa Brivio Sforza Trivulzio in Milan, and it had passed by descent from the Marchesi Rinuccini in Florence (a family who were closely connected with the Ginori family), which is the same provenance stated for the clock exhibited (by the Pelham Galleries of London) at Tefaf in 2015. Due to the identical provenance, and the close similarity of the two clocks, it was thought to be the same clock when it was exhibited at



Tefaf, and this view was supported by Rita Balleri, *ibid.*, 2020, p. 180 and p. 187 (English translation). Balleri noted differences between the 1963 illustration and the 2015 Tefaf clock but concluded that the clock must have sustained damages and repairs after 1963, and she noted the similarities of accidental features (such as drips of blue enamel on the left-hand scroll support and other spontaneously painted details) on the two clocks which pointed to it being the same clock. However, the blue enamel was clearly prone to dripping on the scroll supports (as demonstrated by the scroll supports of the present lot, where there are drips on both scrolls). Other important differences point to the two clocks being different objects: the curved ribbed edges of the dome are a dark colour (probably dark-blue) in the 1963 (black and white) illustration, yet they are white on the 2015 Tefaf clock. This is not noted in Balleri's article, and neither are the differences between the plinth support for the figure of Time at the top (on the 1963 clock this is white, yet it is dark-blue on the 2015 Tefaf clock). These features cannot be explained by restoration unless the dome of the Tefaf clock was completely remade, which was not the case. Consequently, either Leonardo Ginori Lisci cited incorrect ownership / provenance details for the clock he illustrated in 1963, or the Trivulzio family must once have had two clocks, not one. In either case, this brings the total of known clocks of this type to five.

6. Balleri, *ibid.*, 2020, p. 180 and p. 197 (English translation).

7. *La Gazzetta Toscana*, Florence, 31st January 1778, transcribed by Ginori Lisci, *La Porcellana di Doccia*, Milan, 1963, pp. 304-305, no. 11: Nel Palazzo del Sig. March[ese] Ginori sono stati esposti in questi giorni alla pubblica vista due superbi orologi eguali da tavolino alti circa un braccio e mezzo e larghi in proporzioni e sono stati universalmente ammirati per il meccanismo e soprattutto per la loro ricca custode.

Il Castello de' medesimi è posto in un luogo del principato di Neuchatel e fragli ingegnosi movimenti ha quello di battere tutti i quarti d'ora e fare contemporaneamente un piccolo concerto di Cariglione e di suonare poi ad ogni ora per mezzo di un organino un'aria graziosamente eseguita, potendosene di queste variare fino ad 8, col mutare dei registri. La cassa poi dentro la quale sono chiusi è tutta di candida e fina porcellana lavorata con vago disegno ed ottimo gusto, alla rinomata fabbrica del prelodato March[ese] Ginori detta di Doccia.

Le commettiture e ligature di questa cassa come altresi il cerchio contenente il cristallo della mostra dell'ore sono di bronzo dorato. Sopra il frontespizio e sui lati base anteriore s'innalzano bellissime rilevate statuette rappresentanti il Tempio (?), La Musica e finali con vaschette di fiori diversi vivamente colorati al naturale e con bassi rilievi esprimenti varie simboliche figurine e con filettature d'oro e tinte varie delicatissime.

Le pareti laterali finalmente son fatte con la più perfetta esattezza a forma di graticola intrecciata ond'essa più distinto il dolce suono delle concordi canne armoniose; e quindi pure si scorgono eleganti e ricercati lavori di gusto Greco. Insomma queste due belle Macchine sono degne del personaggio che le ha commesse, vale a dire di S.E. il Principe di Francavilla, laonde quanto prima saranno incassate per essere trasportate per acqua a Napoli al loro destino.

8. Ginori Lisci, *ibid.*, 1963, p. 144, in the notes for Tav. LIX.

9. Balleri, *ibid.*, 2020, pp. 184-185 and p. 189 (English translation), note 17. BNCF, N.A. 1050, ms. G. Pelli Bencivenni, *Efemeridi*, 1759-1808, series II, Vol. VI, c. 894, 26th January 1778.

10. Balleri, *ibid.*, 2020, p. 185 and p. 189 (English translation).

11. "Restai inteso dalle sue precedenti [lettere] dell'accidente accaduto alle consapure case di orologio e che S.E. aveva ordinate le alter in maniera che restar potessero al fuoco [...]" cited by Balleri, *ibid.*, 2020, p. 185 and p. 189 (English translation), and note 18, AGL, VI, 1, file XIII, lett. 153.



12. Ginori Lisci, *ibid.*, 1963, p. 144, in the notes for Tav. LIX.

13. Cf. Klaus Lankheit, *Die Modellsammlung der Porzellanmanufaktur Doccia. Ein Dokument italienischer Barockplastik*, Munich, 1982, p. 152, 74:23. The ivory figures of Spring and Summer are now in the Herzog Anton Ulrich-Museum, Brunswick, see Sigfried Asche, Balthasar Permoser, *Leben und Werk*, Berlin, 1978, figs. 89 and 90, and their inscribed reverses (Summer also dated 1695) figs. 91 and 92. Autumn and Winter are illustrated in figs. 93a and 93b, and four Doccia porcelain models after this series are illustrated in figs. 98-101. The figure of Pomona, emblematic of Summer, with the addition of a cornucopia (fig. 100) is most probably the example formerly in the collection of Dr Klaus Lankheit sold in these Rooms on 21st May 2019, lot 21. Also see Aileen Dawson, 'Unexpected Treasures - Doccia porcelain in the British Museum', *Amici di Doccia, Quaderni III*, 2009, pp. 19-20.

14. Balleri, *ibid.*, 2020, p. 184 and p. 188 (English translation).

15. Balleri, *ibid.*, 2020, p. 185 and p. 189 (English translation), note 19, AGL, VI, 1, filza XIII, lett. 158.



THE FUGGER GOTHIC TAPESTRY

PROPERTY OF A GENTLEMAN

■ *22

A FLEMISH LATE GOTHIC BIBLICAL TAPESTRY

CIRCA 1490-1510, TOURNAI OR BRUSSELS

Depicting the meeting of Solomon and the Queen of Sheba and woven in wools and silks, the central field with Solomon enthroned beneath a baldachin with hands outstretched to Sheba kneeling before him to the right, surrounded on both sides by attendants in lavish courtly dress, the foreground with two children, within ribbon-tied foliate borders
100 in. (254 cm.) high; 100 in. (254 cm.) wide

£80,000-120,000

US\$110,000-150,000
€94,000-140,000

PROVENANCE:

Collection of the Fugger family, Vienna.
Collection of Baron von und zu Aufsess, Nuremberg.
Collection of Arthur und Alma Salomonsohn (latterly Solmssen), Berlin from 1916.
Collection of Dr. Jacques Koerfer, Berlin in 1940.
Collection of a Swiss Private Collector in 1990.
Agreement with the Solmssen (formerly Salomonsohn) heirs in 2022.

Please note that the present work is being offered for sale pursuant to a restitution settlement agreement between the current owner and the Solmssen (formerly Salomonsohn) heirs. The settlement agreement resolves the dispute over ownership of the work and title will pass to the successful bidder.

COMPARATIVE LITERATURE:

Göbel, *Tapestries of the Lowlands*, New York, 1924.
The Bulletin of the Cleveland Museum of Art, Vol. 26, No. 6 (Jun, 1939).
The Metropolitan Museum of Art Bulletin, Jun., 1954, New Series, Vol. 12, No. 10 (Jun, 1954).
Adolfo Salvatore Cavallo, *Medieval tapestries in the Metropolitan Museum of Art*, New York, 1993.
Oud Holland, 1998, Vol. 112, No. 2/3, pp. 77-103.

This enchanting tapestry is a fascinating and informative testament to late mediaeval courtly representation and political allegory. In its regal subject matter and careful interpretation of 15th century fashion, it bears resemblance to a corpus of tapestries woven in the Southern Netherlands in the late Gothic period, circa 1480-1520.

THE DESIGN

The bold and vibrant interpretation of rich damask depicted in our tapestry as well as the painterly composition and subject matter of King Solomon is typical of the production of the Southern Netherlandish region. Like many Flemish tapestries of this period, it is difficult to ascertain the precise place of manufacture but this tapestry is likely to have been produced in the towns of Tournai or Brussels. While Tournai enjoyed its heyday as the centre of Flemish tapestry production in the mid-15th century, by 1500 Brussels was quick becoming the hub of this manufacture.

The scene depicted is the meeting between King Solomon and the Queen of Sheba, known in biblical and Hebraic texts as the Riddle of the Queen of Sheba. Enthroned under a dais of heavy fabric, Solomon is dressed in a garment of red damask embellished with whimsical pineapple patterns and covered by a golden cloak trimmed with ermine. Sheba, similarly enrobed, wears a headdress placed high on the back of the head, typical of Burgundian and French fashion of the 1490s. The modish courtiers surrounding the throne also reflect the development of contemporary dress with the female attendant on the far left wearing a low-cut neckline filled-in with a newly fashionable gorget of a dark material. She sports, like the companion to her right, an early version of the French hood that would become so popular in the later 16th century.

Solomon receiving the Queen of Sheba was a popular subject for tapestry designers at this time and our tapestry closely follows the composition of a design conceived circa 1480 by Adrian Vandenhouwe (c.1459-1521) of Mechelen. Vandenhouwe was a designer and painter of glass roundels who also provided designs for the weavers of Brussels and Tournai. The dais, architectural columns, necklace and ermine collar of Solomon in Vandenhouwe's design are reproduced in our tapestry as are the male and female attendants flanking the throne left and right respectively. Notably, the positioning of Sheba and the children is reversed in the tapestry.





Solomon and the Queen of Sheba's riddle,
attributed to Adrian Vandenhouwe, circa 1480 ©
RKD images



A panel from the related *Salomo-Tapisserie*,
circa 1500-20 © Museum für Kunst und
Kulturgeschichte der Stadt Dortmund



The Story of Esther tapestry, circa 1500,
illustrated in H. Göbel, *Tapestries of the Lowlands*,
1924 ©DR

Rich with symbolism for the rulers of Europe anxious to project their power, episodes from the life of King Solomon were a typical subject for royal and ecclesiastical commissions in the late 15th and early 16th centuries. In an early form of public image control, the features of Solomon in our tapestry are likely based on those of Maximilian I, Holy Roman Emperor (1459-1519). A closely related tapestry, illustrated here and currently preserved in the Museum für Kunst und Kulturgeschichte in Dortmund depicts Solomon sitting in a garden and is thought to have furnished the town halls of Imperial Cities. With similar hair, face and clothing to our own Solomon, they both recall contemporary depictions of Maximilian, an Emperor who carefully crafted and propagated his public image. Indeed when our tapestry left the collection of the Von Aufsess family in the early 20th century it was sold with the moniker *Maximiliansteppich*. Maximilian I's daughter's betrothed, Charles VIII of France also made use of tapestries for political representation, as demonstrated in the *Coronation of the Virgin* in the treasury of the Cathedral of Sens and *Christ the Judge on the Throne of Majesty and Other Subjects* in the Metropolitan Museum of Art, New York (acc. no. 53.81) which depicts Charles VIII, Maximilian and members of their families in the guise of biblical figures.

This tapestry would have belonged to a wider series of tapestries depicting scenes from the life of King Solomon or as part of a series depicting biblical scenes. A closely related tapestry of the same height as ours illustrating Esther before Ahasuerus is currently preserved in the Museo Poldi Pezzoli, Milan. Another tapestry most likely from the same workshop depicting the story of Esther is illustrated Göbel, *Tapestries of the Lowlands*, New York, 1924, no. 371. The stories of Esther and Solomon often appeared together in large panel tapestries and series.

THE PROVENANCE

The quality and appeal of this tapestry is demonstrated by its early reputed provenance and its ownership by the most discerning collectors of mediaeval art in Europe, the Fuggers of Augsburg and the Von Aufsess family of Franconia.

On its acquisition by the Salomonsohn family in the early 20th century this tapestry was reputed to have belonged first to the Fugger family in Vienna. After their elevation to the rank of Imperial Princes in 1803 under Anselm Maria Fugger von Babenhausen, various figures of the Fugger-Babenhausen branch resided in Vienna and undertook military and political roles at the Imperial Court. The Fugger family were among the richest bankers in Europe in the 15th and 16th centuries and were major patrons of renaissance art and architecture. As financiers of the Habsburg dynasty and linchpins in the economy of Europe, the Fugger castles around Augsburg in Southern Germany contained treasures and portraits by the most famous artists of the day including Albrecht Durer and Giovanni Bellini.

Originating in Upper Franconia, Hans von und zu Aufseß (1801-1872) moved to Nuremberg in 1848 and in 1852 he founded the *Germanisches Nationalmuseum*, a museum of German antiquity and today the largest museum of German cultural history. A devotee of mediaeval Europe, Aufseß's acquisition of this tapestry and its presence in his collection indicates its importance as a cultural survival of the late gothic period. The tapestry was acquired from the Munich dealer A. S. Drey by Arthur (1859-1930) and Alma Salomonsohn (later Solmssen) (1872-1961), a German-Jewish couple resident in Berlin. Arthur Salomonsohn was a successful banker who sat on the board of Deutsche Bank and the couple had a magnificent art collection which included a number of Dutch and Italian old master paintings. The collection was dispersed after Alma was forced to flee Germany for the United States in 1939.



THE EVELYN LUCCI TABLE



John Evelyn, Sir Godfrey Kneller, 1689 © DR

PROPERTY FROM THE COLLECTION LE GRAND
STYLE, AN INTERIOR DESIGNED BY ALBERTO
PINTO

■~*23

A NORTH ITALIAN IVORY AND PEWTER- INLAID EBONY, AMARANTH, FRUITWOOD AND WALNUT MARQUETRY TABLE

ATTRIBUTED TO LUCIO DE LUCCI, VENICE, LATE 17TH
CENTURY, THE STAND 19TH CENTURY

The rectangular top inlaid with a central oval cartouche depicting 'The Battle of Vienna' with the fortified city of Vienna in the centre, a banner above inscribed 'VIENA', Ottoman troops with mounted soldiers, mortars and canons in the foreground and villages and mountains beyond, within a fruiting laurel-wreath border, the angles decorated with flowerheads and scrolling acanthus in strapwork bands, on a stained walnut support carved with grotesque masks and foliate-wrapped scrolls, marked to the underside in chalk '692 YJ', with restorer's label and further label 'EVELYN
HEIRLOOM /E&N'
31 in. (79 cm.) high; 67 in. (170 cm.) wide; 33½ in. (85 cm.) deep

£150,000-250,000

US\$190,000-320,000
€180,000-290,000

PROVENANCE:

Possibly in the collection of John Evelyn (1620-1706), thence by descent at Wotton House, Surrey, until sold
The Evelyn Family Trust, Christie's, London, 31 March 197, lot 65 (together with its pair, depicting 'The Battle of Napoli di Romania').
Anonymous sale, Christie's, London, 7 July 2011, lot 37, where acquired by the present owner.

COMPARATIVE LITERATURE:

A. González-Palacios, *Il gusto dei principi, Arte di corte del XVII e del XVIII secolo*, Milan 1993, pp. 338-339, (fig. 599 illustrating the pair to the present table top).
Colle, *Il Mobile Barocco in Italia*, Milan 2000, pp. 302 and 322.

This magnificent table is one of the finest and best preserved examples of a small group of spectacular Venetian marquetry panels executed by Lucio and Antonio de Lucci, the only documented craftsmen to have produced such marquetry furniture in Venice in the second half of the 17th century.

Nothing is known about the De Luccis apart from the few works signed by them, which include, next to the spectacular pair of tables sold by the Duke of Buccleuch, Christie's London 11 March 1971, and again Christie's London, 7 December 2006, (one now in the V&A, London (inv. W.6 :1,2-2012) and the other the National Museum of Scotland, Edinburgh(inv. K.2012.26)) a third table top on which a very similar Turkish figure is holding an ivory scroll inscribed 'ANT. DE LUCCI FECE IN VENETIA 1686'. A fourth top, possibly made *en suite* and identically inscribed, was cut up in the 18th century to be employed as marquetry decoration on a German writing desk probably constructed in 1764 (see D. di Castro, 'Una tarsia veneziana del Seicento per un bureau tedesco del Settecento', *DecArt, Riviste di arti decorative*, 2004, pp. 20-25). The other two known tops, the one presented here as well as its pair inlaid with a view of 'NAPOLI DI ROMANIA' (presumably Nauplia), can be firmly attributed to the same makers on comparison with the signed ones. As their works are extremely alike, there can be no doubt that Antonio and Luccio de Lucci were related and that they were active in the same workshop.





The pair to the present lot



The related table formerly in the collection of the Duke of Buccleuch and Queensberry



The Siege of Vienna, Frans Geffels, 1683-1684 © DR

Whereas Florentine marquetry furniture from the second half of the 17th century is well-known, with the work of the Flemish-born Leonardo van der Vinne standing out, very little ambitious pictorial marquetry made in other Italian cities during this period is recorded. In comparison with the work of Van der Vinne which closely adheres to Parisian models (cf. Colle, pp. 164-171), the marquetry by the De Luccis is characterized by bold scrolled ribbons, exuberant floral patterns and highly ambitious pictorial scenes.

The Battle of Vienna took place on 11 and 12 September 1683 after Vienna had been besieged by the Ottoman Empire for two months. It was a battle of The Holy League versus the Ottoman Empire and fiefdoms of the Ottoman Empire near the Kahlenberg mountain in Vienna. The large-scale battle was won by Polish-Lithuanian, Austrian and German forces commanded by the King of Poland Jan III Sobieski versus the Ottoman army commanded by Grand Vizier Merzifonlu Kara Mustafa Pasha. It marked the beginning of the political hegemony of the Habsburg dynasty in Central Europe and was the last time the Ottomans seriously threatened Catholic Europe.

The pair to this table depicts the capture of Napoli di Romania (the Italian name of the seaport Nauplia in the Greek Peleponnese) by the Venetian general Francesco Morosini in 1686, restoring to the Venetians their ancient stronghold in the Morea which had been ceded to the Turks in the 16th century. Francesco Morosini was subsequently elected Doge of Venice in 1688 and reigned until 1694.

This table was possibly in the collection of the diarist and scholar John Evelyn (1620-1706) and was perhaps recorded in the March 1706 inventory of Wotton House, Surrey drawn up a month after Evelyn's death : *Goods in the house of John Evelyn left to John Evelyn his grandson*, currently held in the British Library. Listed in the library of Wotton is 'A large inlaid table/ of Cedar' and below 'Another great table at the other end of the Roome', possibly referring to our inlaid table and its pair sold from the family collection in 1977. The predominant timber of our table is walnut of a light colour similar to cedar and it is therefore likely to have been identified as such by the writer of the inventory.

John Evelyn chronicled in great detail one of the most turbulent periods of England's history and was an early grand tourist, travelling through France and Italy during the English Civil War. He was a connoisseur of inlaid furniture and on his grand tour acquired a pietra dura-inlaid cabinet in Florence, now in the Victoria & Albert Museum, London (W.24.1 to 24-1977) as well as a French parquetry cabinet currently in the Museum of the Home, London (inv. 46/1979). Our table would have appealed to Evelyn's curiosity due to its Florentine origin and rich marquetry depicting a scene of historical and political importance. He had a keen interest in international politics and on 23rd September 1683 Evelyn wrote in his diary 'We had now the welcome tidings of the King of Poland raising the siege of Vienna, which had given terror to all of Europe' (John Evelyn, *The Diary of John Evelyn*, Vol. 1, 2012, Project Gutenberg, p.187).



A PIETRA DURA MASTERPIECE

PROPERTY OF A GENTLEMAN

■ 24

AN ITALIAN ORMOLU-MOUNTED, ROCK CRYSTAL, PARCEL-GILT EBONY AND EBONISED PIETRA DURA CABINET

THE CABINET ATTRIBUTED TO THE OPIFICIO DELLE PIETRE DURE, FLORENCE, SECOND HALF 17TH CENTURY, THE STAND REMODELLED CIRCA 1820-30, POSSIBLY BY ROBERT HUME OR MOREL & HUGHES

The shaped balustrade gallery surmounted by eight figures of putti playing musical instruments, above a corniced frieze over an arrangement of drawers and hidden drawers spread across two levels of architectural design, inlaid overall with pietra dura panels depicting foliage, flowering vases and birds and smaller panels of *diaspri di Sicilia*, each level punctuated by spiral-turned columns with Corinthian capitals and angles with alcoves containing mythological figures including the goddesses Ceres, Venus, Diana, and Veritas, the central breakfront section with a pediment mounted with two winged female figures, flanked by smaller pediments mounted with finials, the sides decorated with a geometric strapwork arrangement of inlaid panels flanked by pilasters, above a conformingly shaped stand with inlaid frieze, on Corinthian-headed spiral-turned supports, the back with an arrangement of seven plates divided by uprights inlaid with 17th-century *verre églomisé* panels, on a plinth base on gadrooned bun feet

73 in. (186 cm.) high; 44½ in. (113 cm.) wide; 20 in. (51 cm.) deep

£250,000-400,000

US\$320,000-510,000
€300,000-470,000

COMPARATIVE LITERATURE:

Alvar González-Palacios, *Il Tiempo Del Gusto, Il Granducato di Toscana e gli Stati Settentrionali*, vol. 1-2, Milan, 1986.

Monique Riccardi-Cubitt, *The Art of the Cabinet*, London, 1992.

Bet McLeod and Philip Hewat-Jaboor, "Pietre Dure" Cabinets for William Beckford: *Gregorio Franchi's Role*", Furniture History, Vol. 38 (2002), pp. 135-143.

Simon Swynfen Jervis, "Pietre Dure" Caskets in England, Furniture History, Vol. 43 (2007), pp. 245-255, 257-265.

Metropolitan Museum of Art, *Treasures of the Royal Court, Treasures in Pietre Dure from the Royal Palaces of Europe*, New York, 2008.

The extraordinary architectural design of this magnificent mid-17th century Florentine cabinet and its decoration of *pietre dure* plaques, rock crystal columns, and gilt-bronze mounts firmly place it among the most luxurious productions of the Grand Ducal workshops. With its stand remodelled in England in the early 19th century, the cabinet is testament to the enduring international fascination for statement pieces of ebony furniture mounted with semi-precious materials.

AN ARCHITECTURAL DESIGN

The monumental shape of the cabinet proudly embodies the synergy of art and architecture in the 17th century. With its balustraded gallery lined with gilt-bronze statues, graduated breakfront façade, finial-mounted pediments and Corinthian capitals on spirally-turned crystal columns, the design recalls the theatrical language of late Renaissance and early Baroque architecture exemplified by Andrea Palladio's (1508-1580) *Teatro Olimpico* at Vicenza (built 1580-1585) and Carlo Maderno's (1556-1629) façades at the church of *Sant'Andrea della Valle* and St. Peter's Basilica in Rome. The Solomonic rock crystal columns further recall the great bronze pillars of Bernini's baroque masterpiece, the baldachin in St. Peter's. These acclaimed edifices provided direct inspiration for cabinet-makers across Europe. The celebrated Cucci March cabinet for example (sold Christie's, London, 10 December 2004, lot 875), a richly decorated cabinet made in France for the Queen of Sweden by the Italian Domenico Cucci using Florentine pietra dura plaques, recalls the overall architectural design of our own. Further examples of such cabinets made in Augsburg and Prague reveal their international appeal and high desirability at European princely and royal courts.

PRECIOUS PIETRE DURE AND ROCK CRYSTAL

The seventeen *pietre dure* panels that are mounted on the cabinet were undoubtedly made at the Grand Ducal workshop in Florence, the *Opificio delle pietre dure* in the *Galleria de' Lavori*, founded in 1588 by Grand Duke Ferdinand I (1549-1609). The panels depicting vases of flowers surrounded by birds and insects are characteristic of the production of the workshops. The vases of lapis lazuli present on our cabinet feature on related Florentine cabinets including one made for Eleonora, Duchess of Mantua on her marriage to Ferdinand II, Holy Roman Emperor currently preserved in the *Hofmobiliendepot*, Vienna, as well as the Barberini cabinet in the Metropolitan Museum of Art, New York (inv. 1988.19), and a cabinet sold Drouot, Paris, 3 October 1998, lot 36. The smaller panels depicting birds perched on flowering branches are also characteristic of the output of the *Galleria de' Lavori* and are based on the drawings of Jacopo Ligozzi (1547-1627). Ligozzi executed drawings of botanical and zoological subjects and provided influential designs to the Florentine lapidaries.

The rich combination of precious materials indicates that this cabinet was a commission of considerable cost and importance and of comparable decoration to a famous cabinet, now lost, made for Ferdinand I de' Medici (1549-1609) on display in the *Tribuna* of the Uffizi





The Cucci March Cabinet © Christie's Images, 2004

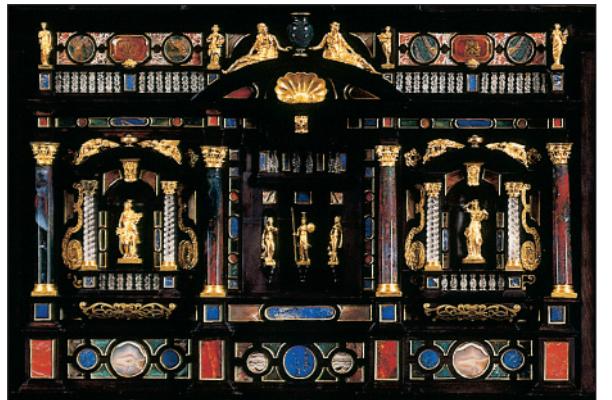
in the 17th century. The English diarist and early grand tourist John Evelyn (1620-1706) visited the *Galleria de' Lavori* in October 1644 and commented enthusiastically on a cabinet 'of ebony, lazuli and jasper' [...] 'so adorned and furnished with crystals, agates, and sculptures, as exceeds any description....' (John Evelyn, *The Diary of John Evelyn*, Vol. 1, 2012, Project Gutenberg, p.91). Such a description might apply equally to our own cabinet.

Cabinets of this design and stature were prestigious pieces of furniture and it is not surprising that they appealed to scholars and collectors like Evelyn, intended as they were to store curios and correspondence. With its plaques and strapwork of semi-precious stones recalling the mosaics of ancient Rome, classical putti and deities of gilt-bronze, and references to contemporary architecture, this cabinet was a bold statement of intellectual humanist intent, intended to express not only the wealth but also the learning of its owner. That the columns are made of rock-crystal is particularly rare and would be more usually seen on precious caskets made in Venice, like the one from the Rothschild Collection sold Christie's, London 4 July 2019, lot 14. Some smaller 17th century cabinets incorporating spirally-turned rock crystal columns and balustrades are known, including one with similar Roman-style strapwork and gilt-bronze figures formerly in the collection of Baron Salomon de Rothschild, sold (incorporated into a later cabinet) in the sale of Akram Ojjeh, Christie's, Paris, 11 December 1999, lot 13, illustrated here. A further related table cabinet with similar columns, balustrade and architectural form as our own was sold Christie's, London, 1st October 1998, lot 300, also illustrated.

AN ENGLISH PROVENANCE?

The stand of our cabinet was readapted in England in the early 19th century and is related to the work of Robert Hume & Son (1808-1845) and Morel & Hughes (1790-1831), indicating that this cabinet belonged to one of the important British collections of the period. Pietra-dura-mounted ebony cabinets had long been highly sought after by members of the British aristocracy making the Grand Tour, as epitomised by the Badminton cabinet acquired in the 18th century by the Duke of Beaufort. The early 19th century saw a revival in the taste for these objects, led by patrons of art such as George IV (1762-1830), William Beckford (1766-1844), George Watson-Taylor (1771-1841) and the 3rd Duke of Northumberland (1785-1847). Our stand reuses *verre églomisé* and gilt-bronze elements of an original 17th century stand alongside newer elements such as the spirally-turned legs, mirror plates and feet mounted with Boulle-style mounts.

These elements recall the work of both Hume who made furniture for George IV and William Beckford at Fonthill Abbey and Morel & Hughes. Known for his work with pietra dura furniture, Hume employs spiral turning and gadrooned mounts on a number of his works, including a cabinet in the Crimson Drawing Room at Windsor Castle (RCIN 31307). More closely related is the stand of a pietra dura cabinet inherited by the Duke of Hamilton from William Beckford and sold in the Hamilton Palace sale, Christie's 4 July 1882, lot 996. As well as the gadrooned mounts of the feet, the stand incorporates similar stone and mirror plates to the stand of our cabinet. Our stand also recalls the work of Morel & Hughes for the Duke of Northumberland at Syon House and Alnwick Castle and in particular their restoration and adaption of pietra dura cabinets and stands, each of them like our cabinet being fitted with mirror plates and ebony turned supports (Clare Baxter, *The transformation of Northumberland House: interior decoration and furniture for the Third Duke of Northumberland by Nicholas Morel and Robert Hughes*, University of St. Andrews, 2000, pp. 111-112). Three such stands by Morel & Hughes are currently preserved in the Print Room at Syon House.



The Ojjeh cabinet © Christie's Images, 1999



The related table cabinet © Christie's Images, 1998

THE LANSDOWNE HERMES

'IT IS EASILY UNDERSTOOD THAT THE BEAUTIFUL HEAD HAS BECOME PROBABLY THE MOST POPULAR SPECIMEN AMONG THE ANTIQUES OF LANSDOWNE HOUSE' MICHAELIS, ANCIENT MARBLES IN GREAT BRITAIN, 1882

25

A ROMAN MARBLE HEAD OF HERMES

CIRCA 120-140 A.D.

24½ in. (62 cm.) high; the head 11½ in. (29 cm.) high

£3,000,000-5,000,000

US\$3,800,000-6,300,000
€3,600,000-5,900,000

PROVENANCE:

Gavin Hamilton (1723-1798), Rome, found at the Pantanello at Hadrian's Villa in November 1769.

Sir William Petty Fitzmaurice (1737-1805), 2nd Earl of Shelburne and later 1st Marquess of Lansdowne, Lansdowne House, acquired from the above as a 'Bust of Mercury' in 1771 for £55 and mentioned in a letter of 1st November 1771.

Catalogue of the Celebrated Collection of Ancient Marbles the Property of the Most Honourable The Marquess of Lansdowne, Christie, Manson & Woods, London, 5th March 1930, lot 16.

By direct descent in the Lansdowne Family at Bowood.

PUBLISHED:

Letter from Hamilton to Lord Shelburne, 1 November 1771, reproduced in I. Bignamini & C. Hornsby, *Digging and Dealing in Eighteenth-Century Rome*, vol. II, London, 2010, p. 21, no. 28.

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Portrait of William Petty, 2nd Earl of Shelburne, 1791,
by Jean-Laurent Mosnier.



The facade of Lansdowne House on Berkeley Square, London, in the early 20th century.
© Historic England Archive.

Until the 18th Century, English collections of antiquities had consisted mainly of small, easily portable objects such as coins, intaglios and bronzes. Only a few very wealthy and powerful patrons, most notably Charles I and Thomas Howard, Earl of Arundel and Surrey (1585–1646), were able to acquire ancient sculpture. This was to change dramatically by the second half of the 18th Century. As the craze for classical art and sculpture swept over Britain and the rest of Europe, Rome established itself as the centre to which English milordi flocked in pursuit of culture and souvenirs. Adolf Michaelis, the renowned German historian of ancient art, called this period the 'Golden Age of Classic Dilettantism,' remarking: "In an unintermitting stream the ancient marbles of Rome poured into the palaces of the aristocracy in Britain whose wealth in some cases afforded the means of gratifying real artistic taste by these rare possessions, and in others enabled them at any rate to fall into the new fashion of dilettantism, the 'furore' for ancient art". The market was largely controlled by a number of Britons residing in Rome who acted as agents between Italian families and Cardinals who wished to sell to the predominantly English clientele. These agents also undertook their own speculative excavations, which yielded vast quantities of treasures. The most enterprising and successful explorer of the day was the Scottish painter Gavin Hamilton (1730–97). In 1771, the statesman William Petty, 2nd Earl of Shelburne and 1st Marquess of Lansdowne, visited Italy and conceived the idea of adorning his own London residence in Berkeley Square with a collection of sculpture. In so doing, Lord Shelburne was to become one of the great 18th century collectors of ancient sculpture. He was one of the many new collectors of this period inspired by the Grand Tour who were able to acquire sculptures discovered in these excavations carried out in and around Rome. In order to execute his plans, Lord Shelburne secured the help of Hamilton, who, along with Thomas Jenkins, controlled most of the supply of antiquities from Rome sold to English patrons. According to an article by A. H. Smith in the

Burlington Magazine in 1905, "The method employed was curious. Gavin Hamilton, the Scottish painter, antiquary, and excavator, who was then settled in Rome, undertook to furnish the gallery by contract. The proposed terms were that he should supply sixteen fine antique statues, twelve antique busts, twelve antique basso-relievo, eleven large historical pictures, four landscapes with figures relative to the Trojan war. The whole collection was to be delivered in four years at a cost of £6,050". Unsurprisingly, this contract was not adhered to and many more pieces were negotiated; the majority of the Roman marbles in Lansdowne House were acquired by the agency of Hamilton between the years 1771–1777. During this time he was in active correspondence with Lord Shelburne, and the letters which are extant give a vivid idea of the process of forming the collection.

WILLIAM PETTY, 1ST MARQUESS OF LANSDOWNE (2 MAY 1737 – 7 MAY 1805)

Succeeding to the title of the 2nd Earl of Shelburne on his father's death in 1761, he was created the 1st Marquess of Lansdowne in 1784. He was Home Secretary in 1782 and then Prime Minister in 1782–83 during the final months of the American War of Independence. Born in Dublin in 1737, after Oxford University he joined the army c. 1757 and rose through the ranks — becoming aide-de-camp to the new King, George III, with the rank of colonel, further promoted to major-general in 1765, lieutenant-general in 1772 and general in 1783. His political career had begun in 1761 and by March 1782 he had agreed to become Secretary of State in Lord Rockingham's cabinet. However only fourteen weeks later Rockingham died in an influenza epidemic and Shelburne succeeded as Prime Minister. His lasting legacy was securing the agreement of peace terms which formed the basis of the Peace of Paris bringing the American War of Independence to an end.



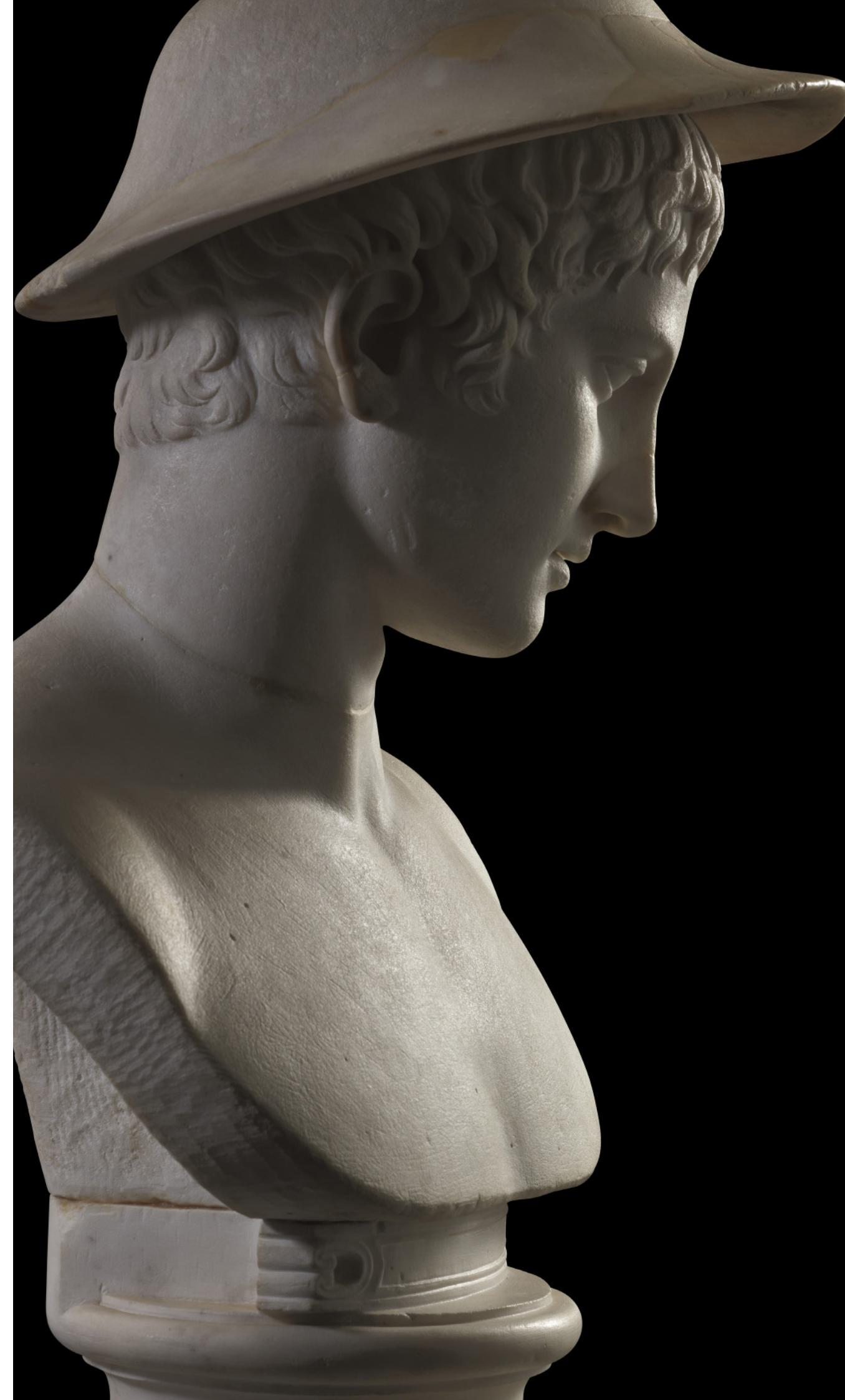


The Sculpture Gallery and East Exedra © Country Life.

THE SCULPTURE AT LANSDOWNE HOUSE

In 1771, when William Petty, 2nd Earl of Shelburne, undertook a trip to Italy, he was enthused by the thought of collecting antiquities. He had already purchased the unfinished Lansdowne House from Lord Bute in 1765. Designed by Robert Adam, it was a magnificent building, standing in its own extensive grounds on the south side of Berkeley Square. In the 1760s Lord Lansdowne had purchased several small scale marbles from the Adam brothers to decorate his new house, but nothing of scale. After his Grand Tour and meeting with the antiquarian Thomas Jenkins, more ancient marbles were bought in bulk and shipped back to England to fill the rooms of Lansdowne House. However, it wasn't until he was introduced to Gavin Hamilton and under the Scotsman's strong guidance, that a discerning and well-rounded scheme was put into place for what was to become one of the best collections of Antiquities of the 18th century. Hamilton suggested the architect and designer Francesco Panini (c. 1725-1794) to produce detailed designs for an impressive sculpture gallery. Yet the designs were not to the neoclassical taste of the time, were swept aside and the project stalled. Lansdowne's focus turned to collecting books and manuscripts and Hamilton quickly took the initiative and instead of a sculpture gallery, suggested a library where marbles could be placed as decorative focal points amongst the books. This design was taken up by the French architect Charles-Louis Clerisseau, who had worked with both the Adam brothers and Panini. The design was certainly Adam inspired, but lacking in the inspiration and lightness of touch of their work, didn't fit in with the rest of the building and the proposal never got off the ground. For a staggering 45 years different architects were hired and fired, proposals and plans made, but nothing was ever approved or decided on by Lord Lansdowne. Throughout all this, the relationship between agent and patron continued sometimes precariously, but mostly on good terms; Lansdowne concentrating more on large marble statues for the garden and Hamilton avoiding the subject of the Sculpture Gallery. In the years 1788-91 it was the architect George Dance that finally won the approval of Lord Lansdowne for the design for the library-sculpture gallery.

It was to have a vaulted central gallery opening up into three-quarter domed apses at either end. Some sculptures were placed in the niches of the apses, almost as an after-thought and never the focal point like the rows and rows of beautiful book shelves. In 1805 the 1st Marquess died and was succeeded by his eldest son, John Henry, the 2nd Marquess. He was crippled by his father's debts and was forced to dispose of most of the moveable pieces from Lansdowne House — but providentially not the sculpture. He died only four years later in 1809, and was succeeded by his half-brother Lord Henry Petty, the 3rd Marquess. His interest in his father's classical sculptures and the sale of the books to the British Museum in 1807, prompted him to employ Robert Smirke to redesign the library into an appropriate sculpture gallery. Finally the greatest 18th Century collection of marbles would have a fitting backdrop. Client and architect worked closely together to choose only the choicest pieces for the gallery where busts were set on round pedestals between the niches of the end apses. When Waagen visited Lansdowne House in 1854 he described the Sculpture Gallery in his *Treasures of Art in Great Britain* as being "particularly striking, it being most richly and tastefully adorned with antique sculptures, some of which are very valuable for size and workmanship. The two ends of the apartment are formed by two large apse-like recesses, which are loftier than the centre of the apartment. In these large spaces antique marble statues, some of them larger than life, are placed at proper distances, with a crimson drapery behind them, from which they are most brilliantly relieved in the evening by a very bright gas light. This light, too, was so disposed that neither the glare nor the head was troublesome. The antique sculptures of smaller size are suitably disposed on the chimney-piece and along the walls".





Thorvaldsen's statue of Mercury about to kill Argus, 1822, modelled after the Lansdowne Hermes head © Thorvaldsens Museum.

THE LANSDOWNE HERMES

The god is here depicted with youthful and delicate features: the slightly parted small lips, the straight bridge of the nose joining the marked arches of the brows and the smooth forehead. The short wavy locks of hair are carved in beautiful detail and place this head within the longstanding Polykleitan tradition which was extremely popular during the 5th Century B.C. and widely copied by Roman artists. A. Linfert suggested that this head is a variation of Polykleitos' Hermes, like another full statue of the god previously at Lansdowne House and now at the Metropolitan Museum of Art (acc. No. 56.234.15).

As E. Angelicoussis notes in *Reconstructing the Lansdowne Collection of Classical Marbles*, Vol. II, Munich, 2017, p.161, the head is slightly tilted to the left, conveying a dreamy, almost wistful expression. The distinctive flat cap, or petasos, which characterises the god as Hermes, more recently thought to be a completely later addition, is in fact original, albeit repaired around the rim with areas of restoration. Statues of Hermes wearing a petasos are known, for example the Ludovisi Hermes in the Palazzo Altemps, Rome (inv. no. 8624), and another in the Capitoline (inv. no. 1435), both copies of a 5th Century B.C. bronze by Phidias. A head in Boston Museum of Fine Arts (98.641) is missing the petasos which would have been made separately and then attached, while another in Boston (1974.522) has been carved with the head and petasos from one piece of marble, the cap with no wings, as with the Lansdowne head.

Roman copyists freely adapted from the Greek originals, either on their own or by demand from their patrons, changing the shape of the petasos, with or without wings, or carved as one complete whole or as an attachment.

From Hamilton's epistolary exchange with Lord Lansdowne we know that the Hermes was found, together with other sculptures, in a small marshy area near Hadrian's Villa at Tivoli, colloquially called the Pantanello 'being the lowest ground belonging to the Villa and where anciently the water that served the villa was conducted, so as to pass under ground to the river' (A. H. Smith, "Gavin Hamilton's letters to Charles Townley", *Journal of Hellenic Studies*, XXI, 1901, pp. 306-321). In 1890, Michaelis commissioned the London firm Brueckner to create new casts of the bust, as was common practice at the time. These were then distributed all across Europe and used to create copies of what proved to be an incredibly popular and desirable design (see a marble replica sold by Christie's: The Arundel Marbles and other Sculptures from Fawley Court and Barn Hall, 10 December 1985, lot 248). Copies of The Lansdowne Hermes can be found in Zurich, Göttingen, Dresden and Berlin to name a few, and are testament to the artistic importance of the bust and its everlasting legacy.



THE LANSDOWNE HERMES IN LONDON: A SNAPSHOT OF COLLECTING MOTIVATION AND THE CULT OF THE OBJECT

By Dr Clare Hornsby

I am now employed in digging in the Villa Adriana where I have already found some fragments of the most exquisite taste, & I hope to find the rest soon...

These words, in a letter written in March 1770 from Gavin Hamilton to one of his clients, the Earl of Upper Ossory, represent the only mention made of his excavations on the site of Hadrian's Villa while the dig at the Pantanello was actually in progress. One of the "fragments of exquisite taste" that he and his partners unearthed from this site was the head now known as the *Lansdowne Hermes*. Keeping the excavation and the finds reserved during this stage of the enterprise was essential practice at the time, when competition - from the Pope as well as other dealers and collectors - was fierce. Hadrian's Villa, well known for hundreds of years as a source of high quality statuary, was the site for antiquities *par excellence* near Rome, since its identity as an imperial villa and what was known of its vast scale were the primary indicators that a dig would be fruitful in terms of quantity as well as quality. Hamilton would have known straightaway, when material started being unearthed from the water-sodden land which lay at the fringes of the main site, that he had to be careful how the finds were announced, in order to be able to gain an advantage over other dealers.

Lord Shelburne bought the head, along with other pieces in 1771, after he had returned to London from his Grand Tour which he undertook on the death of his wife. A journey of this sort had become *de rigueur* for someone of his birth, wealth and education and forming a collection of objects from Italy was a central part of the ritual of the Tour. From the Renaissance onwards, a collection of antiquities was a mark of the highest level of discernment and taste, one in which the objects, their origins, their provenance and their history added lustre to the owner's name and reputation. Collectors competed for the best pieces and were prepared to lay out vast sums. Here is one passionate collector writing to his agent: "The statues you sent before I have not seen yet...Those figures of Hermes... about which you wrote, I have already fallen in love with so please send them and anything else that you think suits the place, my enthusiasm for such things, and your own taste - the more the merrier and the sooner the better." Yet this is not a letter written by Shelburne or any of his rival collectors returned from the Grand Tour. It was written by Cicero in 66 BC (*Letters to Atticus I, VIII*) who was furnishing his various villas around Italy with statues, reliefs and other marbles from Greece. There, beginning in the 2nd century B.C. when it became part of the Roman empire, sculpture workshops were turning out large quantities of copies of the best works of the 'golden age' (5th century BC) for the ever-expanding Roman market. Thus the precedent had been established in classical times: just as Cicero was sourcing his pieces in Greece, so eighteenth century connoisseurs would buy from Rome, where excavations were turning up large quantities of ancient marbles for the increasingly international market.

Lord Shelburne would have viewed the head alongside other pieces - both from the 1769 Pantanello dig and from other sites

on the fringes of Rome at which Hamilton was active at this time - at Hamilton's store rooms and office near the Piazza di Spagna, in the English quarter of Rome. After excavation, marbles were cleaned and restored if necessary, which was almost always the case; clients preferred unbroken pieces but these were extremely rare, so the taste for "whole" objects was satisfied by work done by one of the many marble sculptor-restorers working for the market in Rome. They were then ready for sale. It was at this point that Shelburne first formed the plan for his London gallery and Hamilton enthusiastically set about providing him with the material to fill it. The *Mercury*, so-called by Hamilton and contemporaries, was one of these. Hamilton's letters to Shelburne contained advice to the nobleman to select marbles that suited the gallery plan, provided variety and what the ancients called "decorum" in interior design. When the sculpture gallery was fully established, the head of Mercury found in the mud near Tivoli, newly restored and set into a marble bust, was placed amongst the most outstanding pieces (see fig.1). Hamilton often expressed the hope that Shelburne's collection would encourage the spread of true classical taste in England. At this time there was a civilising, even educative dimension to the culture of collecting amongst the major players in the market, Shelburne and Charles Townley of Park Street being the most notable, having central London homes with very large collections. It was the Society of Dilettanti - the elite dining club to which the most significant Grand Tourists belonged - that eventually codified the mission to improve English taste, with the publication in 1809 of some of the best pieces in English collections; *Specimens of Antient Sculpture...* was written by scholar and collector Sir Richard Payne Knight and it is to the inclusion of the bust of Mercury in this volume that its fame is largely due.

In fact, by the mid-nineteenth century the bust was already one of the most famous ancient sculptures in the country; praise for the quality of the carving, the delicacy and charm of the expression and the ideal beauty of the facial features was a repeated theme in catalogues and descriptions of the collection. The head was copied in plaster and widely sold, including to university collections; the educative value of classical art was the motive here. But we might ask, why this *Mercury*? - and not, for example, the more unusual head of *Antinous* as *Bacchus* (now Fitzwilliam Museum, seen in fig. 1) which Hamilton had to smuggle out of Rome, since the Pope would have forbidden the export of such a remarkable piece. The answer lies in "greekness": it was the connection with Greek sculpture that lay at the root of the *Mercury*'s renown and this connection was based on assumptions made about the origin of newly discovered sculptures held by Roman connoisseurs and antiquarians since the Renaissance; they had read, for example, Cicero, and knew how much Greek art had been brought to Rome. Then, in the 1730s Cardinal Furetti, a landowner at the site of Hadrian's Villa, had discovered magnificent whole marble statues - the *Faun* and the *Centaur* (Capitoline Museums) - that bore the signatures of Greek artists. This discovery added to the already considerable allure of the Villa as a favoured provenance for sculpture; not only were the pieces from there



Fig. 1, the East Exedra of the Sculpture Gallery © Historic England Archive.

of the highest quality, as befitting an Emperor, but here was proof that they were actually made by Greek artists. A magical aura of greekness surrounded all of the marbles that came from the Villa, whether they were obviously Greek or not and the archaeological method had not yet been invented that could date them with any accuracy.

In his 'Preliminary Dissertation' to *Specimens*, Knight set out a history of Greek art that had as its origin the work of Johann Joachim Winckelmann, scholar, antiquarian and author of the book that essentially created the discipline of art history, the enormously influential *History of Art of the Ancients*, published in 1764. Knight's history was purely Winckelmannian; he placed his chosen *Specimens* into the same chronological schema of rise and fall (archaic-classical-decadent) used by Winckelmann and the *Mercury* head was classed by him (vol. I paragraph 83 and plate LI) as belonging with the most famous of the classical works from the post-Praxiteles phase, 400-350 BC: "Of this period, or at least antient copies from works of this period, are probably the celebrated statues of the *Venus de' Medici*, the *Apollo of the Belvidere*, the *Mercury* commonly called the *Antinous* [in the Vatican]". The head of *Mercury* owned by his fellow Dilettante Lansdowne was thus grouped with three of the most significant and important statues, two of which were star pieces in the Pope's collection; this was high praise indeed.

If we turn to Winckelmann's masterwork we can trace the theoretical origins of Knight's admiration for the *Mercury*. When Winckelmann discusses the ingredients essential for beauty in heads as seen in Greek art (part 1 chapter 4) he mentions

specific details: the need for a straight nose, brows fine but not too arched, hairline should not be too high, this indicates youth; the eyes should be large; the lower lip full, the chin without dimple and the face shape oval. In the *Mercury* we see the delicately articulated locks framing the forehead, the softly pensive eyes, the beautiful lips and cheeks - close to the fullness of the *Antinous* type but without the indecorous sensuousness - in fact we have the full set of Winckelmannian *sine qua non* characteristics. Also the slightly parted lips, suggesting a tranquil expression of feeling, is another element in Winckelmann's canon of desirability. Throughout the 19th century, the pieces from the Lansdowne collection included in *Specimens* continued to be admired, discussed and copied. The classical became the established standard of cultural excellence, an identity and language that was shared far beyond the elite group who first made the journey to Italy in search of marbles. Hamilton's *Mercury* - now the *Lansdowne Hermes* - is a rare remnant in our times of two great lost collections, that of the Emperor Hadrian and that of Lord Lansdowne; and to its timeless formal and aesthetic qualities can now be added the fascination of a millennial history and the richness of accumulated distinction.

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Clare Hornsby PhD is a Fellow of the Society of Antiquaries of London, a member of the Centro di Studi sulla Cultura e l'Immagine di Roma and Research Fellow at the British School at Rome. In 2010, the book *Digging and Dealing in Eighteenth Century Rome*, co-authored with the late Ilaria Bignamini, was published by Yale University Press.

A GEORGE III ORMOLU-MOUNTED BURR YEW,
PADOUK AND MARQUETRY SERPENTINE
COMMODE

BY INCE & MAYHEW, CIRCA 1765 - 75

The eared top crossbanded and chequer-lined and centred by a large engraved sunflower patera above a slide with simulated beading, flanked by rosette blocks, the doors similarly crossbanded and chequer-lined displaying a ribbon-tied and wrapped oak leaf garland flanked by fluted pilasters with guilloche chutes and enclosing four oak-fronted and marbled paper-lined slides, the left side with a two-handled urn within a wreath, the right with a hart within a wreath, on bracket feet with brass and leather castors, red wash to secondary timbers and laminated blocks behind the feet, wear to original ebonised mouldings
32½ in. (82 cm.) high; 53¾ in. (136 cm.) wide; 22¾ in. (58 cm.) deep

£80,000-120,000

US\$110,000-150,000
€94,000-140,000

PROVENANCE:

Perhaps commissioned by the 2nd Earl and Countess of Shelburne for
Shelburne House, Berkeley Square, London.
The Collection of Basil Dighton, circa 1922.
The Collection of Cecil and Hilda Lewis.

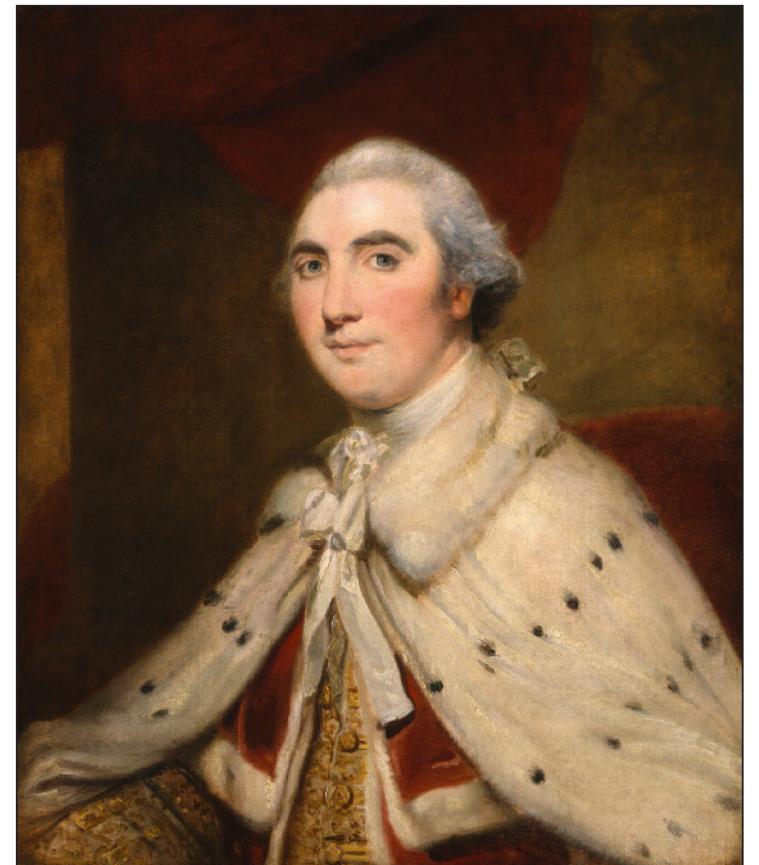
LITERATURE:

M. Jourdain, *English Decoration and Furniture of the later XVIIIth Century*,
London and New York 1922, p. 181, fig. 283.

This magnificent 'antique' commode belongs to a group of yew-wood commodes attributed to William Ince and John Mayhew of Broad Street, Soho, London. The idiosyncratic use of yew as a veneer was a leit-motif through more than thirty years of the firm's work, for example in the Broadlands, Hampshire commission.¹ The combination of ebonised mouldings, 'therm' angles, *chanelles* and rosettes within chequered line borders is characteristic of the firm's production in the mid 1760s; and in its overall form, it shares many characteristics with the plainer commode probably supplied to Longleat House, Wiltshire, sold Christie's, 13-14 June 2002, lot 344.

The distinctive and heavily engraved neoclassical marquetry is also characteristic of Ince and Mayhew's production. Inspired by the publication of recent excavations, the frieze pattern - with its alternating ovals and circles - as well as the two-handled neoclassical vase to the left side - are directly derived from Roland Fréart's influential study *Parallèle de l'architecture antique et de la moderne*, of which the partners undoubtedly possessed a copy. By contrast, the large feathered and foliate boss on the top, shaded and heightened with black, is based on the central boss of a temple ceiling, illustrated in Robert Wood's *Palmyra*, while the leaping deer within a laurel wreath on the right side is probably based (in reverse) on one of the deer shown in a hunting scene depicted in *Le Antichità di Ercolano*. The same neoclassical urn (as well as the laurel wreath that encircles it) also featured in marquetry on the pair of profoundly *avant-garde* commodes supplied by Ince and Mayhew to the Earl of Coventry for Croome Court. Described in the partner's bill as :-

'2 very fine Sattinwood & Holly Commodes, Neatly Grav'd & Inlaid with Flowers of Rosewood, the one with drawers, the other with Shelves to Slide, Lind with paper & Green Bays falls to do Brass nail'd', these were invoiced on 21 September 1765 at £40.



After Sir Joshua Reynolds, *William Petty, 1st Earl of Lansdowne (Lord Shelburne)*
© National Portrait Gallery, London.

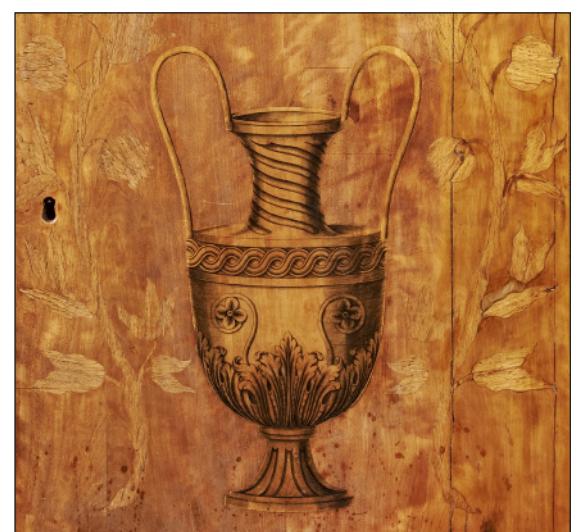




A POSSIBLE PROVENANCE?

Although the original 18th Century provenance of this commode has been lost – it is first recorded in the annals of Basil Dighton in the early 20th Century² – recent research into the partnership of Messrs. Ince and Mayhew has thrown up a tantalising possibility. For in its idiosyncratic design and motifs, the commode appears to correspond to a commode described in the diary of Lady Shelburne in 1765.

Although the payments in Lord Shelburne's Household Accounts to Messrs. Ince and Mayhew evidently cover only a small part of the commission, fortunately Lady Shelburne's diary provides some useful insights into the extent and progress of the commission, while also making clear that she took a leading role in the furnishing of both houses. In one such entry for the morning of 14 March 1765, just over a



Inlaid, shaded and engraved urn of holly framed by myrtle branches of rosewood on a satinwood ground. Detail from the front of a commode, one of a pair, made for the Earl of Coventry, 1765. © Croome Estate Trustees

month after her marriage, Lady Shelburne recorded the arrival of a visitor who *found us giving Ince the cabinet Maker plans from Herculaneum & Palmyra for ornaments for a Comode of Yew tree wood inlaid with Holly & Ebony*.

The evidence of this diary entry provides both an early record of the firm's idiosyncratic use of yew-wood – evidently considered worthy of remark by Lady Shelburne – as well as a valuable indication of one of the ways in which the partners were introduced to recent neoclassical design sources. In this case, the references were probably to the celebrated and much-coveted official publication of the discoveries made at Herculaneum and elsewhere, *Le Antichità di Ercolano. Le Pitture Antiche d'Ercolano*, and – almost certainly – Robert Wood's groundbreaking and highly influential *Ruins of Palmyra*, published in 1753.

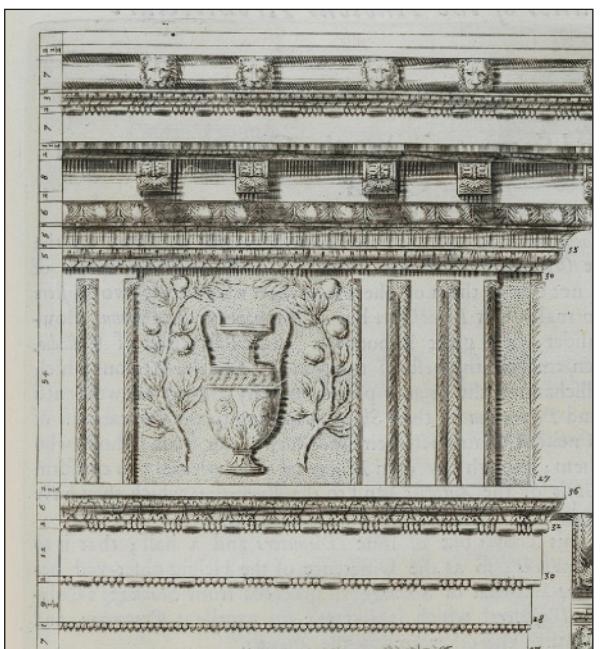
The intriguing piece of furniture mentioned by Lady Shelburne's diary is certainly no longer in the Shelburne (now Lansdowne) collection, but it does seem to correspond in significant ways to the commode offered here, and furthermore incorporates designs taken from both books mentioned above.

Much has been published in modern times on the building, decoration and furnishing of both Shelburne House and Bowood, drawing principally on surviving material in the Bowood archives and the Adam drawings in the Soane Museum (see the entry for the Lansdowne *Hermes*, lot 25 in this sale). However, the identification of items mentioned in surviving accounts for the three furniture-makers principally employed – Thomas Chippendale (for Shelburne House only) from 1768 to 1776, William and John Linnell (for both houses, some to Adam's designs) from 1763 to 1796, and Ince and Mayhew (for both houses) – is now all but impossible, given the numerous sales that have taken place in the intervening period.

This commode will be included in the forthcoming publication by Hugh Roberts, and Charles Cator, *Industry and Ingenuity: The Partnership of William Ince and John Mayhew*, 2022. This footnote incorporates an abridged version of their research.

1. H. Roberts, 'Furniture at Broadlands - II', *Country Life*, 5 February 1981, pp. 346 – 347.

2. Margaret Jourdain, *English Decoration and Furniture of the later XVIIIth Century*, London and New York 1922, fig. 283



Detail from a Corinthian Profile of The Temple of Solomon, out of Villalpandus (Roland Fréart translated by John Evelyn, *A Parallel of the Antient Architecture with the Modern*, London, 1723, p. 77) © MET

MATTHEW BOULTON'S APOLLO
AND DIANA CANDELABRA

PROPERTY OF A NOBLEMAN

■ 27

A PAIR OF GEORGE III ORMOLU, PATINATED-BRONZE AND WHITE MARBLE 'APOLLO AND DIANA' CANDELABRA

BY MATTHEW BOULTON, CIRCA 1778

Each standing figure with an arm raised supporting a palm wrapped three-branch candelabra with gadrooned drip pans and reeded nozzles, on circular concave plinths with beaded and foliate collars, the nozzle inserts probably associated, the nozzles, drip pans and branches variously notched
26 in. (66 cm.) high; 15 in. (38 cm.) wide

(2)

£80,000-120,000

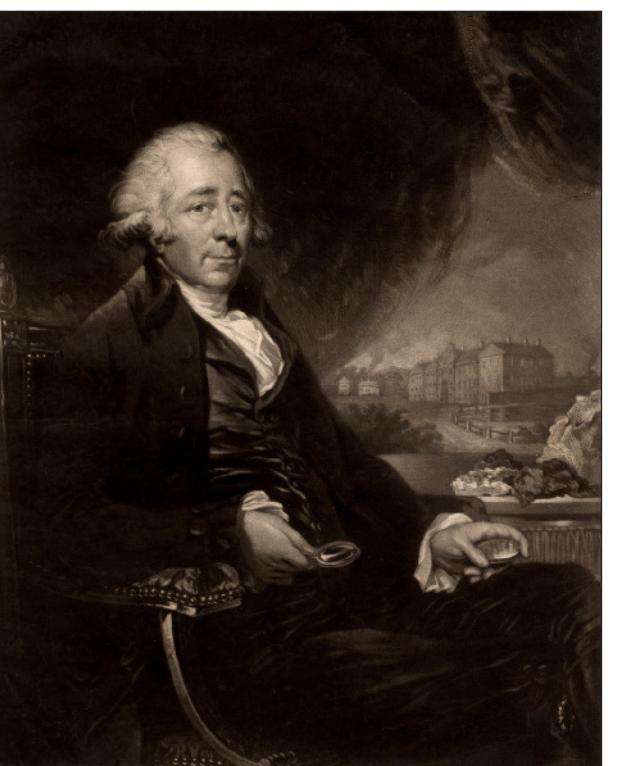
US\$110,000-150,000
€94,000-140,000

PROVENANCE:

Almost certainly one of two pairs consigned for sale by Messrs Boulton and Fothergill, Christie and Ansell's, London, 16 May 1778, lot 79 or 124.

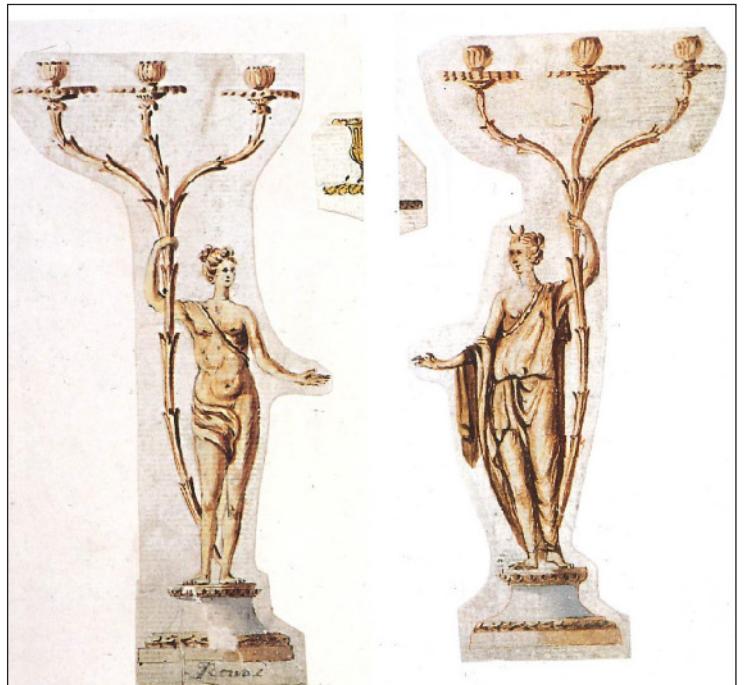
LITERATURE:

Nicholas Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 184 and 187, and figs. 131.1 and 132.1-2.



Samuel William Reynolds, *Matthew Boulton*,
© National Portrait Gallery, London





The design from Matthew Boulton's *Pattern Book I*, p.19



The second known pair of comparable Apollo and Diana candelabra, now at Soho House, Birmingham © Christie's Images, 1997.

The neo-classical candelabra present Apollo and Diana as light-bearing Sun and Moon deities. Drawings of these figures appear in Boulton's *Pattern Book*, I, p.19, and though the exact source for the design is unclear they possibly derive from illustrations in Boulton's own copy of *Le Antichità di Ercolano*, Naples, 1771, certainly the white marble plinths relate to an illustration of figures on pedestals.¹

Sir Nicholas Goodison notes that these are among the finest of the ornaments produced at Soho towards the end of the 1770s; at the time of writing just two pairs were known.² These were included in Boulton's sale held by Messrs Christie and Ansell's 'At their Great Room, Next Cumberland House, Pallmall', 16 May 1778, lots 79 and 124. The first pair was sold to Storer for £12.6s, but the second pair was unsold. Subsequent records showed that Boulton may have taken the second pair himself for Soho House but returned them shortly afterwards, and after John Fothergill's death on 19 June 1782 (when Boulton dissolved the partnership) an inventory of stock revealed '1 Diana and Apollo with branches, gilt' valued at £19.8s.

A pair of Apollo and Diana candelabra was sold Christie's London by the late John Trafford Esq., Hill Court, Herefordshire, Christie's house sale, 13 December 1982, lot 53. They were possibly the pair sold at the 1778 auction, perhaps then acquired by Sir Samuel Rush Meyrick (d.1848) for Goodrich Court, Herefordshire, and subsequently by descent at Goodrich Court until sold with the house to George Moffatt, Esq., in 1871, then probably moved to Hill Court around 1950. Meyrick was one of the greatest collectors of the early 19th century, building Goodrich Court to create a series of historical interiors and he was a pioneer of the 'period room' concept of grouping objects by date; at Goodrich he furnished the Herald's Room in the 'Modern French' style for which these candelabra would have been appropriate. More recently this pair was sold again anonymously, Christie's, London, 5 December 1991, lot 211 (£72,000 including premium) and again anonymously, Christie's, London, 3 July 1997, lot 10 (£89,500 including premium). They were appropriately acquired by Birmingham Museum and Art Gallery for Soho House Museum. It seems probable therefore that the pair of candelabra offered here are the second pair offered in 1778.

A further pair of Diana and Apollo candelabra but with five palm-wrapped branches, was sold anonymously Christie's, London, 7 June 2007, lot 10 (£84,000 including premium). These had been acquired in mainland Europe and hence raises the possibility that they were amongst the wares retailed by Boulton by the fashionable Parisian *mercier* Charles-Raymond Granchez.

1. *Le Antichità di Ercolano*, Naples, 1771, p.53

2. N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, pp. 184 - 187.



A MEISSEN PORCELAIN MODEL OF A PEACOCK

CIRCA 1731, BLUE CROSSED SWORDS MARK TO BACK OF BASE

Probably modelled by *Georg Fritzsche*, with its tail fanned, a pierced pocket-shaped aperture at the back of the tail, its plumage painted in the Kakiemon palette, the tail and wing feathers enriched in gilding, its turquoise head, neck and breast with black markings, its blue beak forming a spout
7 in. (17.8 cm.) high (to upper tip of tail feathers)

£120,000-180,000

US\$160,000-230,000
€150,000-210,000

This important early model is one of only three models of this type which are known to have survived.¹ Two further models, which were published by Carl Albiker in 1935 when they were in the Dresden Schloss, have been missing since World War II.² The rarity of this model is such that other than the appearance of the two Dresden Schloss examples in Albiker's publications, this model has never been published, and currently very little is known about it.

The manufactory at Meissen may have based this peacock upon an Asian prototype from Augustus the Strong's vast collection of Asian porcelain in the Japanese Palace in Dresden. Augustus first sent porcelain and stoneware from the royal collection to Meissen for use as prototypes in 1709,³ and Chinese soapstone figures from the palace were also copied at Meissen.⁴ A Japanese glazed stoneware Ko-Kiyomizu ware incense-caddy of a related peacock form is in the Tokyo Museum,⁵ and it is possible that an object of this type may have been used as a prototype, although if this is the case, it underwent significant revisions. The present lot is also a container, functioning as a ewer (liquid poured into the pocket-shaped aperture at the back of the tail can be poured out through the beak).

In 1729 the French merchant Rudolphe Lemaire promised Augustus the Strong that he would promote Meissen porcelain abroad, using his influence to make Meissen more desirable and valuable than expensive porcelain imported from Asia. He tricked the king into giving him an exclusive privilege to sell Meissen porcelain in France and Holland, and between 1729 and 1731 Meissen produced very close copies of over 200 Asian originals at Lemaire's instigation. Lemaire's true intention was to sell these Meissen pieces in France as Asian porcelain, and with the collaboration of Count von Hoym at Meissen, the copies were given overglaze crossed swords marks (which could be removed), underglaze caduceus marks (pseudo-Asian marks) or sometimes they had no marks. The underglaze blue crossed swords mark on the present lot suggests that it was not part of this group.⁶ After the scandal broke, Lemaire was arrested, von Hoym ultimately committed suicide and a large collection of pieces they had yet to sell was confiscated and sent to the Japanese Palace in Dresden where they entered the royal collection. In March 1731 it was decreed that all pieces would henceforth bear underglaze crossed swords marks (with some exceptions),⁷ so the present peacock probably dates to about this time.

Before the arrival of the stone sculptor Johann Gottlieb Kirchner at Meissen in April 1727, the manufactory did not employ a full-time sculptor or *Modellmeister*; instead it had relied on works supplied by sculptors from Dresden, or moulds had been taken from goldsmiths' models. The manufactory's *Formers*, who carried out a variety of forming tasks also worked flexibly by producing more sculptural works. The weekly reports of their output written by the factory administrator Johann Melchior Steinbrück (or the inspector Reinhardt) between June 1722 and December 1728 have survived.⁸ These reports show sculptural pieces such as butter-dishes in the form of tortoises (their shells forming covers) were made as early as 1723, and another 17 of them, made by Georg Fritzsche and Johann Gottlieb Schmal, left the factory in 1727,⁹ but the present peacock model does not appear in these listings. The only mention of birds in these reports are three consignments of 13 pieces for Schmal in 1728, but as noted by Melitta Kunze-Köllenperger, their low prices suggest that these birds were small models,¹⁰ and the present model is quite large. The other surviving pair of peacocks of this model (see note 1) have caduceus marks and 18th century French mounts, suggesting that they were produced for Lemaire and that they were successfully sold in France before his scam was discovered. This suggests that this form of peacock was probably developed in the 1729-1731 time period.¹¹

It is clear from the Kakiemon palette of the decoration on the present peacock (and on the other surviving pair of peacocks cited above and in note 1) that the intention was to produce something which looked Japanese. Even if Meissen did use a Japanese incense-caddy as inspiration for the model, the result was a pseudo-Japanese object which was completely new and unique to Meissen. At the time, in European minds the Far East was a mystical place with fantastical palaces, ceremonies and traditions. The present lot's function as a ewer was probably intended to conjure up a some such fantastical ceremony, and its bird-shaped ewer form may have been partially inspired by water-droppers which were used to bring blocks of ink to life.¹²

It is not certain who created this model of peacock, although in all probability it was Georg Fritzsche, who by the 1720s was 'an experienced and talented former' who 'shaped all kinds of animals and various figures that had never appeared at the factory before freehand, without any drawing or model as an aid'.¹³ Other early bird and animal



models including large falcons, recumbent stags and smaller models of peacocks are also thought to have been created by Fritzsche. The large falcons modelled perched on curious uneven elongated bases are based upon Asian originals and they are thought to date to about 1730.¹⁴ An important group of ormolu-mounted stags and peacocks in the Residenz, Munich, are all thought to have been modelled by Fritzsche. After the fire of 1729, the French architect François Cuvilliés was appointed to refurbish the Residenz creating a series of state rooms (known as the *Reiche Zimmer*) in the French taste which were principally decorated with elaborately ormolu-mounted East Asian porcelain. The caduceus marks on the recumbent stag models and on the small peacock models confirm that they were made at Meissen for Lemaire in the 1729-1731 period, and their Parisian ormolu mounts suggest that they had been successfully sold by Lemaire in France before his scheme was discovered and then mounted in Paris at some point before 1737, the date the refurbishment of the *Reiche Zimmer* at the Residenz was completed. The peacocks and the stags also have Asian prototypes, and these prototypes were presumably part of the group of Asian pieces sent to Meissen from the royal collection in the Japanese Palace. The Asian-inspired decoration and modelling of the stags in particular is very similar to the feel of the present lot. The Residenz peacocks and stags would almost certainly have been considered Asian in the 18th century, and the stags were still thought to be Japanese or Chinese until 1972 when their ormolu mounts were removed, revealing their Meissen caduceus marks.¹⁵ Presumably the other surviving pair of peacocks (cited above and in note 1) were also thought to be exotic Asian imports when they were mounted in Paris in the 18th century.

1. An ormolu-mounted pair of similar form was with the London dealer Errol Manners in 2015 and is now in a private collection.
2. The decoration of the tail feathers of these missing birds is very different from the present lot and the pair cited in note 1. Cf. Carl Albiker, *Die Meissener Porzellantiere im 18. Jahrhundert*, Berlin, 1935, no. 242, where he illustrates both birds and gives a date of 1720-1730. The bird on the right-hand side of the 1935 illustration is published again (using half of the same illustration) by Albiker in *Die Meissner Porzellantiere im 18. Jahrhundert*, Berlin, 1959, no. 123, where the caption still notes it as being in the Dresden Schloss.
3. Cf. Ulrich Pietsch, *Meissener Porzellan und seine Ostasiatischen Vorbilder*, Leipzig, 1996, p. 17, and Maureen Cassidy-Geiger, 'The Japanese Palace Collections and Their Impact at Meissen', in *The International Ceramics Fair and Seminar Handbook*, June 1995, p. 10 and note 2.
4. Maureen Cassidy-Geiger, 'Rediscovering the Specksteinenkabinett of Augustus the Strong and its Role at Meissen: An Interim Report', in *Keramos* No. 145, July 1994, pp. 3-10.
5. Inventory number G-914. This piece appears is published by Seizo Hayashiya and Gakujii Hasebe et al., *Oriental Ceramics, Vol. 1, Tokyo Museum*, Tokyo, 1982, fig. 345, where it is described as Edo period, 17th century. The wings, neck and head of the Japanese incense-caddy form a cover, the lower half of the body and tail forms the caddy.
6. The birds in a private collection (note 1 above) are marked with caduceus marks, suggesting that they were produced for Lemaire and were successfully sold in France, as evidenced by their 18th century French ormolu mounts. For the Lemaire scandal, see Claus Bolz, 'Hoym, Lemaire und Meissen' in *Keramos*, No. 88, April 1980, pp. 3-101, and also Maureen Cassidy-Geiger, 'Returning to "Hoym, Lemaire und Meissen"', in *Keramos*, No. 146, October 1994, pp. 3-8.
7. Such as snuff-boxes or cutlery-handles where there was little room for a mark without the mark disrupting the design of the piece.



8. Claus Bolz, 'Die wöchentlichen Berichte über die Tätigkeit der Meissner Dreher und Former vom 6. Juni 1722 bis 31. Dezember 1728', in *Keramos*, No. 178, 2002, p. 32.
9. See Ulrich Pietsch and Claudia Banz (eds.), *Triumph of the Blue Swords*, Porzellansammlung, Zwinger, Dresden, 2010 Exhibition Catalogue, 2010, p. 181, Cat. No. 39. For an example in the Palazzo Pitti, Florence, see Tim Clarke and Andreina d'Agliano, *Le Porcellane tedesche di Palazzo Pitti*, Ferrara, 1999, pp. 38-39, no. 2, where other examples are noted.
10. Cf. *Triumph of the Blue Swords*, Exhibition Catalogue, 2010, p. 300, Cat. No. 308.
11. The model does not appear in the valuation of stock in the warehouses in Meissen and Leipzig in 1730 (cf. Claus Bolz, *ibid.*, 2002, pp. 134-143). Albiker does not note whether the Dresden Schloss peacocks had marks or not.
12. Chinese water-droppers are small vessels used to drip a few drops of water onto a solid ink cake, causing the ink to turn into a fluid and enabling it to be usable in calligraphy. These were made in a variety of shapes including birds and animals as well as more regular pot shapes or ewers.
13. Melitta Kunze-Köllenperger, 'Meissen. Dresden. Augsburg. Meissen Porcelain Sculpture before Kirchner and Kaendler' in *Triumph of the Blue Swords*, Exhibition Catalogue, 2010, p. 58, citing Claus Bolz, 'Eisbären und Polarfüchse. 6 Kästen sächsisches Porzellan', in *Keramos*, No. 148, 1995, p. 31.
14. This model was previously erroneously described as a parrot, due to the bright colouring. See Melitta Kunze-Köllenperger, *ibid.*, 2010, p. 58, and also p. 300, Cat. No. 308, where Kunze-Köllenperger discusses this model. Two falcons of this type from the Saxon Royal collections were sold in the Dresden Johanneum Sale by Lepke, Berlin on 7th October 1919, lots 110 and 111. Also see the pair of falcons (described as parrots) with blue crossed swords marks illustrated by Yvonne Hackenbroch, *Meissen and other Continental Porcelain Faience and enamel in the Irwin Untermyer Collection*, London, 1956, p. 11 and pl. 11, and the example sold by Christie's London on 18th December 2006, lot 50, which was subsequently offered at Bonhams, London, in the Said Marouf Collection Sale, Part II, 2nd May 2013, lot 5.
15. See Julia Weber, *Meißener Porzellane mit Dekoren nach ostasiatischen Vorbildern*, Stiftung Ernst Schneider in Schloss Lustheim, Munich, 2013, Vol. I, pp. 54-55. One of the stags is illustrated at larger size by John Ayers, Oliver Impey and J.V.G. Mallet, *Porcelain for Palaces, The Fashion for Japan in Europe 1650-1750*, British Museum July - November 1990 Exhibition Catalogue, p. 197, no. 190, where a 1965 publication (which described the pair as Japanese) and a 1966 publication (which described them as Chinese) are cited. The Meissen stags, which were mounted as candelabra, and which would almost certainly have been thought to be Chinese at the time, were recorded in the Bedchamber which was decorated with Kangxi period (1662-1722) porcelain, cf. Katharina Hantschmann, 'Always up to Date: Porcelain at the Munich Court', in Karine Tsoumis and Vanessa Sigalas (eds.), *A Passion for Porcelain, Essays in Honour of Meredith Chilton*, Stuttgart, 2020, p. 28.



A ROCOCO THRONE BY AVISSE

■ *29

A LARGE LOUIS XV GILTWOOD FAUTEUIL

BY JEAN AVISSE, MID-18TH CENTURY

The cartouche-shaped padded back, arms and seat upholstered à chassis in crimson, green and cream silk damask, the channelled back carved on both sides and centred by a *rocaille* cartouche containing a cabochon and flanked by flower-sprays, the shoulders with c-scroll-framed shells above arms terminating in scrolling *rocaille* cabochons with channelled acanthus-carved supports, above a conformingly-carved seat-rail, on cabriole legs headed by foliate cartouches embellished with flower-heads, terminating in scrolling foliate feet, stamped 'IAVISSE' twice to the seat-rail and once to the seat frame à chassis, the gilding refreshed
48 in. (122 cm.) high; 32½ in. (83 cm.) wide; 30 in (76 cm.) deep

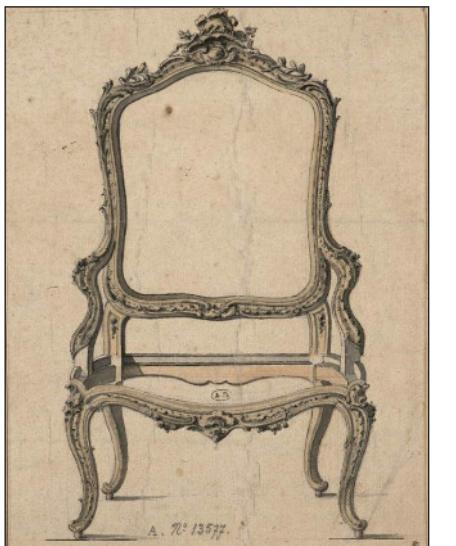
£50,000-80,000

US\$64,000-100,000
€59,000-94,000

PROVENANCE:

Possibly supplied to King Jose I of Portugal, circa 1755-60.
Portuguese private collection.





Jean Avisse, *maître* in 1745.

This majestic Louis XV giltwood fauteuil – of monumental proportions and carved in the round – was almost certainly conceived as a throne chair *circa* 1755-60 by the talented *menuisier* Jean Avisse, who became *maître* in Paris in 1745. It recently resurfaced in a Portuguese Private Collection and is thought to have been part of the purchases of precious and costly works of art made in Paris for King José I (1750-1777) from *circa* 1756 onwards. These were acquired following the earthquake of 1755 which had devastated Lisbon and its surroundings; many Royal residences and their contents perished, including most of the superb French works of art acquired by the King's father, Joao V (1706-1750), in various phases in the first half of the 18th Century. The Portuguese Royal collection of French silver was particularly noteworthy, consisting of thousands of items primarily supplied by Thomas Germain (1673-1748) from 1724 but replenished after the earthquake by his son François-Thomas (1726-1791) until 1765 when the workshop closed due to bankruptcy (L. d'Orey in *The Age of Baroque in Portugal*, Washington, 1993, pp. 167-172). Joao V and his successors demonstrated their exalted status, wealth and power not only with these treasures within the palaces of Belém, Queluz, Ajuda, Mafra but also when travelling in splendid carriages between their residences and beyond. The Royal family's magnificent collection of carved and gilt carriages was unparalleled in Europe and included various Roman examples such as the example gifted by Pope Clement XI in 1716 and the carriage ordered in Paris in 1715 for the Portuguese Ambassador, count of Ribeira Grande, now both in the Museu Nacional dos Coches, Lisbon (V0007 and V0008).

The related design attributed to Meissonnier
© Photo Les Arts Décoratifs, Paris



(The present lot without its upholstery à chassis)



Portrait of José I, King of Portugal, Miguel António do Amaral, *circa* 1773

Ceremonial thrones are without doubt the most powerful emblems of the monarchy and for these King Joao V also turned to the greatest Paris designers and craftsmen. A design for a monumental and richly carved throne bearing the Royal arms of Portugal was conceived by Juste-Aurèle Meissonnier (1695-1750) *circa* 1728-'30. The latter had been recommended by Robert d'Hermand (c.1670-1739), teacher of Louis XV and advisor to the Portuguese Court on artistic matters since 1723. The King apparently approved the design and the fauteuil was sent by boat to Lisbon in 1732. Unfortunately this splendid throne, described as being made in solid gold and silver, almost certainly disappeared following the earthquake in 1755, necessitating a new throne for King Joao's successor, King José I, (possibly the present example by Avisse), (P. Fuhring, et. al., *Designing the Décor, French drawings from the 18th Century*, Lisbon, 2005, nos. 23-24, pp. 92-95). The Kings of Portugal were not the only monarchs to order throne chairs in Paris; a small number of mid-18th Century examples commissioned for other Royal Courts are known to exist. This includes the thrones executed by Nicolas-Quinibert Foliot (*maître* in 1729) *circa* 1749 for Louis XV's daughter, Madame Infante, duchess of Parma (B. Pallot, *Le Siège Francais du XVIII Siècle*, Paris, 1989, pp. 142-146) and the throne, possibly the grandest Parisian throne chair of its time, supplied in 1741-42 to Clemens August, Elector and Archbishop of Cologne for the coronation of his brother Karl Albrecht as Emperor in Frankfurt in 1742 (R. Baarsen, 'Throne chairs from the workshop of Jan Baptist Xavery', *Furniture History*, XLIII, 2007, p. 108). Within the context of studies into French Royal furniture, these thrones made for foreign courts provide many clues to how their counterparts made for the French King may have looked. The latter were almost certainly all destroyed – in festive Revolutionary gatherings – such as the one in 1793 on Place Louis XV (now Place de la Concorde) depicted in 'La Fête de l'Unité sur la place de la Révolution' executed by Pierre-Antoine Demachy (1723-1807), now in Musée Carnavalet, Paris.

The present richly-carved throne – unique in Jean Avisse's oeuvre and probably his most prestigious commission – is profusely decorated with rockwork, flowers and floral trails; the back, which was clearly meant to be seen, is carved with the same attention to detail and richness. A design for a related chair of generous sinuous outline, again by aforementioned Juste-Aurèle Meissonnier but slightly later than his 1728-'30 throne design, may have been a source of inspiration but this has thus far not been established (Musée des Arts Décoratifs, Paris, 13577). A pair of related fauteuils, from the Akram Ojjeh Collection, was sold, Christie's Monaco, 11 December 1999, lot 37.



THE ELECTOR OF SAXONY'S
'DOPPELT MATT VERGOLDETE SERVICE'
LOTS 30-32



Enamel portrait of Augustus III, King of Poland (1734-1763) and Frederick Augustus II, Elector of Saxony (1733 to 1763) attributed to Ismael Mengs, circa 1640
© Christie's Images, 2009

A PATRON OF THE ARTS

Augustus III (1696-1763) was King of Poland and Grand Duke of Lithuania from 1733 until 1763, as well as Elector of Saxony in the Holy Roman Empire where he was known as Frederick Augustus II. The only legitimate son of Augustus II the Strong (1670-1733), Imperial Prince-Elector of Saxony and monarch of the Polish-Lithuanian Commonwealth, he was groomed to succeed his father as King of Poland and Grand Duke of Lithuania, and thus in 1712, he converted to Catholicism. In 1719 he married the Archduchess, Maria Josepha of Austria (1751-1767), daughter of Joseph I, the Holy Roman Emperor and together they had fifteen children.

After his father's death in 1733, he inherited the state of Saxony and was elected King of Poland, with the support of Russian and Austrian military forces in the War of the Polish Succession (1733-1738). During

his reign he was uninterested in the affairs of state. Following his father's example, he became a great patron of the arts and architecture and expanded the Saxon royal art collections. His father had advised him in 1719, the year of his marriage, that *'Princes win immortality through great building as well as great victories.'* Of Augustus it was said that *'...he showed neither talent or inclination for government but took great interest in music and painting.'* Nancy Mitford's observations were more acerbic *'Historians look with no good eye on Augustus the Strong and his son Augustus III who between them reduced the rich state of Saxony to penury in order to satisfy their craving for works of art. Beautiful Dresden under their rule was the most civilized town in the Empire'* (N. Mitford, *op. cit.*, p. 33).



A FASHIONABLE NEW SERVICE

During his reign, under the direction of Prime Minister Heinrich, count von Brühl, much of the existing silver in the Dresden *hofsilberkammer* was melted down to be refashioned in the latest style, often French, by Dresden silversmiths. The present candlesticks and candelabra are part of the magnificent *Doppelt Matt Vergoldete service* (twice gilt matt service) listed in its own chapter (Caput II) of the inventory of the *silberkammer*. They were delivered by Christian Heinrich Ingermann on 20 November 1747 and comprised twenty-four candelabra and thirty-six candlesticks made using silver from twelve candelabra, of which eight were from the original *Matt Vergoldete service* of 1718 and twenty-four candelabra from the *Glantz Vergoldete service*, which had been melted in March of that year (see *T XI, Nr. 29*, annotations under *Abgang* p. 48 and 109).

Despite the melting of vast quantities of silver to help pay for the debt of the kingdom in 1765, the present candlesticks and candelabra, and indeed most of the service survived. It remained at Dresden and was even expanded in 1784 with the addition of four candlesticks, nos. 37, 38, 39 and 40, delivered in December by Carl David Schrödel and described as engraved with the cypher FA under crown. The inventory of 1774 (*T XI, Nr. 041*) records all the silver-gilt in the same chapter while only the twice gilt matt service retained its identity under the heading 'service'. The list includes weights and numbers on p. 126 and 128 for the forty candlesticks whilst the twenty-four candelabra are on p. 122 and p. 124.

The candlesticks and candelabra are further recorded in the subsequent inventories of 1882, updated in 1918 and 1932 (*op. cit.*, *T XI, Nr. 046a*). An undated note under *Abgang* records that sixteen of the forty candlesticks were sold, presumably via the firm Ball and Graupe and that a further four pieces, nos. 21-24 were handed over to Ball on 25 February 1930 [16. Außerdem 4 Stuck No.21-24 am 25.2.1930 an Firma Ball abgegeben] while eight out of the twenty-four candelabra were also sent to Ball on 25 February 1930, whilst a further two, nos. 15 and 16, were sent there for inspection [8. Außerdem 2 Stuck zur Ansicht bei der Firma Ball. 25.2.30 (No. 15 u[nd] 16] and in 1932, another two, Nos 1 and 2, were handed over to His Royal Highness Prince Ernst Heinrich in Munich, 16 January 1932 [Zwei Stück Nr.1.2 an Sn. K.H. den Prinzen Ernst Heinrich in München abgegeben / 16 Jan. 1932].

This set of eight candlesticks as well as a set of four candelabra were offered in the Mannheimer collection sale held at Frederik Muller, in Amsterdam between 14 and 21 October 1952, under lots 175 and 177. Another set of six candlesticks numbered 29 through 34, were sold by Sotheby's Geneva, May 12, 1983, lot 80 in the Bernouilli Collection, and again from a German Private Collector at Sotheby's Geneva, 18 May 1992, lot 83 and Sotheby's London, 23 November 2004, lot 83.

Nos. 23 and 24 were offered at Christie's, formerly from the collection of the late Sir Siegmund Warburg, London, 16 November 2010, lot 351. The candelabra, nos. 19 and 20 were offered at Sotheby's, London 23 November 2004, lot 82.

ANTENOR PATINO

The Patiño family were great art collectors and the sale here of magnificent silver-gilt candlesticks and candelabra from the Elector of Saxony's *Doppel Vergoldt* service follows other high profile sales held by Christie's for the family, the first of silver was the auction of English and Continental silver in Christie's New York on 28 October 1986. The introduction to the catalogue, written by the *Conservateur en chef honoraire* of the Musée National de Versailles, Gerald Van Der Kemp (1912-2002), celebrated the taste and generosity of Antenor Patiño and wife Beatriz, especially mentioning the many gifts they made to the Louvre and Versailles and their 'eagerness to share their connoisseurship and enthusiasm for the arts of the past'. A long standing friend of the couple, Van Den Kemp described Mr. Patiño as 'a man of great culture, great courtesy and of the most refined taste.'

The Patiño silver collection was started in the early years of the 20th century by Simon Iturri Patiño (1860-1947), Antenor's father, the Bolivian mining pioneer known as the *Rey del Estaño*, The King of Tin. His passion for collecting the finest works of art was inherited by his son, Antenor Patiño (1896-1982) who, at the aged of 21, commissioned a large silver dinner service from the Paris jewellers and goldsmiths Joseph Chaumet. With a preference for the 18th century, Antenor Patiño made his first acquisitions of antique silver in the 1920s. He continued to collect through the 1970s, creating one of the most comprehensive group of European silver assembled in the 20th century.

THE ELECTOR OF SAXONY'S 'DOPPELT MATT VERGOLDETE SERVICE'

PROPERTY FROM THE COLLECTION OF THE LATE
ANTENOR PATINO

30

A SET OF EIGHT ROYAL GERMAN SILVER-GILT CANDLESTICKS FROM THE ELECTOR OF SAXONY'S 'DOPPELT MATT VERGOLDETE SERVICE'

DRESDEN, SIX WITH MARK OF CHRISTIAN HEINRICH INGERMANN, 1747, TWO WITH MARK OF CARL DAVID SCHRÖDEL, 1784

Each on shaped circular domed base cast and elaborately chased with spiral scrolls and rocaille, the knopped baluster stem and vase-shaped socket similarly chased, engraved under base with Royal cypher and inventory numbers 25, 26, 27, 28, 35, 36, 37 and 38, six marked under base, the Schrödel pair further engraved with scratch weight '3 mr.11 lt.3 q.1d.' and '3 mr. 14 lt. ...q. 3d.'

9½ in. (24.2 cm.) high
222 oz. 9 dwt. (6,920 gr.)

The six Ingermann candlesticks are engraved with cypher 'AR3' for Frederick Augustus II (1696-1763), Elector of Saxony, as Augustus III, King of Poland and Grand Duke of Lithuania from 1733 until 1763. The two Schrödel candlesticks carry the cypher 'FA' under coronet for Frederick Augustus I (1750-1827) who reigned as the last Elector of Saxony from 1763 to 1806, as Frederick Augustus III, and as King of Saxony from 1806 to 1827.

(8)

£300,000-500,000

US\$380,000-630,000
€360,000-590,000

PROVENANCE:

The 1747 set of six supplied on 20 November 1747 to Frederick Augustus II, Elector of Saxony and Augustus III, King of Poland (1696-1763) and by descent to his son, Frederick Christian, Elector of Saxony, (1722-1763) by descent to his son, Frederick Augustus I, King of Saxony, (1750-1827), who commissioned further examples from Carl David Schrödel in 1784, all by descent through the Kings of Saxony to, Frederick Augustus III, King of Saxony (1865-1932). Transferred to Ball [presumably the Berlin auctioneers Hermann Ball & Paul Graupe] on 25 February 1930. Fritz Mannheimer (1890-1939), German banker and collector, by 1934, Confiscated by the 'Dienststelle Mühlmann', 1941, following the occupation of The Netherlands. Recovered by Monuments, Fine Art and Archives Section, Munich Central Collecting Point, 2 July 1945, MCCP no. 41, Returned to the Stichting Nederlands Kunstbezit, The Netherlands, Amsterdam, Dr Fritz Mannheimer Collection; Frederik Muller & Cie., Amsterdam, 14-21 October 1952, lot 175. Antenor Patino (1896-1982), then by descent.

LITERATURE:

Silberkammerinventar Band 1, 1741, Hauptstaatsarchiv Dresden, Sächsisches Staatsarchiv, 10006 Oberhofmarschallamt, Nr. T 11, Nr. 029. *Inventar über das bei der Hofsilberkammer befindliche Gold, Silber, Porzellan, Zinn, Tafelzeug und sämtliche andere Inventarstücke Band 1*, 1774; Hauptstaatsarchiv Dresden, Sächsisches Staatsarchiv, 10006 Oberhofmarschallamt, Nr. T 11, Nr. 041. *Inventar der Hofsilberkammer Band 1*, 1882-1918 (1932), Hauptstaatsarchiv Dresden, Sächsisches Staatsarchiv, 10006 Oberhofmarschallamt, Nr. T 11, Nr. 046a. F. A. Ô-Býrn, *Die Hof-Silberkammer und die Hof-Kellerei zu Dresden*, Dresden 1880. N. Mitford, *Frederick the Great*, New York, 1970.



THE ELECTOR OF SAXONY'S 'DOPPELT MATT VERGOLDETE SERVICE'

PROPERTY FROM THE COLLECTION OF THE LATE
ANTENOR PATINO

31

A SET OF FOUR ROYAL GERMAN SILVER-GILT FOUR-LIGHT CANDELABRA FROM THE ELECTOR OF SAXONY'S 'DOPPELT MATT VERGOLDETE SERVICE'

MARK OF CHRISTIAN HEINRICH INGERMANN, DRESDEN, 1747

Each on shaped circular domed base cast and chased with matt textured spiral scrolls and rocaille, the knopped baluster swirling stem and vase-shaped socket similarly chased, the four foliate scrolling branches rising from a moulded bud and with conforming sockets and drip-pans, engraved under base and on branch sleeve with inventory numbers 13, 14, 16 and 18, each marked underneath, the branches unmarked

Total height: 19½ in. (50 cm.)

424 oz. (13,188 gr.)

£250,000-350,000

US\$320,000-440,000
€300,000-410,000

PROVENANCE:

Supplied on 20 November 1747 to Frederick Augustus II, Elector of Saxony and Augustus III, King of Poland (1696-1763), by descent to his son, Frederick Christian, Elector of Saxony, (1722-1763), by descent to his son, Frederick Augustus I, King of Saxony, (1750-1827), by descent through the Kings of Saxony to, Frederick Augustus III, King of Saxony (1865-1932). Transferred to Ball [presumably the Berlin auctioneers Hermann Ball & Paul Graupe] on 25 February 1930. This or the following lot, Dr Fritz Mannheimer (1890-1939), German banker and art collector, by 1934. Confiscated by the 'Dienststelle Mühlmann', 1941, following the occupation of The Netherlands. Recovered by Monuments, Fine Art and Archives Section, Munich Central Collecting Point, 2 July 1945, MCCP p.41. Returned to the Stichting Nederlands Kunstbezit, The Netherlands, Amsterdam, Dr Fritz Mannheimer Collection; Frederik Muller & Cie., Amsterdam, 14-21 October 1952, lot 177. Antenor Patiño (1896-1983), then by descent.

LITERATURE:

Silberkammerinventar Band 1, 1741, Hauptstaatsarchiv Dresden, Sächsisches Staatsarchiv, 10006 Oberhofmarschallamt, Nr. T 11, Nr. 029. *Inventar über das bei der Hofsilberkammer befindliche Gold, Silber, Porzellan, Zinn, Tafelzeug und sämtliche andere Inventarstücke Band 1*, 1774; Hauptstaatsarchiv Dresden, Sächsisches Staatsarchiv, 10006 Oberhofmarschallamt, Nr. T 11, Nr. 041. *Inventar der Hofsilberkammer Band 1*, 1882-1918 (1932), Hauptstaatsarchiv Dresden, Sächsisches Staatsarchiv, 10006 Oberhofmarschallamt, Nr. T 11, Nr. 046a. F. A. O'Byrn, *Die Hof-Silberkammer und die Hof-Kellerei zu Dresden*, Dresden, 1880. N. Mitford, *Frederick the Great*, New York, 1970.



THE ELECTOR OF SAXONY'S 'DOPPELT MATT VERGOLDETE SERVICE'

PROPERTY FROM THE COLLECTION OF THE LATE
ANTENOR PATINO

32

A SET OF FOUR ROYAL GERMAN SILVER-GILT FOUR-LIGHT CANDELABRA FROM THE ELECTOR OF SAXONY'S 'DOPPELT MATT VERGOLDETE SERVICE'

MARK OF CHRISTIAN HEINRICH INGERMANN, DRESDEN, 1747

Each on shaped circular domed base cast and chased with matt textured spiral scrolls and roccaille, the knopped baluster swirling stem and vase-shaped socket similarly chased, the four foliate scrolling branches rising from a moulded bud and with conforming sockets and drip-pans, engraved under base and on branch sleeve with inventory numbers 21, 22, 23 and 24, *three marked underneath, the branches and one candlestick unmarked*

Total height: 19½ in. (50 cm.)

366 oz. 5 dwt. (11,393 gr.) (4)

£250,000-350,000

US\$320,000-440,000
€300,000-410,000

PROVENANCE:

Supplied on 20 November 1747 to Frederick Augustus II, Elector of Saxony and Augustus III, King of Poland (1696-1763), by descent to his son, Frederick Christian, Elector of Saxony, (1722-1763), by descent to his son, Frederick Augustus I, King of Saxony, (1750-1827), by descent through the Kings of Saxony to,

Frederick Augustus III, King of Saxony (1865-1932).

Transferred to Ball [presumably the Berlin auctioneers Hermann Ball & Paul Graupe] on 25 February 1930.

This or the previous lot Dr Fritz Mannheimer (1890-1939), German banker and art collector, by 1934.

Confiscated by the 'Dienststelle Mühlmann', 1941, following the occupation of The Netherlands.

Recovered by Monuments, Fine Art and Archives Section, Munich Central Collecting Point, 2 July 1945, MCCP p. 41,

Returned to the Stichting Nederlands Kunstbezit, The Netherlands, Amsterdam, Dr Fritz Mannheimer Collection; Frederik Muller & Cie., Amsterdam, 14-21 October 1952, lot 177.

Antenor Patino (1896-1983), then by descent.

LITERATURE:

Silberkammerinventar Band 1, 1741, Hauptstaatsarchiv Dresden, Sächsisches Staatsarchiv, 10006 Oberhofmarschallamt, Nr. T 11, Nr. 029. Inventar über das bei der Hofsilberkammer befindliche Gold, Silber, Porzellan, Zinn, Tafelzeug und sämtliche andere Inventarstücke Band 1, 1774; Hauptstaatsarchiv Dresden, Sächsisches Staatsarchiv, 10006 Oberhofmarschallamt, Nr. T 11, Nr. 041.

Inventar der Hofsilberkammer Band 1, 1882-1918 (1932), Hauptstaatsarchiv Dresden, Sächsisches Staatsarchiv, 10006 Oberhofmarschallamt, Nr. T 11, Nr. 046a.

F. A. O'Byrn, *Die Hof-Silberkammer und die Hof-Kellerei zu Dresden*, Dresden, 1880.

N. Mitford, *Frederick the Great*, New York, 1970.



TWO SAINT-CLOUD PORCELAIN BOTTLE-COOLERS (SEAUX A BOUTEILLE)

CIRCA 1720-30

Painted to one side with Chinoiserie figures on terraces, and to the other with elaborate birds perched in flowering branches, beneath a band of flowers and leaves and a moulded gadrooned rim, the handles modelled as dolphin masks

7 in. (18 cm.) high

(2)

£80,000-120,000

US\$110,000-150,000
€94,000-140,000

EXHIBITED:

Exposition de la Porcelaine Francaise de 1673 a 1914, 1929, Pavilion Marsan, Musée du Louvre, Paris, no. 95.

LITERATURE:

Paul Alfassa and Jacques Guérin, *Porcelaine française du XVIIe au milieu du XIXe siècle*, Paris, 1931, pl. 11, fig. A.



The reverse of the bottle-coolers

These fine Saint-Cloud porcelain *seaux à bouteille* are exceptional in terms of the rarity of their decoration and large size and they represent a high point in the production of soft-paste porcelain at the factory. Saint-Cloud originally produced faience, setting out to imitate Chinese porcelain and to rival the ceramics made at Delft in Holland, which was being imported by the Dutch East India Company in the late 17th century. Production of soft-paste porcelain, alongside faience, began in the early 1690s, and the factory output evolved to include blue and white and relief-decorated wares and by the 1720s, polychrome enamelled pieces for wealthy households.

Seaux, both for glasses and bottles, were frequently produced at Saint-Cloud, but more usually in white porcelain with underglaze-blue decoration, or in white with relief decoration. The present examples are unusual because the decorative schemes combine polychrome Kakiemon-inspired elements and chinoiserie decoration. These highly decorative schemes may well have been copied from Chinese and Japanese originals, possibly those in the collection of the duc d'Orléans in the palace at Saint-Cloud, or perhaps from the examples of Chinese and Japanese porcelain which were sold in the manufactory shop, alongside the Saint-Cloud production.¹ There are both Japanese and Chinese sources for the decoration of the present lot: the birds to one

side are from Japanese Kakiemon originals and the figures to the other side can be found on Chinese Export porcelain from the Kangxi reign (1662-1722). See illustrations below.

In addition to the polychrome Asian-inspired decoration on these coolers, another unusual decorative element is the gilding, skilfully employed to highlight certain areas. Gilding was infrequently used at Saint-Cloud and was a technique only applied to a small number of pieces. Gilding was the final stage in the decorating and firing porcelain and although very expensive, it was important in the age of candlelight as it reflected additional light onto the tea or dinner table. With such unusual and refined decoration it seems likely that our coolers were intended for an important recipient.

Of the groups of polychrome chinoiserie-decorated coolers, those in the present lot are of the larger and rarer size - 'seaux à bouteille' - at 18 cm. high. Apart from the present two, a single example with similar decoration and dolphin-mask handles was sold at Drouot Montaigne, Paris, 15 November 1991, lot 99 and another in the Fitzhenry sale, Hôtel Drouot, Paris, 13-16 December 1909, lot 209, all with very similar decoration to the coolers in the present lot. Both catalogues show only one side to the cooler, and it is possible that they are, in fact, the same

object. A further two are held in the Musée national de Céramique de Sèvres (MNC 5749 1& 2).² While the smaller glass-coolers are still very rare, a larger number of these exist. A group of *seaux à verre* (approx. 14.5 cm. high) with repeated decoration of figures around a table are known, with examples in the Metropolitan Museum of Art, New York (50.211.136), two sold at Christie's in London, 28 October 1963, lot 105 and subsequently sold at Christie's in Paris, 14 April 2015, lot 51; another two examples are held in the Museum of Fine Arts, Boston (1983.631.632);³ another single example was sold at Christie's, London, 12 June 1995, lot 372, two were sold Drouot- Richelieu, Paris, 14 June 2005, lot 178 and two more from The Property of The Estate of the Late Mrs Charles E. Dunlap, Sotheby Parke Bernet, New York, 3 December 1975, lot 233. A single example of a bottle-cooler with the same decoration as this group of glass-coolers was sold in this sale as lot 232. A possible fifteenth was in the collection of the comte de Chavagnac, and sold Hôtel Drouot, 19-21 June 1911, lot 82, though it is unclear whether this may be one of the afore mentioned examples. There are further examples with less refined decoration and without gilding, including a pair in the National Gallery of Victoria, Australia (2011.293.a-b), and a pair in the Musée des Arts Décoratifs, Paris (36271a, b).⁴

It is likely that 'sets' of coolers were produced by the Saint-Cloud factory, though little information is available regarding how many would have been sold in a group. The two coolers in the present lot are decorated so that the elements mirror one another, and thus would have made a visually cohesive 'pair' when placed on a dining table, despite their slight differences in hand and palette. By the beginning of the 18th century, French dining was becoming more informal, and the glass-coolers would probably have been placed next to diners, with larger bottle-coolers placed on the table so that guests could serve themselves.

It is interesting to note that Madame de Pompadour owned sixty Saint-Cloud coolers at the time of her death in 1764, including three Saint-Cloud *seaux à bouteille* (no decoration described) at Versailles.⁵ Twenty-eight *seaux* with white relief decoration as well as another four Saint-Cloud bottle-coolers (one broken) and forty-two glass-coolers (one broken) with unspecified decoration were listed at Compiègne.⁶



A famille verte oblong piecrust dish, Kangxi period, sold Christie's New York, 26 January 2006, lot 32.



Edo Period (Late 17th Century), A pair of rectangular Kakiemon vases, Edo Period (Late 17th Century), sold Christie's London, 17 November 1998, lot 40.

There were also twenty-six bottle-coolers and thirty-two glass-coolers with white relief decoration at Fontainebleau.⁷ Rosalind Savill suggests that the coolers at Compiègne may have been displayed in the Dairy there, or perhaps 'planted' with Vincennes porcelain flowers.⁸ Though the present coolers pre-date Madame du Pompadour's collecting period, it is tempting to imagine that with their elaborate chinoiserie and Kakiemon-style decoration and judicious use of rich gilding, they might have been supplied to her by her *marchand-mercier*, Lazare Duvaux, and could have been among the *seaux* listed, without further identifying description, as part of her inventory at Versailles or Compiègne. They are certainly of a quality suitable for such a patron.

1. Bertrand Rondot (ed.), *Discovering the Secrets of Soft-Paste Porcelain at The Saint-Cloud Manufactory ca. 1690-1766*, New Haven and London, 1999, p. 28.
2. Illustrated by Bertrand Rondot (ed.) in *Discovering the Secrets of Soft-Paste Porcelain at The Saint-Cloud Manufactory ca. 1690-1766*, New Haven and London, 1999, p. 204, no. 134.
3. Illustrated by Vivian S. Hawes and Christina S. Corsiglia in *The Rita & Frits Markus Collection of European Ceramics & Enamels*, Connecticut, 1984, pp. 158-161, no. 52.
4. Illustrated by Bertrand Rondot (ed.) in *Discovering the Secrets of Soft-Paste Porcelain at The Saint-Cloud Manufactory ca. 1690-1766*, New Haven and London, 1999, p. 201, no. 129.
5. Jean Cordy, *Inventaire des biens de Madame de Pompadour, rédigé après son décès*, Paris, 1939, p. 63, no. 702.
6. Ibid, p. 131, no. 1714.
7. Ibid, p. 134, nos. 1758, 1759.
8. Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres Porcelain*, Norwich, 2021, p. 464.



*34

A PAIR OF LOUIS XVI ORMOLU-MOUNTED
JAPANESE PORCELAIN THREE-BRANCH
CANDELABRA

CIRCA 1785-90, ALMOST CERTAINLY SUPPLIED BY DOMINIQUE
DAGUERRE, THE PORCELAIN ARITA, EDO PERIOD, CIRCA 1670-
1700

Each modelled as a seated boy with a dog in his lap and wearing a hat
decorated with foliate and floral motifs, the central branch with foliate
nozzle and drip-pan above a spirally-gadrooned arm issuing from an
acanthus-leaf clasp supporting the boy and two side branches with palm-
leaf drip-pans and nozzles, on a shaped plinth with *mille-raies* panels on
gadrooned and spirally-reeded bun feet
Each 12½ in. (32 cm.) high; 10½ in. (27 cm.) wide; 6 in. (15 cm.) deep (2)

£120,000-180,000

US\$160,000-230,000
€150,000-210,000

These finely-chased candelabra were conceived for the display of the
precious and rare Japanese porcelain figures of seated boys (*magots*)
in Kakiemon colours. They were almost certainly conceived under the
auspices of the *marchand-mercier* Dominique Daguerre (c.1740-1796), the
inventor and dealer of luxurious furniture and ormolu-mounted objects,
who supplied works of art to Louis XVI and Marie-Antoinette, their
courtiers and members of the wider Royal family but also the Prince-
Regent, later George IV. Daguerre worked closely with the most talented
and highly regarded *fondeurs* and *ciseleurs-doreurs* of his time, and
for the creation of these *objets montees* relied particularly on Philippe
Thomire (1751-1843) and François Rémond (1747-1812).





The Princesse Kinsky cups, now in the Louvre. ©RMN-Grand Palais

DOMINIQUE DAGUERRE'S UNIQUE DESIGN

The intricate design for these delicate candelabra, conceived by Dominique Daguerre circa 1785-90 specifically for the costly Japanese porcelain figures and apparently unique in his oeuvre, consists of a rounded *plateau* with a *mille-raies* motif and resting on short fluted and gadrooned feet; the twisted branches – emerging from an acanthus clasp above the base – terminate in highly unusual drippings and nozzles, some shaped like flowers resting on a lambrequin cushion. These branches relate to the acanthus and twisted supports of the ormolu-mounted jasper coupes from the collection of Leopoldine, Princesse Kinsky (d. 1794) now in Louvre, which Jean-Pierre Samoyault attributes to Thomire ('L'appartement de la générale Bonaparte puis de l'impératrice Joséphine aux Tuilleries', *Bulletin de la Société de l'histoire de l'art français*, 1999 (2000), p. 228 et 240, fig. 21) and which were almost certainly purchased from Daguerre in 1786 for the considerable sum of 1440 L (2 coupes de jaspe [jade] montées sur 4 pieds de biche avec des anses torses en bronze doré d'or mat). After the death of the princess, they were in the bedchamber of Empress Josephine at the Palais des Tuilleries (D. Alcouffe, *Les bronzes d'ameublement du Louvre*, Dijon, 2004, p. 227, cat. n° 114). Another close comparison can be seen between the present candelabra and a granite and porphyry vase in the Louvre, attributed to Thomire and supplied by Daguerre and Lignereux to the Comtesse du Barry in 1792, both embellished with a distinct acanthus clasp, similarly modelled and chased (inv. OA 6620).

Two further, extraordinary works of art with Royal provenances – again designed by Dominique Daguerre in the late 1780s – are closely related to the present 'magots' candelabra. Firstly, the majestic candelabra, with similar *mille-raies* borders, foliate clasps and gadrooned central support and feet, this time attributed to Thomire's contemporary and rival, François Rémond, supplied in 1786 by Daguerre for the *Salon des Nobles de la Reine* at Versailles. These entered the Royal collection as No. 276; they were retained and are mentioned in 1809 in the 4th Salon of the Emperor (inv. GML 9078.1). Secondly, close links are apparent with the tripod vases on bases, again with distinct *mille-raies* borders to the bases, which were part of the ensemble of furniture and works of art supplied by Daguerre to the Prince Regent, later George IV, at Carlton House in the late 1780s / early 1790s. They are listed for the first time in 1807 (in the Blue Velvet Room) and currently part of the Royal Collection (inv. RCIN 237).

'MAGOTS' CANDELABRA IN 18TH CENTURY INVENTORIES

Among the most highly-prized Oriental works of art among European collectors, colourful 'magots' were already inset into gilt-bronze candelabra in France in the first half of the 18th Century. A pair are illustrated in a drawing of c 1740 of the mantelpiece of the *Galerie des Conques* of the château de Chantilly, country seat of the prince de Condé (RL 18.943). In the second half of the 18th Century they are listed in some of the most prestigious collection sales, including:
- Louise-Jeanne de Durfort, duchesse de Mazarin (d. 1781), sale Le Brun, Paris, 10 December 1781, lot 123 (610 L).
- Sir John Lambert (d. 1799), sale Le Brun, Paris, 27 March 1787, lot 160 (sold for 220 L to Daguerre, who probably designed these and therefore re-acquired them).
- The artist Jean-Baptiste-Pierre Lebrun (d. 1813), sale Le Brun, Paris, 11 April 1791, lot 691 (700 L).

The enormous sums these items commanded in their respective collection sales, proves again how desirable and highly regarded they were, not just for the ormolu mounts but also the porcelain figures which were appreciated for their rarity. Related unmounted figures feature in the collections of the Victoria and Albert Museum, London (FE.5-1982), Ashmolean Museum, Oxford (inv. 1987.670) and Burghley House; a single figure was sold at Christie's, London, 16 mai 2012, lot 235. Whereas related examples, with early Louis XV ormolu bases and hats, include a pair formerly in the collection of Mr and Mrs Jack Linsky, New York, and a pair sold, Christie's London, 11 May 2015, lot 16 (230,500 GBP).



A related model © Christies Images, 2012



A related pair © Christies Images, 2015



THE BATTLE OF AUSTERLITZ

*35

NAPOLEON I (1769-1821), EMPEROR OF THE FRENCH

'BATAILLE D'AUSTERLITZ' [THE BATTLE OF AUSTERLITZ]. PARTLY AUTOGRAPH MANUSCRIPT DICTATED TO GENERAL HENRI-GATIEN BERTRAND AND CORRECTED BY NAPOLEON, SAINT HELENA, [C. 1816-1818].

In French. Title page ('Bataille d'Austerlitz') and 77 leaves plus blanks, a heavily-worked draft with extensive cancellations, emendations and additions, the primary text in the hands of Bertrand and Louis-Joseph Marchand, annotations in Napoleon's autograph (approx. 120 words) on ten pages, the folios numbered 22, 24, 25 (cancelled), 28, 29, 30, 31, 33, 35 ('Bataille d'Austerlitz - 11 frimaire') and 36 stub ('Bataille d'Austerlitz', cancelled); with three appendices comprising: partial transcription in another hand (perhaps that of Louis-Étienne Saint-Denis, 'Mamelouk Ali'), 13 leaves; notes in Bertrand's hand for an intended series of engraved plates on the composition and position of the armies at various dates, 16 leaves; and manuscript map of the battlefield in ink over pencil on tracing paper, likely by Bertrand.

£250,000-350,000

US\$320,000-440,000
€300,000-410,000

PROVENANCE:

General Henri-Gatien Bertrand (1773-1844); and by descent.

Acquired by the family of the present owners at auction, Drouot, Paris, c.1975.

Napoleon's 'most perfect victory': a detailed narrative of his tactical masterpiece, in which the outnumbered French *Grande Armée* comprehensively defeated the larger Russian and Austrian armies led by Emperors Alexander I and Francis II on the 'day of the three emperors'.

Apparently unpublished: Napoleon's definitive version, written in the early years of his final exile in Saint Helena.

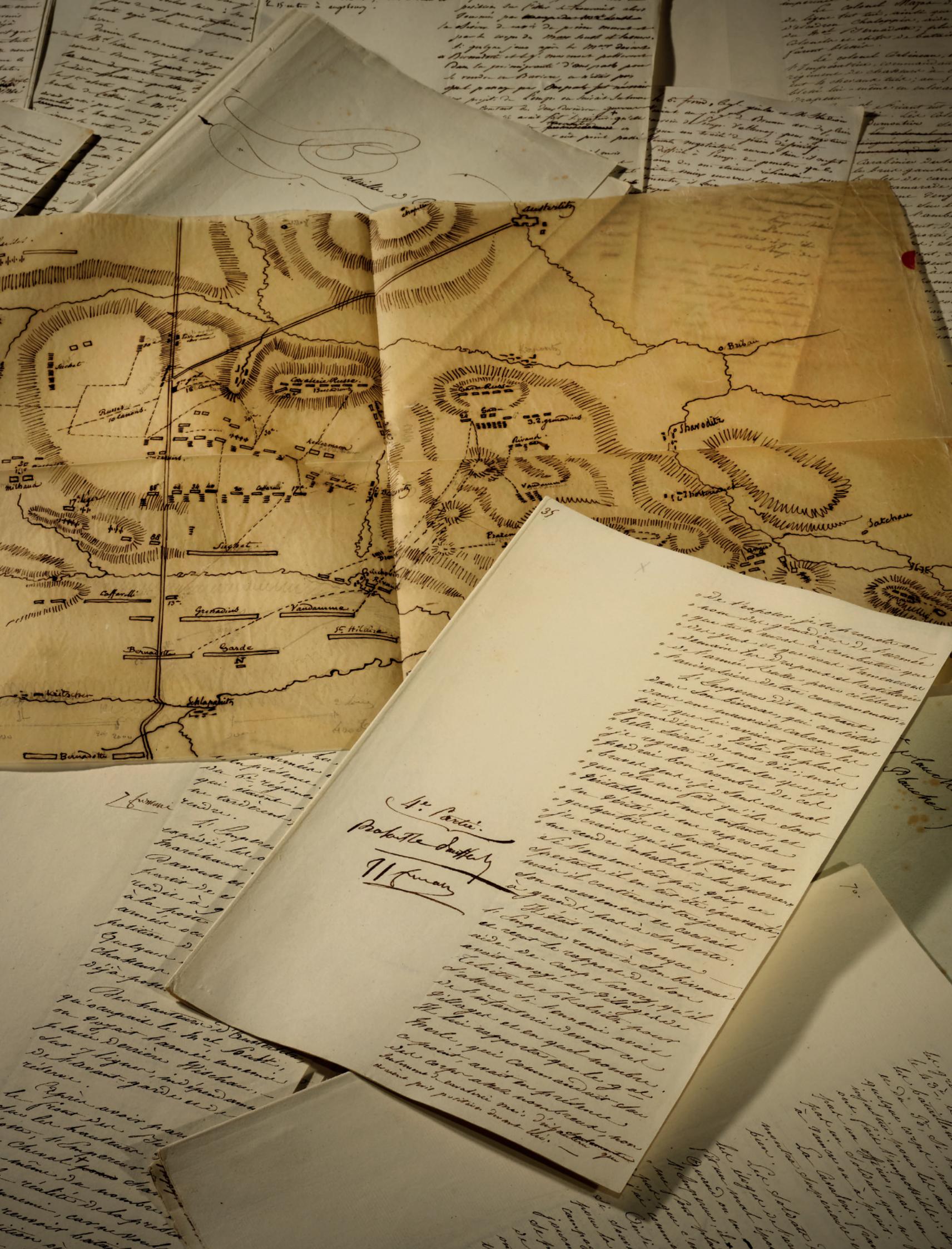
'... NEVER WAS SUCH A FINE ARMY, NEVER SUCH A BEAUTIFUL DAY SETTLED IN LESS TIME ...'

The manuscript opens with a summary of the campaign preceding Austerlitz, including the lightning series of French manoeuvres between 6 and 20 October 1805 which culminated in the capture of an Austrian army at the Battle of Ulm, followed by the bloodless seizure of Vienna in November (ff.1-14). On the next page (f.22), we are already on the field of Austerlitz, appropriately accompanied by the first of Napoleon's autograph additions, noting the date of his arrival at the future battlefield, '7 frimaire' (i.e. 28 November according to the French revolutionary calendar still in use at this date), and his first sighting of the Allied army. After the preliminary manoeuvrings of the armies and the rather perfunctory attempts at a diplomatic solution, we reach, as Napoleon notes in autograph, the 'launch position on 30 November [9 frimaire]' (f.28). Here an autograph marginal addition records Napoleon's identification eight days previously of a potential alternative battlefield in the hills above Brünn, in case the Allies had attacked prematurely. In the event, Napoleon spends 30 November scouting the Austerlitz battlefield, in particular the crucial Pratzen heights, and a further autograph note

records that 'he even advanced so far with a small escort that the pickets of his rearguard were charged by the Cossacks'. The day of 1 December (f.31) is spent by each army in reconnoitring, and it is at this point that Napoleon's tactical masterpiece takes shape: 'It was clear that the enemy wished to turn the right wing by the villages of Telnitz and Sokolnitz, and he could only accomplish this movement by occupying 4 leagues of ground, and by descending into the valley, leaving only a weak force to occupy the main heights. The Emperor therefore envisaged that by making a contrary movement to the enemy, by bringing together all his forces in order that his extreme right should be placed opposite the enemy's centre, he would easily capture the Pratzen heights, cut the army in two, throw the whole Russian left into the marshland ... [and] this army would be beaten almost without a fight, lost and annihilated, whatever brave efforts it made afterwards' (the crucial phrase concerning the positioning of his extreme right is added in Napoleon's hand). The manuscript then describes one of the legendary scenes of Austerlitz, his evening tour of his army, during which the enthusiastic troops spontaneously create a firelit procession for him with torches made from straw; and Napoleon recalls his response 'This is the most beautiful evening of my life; but I regret to think that I shall lose a good number of these fine men'. As the evening reaches midnight, Napoleon makes one of his last autograph additions, a bold marginal annotation recording the simple title 'Bataille d'Austerlitz / 11 frimaire' [The Battle of Austerlitz, 2 December].

'Soon the sun rose in its radiance. This anniversary of the Emperor's coronation, on which one of the greatest feats of arms of the age was to be accomplished, was one of the finest days of autumn ... "How much time do you need", said the Emperor to Marshal Soult, "to reach the Pratzen heights with your divisions?". "Less than 20 minutes", replied the Marshal; "in that case", said the Emperor, "let us wait another quarter of an hour".

Napoleon's narrative then turns (f.40) to the day of the battle itself: the initial Allied attempts to turn the French right, the crucial French attack on the Pratzen heights through the mist, the bitter struggles for the heights, the cavalry clashes especially on the French left, and the effective splitting of the Allied army into two, enabling Napoleon to strike his decisive blow in the Allied left and drive it from the battlefield. The narrative is enriched with a number of picturesque incidents, including a vignette of a despairing young Russian officer who throws himself at Napoleon's feet crying 'I am unworthy to live ... I have lost my guns', to which Napoleon responds 'I admire your regrets, but by being defeated one does not cease to be numbered amongst the brave' (a marginal revision gives a second, completely different version of this gracious speech: 'I approve of your tears, but one may be beaten by my army and still have a claim to glory'). Throughout, Napoleon underlines the degree to which the outcome of the battle was never in doubt: '...never was such a fine army, never such a beautiful day settled in less time... The Emperor said "I have fought thirty battles like this one, but I have never seen one in which the outcome was so little in question". The events of 2 December close with the famous (though possibly exaggerated) episode in which the fleeing Russians attempt to escape over the frozen ponds at Satschan, whose ice is deliberately broken by the French artillery, causing many to drown: 'The sun was then concluding its path and its last rays reflected by the ice lit up this scene of horror and despair'. The manuscript continues with an extended tribute to the brilliance of individuals and units within the French army, and concludes with a brief account (ff.72-74) of the events of the succeeding two days, leading to the signature of an armistice.



THE LEGEND OF AUSTERLITZ

'At Austerlitz Napoleon won his most perfect victory. The battle was to him what Gaugemela had been to Alexander, Cannae to Hannibal and Alesia to Julius Caesar. For the loss of 1,305 French dead and 6,940 wounded he had inflicted 11,000 Russian casualties and 4,000 Austrian, captured forty colours and taken 180 cannon' (Frank McLynn, *Napoleon* (1997), p. 345). A crucial element of the legend of Austerlitz is that the date of the battle fell upon the first anniversary of Napoleon's coronation as emperor. It was in fact his first major battle since Marengo 5½ years earlier, and marked the first full appearance of the Napoleonic *Grande Armée*, with its flexible corps system delivering Napoleon his key advantages of surprise, mobility and the seizure of the initiative. In spite of Napoleon's famously understated report to Josephine the next day ('Yesterday I beat the Russians and Austrians. I am a bit tired ...') the geopolitical consequences of Austerlitz were immeasurable, leading as it did to the formation of the Confederation of the Rhine, the destruction of the Holy Roman Empire and the expulsion of the Bourbons from the Kingdom of Naples: an impact summed up in the phrase attributed to William Pitt the Younger, 'Roll up that map of Europe. It will not be needed these ten years'. A number of aspects of the battle, in particular the 'sun of Austerlitz' and the date, 2 December, have become bywords in military history.

Napoleon's first account of Austerlitz was in the *Bulletins de la Grande Armée* published in the days following the battle. He was keen however to produce a more monumental version, and in 1806 he entrusted his chief-of-staff, Marshal Berthier, with writing an official report similar to those he had produced for the Egypt campaign and the Battle of Marengo: this version, which is referred to in at least two marginal notes in the present manuscript (e.g. 'voir ma relation à Berthier', f.51), had reached the proof stage by 1810, but was not to be published until some decades after Napoleon's death. The project of writing the definitive account of his greatest battle therefore represented unfinished business for Napoleon, even after his final abdication in 1815.

The present manuscript is a product of the sustained period of literary work undertaken by Napoleon in the early years of his exile on the remote Atlantic island of Saint Helena, in which he attempted to mould his own posthumous reputation in a series of autobiographical texts, including separate accounts of his principal campaigns. It was typical for these narratives to undergo a prolonged process of drafting, re-copying and re-drafting (up to five drafts exist for his memoir of the Egyptian campaign). The use of the third person for himself is also characteristic: his self-description as 'the Emperor' is given some poignancy by the refusal of the British authorities on Saint Helena to accord him any title other than 'General Bonaparte'. Napoleon was assisted by a variety of amanuenses amongst his miniature court in exile, but it is appropriate that one of the main hands in the present manuscript should be that of Henri-Gatien Bertrand (1773-1844, latterly Napoleon's *grand maréchal du palais*), who had been present at Austerlitz as one of his *aides-de-camp*; the other principal copyist is Louis-Joseph Marchand (1791-1876), Napoleon's *premier valet de chambre*. At his death in 1821, Napoleon considered only the accounts of his campaigns in Italy and Egypt as finished; but in the years up to 1830 a variety of texts were published in two multi-volume publications under the titles *Recueil des pièces authentiques sur le captif de Sainte-Hélène* and *Mémoires pour servir à l'histoire de France sous le règne de Napoléon*. A mass of unpublished material remained in the hands of Bertrand, whose descendants handed

over some to the commission for the publication of the *Correspondance de Napoléon* under Napoleon III, and presented a few other bundles to Prince Victor Napoleon. The great majority however remained in the Bertrand family archives until dispersed at a series of auctions at Drouot in the 1970s and 1980s: the present manuscript was reportedly acquired at one of the earliest of these.

TECHNICAL DETAILS

312 x 207mm (a few leaves cut down), rectos only, the pages divided into two columns with the primary text on the right and additions and emendations on left; the main manuscript foliated 1-74 (no leaves numbered 15-21 or 59, but text continuous; 11 leaves marked 'bis' or unfoliated, a number of these attached with pins), in a wrapper with title 'Bataille d'Austerlitz'. The separate transcription on 13 pages, 310 x 200mm, comprising a page-by-page fair copy of ff.43-54 (including 49 bis and cancelled passages), in a single gathering, unwatermarked paper, stitched with black thread, title page 'Bataille d'Austerlitz'. The notes for maps and tables, 16 unnumbered leaves, various sizes, in a separate wrapper with the title 'Austerlitz'. The map in pen and ink over pencil, on tracing paper, 348 x 510mm (remnants of blue and red wax wafers in four places at margins).

The principal manuscript is a composite of two drafts. The earlier of the two is in the hand of Louis-Joseph Marchand, comprising the main text from f.22 onwards: this appears to be a fair copy, presumably from a preceding draft now lost, and its foliation and section numbering (only sections 4 and 5 are now indicated) indicate that it was originally more extensive; Napoleon's autograph annotations are all to this draft. The Marchand draft was then radically revised in Bertrand's hand, replacing the opening section on the Ulm campaign with an with an abbreviated version (cut from 21 pages to 14) and making frequent additions thereafter either in the margins or on inserted leaves: the pages in Bertrand's hand are then subject to further extensive revision. Annotations on ff.43 and 51 which cross-reference to Napoleon's 1806 account of the battle to Marshal Berthier indicate that a further draft was envisaged. This complex compositional process is reflected in a dozen or more different paper stocks, usually of Dutch or French origin: the most common watermarks are 'VAN DER LEY' and 'PRO PATRIA' / Maid of Dort, both of Dutch origin. The leaves primarily in Bertrand's hand are those numbered 1-14, 28bis, an unnumbered leaf after 29, 36-38, 38bis, 44-46, 48-49, 49bis, 54bis, 2 unnumbered after 56, 57bis, 73 and 2 unnumbered following 73. Those in Marchand's hand are numbered ff.22-35, 39-43, 47, 50-58, 60-72 and 74.

The main narrative was to have been accompanied by a series of maps and tables showing the composition of the respective armies and their manoeuvres before and during the battle: these are the subject of the 16 leaves of notes in Bertrand's hand, and are also referred to (including in Napoleon's autograph annotations) in the body of the text. Only the single map of the battlefield of Austerlitz survives with the manuscript: this is on tracing paper, in ink over an initial pencil draft, probably in the hand of Bertrand.

We are grateful to François Houdecek of the Fondation Napoléon for his help in confirming the attributions of the different hands.

29.

faire une attaque en force dans
 la journée du 10, pas la matinée
 qu'il fait; mais s'il eut
 marché toute la journée du 8,
 et eût passé la nuit devant
 l'armée française, qu'eût fait
 alors l'Empereur? eût-il
 donné bataille avec 60 000
 mille hommes de moins que
 devaient le rejoindre dans la
 journée du 10? Non. —
 L'intention de l'Empereur
 dans ce cas était de se
 placer sur le plateau de
 Prüm. Devant la ville
 ce qui nécessitait mettait
 un peu de différence dans
 l'attaque. —
 Si l'Empereur avait compris
 que l'ennemi mettrait tout
 sur le pont à déboucher
 au couvert de Mayen pour
 lui couper la route de l'ennemi
 et déborder sa droite; pour
 ce mouvement, la grande de
 l'ennemi aurait été elle-même
 au devant du mal mortier,
 qui occupait l'ennemi; où il
 attendait que l'armée du
 général Marmont, qui avait

A MAGNIFICENT PAIR OF NAPOLEONIC
SILVER-MOUNTED RIFLED PRESENTATION
FLINTLOCK PISTOLS

BY BOUTET & FILS, VERSAILLES, SERIAL NO. 345, CIRCA 1809

With swamped octagonal barrels each secured by two barrel-keys, cut with multi-groove rifling, engraved and gilt with Empire foliate scrollwork at the muzzle and breech, and the mid-section delicately matted and heightened with gilt stars. Each muzzle with gilt blade front sight and each breech section struck with maker's marks contained by the engraved ornament and with the serial number to left side. Standing breeches each of burnished steel, engraved with further Empire scrollwork and incorporating a notched rear sight. 'Screwless' flat bevelled locks of burnished steel respectively signed "Boutet & Fils" and "Versailles", the side nail screws securing each lock are accessed by partly releasing the tang screw on the standing breech which in turn releases the silver side-plate. The lock-plates feature slightly raised gold-lined priming pans and the plates and cocks are each finely engraved with mythical beasts. Border engraved burnished steel trigger-plates each with single set trigger. Well figured walnut full length stocks profusely inlaid with silver plaques finely engraved with Empire ornament including on each side of the butt a large Imperial eagle grasping Jupiter's thunderbolt (*foudre*) with the Insignia of the Grand Aigle of the *Légion d'Honneur* above. Fine silver mounts struck with Paris assay marks used up to 1809 and cast and chased in high relief with neo-Classical symbols including trigger guards each bearing a standing figure of Jupiter on the bow with an Imperial eagle perched on a column forming the finial, pommels each bearing a portrait bust of Athena, and the rear ramrod-pipes each with a portrait bust of Jupiter and a small tubular section bearing Classical figures flanking a burning altar. The spine of each butt has an unadorned silver plaque probably intended for a presentation dedication. Solid cast and chased silver side-plates each steeped in neo-Classical symbolism involving a recumbent Classical youth wearing only a laurel wreath leaning against an altar bearing an Eye of Providence whilst holding a Roman fasces in his left hand and a quadrant in his right, at his feet lies a lion with an altar and tablet behind, to his rear is the *l'Ecole Militaire* with a globe atop a pile of books with a martial trophy laid across the ground, to the front of the lion is a cloud of smoke with a vanquished Harpy crawling away from the youth, to the front of the Harpy is a depiction of a military encampment with buildings behind, probably representing the Champs de Mars and Les Invalides. With silver-tipped wooden ramrods each with threaded brass fitting. The pair in a modern brass-cornered wooden close-fitted case lined with dark blue velvet, in the centre of the case between the two pistols is a silver plaque engraved "Early 19th Century Presentation Pistols / by / NICHOLAS(sic) NOEL BOUTET".

14½ in. (37 cm.) long overall, 8½ in. (21.7 cm.) barrels; the case 3¾ in. (9.5 cm.) high, 19¾ in. (50.3 cm.) wide, 10¼ in. (26 cm.) deep (2)

£300,000-500,000

US\$380,000-630,000
€360,000-590,000

PROVENANCE:

Possibly Emperor Napoleon I, (1769-1821).
The Imperial Russian Collection, formerly in the Palace of Tzarskoe Selo,
St. Petersburg.
William Goodwin Renwick, Sold, Sotheby's, London, 17 July 1972, lot 38.

EXHIBITED:

Metropolitan Museum of Art, New York, 1931, cat. no. 393.
City Art Museum, St. Louis, 1939.

LITERATURE:

The Metropolitan Museum of Art, New York, Loan Exhibition of European Arms and Armor, 3 August - 27 September 1931, p. 96 (noted as "From the Hermitage").
F. Davis, The Illustrated London News, 26 December 1931, p. 1060, fig. 4.
Bulletin of the City Art Museum of St. Louis, January 1940, p. 14, pl. II (e).
T. Hoopes, "Firearms of Princes", p. 6, pl. 2.

By tradition this pair of presentation pistols were said to have belonged to Napoleon and to have been captured during the retreat from Moscow in 1812. It is more probable that these fine pistols were presented by Napoleon, the presence of the insignia of the *Grand Aigle* of the *Légion d'Honneur* suggesting that the recipient was a holder of this honour. Whilst it is plausible that these pistols may have been captured from the French baggage train during the retreat from Moscow, their presence in the Imperial Russian Collection in St. Petersburg has led to speculation that they may have been presented to a Russian recipient of the *Grand Aigle* of the *Légion d'Honneur*. The *Almanach Impérial* of 1812 names



eight prominent Russians who were bestowed with this honour by Napoleon:

S. M. L'Empereur de Toutes les Russies.
S. A. I. le Grand-Duc Constantin.
S. Ex. M. le Prince Kurakin.
S. Ex. M. le Prince Labanoff.
S. Ex. M. le Baron de Budberg.
S. Ex. M. De Romanzow.
M. le Général de Tolstoy.
S. Ex. M. De Tolstoy, Grand Maréchal.

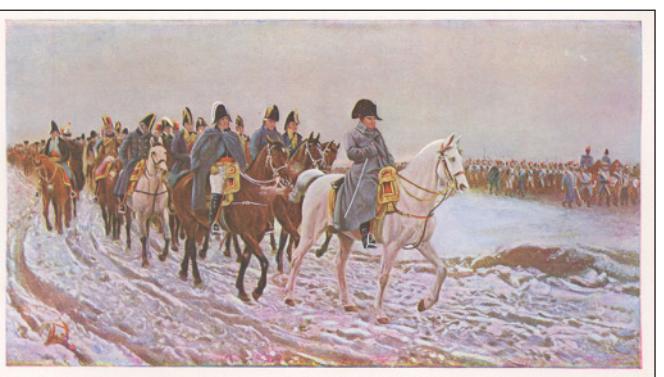
Other pistols from the same serial number range of slightly differing form but all bearing the insignia of the *Grand Aigle* of the *Légion d'Honneur* have been noted as having Russian provenance. Unfortunately a lack of records means this only remains an interesting theory.

Nicolas-Noël Boutet

Nicolas-Noël Boutet (1761-1833) is widely acknowledged as the premier gunsmith of France during an important period of arms manufacture. The son of Noël Boutet, a French royal gunsmith, and son-in-law of Pierre Desaintes, gun maker to Louis XVI, Boutet survived the Revolution of 1789 to become an important gunsmith under the subsequent rise of Napoleon. Boutet was named *Directeur Artiste* of the newly formed Versailles Arms Manufactory in 1792 and in 1795 was appointed head of the newly created *Arms de luxe* department, responsible for richly decorated presentation arms suitable for military heroes or heads of state. Boutet remained at Versailles until 1818 when his concession was terminated. He moved to Paris but his fortunes waned and he was declared bankrupt by 1822. He died in Paris in 1833. In his heyday during Napoleon's reign Boutet was able to marry technical perfection and precision of workmanship with the finest decoration. Skilled crafts guilds had been disbanded with the decline of Louis XVI and Boutet hired many masters of silversmithing, lock-making and goldsmithing for his Versailles workshops. Working in the Empire idiom that took hold with Napoleon's rise and with the Mediterranean campaigns, Boutet fashioned the finest presentation arms of the period, richly embellishing them with the Graeco-Roman and Egyptian ornament that reflected the period's ideals of military honour and glory. Fine examples of Boutet's work are held in collections across the globe including The Metropolitan Museum of Art in New York, the Musée de l'Armée in Paris, The Royal Armouries in Leeds, the Wallace Collection in London and the State Hermitage Museum in St. Petersburg.

William Goodwin Renwick

Born to a prosperous family in Davenport, Iowa, William Goodwin Renwick (1886-1971) spent his boyhood in Claremont, California and earned an L.L.B. at Harvard in 1913. He began amassing in the decades before the Second World War one of the premier firearms collections in modern history. The 1939 Bulletin of the City Art Museum of St. Louis report on its Renwick loan exhibition, which included the present pistols, notes that "Half of them are known to have been at one time the personal property of emperors, kings, members of the European nobility, or other notable personages... objects de luxe, created for the richest and most critical personages of their time by the most skillful contemporary artists and craftsmen." The collection was not just an assemblage of individual masterpieces, but, in its whole, told the story of firearms development from the 14th to the 20th century. Renwick bequeathed a portion of the collection to the Smithsonian, where it was exhibited in 1975. The Renwick European firearms were offered for sale in a series of ten single-owner auctions at Sotheby's in London, held from 17 July 1972 through 17 June 1975 – landmark sales never equalled in the field of arms and armour.



Ernest Meissonier, 19th Century, *The Retreat from Moscow*.
© powerofforever, Digital Vision Vectors, Getty Images.



THE IMPERIAL MARRIAGE BASKETS



*37

A PAIR OF SEVRES PORCELAIN CENTREPIECE BASKETS (GRANDES CORBEILLES A ANSES SERPENT) FROM THE SERVICE PARTICULIER DE L'EMPEREUR NAPOLEON

1809, RED PRINTED IMPERIAL MARKS FOR 1809

Each of pierced circular form supported on four pairs of claw feet, applied with two handles each modelled as a pair of entwined snakes with matt gilding, the gilt exterior tooled with an anthemion border
19½ in. (50.5 cm.) wide, 9½ in. (23.3 cm.) high (2)

£100,000-150,000

US\$130,000-190,000
€120,000-180,000

PROVENANCE:

Emperor Napoleon I, acquired from the factory in March 1810.





This superb pair of snake-handled centrepiece baskets or '*grandes corbeilles à anses serpent*', is the only pair made for the Sèvres service ordered by Emperor Napoleon I in October 1807, known as the *Service particulier de l'Empereur*.¹ It was delivered to the Tuileries Palace on 27 March 1810, just in time for the wedding ceremony and marriage banquet of the Emperor and Archduchess Marie-Louise of Austria, which took place six days later on 2nd April, at which the service was used. Its delivery to the palace is recorded in the Sèvres factory archives,² where it is described as the '*Service particulier de sa Majesté*'.



Detail of: *Feast of the wedding of Napoleon I and Marie-Louise gives in the theatre of the Palais des Tuileries, April 2, 1810* by Alexandre Benoit Jean Dufay, Casanova (1770-1844) © Leonard de Selva 2022 / Bridgeman Images

Napoleon had been planning a second marriage of political power for some time and had begun divorce proceedings from his first wife, Josephine, in 1809. His first choice had been Anna Pavlovna, the youngest sister of Tsar Alexander I of Russia. But the negotiations took rather longer than expected and Austria, eager to avoid being sandwiched between Russia and France as two allied super-powers, was keen to put forward Marie-Louise, daughter of Emperor Francis II of Austria. The couple were married by proxy in Vienna on the 11th of March and by the French state on the 1st April. The religious wedding ceremony was held the following day on the 2nd April in the Salon Carré in the Louvre, temporarily converted into a chapel. Napoleon and Marie-Louise then proceeded through the Grande Galerie to the Tuileries and there followed a formal banquet, or *grand couvert*.

The artists at Sèvres began work on the service in January 1808 and it was completed just over two years later. It consisted of four main parts: a service *d'entrée* (comprising twenty-four soup-plates, eight butter-dishes, eighteen *pots-à-jus* and four salad-bowls), a dessert-service (with twenty-four serving-plates (*assiettes à monter*), twelve *compotiers*, two *vases à glace*, four sugar-bowls, seventy-two plates and ten baskets), a cabaret (with twenty-four cups and saucers, three sugar-bowls, a cream-jug and a milk-jug), and a biscuit porcelain *surtout de table*, consisting of twenty-five pieces including sixteen figures modelled after the antique. The cost for the whole ensemble amounted to the considerable sum of 69,549 francs.³

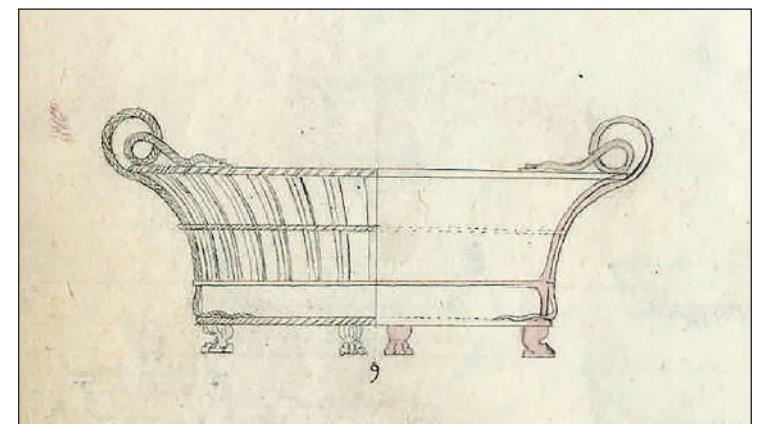
Of the ten baskets made for the dessert-service, four were '*corbeilles forme jatte*', four were '*corbeilles anses panier*', and only two, the pair in the present lot, were of very large size with snake handles, recorded as '*grandes corbeilles à anses serpent*' at a cost of 650 francs each.⁴ The decoration of the service is referred to in the factory records as '*fond vert de chrome, frise militaire ombrée en brun*'. The ten baskets entered the factory saleroom (*magazin de ventes*) on 31 March 1810 with our pair

being described simply as '*richement dorées*'.⁵ There were only two pairs of baskets of this form recorded in 1809. Our pair, and the pair given by Napoleon to the King of Wurtemberg on 29 December 1809, when the king visited Paris after the Austrian campaign. These were described in the factory archives as '*marly d'or bruni à plat laurier gris têtes camées*',⁶ distinguishing them from the present examples with their rich gilding. The complex design for these baskets, for which the plaster model survives at Sèvres, was executed in 1804 and is illustrated below.

There were seventy-two plates included in the service and Napoleon himself provided detailed instructions for twenty-eight of the scenes. It is extraordinary for its depiction of specific examples of the political and cultural life of the Empire, including topographical scenes and events connected with French Imperial expansion, specifically Napoleon's campaigns in Italy, Austria, Prussia, Poland and Egypt in the late 18th and early 19th centuries. These were supplemented with views of Paris, imperial residences and great institutions of the French Empire. The production of the service was overseen by the director of the factory Alexandre Brongniart, assisted by Dominique Vivant Denon. The artists responsible for the painted scenes were among the factory's most accomplished and include Jacques-François Swebach, Nicolas-Antoine Le Bel, Jean-François Robert, Christophe-Ferdinand Caron, Jean-Claude Rumeau, Jean-Louis Demarne and François Gonord. The green-ground borders were decorated in gilding with a frieze of antique daggers entwined with a formal foliate garland, designed in April 1807 by the father of the manufactory's director, the architect Alexandre-Théodore Brongniart. The gilded decoration was entrusted to François-Antoine Boullemier, his brother, Antoine-Gabriel, and Pierre-Jean-Baptiste Vandé.

The '*grandes corbeilles à anses serpent*', distinguished by their large size, four pairs of burnished gilt claw feet and matt gilt snake handles, do not appear in the famous painting of the wedding banquet by Alexandre Benoit Jean Dufay, known as Casanova (1770-1844), where it appears that much of the table was taken up with the *Grand Vermeil* service by the silversmith, Henry Auguste, and elements of the biscuit porcelain *surtout de table*. However, it is probable that the baskets would have been used at the feast, if not in the main ensemble, then as part of the porcelain element of serving wares that comprised the *Service particulier de l'Empereur*.

Pieces from the service are now widely distributed and examples are held at the Napoleon Museum at the Château de Fontainebleau, at the Musée de Malmaison, the Royal Army Museum in Brussels, and at the Cité de la céramique museum at Sèvres. There is a plate at the Louvre (inv. no. OA10354), and one in the Napoleonic Museum in the Prince's Palace of Monaco, and a small number of plates are in private collections. A plate from this service, painted with a scene showing the feast on Mount St. Bernard on the occasion of the funeral of General Desaix, was sold on the 9th of November 2021 at Osenat, Fontainebleau (for 350,000 euros). Another, painted with Frederick the Great and his greyhounds in the gardens of the Palace of Sans-Souci in Potsdam, was sold in the same rooms on the 5th of May 2021, lot 220 (for 243,750 Euros). Another painted with the frigate 'La Muiron' landing in Ajaccio with General Bonaparte in October 1799 was sold in the same rooms on the 2nd of July 2017, lot 210 (for 306,250 euros). Another, painted with the camp of the Emperor on the island of Lobau in 1809, was sold



Sèvres, Manufacture et Musées nationaux, archives de la manufacture, Vv1 (1804), pl.5, no.9.

in the same rooms on the 16th of November 2014, lot 129, (for 410,000 euros). A plate with gilt decoration to the centre was sold by Metayer Mermoz, Antibes, on the 4th of February 2021 for 61,750 Euros. One supplementary plate was sold by Etude Thierry de Maigret, Paris on the 8th of April 2016, lot 183 and another at Osenat on 19 November 2017, lot 184. A pair of biscuit candlesticks made after the models from the *surtout* sold at Sotheby's, London, on 4 July 2012 (for £133,000).

On October 15, 1815, Napoleon disembarked on St. Helena with those followers who were voluntarily accompanying him into exile, including General Henri-Gratien Bertrand, grand marshal of the palace, and his wife and the comte Charles de Montholon, aide-de-camp, and his wife. Among the possessions that Napoleon took with him to his residence on the island, Longwood House, were sixty plates from the *service particulier* and the *cabaret* service.⁷

The *Service particulier de l'Empereur*, of which this pair of baskets formed an important component, was undoubtedly highly prized by Napoleon, who gave specific instructions for its decoration, used it for the grand occasion of his marriage to Marie-Louise, took it with him in exile and specified that it should be left to his son, Napoleon II, after his death. Pieces from the service almost never surface for sale and of the plates listed in the original service, only a small number are unaccounted for in museums or private collections. This is a particularly rare opportunity to acquire an integral part of this Imperial service.

1. Also known as the '*Service des Quartiers Généraux*'.

2. Sèvres, Cité de la Céramique archive, Vy19, f.17-8.

3. For further discussion and references to the service in the archives at Sèvres see Camille Leprince, *Napoléon Ier & La Manufacture de Sèvres, L'Art de la Porcelaine au service de L'Empereur*, Paris, 2016, p. 282.

4. Sèvres, Cité de la Céramique archive, (Vv1, f.91).

5. Sèvres, Cité de la Céramique archive, (Vv1, f.91-2).

6. Sèvres, Cité de la Céramique archive, (Vy18, f.98).

7. The present baskets appear not to be part of this group.

A CHANDELIER BY MAISON CHAUMONT

■ 38

A LATE EMPIRE ORMOLU AND CUT-CRYSTAL
TWENTY-FOUR LIGHT CHANDELIER

BY MAISON CHAUMONT, CIRCA 1815-30, THE CUT-CRYSTAL ALMOST CERTAINLY BY THE MONT-CENIS ROYAL MANUFACTORY

The associated palmette corona hung with faceted drops over a lower foliate corona hung with chains of pendants above a circlet decorated with rosettes and mounted with scrolls hung with pendant swags, the circular ring with a frieze cast with scrolling foliate and floral motifs and surmounted by classical cassolettes issuing an upper tier of eight nozzles and a lower tier of sixteen scrolling branches supporting nozzles with crystal drip-pans hung with crystal swags with drop-pendants, above a tapering cascade of drops terminating in a faceted ball
70 in. (178 cm.) high; 47 in. (120 cm.) diameter

£100,000-150,000

US\$130,000-190,000
€120,000-180,000





One of the chandeliers delivered to the château de Fontainebleau

LITERATURE:

COMPARATIVE LITERATURE

C. Samoyault-Verlet, biographical entry for Gilbert-Honoré Chaumont, *Un âge d'or des arts décoratifs, 1814-1848*.

Exhibition catalogue for the exhibition presented at the Galeries nationales du Grand-Palais in Paris from 10 October to 30 December 1991, Paris, 1991, p. 517.

P. Arizzoli-Clémentel and Jean-Pierre Samoyault, *Le mobilier de Versailles : chefs-d'œuvre du XIXe siècle*. Dijon, 2009.

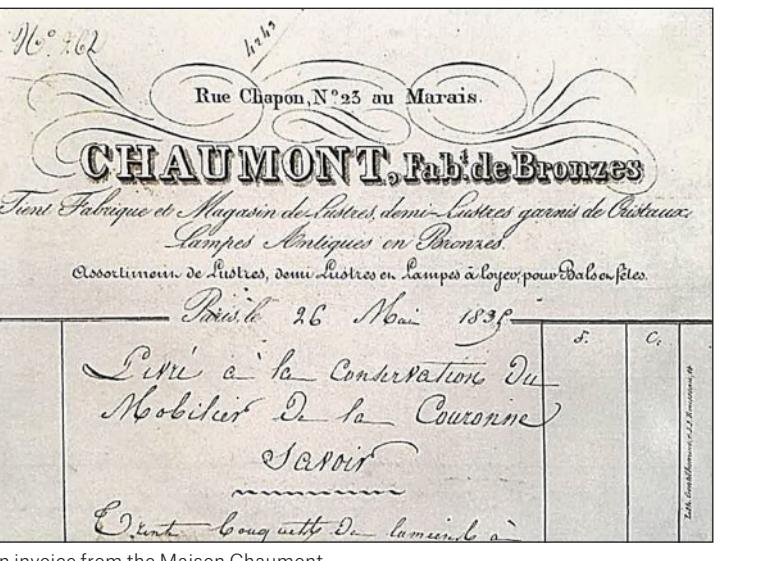
The quality and decoration of this impressive chandelier speak to a production of Imperial importance embodied by the dynasty of chandelier-makers and suppliers, Maison Chaumont, active from 1731 to 1844.

With its baluster of gilt-bronze supporting 24 lights and a pierced central frieze marvellously chased and embellished with stylised palmettes and festoons, this chandelier closely resembles a group of Empire chandeliers delivered throughout the first half of the 19th century to the Imperial French residences, and in particular a pair at the château de Fontainebleau. With its decoration of gadrooned cassolettes, acanthus scrolls and palmettes, the chandelier typifies the bold ornamental grammar of the Empire period. Hung with garlands and cascades of cut-crystal, the crystal in this chandelier would almost certainly have been produced in the royally-sponsored manufactory of Mont-Cenis, which merged in 1833 with the Baccarat and Saint-Louis manufactories.

First established in the reign of Louis XV in 1731, the Maison Chaumont produced a long line of Parisian master *bronziers*. Jean-François Chaumont (d. 1843) acquired premises in the Marais at 23 rue Chapon by 1802 and by the height of Napoleon's Empire, Chaumont had become the principal supplier of chandeliers to the Imperial residences, a status and position the company would retain into the *Restauration* under Gilbert-Honoré Chaumont (1790-1868). Examples of Chaumont's production for the Imperial Garde-Meuble include the chandelier delivered circa 1810 for the *Salon de la maison du Seigneur* at the *hameau du petit Trianon* and later placed in the Empress's bedroom at the Grand Trianon (inv. T 67 C). A further pair of chandeliers were commissioned from the firm circa 1810-13 for the *Premier salon* of the Empress in the Quirinal Palace in Rome but retained by the Imperial Garde-Meuble and placed firstly in the Tuilleries and then by 1846 in King Louis Philippe's

bedchamber in the Grand Trianon (inv. T 437 C). Both of these examples contain crystals by the Mont-Cenis manufactory and share their basket shape, foliate decoration on the central shaft and large number of lights with the present lot. The Mont-Cenis manufactory seems to have collaborated with the Chaumont firm in their commissions for the Imperial Garde-Meuble and the shared characteristics listed above are typical of chandeliers produced by this collaboration.

Our chandelier is likely to be the model for a pair of chandeliers that were exhibited by Maison Chaumont in Paris at the *Exposition des produits de l'industrie* in 1834 in Paris and later acquired by King Louis Philippe (1773-1850) for the *Salon Saint-Louis* or *Salon Donjon* in the château de Fontainebleau, illustrated here. The pair display the same central frieze and decoration as our chandelier and their acquisition by Louis Philippe is indication of the King's predilection for the firm's Empire production. Given the presence of the earlier chandelier conceived circa 1810-13 by Chaumont and later in Louis Philippe's bedroom at the Grand Trianon, it is unsurprising that the firm continued to produce their Empire models throughout the *Restauration* and their trade card of the early 1830s illustrates how the firm maintained their position as Royal suppliers throughout the first half of the 19th century.



An invoice from the Maison Chaumont



THE GLIENICKE ATHENA

PROPERTY FROM THE SCHWITTER-LAGUTT
COLLECTION, BASEL

*39

A ROMAN MARBLE ATHENA HEAD OF VESCOVALI TYPE

LATE FLAVIAN-EARLY TRAJANIC, CIRCA 2ND CENTURY A.D.

14 in. (36 cm.) high

£200,000-300,000

US\$260,000-380,000
€240,000-350,000

PROVENANCE:

Found in the early 1840s on the Gulf of Naples, reputedly between Pompeii and Castellammare.

With the sculptor Emil Wolff (1802-1879), Rome.

Acquired by Prince Friedrich Charles of Prussia (1801-1883), Schloss Glienicke, Berlin, prior to 1844 (probably acquired in Rome via the sculptor Emil Wolff).

Thence by descent to Franz Joseph Oskar Patrick Friedrich Leopold von Hohenzollern, Prince of Prussia, (1895-1959), Berlin and Lugano.

Fridolin (1903-1969) and Halina (1907-1989) Schwitter-Lagutt Collection, Basel, prior to June 1969.

Arachne Database Number: 34848.

EXHIBITED:

Antikenmuseum Basel und Sammlung Ludwig, Basel, 1970-2021 (Inv. No 236).



Portrait of Prince Charles of Prussia by Franz Krüger, 1852.

PUBLISHED:

H. Hettner, 'Pallas Tritogeneia' in *Annali dell'Istituto di corrispondenza archeologica*, 16, 1844, pp. 112-132 (Monumenti inediti pubblicati dall'Istituto di corrispondenza archeologica IV, 1844, pl. 1).

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A. Furtwängler, 'Athene in der Kunst,' in W. H. Roscher, *Ausführliches Lexicon der griechischen und römischen Mythologie*, Band I, Leipzig, 1884-1890, p. 703 and illustration.

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G. B. Waywell, 'Athena Mattei,' in *Annual of The British School at Athens*, 66, 1971, p. 381, Athena Rospigliosi 7.

A. Houghton, 'A Pergamene Head of Athena,' in *Getty Museum Journal*, 11, 1983, p. 108, fig. 15.

H. Nehls, *Italien in der Mark. Zur Geschichte der Glienicker Antikensammlung*, Berlin, 1987, p. 100, note 287-288, fig. 69.

I. E. Altripp, 'Zu den Athenatypen Rospigliosi und Vescovali. Die Geschichte einer Verwechslung,' *Archäologischer Anzeiger*, 1996, p. 87, fig. 15.

W. Schürmann, 'Der Typus der Athena Vescovali und seine Umbildungen,' in *Antike Plastik*, 27, 2001, p. 66, K4, fig. 4, pls. 40-41.

I. E. Altripp, *Athenastatuen der Spätklassik und des Hellenismus*, Cologne, 2010, pp. 322-333, Ve V5, pl. 49.

THE PRUSSIAN ROYAL FAMILY

Schloss Glienicke, was the Italian-style villa once owned by Prince Charles of Prussia. The third son of King Friedrich Wilhelm III of Prussia had bought the property from the heirs of Prussian prime minister Prince Karl August of Hardenberg in 1825. Prince Charles was a Prussian general and a patron of the arts famous for his sizable collections of art and armour. In his new palace he wished to realise his "dream of Italy". In 1823 Prince Charles had travelled to Italy and was especially impressed by the harmony between landscape, architecture and the classical works of art to be found there. Still in-situ are the many antiquities scattered on the palace's courtyard's façade, many of which were actually gathered by Prince Charles on his travels or gifted to him by other family members.

After Charles's death in 1883, aged 81, the palace was inherited by his son, Prince Friedrich Carl (1828-1885), but he survived his father by only two years. Prince Friedrich Leopold (1865-1931), son of Friedrich Carl and next owner of the palace, did not enjoy the grandeur of the building, preferring to live in a nearby hunting lodge. He had three sons but it was the third, Franz Joseph Oskar Partick Friedrich Leopold (1895-1959) that outlived his two elder brothers.



THE SCHWITTER-LAGUTT COLLECTION



Fridolin and Halina Schwitter-Lagutt with their son Fridolin.

At the time of his father's death in 1931 Schloss Glienicker passed to his cousin, Friedrich Carl (1919–2006), the surviving son of the deceased eldest brother, for reasons of primogeniture. But according to Friedrich Leopold's mother's autobiography, *Behind the Scenes at the Prussian Court* (London, 1939), p. 247, her husband "had made a will in which he left all the works of art which he had inherited from his grandfather and from his mother to Friedrich Leopold who, as the youngest son, would not be left so very well off He owned the seventeenth-century Villa Favorita on Lake Lugano in Switzerland between 1919 and 1932 and died in Switzerland in 1959. Together with his life partner the Baron Friedrich "Fritz" Cerrini de Montevardi (1895–1985), they collected and dealt in works of art, including pieces from the royal family collection that he had inherited; he sold various pieces to the American collector Robert Woods Bliss for his collection in Dumbarton Oaks.

THE SCULPTOR EMIL WOLFF

It is interesting to note that in 1844 Hettner described the Athena thus: "The head of Pallas...is to be counted among the most beautiful and important formations of this goddess, which have come down to us from all over the antiquity. It was found, a few years ago, between Pompeii and Castellamare almost entirely unscathed...Restored as a bust by the talented sculptor Emilio Wolff, it is now in Berlin in the possession of Prince Charles of Prussia".

Emil Wolff (1802–1879) was an extremely talented German sculptor based in Rome at the time of the Grand Tour, producing contemporary works but also restoring ancient ones in order to appeal to the tastes prevalent at that time. See for example the life-sized Roman Hermes in Berlin (inv. Sk196, Arachne no: 2162) purchased by Wolff in 1845 with later additions by the sculptor. Hermann Hettner, writing in 1844, was a contemporary of Wolff based in Rome at this time. There is no reason to doubt the information of find-spot or the connection to Wolff that he writes of in "Pallas Tritogeneia".

Fridolin Schwitter-Lagutt was the founder of Schwitter AG (Clichéanstalt) in Basel, a printer specialised in fine art books, posters and scientific illustrations, which he grew to international success. He shared a deep passion for art with his wife Halina, and together they started collecting in a wide variety of fields, such as Antiquities, Asian and Pre-Columbian art. Through their work they became close friends with a number of prominent Swiss, Austrian and German artists of the time including Oskar Kokoschka, Walter Kurt Wiemken and painter and archaeologist Fritz Pümpin.

THE ATHENA VESCOVALI

The Athena Vescovali is named after the statue now in the Hermitage, originally in the Falconiere Collection in Rome, and sold in the 19th century by the Roman art dealer Ignazio Vescovali to Nicola Demidoff. She is the most reproduced Athena type with over 30 known copies, however the head type was often muddled with that of the Rospigliosi, with various Vescovali heads being erroneously attached to Rospigliosi body types. In his 1971 article on the Mattei Athena in the Louvre, G. B. Waywell lists the above head as a Rospigliosi-type, alongside three others including no. 1383 in the Chiaramonti Gallery in the Vatican. However in the more recent reassessment of the different Athena types Ina Altripp lists this head as Vescovali type. For the full discussion of the type cf. I. Altripp, *Athenastatuen der Spätklassik und des Hellenismus*, Cologne, 2010, pp. 108–140. Altripp lists 12 Vescovali type heads, all in National collections apart from this fine head and one other (*op. cit.* p. 111).

When first published in 1844 (Hettner, *Pallas Tritogeneia*) the author suggested that the neck had been restored as a bust, however the original circular necklace does seem to be preserved for insertion into a separately made body, with a section of the mantle visible behind. Her eyes are beautifully rendered and the dramatic turn of her neck is elegantly achieved with the typical slight asymmetry of her face. Her hair is loosely pulled back in narrow strands held at her neck. The famous Corinthian helmet atop her head is remarkable in its craftsmanship – showing the skill of the sculptor to achieve the open space between the eyes, nose guard and her head beneath. In this piece one can clearly see the majestic power of the goddess of war on one hand and in her gaze, the tranquillity and serenity of the pacifist.

Plaster copies of this head can be found in the collection of casts at Freie University, Berlin (Arachne no: 3304488) and the Akademisches Kunstmuseum, Bonn (Arachne no: 3000968).



Engraving of the head in H. Hettner, 'Pallas Tritogeneia', 1844.



THE 'HELLIER'



~*40

ANTONIO STRADIVARI, THE 'HELLIER' VIOLIN

CREMONA, 1679

Bearing its original internal label dated 1679; the back in one piece of maple with handsome wide figure descending from left to right; the ribs of similar wood to the back; the scroll of plainer maple; the table in two pieces of spruce with narrow grain, widening at the flanks; the plentifully preserved varnish of a lustrous golden-orange colour over a glowing golden ground. The violin displays original decoration in the form of pearl-shaped ivory inlay around the front and back outline, and intricate ornamentation around the ribs and scroll.

Length of back: 14 in. (35.7 cm.)

Upper bouts: 6½ in. (17 cm.)

Middle bouts: 4½ in. (11.5 cm.)

Lower bouts: 11¾ in. (29 cm.)

£6,000,000-9,000,000

US\$7,600,000-11,000,000
€7,100,000-11,000,000

PROVENANCE:

John Hellier (1680-1719) of Westminster, bequeathed 'two Cremona violins' to his nephew,

Samuel Hellier (1699-1751), of the Inner Temple and The Wodehouse, Wombourne, Staffordshire, presumably by bequest to his son,

Sir Samuel Hellier Kt. (1736-1784) of The Wodehouse, Wombourne, Staffordshire, by bequest to his friend and executor,

The Reverend Thomas Shaw-Hellier (1732-1812) of The Wodehouse, Wombourne, Staffordshire, by descent to his great-grandson,

Colonel Thomas Bradney Shaw-Hellier (1836-1910) of The Wodehouse, Wombourne, Staffordshire until 2 April 1875 when sold to,

George Crompton, of 54 Barton Arcade, Deansgate, Manchester, sold in 1885 to,

Dr. Charles James Oldham (1845-1907) of Brighton, ophthalmic surgeon and violin collector, until 1890 when sold back to, Colonel Thomas Bradney Shaw-Hellier (1836-1910) of The Wodehouse, Wombourne, Staffordshire, by descent to his nephew, Evelyn Simpson, later Shaw-Hellier (1860-1922) of The Wodehouse, Wombourne, Staffordshire, sold December 1911, for £1,600 by, W. E. Hill & Sons, London, 1910-1911.

With Hamma & Company, Stuttgart, 1912-1925.

Oscar Bondy (1870-1944) of Vienna, entrepreneur and art collector until 1925.

With W. E. Hill & Sons, London, 1925-1932.

Henry Ernest Morris (1881-1951) of Newmarket and Shanghai, bullion trader, newspaper and racehorse owner, from 1932.

With Rembert Wurlitzer Inc., New York, in 1957.

Henry Hottinger (1885-1979) of New York, banker and renowned collector, until 1965.

With Rembert Wurlitzer Inc., New York, sold in 1979 via, Alfredo Halegua, The Violin Gallery, Washington D.C., to,

Thomas Morgan Roberts (1937-2012) of Memphis, industrialist, violin and art collector, until 1993 to, Alfredo Halegua, The Violin Gallery, Washington D.C., sold in 1998 to, The current owner's family.

Certificates:

Certificate: W. E. Hill & Sons, London, 1957.

Certificate: Rembert Wurlitzer Inc., New York, NY, 1957.

Letter: Rembert Wurlitzer Inc., New York, NY, 1957.

Letter: W. E. Hill & Sons, London, 1957.

Certificate: Machold Rare Violins, Ltd, Vienna, 1998.

Letter: National Museum of American History 1998.



EXHIBITED:

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London, The Royal Albert Hall, *Loan Collection of Historic Musical Instruments*, 1885, cat. p. 19.
London, The Crystal Palace, *International Music Exhibition*, 1900, cat. no. 124.
London, The Fishmongers' Hall, *Loan Collection*, 1904, cat. p. 154.
London, The Grafton Galleries, *Exhibition of Art Treasures*, London, 1928, cat. p. 92.
Paris, CINOA, *Exhibition of Art Treasures*, 1954, cat. no. 528.
New York, Wurlitzer Company, *Loan Exhibition of Stringed Instruments and Bows*, 1966.
Washington DC, The Smithsonian Institution, *Loan Collection*, 1979-1987.
Cremona, Palazzo Comunale, *Celebrazioni Stradivariane*, 1987.
Washington DC, The Smithsonian Institution, *Loan Collection*, 1998.
Vienna, Kunsthistorisches Museum, *Loan Collection*, 2003.

LITERATURE:

Will of John Hellier, merchant of St James's, Westminster, MSS. PROB 11/569/187, folio 1, 'unto my loving nephew Samuel Hellier son of my Brother Samuel Hellier...my two Cremona violins and the case wherein they now are'.
Sir Samuel Hellier, Manuscript Inventory in Sir Samuel's hand, *A Catalogue of Musicall [sic.] Instruments*, undated, prior to 1784, folio 1, 'Two Violins in a Mahogany [sic.] Case. Foreign / [one by Nicolas Amatus Cremonem:- 1646. / Antonius Stradiuarius 1679.]'
C. Engel, *Catalogue of the Special Exhibition at South Kensington*, London, revised edition, 1873, cat. no. 85.
A. J. Hipkins and W. Gibb, *Musical Instruments, Historic, Rare and Unique*, Edinburgh, 1888, pp. 59-60, ill. pl. xxv.
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W. H. Hill, A. F. Hill, F.S.A., and A. E. Hill, *A. Stradivari, His Life and Work (1644-1737)*, London, 1902, pp. 33, 35, 39, 55.
The Worshipful Company of Musicians, *Loan Collection*, Fishmongers Hall, London, 1904, cat. p. 154, ill. p. 146.
The Grafton Galleries, *Exhibition of Art Treasures*, London, 1928, cat. p. 92, ill. p. 112.
CINOA, *Exhibition of Art Treasures*, Paris, 1954, cat. no. 528, ill. p. 188.
K. Jalovec, *Italian Violin Makers*, New York, 1958, p. 338.
A. Baruzzi, *La Casa Nuziale*, London, 1962, pp. 61-68.
Sire Samuel Hellier, *The Galpin Society Journal, 'A Catalogue of Musicall Instruments'*, vol. 18, 1965, pp. 5-6.
W. Hamma, K. Warren, M. Wurlitzer, *Loan Exhibition of Stringed Instruments & Bows*, New York, 1966, p. 1.
Rembert Wurlitzer Inc, *The Henry Hottinger Collection*, New York, 1967.
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H. K. Goodkind, *Violin Iconography of Stradivari*, Larchmont, New York, 1972, pp. 165-166.
W. H. Hill, A. F. Hill, F.S.A. and A. E. Hill, *Antonio Stradivari His Life and Work (1644-1737)*, Fakenham, 1980, pp. 673-675.
S. F. Sacconi, *Die 'Geheminisse' Stradivaris*, Frankfurt/Main, 1981, pp. 141-147.
Gakken Company Ltd., *The Classic Bowed Stringed Instruments from the Smithsonian Institution*, Tokyo, 1986, ill. pp. 11-19.
C. Beare, *Capolavori Di Antonio Stradivari*, Cremona, 1987, p. 38-39.
R. Hargrave, *The Strad Magazine*, 'Antonio Stradivari "Hellier" 1679', September 1987, pp. 676-683, ill. on cover and centerfold.
R. Vannes, *Dictionnaire Universel des Luthiers*, Spa, 1999, p. 349.

E. N. Doring, enlarged and expanded by R. Bein and G. Fushi, *How Many Strads? Our Heritage from the Master*, Chicago, Illinois, 1999, pp. 36-37.
C. Frew and A. Myers, *The Galpin Society Journal*, 'Sir Samuel Hellier's Musicall Instruments', vol. 56, June 2003, pp. 7, 21-23, 25.

The 'Hellier' Stradivarius violin, made by Antonio Stradivari in 1679, is an extremely rare and important example of Stradivari's work. This magnificent fully-inlaid example is one of the finest Stradivarius instruments in existence.

Antonio Stradivari (1644-1737) is the most famous and revered Italian luthier, whose approximately 500 surviving violins are widely regarded as the finest and most valuable ever made, with previous sales fetching in excess of US\$15 million. Stradivari's supreme level of craftsmanship coupled with his inexhaustible artistic creativity resulted in instruments to which all subsequent luthiers have aspired, and which have been sought after by the leading musicians of each generation.

Due to being unable to locate Stradivari's birth certificate, there remains a legendary mystery surrounding Stradivari's precise birth date. It is generally accepted that he was born about 1644 in or near Cremona, and we have census records pertaining to him and his family living in Cremona at the Casa del Francesco Pescaroli, a carpenter, from 1671.¹ By this year, Stradivari had been making violins for around seven years, suggesting that he had previously trained and worked with Pescaroli as a woodcarver and inlayer. Here exists another enigma surrounding Antonio: whether the great Cremonese luthier Nicolò Amati housed Stradivari as his apprentice. We know from parish records of the time, as well as from the practice of pupils to mention Amati on their labels,² that other famed luthiers including G. B. Rogeri, Francesco Ruggeri, and Andrea Guarneri lived and worked with Amati. Unfortunately the proof that Stradivari did not live or learn with Amati obtained via the painstaking research carried out by Carlo Bonetti, Agostino Cavalcabò, and Ugo Gualazzini's into Stradivari's records in the 1930s is now lost,³ along with contrary documents of labels seen by both Cremonese biographer Lancetti of a 1666 Stradivari label stating 'Alumnus Nicolai Amati'⁴ and M. Chanot-Chardon, as well as the well-known Parisian luthier recalling seeing an autograph Stradivari label stating 'Made at the age of thirteen, in the workshop of Nicolo Amati'.⁵

Whether Stradivari lived with Amati, worked under his guidance, helped him finish his latest instruments (1665-70), or was simply influenced by coming into regular contact with his instruments in Cremona, Amati's style is of clear influence to Antonio in his Amatisé phase in particular. This was the first of the four stages into which Stradivari's oeuvres are often divided, and given that documentary evidence concerning Stradivari is rather patchy and unclear, looking at his instruments perhaps gives us a better idea of his place in Cremonese violin-making.

The periods are laid out below, along with details concerning how Stradivari's work and style evolved over time as he continually experimented and strived for his artistic ideal.

1660-1690: Amatisé period

Sadly only a few instruments made between 1665 and 1670 have survived. They are experimental, showing Stradivari's quest for perfection in exploring different making styles which alternate between showing Amati's influence and something of Francesco Ruggeri. His making in this period had a particular delicacy to its design, and the quality suggests that Stradivari must have also been making instruments prior to this time, which are unfortunately not known to us.

From 1670 forward, Stradivari worked to develop his purfling, corners, and arching, becoming generally more consistent in his methods. The many similarities to Amati's output include his particularly controlled



and fine workmanship, very black purfling, and similarities in outline and arching. In fact, the purfling was a perfect match in terms of proportion and composition to that used in Amati's workshop at the same time, and the ground and varnish of the highest quality.

Distinguishing features from Amati include the outline, f holes, scroll and its chamfers, which are bolder, stronger and generally more masculine in stance. Stradivari began to make a feature of the bee-stings from the 1670s on by extending them and taking the black material of the purfling further into the corners deviating them from their centre, which is something Niccolò Amati did not feature as a developed characteristic in his work. One of his pupils, Andrea Guarneri, though, did it to some extent.

The late 1680s saw Stradivari's work grow bolder and more robust in appearance and construction, and it increasingly departed from the curved outline of the earlier rounded model. Compared with a typical grand pattern Amati, the outline of Stradivari's instrument is already much squarer in the bouts, his corners are more turned in and slightly bolder, and the breast is a touch wider, which can be seen in the Aranyi Stradivari of 1667. However, the 1669 'Tullaye' Stradivari seems to be much closer to Amati's work in terms of outline and f-holes. The f-wings are more parallel on the 'Aranyi', whereas the 'Tullaye's wings are more pointed, and the c-bouts more rounded. It is clear from Stradivari's early work that he was aiming to capture the beauty and perfection that is to be observed in Niccolò Amati's handiwork. It is also interesting to note that the wood used for the 'Tullaye' would, at that time, have been regarded as low-grade wood, which implies that the young Stradivari did not have a lot of money at his disposal, or that he was not yet paid handsomely yet for his work. This Amatisé period can thus be summed up as one of much experimentation, as Stradivari was clearly keen to develop his individual voice and pursue his own artistic truth.

By the 1680s, Antonio's reputation was gaining momentum locally and worldwide, to include a commission of a set of instruments from King James II of England. Presumably aided by the death of Amati two years previously, his production noticeably increases from 1684 onwards, inheriting from Amati the position of the new Cremonese violin master. He began to favour violins with increased dimensions rather than alternating between Amati's smaller form models and the 'grand' Amati pattern.

1690-1700: Long Pattern period

The Long Pattern period of Stradivarius continued in an experimental vein. The bodies of the violins were up to 12 mm longer than other Cremonese violins up to that time, an indication that Stradivari had been inspired by the Brescian makers Giovanni Paolo Maggini and Gasparo 'da Salò'. The widths of the instruments however, were more consistent with that of the shorter Amatisé form. Until now Stradivari's violins had proved to be more powerful than the average Amati instrument, which may explain why he adopted a model clearly inspired by the Brescian makers, in order to try to mimic their darker and more powerful sound.

This period is marked by a heightened level of workmanship and choice of material, along with a most admirable drive for beauty. Stradivari introduced his intense varnish at this time, and the purfling's lines are incredibly beautiful, with the corner mitre on some violins much extended, peering out al niente. A more substantial volute and wider chamfer from that of the Amati models, it seems that Stradivari was aiming toward more of an ammonite volute rather than the prevalent oval type. Antonio chose extremely fine-grained spruce for the tables of his Long Pattern Period instruments—a decision he consciously dismissed later on, preferring instead to use slightly wider grained wood for the soft depth of sound it allowed.

Stradivari's experiments with the long pattern model, which he eventually dismissed, helped to illustrate how a different kind of arching—one that was generally fuller with a narrower channel—might work. This elegant arrival to considerably shorter channels moved the deepest point of the channel from well inside the purfling almost to the purfling's inner edge. The arching's shape rendered the plate less flexible, which enhanced the plate's strength, giving it more resistance and thereby allowing a musician to play more deeply into the string to create a sound with a stronger core.

Interestingly Stradivari dismissed the Long Pattern for about one year between 1698 and 1699, when he decided to experiment with the Amatisé model. He changed the varnish to a more red-orange colour and improved the archings slightly from previous years, before using the Long Pattern again for the last year of the century. This demonstrates his industriousness and his indefatigable search for perfection. By the turn of the century, Stradivari must have realised that the extra length was not necessary, and that simply widening the outline by a few millimetres would increase the instrument's volume and lend it the sonorous soprano voice. Having discovered this, he could now revert to the more established Cremonese standard violin length.

1700-1722: Golden period

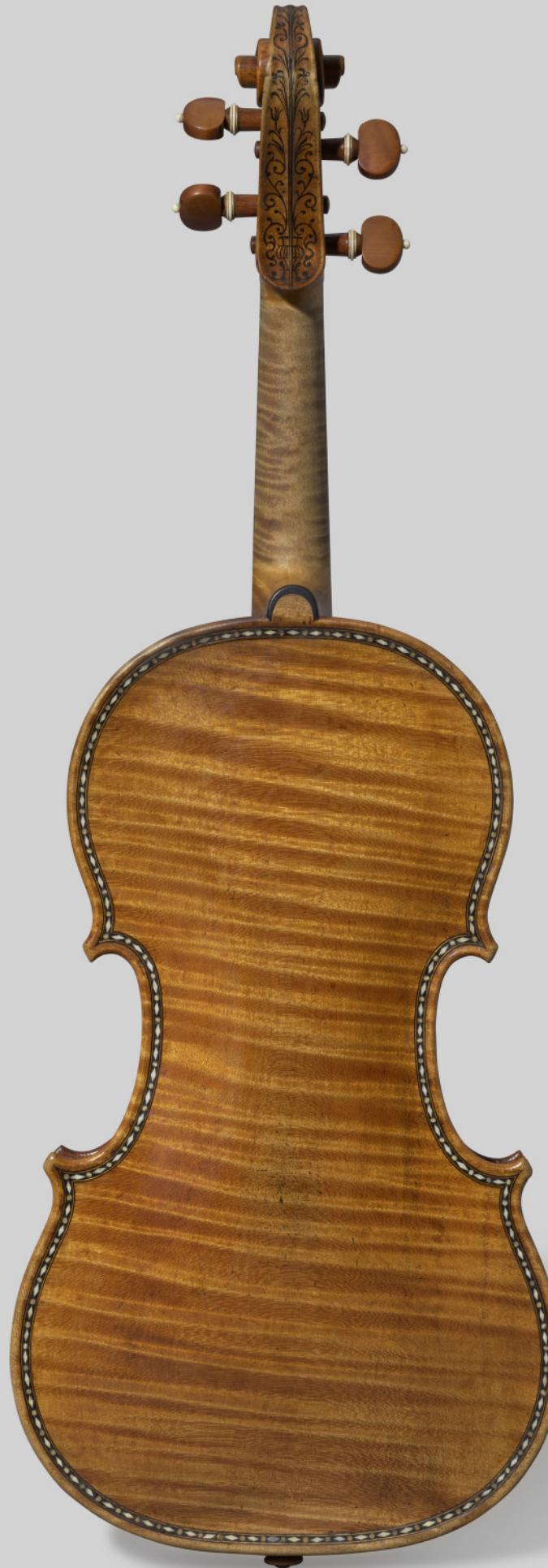
By 1700 it is generally considered that Stradivari had reached the peak of his career, where many of his instruments display the finest balance of materials, proportions and varnish. This standard can be found in examples from the 1690s also, and any stylistic changes which are categorised into these four stages are of course truly gradual. It is perhaps most accurate to say that 1699 marks the last of the Long Pattern instruments.

The early Golden Period instruments have extremely fine, long, elegant corners that are slightly rounder and more curved than those made according to the Long Pattern. They have a beautiful warm golden ground and richly coloured varnish which is often difficult to see today as it has been worn away by use and time. Despite this Golden Period beginning with more experimentation, 1710 marks the most prolific phase of Stradivari's career, where we find him very confident in his style, settling into a more relaxed and mature idiom.

From 1704 onwards, the proportions of the purfling change, with the white segment gaining in width in relation to the black. In 1706, the arching is still less full than it would become a few years later, and the corners still bear the elongated elegance of earlier times. By 1708, one can see a fuller arching which over the next ten years would continue to be less scooped out at the channel.

By 1710, Stradivari had reached a point where he was happy with his arching developments, and from that point forward he remained consistent in the way he arched his violins. Full and strong arching defines this period. At the same time, the corners gradually become shorter, as do the mitres of the purfling. From 1711 on, the wood chosen for the tables generally displays a slightly wider grain. The f-holes flow beautifully throughout this period, while in the early 1720s, the wing area of the f-holes becomes slightly more angular, which can either be read as a sign of Stradivari's advancing age, or of increasing collaboration with his sons.

The Golden Period instruments manage to combine masculinity with elegance, the overall impression is squarer than the earlier work, but is possessed of remarkable grace in the edges and corners.



1722-1737: Late period

From around 1722, one can see a slow and gentle decline in the consistency of the precision of Stradivari's workmanship and in the beauty of the wood he used. Although the wood was less pleasing in an aesthetic sense, its acoustic properties were as outstanding as ever. Stradivari was by this time well over 70 years old, and his sons—particularly Francesco, as Omobono was absent for a number of years—had more involvement in the workshop's output.

Some of the work done during the late period is less precise in detail, and the edgework in particular is visibly bolder. More tool marks can be seen, especially in the channel around the purfling, and the arching widens almost to the point of becoming square, which produces a darker tone in the instrument. As less care was given to the construction, more asymmetrical features appear on the instruments, the purfling also changes, with more variety in the thickness of its components, and it is often set further in from the edge, which lends the edgework a bolder and more robust appearance. There are many examples which show Stradivari's sons' handiwork, which naturally implies a greater involvement on their part than in previous years.

It is harder to generalise the quality of this period and it is the case that each example needs observing closely for its merits. One needs to distinguish between the instruments entirely made by Antonio himself and those made with the strong involvement of his sons Francesco and Omobono. While the best examples from this period, particularly those made entirely by Antonio himself, are as attractive as the best Golden Period examples, the output at the hands of his sons typically show choices of lesser flamed wood and other idiosyncratic details. Despite this, however, the acoustic properties remain superb and are more and more the new favourite of today's soloists.

Summary of Periods

The different periods in both Stradivari's life and making are influenced both by circumstances and people. Amati stands out as a particularly strong influence, both in his life and death. All the instruments Stradivari made before 1684, were during Amati's lifetime, and his influence on Stradivari's making style is plain to see. However, Amati's death also had a part to play in Stradivari's role as a maker. After the death of a maker who inspired him so much, Stradivari's output in fact increased, as he became the leading Cremonese luthier, encouraged by healthy competition by being around other genius Cremonese luthiers all fighting for the title.

As we go through the periods of Stradivari's life and arrive in his 'late period' it is important to remember that Stradivari's so-called decline is entirely relative, and even his latest works are made to the highest standard and are far superior to any other violins ever made.

As it is important to remember these things are relative, it is also wise to remember that these periods are laterally enforced by those studying Stradivari's work, rather than something which would have been conscious in his working at the time.'

How does this inform our appreciation of the "Hellier"?

With this in mind, we can look at the 'Hellier' in a particular light – not just as an instrument of the Amatisé period, but also as evidence of a style of an expert craftsman who's making style was ever evolving.

As the Hill family wisely state in their book,⁶ 'We cannot better illustrate Stradivari's earlier experiments than by discussing the 'Hellier' violin previously mentioned. Made in 1679, it is one of the few inlaid violins. Regarding dimensions, it differs from any other violin seen by us dated

before 1684-5; these proportions were, in fact, never at any later period exceeded. Thus, we see that Stradivari was already contemplating that change of proportions to which he was more generally to give effect after 1685. The perfect symmetry of the head, and the position and admirable design and cutting of the f holes, are also in advance of any of his contemporaneous work known to us. On the other hand, the model, heavy edge, and small purfling are thoroughly characteristic of his early work, and the whole presents a heaviness and solidity of construction such as we may venture to say borders on clumsiness. We may here incidentally remark that this violin shows that Stradivari occasionally enjoyed rich patronage previous to 1680, for he received no ordinary remuneration for the making of such an instrument.'

Made toward the beginning of Stradivari's career, the 1679 'Hellier' Stradivarius was the first of his violins to evolve significantly from the strict Amatisé proportions, scaled up in a fashion that would form the blueprint for future violin models. Proportions that were not subsequently surpassed, it was an evolution that augmented the tone, and would have a profound effect on several centuries of music and future generations of violin makers. From the superior choice of wood, to the exquisite ivory inlays, the 'Hellier' is ingenious in conception, and meticulous in execution. Stradivari's 1679 'Hellier' is an interesting violin for a huge variety of reasons. Aside from the incredible inlay work—which the surviving drawings made in Antonio's hand suggest he did himself—the varnish technique he employs shows his first real attempt to improve on the method Amati had developed. The incredibly fine work on the scroll, the increased volume of the violin, and the beautiful f-holes all attest to Stradivari advancing existing practices.

Amati's influence can be seen in the head's perfectly symmetrical proportions, the sweeping gracefulness of the pegbox, and the scroll's small and deeply turned volutes. However, there is an overall bolder momentum to the outline of this violin, and the position and design of the f holes surpass any instrument that came before. The rich, intensely orange-yellow varnish atop a thin almost transparent golden ground layer also demonstrate some deviation from Stradivari's 'Amatisé' style.

Between the two rows of purfling, the 'Hellier' features a procession of nearly 500 precious gems. Beginning at the corners, carefully sculpted ivory circles chassé alternately with delicately engraved ivory diamonds, displaying Stradivari's extraordinary skill in free-hand inlaying. This is complimented by the ornately florid silhouettes of flowers and vines etched into the wood and filled in with an ebony mastic, which creep their way around the ribs of the violin and the pegbox. Carvery of such elegance and expertise are reasons why Arnaldo Baruzzi, believes it possible that Stradivari in fact collaborated with the woodcarver and inlayer Francesco Pescaroli, after whom his residence was named. The art of decorating instruments in such a way may have its roots in plucked string instruments such as lutes. The designs were first drawn on paper before being transposed to the wood, and Stradivari's original drawings and tools can be seen at the Museo del Violino in Cremona. Of the roughly 1,100 instruments Stradivari made over the course of his career, only around a dozen are embellished with decoration, and this specimen is regarded by the Smithsonian curators as the best-preserved extant example.⁷

The "Hellier", as with all of Stradivari's instruments, sits in the context of all his instruments, and as part of the rich history of Stradivari's legacy which continues to this day.

So renowned was Stradivari, and so desired are his instruments that his instruments, and particularly the very rare decorated instruments, have been precious family heirlooms to the major courts, Earls, Dukes and Royal households of Europe. Arguably most notable of the Italian families



is the Medici family of Florence whose dedication to fine art led them to commission instruments from Stradivari, but in particular a complete quartet, which exist today in an almost untouched state of preservation. Not only noble families, but indeed many royal families of Europe have been in possession of Stradivarius instruments with the 1708 'Empress Caterina of Russia', which was owned by Catherine the Great, Tsarina of Russia during the late 1700s. Other examples of note include the Early of Plymouth, the Duke of Cambridge, the Duke of Marlborough, Royal Palace of Madrid and King Ludwig II of Bavaria.

Most of the great soloists in history favoured Stradivaris, and so many of the great names used Stradivaris. Niccolò Paganini, one of the greatest violinists of all time, owned and played on a selection of the finest violins ever made. Amongst these, Niccolò had a number of Stradivari violins that ranged the whole creative output of Stradivari. These include the *Paganini-Desaint* 1680, *Le Brun* 1712, *Hubay* 1726 and the *Paganini, Comte Cozio di Salabue* 1727. The *Soil* 1714 Stradivarius is widely considered one of the finest Golden Period violins and was acquired by Yehudi Menuhin in 1950, which was subsequently sold to Itzhak Perlman in 1986. André Rieu famously purchased his 1667 Stradivarius the 'Captain Saville', which he purchased and performs almost exclusively on.

Other famous musicians include those such as Joseph Joachim, Jascha Heifetz, David Oistrakh, Jacqueline du Pré, etc. Of the living soloists that use them are Anne-Sophie Mutter, Leonidas Kavakos, Maxim Vengerov, Joshua Bell, Steven Isserlis, Yo Yo Ma.

Stradivarius violins have appeared in many instances of popular culture from video games to movies, for example, the 1720 'Red Mendelssohn', which is thought to have been the inspiration behind the 1998 Academy Award-Winning film 'The Red Violin'.

Instruments made by Antonio Stradivari have been used in most major performances in history, including the premiers of many of the great, famous, repertoire, which we still hear today. 1919 was the year that saw the premiere of the violin concerto by Sir Edward Elgar, an undisputed masterpiece that was performed by Fritz Kreisler on the 1741 'Ex-Kreisler' Stradivarius. The most important and virtuosic string players in history have often been found playing prized Stradivarius instruments. It is to this end that in more recent history Stradivarius violins have been used by top instrumentalists in popular film scores. Itzhak Perlman famously owned the 1714 'Soil' violin on which one can hear the theme from Schindler's List – arguably one of the most famous, and beautiful, violin themes in any film score.

Another example is the 1714 'da Vinci' Strad, now known as the 'Ex-Seidel', which played the 1939 score for The Wizard of Oz soundtrack.

Sir Samuel Hellier

The 'Hellier' violin is significant in other ways – it is recorded in an manuscript inventory of musical instruments made by the mid 18th century owner Sir Samuel Hellier (1736-1784), after whom the violin is named. It was almost certainly inherited from his uncle John Hellier, a London merchant, who very unusually made a specific bequest in his will of two violins; (PROB 11/569/187, folio 1) 'unto my loving nephew Samuel Hellier son of my Brother Samuel Hellier...my two Cremona violins and the case wherein they now are'. It is not insignificant that when Samuel came to describe his violins in his inventory he noted that of the four violins he owned the two foreign examples were also stored together; 'Two Violins in a Mahogany [sic.] Case. Foreign / [one by Nicolas Amatus Cremonensis: 1646. / Antonius Stradivarius [sic.] 1679.]

Samuel Hellier inherited the family estates at the age of fourteen on being orphaned. One of his three guardians was the Dean of Exeter College, Oxford, Charles Lyttleton, who ensured the young Samuel entered the college in 1753. Samuel had inherited a passion for music from his father, together with his musical instruments and his collection of music. He played the violin and the harpsicord and on returning home to his family estate, having graduated in 1758, Samuel continued to add to the collection of both instruments and music, until he had a complete Handelian orchestra, recruiting his tenants and workers as musicians. The majority of this collection survived into the 20th century, together with an almost unmatched collection of printed music and related archives, now in the Barber Institute, Birmingham. The instruments are on loan to the Edinburgh University Collection of Historical Musical Instruments. Much has been written about Sir Samuel's collections, most notably in Caroline Frew and Arnold Myers's article 'Sir Samuel Hellier's Muscally Instruments', published in the *Galpin Society Journal* in 2003. There they discuss in great detail the provenance of the instruments, addressing the question of the violin's early history.

The early literature relating to the 'Hellier' violin suggests Sir Samuel bought it in 1734 for £40 from Stradivarius, recorded in a now lost document, however, he was not born until 1736. His father, also Samuel, could have been the purchaser as he died in 1751, although his will makes no reference to musical instruments, which may have just formed part of his chattels which passed to his son with the general contents of his house. The coincidence of Sir Samuel's great uncle's bequest of his 'Cremona violins' to his father Samuel (d.1751) seems too great for one of them not to have been the 'Hellier' Stradivarius. The earliest reference to a receipt from Stradivarius for the violin appears to date from the 1870s or 80s after Colonel Shaw-Hellier, a descendant of the Reverend Thomas Shaw-Hellier, Sir Samuel's heir, had sold the violin to the Manchester instrument dealer George Crompton. The instrument was bought by the Brighton based ophthalmic surgeon and violin collector Dr. Charles Oldham. He wrote to Colonel Shaw-Hellier, as recorded in his notebook which survives in the Shaw-Hellier archive, cited by Frew and Myers, op. cit., p. 21, asking to buy the invoice. Colonel wrote that he 'knew nothing of such a receipt'. The legend has persisted perhaps based on the reference to it in A. J. Hipkins and W. Gibb, op. cit. 1888, pp. 59-60.

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2. Hill, W. H., Hill, A. F., & Hill, A. E. (1963). Chapter 2. In Antonio Stradivari: His life and work, essay, Dover, p. 25.
3. Röhrmann Jan, Jost Thöne, and Florian Leonhard (Preface). 2010. *Antonius Stradivarius. 1, Antonius Stradivarius*. 1st ed. Köln: Thöne.
4. Hill, W. H., Hill, A. F., & Hill, A. E. (1963). Chapter 2. In Antonio Stradivari: His life and work, essay, Dover, p. 26.
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7. www.washingtonpost.com/local/obituaries/a-local-life-tom-roberts-violin-collector-and-anonymous-smithsonian-donor-75/2012/06/30/gJQAIbDKEW_story.html

DENDROCHRONOLOGICAL REPORT

THE LATEST VISIBLE RING ON THE BASS SIDE DATES FROM 1670 AND THE TREBLE SIDE FROM 1674. ANTONIO SEASONED THE WOOD FOR CIRCA 4-5 YEARS BEFORE USING IT TO MAKE THIS VIOLIN.



*41

A LOUIS XV ORMOLU-MOUNTED CHINESE AND VINCENNES PORCELAIN TABLE FOUNTAIN

THE ORMOLU AND PARROTS MID-18TH CENTURY, THE CELADON VASE QIANLONG PERIOD (1736-1795)

The celadon-glazed cover crested by a flower-spray above a shaped rim decorated with a *rocaille* motif, the reservoir overpainted with *famille rose* flower sprays, trees and butterflies and incorporating a tap cast as a fruit, flanked by two polychrome-glazed parrots perched on tree stumps embellished with flowers, supported by a pierced base cast with c-scrolls and acanthus leaves centred by a falling cascade of water above a *rocaille* shell
14½ in. (37 cm.) high; 10½ in. (27 cm.) wide; 6½ in. (16.5 cm.) deep

£60,000-100,000 US\$76,000-130,000
€71,000-120,000

COMPARATIVE LITERATURE:

D. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, 1980, fig. 167 p. 256.



This rare table-fountain comprising a Chinese vase and two birds, produced by the Vincennes manufactory, richly embellished with ormolu mounts illustrates the *marchand-mercier*'s involvement in design through creative assembly.

Thomas-Joachim Hébert (1687-1773), the celebrated *marchand-mercier* active in Paris during the first half of the 18th century, had two table-fountains in stock when his expanding business was inventoried in 1724; one, composed of a cylindrical red and green coloured Chinese porcelain vase mounted in gilt-bronze, was valued at 120 *livres*; the other was a slightly smaller version of Japanese porcelain mounted in silver.

However, the fashion for transforming exotic and expensive Chinese and European porcelain into true 'objets de luxe' reached its zenith a few decades later, in the mid-18th century through the activities of the *marchand-mercier* Lazare Duvaux (b. *circa* 1703- 1758), who probably supplied the present object. His *livre-journal* covering the years 1748-1758 lists several similar fountains, including a closely related example delivered to on the 29th of December 1750 to M. de Roissy:

699- *Une fontaine bleue avec des oiseaux de Vincennes, garnie en bronze doré d'or moulu*, 216 *livres*.

This fountain probably also incorporated similar bullfinch birds in Vincennes soft-paste porcelain. These birds were modelled by the newly established Vincennes manufactory, which opened in 1740, after a model by the powerful Meissen Manufactory; two birds by Vincennes of this rare design, dated *circa* 1749-50, are now in the Metropolitan Museum (acc. Num. 54.147.30).

A closely related fountain, with identical mounts and similar Vincennes birds, was sold at Sotheby's London 17 May 1968 , lot 33 and is illustrated in D. Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, 1980, fig. 167 p. 256. Another fountain incorporating a celadon vase and Vincennes or Meissen birds was sold at Christie's, New York, 23 April 1998, lot 116.

Table-fountains were originally conceived to dispense perfumed water, wine, coffee or tea. The present vase, surrounded by a lavish porcelain flowers, a playful allusion to the natural scent of flowers, would have had immense appeal to Parisian high-society's fascination with such novel imitations of nature.



THE ROYAL FLORA DANICA SERVICE

PROPERTY BY DESCENT OF THE DANISH ROYAL FAMILY

■ 42

A ROYAL COPENHAGEN PORCELAIN 'FLORA DANICA' PATTERN PART TABLE-SERVICE

19TH AND 20TH CENTURY, BLUE WAVE MARKS AND SOME PIECES WITH GREEN PAINTED NUMERALS

Each piece painted with a botanical specimen, titled in black script to the reverse and enriched with gilding, comprising:

Two circular vegetable-tureens and covers

Four sauce-boats and four stands

Four leaf-shaped dishes

Two pierced two-handled baskets

Two smaller pierced two-handled baskets

A large oval serving-platter

A smaller oval serving-platter

Three large pierced circular serving-dishes

Four smaller circular serving-dishes

Four circular salad-bowls (shape 3505)

Two medium circular salad-bowls (shape 5404)

Two smaller circular salad-bowls

One triangular shaped dish (shape 575)

Three smaller triangular shaped dishes (shape 3508 to two)

A shaped rectangular tray

Two pickle-dishes (shape 3540)

Another smaller pickle-dish

Four oval bowls

Four oval dishes

One large pierced dinner-plate

Twenty-four soup-plates (shape 2545 to five)

Seventeen dinner-plates with serrated rims

Forty-eight pierced luncheon-plates with serrated rims (shape 3554 to six)

Fourteen luncheon-plates with serrated rims (shape 3550 to one)

Together with:

Eight Royal Copenhagen porcelain pierced luncheon-plates painted with fruit

Two Paris (Darte Freres) porcelain comports on figural biscuit stands with gilt crowned monogram to bases

9 1/4 in. (23.5 cm.) diameter, the vegetable-tureens

£80,000-120,000

US\$110,000-150,000
€94,000-140,000



PROVENANCE:

Acquired directly from the Royal Copenhagen factory in the late 19th and early 20th centuries by a member of the Danish Royal Family, and thence by descent to the present owner.

The Royal Porcelain Factory in Copenhagen was established in 1775 by the chemist, Frantz Heinrich Müller, under the patronage of Queen Juliane Marie, widow of King Frederik V of Denmark.

The 'Flora Danica' service is perhaps the most famous amongst the factory's production. The original service was intended for Catherine the Great of Russia (1729-1796), though she died during the production of the 1,802 pieces. The completed service was eventually delivered to the Danish Royal family, twelve years later. Every piece was decorated

by Johann Christoph Bayer with a botanical specimen based on copper plates from the encyclopaedia 'Flora Danica', which was supposed to record every plant in Denmark. This extraordinary task resulted in Bayer losing his sight, such was the skill and detail required. Today the surviving service is exhibited at Rosenborg Castle, Christiansborg Castle, and Amalienborg Palace in Denmark.

The 'Flora Danica' pattern was taken up again in 1863 for a service made to celebrate the marriage of Princess Alexandra of Denmark to the future King Edward VII of England and it was so much admired that it is still in production today. Most of the pieces included in the present service date to the late 19th century revival period, with some dating to the 20th century, all acquired directly from the factory by a member of the Danish Royal Family.

SPHINXES BY FRÉDÉRIC-EUGÈNE PIAT

■*43

A MONUMENTAL PAIR OF FRENCH MARBLE SPHINXES

BY FRÉDÉRIC-EUGÈNE PIAT (1827-1903), PARIS, DATED 1873

Each modelled as a seated bare-breasted female figure adorned with jewellery and a turbaned coronet, flanked on either side by upturned wings unfurled above the head, on elongated legs with paw feet, raised on an asymmetrical *rocaille* and lower rectangular plinth, signed and dated on each base 'E.PIAT SCULPT 1873'

57½ in. (146 cm.) high; 37 in. (94 cm.) wide; 22½ in. (57 cm.) deep

(2)

£120,000-180,000

US\$160,000-230,000
€150,000-210,000

PROVENANCE:

M. Charles Oudart, Paris, 27 December 1875, lots 43 & 44 (3,900 ff).

M. Charles Oudart, Paris, 24 December 1877, lot 23 (4,300 ff).

Anonymous Sale, Paris, 9 June 2004, lot 244.

Private Collection, Paris.

EXHIBITED:

Salon des Artistes Vivants, Paris, 1874 (no. 3097).

L'Exposition centrale des Beaux-Arts appliqués à l'Industrie, Paris, 1874.

LITERATURE:

Explication des ouvrages de peinture, sculpture, architecture, gravure et lithographie des artistes vivants, exposés au palais des Champs-Élysées, Paris Imprimerie Nationale, 1874, p.473, no. 3097.

N. Paturot, *Le Salon de 1874*, Paris, 1874, p. 44.

'Revue mensuelle des Beaux-Arts appliqués à l'Industrie,' *Bulletin de l'union centrale*, Paris, 1 September 1874, p. 21.

This majestic pair of sphinxes was executed by Frédéric-Eugène Piat (d. 1903), and are indicative of his *œuvre* as an arbiter of industrial design during the Belle Epoque, where they were exhibited at the Paris Salon in 1874. These intensely regal figures celebrate the fabled mystery of the mythological world and the genius of Piat's prowess as *sculpteur-ornamentalist*.

The atmosphere of the Parisian nineteenth century salon was one of bold exuberance; an environment to make an artistic statement. The present pair presided over a celebrated school of sculptors and iconic works, including Marius-Jean-Antoine Mercié's monumental plaster of *Gloria Victis* and Jean-Baptiste Carpeaux's portrait of the author and playwright Alexandre Dumas.

Piat's daring and bold contribution paid homage to the familiar and ancient prototype, while simultaneously drawing on the Mannerist and Renaissance depictions of the sphinx from the late 15th century. The so-called 'French Sphinx' seemingly first appears as early as the 16th century on the chimney-piece in the *Salon François Ier* at château de Fontainebleau. Parallels that Piat has included to emulate this particular depiction include a coiffed head, the bare breasts of a young woman and the use of jewellery as means of embellished ornament. Whereas

later models of the 'French Sphinx' are depicted recumbent and often surmounted by allegorical putti, such as those conceived by Jacques Sazarin for the *Parterre du Midi* at Versailles, seated sphinxes were known as *grotesques* following the decorations discovered in Nero's *Domus Aurea* in the late 15th century. The 19th century saw subsequent appeal in the sphinx just as strongly, with many artists and designers of the Romanticism and Symbolism movements using mythical creatures in their works.

Born in Montfey, near Troyes, Fredéric-Eugène Piat was the son of a carpenter who moved as a child to Paris with his family. As the leading *sculpteur-ornamentalist* of his time, Piat left a considerable body of work, principally designs and models for an array of clocks, appliques, lamps, candelabra and *torchères*. Such designs were executed by many of the most reputable firms of Parisian *bronziers*, among them Christofle, Colin, Lemerle-Charpentier and Val d'Osne. Notably, Val d'Osne cast a variant example of Piat's Renaissance sphinx fitted as a *torchère*. A further pair of bronze examples 'deux magnifique sphinx Renaissance' by Piat where exhibited at the Vienna *Exposition universelle* in 1873. However, works equal in scale and execution to the present pair of imposing sphinxes are exceedingly rare. Piat's is perhaps best known for his designs for Maison Millet, the preeminent *ébéniste* and *fondeur*, for whom he designed the 'grande horloge Louis XVI, genre de La Fosse' modelled with a life-size figure of a scantily-clad maiden finished in ormolu and patinated bronze. Piat's career was not without abundant accolades, which included a silver medal at the 1867 *Exposition universelle*, a gold medal at the Paris *Exposition universelle* and an appointment to the jury at the 1889 Paris exhibition. The pinnacle of his extensive career was being presented with the *Legion d'Honneur* in 1900, following his success at the 1900 *Exposition universelle*.

In 1894, Piat gave considerable funds towards the inauguration of the Musée des Arts Décoratifs in his native Troyes. Included in his gift, and to be displayed in a specially decorated salon on the museum's ground floor, were at least twenty of his creations. A subsequent exhibition of his work in 1905 included a plaster reduction the present sphinxes, as well as cast-iron *agrandissement* cast by Val d'Osne.



Drawing by Piat, illustrated in *Art décoratif. Trente-cinq compositions inédites. Croquis au fusain. J. Rouan, 1897.*





**A NEOFIDELITY *IONIC ORIGINAL* ACETATE
DISC OF A 2021 RECORDING OF 'BLOWIN' IN
THE WIND' WITH CUSTOM WALUT AND WHITE
OAK CABINET**

COMPOSED AND SUNG BY BOB DYLAN (B. 1941); PRODUCED BY JOSEPH HENRY 'T BONE' BURNETT III (B. 1948). MASTERED BY JEFF POWELL, TAKE OUT VINYL, MEMPHIS, 2022

3:50 (Runtime) Aluminum disc treated with a layer of nitrocellulose then coated with a sapphire and quartz gradient
10 in. diam. (Disc); 6 1/4 x 19 x 15 3/4 in. (Cabinet)
Etched 'Bob Dylan' and 'TBONE' on recto and 'J. POWELL' and 'NF - EXOTHERMIC' on verso

£600,000-1,000,000

US\$760,000-1,300,000
€710,000-1,200,000

**A "one of one" edition of Bob Dylan's first new studio recording of
Blowin' in the Wind since 1962—issued on a unique acetate disc that
marks an important advance to analogue playback technology.**

2022 marks the 60th anniversary of one of the most iconic and profound songs written in the last century. Debuted on the diminutive stage of Gerde's Folk City in Greenwich Village in April 1962, Bob Dylan's 'Blowin' in the Wind' proved an instant classic, and is today woven firmly into of the fabric of American culture.

Dylan first recorded the song for Columbia on 9 July 1962 for his second album, *The Freewheelin' Bob Dylan*. In 2021, he entered the studio again to re-record the song for his friend, Joseph Henry 'T Bone' Burnett III, the Grammy and Oscar winning composer, musician and producer. Unlike Dylan's 1963 release which achieved platinum status and has been played and heard countless millions of times throughout the decades, only a single copy of this new recording of 'Blowin' in the Wind' will be offered on a groundbreaking, new audio medium that combines the best of the past and the present: the *Ionic Original*. This new format embodies the depth and resonance of an analogue vinyl record while dramatically improving upon its sonic quality, playability and durability.

The patented technology behind the *Ionic Original* builds upon advances in nanotechnology and material sciences employing proprietary ion assisted deposition, and other advances in materials science to generate a protective sapphire and quartz gradient coating upon a traditional acetate substrate specifically designed for the superior reproduction and preservation of analog sound. This new hybrid technology yields the 'holy grail' for recording artists and audiophiles: a single format that can offer superior sound reproduction, foreign particle resistance, durability, excellent signal-to-noise ratio, longevity, portability, and compatibility with existing playback equipment.

In Burnett's own estimation, 'an *Ionic Original* is the pinnacle of recorded sound. It is archival quality. It is future proof. It is one of one. Not only is an *Ionic Original* the equivalent of a painting, it *is* a painting. It is lacquer painted onto an aluminum disc, with a spiral etched into it by music. This painting, however, has the additional quality of containing that music, which can be heard by putting a stylus into the spiral and spinning it.'

The First Ionic Original

THIS IS THE ONLY COPY OF BOB DYLAN'S 2021 RECORDING OF 'BLOWIN IN THE WIND' THAT WILL EVER BE MANUFACTURED. NO OTHER VERSIONS OF THIS RECORDING WILL BE RELEASED OR SOLD.

The 10-inch disc bears the etched signatures of Bob Dylan ('Bob Dylan'), Joseph Henry 'T Bone' Burnett ('TBONE') and mastering engineer Jeff Powell ('J POWELL'). Additionally, the disk bears one additional etched mark: ('NF - EXOTHERMIC'), reflecting its identity during audio and durability testing.

The disc is housed in a custom cabinet handmade in California of walnut and rift sawn white oak, with brass disc platter within a push front drawer and an etched titanium plaque. The cabinet was designed and fabricated by Lawrence Azerrad, LADdesign, Inc. and Thomas Greek, Firm Designs, Inc.

The present recording of 'Blowin' in the Wind' presented on the first Ionic Original was recorded in 2021 in Los Angeles and Nashville. For this recording, Mr. Dylan was joined by Greg Leisz on Mandolin, Stuart Duncan on Violin, Dennis Crouch on bass, Don Was on bass, and T Bone Burnett on electric guitar. It was recorded by Michael Piersante and Rachel Moore and mixed by Michael Piersante.

'Blowin' in the Wind'

The cultural impact of 'Blowin' in the Wind' cannot be overstated. Covered by hundreds of artists since the words and music first appeared in print in May 1962, the song not only brought Bob Dylan to the world stage, it gave new voice to the burgeoning social movements of the 1960s.

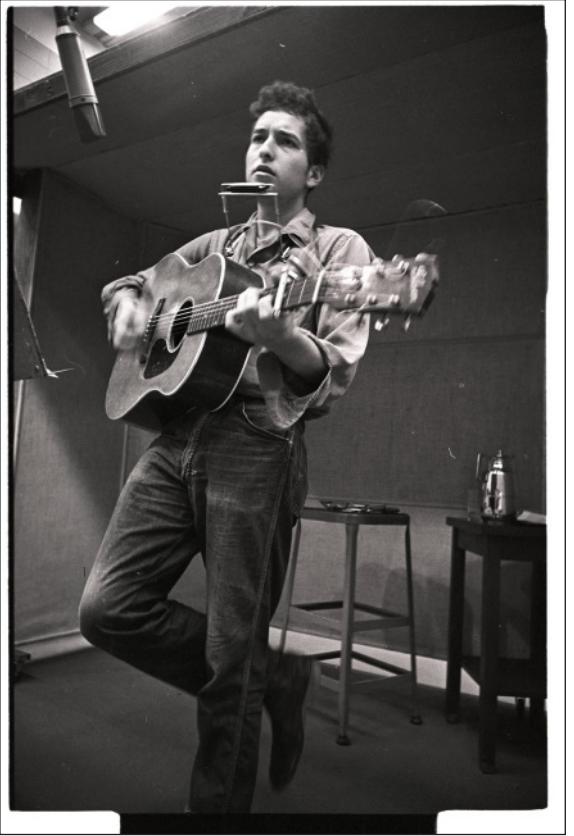
Dylan adapted the melody of 'Blowin' in the Wind' from an African-American spiritual, 'No More Auction Block for Me,' sung by the formerly enslaved who had fled to Nova Scotia after Great Britain abolished slavery in 1833, and was already part of Dylan's live repertoire. Woody Guthrie's autobiography, *Bound For Glory*, may have offered additional inspiration for the young songwriter, when Guthrie likened his political sensibilities to newspapers blowing in the streets of New York.¹ Additionally, the song's opening interval echoed 'We Shall Overcome,' which helped hit resonate deeply within civil rights and antiwar movements.

The song marked a strong departure from his previous work which often took the form of specific narratives such as 'Talkin New York' or specific people and subjects like 'Song to Woody,' but 'Blowin' in the Wind,' according to critic Andy Gill, 'was different: for the first time, Dylan discovered the effectiveness of the moving from the particular to the general ... a song as vague as 'Blowin' in the Wind' could be applied to just about any freedom issue. It remains the song with which Dylan's name is most inextricably linked....'.²

Long before Dylan's 1963 studio release, the song had been published, first in the May 1962 issue of *Broadsides*, and again that autumn in *Sing Out!* where Dylan offered his own commentary on its meaning:

*There ain't too much I can say about this song except that the answer is blowing in the wind. ... just like a restless piece of paper it's got to come down some ... But the only trouble is that no one picks up the answer when it comes down so not too many people get to see and know ... and then it flies away.*³





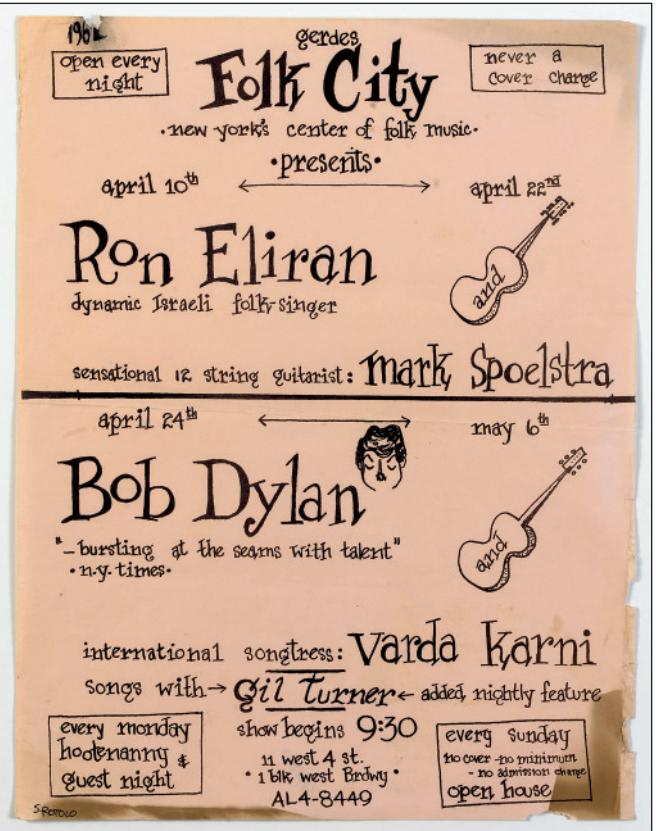
© Don Hunstein

Dylan composed 'Blowin' in the Wind' in the wake of the release of his self-titled debut album which proved a commercial failure, selling only 5,000 copies during its initial release. Despite lackluster sales, *Billboard* singled out the album for 'special merit,' writing that Dylan was 'one of the most interesting, and most disciplined youngsters to appear on the pop-folk scene in a long time,' and predicting that once 'he finds his own style, could win a big following.'⁴ This was not enough for executives at Columbia who pressured John Hammond, who had signed Dylan to the label the previous year, to drop the young talent from Minneapolis. Hammond stood firm—determined to make the next album a major success. Soon after Dylan wrote 'Blowin' in the Wind,' in April 1962, he was back in Columbia Studio A working on his next LP, *The Freewheelin' Bob Dylan* which was recorded during eight sessions between April 1962 and April 1963.

Released in May 1963, *The Freewheelin' Bob Dylan*, sold 10,000 the first month and eventually reached platinum status. A month later, Peter, Paul and Mary released their own cover of 'Blowin' in the Wind' that sold 300,000 copies in its first week of release. In July 1963, Dylan appeared at the Newport Folk Festival where he sang 'Blowin' in the Wind' as his finale-- inviting Peter, Paul and Mary together with Joan Baez, Pete Seeger, Theodore Bikel, the SNCC Freedom Singers to join him on stage. And quite appropriately, they followed 'Blowin' in the Wind' with 'We Shall Overcome'.⁵ In the ensuing years, hundreds more musicians would cover 'Blowin' in the Wind', helping cement its position as one of the most important and recognizable songs ever written.

T Bone Burnett

Multiple Grammy and Oscar winner Joseph Henry 'T Bone' Burnett is a producer, musician and songwriter. Born in St. Louis and raised in Fort Worth, T Bone came to music at an early age, listening to a variety of styles. After seeing The Beatles on Ed Sullivan, he began performing with various garage bands, but soon gravitated to the world of recording. One of his early efforts was to produce (and play drums on) the song 'Paralyzed' by the legendary Stardust Cowboy (1968), but his big break



Flyer for Gerde's Folk City, April 1962. Artist: Suze Rotolo.

© Christie's Images, 2006.

came when Bob Dylan asked him to join his Rolling Thunder Review in 1975. After the tour concluded in 1976, Burnett went on to become a prominent solo artist while also producing and composing for film and television including the five-time Grammy winning soundtrack for *O Brother, Where Art Thou?*, *The Big Lebowski*, *Cold Mountain*, *The Hunger Games*, *Crazy Heart* and *Walk The Line*, among others. Burnett also composed and produced the music for critically acclaimed HBO series *True Detective*. He has collaborated with numerous artists including Bob Dylan, Elvis Costello and Roy Orbison, and won Album of the Year and Record of the Year Grammy Awards for Robert Plant and Alison Krauss' *Raising Sand*. Most recently, Burnett released *The Invisible Light: Acoustic Space*, the first full-length installment in The Invisible Light trilogy, an experimental song cycle which explores the idea that society has been subject to a programming pandemic which is causing us to lose our ability to differentiate fact from fiction.

Notes

1. Wanye Hampton, *Guerilla Minstrels: John Lennon, Joe Hill, Woody Guthrie, Bob Dylan.* (Knoxville: University of Tennessee Press, 1986) p. 206.
2. Andy Gill, *My Back Pages: Classic Bob Dylan, 1962-1969.* (London: Carleton, 1998) p. 23.
3. Vol. 12, No. 4, October-November 1962, p. 4.
4. 14 April 1962, p. 43
5. Sean Wilentz, *Bob Dylan in America.* (New York: Anchor Books, 2011) 276-277.

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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.

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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 who will pay Christie's directly, 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 a principal: If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

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 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.aspx>.

(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.

2 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:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the lots;

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute 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, 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.

(c) We may also ask you to provide documents to verify their identity in accordance with paragraph E3(b).

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

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VAT SYMBOLS AND EXPLANATION

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 artransport_london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any lot sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a lot or may prevent you selling a lot in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or if 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 artransport_london@christies.com.

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) 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 the **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.

(d) 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**.

(e) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £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.

(h) 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**.

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.

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) (i) 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) (i) In spite of the terms in paragraphs (a) to (d) or E2(ii) 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.

(f) **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.

Subheading: 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.

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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; 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.

Important Notice

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

You can find the meanings of words in **bold** on this page in the glossary section of the Conditions of Sale.

VAT Payable

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. 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. 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 UK 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 UK 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 a UK address or non-UK address: • If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the UK 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?

Non-UK buyer	If you meet ALL of the conditions in notes 1 to 3

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.

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 CONSIGNMENT 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. 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.

○ 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 who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

□ Bidding by interested parties.

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(c) 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(h) of the Conditions of Sale.

†, *, Ω, α, ‡ See VAT Symbols and Explanation.

■ See Storage and Collection Page.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in a catalogue as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

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

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**.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

DECORATIVE ARTS, EUROPEAN SCULPTURE AND WORKS OF ART

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"**Cast from a model by...**": in Christie's **qualified** opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"**Attributed to...**": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"**Studio of...**"/"**Workshop of...**": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"**Circle of...**": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"**Follower of...**": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"**Manner of...**": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"**After...**": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"**Signed..."/"Dated..."/"Inscribed...**": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"**With signature..."/"With date..."/"With inscription...**": in Christie's **qualified** opinion the signature/date/inscription appears to be by a hand other than that of the artist.

"**Bearing the signature..."/"Bearing the date..."/"Bearing the Inscription..."/"Bearing the stamp...**": in Christie's **qualified** opinion the signature/date/inscription/stamp is not by the artist or manufacturer.

FOR SILVER AND GOLD BOXES

QUALIFIED HEADINGS

A GEORGE II SILVER CUP AND COVER mark of Paul de Lamerie, London, 1735

In Christie's **qualified** opinion either made in the workshop of the master or struck with his sponsor's mark prior to retailing and hallmarked at the London Assay Office between May 29, 1735 and May 29, 1736.

The date letter has usually, but not always, changed since the early 18th century on, or around, May 29. Prior to the 18th century, the date letter changed on various dates ranging from May 8 to August 3. Since 1975, the date letter has run from January 2 to January 1 of the subsequent year. Other countries and English, Irish and Scottish provincial offices have varying dating systems.

A GEORGE II SILVER CUP AND COVER circa 1735

In Christie's **qualified** 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 **qualified** 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.

GLASS AND CERAMICS

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

"**A Meissen cup and saucer**": in Christie's opinion both pieces were made at the factory named and match.

"**A Meissen cup and a saucer**": in Christie's opinion both pieces were made at the factory named but do not necessarily match.

"**Painted by...**": in Christie's opinion can properly be attributed to that decorator on stylistic grounds.

QUALIFIED HEADINGS

"**A plate in the Worcester style**": in Christie's **qualified** opinion a copy or imitation of pieces made in the named factory, place or region.

"**A Sèvres-style plate**": in Christie's **qualified** opinion not made in the factory, place or region named but using decoration inspired by pieces made therein.

"**A Pratt-ware plate**": in Christie's **qualified** opinion not made in the factory, place or region named but near in the style or period to pieces made therein.

"**Modelled by...**": in Christie's **qualified** opinion made from the original master mould made by the modeller and under his supervision.

"**After the model by...**": in Christie's **qualified** opinion made from the original master mould made by that modeller but from a later mould based on the original.

"**A composite Herend porcelain table-service**": in Christie's **qualified** opinion the service has been put together, possibly at different times, with pieces from different factories and periods.

"**A Baccarat cut-glass part table-service**": in Christie's **qualified** opinion the service may be missing some pieces it was originally intended to have.

CLOCKS

Prospective purchasers are reminded that the items in the catalogue are sold 'as is'. Where possible, significant damage is mentioned in the description of the **lot** although this does not include all faults and imperfections or restoration. Please see section A8 of the Conditions of Sale for further information on the sale of clocks.

PICTURES, DRAWINGS, PRINTS, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"**Attributed to...**": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"**Studio of...**"/"**Workshop of...**": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"**Circle of...**": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"**Follower of...**": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"**Manner of...**": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"**After...**": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"**Signed..."/"Dated..."/"Inscribed...**": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"**With signature..."/"With date..."/"With inscription...**": in Christie's **qualified** opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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

ELECTRICAL GOODS

All electrical goods offered in this catalogue must be reconditioned prior to use, regardless of whether the **lot** is shown lit or in working condition in this catalogue. We strongly advise that any re-conditioning is undertaken by an appropriately **qualified** electrician.

STORAGE AND COLLECTION

COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

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

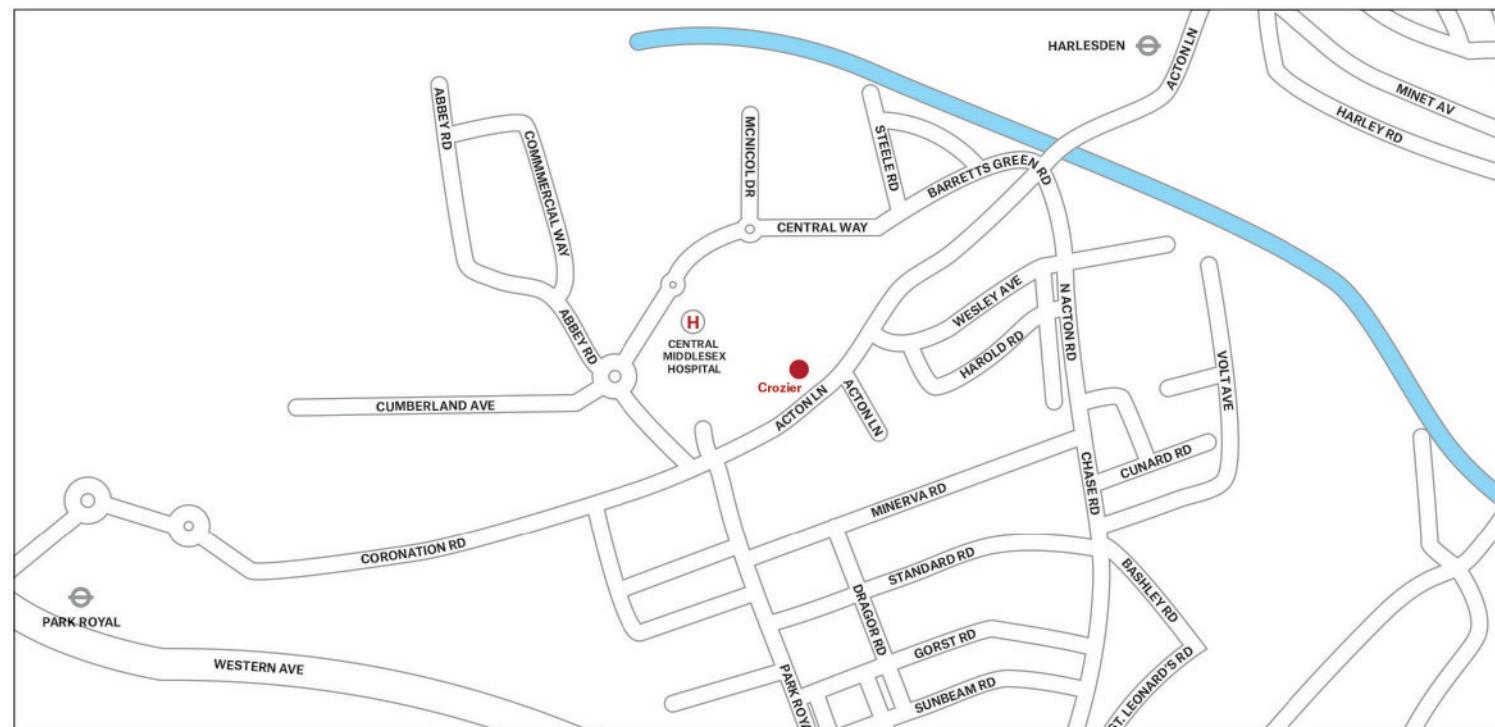
If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

CROZIER PARK ROYAL

Unit 7, Central Park
Central Way
London NW10 7FY
Vehicle access via Central Way only, off Acton Lane.

COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.



COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

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

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com.



REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Christ crucified between two Thieves: 'The Three Crosses'

drypoint, 1653, on laid paper, watermark Strasbourg Bend (Hinterding D.a.b.), a very fine impression of this highly important subject, the very rare third state (of five)

Plate 386 x 450 mm.

Sheet 388 x 454 mm.

GBP 800,000 - 1,200,000

PROVENANCE

The Collection of the Counts of Plessen-Cronstern, Schloss Nehmten, Schleswig-Holstein, Germany; acquired by Gabriel Friedrich Schreiber von Cronstern II (1740-1807) before 1780, probably from Pieter Yver, Amsterdam (costing or being valued at 49 livres); then by descent; their sale, Christie's, London, *Old Master Prints from a German Family of Title: Part II*, 18 June 1992, lot 142. A Family Collection, USA; acquired at the above sale.

OLD MASTERS EVENING SALE

London, 7 July 2022

VIEWING

2 - 7 July 2022
8 King Street
London SW1Y 6QT

CONTACT

Tim Schmelcher
tschmelcher@christies.com
+44 (0)20 7389 2268

CHRISTIE'S

Le Grand style

An apartment
on the Quai d'Orsay
designed by
Alberto Pinto



CHRISTIE'S

Paris, 30 June 2022

VIEWING
23 - 28 June 2022
9, avenue Matignon
75008 Paris

CONTACT
Lionel Gosset
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THE ART OF *Literature*

PART OF LONDON NOW



UNIQUE ILLUMINATED MANUSCRIPT OF AESOP'S FABLES IN FRENCH
France, c.1495



THE ART OF LITERATURE:
HIGHLIGHTS EXHIBITION
6-15 June 2022
6 June by appointment only

THE ART OF LITERATURE:
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6 June - 14 July 2022
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CHRISTIE'S

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