

PROVENANCE  
REVEALED  
GALERIE STEINITZ

LONDON, 21 SEPTEMBER 2022

CHRISTIE'S







# PROVENANCE REVEALED

## GALERIE STEINITZ

### AUCTION

Wednesday 21 September 2022 at 2.00 pm

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

### VIEWING

Monday 12 September, 9.00 am - 5.00 pm  
Tuesday 13 September, 9.00 am - 5.00 pm  
Wednesday 14 September, 9.00 am - 5.00 pm  
Thursday 15 September, 9.00 am - 5.00 pm  
Friday 16 September, 9.00 am - 5.00 pm  
Saturday 17 September, 12.00 pm - 5.00 pm  
Sunday 18 September, 12.00 pm - 5.00 pm  
Monday 19 September, 9.00 am - 8.00 pm  
Tuesday 20 September, 9.00 am - 5.00 pm

### AUCTIONEER

Olivia Ghosh

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### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as  
**ROYALE-20041**

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In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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Check Section D of the Conditions of Sale at the back of this catalogue.

FRONT COVER  
Lot 29

INSIDE FRONT COVER  
Lots 33 & 19 (details)

OPPOSITE  
Lot 14 (detail)

BACK COVER  
Lot 10

Please scan for complete auction information

# CHRISTIE'S



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bberry@christies.com)

For general enquiries about this auction, please  
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**Photography**  
Anna Buklovská

We would like to thank David Langeois,  
Researcher of Galerie Steinitz, for his help in  
preparing this catalogue.

OPPOSITE  
Lot 28 (detail)

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## FOREWORD BY BENJAMIN STEINITZ

Having been born into a family of uniquely talented 'antiquaires', it was inevitable that I got struck by the marvelously contagious nature of collecting and it turned out, in my case, my field of predilection was 'the arts décoratifs'!

The treasures my parents discovered and exposed us, to turned out to become the foundation of what I have become today.

A few of their most memorable discoveries were the "bureau brisé" by Alexandre-Jean Oppenordt for Louis XIV at Versailles ( The Metropolitan Museum of Art, New-York ) or the precious Louis XIV period table, embellished with blue stained horn marquetry, the only piece of furniture known to have survived from the now lost "Trianon de Porcelaine" in the gardens of Versailles castle (J.Paul Getty Museum, Los Angeles ).

I cannot write these words without referring to my parents' immense generosity and the numerous contributions they made to enrich the French National Collections, particularly through donations at the Louvre Museum but also at the Château de Versailles only to name those two.

These include the pair of doors carved with the monograms of King Henry II and Catherine de Medicis, circa 1557 (musee du Louvre); the pair of silver candlesticks ornamented with Royal 'fleurs de lys' as well as entwined dolphins to commemorate the birth of the Dauphin, by Pierre Massé, circa 1664-65 (musée du Louvre); the Gothic revival oak partition, executed by Charles-François Petit in 1837 for the Salon of Princesse Marie d'Orléans at the Palais des Tuileries (musée du Louvre); or the portrait of Louis XV as a child, executed by Augustin Oudart Justinat in 1717 (Château de Versailles).

Our never ending work continuously strengthening our knowledge, but also and above all the remarkable quality of the team around me, in the gallery but also in our restoration workshops, vital components of what we are today, allowed us to perpetuate our privileged relationship with so many international museums as well as with some of the most sophisticated and important collectors of the day.

Indeed, we are proud to see some of our recent discoveries exhibited in prestigious collections such as the Louvre Museum, the museum of the legion of Honor in San-Francisco, the Musée d'Orsay, the musée Guimet,



The Louis XIV bureau brisé acquired by the in The Metropolitan Museum of Art 1986 (inv. 1986.365.3)



The Louis XIV writing-table acquired by The J. Paul Getty Museum in 1983 (inv. 83.DA.21).

*Grâce à un don de l'antiquaire Benjamin Steinitz, le musée des Arts décoratifs de Paris vient d'enrichir ses collections d'Art Nouveau avec un magnifique bureau ayant appartenu à Valtesse de La Bigne, flamboyante courtisane surnommée 'Union des Peintres'*

Hervé Gransart, *Connaissance des Arts*, May 2020, n° 792, p. 40

*Ce miroir est la plus grande découverte de ces 30 ou 40 dernières années pour le château de Lunéville. Thierry Franz, responsable du musée du château de Lunéville, place de grands espoirs autour de l'acquisition prochaine du miroir de la duchesse Élisabeth-Charlotte d'Orléans, épouse de Léopold 1er et nièce de Louis XIV. Un miroir, datant de 1718, qui a été perdu de vue pendant de longues années avant sa réapparition, il y a peu, chez un célèbre antiquaire parisien [galerie Steinitz].*

Simon Vermot Desroches, L'Est Républicain, 23 July 2021



Cigar Cabinet acquired by The Art Institute of Chicago in 2019 (inv. 2019.1182).



The Régence ormolu toilet mirror made Elisabeth Charlotte d'Orléans, duchess of Lorraine. Château de Lunéville, France.



The Louis XVI porphyry vase acquired by the Legion of Honor, San Francisco [2014-12]

the Musée des Arts Décoratifs, the Fine Art Institute of Chicago, the Musée du Grand Siècle in Saint-Cloud or the musée National de la Renaissance at the Château d'Ecouen, to name but a few.

On the strength of these achievements, our role today with the gallery evolved and is no longer limited in providing our clients with the rarest and most unique pieces within the decorative arts.

Not only guaranteeing the quality and authenticity of the works presented we are dedicated in tracing their history, which often has been lost over time.

After experiencing the first emotional and visual impact provided by the discovery of a work of art we are passionated in discovering and revealing its history.

The revelation through the provenance of its commissioner or successive owners, is fundamental to us today.

In that sense, our shared passion for the 18th century Decorative Arts with Christie's makes this collaborative project 'Provenances Revealed' particularly fitting. Together our expertise and "savoir faire" enabled us to present you with a superb selection of rare and important works of art, where their discovered provenances make for fascinating reading and learning!

Given the depth of the research undertaken and the discoveries made, we are very pleased to collaborate with Artory to add this valuable data to the Blockchain - a first in classical Decorative Arts - to create an everlasting link between the work of art, its guaranteed authenticity and its provenance.

I hope you will enjoy discovering these works and their extraordinary history as much as I have !

Benjamin Steinitz.



# CHRONOLOGY OF IMPORTANT COLLECTORS IN THE SALE



Louis-Antoine Crozat  
(1699-1770)  
**LOT 14**



Pierre-Louis-Paul  
Randon de Boisset  
(1709-1776)  
**LOT 33**



Louis-Charles-Auguste  
Le Tonnelier, baron de  
Breteuil (1730-1807)  
**LOT 29**



Queen Marie-Antoinette (1755-1793)  
**LOT 7**

1700

1750

1780



Empress Marie-Louise  
(1791-1847)  
**LOT 48**



Duchesse de Berry  
(1792-1860)  
**LOT 25**



King Louis-Philippe I  
(1773-1850)  
**LOT 40**



William, 6th Duke of  
Devonshire  
(1790-1858)  
**LOT 37**

1825

1830



Baron Maurice  
de Rothschild  
(1881-1957)  
**LOT 12**



May Ephrussi  
(1880-1964)  
**LOT 57**

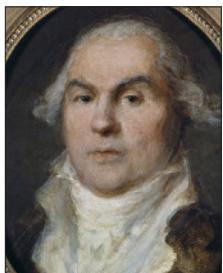


Paul-Louis Weiller  
(1893-1993)  
**LOT 24**



Maharaja of Indore  
Yeshwant Rao Holkar II  
(1908-1961)  
**LOT 56**

1900



Jean-Jacques-Régis de  
Cambacérès  
(1753-1824)  
**LOT 43**



Charles-Maurice de  
Talleyrand-Périgord  
(1754-1838)  
**LOT 22**



Géraud-Christophe-  
Michel Duroc (1772-  
1813)  
**LOT 21**



Elisa Bonaparte  
(1777-1820)  
**LOTS 34 & 35**

1790

1800

1805



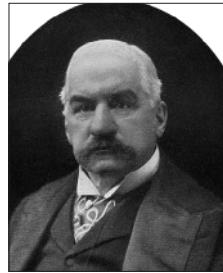
Baron James de  
Rothschild (1792-1868)  
**LOT 54**



Jules Porgès  
(1839-1921)  
**LOTS 1 & 2**



Duke Maximilien-  
Emmanuel of Bavaria  
(1849-1893)  
**LOT 26**



J. P. Morgan  
(1837-1913)  
**LOT 11**

1850

1880



Jayne Wrightsman  
(1919-2019)  
**LOT 38**



Yves Saint Laurent  
(1936-2008)  
**LOT 13**



Karl Lagerfeld  
(1933-2019)  
**LOT 9**



Hubert de Givenchy  
(1927-2018)  
**LOT 49**

1950

2000

## THE POWER OF PROVENANCE

Works of art have long been imbued with the aura and legacy of those who have owned them. On a par with quality and design, our understanding of the pedigree of a work of art enhances its historic and material value. The 'life' of a work of art following its conception can attain mythical status when illustrious provenances are revealed, ranging from royalty to fashion kings.

Rigorous and extensive research plays an essential role in uncovering these provenances, whether in historic inventories, sale catalogues, literature or in rare and even more rewarding cases, contemporary depictions of the period. Bringing provenance to light and understanding the artistic and historic context in which a piece of art was created has always been at the very heart of Christie's and Galerie Steinitz. This can lead to exciting discoveries as well as the restitution of works of art spoliated in the turbulence and upheaval of the twentieth century.

With the growth of the art market in the eighteenth century, provenance assumed an increasingly important role in the appreciation of works of art. Sales of prestigious collections began to take on cultural and social importance; the acquisition by Catherine the Great of Pierre Crozat's collection remains one of the key moments in the history of the art market as does the fevered bidding by Louis XVI and Marie-Antoinette in the Duc d'Aumont's 1782 sale. Eighteenth century sale catalogues often refer to previous owners of distinction, for example the great collector Randon de Boisset (who owned the Valadier cups, lot 33 in this sale), a name that denoted quality and connoisseurship.

The French Revolution resulted in the dispersal of many great collections and French royal provenances became highly sought-after by the English cultural and social elite, following the lead of the Prince Regent, later George IV.

Long thought to belong to Marie-Antoinette and displayed in 'Marie-Antoinette's Boudoir' of the V&A (the former South Kensington Museum), the 'Eagle' chairs by Georges Jacob, lot 27, were in the collection of the businessman and connoisseur Alexander Barker who considered himself the leading collector in England: 'whatever I have is the best, were I to have a jackass, it would be the best jackass in England'.

The industrial and financial revolution gave rise to a new generation of art collectors across nineteenth century Europe, epitomised by the Rothschild family who built palaces and mansions on a regal and unparalleled scale, one of which (19, rue Laffitte in Paris, home of James de Rothschild) was lit by the lampadaires, lot 54 in this sale. The acquisition of works of art with royal and aristocratic provenances lent the Rothschilds the prestige of the great princely collectors of Europe such as the Medici, Habsburgs and Bourbon, thereby aligning themselves with these European ruling families. In time, of course, the Rothschild provenance became the most fabled and desired of all. The renowned goût Rothschild is encapsulated by the superb pair of Louis XVI canapés (lot 32) by Delaisement which once graced Mentmore Towers, the grandiloquent country house built by Baron Mayer Amschel de Rothschild.

The twentieth century produced yet another calibre of collector, from dollar princesses to fashion designers. Emerging with the growing dominance of the United States, collectors such as Anna Gould (fatefully married to Boni de Castellane) (lot 25), J.P Morgan (lot 11), and Jayne Wrightsman (lot 38), established collections of international importance. The fashion world has also yielded some of the greatest collectors of the Decorative Arts. Yves Saint Laurent (lot 13), Lagerfeld (lot 9) and Givenchy (lot 49) are just some of the names associated with the creation of the twenty-first century's most coherent and historically important collections.

Christie's is delighted to embark on this innovative auction journey with Benjamin Steinitz, celebrating our shared passion for the Decorative Arts and their historical narratives. Recording these extraordinary and fascinating provenances on The Blockchain is the perfect way to protect and preserve them for the future.

**Amjad Rauf**

International Head, Masterpiece and Private sales

International Specialist, Furniture and private collections





## CHRISTIE'S BLOCKCHAIN COLLABORATION WITH ARTORY

Christie's is proud to be collaborating with Artory once again, to register and secure this fascinating group of works from Galerie Steinitz on the blockchain. As the first auction house to register a sale on blockchain with Artory with the 2018 sale of the Barney A. Ebsworth Collection, Christie's has maintained its position at the forefront of innovation in the art world. Artory is a platform for the blockchain registration and tokenization of traditional works of art and collectibles, supplying Christie's with the ability to create immutable records of provenance and diligence for the works in the collection.

In an industry first, all the works from *Provenance Revealed: Galerie Steinitz* will include a token recording the extremely diligent and thorough research and authentication carried out by Christie's on each piece. This process begins the work's digital journey, establishing a robust chain of provenance, all while keeping the client completely unknown to Artory and the public. Token owners gain access to an immutable, digital record that includes comprehensive artwork diligence information and aims to increase security, management, and ease in future transactions.

Artory continues to be a pioneer in physical artwork tokenization and the blockchain-secured registration of verified provenance information about artworks and collectibles.

The collaboration between Christie's and Artory utilizes the latest technology in a first for this market.

**ARTORY**  
NEW YORK • BERLIN







Jules Porgès (1839-1921)



château Porgès, Rochefort-en-Yvelines

\*1

## A LOUIS XV ORMOLU-MOUNTED CHINESE PORCELAIN ENCRIER SECOND QUARTER 18TH CENTURY

The penholder modelled as the seated Daoist immortal Shoulao leaning against a sack, mounted with twin-branch candelabra, the famille rose sand shaker and inkwell modelled as pomegranates, supported on a section of an associated mounted aubergine-glazed dish with six-character Kangxi period mark to the base  
4½ in. (11 cm.) high; 9¾ in. (25 cm.) wide; 8¼ in. (21 cm.) deep

£15,000-25,000

US\$18,000-30,000  
€18,000-29,000

### PROVENANCE:

Collection of Jules Porgès (1839-1921), château Porgès, Rochefort-en-Yvelines, and thence by descent.

The fashion for embellishing Chinese porcelain with sumptuous ormolu mounts was at its height in the 1740s, and largely initiated by marchands merciers, many of whom assembled porcelain elements of various origins to create precious objects for use and display, such as can be seen in the present lot. This encrier is typical of the imagination of the marchand-mercier Lazare Duvaux (1703-1758) who specialised in the creation of such luxurious objects and created whimsical 'objets de luxe' for the French Court. The porcelain dish in the present lot is marked in cobalt blue under glaze with six-character Kangxi period mark to the base (1662-1722). The Emperor Kangxi was the first Qing dynasty ruler to consolidate power after the tumult of the mid-17th century, and one of the most important acts of his early reign was the reinvigoration of the famous porcelain kilns at Jingdezhen. In 1680 he established a commission to investigate the state of the porcelain industry, and consequentially followed this with the 1682 appointment of a highly capable and innovative Director of the Kilns and Jingdezhen began to manufacture high quality porcelains both for the Imperial household and for export to Europe.

### JULES PORGES

Jules Porgès (1839-1921), the celebrated diamond merchant and mining entrepreneur, was born in Prague and settled in Paris in the early 1860s. His firm Jules Porges & Co. had become the most important and richest diamond firm in the world by the time of the discovery of the Kimberley mines and controlled much of the diamond-cutting in Amsterdam. Porgès quickly grasped the importance of South African output on the world market for precious stones and in 1873 sent two of the firm's representatives there, Julius Wernher and Alfred Beit. He himself went to Kimberley in 1876 and set up the Compagnie Française de Diamant du Cap de Bonne Espérance to control the Kimberley mine.

Jules Porgès made use of his substantial fortune to form an important collection of French furniture, a part of which was sold in 1924 following his death. The well-known Louis XV table à Bourgogne by Oeben in the Wernher Collection at Luton Hoo was given by Porges to his friend and colleague Sir Julius Wernher who ran the former's London operation from 1881.

### HOTEL PORGES AND CHATEAU PORGES

Porgès commissioned the architect Paul Ernest Sanson to build a neo-Louis XV mansion in the Avenue Montaigne, Paris between 1895-1899. The interior was described in the following terms: 'le décor intérieur, lambris, cheminées, tapisseries, mobilier, porcelaines, cartels, témoigne de la passion que les propriétaires nourrissaient pour les œuvres d'art du temps bien-aimé' (Les Champs Elysées et leur quartier, Délégation à L'Action Artistique de la Ville de Paris, 1988, p. 198). While the furniture was mostly of the Louis XV period, the picture gallery was hung with paintings by Rubens, Rembrandt, Claude Lorraine and van Dyck, amongst others.

At the same time he engaged the architect Charles Mewes in 1896 to build a large château at Rochefort-en-Yvelines, on the plans of the palais de la légion d'honneur in Paris but double the size. Sir Julius Wernher was so impressed by the result that he engaged Charles Mewes for the transformation of Luton Hoo.



(detail of marks)



\*2

**A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE BLUE AND WHITE PORCELAIN VASES**

THE ORMOLU MOUNTS ATTRIBUTED TO DUPLESSIS, MID-18TH CENTURY, THE CHINESE PORCELAIN MID-17TH CENTURY

The porcelain decorated in shades of blue with scholars' objects and vases of flowers including lotus and peonies, on scrolling rocaille bases, one with a paper label printed in red '755'

12½ in. (31 cm.) high

(2)

£40,000-60,000

US\$48,000-71,000

€48,000-71,000

**PROVENANCE:**

Collection of Jules Porgès (1839-1921), château Porgès, Rochefort-en-Yvelines and thence by descent.

Combining Chinese porcelain with finely chased ormolu mounts, this superb pair of vases demonstrates the unique creative involvement of the *marchands-merciers* in Paris in the mid-18th century.

Their porcelain bodies are in fact upper sections of larger mid-17th century Chinese vases divided up by *marchands-merciers* to create new items. A similar porcelain section was extracted from the Louvre foundations and is now preserved in the Musée Guimet (inv. 4498).

Demonstrating many of the recognisable characteristics of Jean-Claude Chambellan Duplessis' style, such as the homogenous unity of form and bold decoration, suggesting that the mounts were made specifically for these vases, and the substantial and symmetrical acanthus scroll mounts of the highest quality, illustrate the superb modelling and chasing for which Duplessis is renowned.



A similar vase in the musée du Louvre © RMN-Grand Palais (MNAAG, Paris) / Thierry Ollivier, The Louvre (in 16v. 4498).







# MADAME DE POLES

\*3

## A PAIR OF LOUIS XVI ORMOLU-MOUNTED RED JAPANESE LACQUER POTS-POURRIS

CIRCA 1775-85, THE LACQUER EDO PERIOD, 18TH CENTURY

Each with a cover surmounted by a tabouret with tasselled finial on a black lacquer roundel enriched with gold *maki-e* trees and an oar surrounded by a raised pierced border, the moulded rim above a pierced frieze mounted with Bacchus masks issuing handles, the body decorated with a fir branch, a hat and a fan, with a gadrooned waist terminating in a berry boss, supported on four legs headed by scrolls and terminating in goat hooves on a circular stiff leaf-moulded plinth centred by a flowerhead, on a white marble base

10½ in. (26.5 cm.) high; 6¾ in. (17.5 cm.) wide (2)

£40,000-60,000

US\$48,000-71,000

€48,000-71,000

### PROVENANCE:

Collection of Madame de Polès; Galerie Jean Charpentier, M<sup>e</sup> Etienne Ader, Paris, 17 November 1936, lot 156, illustrated pl. XXXIII.

### COMPARATIVE LITERATURE

G. de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen, Volume I*, London, 2009, p. 343-345, cat. n° 77.



The present pair illustrated in Madame de Polès 1936 catalogue



A similar pair from the collection of the Marquise de Ganay, illustrated 1922.

The Bacchic mask handle mounts selected by the *marchand-mercier* for these prized lacquer pot-pourri vases are the same model found on a pair of green ground Sevres porcelain vases, dated 1788 now in the British Royal Collection [RCIN 280]. There was a strong relationship between the Sevres porcelain factory, *bronziers* such as Duplessis and Thomire, and the *marchand-merciers* commissioning works for their clients.

Whilst gilt-bronze mounted European porcelain was relatively common amongst 18th century collectors, mounted lacquer objects were rarer, and more prized, as European craftsman had not been able to master the art of lacquering to the same standard. Thus these exotic lacquer objects had to be imported, with a preference for the precision of Japanese lacquer. In Paris this fashion for collecting lacquer objects began in the second quarter of the 18th century but continued to delight collectors in to the 21st century. A pair of related pot-pourri vases, also with finials in the form of taborets and goat monopodia were sold from the collection of the Marquise de Ganay, née Ridgway, Galerie Georges Petit, Paris, Me F. Lair-Dubreuil, 8-10 May 1922. Undoubtedly the most famous 18th century collection of Japanese lacquer objects was that of Queen Marie-Antoinette who inherited it from her mother Empress Marie-Thérèse of Austria.

### MADAME DE POLES

Madame de Polès' established and impressive collection of 18th century French furniture, *objets d'art* and paintings which were dispersed at two significant sales at Galerie Georges Petit in 1927 and at the Galerie Charpentier in 1936. Major works by Fragonard, Hubert Robert or Boucher were sold alongside masterpieces by the greatest French *ébénistes* of the 18th century including André-Charles Boulle, Martin Carlin, Jean-Henri Riesener and David Roentgen. Several of these works are held in the Metropolitan Museum of Art, New York.





François-Hubert Drouais, *The Marquis of Sourches and his family*, 1756

## ■\*4

### A LOUIS XV GREEN, WHITE AND POLYCHROME-PAINTED 'LIT A LA TURQUE'

ATTRIBUTED TO MICHEL CRESSON, CIRCA 1750

The head and footboard with serpentine and scrolling toprails carved with flowers and centred by a *rocaille* cartouche, the side-rails conformingly carved, on eight short cabriole legs with scrolling feet, upholstered in green velvet with two bolster cushions  
45 in. (114.5 cm.) high; 102½ in. (260 cm.) wide; 61 in. (155 cm.) deep

£40,000-60,000

US\$48,000-71,000

€48,000-71,000

#### PROVENANCE:

Louis II du Bouchet, marquis de Sourches (1711-1788), Grand Provost of France, Lieutenant General of the Royal Armies, château d'Abondant (Eure-et-Loir), Thence by descent in the château d'Abondant until 1902.

#### COMPARATIVE LITERATURE

B. Pons, *Le grand salon du château d'Abondant, Revue du Louvre*, 1991.  
B.G.B. Pallot, *Le Mobilier du Musée du Louvre*, Dijon, 1993, p. 66-68.  
Michel Cresson, *maître* in 1740.





Château d'Abondant, Eure-et-Loire

Richly carved with *rocaille* motifs deployed symmetrically across its frame, this bed forms part of one of France's most exceptional decorative ensembles, originally executed for Louis II du Bouchet, marquis de Sourches (1711-1788) at the château d'Abondant in Eure-et-Loire.

This bed is closely related to the furniture from the *grand salon* of the château which is currently preserved, along with the original *boiseries*, in the Louvre (OA 11240-11247). Louis II du Bouchet, marquis de Sourches inherited the Louis XIII-style château d'Abondant in 1746. He set about enlarging it with two lateral pavilions under the direction of the architect Mansart de Jouy (1705-1783), grandson of Louis XIV's architect Jules Hardouin-Mansart. A number of Parisian artisans worked on the decoration in the years 1745-50 and in the right-hand pavilion of the residence created an ensemble of rooms with shared decorative schemes: the *grand salon*, the *salon de Pékin* and the *chambre turque*. The bed formed part of the furnishings of the *chambre turque* which was decorated, furniture included, in the same grey-green scheme as the *grand salon*. Like this bed, the furniture of the *grand salon* was also carved with flower sprays and large *rocaille* cartouches. The rich carving, used soberly across the bed, is typical of the development of the roccoco style in the mid-18th century and the similarities between the bed and

the furniture in the *grand salon*, some of which are stamped M CRESSON, firmly supports an attribution to Michel Cresson (1709-1773). Shortly after its completion, the marquis de Sourches gave the château d'Abondant to his nine year old son Louis Emmanuel (1742-1755) at whose death it passed to his younger son Louis-François (1744 -1786), marquis de Tourzel. The marquis de Tourzel married Félicité de Croÿ d'Havré in 1764 who later became the governess of the royal children of France, famous for joining the royal family in their ill-fated flight to Varennes. Elevated at the Bourbon restoration in 1816 to duchesse de Tourzel, she was Abondant's most famous resident and lived there intermittently until 1832. Her descendant the Comtesse Lafond sold the château in 1902 and installed the ensemble of the *grand salon* in her Parisian townhouse. The residence then played host to Parisian high society, first as home to the American financier Henry Herman Harjes and then to Jules de Koenigswarter and his wife Pannonica de Rothschild.

Created by one of Paris's most talented *menuisiers* for a highly important and wide-ranging commission, this bed is a rare and beautiful example of aristocratic interior decoration in the Louis XV period.



A related chair from the Grand Salon of the Château d'Abondant © 2019 Musée du Louvre / Philippe Fuzeau (inv.OA.2018.61.1)



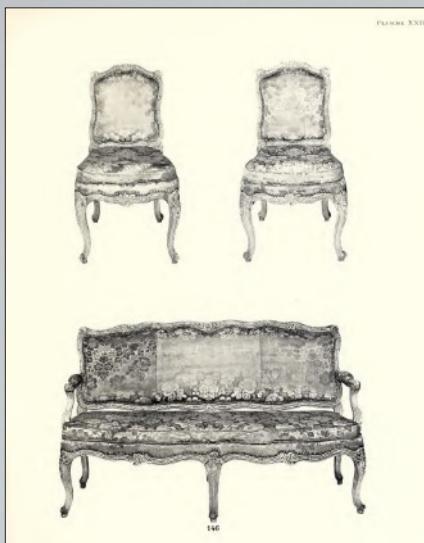
Grand Salon of the Château d'Abondant

*“Lors de la dernière Biennale à Paris, on ne voyait que lui, trônant au milieu d'un stand d'une grande beauté, parfait écrin du XVIIIe siècle où, encadrés de magnifiques boiseries, les meubles les plus rares étaient subtilement éclairés et mis en scène. Très naturellement, Benjamin Steinitz nous racontait alors avoir vendu au Louvre six chaises provenant du grand salon du château d'Abondant qu'il avait eu le flair de dénicher”, Eric Jansen, ‘Table Royale’, Point de Vue, November 2018, p. 41.*





Madame André Saint 1935 catalogue frontispiece



Madame André Saint 1935 catalogue illustration

■\*5

**A SUITE OF LOUIS XV WHITE-PAINTED SEAT FURNITURE**  
BY JEAN GOURDIN ('DIT' PERE GOURDIN), CIRCA 1735

Comprising a pair of chaises and a canapé, each with a caned back and seat, with ribboned-reeded frame carved with roccaille and scrolled motifs, with a blue silk damask squab cushion, one chair stamped to the front rail 'I.G.', painted post-1935  
The canapé: 34 in. (86.5 cm.) high; 55 in. (140 cm.) wide; 17 in. (43 cm.) deep  
The chaises: 33½ in. (84.5 cm.) high; 18½ in. (47 cm.) wide; 18 in. (46 cm.) deep (3)

£18,000-25,000

US\$22,000-30,000

€22,000-29,000

**PROVENANCE:**

Collection of Madame André Saint; Galerie Jean Charpentier, M<sup>e</sup> Etienne Ader, Paris, 20-21 May 1935, lot 146.

Jean Gourdin ('dit' Père Gourdin), *maître-menuisier* in 1714, was patronised by the marquis de Bercy and the duchesse de Mazarin whose hôtel had been re-designed by Nicolas Pineau. Flourishing until 1764, Gourdin employed two stamps during his long career. The first, 'I.G.', served until circa 1748 when his son Jean-Baptiste joined his atelier after gaining his *maitrise*. Jean used the stamp 'Père Gourdin' thereafter.

This set was once part of the celebrated collection of Madame André Saint (probably née Madelaine Bariquand; 1879-1955) sold in 1935. Her sale comprised many masterpieces of 18<sup>th</sup> century French furniture such as the fauteuil by Georges Jacob commissioned for Prince Regent's London residence Carlton House, sold at Christie's, Paris, 30 September 2003, lot 469; the pair of Régence lacquer armoires sold at Christie's, 10 July 2014, lot 29; and the Eros bronze figure offered in the present sale (lot 6).







■\*6

**EROS**

CIRCLE OF EDMÉ BOUCHARDON (1698-1762), CIRCA 1750

parcel-gilt bronze; on an ormolu-mounted cylindrical *bleu turquin* marble base  
27½ in. (70 cm.) high; 37¾ in. (96 cm.) high, overall

£80,000-120,000

US\$96,000-140,000

€95,000-140,000

**PROVENANCE:**

Collection of Marcel Cottreau; Galerie Georges Petit, Paris, 12 June 1919, lot 143.

Collection of T.-P. Thorne; Galerie Georges Petit, Paris, 22 May 1922, lot 143, where acquired by M. Guiraud (according to Thorlaciuss-Ussing, *op. cit.*, p. 299).

Collection of Madame André Saint; Paris, Galerie Jean Charpentier, 20-21 May 1935, lot 96, ill. pl. XXVII.

**COMPARATIVE LITERATURE**

H. Jouin, *Jacques Saly*, Macon, 1896, pp. 117-118.

G. Migeon, 'La Collection de M. Le Baron de Schlichting', *Les Arts*, July 1902, p. 10, illustrated p. 14.

S. Lami, *Dictionnaire des sculpteurs de l'Ecole Française au dix-huitième siècle*, Paris, 1911, pp. 321-325.

G. Briere, 'La Collection Schlichting au Musée du Louvre', *Gazette des Beaux Arts*, June 1920, p. 387.

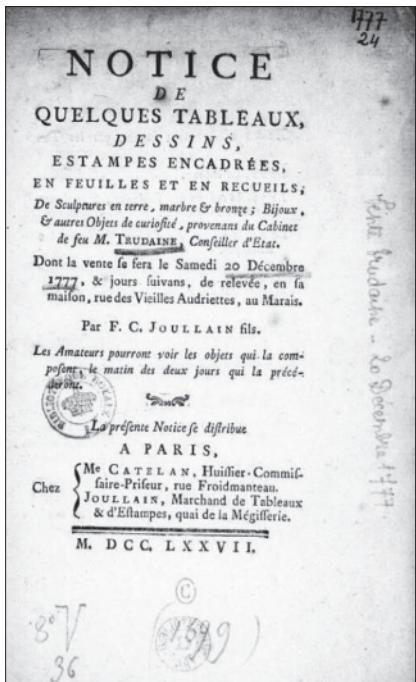
L. Reau, *Etienne-Maurice Falconet*, Paris, 1922, I, pp. 252-253.

L. Thorlaciuss-Ussing, 'Etudes sur l'activité de Saly avant son voyage en Denmark', *From the collections of the Ny Carlsberg Glyptothek*, III, 1942, pp. 293-300.

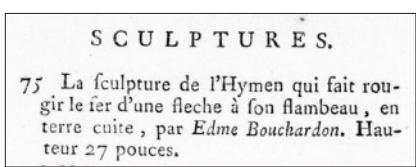
X. Salmon ed., *Madame de Pompadour et les Arts*, Paris, 2002.

A.-L. Desmas et al, *Bouchardon Royal Artist of the Enlightenment*, Los Angeles, 2016.





20 December 1777 catalogue description



1777 catalogue frontispiece



The bronze illustrated in the sale of Madame André Saint.

The present bronze depicts a youthful Eros, with elongated proportions and a languid *contrappostostance*. The composition is known in a variant bronze in the Louvre (inv. OA 6919), which lacks the drapery but which includes a tree stump wreathed in flowers by the figure's left leg. This latter bronze was formerly in the collection of Baron Basile de Schlichting (1857-1914). It was loaned to the Retrospective Exhibition of French Art at the Petit Palais during the 1900 International Exhibition (number 4710), and in 1902 it was published by Migeon with an attribution to Étienne-Maurice Falconet (*op. cit.*, p. 10). At Schlichting's death in 1914 the bronze was bequeathed to the museum but the attribution to Falconet was not subsequently retained. However, in 1942 it was suggested by Viggo Thorlaciuss-Ussing (*op. cit.*) that the description of a lost marble of cupid, commissioned by Mme de Pompadour from the sculptor Jacques Saly (1717-1776), seemed to correspond to the Louvre bronze and he argued for an attribution to the latter sculptor, both on the basis of the description but also on stylistic similarities, not least with Saly's marble group of the *Faun holding a Goat* in the musée Cognac-Jay (inv. J 249). However, the Pompadour marble figure was subsequently rediscovered and was an entirely different composition, thereby throwing into question the attribution once again (for a discussion of the marble group see Salmon, *loc. cit.*).

A catalogue reference in a sale in 1777 suggests yet another candidate for the authorship of the present bronze: Edmé Bouchardon (1698-1762). Bouchardon grew up in a family of sculptors. A pupil of Guillaume Coustou, he won the Prix de Rome in 1722 and spent nine years studying in Italy, during which time he already began to receive important commissions. Given lodgings in the Louvre on his return to France in 1732, he was admitted to the Royal Academy in 1744 and taught there from 1745. Close to the Comte de Caylus and the connoisseur Pierre-Jean Mariette, he exhibited regularly at the Salon and had a wealthy clientele including Crozat, Julienne, and La Live de Jully. Several of his works are considered to be among the most important sculptural creations of the period, such as the *Fountain of the Four Seasons* on the rue de Grenelle, the bronze equestrian statue of the King for the newly created Place Louis XV - now the Place de la Concorde - and above all the marble group *L'Amour se faisant un arc de la massue d'Hercule* ('Cupid making a bow from Hercules' club'; Musée du Louvre, inv. MR 1761).

In the mid-18th century a terracotta model formed part of the collection of Daniel-Charles Trudaine (1703-1769), director of the *Assemblée des Inspecteurs Généraux des Ponts et Chaussées*, and was presented in his sale on 20 December 1777 as lot 75. This terracotta was described as: 'La Sculpture de l'Hymen qui fait rougir le fer d'un fléchette à son flambeau, en terre cuite, par Edme Bouchardon. Hauteur 27 pouces' ('The Sculpture of Hymen [the Greek god of marriage] who heats the iron of an arrow with his torch, in terracotta, by Edme Bouchardon. Height 27 pouces'). The dimensions correspond to approximately 73 cm. (28 3/4 in.), which is extremely close to the proportions of the present bronze, and the description - taking into account that the arrow that Eros should be holding in his right hand is now lacking - also corresponds directly.

There are also stylistic similarities between Bouchardon's oeuvre and the present bronze, particularly if one looks to the individual figures he produced for the fountain in the rue de Grenelle (see Desmas, *op. cit.*, pp. 238-249). The standing allegorical figures representing the seasons are perhaps more muscular than the bronze of Eros, but the latter figure is depicted as an adolescent. They share the same luxuriant wings and distinctive facial features with the narrow, slightly upturned nose. It would seem that the present bronze figure therefore relates most closely to the artistic milieu of Paris in the years around 1750, when Bouchardon had recently completed his fountain in the rue de Grenelle, and Saly was executing his *morceau de réception*, the *Faun holding a Goat*.



# QUEEN MARIE-ANTOINETTE



Queen Marie-Antoinette by Élisabeth Vigée Le Brun  
circa 1783

\*7

## AN IMPERIAL VIENNA PORCELAIN BREAKFAST-SERVICE

CIRCA 1775-1780, BLUE SHIELD MARKS, PAINTER'S PUCE MARK 62  
FOR FRANZ GÄRTNER, VARIOUS IMPRESSED NUMERALS

Painted in green and pink and enriched in gilding to imitate the fabric  
'atlasdekor', comprising: a rectangular tray with pierced border, two jugs  
and covers, a small two handled oval basket, two cups and saucers, in an  
apparently original gilt-tooled red leather case

The case: 5½ in. (14 cm.) high; 16 in. (40.5 cm.) wide; 13¼ in. (40.5 cm.) deep

£40,000-60,000

US\$48,000-71,000

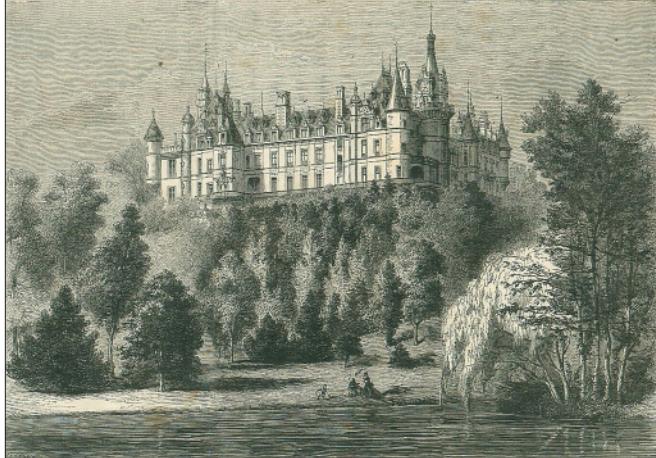
€48,000-71,000

### PROVENANCE:

By family tradition offered before 1789 by Queen Marie-Antoinette to her *dame du Palais*, Louise-Charlotte-Henriette-Philippine de Noailles (1745-1832),  
Marquise de Duras, Duchesse de Durfort, then Duchesse de Duras.  
Thence by descent until sold, Le Floch, Saint-Cloud, France, 13 October  
2019, lot 109, where sold by the descendants of Louise-Charlotte-Henriette-  
Philippine de Noailles (1745-1832).







Château de Mouchy-le-Châtel



A similar 'dejeuner' service from the Imperial Vienna porcelain factory in the collection of Prince Nikolas Esterházy

According to family tradition, this exceptional 'dejeuner' service, kept in its original red leather case, was a gift from Queen Marie-Antoinette to Louise-Henriette-Charlotte-Philippine, Duchess de Duras, née de Noailles (1745-1832), who served as 'dame du palais' (lady in waiting) to the Queen from 1774 to 1789. The service has remained in the collection of her descendants until recently.

Comprising a shaped pierced tray, two baluster hot-milk-jugs and covers with elaborate flowerhead finials, two coffee cups and saucers and a two-handled small dish, the present service was executed circa 1775-1780 in the Imperial Porcelain Factory in Vienna (Kaiserlich privilegierte Porcellain Fabrique). The decoration was executed by the painter Franz Goertner (active from 1771, d. 1841), who is recorded under number '62' in the factory's employee records. The number '62' appears in red to the underside of each piece, alongside the famous blue shield manufactory mark.

Goertner is especially celebrated for the 'Atlasdekor' scheme used in the present service, which consists of an interlacing motif within an undulating band within a trellis border, painted in green and pink on a white ground. The scheme was inspired by the patterns found in French silks and brocade weavings of the first half of the 18th century; the word 'Atlas' meaning 'satin' or 'satin armour'. Such motifs were also used in Meissen, and they form the oldest examples of abstract decorations in the history of European porcelain.

Louise-Charlotte-Henriette-Philippine de Noailles, the apparent recipient of this service, was the daughter of Count Philippe de Noailles (1715-1794), Duke de Mouchy, Marshal of France, gouverneur of Versailles and Guyana, and Anne-Claude-Louise d'Arpajon (1729-1794), première dame d'honneur of Queen Marie Leszczynska, and later to the dauphine Marie-Antoinette of Austria. On 10 December 1760, she married Emmanuel-Celeste-Augustin de

Durfort (1741-1800), Marquis de Duras, 7th Comte de Rauzan, and 5th Duke de Duras, who occupied the position of premier gentilhomme de la chambre du Roi. Louise-Charlotte-Henriette-Philippine was appointed 16 February 1761, and in 1770 became dame pour accompagner la dauphine Marie-Antoinette, before her final appointment as lady-in-waiting to the Queen in 1774, a post she would hold until 1789. She survived the Revolution and died during the reign of Louis-Philippe I on 12 February 1832.

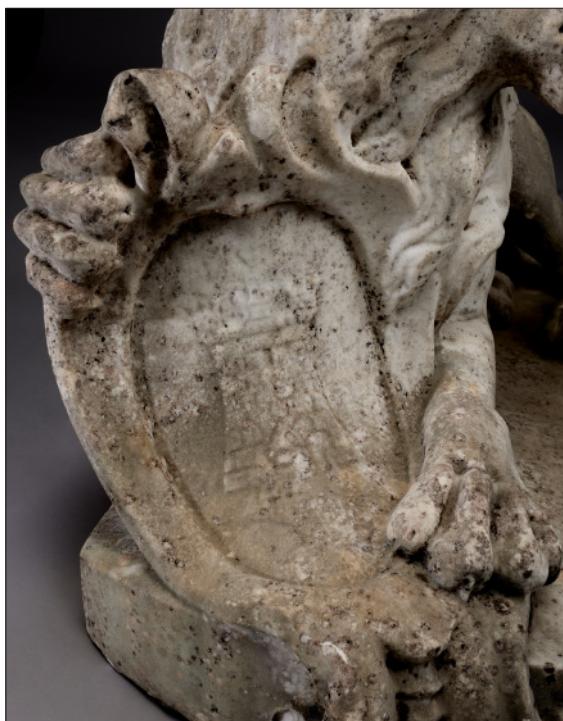
The Vienna factory (Kaiserlich privilegierte Porcellain Fabrique) was the second in Europe to master the secrets of hard paste porcelain, only eight years after Meissen. It was founded in 1718 by court-official Claudio Innocentius Du Paquier (1678-1751) after receiving a signed 'Special Privilegium' from Holy Roman Emperor Charles VI, awarding him 25 years of imperial protection. However, it wasn't until acquiring the services of two workmen from Meissen – Christoph Conrad Hunger and Böttger's kiln-master Samuel Stözel - that he achieved any success, finally creating hard paste porcelain in 1719. First built in the house of the Counts of Kueffstein, in the suburb of Rossau, the factory moved to the Breuners' summer palace in 1721, before relocating once again to no. 51 Porzellangasse, present-day Julius Tandler-Platz. Four managers ran the small operation which initially comprised only one furnace and a total of ten workmen: Du Paquier, Peter Heinrich Zerder, the Viennese merchant Martin Becker and the Meissen defector, Christoph Conrad Hunger.

A 'dejeuner' service of identical form, dated circa 1780, is in the collection of the K. K. Oesterreich Museum in Vienna (ill. Jacob von Falke's, K.K. Wiener Porzellan-Manufaktur, Vienna 1887, pl. IX, cat. 92). Another closely related service circa 1760 belonged to Marie-Antoinette's mother Empress Maria Theresa of Austria and subsequently was part of the collection of Prince Nikolas Esterházy.

# MARQUISE DE POMPADOUR



Madame de Pompadour (1721-1764) by Charles André Van Loo circa 1755



■\*8

## A LOUIS XV MARBLE ARMORIAL LION

POSSIBLY FRENCH, CIRCA 1750

Modelled holding an armorial cartouche carved in relief with a tower between his paws

24¾ in. (63 cm.) high; 41¾ in. (106 cm.) wide; 17¾ in. (45 cm.) deep

£60,000-80,000

US\$72,000-95,000

€71,000-94,000

### PROVENANCE:

Madame de Pompadour (1721-1764), according to the armorial cartouche.

This reclining lion supports a large armorial shield centred by an heraldic tower. Its quality of execution suggests an important patron and the presence of the tower immediately brings to mind Madame de Pompadour, whose emblems and coat-of-arms depict either one or three towers.

Jeanne-Antoinette Poisson, Marquise de Pompadour and Duchesse de Ménars (1721-1764) was the mistress of King Louis XV and played a key role in the life of the sovereign, remaining a confidante until her death. She was one of the greatest patrons of the reign, both in literature, by promoting the publication of the *Encyclopédie* by Diderot and d'Alembert, and in the arts, by financing the manufacture of Vincennes-Sèvres porcelain, or commissioning artists such as the painters van Loo, La Tour, Boucher and Nattier, to name a few.

Her coat-of-arms - blue with three silver towers - can be found complete, or sometimes simplified with a tower in the centre, on the covers of her books, consoles (see Christie's, Paris, 27 April 2021, lot 195), frames for her paintings (see the painting representing the Château de Saint-Ouen, Musée des Arts et Métiers, inv. 01407-0002) or on the carved bases of the two important terrestrial and celestial globes by Vaugondy from her Château de Crécy (Eure-et-Loir), now in the Musée des Beaux-Arts in Chartres. The present lion probably formed one half of a pair and could easily have adorned one of her many residences such as the aforementioned Château de Crécy or the Châteaux d'Étiolles, Pompadour, Choisy, Montretout, La Celle, Champs-sur-Marne, Saint-Ouen or Ménars to mention only those residences outside Paris.





Karl Lagerfeld 1983 © Getty Images

■\*9

**A SET OF EIGHTEEN LOUIS XV GILTWOOD CHAISES**

SIX CIRCA 1760, POSSIBLY BY LOUIS DELANOIS, TWELVE OF A LATER DATE

Each with padded back and seat close-nail upholstered in striped burgundy velvet, the channelled and shaped rectangular back above a shaped seat-rail on cabriole legs, re-gilt  
36 in. (91.5 cm.) high; 19 1/4 in. (49 cm.) wide; 16 1/4 in. (41 cm.) deep (18)

£25,000-40,000

US\$30,000-48,000

€30,000-47,000

**PROVENANCE:**

Collection of Karl Lagerfeld; sold Christie's, Monaco, 29 April 2000, lot 229 and 230.

A celebrated and prolific *menuisier*, Louis Delanois produced a significant amount of both Louis XV and Louis XVI furniture for the Garde-Meuble de la Couronne. The sober yet perfectly balanced channelled frames of these chairs are characteristic of Delanois's *œuvre* and typical of what would have been produced for antechambers or dining rooms. Some similar chairs bearing his stamp were delivered for the *antichambre* of Madame du Barry's apartment at Versailles (inv. VMB2261).



■\*10

## A LOUIS XV ORMOLU CARTEL CLOCK

BY CHARLES CRESSENT, THE MOVEMENT BY PIERRE LEROY, CIRCA 1735

Cast overall with elaborate scrolling *rocaille* and foliate motifs, surmounted by an Apollo mask issuing an egg-and-dart moulded C-scroll and surrounded by sunbeams, the glazed circular enamel dial with Roman numerals flanked by floral trails, the lower section with a scallop shell niche containing a winged putto representing time seated on *rocaille*, the sides enriched with lion masks, the boss cast as a stylised acanthus leaf terminating in berries; struck with the 'C'couronné poinçon'

34 in. (87 cm.) high; 17½ in. (44 cm.) wide; 6 in. (15 cm.) deep

£120,000-180,000

US\$150,000-210,000

€150,000-210,000

**PROVENANCE:**

Hamburger Frères, Paris, 1914.

Collection of Walter and Catalina von Pannwitz, Berlin and Heemstede, probably acquired from the above and by descent until sold; Anonymous sale; Sotheby's, New York, 27 January 2012, lot 1 where acquired by the present owner.

**EXHIBITED:**

Amsterdam, Rijksmuseum, *Verzameling von Pannwitz in het Rijksmuseum*, February 1947.

**LITERATURE:**

A.C. Willink, 'Verzameling von Pannwitz in het Rijksmuseum', *Het Vrije Volk*, 1 February 1947.

M. Flotius, 'Tentoonstelling van Oude Kunst', *De Vrije Katheder*, 8 February 1947.

K.G. Boon, 'De verzameling von Pannwitz in het Rijksmuseum', *Maandblad voor Beeldende Kunsten*, 1947.

**COMPARATIVE LITERATURE**

T. Dell, 'The gilt-bronze cartel clocks of Charles Cressent', *Burlington Magazine*, April 1967, pp. 210-217.

A. Pradère, *Charles Cressent, Sculpteur, Ebéniste du Régent*, Dijon, 2003, p. 184, p. 198, p. 298.







A related clock with movement by Martinot,  
Italian Private Collection



A related clock with movement by Julien  
Leroy, formerly in the collection of the Marquis  
d'Etampes



A related clock with movement by Jean-Baptiste  
Baillon sold in the de Souhami collection, 1922.

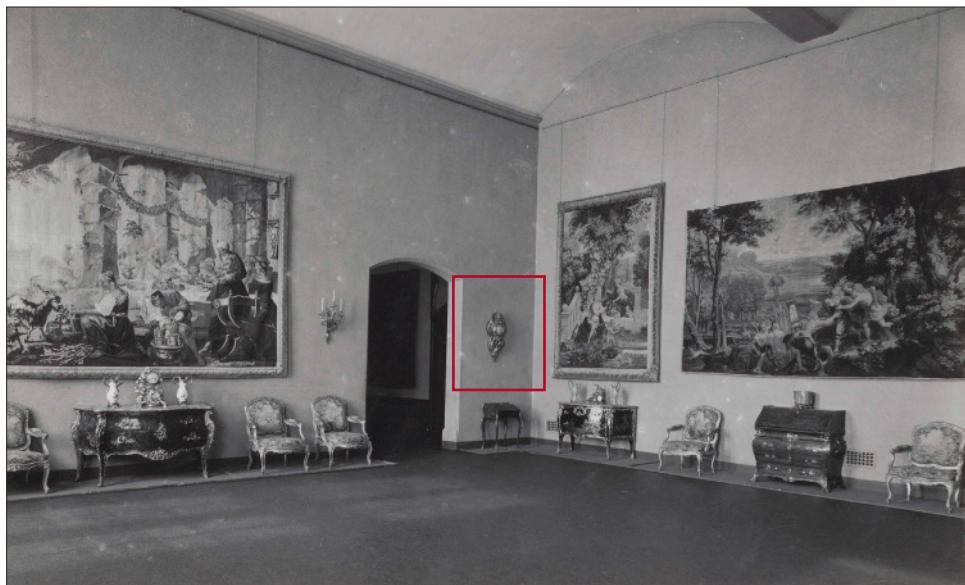
This cartel clock fully displays Charles Cressent's talent as a sculptor and the quality of his output across the various media in which he worked. Known primarily for his work as a cabinetmaker, between 1730 and 1750 Cressent perfected several lavish models of cartel clocks which reemployed many of the same motifs found in his fine furniture. This clock was in the collection of Walter and Catalina von Pannwitz, great art connoisseurs whose collection, including this clock, was exhibited in 1946 in the Rijksmuseum in Amsterdam.

#### THE DESIGN

This model represents a development and perfection by Cressent of an earlier form of clock which was often separated from its console and in some cases even sold without the console. In the present example Cressent has combined the clock and its base in a single bronze body applied onto a wooden core. Like other models of this type the present clock features a whimsical figure of Cupid stealing Time's hourglass and this figure combined with the Apollo mask crowning the cartel reflects exactly a description of a model of a clock sold from Cressent's stock on 19 January 1749: "No. 48. A cartel clock, with a face in bronze, gilded with ormolu, on a background of marquetry, at the top of which is a head of Apollo crowned with laurel branches; below the face is a child holding an hourglass pointing to the time displayed with a finger... 780 L".

At present only three other examples of this extremely rare model are known, all with slight variants. One has a movement signed Julien Leroy and was formerly in the collection of the Marquis d'Etampes and now owned by his descendants. The dial of this example is surrounded with branches and cockerels and the laurel branches are entwined with the rays of the Apollo mask. A second example has a movement signed Jean-Baptiste Baillon and was sold in the de Souhami collection, Anderson Galleries, New York, 17 November 1922, lot 43 and subsequently sold in Paris, 19 December 1946, lot 40. The dial is surrounded with the same laurel branches as the example presented here; height: 87 cm. The final example is signed Martinot and is currently in an Italian Private Collection, Turin. The dial is surrounded with the same laurel branches as this example but the Apollo mask is surrounded by neither laurel leaves nor sunrays. Unlike the present example none of these models carry the 'C couronné' dating between 1745 and 1749 and therefore date earlier. The present clock was most probably struck with the crowned 'C' later in the period between 1745 and 1749 as it passed through the market.

Charles Cressent (1685-1768) is one of the most representative furniture makers of the Régence, a period characterised by ormolu mounts of increasingly sculptural quality and splendour. Cressent became master sculptor in 1719 and is recorded as both *sculpteur* and *ébéniste* to the duc



Lot 10 illustrated in situ at the Rijksmuseum exhibition in 1947.

d'Orléans, and he was constantly in difficulties with the guild of *fondeurs* and *doreurs* because, in contravention of the guild rules, he chased and gilded bronzes in his own workshop. In the case of the present example he most likely also provided the design and this supervision over all aspects of the creative process ensured the exceptional quality of Cressent's *œuvre*. Pierre II Leroy (1687-1762) was one of the most celebrated clockmakers of 18th century Paris. The brother of Julien Leroy, he settled in Paris as a journeyman or independent craftsman in 1710, before being admitted as a master clockmaker in 1721. His signature is found on other clocks by Cressent, including on the regulator formerly in the Wallace collection and on the cartel clock by Beaujon (see Pradère, *op.cit.* cat. 230, 264).

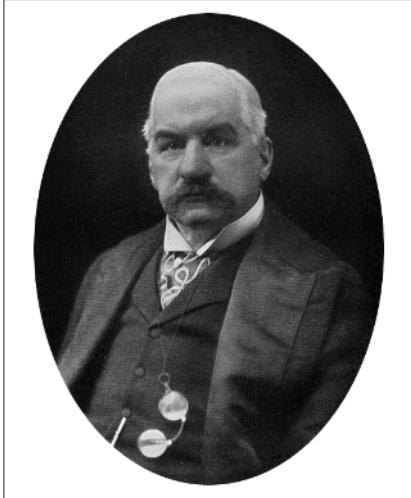
#### WALTER AND CATALINA VON PANNWITZ

Walter von Pannwitz (1856-1920) was born into an old Silesian noble family and distinguished himself as a lawyer in Munich in the late 19<sup>th</sup> century. When he married his second wife Catalina Roth (1876-1959) in 1908 both had already assembled significant art collections with the advice of some of Germany's most learned art historians. From 1914 they lived in a large mansion in Berlin but at Walter's death in 1920 Catalina moved with the collection to Hartekamp in the Netherlands where she established a social hub for the European aristocracy, with Kaiser Wilhelm II an especially regular guest. In 1947 the collection was exhibited in the Rijksmuseum where its international character and core of 18th century French decorative arts were much praised in the press.

With thanks to Alexandre Pradère for his assistance in preparing this catalogue entry.

PIERRE LE ROY

APARIS



J.P. Morgan



North Mymms Park © Country Life archive

■\*11

## A BRUSSELS MYTHOLOGICAL TAPESTRY

CIRCA 1550

Woven in polychrome wools and silks of green, red, blue and yellow, depicting a scene from the Illiad with Venus saving her son Aeneas from the wrath of Diomedes, the foreground with Aeneas falling before Diomedes, who is standing above him, his hands raised holding a large boulder, with Venus to the right her arms outstretched and holding a cape, the background with the city of Troy to the left and Diomedes pursuing Venus to the right, the figures inscribed 'Diomedes', 'Enea' and 'Venus' respectively, the border with a laurel band enriched with exotic birds, including parrots and herons, floral garlands and bunches of fruit, with a silk lining  
141 x 153½ in. (358 x 390 cm.)

£60,000-80,000

US\$72,000-95,000

€71,000-94,000

### PROVENANCE:

The Collection of J. Pierpont Morgan, by whom given to his sister and brother-in-law, Mr and Mrs Walter Hayes Burns. (1838-1897), North Mymms Park, Hertfordshire, England.

North Mymms Park; sold Christie's house sale, 24-25 September 1979, lot 498 where purchased by the new owner

The Principal Contents of North Mymms Park; Sworders, Stanstead Mountfitchet, 17-18 April 2018, lot 313.

### COMPARATIVE LITERATURE:

Arthur Oswald, 'North Mymms Park', *Country Life*, 13 and 20 January 1934.  
*Catalogo de tapices del Patrimonio Nacional, Volumen I: Siglo XVI*, Madrid, 1986, pp. 297-303.



Prized by the high nobility of Europe and the New York bankers of the Gilded Age alike, this tapestry illustrates the longstanding supremacy of the Brussels workshops and the influence of the Italian renaissance in the Low Countries during the 16th century. Depicting a scene from the fifth book of the Iliad, where Venus saves her son Aeneas from the Greek hero Diomedes, this tapestry is part of a mythological series 'The Story of Venus'. The foreground depicts Diomedes towering above the prone Aeneas ready to kill him and Aeneas's mother Venus rushing forward to save her son. The background depicts the city of Troy and to the right, Venus being wounded in the arm by Diomedes, the conclusion to this scene in the Iliad.

A typical subject for the period, this tapestry displays the Italian influence on the Brussels workshops both in its mannerist aesthetic as well as the renaissance evocation of the myths of classical antiquity. The quality of the design and details of the background in particular make it likely that this tapestry, and the others in its series, follow a design by Bernard van Orley (c. 1487-1591). The Habsburg inheritance of the Low Countries in the late 15th century sustained and augmented the desirability of Flemish, and particularly Brussels, tapestries across their vast domains and the rest of Europe. The presence of six related tapestries of the same series as this taperstry currently in the Spanish Royal Collection (acquired in the 1550s by the Governor of the Netherlands Mary of Hungary (1505-1588) and then inherited by Philip II of Spain (1527-1598)) indicate that the present tapestry

was commissioned by a patron of singular importance. The Royal Spanish tapestry 'Venus saving Aeneas from the wrath of Diomedes' is of the same design except for minor differences to the background.

#### J.P. MORGAN AND NORTH MYMMS

The present lot was acquired by John Pierpont Morgan (1837-1913) and was given on his death to his sister and her husband Mr and Mrs Walter Hayes Burns. J.P. Morgan was the most influential and powerful American banker of the 19th century and dominated the U.S. economy throughout his working life. A great benefactor of art, he amassed a large collection in his homes in America and London and was instrumental in the founding of the Metropolitan Museum of Art. After J.P. Morgan's death, the tapestry and two others from the series *The bet of Venus and Cupid* and *Venus disclosing to Diomedes the conduct of his wife hung in the Burns' home at North Mymms Park in Hertfordshire.*

A late Elizabethan manor house dating from the end of the 16th century, North Mymms Park is one of the architectural jewels of Hertfordshire, and was home to the Coningsby, Hyde and Greville families successively for the bulk of its early history. In 1893 the house was sold to Mr and Mrs Walter Hayes Burns. The Burns' extended the house and undertook extensive renovations to the interior and exterior. Home to their large collections, the house was famed in particular for the tapestries acquired by John Pierpont Morgan.



Another tapestry depicting the same scene from the Royal Collection, Spain (inv. A. 364-12317).



Interior North Mymms Park ©Country life archive



## MAURICE DE ROTHSCHILD



Baron Maurice de Rothschild (1881-1957)



Château d'Armainvilliers Seine-et-Marne

\*12

## A PAIR OF LOUIS XIV ORMOLU CHENETS

CIRCA 1700

Each surmounted with a *flambé* finial, with three female masks between foliate cartouches enclosing portrait medallions on a spreading base with bellflower motif on scrolling feet.

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

£30,000-50,000

US\$36,000-60,000

€36,000-59,000

**PROVENANCE:**

Baron Maurice de Rothschild (1881-1957), son of Edmond de Rothschild, in his castle of Armainvilliers or in his Parisian mansion located at 41 rue du Faubourg-Saint-Honoré;

Confiscated from Maurice de Rothschild's depot at Bedel et Cie., 194, rue de Championnet, Paris, following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 1501 a, b).

Sent to the Buxheim art repository, Bavaria on 19 September 1942;  
Recovered by the Allies in 1945, then repatriated to Paris and returned to the  
Rothschilds

The collection of Pierre Bordeaux-Groult (1916-2007), grandson of Camille Groult; M<sup>es</sup> Ader, Picard and Tajan sale; Palais d'Orsay, Paris, 14 December 1979, lot 85.

This pair of chenets forming urns are related to the oeuvre of André-Charles Boulle. The urns and female masks are indeed reminiscent of those adorning chandeliers attributed to the celebrated *ébéniste* and *bronzier*, such as the one now in the musée du Louvre (inv. OA 5101). It also relates to a design by Jean Bérain (1637-1711) which depicts a similar urns supported by scrolling legs (illustrated in H. Ottomeyer, P. Proschel et al, *Vergoldete Bronzen*, I, Munich, 1986, p.48, fig.1.5.1). Bérain's designs proliferated by engravings and inspired many artistes and artisans of his time, especially André-Charles Boulle who possessed in his own collection 'dix huit livres en feuilles d'ornements de Berrain', as indicated in his inventory after death in 1732.

MAURICE DE ROTHSCHILD

Maurice de Rothschild (1881-1957) was the second son of Baron Edmond de Rothschild (1845-1934), the builder of the château de Pregny. In addition to his career as skilled financier and investor, Maurice created a political career for himself, serving as a senator for the Hautes-Pyrénées from 1919 and then from 1924 of the Hautes-Alpes. He followed his father into membership of the Academy of Fine Arts, in recognition of the collecting tastes he had honed during his short spell as a picture dealer. He inherited some of the Rothschilds' finest properties: on rue du Monceau and rue du Faubourg Saint Honoré in Paris, as well as Armainvilliers and Pregny, where he died on 5 September 1957.

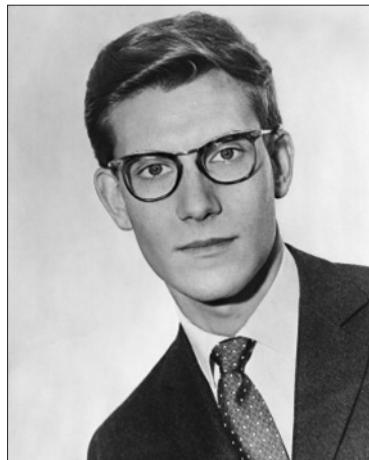


Lot 12 illustrated in the 1979 sale catalogue from the collection of Pierre Bordeaux-Groult









Yves Saint Laurent, 1958

■\*13

**A FRENCH GILTWOOD SIX-BRANCH CHANDELIER**  
EARLY 18TH CENTURY AND LATER

With foliate corona and stem enriched with four winged putti, the reservoir with applied espagnolette masks issuing six scrolling acanthus wrapped candle branches terminating in gadrooned drip pans and nozzles, with a globe and foliate finial, re-gilt, previously drilled for electricity  
47½ in. (120 cm.) high; 35½ in. (90 cm.) diameter

£60,000-80,000

US\$72,000-95,000

€71,000-94,000

**PROVENANCE:**

With Bernard Steinitz Gallery, Paris;  
Collection of Yves Saint Laurent and Pierre Bergé; sold Sotheby's, Paris, 30 October 2018, lot 546.

**LITERATURE:**

C. Saint André Perrin, 'Le duplex parisien de Pierre Bergé', *Architectural Digest*, Paris, 2016.



Lot 13 in the home of Bernard Steinitz circa 1990



Lot 13 shown *in situ* at Pierre Bergé's home,  
*Architectural Digest* February 2016 © Conde Nast

AD









Louis-Antoine Crozat (1699-1770)

\*14

## NARCISSUS CONTEMPLATING HIS IMAGE IN THE WATER

PARIS SCHOOL, MID-18TH CENTURY, POSSIBLY BY JEAN-BAPTISTE DUPONT

marble; depicted seated on a rocky outcrop from which water cascades, his dog beside him; on a panelled base with fluted volutes and acanthus leaf border, above a *bleu turquin* marble plinth  
23½ in. (60 cm.) high; 29½ in. (74,5 cm.) high, overall

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

### PROVENANCE:

Collection of Louis-Antoine Crozat (1699-1770), baron de Thiers, brigadier of the King's armies and Lieutenant General for His Majesty of the Province of Champagne; his sale, Paris, 26 February-27 March 1772, lot 946.

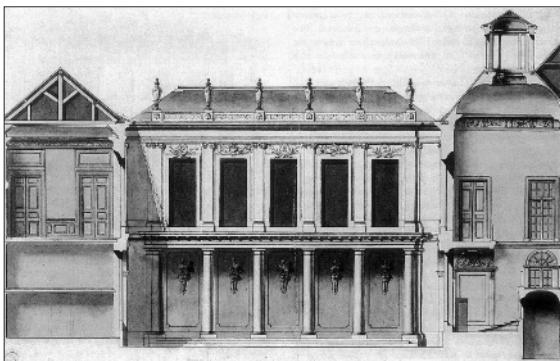
### COMPARATIVE LITERATURE:

J. Guiffrey, 'CLIII. Jean-Baptiste Dupont, maître sculpteur, professeur de l'Académie de Saint-Luc, 18 avril 1754, et Alix-Catherine Champtier, sa veuve, 23 décembre 1754', in *Nouvelles archives de l'art français, Scellés et inventaires d'artistes (deuxième partie) 1741-1770*, Paris, 1884, p. 180-196.  
S. Lami, *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, Paris, 1910, I, p. 311, and II, Paris, 1911, pp. 61 and 250.  
L. Réau, *Une dynastie de sculpteurs au XVIIIe siècle: Les Lemoine*, Paris, 1927, pp. 54, 140 and 154.  
S. Boiron, 'L'hôtel d'Evreux', in *La Place Vendôme, Art, pouvoir et fortune*, Paris, Action Artistique de la Ville de Paris, 2002, p. 144-153.

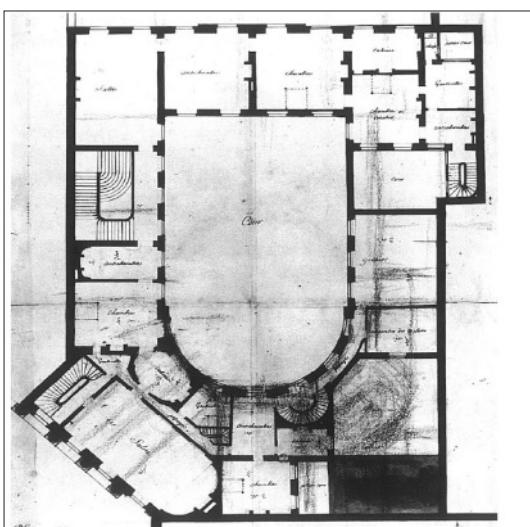
This beautiful marble group depicts Narcissus in the guise of a young hunter, seated on a rock and accompanied by his dog and his attributes, above a neoclassical marble base with fluted volutes and a *bleu turquin* marble plinth. It was once part of one of the finest and most important art collections in France in the 18th century: that of Louis-Antoine Crozat (1699-1770), baron de Thiers, brigadier of the King's armies, and Lieutenant General for His Majesty of the Province of Champagne. The work was housed in the Hôtel d'Evreux - today no. 19 place Vendôme - the Parisian residence of the baron de Thiers, which he had inherited from his parents, and which he had occupied with his wife since 1743. The marble is included as lot no. 946 of his sale *après-décès*, held in Paris under the direction and expertise of Pierre Rémy between February 26 and March 27, 1772: 'Narcisse se regardant dans l'eau qui tombe d'un rocher sur lequel il est assis, son chien est devant lui. Ce marbre qui a du mérite, porte 23 pouces de haut' ('Narcissus looking at himself in the water that falls from a rock on which he is sitting, his dog is in front of him. This marble, which has merit, is 23 inches high'). By its dimensions, its pyramidal composition and its subject, drawn here from Book III of Ovid's *Metamorphoses*, this Narcissus combines all the characteristics of a *morceau de réception* for the Royal Academy of Painting and Sculpture - a work which was required from all painters, sculptors and engravers aspiring to the title of academician following a royal decree of 1663.

Sculpted on a circular base, Narcissus is represented seated on a rocky outcrop from which a waterfall flows, literally frozen in the contemplation of his own image reflected by the pool of water created at the foot of this rock which then continues to flow over the edge of the base. The work is a complex composition, skillfully combining theatricality and the sensuality so typical of rococo sculpture. Accompanied by his dog, Narcissus contemplates the pool of water while turning around, leaning on the rock with his left arm, his right arm extended, palm open in a frozen gesture suggesting the intensity of the surprise. The left leg projects forward and the right leg is folded back along the rocks, creating a spiral composition that invites the viewer to move around the marble and examine it from all angles.

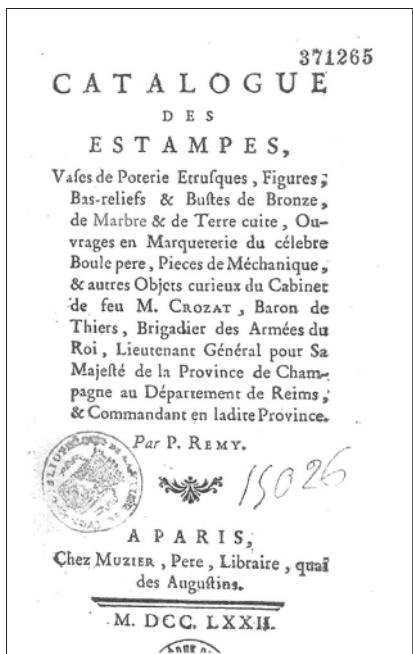




Elevation of l'hôtel d'Evreux, place Vendôme, 1707.



Floorplan of l'hôtel d'Evreux, place Vendôme, 1706.



Louis-Antoine Crozat sale catalogue frontispiece, 1772.

The hunter is depicted naked, with only a swathe of drapery around his hips, contrasting with the highly sensual treatment of his adolescent body, further accentuated by the high polish of the marble. This sensuality is also evident in the softness of the facial features, with almond-shaped eyes, as well as in the ample curls of hair. The group successfully combines a number of characteristics specific to the period: eloquent gestures, amplified expression, virtuosity of effects, and a taste for ornament.

In the first half of the 18th century, subjects inspired by mythology or classical history predominated, particularly in the field of sculpture, however the theme of Narcissus seems to have been rare. In Stanislas Lami's exhaustive *Dictionnaire des sculpteurs de l'école française au dix-huitième siècle*, there are only three references to this subject, executed by Gabriel Allegrain (1733-after 1779, incorrectly attributed to Pigalle), Jean-Baptiste II Lemoyne (1704-1778) and Jean-Baptiste Dupont (died 1754). The composition by Allegrain differs from the present marble and is known today from an example formerly in the collection of Dorothee, Princess de Sagan, which appeared on the Paris art market in 2014 (Piasa, 18 June, lot 122). The models by Lemoyne and Dupont, however, remain untraced.

In the Salon of 1746, Lemoyne presented under no. 51: 'The clay sketch of a young hunter who represents Narcissus encountering water' (Lami, *op. cit.*, II, p. 61). The work was described by Etienne La Font de Saint-Yenne, in his *Reflections* on the Salon of 1746: 'We find in the same place and by the same hand a very small model of Narcissus, so well-known in the fable concerning the punishment of his self-regard. Although it is extremely sketchy, everything about it is fire and genius' (cited in Réau, *op. cit.*, p. 140).

In 1752 Jean-Baptiste Dupont exhibited 'A Narcissus in marble about 2 feet tall' (approximately 60 cm.) under number 11 of the Salon of the Academy of Saint-Luc, which also organized exhibitions and prizes in parallel with those of the Royal Academy. Dupont was a professor of the Academy, and exhibited there regularly in the mid-18th century. Among his documented works is a full-length stone group of *Pomona with the Genie of Vertumnus*, commissioned by the Marquis d'Argenson in 1753 and recently sold at Christie's New York (20 April 2018, lot 16). The *Pomona* shares a number of stylistic similarities with the present work, not least in the facial features of the figure of Pomona herself. Dupont's Narcissus was at his home when he died in 1754: 'In the bedroom on the second floor: a marble figure on its pedestal, representing Narcissus' (cited in Guiffrey, *op. cit.*, p. 181).

#### CROZAT DE THIERS

Louis-Antoine Crozat (1693-1770), baron de Thiers, marquis de Moy, *Maréchal de Camp des armées* under Louis XV and Governor of Champagne, inherited, together with his two brothers, the considerable fortunes of both his uncle Pierre Crozat (1665-1740) and that of his father Antoine (1655-1738), 'dit le Riche'. His uncle amassed a fortune of more than 19,000 *deniers*, as well as a capital collection of pictures and sculptures.

Louis-Antoine Crozat married Marie-Louise-Augustine de Montmorency-Laval in 1726, with whom he had three daughters, and they resided in the hôtel d'Evreux, in the place Vendôme, which his uncle had commissioned from the architect Bullet. An avid bibliophile, Louis-Antoine Crozat de Thiers left an important collection of pictures at his death, which were subsequently acquired by Catherine the Great.

946. *Narcisse se regardant dans l'eau qui tombe d'un rocher sur lequel il est assis, son chien est devant lui. Ce marbre qui a du mérite, porte 23 pouces de haut.* 256<sup>b</sup>-

Lot 14 described in the 1772 catalogue entry





(detail of coat-of-arms)

■\*15

**A PAIR OF REGENCY ORMOLU-MOUNTED CHINESE EXPORT  
IMARI ARMORIAL VASES**

THE PORCELAIN KANGXI PERIOD (1654-1722), CIRCA 1705, THE  
ORMOLU CIRCA 1810-20

Each bearing the arms *accolé* of Gilles Le Brun (1667-1745), Ecuyer and Sieur de La Franquerie and Marie Pepin, Demoiselle de Bellisle, with entwined acanthus clasped handles terminating in masks, and a ribboned reeded foot mount, the vases further decorated to the upper and lower sections with garden settings of auspicious blossoming flowers and plants including, peonies, chrysanthemum, lotus and the 'Three Friends of Winter', pine, prunus and bamboo, and on an associated carved beech stand

66 in. (167.5 cm.) high, overall; 45½ in. (115.5 cm.) high including handles (2)

£120,000-180,000	US\$150,000-210,000
	€150,000-210,000

**PROVENANCE:**

The Chinese export porcelain vases supplied to Gilles Le Brun (1667-1745) on his occasion of his marriage to Marie Pepin, Demoiselle de Bellisle, *en suite* with a pair in the Royal Collection at Buckingham Palace and possibly also supplied to the Prince Regent, later George IV.

**COMPARATIVE LITERATURE**

M. Beurdeley, *Porcelain of the East India Companies*, London, 1962, p. 105, pl. XX.  
P. Ennès, 'Vase cornet', *Nouvelles acquisitions du département des Objets d'art*, 1990-1994, Paris, 1995, p. 214, cat. n° 92.  
A. Delaval, 'Les maître d'œuvre du chef d'escadre Pépin de Bellisle: Contant d'Ivry, Galley, Baccarat, 1765-1775', *Bulletin Monumental*, tome 156, n° 3, 1998, pp. 275-286.  
The Chinese Porcelain Company, Exh. cat. *Important Chinese Export Porcelain and Works of Art*, 11-30 May, 1998, cat. n° 31.  
A. Lebel, *French and Swiss Armorial on Chinese Export Porcelain of the 18th Century*, Bruxelles, 2009, p. 186.



This impressive pair of large-scale Gu vases bear the arms of the families of Vergèze d'Aubussargues of Languedoc and [the marquis] de La Perrière of Franche-Comté, and thought to have been made to mark the marriage of Gilles Le Brun (1667-1745) to Marie Pepin, Demoiselle de Bellisle in 1705. Three other directly related vases in the Collection of Her Majesty Queen Elizabeth II at Buckingham Palace, London, are illustrated in *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*, John Ayers, Vol. I, London, 2016, Nos. 564-569, pp. 270-272. They have different gilt-bronze mounts but are nearly identical save some minor variations in the decorative scheme and were presumably from the same commission. They were purchased in Paris in 1817 by Jean-Baptiste Watier for George IV (when Prince Regent) for the Royal Pavilion, Brighton on 22 November, as recorded by Benjamin Jutsham (Jutsham Recs ii:14-15). The three in the Royal Collection were joined by another three near identical vases, which instead bear the coat-of-arms of Philippe d'Orléans (1674-1723), Regent of France (1715-1723), to create a set of six; all of which were converted into oil lamps under the supervision of Benjamin Vuillamy (1780-1854). He added ornate gilt-bronzes mounts, with dragon handles and further fitments and commissioned Josiah Spode (1755-1827) to create porcelain pedestals to support them. The six are illustrated in a watercolour drawing by John Nash in 1826 in the Music Room at the Royal Pavilion, Brighton. In March 1847 they were moved to Buckingham Palace to furnish the newly built East Wing and later the Pavilion Breakfast Room where they were depicted in James Roberts's watercolour dated May 1850.

The inventory drawn up on Philippe d'Orléans's death in 1724 listing his collection from the Palais Royale, Paris reveals that the three enormous armorial vases from the Royal Collection originally formed a set of ten which were split up upon his death.

'[...] treize grandes pièces de porcelaine de la Chine peinte dans le goût du Japon, scavoir trois urnes, dix cornets sont marquez aux armes d'Orléans, prizez ensemble avec leurs pieds de bois sculptez et dorez un desd. cornets cassé et recollé, la somme de deux mille livres'

Six of the set passed by descent to the Regent's son Louis I d'Orléans (1703-1752), Duc d'Orléans and moved to his residence château de Bagnollet and are found in the 1752 inventory after his death.

Five of these vases are now in the collection of the Musée du Louvre, Paris; four having entered the collection in 1870 and the fifth as a bequest from Madame Rodolphe Bavoillot in 1994. The final two from the set are in the collection of Palazzo Bianco, Genoa said to be gift from the du de Montpensier, son of Louis-Philippe to the Brignole Sale family.



One of the Philippe d'Orléans's vases on display at the musée du Louvre

#### GILLES LE BRUN

Gilles Le Brun (1667-1745) was a sea merchant who made his fortune with the French East India Company (Compagnie des Indes) in the early 18th century, rising to director of the port of Lorient, France in 1720 and being ennobled in the same year. His second wife Marie Pépin, also came from an important noble sea merchant family: she was the daughter of Pierre Pépin, Sieur de Bellisle (1631-1684), who under Royal commission in 1680 armed and supplied the Marabeuf for war with Spain. One of their daughters Marie-Anne-Josèphe Le Brun later married the naval commander Bertrand-François Mahé, count de La Bourdonnais (1699-1753) who became governor of Mauritius (îles de France) and Réunion (île Bourbon) between 1735-1740.

Several other Chinese export items have appeared on the market bearing the same coat-of-arms, suggesting that the commission was larger. These include a pair of beaker vases sold anonymously Christie's, New York, 20-21 March 1997, lot 396, a bowl sold Christie's London, 13 November 2001, lot 271 and a dish illustrated in A. Lebel, *French and Swiss Armorial on Chinese Export Porcelain of the 18th Century*, Brussels, 2009, p.186.

It is fascinating to note that with the exception of the arms, that the vases commissioned by Le Brun and by Philippe d'Orléans are identical in form and decoration, indicating that they were probably made in the same Jingdezhen workshop in the province of Jiangxi and demonstrating the strong links between the French East India company and the supply of Chinese works of art to the French royal palaces. A number of other items bearing the royal arms of France are held in the British Royal Collection including a set of ormolu-mounted famille-verte porcelain vases [RCIN 2395].

Vases on such a grand scale are very rare and became prized acquisitions for aristocratic collectors in the early 19th century who wished to emulate the taste of the Prince Regent. It is worth noting the magnificent commission acquired either by Elizabeth, 3rd Duchess of Buccleuch (1743-1827) or her grandson Walter, 5th Duke of Buccleuch, sold as a set of four and a pair at Christie's, London, 7 July 2011, lots 10 and 11 (£7,993,250 and £2, 841,250 respectively including premium) which could very well have been mounted in the same workshop.



A similar vase with identical coat-of-arms at the Hermitage Museum © The State Hermitage Museum.



A vase sold from the Collection of the Duke of Buccleuch © Christie's







■\*16

A REGENCE ORMOLU-MOUNTED BOIS SATINE COMMODE EN  
TOMBEAU

ATTRIBUTED TO THE 'MAITRE AUX PAGODES', POSSIBLY NOEL  
GERARD, CIRCA 1730

The shaped *brèche d'Alep* marble top, above two short and two long drawers,  
the angles with anthropomorphic mask chutes, the drawers centred with  
Satyr mask escutcheons, on short cabriole legs, the side mounts later, some  
replacements to the corner mounts

32¾ in. (83 cm.) high; 54¾ in. (139 cm.) wide; 24¾ in. (63 cm.) deep

£70,000-100,000

US\$84,000-120,000

€83,000-120,000

PROVENANCE:

M<sup>o</sup> Etienne Ader sale; Palais Galliera, Paris, 19 June 1964, lot 194, illustrated pl.  
XXXVII.

M<sup>o</sup> Laurin sale, Palais Galliera, Paris, 7 December 1976.  
With Galerie Fabre et Fils, Paris.

LITERATURE:

A. Pradère, *Les ébénistes français de Louis XIV à la Révolution*, Paris, 1987, p.  
127, fig. 85.

L. Faton, 'Biennale of Antiques', *L'Estampe / L'Objet d'art*, no. 218, 1988, p. 81  
and 95.





The bureau sold from the collection of the Earl of Normanton © Christie's

This striking Régence *commode en tombeau* can be attributed to the mysterious ébéniste 'Maître aux Pagodes' on account of its distinctive gilt-bronze mounts. The angle mounts depict triton masks whose beards are formed of entwined fish tails, which are identical to those found on a group of Régence furniture - two-drawer commodes, commodes en tombeau and bureaux plats - considered to be by the same highly skilled - but thus far unnamed - Parisian cabinet maker. Alexandre Pradère first identified this oeuvre in 1987 considering the ébéniste worthy of a dedicated chapter 'Maître aux Pagodes' in *Les ébénistes français de Louis XIV à la Révolution*, Paris, 1987, p. 124-127. The ébéniste was named as such on account of his use of Chinoiserie-themed mounts, specifically pagoda mounts, as seen on a two drawer commode now in the collection of the Rijksmuseum [BK-16651], and distinctive dragon mount often found flanking the kneehole to the bureau plats.

In 1996 it was thought that the mystery of the unknown ébéniste had been solved with the discovery of the stamp 'NG' - for Noël Gérard - on an extensively mounted Régence tortoiseshell and ebony commode, clearly executed by same hand as the 'Maître aux Pagodes', from the collection of the late Joanne Toor Cummings, Christie's, New York, 21 May 1996, lot 238. However, Gérard was also known to have acted in the capacity of a *marchand* as well as ébéniste, retailing the production of his *confrères* and so it is not possible to firmly attribute this body of work to him.

It has also been suggested that the 'Maître aux Pagodes' could be the work of the Boulle Fils, specifically André-Charles II, as the quality of the mounts and the workmanship compare favourably to those of Boulle's workshop. This theory is further supported by the reference to an armoire with *pagodes* described as the work of *un fils du célèbre Boulle* in the Gaignat sale of 1769. Another possible candidate is the revered ébéniste Charles Cressent, based on a commode being listed in the 1765 sale of his stock as having '*deux pagodes sur les tiroirs*'.

The distinctive triton angle mounts may have been inspired by a design by Jean Bernard Toro for the mask on a console table found in *Livre de Tables de Diverses Formes*, Paris, 1716 [Collection of the Metropolitan Museum of Art Accession Number 38.69.3(27)]. They also adorn the pedestal of an associated musical clock depicting Apollo that is attributed to André-Charles Boulle (B. Langer, *Die Möbel der Residenz München, Die französischen Möbel des 18. Jahrhunderts*, Munich, 1995, vol. I, cat. 5, pp. 53 - 57). It can also be found on a Boulle marquetry bureau plat inlaid in *contre-partie* sold anonymously Christie's, New York, 23 October 1998, lot 62; an ebonised bureau plat that was offered anonymously at Sotheby's Monaco, 23 - 24 June 1985, lot 820; a purplewood commode sold anonymously at Pavillon Gabriel, 14 June 1977, lot 146 and finally a purplewood writing-table from the Patiño collection, sold Palais Galliera, 26 November 1975, lot 118 (P. Hughes, *The Wallace Collection, Catalogue of Furniture*, London, 1996, vol. II, pp. 791 - 792).

Further examples of the work of the 'Maître aux Pagodes' include a bureau plat sold anonymously Christies, New York, 22-23 October 2003, lot 565 (\$231,500 including premium); another bureau plat with identical angle mounts sold from the Collection of the Earl of Normanton, Christie's London, 1 July 1982, lot 75 (£102,600 including premium). A two drawer commode sold Christies, Monaco, 1 July 1995, lot 198 and was sold subsequently with Thierry de Maigret, Drouot, Paris, 21 June 2019, lot 282.





Eugenia Woodward Hitt

**\*17**

**A PAIR OF LOUIS XV ORMOLU THREE-LIGHT CANDELABRA**  
MID-18TH CENTURY, AFTER THE DESIGN BY JUSTE-AURELE  
MEISSONIER

Each with three scrolling foliate branches cast with grapes, the twisted  
asymmetric stem mounted with a putto to one side, above a *rocaille* base  
13¾ in. (35 cm.) high (2)

£30,000-50,000 US\$36,000-60,000  
€36,000-59,000

**PROVENANCE:**

Acquired from Rosenberg & Stiebel, New York, in 1972.  
Eugenia Woodward Hitt Collection.  
The Collection of Carroll Petrie & European Decorative Arts from the  
Birmingham Museum of Art, Alabama, including the Eugenia Woodward Hitt  
Collection, Christie's New York, 31 March 2016, lot 1250.

**COMPARATIVE LITERATURE**

*Curiosità di una reggia, Vicende della guardaroba di Palazzo Pitti*, Florence,  
1979, cat. n° 18, repr.  
D. Alcouffe, *Cinq années d'enrichissement du Patrimoine national, 1975-1980, Donations, dations, acquisitions*, Paris, 1980, pp. 117-118, cat. n° 97.  
H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen, Die Bronzearbeiten des Spätbarock und Klassizismus, volume I*, Munich, 1986, p. 102-103, fig. 2.1.1 - 2.1.4.  
P. Hughes, *The Wallace Collection, Cataloguer of Furniture III*, London, 1996, pp. 1204-1209, cat. n° 235 (F78-9).  
P. Fuhring, *Juste-Aurèle Meissonnier, Une génie du roccoco, 1695-1750, volume II*, Turin and London, 1999, p. 193, cat. n° 28.  
G. Mabille, *Les bronzes d'ameublement du Louvre*, Dijon, 2004, p. 59, cat. n° 23, and pp. 60-61, cat. n° 24.

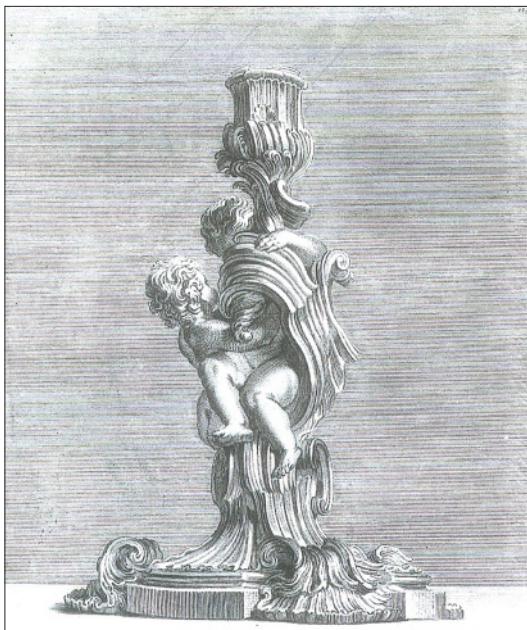


The design for these candlesticks is closely related to those executed by Juste-Aurèle Meissonier (1675-1750) and illustrated in his *Chandelier de sculpture en argent inventés par J. Meissonier* of 1728, one of which is reproduced here. Juste-Aurèle Meissonnier was one of the greatest proponents of the genre pittoresque, now known as the Rococo. The son of a silversmith and sculptor, he moved to Paris in 1718 and went on to succeed Jean Bérain II as *dessinateur de la Chambre et du Cabinet du Roi*.

It is clear that Meissonier developed several versions of this model as a candlestick and he may have drawn inspiration from the silversmith Thomas Germain. A candlestick and candelabrum of the same design are visible in the background of Nicholas de Largillière's 1736 portrait of Germain and his wife which is now in the Gulbenkian Museum, Lisbon (illustrated here). Although several pairs of the candlesticks are recorded, including those in the Wallace Collection (London F.J.B. Watson, *Wallace Collection Catalogues*, 1956, p. 21, nos. F78-79), and most recently a pair that sold anonymously at Christie's, London, 9 July 2015, lot 133 (£68,500, including premium) candelabra versions of this model are rare. One of the few known examples is a three-light candelabrum with two putti that were part of the dowry of Louise Élisabeth, daughter of Louis XV, upon her marriage to the Duke of Parma in 1739, now at the Pitti Palace, Florence (*ibid*, p. 103, fig.2.1.3). A pair of candlesticks of related design but with a dragon instead of putti is currently preserved in the Louvre, formerly in the collection of Mr and Mrs René Grog-Carven (OA 10520).

#### EUGENIA WOODWARD HITT (1905-1990)

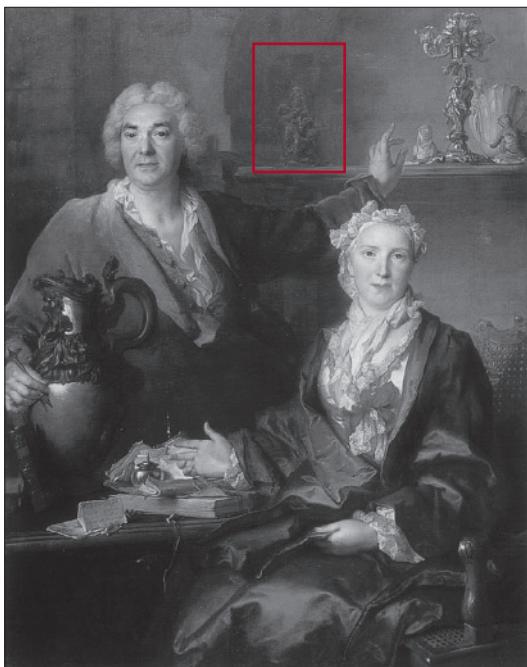
Born in Birmingham, Alabama, one of five siblings, Eugenia Woodward Hitt was the granddaughter of Joseph Woodward, founder of the Woodward Iron Company. In 1940 she married William Hitt and moved to New York where she became a notable collector of 18th century European furniture and decorative arts. Upon her death she bequeathed the majority of her collection, valued at over \$50 million, to the Birmingham Museum of Art, which at the time was one of the largest gifts received by an American museum from a single donor.



A related design by Juste-Aurèle Meissonnier (1675-1750)



A related candelabrum from the musée du Louvre (inv. OA 10520).



Portrait of Thomas Germain and wife by Nicolas de Largillierre in 1736





Emma Bardac, after portrait by Léon Bonnat

■\*18

A LOUIS XVI PARCEL-GILT AND WHITE-PAINTED CONSOLE  
TABLE  
CIRCA 1785

The Serpentina verde di Polceveramarble top above an egg-and-dart moulding on a frieze carved with scrolling foliate motifs centred on the long sides by a rosette and on the short sides by an acanthus frond, the stop-fluted tapering legs headed by Ionic capitals beneath rosettes, joined by an X-shaped stretcher decorated with entrelac and centred by a classical urn hung with floral swags, on foliate toupie feet, the urn to the stretcher possibly associated, refreshments to the decoration  
34½ in. (87.5 cm.) high; 44½ in. (112 cm.) wide; 22¼ in. (56.5 cm.) deep

£40,000-60,000

US\$48,000-71,000

€48,000-71,000

PROVENANCE:

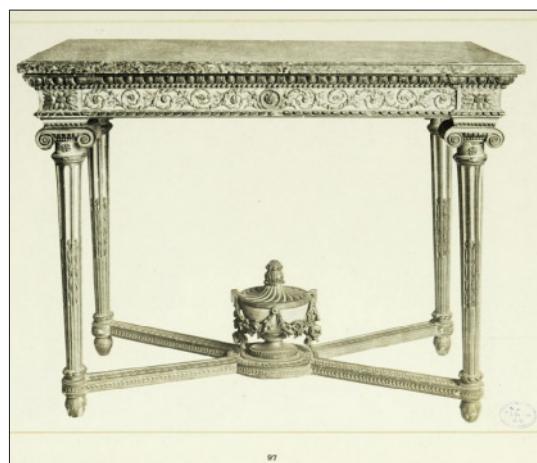
Collection of Sigismond Bardac; Galerie Georges Petit, M<sup>es</sup> F. Lair-Dubreuil and Henri Baudoin, Paris, 11 May 1920, lot 97 (acquired for 31,000 francs during the sale by a Mr. Decobeaux).

COMPARATIVE LITERATURE

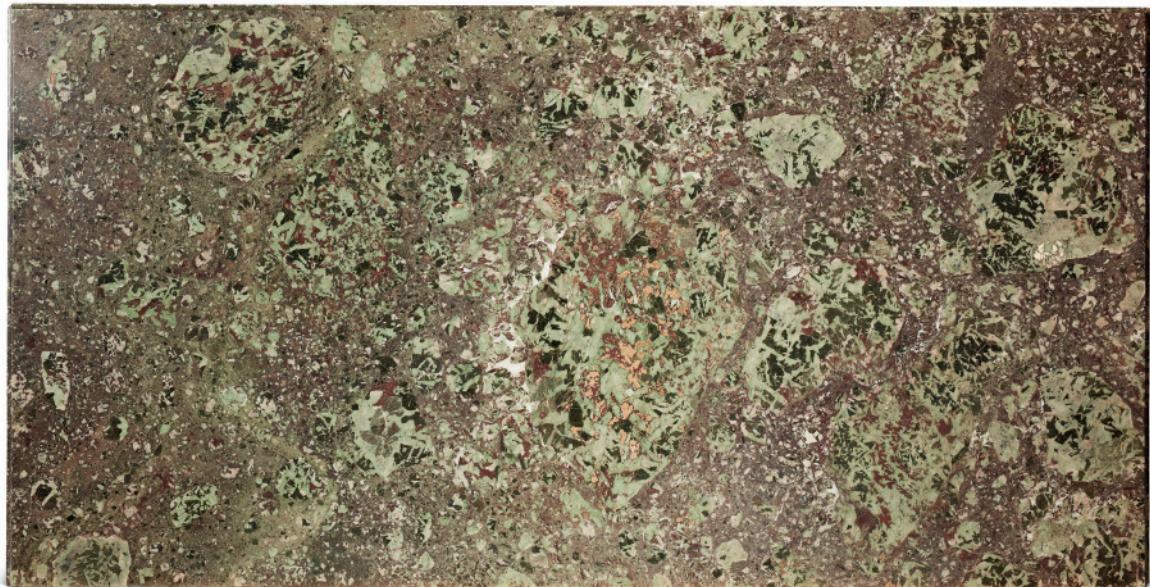
B. Pallot, *Furniture Collections in the Louvre*, Vol. II, 1993, Dijon, p. 167.



Catalogue frontispiece from Bardac's 1920 sale



Lot 18 illustrated in the 1920 catalogue.





One of a pair of related tables sold from the Wildenstein Collection, 2005 © Christie's



A bergère from the suite by Jean-Baptiste Sené ©The Metropolitan Museum of Art (41.205.2)

This striking Neo-Classical console table, incorporating bold Ionic columnar legs and foliate carved frieze, recalls the *oeuvres* of two of the foremost *menuisiers* of this period, Georges Jacob (*maître* in 1765), and Jean-Baptiste Sené (*maître* in 1769). These celebrated *menuisiers* dominated the market for furniture production in Paris during the last years of the *Ancien Régime*. Their principal clients were Louis XVI and the Queen and from 1785-1791 they provided seat furniture, beds, consoles, folding stools, footstools and screens for Fontainebleau, the Tuileries, Versailles and particularly Saint-Cloud. The present console relates closely to a suite of furniture by Jean-Baptiste Sené delivered to the Château de Saint-Cloud in 1788 for Marie-Antoinette's *Cabinet de Toilette* and recorded in an inventory of Saint-Cloud taken in 1789. The commission was part of the ambitious remodeling project undertaken by Marie-Antoinette and her architect Richard Mique in 1786. Much of the furniture designed for the Queen's new apartments was white painted and parcel-gilt. The suite comprised four fauteuils, a daybed, a bergère, a fire screen, and a footstool and incorporated the same 'classical vocabulary, elegantly arranged' (B. Pallot, *Furniture Collections in the Louvre*, Vol. II, 1993, Dijon, p. 167) as seen in the present lot. The carving to the legs of the present console table, modelled as fluted classical columns headed by Ionic capitals with laurel and acanthus leaf motifs, is identical to that used by Sené in the Saint-Cloud suite.

Coincidentally, the present console can be seen to relate to a further pair of console tables formerly in the Collection of the Duke of Sutherland at Stafford House and attributed to Georges Jacob (*maître* in 1765). They were probably acquired by the first Duke of Sutherland between 1790-92, during his tenure as Ambassador to France; he was known at this time to have acquired pieces of Royal provenance from the Château de Saint-Cloud. The Stafford pair is identical to a further pair of console tables, probably conceived *en suite*, sold from the Wildenstein Collection at Christie's, London, on 14 December 2005, lot 72 for £254,500.

#### SIGISMOND BARDAC

The present console formed part of the collection of the celebrated banker Sigismond Bardac (1856-1919). Born in 1856 in Nijni-Novgorod in Russia, Sigismond Bardac was the son of Léon Bardac (c. 1823-1872) and Rachel Alias Regina Heilbronn (c. 1821-1892). He became an important banker in Paris and lived in a hôtel particulier (now destroyed) located at 30 rue de Berri, in the 8th arrondissement, later known as the hôtel de la marquise de Chaponay; he subsequently lived in an apartment located at 39 Avenue Victor Emmanuel III (now Avenue Franklin Roosevelt) in the same arrondissement.

A great lover of art, he gathered in his hôtel an exceptional collection of paintings, drawings, furniture and works of art. In 1879 he married Emma Léa Moyse (1862-1934), then aged seventeen, with whom he had two children - a son, the composer Raoul Bardac and a daughter Hélène Bardac, known as Dolly, who would become Madame Gaston de Tinan (1892-1985). Emma was an accomplished soprano and brilliant conversationalist. During her marriage to Sigismond Bardac she embarked on an affair with the composer Gabriel Fauré, who wrote his celebrated *La Bonne Chanson* in 1892-1893 whilst staying in Bougival as a guest of the Bardac family. Fauré dedicated the composition to Emma, who would reputedly sing the newly composed material for him each morning during his sojourn in Bougival. Emma and Sigismond divorced on 4 May 1905, Emma subsequently married Claude Debussy, with whom she had been having an affair since 1903. Their turbulent and troubled union produced one daughter, Claude-Emma, called 'Chouchou' for whom Debussy dedicated his *Children's corner suite* in 1909. Sigismond Bardac died prematurely in Paris on 4 May 1919 aged 63. A sale of his estate was held at Georges Petit Gallery on 10-11 May 1920, where the collection he had amassed throughout his life, including Old Master paintings, drawings, sculpture and Italian faience-ware from the 15th century was dispersed. The present console was acquired at this sale by a 'M. Decobeaux' for 31,000 FF.



**\*19**

**A LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE, PATINATED-BRONZE AND SEVRES BLUE PORCELAIN PENDULE A CERCLES TOURNANTS**

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, THE MOVEMENT BY BERGIER, PARIS, CIRCA 1785

Modelled with Urania, as an allegory of Astronomy, the clock in the form of a vase with a central acanthus-cast shaft issuing flowerheads, the movement signed *BERGIER / AParis*  
23 in. (58.5 cm.) high; 11 in. (28 cm.) square

£50,000-70,000

US\$60,000-83,000

€59,000-83,000

**PROVENANCE:**

Collection of Madame Louis Burat; Galerie Charpentier, Paris, 17-18 June 1937, lot 82 (bought by 'Da Costa').

**LITERATURE:**

J.-D. Augarde, *Les ouvriers du temps*, Geneva, 1996, no. 155, p. 193.

Astrology is represented on this mantel clock by the figure of Urania, wreathed in stars leaning against an urn on which a cockerel crows, representing vigilance. Below, a pair of attendant putti play with astronomical instruments.



The modeling of the figures in combination with the blue Sèvres porcelain vase, calls to mind the work of Louis-Simon Boizot (1743-1809), *Sculpteur du Roi* and Director of Sculpture at the Manufacture nationale de Sèvres from 1773-1800, who is known to have gone on to cast some of his biscuit porcelain models in bronze. A related clock, with a white marble, rather than a porcelain urn was sold anonymously at Christie's, London, 2 December 1998, lot 14. This apparently unique example with its precious and vivid blue porcelain was probably a commission by a *marchand-mercier* for an important client.

The casting and chasing of the bronzes can be firmly attributed to the celebrated *bronzier* Pierre-Philippe Thomire (1751-1843) who, following the death of Jean-Claude-Thomas Duplessis (*fil/s*) in 1783, was responsible for the fitting and design of gilt-bronzes for the Sèvres factory. The basic urn-shaped form of the vase enclosing the movement, derives from a group of three drawings for a *vase à monter*, commissioned in 1782 for the *marchand-mercier* Dominique Daguerre specifically designed to be mounted with ormolu, dating from the early 1780s and now preserved in the Sèvres Archives. Several blue vases of this shape mounted by Thomire with similar ormolu laurel leaves are recorded, including a pair of vases in the Royal Collection (RCIN 36107).



Lot 19 illustrated in the Burat catalogue in 1937





hôtel de Marbeuf, rue de Faubourg Saint-Honoré, Paris.

■ \*20

## A LATE LOUIS XVI PARCEL-GILT, EBONISED AND POLYCHROME-PAINTED FAUTEUIL

**POLYCHROME PAINTED FAUCET**  
ATTRIBUTED TO GEORGES JACOB, CIRCA 1790

The top rail with tablet decorated *en grisaille* depicting a lion on a floral swag held by two eagles, the pierced splat above arms modelled as dolphins on gadrooned tapering supports, above the shaped seat on foliate-carved turned tapering legs on castors and sabre back legs, the padded arms, seat and cushion upholstered in leopard velvet by Le Manach, with label inscribed 'Monsieur Payen Salon' 36 in. (92 cm) high; 22 1/2 in. (57 cm) wide; 21 in. (53 cm) deep.

£30,000-50,000 US\$36,000-60,000  
€36,000-59,000

#### PROVENANCE:

**PROVENANCE:**  
Jean-Joseph Payen (1745-1794), his salon at the hôtel de Marbeuf, rue de Faubourg Saint-Honoré, Paris.

## LITERATURE.

Charles Baulez, 'De Dugourc à Pernon', *Dossier du Musée Historique des tissus de Lyon*, 1990, p. 23.

B.G.B. Pallot, 'Les sièges à l'antique de la marquise de Marbeuf', *l'Estampille - L'Objet d'Art*, October 1996, no. 306, pp. 44-53.

This fauteuil is a striking example of seat furniture executed in the most avant-garde taste late in the reign of Louis XVI. It was delivered *circa* 1790 to Jean-Joseph Payen at the hôtel de Marbeuf, the residence of one of Paris's wealthiest and most discerning patrons, the Marquise de Marbeuf.

Jean-Joseph Payen was *commissaire de guerre du Roi d'Espagne* and the confidant, steward and perhaps lover of Henriette Françoise, Marquise de Marbeuf (1738-1794) daughter of the Director of the *Compagnie des Indes*. The intimacy between Payen and the Marquise is shown by the order for their arrest: *'Et Jean Joseph Payen, natif d'Avignon, âgé de quarante neuf ans, cultivateur habitant avec la femme Marbœuf dans sa maison de Champs et à Paris rue du Faubourg Saint Honoré, en la maison Marbœuf, et jouissant de toute la confiance de la femme Marbœuf'*. The Marquise inherited the hôtel de Marbeuf on the rue de Faubourg Saint-Honoré in 1788 and initiated a vast renovation, employing the greatest artisans of Paris. Payen rented the ground floor of the hôtel and was in charge of the works: *'En 1789 et 1790, époque pendant laquelle tous les travaux étaient suspendus (...) le citoyen Payen (...) se chargea de diriger et de faire exécuter les plans de décosrations qui existent*

*dans la maison de la citoyenne Marbeuf et de faire pour son compte particulier celles qui existent dans l'appartement qu'il loue d'elle. Tous les artistes de Paris, dans tous les genres, ont été employés à ces travaux, sans interruption, pendant ces deux années mémorables (...) La plupart des ouvriers ne quitteront leur atelier que pour aller, par intervalle, attaquer et prendre la Bastille ou donner telle autre preuve de civisme de ce genre".* Pagen's improvements for the Marquise extended also to his own apartment and as the label affixed to the seat-rail attests, this fauteuil was commissioned for the salon.

The famous *menuisier* Georges Jacob was charged with providing the furniture, much of which has survived to the present day, including a suite of Egyptian revival seat furniture with sphinx arm supports offered Christie's, Paris, 21 November 2021, lot 514 and a suite of seat furniture with lioness-head arm supports, some of which was sold from the collection of Hubert de Givenchy, Christie's, Paris, 15-17 June, lot 185. The present fauteuil is related to a number of Jacob's works in the 1790s and is typical of the Marquise's contemporary tastes. A related fauteuil in the Musée Marmottan stamped G JACOB and *circa* 1792 has a similar 'antique' painted top rail, dolphin arm supports and foliate-wrapped legs to this fauteuil. The label on this is also similar to other chairs executed by Jacob's workshop. Both Jean-Joseph Payen and the marquise were sent to the guillotine within a day of each other in 1794 for treason and the bogus charge of misappropriating harvest for the benefit of the enemies of France at the Marquise's château de Champs in Champs-sur-Marne. The hôtel de Marbeuf was later purchased by Joseph Bonaparte in 1803.



(detail)







# PALAI DES TUILLERIES



Général Géraud-Christophe-Michel Duroc by Louis-Léopold Boilly



Palais des Tuilleries

■\*21

## A PAIR OF ROYAL LOUIS XVI GILTWOOD FAUTEUILS BY GEORGES JACOB, CIRCA 1785

Each with slightly curved rectangular padded back with a pearl-channeled border and decorated with a stileleaf motif on fluted uprights, the arms terminating in scrolling acanthus leaves on spreading stop-fluted and acanthus-wrapped supports on fluted bases, the shaped seatrail decorated with pearl and foliate motifs on tapering stop-fluted legs with acanthus collars headed by rosettes, on toupee feet, the padded back and seat cushion upholstered in olive green velvet, one fauteuil with remnants of Louis XVI garde-meuble label 'fauteuil / salo', two labels printed 'PALAIS IMPERIAL DES TUILLERIES / G. M. / 2e SALON', one of which is inscribed '6 FAUTEUILS BOIS DORE / 6 FAUTEUILS ACAJOU / 12 CHAISES'; stamped: 'PLS DES TUILLERIES'; with the Restauration brand with three fleurs-de-lys within an oval; the other fauteuil stencilled 16783 by the Garde-Meuble royal under the Restauration period, with traces of a label inscribed '...Fauteuils et Salon..', refreshments to the gilding

36 in. (93 cm.) high; 27 in. (69 cm.) wide; 25 in. (63 cm.) deep (2)

£160,000-200,000

US\$200,000-240,000

€190,000-240,000

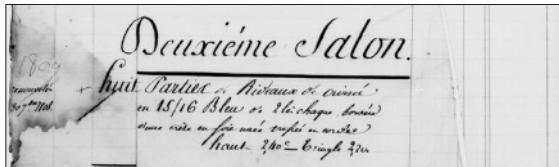
### PROVENANCE:

Possibly Charles-Philippe de France (1757-1836), comte d'Artois.  
General Géraud-Christophe-Michel Duroc (1772-1813), *Grand Maréchal du Palais de S.M. l'Empereur Napoléon 1er* and Duke of Frioul, inventoried in 1807 in his 'second salon' in the Tuilleries Palace.  
Collection of Hector Lefuel (1810-1880), Paris and thence by descent.



Entrée			
	Désignation des Objets	Valeur	Cotations
Somme d'ameublement			
	<i>Appartement de S. Ex. le Grand Maréchal du Palais. Première Antichambre.</i>		

Detail of 1807 inventory held in Archives National, Paris AJ/19/140



Claude de l'Appartement du Grand Maréchal Entrée.			
	Désignation des Objets.	Valeur	Cotations
	Somme d'ameublement		
	<i>Huit Fauteuils à dossier à balustre garnis en plein avec crin à l'anglaise, le fond à place forme à carreaux de plume couvert en gourouran rayé bleu bordé et à clous d'une [...] en soie et corde à pied tressé - Etoffe 3,50 chaque -</i>		

Detail of 1807 inventory held in Archives National, Paris AJ/19/140



Stencilled inventory number of Garde-Meuble dating to 1822



Executed by the celebrated *menuisier* Georges Jacob circa 1785, these finely carved *fauteuils à la reine* were likely to have been supplied to a member of the French Royal family, possibly Louis XVI's brother Charles-Philippe, comte d'Artois (1757-1836). In the early 19th century, they were placed in the Palais des Tuilleries in the second salon of the apartments of général Géraud-Christophe-Michel Duroc (1772-1813), Grand Maréchal du Palais de S.M. l'Empereur Napoléon where they were inventoried in 1807:

*Six Fauteuils en bois sculpté et doré accotoir à balustre dossier carré, garni en plein avec crin à l'anglaise, le fond à place forme à carreaux de plume couvert en gourouran rayé bleu bordé et à clous d'une [...] en soie et corde à pied tressé - Etoffe 3,50 chaque -* (Archives Nationales AJ/19/140)

The stencilled number of the royal Garde-Meuble '16783' visible on one of the seat rails corresponds to an entry of the journal du Garde-Meuble when the fauteuils returned from the Tuilleries to the Royal Wardrobe in 1822:

*'rentrée du 20 mai 1822, du palais des Tuilleries / trois fauteuils bois sculpté et doré, couverts en gourouran bleu avec crête en soie blanche à 185f / 555 // renvoi à 3557 (inventaire du magasin de 1825)'*

They were then sold by the French Domaine under the Restoration period in 1826 (A.N., AJ 19 614) and later in the 19th century reappeared in the collection of Hector Lefuel (1810-1880), the famous architect, scholar and author of the monographs on Georges Jacob and Jacob-Desmalter.

**GENERAL GERAUD-CHRISTOPHE-MICHEL DUROC, DUC DE FRIOUL**  
 The son of Claude de Michel chevalier du Roc, who was a cavalry officer, Duroc attended the Châlons artillery school and emigrated during the Revolution in 1792. Having a change of heart, he returned to France in 1793, entered the Metz School, and was drafted to the Italian artillery. In 1796 Napoleon took Duroc as his aide and made him a major in Egypt, a colonel in Syria, and, after the coup d'état of 18 Brumaire (9 November 1799), senior aide-de-camp. All contemporaries praised this reserved, unambitious man who, as his best friend, so often tempered Napoleon's impulses. From 1804 he was appointed Grand Maréchal (lord high steward of the empire) and kept good order in the Imperial residences. It is under these circumstances that he was given his own *appartements* in the Palais des Tuilleries which were furnished with newly designed Empire furniture but also *Ancien Régime* pieces including some items from the comte de Provence's *appartements* in the Palais du Luxembourg in Paris where the comte had lived exclusively between October 1789 and June 1791. This included a clock mentioned in the April 1793 inventory of the comte de Provence's furniture in the Palais du Luxembourg which was also later listed in the 1807 inventory of the Palais des Tuilleries in the Grand Maréchal's bedroom, sold at Christie's, New York, 26 October 2001, lot 226.

In addition to his role as Grand Maréchal, Duroc was often on diplomatic missions, and it was he who signed the treaties of Fontainebleau and Bayonne (1807-08) determining the French intervention in Spain. He was also general of division (1803), led a division at the Battle of Austerlitz, and was took part in all the campaigns. He was usually consulted by Napoleon on questions of promotion and became the best channel by which Napoleon's lieutenants could approach him.

On his journey back from Russia in 1812, the emperor chose Armand de Caulaincourt as his immediate companion; Duroc followed in another sledge. Back in France, Duroc was made a senator in 1813. He was heavily involved in the organisation of the new French army and was present at the battles of Lutzen (umlaut!) and Bautzen (1813). In the outposts in Silesia he came, by chance, under artillery fire and was mortally wounded. Napoleon deeply lamented his death.



# CHARLES-MAURICE DE TALLEYRAND-PERIGORD



Portrait of Charles-Maurice de Talleyrand-Périgord in 1817  
by Pierre-Paul Prud'hon

## ■\*22

### A LOUIS XVI ORMOLU-MOUNTED MAHOGANY ENCOIGNURE BY MARTIN CARLIN, CIRCA 1785

The galleried grey-veined white marble top above three galleried open shelves flanked by brass-fluted tapering demi-lune pilasters, on toupie feet, stamped twice M. CARLIN and JME  
33 in. (84 cm.) high; 36 in. (91.5 cm.) wide; 21 in. (53.5 cm.) deep

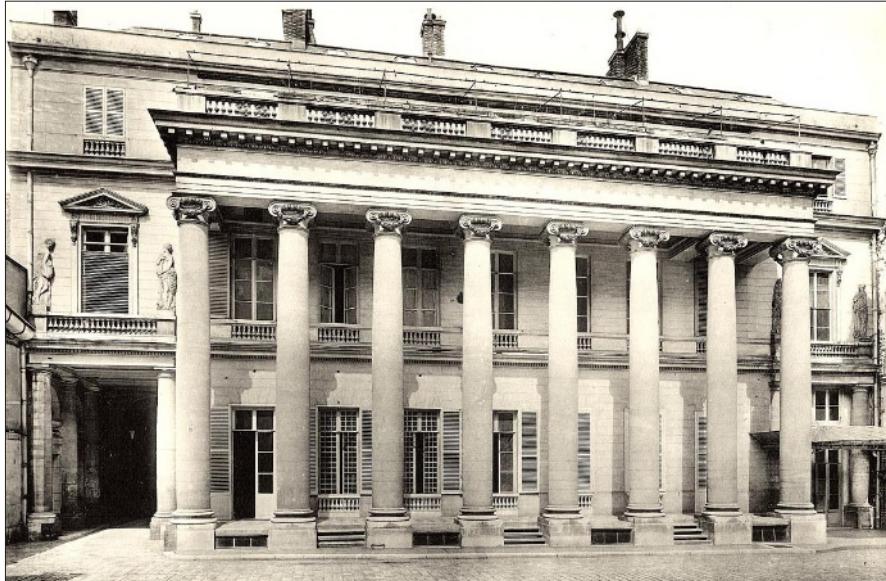
£30,000-50,000

US\$36,000-60,000  
€36,000-59,000

#### PROVENANCE:

Charles-Maurice de Talleyrand-Périgord (1754-1838), *Grand Chamberlain de l'Empire*, Prince de Bénévent and *Ministre Des Relations Extérieures*, in the *hôtel du Ministre Des Relations Extérieures*, known as the Hôtel de Galliffet, from 1797.





hôtel de Galliffet, the *Ministre Des Relations Extérieures*

This elegant encoignure (corner cabinet) is the work of the celebrated ébéniste Martin Carlin (1730-1785), one of a pair listed in an early 19th century inventory in a 'Room following the cabinet' in the apartments of Charles-Maurice de Talleyrand-Périgord (1754-1838), Grand Chamberlain of the Empire, Prince of Bénévent and Minister of External Relations, within the hotel of the Ministry of External Relations, known as the Hôtel de Galliffet. The pair to the present encoignure was acquired by the Mobilier National (inv. GME-10795-000) 29 November 1948 and is currently on display at the Palace of Versailles. The Versailles encoignure has a paper label inscribed 'n°45', an old inventory number 'MAEB 11702' and a brand 'R L E', which refers to an undated inventory in the archives of the Ministère des Relations Extérieures, can be broadly dated to the early 19th-century by the reference to a portrait of 'His Imperial and Royal Majesty'. The entries were brief as was typical, but clearly describe both encoignures:

*Dans le 'logement du Précepteur et des enfants, même corridor, ayant vue sur le jardin. Dans l'entrée, 1er cabinet [...] Chambre à la suite du cabinet [...] 1 encoignure en bois d'acajou; ayant 4 tablettes en marbre blanc veiné à galeries, fontes dorées en or moulu". Et plus loin, dans le Garde-meubles : '2epièce [...] 1 encoignure en bois d'acajou à 4 tablettes en marbre blanc veiné et galerie*

#### TALLEYRAND-PERIGORD

Charles Maurice de Talleyrand-Perigord (1754-1838) started his career in the clergy – he was Bishop of Autun (1788-91) – but went on to forge a successful career as an advisor, political influencer, statesman and later diplomat under Napoleon I and King Louis-Philippe. The longevity of his political career is all the more impressive considering the turbulent period in which he lived – between the *Ancien Régime*, the Revolution, the Consulat and the Bourbon Restoration. He is known as an important figure across Europe and for seeking peace and stability for its people, most notably for his involvement in the Congress of Vienna in 1813-14. In 1797 he took up residence at Hôtel de Galliffet, Paris as part of his appointment. In 1803 he acquired Château de Valençay, where his carefully assembled collection remains intact.

#### MARTIN CARLIN

Martin Carlin is best known for his small-scale, delicate and multi-functional furniture, often with simple lines but intricate mechanisms. Born in Freiburg, he came to Paris and worked under fellow German ébéniste Jean-François Oeben, later marrying Oeben's sister and establishing his own workshop *au signe de la Colombe*, Grand-Rue du Faubourg Saint-Antoine. Carlin worked almost exclusively for the *marchand-merciers* Simon-Philippe Poirier and his partner Dominique Daguerre through whom a large body of his work was supplied to the French Royal households and nobility and has since found its way into internationally renowned collections such as the Royal Collection, the Wallace Collection, The Metropolitan Museum of Art and the Getty Museum.



The pair to lot 22 Mobilier National (inv. GME-10795-000)  
Photo © Château de Versailles, Dist. RMN Grand Palais /  
Christophe Fouin





The similar fauteuil by Henri Jacob, also bearing the 'Palais des Tuilleries' brand (musée du Louvre)



(detail)

■\*23

**A LOUIS XVI MAHOGANY CANED FAUTEUIL DE BUREAU**  
LATE 18TH CENTURY

The swivelling tub back, covered with close-nailed leather, the arms terminating in scrolling acanthus leaves on downswEEP reeded supports joining the conformingly-carved circular seat with stiff-leaf frieze, the fluted seat-rail on tapering fluted legs filled with chandelles, with a squab cushion, stamped 'PLS. DES TUIL / PLS. DES TUILE' and the *garde-meuble de la couronne* inventory mark 'T.H.' with crowned three fleur-de-lys within an oval 29¾ in. (75.5 cm.) high; 22½ in. (57 cm.) wide; 25 in. (63.5 cm.) deep

£15,000-25,000

US\$18,000-30,000  
€18,000-29,000

**PROVENANCE:**

Palais des Tuilleries, Paris, during the First Empire period (1804-1815) and under the Restauration (1815-1830).

This *fauteuil de bureau* bears the marks 'PLS. DES TUIL / PLS. DES TUILE', a fire brand applied to the furniture placed in Palais des Tuilleries during the Empire period; together with another brand: 'TH.' with three crowned fleur-de-lys in an oval, which was applied after the fall of Napoleon I under the Restauration of the Bourbons between 1815 and 1830.

Another related fauteuil, stamped Henri Jacob, and also bearing the Empire period Palais des Tuilleries brand is now in the musée du Louvre (inv. OA 7368). Another fauteuil, more closely related with a similar fluted frieze and stamped Canabas was sold at Christie's, Paris, 28 November 2018, lot 199.



(detail)





■\*24

**A PAIR OF COVERED VASES**

FRENCH OR ITALIAN, LATE 18TH CENTURY

marble, the covers surmounted by flowering and fruiting finials, each of ovoid form and on a circular socle

35 in. (89 cm.) high overall, 15 in. (38 cm.) diameter (2)

£20,000-30,000

US\$24,000-36,000

€24,000-35,000

**PROVENANCE:**

Collection of Commandant Paul-Louis Weiller (1893-1993); Hôtel Drouot, M<sup>es</sup> Gros and Delettrez, Paris, 5 April 2011, lot 106.

This pair of covered vases recalls the creative flair of the Sèvres manufactory, in particular the 'à chaîne' or 'à côté de melon' design. They formed part of the collection of Commandant Paul-Louis Weiller (1893-1993). Born in 1893 to an important family of industrialists and financiers from Alsace, Weiller lived for 100 years. He was a photographic reconnaissance pilot in the First World War (when he was shot down five times) and an officer of the Legion of Honour by the age of 25. During the Second World War, he

escaped to Canada, worked for *Free France* and was awarded a Resistance Medal by Charles de Gaulle. Between the wars, Weiller helped to found Air France and became a giant of industry and finance. But he was also a committed philanthropist and a passionate supporter of the arts, contributing among other things to the refurbishment of the Palace of Versailles. In 1965, he was elected to the Académie des Beaux-Arts and in 1989 he was awarded the highest distinction of the Legion of Honour, the Grand Cross.

In the early 1950s, he acquired the Hôtel Amelot de Bisseuil, known as the Hôtel des Ambassadeurs de Hollande, in Paris, an architectural masterpiece of the 17th century, and undertook a major restoration campaign to furnish it luxuriously. There, as well as in his secondary residences in Versailles and the south of France, he received important personalities such as Aristotle Onassis, Jean Paul Getty, Charlie Chaplin, Elizabeth Taylor, and Presidents Richard Nixon and Georges Pompidou.



Paul - Louis Weiller



## DUCHESSE DE BERRY



The duchesse de Berry by Sir Thomas Lawrence, 1825



Château Saint-Cloud

■\*25

### A SUITE OF ROYAL LOUIS XVI WHITE-PAINTED SEAT FURNITURE

ATTRIBUTED TO GEORGES JACOB, CIRCA 1785

Including a sofa and six fauteuils, the rectangular padded back carved with a guilloche motif, issuing padded arms terminating in scrolling acanthus leaves on baluster-turned fluted columnar supports on a stop-fluted base, the guilloche-carved seat-rail above four turned tapering fluted legs with acanthus collars and headed by rosettes, on toupee feet, branded 'CHATEAU DE ST. CLOUD', 'ST. C 2183', with the inventory number of the Château de Saint-Cloud under the Restauration; '1048' or '1948' (?), inventory number crossed out; '8704' (?), inventory number; '12404' (?), inventory number crossed out; '33819', inventory number; 'F 3883', inventory number of the Château de Fontainebleau; two fauteuils without inventory numbers and possibly of later date

Sofa: 39 in. (100 cm.) high; 79½ in. (202 cm.) wide; 27½ in. (70 cm.) deep  
Fauteuils: 37 in. (94 cm.) high; 24½ in. (62.5 cm.) wide; 21 in. (53.5 cm.) deep (7)

£60,000-100,000

US\$72,000-120,000

€71,000-120,000

#### PROVENANCE:

Inventoried in the 1st salon of the Marie Caroline Ferdinandine Louise de Bourbon, Duchesse de Berry's (1798-1870) apartment at the Château de Saint-Cloud in 1824.

Inventoried in the 1st salon of Monseigneur le Dauphin, Duc d'Angoulême's (1775-1844) apartment at the Château de Saint-Cloud in 1828.

Transferred Château de Fontainebleau in 1855.

Sold by the French *Domaines* in 1885.

Private Collection.





Details of inventory marks

ENTRÉE.				
NUMÉROS.	DÉSIGNATION DES OBJETS.	PRIX.	VALEUR.	TOTAUX.
	Suite de l'appartement de S.A.R Madame la Duchesse de Berry et du 1er Salon			
	971. Suite de l'appartement de S.A.R Madame la Duchesse de Berry et du 1er Salon			
972.	Un Canapé doré rechampi en bois carreaux de cuire, cannetillé vert bordure velours ciselé vert et couleur or de 4°. Seconde bordure idem de 2° biais croisé en soie Largeur 2m. 663.86			
	Deux oreillers plumes étoffes idem avec cents en soie grenade (7953) prix 813.86			
	Deux bergères dorées en bois rechampi en blanc carreaux en plumes cannetillé vert, bordure et biais idem (7054) prix 586.60			
	Deux fauteuils idem (7955) prix 1474.48			
973.	Deux Bergères en bois Doré rechampi en blanc, carreaux en plumes cannetillé vert bordure et biais D. (7954) 586.60			
974.	Huit Fauteuils D. D. (7955) 1474.48			

Detail of the Duchesse de Berry 1824 inventory, Archives National, Paris [AJ/19/300]

This important suite of seat furniture comprising six fauteuils and a canapé was inventoried in 1824 in the salon of the celebrated Duchesse de Berry at the château de Saint-Cloud:

*Suite de l'appartement de S.A.R Madame la Duchesse de Berry et du 1er Salon*  
 972 Un canapé bois doré rechampi en blanc carreau de cuire, cannetillé vert bordure velours ciselé vert et couleur or de 4°. Seconde bordure idem de 2° biais croisé en soie Largeur 2m. 663.86  
 Deux oreillers plumes étoffes idem avec cents en soie grenade (7953) prix 813.86  
 973 Deux bergères en bois doré rechampi en blanc carreaux en plumes cannetillé vert, bordure et biais idem (7054) prix 586.60  
 974 Huit fauteuils idem (7955) prix 1474.48

It formerly comprised a further pair of bergères and was subsequently placed in the salon of her late husband's cousin Monseigneur le Dauphin, Duke d'Angoulême (1775-1844). It left the château de Saint-Cloud under King Louis-Philippe's reign and was sent to the château de Fontainebleau where it was inventoried in 1855 and sold by the *domaines* in 1885.



The finely carved decoration of this suite is reminiscent of the *œuvre* of the celebrated chairmaker Georges Jacob and relates to other suites of seat furniture he supplied for the château de Saint-Cloud including the pair of fauteuils delivered in 1787 for the salon de jeux (sold collection Cartier; Sotheby's, Monaco, 25 November 1979, lot 156); and to a fauteuil stamped by him illustrated in J. Nicolay, *L'art et la manière des maîtres ébénistes français au XVIII<sup>e</sup> siècle*, Paris, 1986, fig. K.

Maria Caroline, Duchesse de Berry (1798-1870), was the daughter of Francesco I of the Two Sicilies. In 1816, she married Charles Ferdinand, Duc de Berry (1778-1820), the youngest son of Charles X, King of France, (1757-1836). Following the assassination of her husband in 1820, her son, Henri, comte de Chambord (1820-1883), continued the direct Bourbon line of Louis XIV and was the Legitimist Pretender to the throne of France. A remarkable woman, admired for her courage and her beauty, the duchesse de Berry was highly acclaimed for her incredible patronage, to decorative arts in particular: the style now referred to as 'Charles X' after her father-in-law, is also occasionally described as the 'style de Berry'. She regularly attended the *Expositions des produits de l'industrie*, later known as *Expositions Universelles*, during the Restauration period, and acquired many pieces of furniture, works of art, jewellery, pictures and books for her various residences.

ENTRÉE.				
NUMÉROS.	DÉSIGNATION DES OBJETS.	PRIX.	VALEUR.	TOTAUX.
	(Suite du 1 <sup>er</sup> Salon de M <sup>me</sup> le Dauphin)			
2181	Un Canapé en bois doré et tissu en tissu doré en canapé avant en canapé sur dossier velours côtelé vert et velours velours doré sur le 2 <sup>e</sup> dossier coussin en tissu long. 27	662.50		
	Deux fauteuils en bois doré et tissu en tissu doré long. 27	186.50		
2182	Deux Bergères en bois doré et tissu en tissu doré	193.50	186.50	
2183	Deux Fauteuils en bois doré et tissu en tissu doré	186.50	186.50	

Detail of the Monseigneur le Dauphin inventory, 1828, Archives National, Paris [AJ/19/307]

# DUKE MAXIMILIAN-EMMANUEL OF BAVARIA



Duke Maximilian-Emmanuel

■\*26

## A CONSULAT ORMOLU, PATINATED-BRONZE AND MARBLE GUERIDON CIRCA 1800

The circular *vert de mer* marble top above a frieze decorated with putti holding grapevine swags bearing animals, supported by three vine-wrapped legs headed by satyr masks with rings, the legs joined in the middle by a circular stretcher and terminating in three griffins surrounding scrolling vines, on a tripartite base with gadrooned bun feet  
30¾ in. (78 cm.) high; 23 in. (58 cm.) diameter

£180,000-250,000

US\$220,000-300,000

€220,000-290,000

### PROVENANCE:

Collection of Duke Maximilian-Emmanuel of Bavaria (Munich, 1849 - Feldafing, 1893), probably schloss Biederstein, Munich.  
With Jacques Seligmann & Co., Paris, 1948.  
Anna Gould for Palais Rose, Paris, and later moved to Château du Marais, Paris until sold  
Boniface de Castellane & Anna Gould: "A way of life", Christie's, Paris, 7 March 2017, lot 116.

### LITERATURE:

Palais Rose Inventory, 1961, M<sup>es</sup>s<sup>e</sup> Laurin et Ader: 'no. 2016 Guéridon tripode en bronze doré, à décor de masques de faunes, de rinceaux et de branchages et d'amours. Époque Directoire prisé 4,000 francs'

### COMPARATIVE LITERATURE

J. Messelet, *Musée Nissim de Camondo*, Paris, 1936, p. 35, n. 134.  
N. Gasc et G. Mabille, *Le musée Nissim de Camondo*, Paris, 1991, p. 63.  
H. Ottomeyer, *Zopf - und Biedermeiermöbel. Katalog der Möbelsammlung des Münchner Stadtmuseums*, Munich, 1991, cat. S. 229.  
J. Dubarry de Lassale, *Utilisation des marbres*, Paris, 2005, p. 150, n. 47.





A related example in the musée Nissim de Camondo  
[inv. CAM 134] © musée Nissim de Camondo



A related example formerly in the collection of  
Helena Rubinstein



A related gueridon in the salon d'honneur, Royal  
Palace of El Pardo near Madrid.

Exceptional in its quality and rarity, this gueridon embodies the aesthetic transition between the 18th and 19th centuries and heralds the evolution of neoclassicism into the Empire style. Its provenance with the royal family of Bavaria and later in one of Paris's most magnificent collections reflects the lasting desirability of such pieces among Europe's greatest collectors.

With its form recalling the furniture of ancient Rome, this gueridon perfectly reflects the passion for antiquity in this period, inspired by the findings at Pompei and Herculaneum. The frieze sculpted in the round and in *bas-relief* as well as the satyr heads relate firmly to the Louis XVI style, while the patinated bronze griffins at the foot of the gueridon herald the advent of the Empire style.

The present lot is related, with some minor variations, to several rare examples. The first is recorded in the Utheman Collection in St. Petersburg and was illustrated in the art journal *Starye gody*, April 1908. Mounted on an stepped triangular plinth, it includes in its centre an amphora or vase suspended by three chains, a feature that the present gueridon may also have included. Another gueridon of this model is currently preserved in the Spanish Royal Collection in the salon d'honneur of the Royal Palace of El Pardo near Madrid and also retains its central vase hung from chains. Further examples are a gueridon sold Christie's, Paris, 23 November 2021, lot 94 as well as a gueridon bought by comte Moïse de Camondo from Seligmann in 1900, now in the Grand Salon of the Hotel Camondo (inv. CAM 137) and a gueridon formerly in the Helena Rubinstein Collection (Parke-Bernet Galleries, New York, 22-23 April 1966, lot 501) which was later part of the collection of John T. Dorrance (Sotheby's, New York 20-21 October 1989, lot 822).

Sylvie Legrand-Rossi, in her book on the furniture of the Nissim de Camondo museum mentions a pair in the sale of M. Lapeyrière, 9<sup>th</sup> October 1823, lot 38 with provenance in the collection of the Marquis de Drée: 'two round tables and two triangular plinths, green and white porphyry, a most beautiful ancient serpentine, mounted as atheniennes on three chimera feet in green antiqued and gilt bronze'.

Several elements derive directly from the decorative vocabulary of a celebrated model of candelabra with two griffins (musée Nissim de Camondo, inv. CAM 134 or Christie's, Paris, 14 April 2015, lot 256), almost certainly by the same maker. In addition to the griffins, the gueridon also replicates the shape of the candelabra: three slightly curved uprights issued from griffin wings surmounted by satyr masks and a vase 'à l'étrusque' suspended by chains. These are most certainly the elements which led Alexandre Benois, an important Russian art historian and author of a 1908 article on the Utheman Collection to attribute the gueridon to Gouthière.

#### MAXIMILIAN-EMMANUEL, DUKE IN BAVARIA

The inventory mark on this gueridon derives from its provenance with the royal family of Bavaria and specifically within the household of Maximilian-Emmanuel, Duke in Bavaria (1849-1893). The HME underneath the crown refers to the Duke's German title Herzog Maximilian Emmanuel. Son of a junior branch of the Bavarian royal family and an example of the dense web of dynastic intermarriage in 19th century Europe, Maximilian-Emmanuel was the brother of Elisabeth, Empress of Austria popularly known as Sisi





Duke Maximilian-Emmanuel's brand



Boniface de Castellane, Marquis de Castellane



Palais Rose, Paris

and grew up with his family at Schloss Possenhofen on the shores of Lake Starnberg. He married Amalia of Saxe-Coburg-Gotha, a granddaughter of Louis Philippe of France and sister of Tsar Ferdinand of Bulgaria. Through his mother Ludovika of Bavaria he inherited Schloss Biederstein near Munich in 1888, fully furnished. Formerly the home of his maternal grandmother the Dowager Queen of Bavaria Caroline Friederike von Baden, Biederstein consisted of two adjacent castles - the *altes* and the *neues*. The *Neues Schloss*, where Maximilian-Emmanuel had his main residence, had been constructed between 1826-1830 in the neoclassical style. The descendants of Maximilian-Emmanuel auctioned off much of the contents in Munich in 1930 and the castle was later destroyed in the Second World War.

#### THE PALAIS ROSE

The gueridon was placed in the famed residence of Boni de Castellane (1867-1932) and Anna Gould (1875-1961): the Palais Rose on Avenue Foch, Paris. The union between Boni de Castellane and Anna Gould was one of the first to join American railroad millions to French aristocracy and before its acrimonious end it resulted in the construction of Paris's last great 19th century hôtel particulier, the Palais Rose. Based on the Grand Trianon of Versailles and constructed between 1895 and 1902 by the architects Paul-Ernest Sanson and René Sergent, the palais recreated a perfect copy of the château de Versailles' celebrated 'Ambassador Staircase' that had been demolished in 1752 under King Louis XV. As one of the most refined tastemakers of the Belle Époque, Boni de Castellane decorated and furnished the palace in the grandest style of the *Ancien Régime* and it was the site of lavish entertaining. The marriage, never one of love, broke down in 1906, and Anna later remarried Castellane's cousin, Hélène de Talleyrand-Périgord, the Duc de Talleyrand (1859-1937). The new couple retained the property on avenue Foch, as it was her father's railroad millions that had built and furnished it. The house and its contents remained in the family until the property was sold in 1962.





Sir Alfred Chester Beatty (1875-1968) © The Trustees of the Chester Beatty Library, Dublin

■\*27

**A SET OF EIGHT LOUIS XVI GREY AND WHITE-PAINTED CHAISES**

BY GEORGES JACOB, CIRCA 1785

Each with lyre-shaped channelled back flanked by eagle heads and enriched with pearl-mouldings terminating in rosettes flanking an acanthus leaf, the scrolling uprights decorated with volutes and harebells above a circular seat on tapering baluster-turned and stop-fluted legs headed by rosettes, on toupee feet, the back and seat upholstered in cream silk, each stamped 'G.JACOB', three chairs with stamp 'EXPOSITION DE PARIS', one with label 'Copenhague 1935. *L'Art français au XVIII<sup>e</sup> siècle, préteur: Madame Bouvier*' and 'quatre chaises Louis XVI'

36 in. (91 cm.) high; 17 in. (43 cm.) wide; 20 in. (51 cm.) deep (8)

£120,000-180,000

US\$150,000-210,000

€150,000-210,000

**PROVENANCE:**

Collection of Alexander Barker (1797-1873), 108 Piccadilly, London; his sale Christie, Manson & Woods, London, 6, 8-11 June 1874, lots 365, 366, 367 and 368 (9 June).

Collection of Madame Henri Bouvier before 1935.

Collection of Sir Alfred Chester Beatty (1875-1968) and his second wife, Mrs Edith Chester Beatty, *née* Dunn (d. 1952).

Georges Geffroy (1905-1971) (according to pencil inscription 'Geffroy' to the depositary label).

Anonymous sale; Christie's, Paris, 24 June 2002, lot 182.

**EXHIBITED:**

On loan at the South Kensington Museum, London, November 1871-1874, no. 1680.

*L'Art français au XVIII<sup>e</sup> siècle*, Berlin, Charlottenburg Palace, 25 August-6 October 1935, cat. no. 913.

*Marie-Antoinette, Archduchesse, dauphine et reine*, Versailles, Château de Versailles, 16 May-2 November 1955, cat. no. 714.





One chair shown on display in 'Marie-Antoinette's Boudoir' at the South Kensington Museum in 1874.



'Marie-Antoinette's Boudoir', South Kensington Museum, *The Illustrated London News*, 25 November 1871, vol. LIX, no. 1680, p. 49



View of three of the chairs photographed in the gallery of Paul Rosenberg (1881-1959) Paris.

#### LITERATURE:

- 'The Boudoir in the South Kensington Museum', *The Architect* 2 (1869), p. 280.
- 'South Kensington Museum', *Journal of the Society of Arts*, 1869, p. 127.
- 'The South Kensington Museum, Eighteenth Century Art-Relics', *The Art Journal*, London, 1869, p. 340.
- C. Eastlake, *A Guide to the South Kensington Museum*, London, 1870, p. 19.
- 'Marie Antoinette's Boudoir, South Kensington Museum', *The Illustrated London News*, 25 November 1871, vol. LIX, no. 1680, p. 496.
- P. Verlet, *Les ébénistes du XVIIIe siècle français*, Paris, 1963, p. 231, fig. 6.
- N. Smith, *Alexander Barker and the South Kensington Museum*, V&A Archive, London, 2017.
- M.-E. Marchand, 'A Parisian Boudoir in London: The South Kensington Museum Sérilly Room', *Journal of Design History*, Volume 31, Issue 2, May 2018, p. 167-183.

#### COMPARATIVE LITERATURE

- H. Lefuel, *Georges Jacob, ébéniste du XVIIIe siècle*, Paris, 1923, p. 370 et 379, pl. XIII.
- F. de Salverte, *Les ébénistes du XVIIIe siècle, leurs œuvres et leurs marques*, Paris, 1934, p. 154-155.
- F.J.B. Watson, *Le meuble Louis XVI*, Paris, 1963, p. 138, cat. n° 177.
- G. Janneau, *Les ateliers d'ébénistes et de menuisiers aux XVIIe et XVIIIe siècle*, 1975, p. 71.





A bergère from the same suite formerly illustrated in the Schneider Collection.



A pair of bergères from the same suite sold from the de Ganay collection, 1922.



(detail)

This distinctive suite of seat-furniture by Georges Jacob (*maître* in 1765) with eagle-headed terminals to the top rail, has traditionally always been associated with Marie-Antoinette. Surviving both in *bois doré* and mahogany, it includes two bergères formerly in the de Ganay and then Schneider Collection, one of which is illustrated in H. Lefuel, *Georges Jacob*, Paris, 1923, pl. XIII.

Although the chairs bear no Royal inventory marks, they have been included in two exhibitions where an association with Queen Marie-Antoinette has been made. Firstly at the Victoria and Albert Museum (formerly the South Kensington Museum) London, in 1871. Four of the chairs from this suite were displayed in 'Marie-Antoinette's Boudoir,' which was the name given to the newly acquired period room created in 1778 for Anne-Marie-Louise-Jeanne Thomas de Dommangeville, Marquise de Sérylly (1762–99) which had been purchased by the Museum in 1869. It was believed that Marie-Antoinette had assisted with the decorative scheme and furnishings as the Marquise de Sérylly had been a close friend.

The suite was presented again in an exhibition at the Château de Versailles in 1955, *Marie-Antoinette, Archiduchess, dauphine et reine*. At this exhibition, the chairs were shown alongside the pair of corresponding bergères from the Schneider collection (no. 713), along with four voyeuses also believed to be *en suite* with the present lot (no. 715).

The lyre-form splat, as seen in the present lot, is particularly associated with Georges Jacob's work for the Royal household around 1788. This includes the suite of lyre-back voyeuses delivered to the comte d'Artois for the salon de musique at Bagatelle, as well a related pair of voyeuses supplied to Jean-Baptiste Tourteau de Septeuil, *premier Valet de Chambre du Roi* from 1779 to 1792, which were sold at Christie's, Monaco, 18 June 1989, lot 188.

#### ALEXANDER BARKER (1797-1873)

From humble beginnings, starting as an apprentice bootmaker in his father's shop, by 1850, Alexander Barker had established himself as one of the leading collectors of his generation and was a founding member of the Burlington Fine Art Club. His network included continental dealers, aristocratic collectors and museum officials, he enjoyed a particularly close relationship throughout his life with the former South Kensington Museum (now the Victoria and Albert Museum) loaning approximately 500 objects to the museum between 1859–1867, including the present suite. Following his death, his vast collection was sold at Christie's, London in 1874. The sale included Piero della Francesca's *The Nativity* and Sandro Botticelli's *Venus and Mars* both of which were acquired for the National Gallery, London (inv. NG908 and NG915), rather serving to verify the somewhat egotistical declaration he had reputedly made 'whatever I have is the best, were I to have a jackass, it would be the best jackass in England' (N. Smith, *Alexander Barker and the South Kensington Museum*, V&A Archive, London, 2017).

#### SIR ALFRED CHESTER BEATTY (1875-1968)

Another self-made man, Chester Beatty was an American mining magnate who, together with his wife Edith Beatty (née Dunn 1886–1952), became one of the most important collectors of African, Asian, European and Middle Eastern manuscripts. He founded the Chester Beatty Library, Dublin in 1950 to house his collection which was opened to the public in 1954. Upon his death he bequeathed his wife's collection of Marie-Antoinette's personal furniture to the Louvre.



## SIR GEORGE LINDSAY HOLFORD



Sir George Lindsay Holford by Sir Leslie Ward, 1899 © NPG D44987



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## Dorchester House, London

\*28

## A LOUIS XVI ORMOLU-MOUNTED SEVRES BLEU DU ROI PORCELAIN CLOCK

THE ORMOLU ATTRIBUTED TO FRANÇOIS RÉMOND, THE  
MOVEMENT BY JEAN MARTIN, CIRCA 1775

The ovoid body surmounted by a berried finial and mounted with female figures holding laurel leaf garlands, the movement signed 'MARTIN A PARIS' 21 in. (53.5 cm.) high; 11 in. (28 cm.) wide

£40,000-60,000 US\$48,000-71,000  
€48,000-71,000

**PROVENANCE:**

Collection of Sir George Lindsay Holford; sold Christie's, London, 13-14 July 1927, lot 200.

Anonymous sale; Christie's, London, 6 December 1979, lot 54.

Collection of Suzanne Saperstein; sold Sotheby's, New York, 19 April 2012, lot 230.

## COMPARATIVE LITERATURE:

H.D. Molesworth, *Meubles d'Art, 544 chefs-d'œuvre du XVIe au XXe siècle*, Milan, 1969, p. 187, ill. 314.

G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor, Furniture, Clocks and Gilt Bronzes*, Vol. II, 1974, p. 774-775, cat. n° 208.

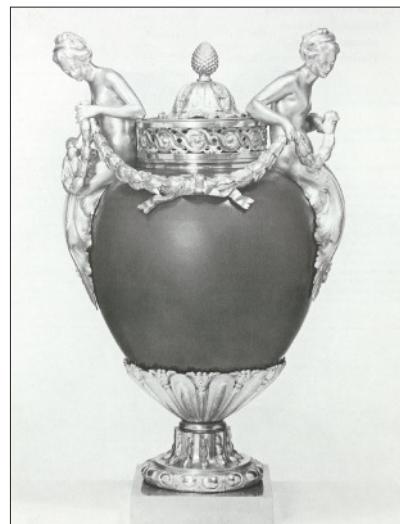
P. Kjellberg, *Encyclopédie de la pendule française du Moyen Age au XXe siècle*, Paris 1997 p. 214 ill. B

Designed in the bold goûts grec of the mid-1770s and with distinctive *figures en arabesques* or siren mounts in the manner of Etienne-Maurice Falconet (d. 1791), this distinctive clock relates to the work of the *ciseleur-doreur* François Rémond, who often worked in collaboration with the *marchand-mercier* Dominique Daguerre. Elected *maître* in 1774, Rémond often incorporated such *figures en arabesques* in his work, which featured on 'une paire de girandoles à lumières, portées par des figures en arabesques', supplied to princesse Kinsky in 1788 through Daguerre.

The bold and beautifully chased mounts of the present clock are related to those of the celebrated Saxe-Teschen celadon vase and cover, formerly in the Qizilbash Collection, sold Christie's Paris, 19 December 2007, lot 803, and then sold from a Private Collection, Christie's London, 9 July 2015, lot 10. Closely related vases, with identical siren mounts, were sold from the Alexander Collection, Christie's New York, 30 April 1999, lot 95 and are illustrated here. At least two other clocks of the present model are known to

exist: one, from the collection of the Princes of Gorchakov, with movement by Martin, was sold Christie's, London, 13 November 2019; the other, from the collection of Queen Olga of Württemberg (1829-1899), was presented to her lady-in-waiting Princess Schaumburg-Lippe, sold Christie's, London, 13 June 2002, lot 5.

Sir George Lindsay Holford (1860-1926) was born into the wealthy Holford family and was heir to the two considerable seats of Dorchester House, London and Westonbirt House, Gloucestershire. His father had built both properties and filled them with an important art collection. Sir George preserved his father's properties and collections and took particular interest in gardening, creating at Westonbirt one of the finest gardens in South-West England. He distinguished himself as a courtier and was close friends with King Edward VII and Queen Alexandra as well as their successors George V and Queen Mary.



A vase with identical mounts in the Rothschild collection at Waddesdon Manor in England (inv. WI / 67 / 6).





Louis-Charles-Auguste Le Tonnelier, baron de Breteuil

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## A LATE LOUIS XV GILTWOOD FAUTEUIL

BY JEAN BOUCAULT, CIRCA 1770

The shaped pearl-moulded back with foliate decoration issuing two padded arms terminating in scrolls on spirally fluted supports wrapped in acanthus leaves, the shaped seat-rail with foliate and pearl moulding on four spirally-fluted tapering legs wrapped in acanthus leaves, on toupie feet, the padded back, arms and seat cushion upholstered in green velvet, stamped twice 'J. BOUCAULT', with two crowned W inventory brands for the château de Versailles

37½ in. (95 cm.) high; 27 in. (69 cm.) wide; 30½ in. (77 cm.) deep

£100,000-150,000

US\$120,000-180,000

€120,000-180,000

### PROVENANCE:

Delivered in 1783 by Claude-François Capin to Louis Charles-Auguste Le Tonnelier, baron de Breteuil, for his apartment in château de Versailles, possibly furnishing the apartment when previously occupied by the duc de Choiseul.

Anonymous sale, Christophe Morel, Drouot, Paris, 21 May 2014, lot 247 (as Louis XVI Style).

### COMPARATIVE LITERATURE

C. Baulez, *Il Luigi II Mobile francese dal Louis XVI all'Art Deco*, Milan 1981, p. 11.  
 F.P. Victoria and Son, *The Masterchair, Makers Art, France 1710-1800*, Galerie Victoria, New York, 1984, n° 24.  
 B.G.B. Pallot, *L'Art du siège au XVIIIème siècle en France*, 1987, p. 192.  
 C. Bremer-David, *Decorative Arts. The J. Paul Getty Museum*, 1993, p. 67.  
 W.-R. Newton, *L'espace du Roi. La Cour de France au château de Versailles, 1682-1789*, 2000, pp. 451-452.  
 Jean Boucault, *maître* in 1728.



The Versailles brand found on the chaise from the same suite. J. Paul Getty Museum [inv. 71.DA.92].





One marquise from the suite now at château de Versailles (inv. Vmb.14357). © RMN-Grand Palais (Château de Versailles) / Franck Raux



A fauteuil from the suite (Private Collection).

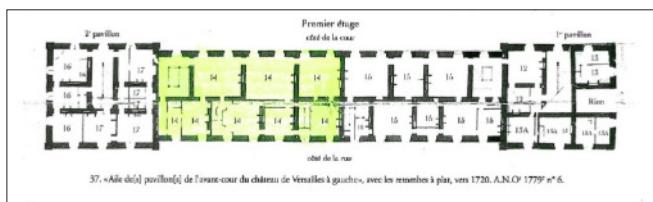


One of two chaises from the suite © The J. Paul Getty Museum [inv. 71.DA.92]

This important fauteuil by Jean Boucault was delivered in 1783 to Versailles for the *appartement* of the Baron de Breteuil, *Secrétaire d'Etat à la Maison du Roi*. It bears the fire crowned brand 'W' which was applied on furniture supplied for the château de Versailles by the *Garde-Meuble de la Couronne* (Royal wardrobe).

Based on Christian Baulez' extensive research (cat. Steinitz, Paris, 2016, pp. 306-313), the history of this Royal fauteuil has been fully traced. It was part of a larger set supplied by the *tapisseur ordinaire du Roi* Claude-François Capin for the use of Louis XVI's newly appointed minister: Louis-Charles-Auguste Le Tonnelier, baron de Breteuil (1730-1807). The fauteuil and its suite was placed on the first floor of the North wing of the château, the so-called *aile des Ministres*, in the apartment which had been previously occupied and decorated twenty years earlier by duc de Choiseul. It is plausible that the set, as suggested by M. Baulez, was acquired for Breteuil directly from Choiseul.

The ensemble formerly comprised: '*un meuble de lampas composé d'une tapisserie avec bordure, d'un grand canapé en confident, d'un tête-à-tête à carreau, de deux bergères à la reine, de six fauteuils, de quatre chaises, de quatre rideaux en huit parties de lampas*', estimated 23 350 livres (Arch. Nat. O1 3534).



The floorplan for the Premier Étage of the château de Versailles

The set was subsequently extended with further seats as indicated in the 1793 Versailles' inventory, and sold during the Revolutionary sales to *citoyen Gastinel* on the 5672 auction day on the 25 November 1793 for 1610 livres (Arch. Yvelines, II Q 71). The set was then dispersed in various collections and a large group reappeared in 1885 in the collection sale of comte Jacques de la Béraudière, lot 902 : '*un beau meuble de salon du temps de Louis XVI, en bois sculpté et doré, à feuilles et perles et à pieds cannelés en spirale. Il est couvert de lampas du temps à fleurs blanches sur fond ponceau et se compose d'un grand canapé cintré avec siège aux angles, de deux marquises et de quatre chaises. Chaque siège est formé d'un coussin rapporté et le canapé d'un rouleau et de deux coussins. Les bois portent comme marque le nom frappé de I. Boucault et un W surmonté d'une couronne brûlé au fer*'.

Several seats from this set have survived and are now recorded in public and private collections:

- two *marquises* sold at Galerie Charpentier, 6 April 1954: one currently in the château de Versailles (inv. Vmb. 14357), the other belongs to the Fondation F. Bemberg.
- J. Paul Getty acquired in 1971 two of the four *chaises* from the set which are now in the J. Paul Getty Museum, Los Angeles (sold from the Anna Thomson Dodge collection, Christie's, New York, 24 June 1971, lot 65; Getty Museum inv. 71.DA.92). Another chair is in the Nelson-Atkins Museum Kansas City (inv. 32-191/10).
- a pair of *bergères* was sold from the Juan de Beistegui collection at Christie's, Paris, 10 September 2018, lot 71.

A 19th century chauffeuse modelled after the Breteuil Boucault suite was sold from the collection of Hubert de Givenchy, Christie's, Paris, 16 June 2022, lot 159.





Thierry Ville d'Avray by Alexander Roslin (1718-1793), 1790

\*30

**A LOUIS XVI ORMOLU MANTEL CLOCK**

THE MOVEMENT BY FRANÇOIS CARANDA, CIRCA 1785

Surmounted by a classical urn with ring handles above a circular glazed enamel dial with Roman and Arabic numerals crested by a ribbon bow and flanked by Satyr masks amidst oak leaves terminating in swags, on a pentagonal base decorated with fluted pilasters flanked by volutes on a breakfront plinth mounted with two seated Medici lions and decorated with scrolling foliate panels flanked by foliate rosettes, on stiffleaf-collared toupee feet, the dial signed 'CARANDA à VERSAILLES', '25028' inscribed on the reverse of the movement

17¾ in. (45 cm.) high; 16 in. (40 cm.) wide; 5½ in. (14 cm.) deep

£30,000-50,000

US\$36,000-60,000

€36,000-59,000

**PROVENANCE:**

Probably delivered to the *garde-meuble* and recorded in 1788 in the *cabinet* of Thierry Ville d'Avray's apartment in the *hôtel de Garde-Meuble* in Versailles.

**LITERATURE:**

P. Verlet, *Les bronzes dorés français du XVIIIe siècle*, Paris, 1987, p. 461.

This clock demonstrates the exceptional quality of the French decorative arts promoted by Marc-Antoine Thierry de Ville-d'Avray, *intendant-général* of the *garde-meuble de la couronne* from 1783. Of a rare model supplied by the *horloger du roi* Caranda, this clock was most probably delivered to the *garde-meuble* and recorded in 1788 in the *cabinet* of Thierry Ville d'Avray's apartment in Versailles.

With its classical urn, architectural pilasters and satyr heads this model is characteristic of the neo-classicism of the mid-1780s. A particularly distinctive and interesting feature of the clock are the finely-chased lions mounted on the plinth, which with one paw resting on a sphere recall the famous Medici lions of antiquity. Caranda supplied a number of clocks to the *garde-meuble* and several are mentioned at the *château de Versailles* in

the inventory of Louis XVI's clocks in 1788. In this inventory, a clock with a description matching this clock is recorded in the *cabinet* of the *'Hostel de Monsieur le Commissaire général'* of the *garde-meuble*:

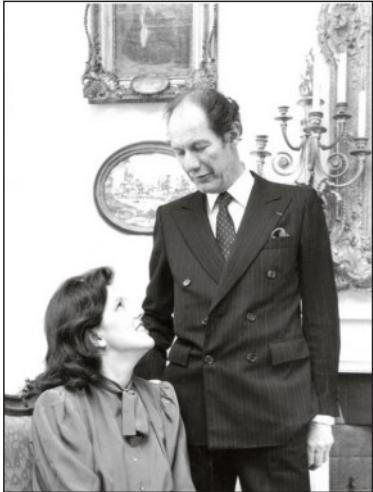
*'Une pendule de cheminée en bronze doré au mâté, sur socle de marbre blanc, enrichi de frises et rosettes, sur le socle sont deux lyons et sur les faces latérales de la pendule sont deux testes de belliers avec des guirlandes de feuilles de chêne et fruit, h. de 18 po. sur 14 po. 5 l. de large, par Caranda - Cabinet'*

The dimensions of the present clock are the same as those described in the inventory and in the absence of any other known examples of this model, it is highly probable that the Steinitz clock is the one described at Versailles. The *Hôtel du Garde-Meuble* in Versailles was located close to the palace on the rue des Réservoirs. It was completed in 1783 and Thierry de Ville d'Avray used it as his residence when he was in Versailles, his Parisian residence being in the *Hôtel du Garde-Meuble* on the Place de la Concorde, now known as the *Hôtel de la Marine*.

Marc-Antoine Thierry de Ville d'Avray (1732-1792) purchased the position of *intendant* and *contrôleur général des Meubles de la couronne* from Pierre-Elisabeth Fontanieu for 360,000 livres in 1783. Responsible for the upkeep and furnishing of the royal chateaux, Thierry reformed the functioning of the *garde-meuble* and compiled independent inventories for each of the royal chateaux. Socially ambitious, he obtained the seigneurie of ville d'Avray which he had changed into a barony in 1784, and purchased the marquisate of Mauregard in 1789 for 350,000 livres. In 1789 he was appointed mayor of Versailles. Following his arrest in August 1792, 120,000 livres in gold were found hidden in the upholstery of a sofa in his *cabinet* in Paris and he was killed in prison shortly during the September Massacres. As this clock demonstrates, Thierry de Ville d'Avray decorated his apartments in the latest taste employing France's most skilled craftsmen.



# PRINCES DE BEAUVON-CRAON



Prince Marc de Beauvau-Craon (1921-1982) and his wife Laura (1942-2017)



château d'Haroué

## \*31

### A PAIR OF LOUIS XVI ORMOLU THREE-BRANCH WALL-LIGHTS ATTRIBUTED TO FRANÇOIS REMOND, CIRCA 1785

The central stem wrapped with a climbing laurel trail and surmounted by a foliate-cast socle issuing an arrangement of flowers and fruit, the body with gadrooned top above a female mask flanked by satyr masks, issuing three reeded scrolling foliate branches terminating in gadrooned and foliate-wrapped drip-pans and acanthus-cast nozzles, the waisted body cast with scrolling foliate arabesque motifs, terminating in an acanthus-collared pinecone finial

19½ in. (50 cm.) high; 21 in. (53 cm.) wide; 11 in. (28 cm.) deep (2)

£80,000-120,000

US\$96,000-140,000

€95,000-140,000

#### PROVENANCE:

Collection of the princes of Beauvau-Craon, sold Sotheby's, Monaco, 23 June 1976, lot 143; according to the saleroom notice, these sconces had come from the castle of Bellevue; "They were later acquired by an ancestor of the current owner [Prince Marc de Beauvau-Craon (1921-1982)] in whose family they have remained to this day".

#### COMPARATIVE LITERATURE

D. Alcouffe, A. Dion-Tenenbaum and G. Mabille, *The Bronze Furnishings of the Louvre*, Dijon, 2004, p.164.

C. Baulez, *Versailles two centuries of art history*, Paris, 2002, p. 415.

P. Verlet, *French gilded bronzes of the 18th century*, Paris, 1987, p. 45, fig. 38.





One of a pair of related wall-lights in the Musée du Louvre (inv T543c(1-2) © Château de Versailles, Dist. RMN-Grand Palais / Jean-Marc Manai



The similar wall-light delivered to the comte d'Artois in 1784 (Petit Trianon)



The similar wall-light in Pavlovsk Palace

58  
Sconce (one of a pair)  
1784

These superb wall-lights, an elegant expression of the fashionable *goût étrusque* of the 1780s, were reputedly formerly in the Château de Bellevue, built for Madame de Pompadour (1721-1764) in 1750 and subsequently occupied by Louis XV daughter's Madame Marie Adélaïde, Madame Victoire and Madame Sophie. They then passed into the collection of the Princes de Beauvau-Craon at the château d'Haroué until sold by Prince Marc de Beauvau-Craon (1921-1982).

When these wall-lights last appeared on the market at Sotheby's in 1976, they were previously attributed to Pierre Gouthière (1732-1813). However, an attribution to François Rémond is more probable, on the basis that two pairs of this model were delivered by Rémond in 1784 to the Comte d'Artois for the Palais du Temple, now in the Petit Trianon. They were invoiced originally for the large sum of 1800 livres, which was later adjusted to 1500 livres, and described as '...deux paires de bras trois branches arabesque sur un vase fond lapis enrichi de frise, tête de satyre et de femme...'. (P. Verlet, *Les Bronzes Dorés Français*, Paris, 1987, p. 45, fig. 38).

Further pairs of the model include two in the Musée du Louvre, Paris, one with three lights and one also with five lights (illustrated in D. Alcouffe, A. Dion-Tennenbaum and G. Mabille, *Gilt Bronzes in the Louvre*, Dijon, 2004, pp. 164-5), and a pair at Pavlovsk Palace, St. Petersburg (illustrated in E. Ducamp ed., *Pavlovsk The Collections*, Paris, 1993, p. 195, fig. 58).

The model was adapted and modified later by Thomire when he delivered in 1787 for the Salon des Jeux du Roi at the Château de Saint-Cloud a set of six wall-lights with the variant feature of replacing the satyr and female masks with three identical female masks with ostrich feather headdresses (see P. Hughes, *The Wallace Collection Catalogue of Furniture*, London, 1996, vol. III, pp. 1430-2, cat. 301).

#### THE CHÂTEAU D'HAROUÉ

The château d'Haroué, located twenty miles south of Nancy, was constructed between 1720-32 by Germain Boffrand (1667-1754) for Marc de Beauvau (1676-1754), Prince de Craon, Viceroy of Tuscany and Constable of Lorraine. In a requirement atypical of his time, Boffrand had to incorporate into his designs the four towers and moat of an older medieval château. The resulting château is a unique example of 18th century French art and architecture fashioned at the golden age of Lorraine during her independence from France. The decoration of the interior was entrusted to mainly Lorraine artists, such as Jean Pillement (1698-1771) who designed a Chinese salon for the château. The château remains in the possession of the Beauvau-Craon family and was classified as a *Monument Historique* in 1983.





Portrait of Baron Mayer Amschel Rothschild by George Frederick Watts circa, 1874.

## ■\*32

### A PAIR OF LOUIS XVI GILTWOOD CANAPES

BY NICOLAS-DENIS DELAISEMENT, CIRCA 1780

Each with padded seat and back upholstered à chassis in later crimson velvet, the frame carved with ribbon cresting and guilloche motif, the part-padded arms headed by acanthus leaves and terminating in a Greek-key and stop-fluted base, on spirally-reeded foliate-carved tapering legs headed by rosettes, both with the label 'Earl of Rosebery'

42 in. (107 cm.) high; 45½ in. (115.5 cm.) wide; 23 in. (58.5 cm.) deep (2)

£80,000-120,000

US\$96,000-140,000

€95,000-140,000

#### PROVENANCE:

Archibald Primrose (1847-1929), 5th Earl of Rosebery, 1st Earl of Midlothian, Lord Dalmeny, and Hannah Primrose, Countess of Rosebery (née de Rothschild; 1851-1890) daughter of Baron Mayer de Rothschild, Mentmore Towers, Buckinghamshire, England, thence by descent.

Albert Edward Harry Meyer Archibald Primrose (1882-1974), 6th Earl of Rosebery, 2nd Earl of Midlothian, and Lord Dalmeny, and by descent until sold Mentmore Towers; Sotheby's house sale, 18 May 1977, lot 12.

Anonymous sale; Doyle, New York, 31 January 2018, lot 417.

#### COMPARATIVE LITERATURE:

P. Kjellberg, *Le mobilier français du XVIII<sup>e</sup> siècle, Dictionnaire des ébénistes et des menuisiers*, Paris, 1998, p. 228.

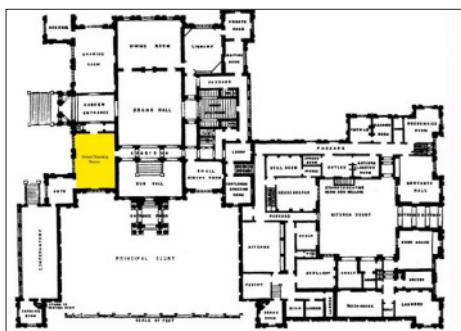




Mentmore Towers, Buckinghamshire



Hannah Primrose, Countess of Rosebery (née de Rothschild 1851-1890)



Floorplan of Mentmore Towers

These elegant *petits canapés* by Nicolas-Denis Delaisement (*maîtrein* 1776) were formerly in the collection of Harry Primrose (1882-1974), 6th Earl of Rosebery and were placed in the green drawing room of the magnificent Mentmore Towers in Buckinghamshire.

Mentmore Towers was one of the great Rothschild buildings in England, created for Baron Mayer Amschel de Rothschild, also known as 'Muffy', by Joseph Paxton in 1850. Designed in a grandiloquent style reminiscent of the celebrated Elizabethan prodigy houses of the 16th century such as Hardwick Hall and Montacute, the finished result was a subtle blending of Tudor, Elizabethan, and Jacobean architecture. The interior decoration and furnishings of Mentmore Towers more than matched the imposing exterior. Henry James (1843-1916) referred to a 'sense of glory' confronting the visitor as soon as you entered the entrance hall. So inspired was he by the grandeur of the building and its sumptuous interiors that it is likely he based the fictive house of Matcham from his two major novels 'The Wings of the Dove' (1902) and 'The Golden Bowl' (1905), on Mentmore Towers, following his visit there.

Following the death of Baron Mayer Amschel de Rothschild in 1874, Mentmore Towers passed to his daughter Hannah de Rothschild. In 1878, she married Archibald Primrose, 5th Earl of Rosebery, and was thereafter known as the Countess of Rosebery. Archibald Primrose was an influential politician, known for his charm, wit and charisma and served as Prime Minister from 1894-5. He was also an avid collector and added to the (already spectacular) works of art at Mentmore considerably during his lifetime. Upon his death Mentmore Towers passed to his son Harry Primrose (1882-1974) who, like his father, was a renowned politician, acting as Secretary of State for Scotland in 1945. It was upon his death that the remarkable collection at Mentmore was sold. The sale of Mentmore has been described as a 'turning point for the preservation movement' (N. Jones, *Architecture of England, Scotland, and Wales*, London, 2005, p. 296), such was the strength of feeling associated with the dispersal of one of the most important collections in private hands, the like of which will probably never be seen again.





The canapés being sold from Mentmore in 1977.



The pair of fauteuils en suite and stamped Delaisement

These *petits canapés* by Delaisement were part of a larger suite of furniture all sold in the 1977 house sale following the death of the 6<sup>th</sup> Earl. The suite comprised three fauteuils à la reine, stamped Delaisement, a large canapé, a set of four fauteuils en-suite but with oval backs, a set of six side chairs and an oval stool and the present pair of canapés (lot 12).

A single fauteuil à la reine, possibly from the same suite, was sold at Christie's, Geneva on 18 November 1974, lot 83. According to the 1974 catalogue entry the fauteuil was stamped once 'Delanois', however on the basis of the similarity to the carved decoration, which is identical to that found on the Mentmore suite, this fauteuil was almost certainly the fourth chair to the set of three sold in the Mentmore sale of 1977 (lot 11).

Further works by Delaisement can be seen in the James A. de Rothschild Collection at Waddesdon Manor, which includes a firescreen (G. de Bellague, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, vol. II, Fribourg, 1974, no. 133, pp. 618-619). As well as pair of fauteuils à la reine from the collection of Elisabeth Severance Prentiss, now in the collections of the Cleveland Museum of Art (inv. 1944.109.1 & 1944.109.2).





Portrait of Pierre-Paul-Louis Randon de Boisset (1708-1776)  
by Jean-Baptiste Greuze

**\*33**

**A PAIR OF ITALIAN ORMOLU-MOUNTED JASPER,  
BLOODSTONE, GREEN PORPHYRY AND RED MARBLE CUPS**  
ATTRIBUTED TO LUIGI VALADIER, CIRCA 1770, THE  
CONTEMPORARY BASE ATTRIBUTED TO LUIGI VALADIER AND  
UNITED WITH THE CUPS AT A LATER DATE

The cup with reeded rim and intertwining serpent handles on a turned spreading socle, on a stepped square plinth, the lower section mounted with rams' heads joined by vine swags, on a laurel-wreath moulded base  
11½ in. (28.5 cm.) high; 4½ in. (11.5 cm.) wide (2)

£120,000-180,000 US\$150,000-210,000  
€150,000-210,000

**PROVENANCE:**

Collection of Pierre-Paul-Louis Randon de Boisset (1708-1776),  
sold without red marble bases, Paris, 27 February -25 March 1777, lot 472.  
Acquired by Monsieur Aubert,  
sold at his sale, Paris, 5 October 1797.  
Collection of baron Roger,  
sold his sale, Paris, 20-22 December 1841, lot 122.  
Collection of Baroness Edouard de Rothschild (1884-1975)  
Acquired by Galerie Maurice Segoura.  
Private Collection, Paris.  
Sold in their current form Christie's, Paris, 21 June 2006, lot 129.

**COMPARATIVE LITERATURE:**

P. Remy, C.-F. Julliot, *Catalogue de tableaux & [...] figures de marbres [...] du cabinet de feu M. Randon de Boisset, Pierre-Paul-Louis Randon de Boisset*, Paris, 1777.  
A. González-Palacios, *L'Album dei disegni del Museo Napoleónico*, Rome, 2015.





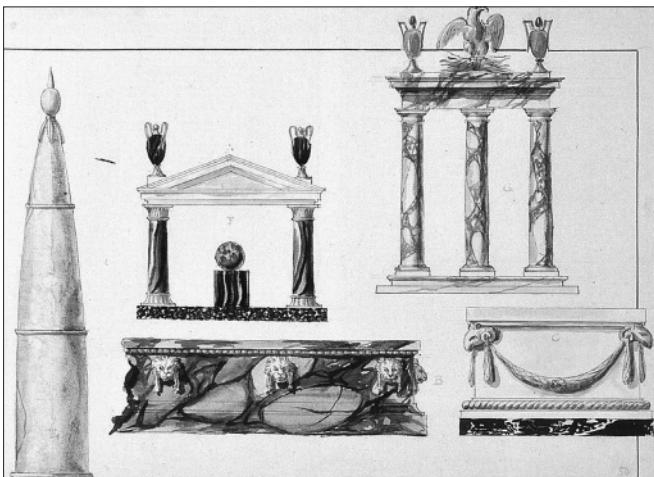




Design by Giuseppe Valadier (1762-1839), Museo Napoleonico, Rome, [MN8650]



One of two identical bases by Valadier in the collection of The Hermitage, St. Petersburg [inv. 1191-IV, 1192-IV]



Design by Giuseppe Valadier (1762-1839), Museo Napoleonico, Rome (MN8628)

Executed in precious hardstone and with extremely delicate ormolu mounts by Rome's finest goldsmith, these cups have long been admired for their rarity and have enhanced two of the most famous collections in the history of European art.

#### THE PROVENANCE

The upper sections of these cups were most probably in the legendary collection of Pierre-Paul-Louis Randon de Boisset and sold as lot 472 in the sale after his death held 27 February - 25 March 1777. The introduction of the catalogue noted that Boisset had '*rapporté d'Italie les marbres les plus rares*' and in a section of the sale dedicated to his precious stone collection lot 472 is described thus: '*Deux jolis vases, forme de coquetier ; leur pied pris dans la masse, garnis de très légères anses à deux serpents entrelacés, de petits tors, & plinthe de bronze doré en or mat avec double plinthe de même jaspe ; hauteur 3 pouces 4 lignes.*' This description, of a jasper 'egg-cup', delicate intertwined serpent handles, and a plinth of gilt-bronze above a double base of a stone of the same type matches the present cups perfectly. Randon de Boisset became a *fermier-général* in 1757 and soon after purchased the role of *Receveur général des finances de la généralité de Lyon*,

an extremely profitable position which gave him control of the collection of tax in the area of Lyon. Exceptional among the *fermiers-généraux* for his honest nature, Randon de Boisset was subject to popular praise in his lifetime and indeed the introduction to his sale in 1777, in which these cups were offered, reads like a panegyric, not least with regard to the excellence of his taste. A sketch by Gabriel de Saint-Aubin currently preserved in the *Musée des Arts décoratifs* in Lyon illustrates the *Galerie de Mr. Randon de Boisset* (inv. 5272a). The sketch depicts a large room of classical design filled with furniture, vases, statues and hung 'academy-style' with paintings. These cups along with several other items in the sale were acquired by '*Aubert Sculpteur*', the *sculpteur-doreur du roi* Daniel Aubert and subsequently sold in his sale, 5 October 1797. They were then sold from the collection of the Baron Roger in 1841 where they were again described without their stands implying that the two elements had not yet been united.

What was said of Randon de Boisset '*rien ne lui étranger. Il semblait que tous les goûts à la fois fussent entrés dans son âme*' - might also be said of almost any member of the Rothschild family whose collection the cups most likely entered at end of the nineteenth century. All five branches of the family were renowned and voracious collectors, engaging in all aspects of the fine and decorative arts and becoming creators of their own definitive taste the *Goût Rothschild*. The cups were in the collection of Baronne Edouard de Rothschild at the rue Saint-Florentin, one of Paris's most celebrated interiors, in 1903 and may have entered the family collection through her father or grandfather-in-law Alphonse (1827-1905) or James de Rothschild (1792-1868). With their knowledge and enthusiasm for 18<sup>th</sup> century decorative arts it is possible that it was the Rothschilds who united the two elements of the cups.

#### THE DESIGN

In their quality and design it is possible to attribute both the cups and their stands to the great goldsmith Luigi Valadier. A supplier to the nobles and royalty of Europe, and Rome's foremost decorative artist, the resolute neoclassicism and architectural aesthetic promoted by Valadier permeates both elements of the present lot. The generous use of precious stones-jasper, bloodstone, green porphyry and rosso antico- recalls the interior decoration of the great edifices of ancient imperial Rome, a key source of material in Valadier's *œuvre*. The cups and their stands also relate precisely to designs executed by Giuseppe Valadier, Luigi's son and colleague, currently held in the Museo Napoleonico in Rome. Envisioned to recreate the cities of antiquity in miniature, Luigi produced ambitious designs for *surtouts de table*, one example made for the Baron de Breteuil and currently preserved in the State Hermitage, St. Petersburg. The snake handles are produced on at least two of the designs (MN8650, MN8656) and the square base with rams' heads united by vine garlands is similarly illustrated in these designs (MN8628). Valadier's design for the snake handles clearly made an impact on French makers, as demonstrated by a pair of rock crystal cups from Marie-Antoinette's collection with similar entwined snake handles, currently preserved in the Louvre (OA 14). The propagation of Valadier's designs across Europe can be seen by their presence in not only the great collections of Italy and France but also in the Russian Imperial Collections. The *antico rosso* base of these cups is identical to two bases for bronze statues currently preserved in the State Hermitage in Russia (inv. 1191-IV, 1192-IV). The catalogue of Randon de Boisset's sale contains a number of cups and vases with related designs to these, often mounted with gilt-bronze handles and consisting of a variety of different marbles of various shapes. Lot 476 for example is an oval cup of jasper mounted with gilt-bronze handles set with turquoise; the catalogue also mentions that '*Randon de Boisset a acquis cette belle coupe à Rome*'. Randon de Boisset was known to have visited Italy on two occasions and it is possible that he bought items such as these cups directly from Valadier.

That the leading tastemakers of the 19<sup>th</sup> century should unite these exceptional cups from one of the 18<sup>th</sup> century's most celebrated collections to a contemporary base by the same maker is a wonderful testament to the longstanding importance of provenance and craftsmanship.



## ELISA BONAPARTE'S MARBLE CONSOLES (LOTS 34 & 35)



Portrait of Elisa Bonaparte by Marie-Guillemine Benoist (1768-1826)

Emblematic of the French influence on both the cultural and political life of the Italian states in the Napoleonic era, these consoles are a fascinating example of the personal taste of Elisa Baciocchi (1777-1820), sister of Napoleon and Princess of Lucca-Piombino.

Carved from pure white Carrara marble decorated with rosettes, laurel wreaths and swags on stop-fluted column legs, these consoles elegantly recall the symbolism of ancient Rome. They were designed in around 1806 for the Villa Reale di Marlia, Elisa Bonaparte's country residence in her principality of Lucca and Piombino in Northern Italy as part of a large-scale restoration led by the Parisian architect Pierre-Théodore Bienaimé (1765-1826). The quarries of Carrara were at the edge of Elisa's fiefdom and she was passionately engaged in the promotion of this ancient and precious export. In 1810 Elisa constructed a new palace to house the Académie des Beaux Arts in Carrara and she heavily utilised the material in her works at Lucca and Marlia, as demonstrated by these two pairs of tables. Elisa's success in this endeavour was reflected by the increased income of the quarry. Her similar success in propagating her taste to the rest of the Imperial court is illustrated by the related fireplace of Carrara marble in the Egyptian room of Napoleon's residence in exile, the Villa San Martino on Elba. The proximity of Carrara to Marlia meant that many of the marbles in the Villa were carved on site from larger blocks, these consoles included. The comprehensive artistic vision for the villa's decoration can also be seen by fireplaces of a related design in some bedchambers of the villa. They are also of demi-lune form and, with some minor variations, have similar fluted columnar legs to the present consoles (illustrated E. Schlumberger, 'Un palais décoré par Elisa Bonaparte', *Connaissance des Arts*, August 1957, vol. 66 pp. 50-51). The consoles remained in the villa until the 21<sup>st</sup> century and were photographed on the first floor antechamber of the residence in 1957 when Marlia was home to Countess Pecci-Blunt.

### ELISA BONAPARTE

Elisa Baciocchi was the most powerful of the female Bonaparte siblings and the only one personally invested with political power. The eldest daughter of the Bonaparte family, Elisa was educated at the Saint-Cyr academy for impoverished noble girls and in 1797 married the Corsican captain Felix Bacchicchi. On her brother's ascendancy to first consul Elisa moved to Paris and established a noted literary salon. On 18 March 1805 Elisa was made an Imperial Highness and received the principality of Piombino with her husband receiving the principality of Lucca in the same year, a domain over which she alone wielded power. In 1809 she was made Grand Duchess of Tuscany, thus assuming one of Europe's greatest cultural legacies. In the image of the Imperial court in Paris, Elisa undertook a programme of modernisation and improvement in Lucca, reforming the legal system, establishing a *Banque Elisienne* and most of all patronising the arts. With a particular focus on sculpture and works in marble, Elisa promoted the careers of numerous sculptors, among them Canova and Bartolini. In 1814 during the war of the Sixth Coalition, the allies forced Elisa to flee Lucca and in 1820 she died in exile near Cervignano. At her death Napoleon described her as 'a woman of a masterly mind'.

### THE VILLA REALE DI MARLIA

A long-time residence of noble and mercantile families, the Villa Marlia was acquired by Elisa Bonaparte along with the neighbouring Archbishops' Palace in 1805. The princess undertook extensive modifications employing a number of Italian artists under Bienaimé's direction. In both the interior and exterior of the villa Elisa sought to 'Romanise' her surroundings with the aesthetic grammar of antiquity as her overarching guide. As well as commissioning Parisian furniture in the Empire taste she made use of local cabinetmakers, creating in the words of Schlumberger, "an Empire style 'à l'italienne'". Her excellent taste was summed up by Metternich who when visiting the villa after Elisa's fall in 1815 described it as 'véritablement divin' ('truly divine'). The villa subsequently passed through a number of Royal dynasties including the Dukes of Parma, Grand Dukes of Tuscany, Victor-Emmanuel of Italy and finally Charles-Ferdinand of Bourbon-Sicily until the villa was purchased in 1918 by the count and countess Pecci-Blunt who restored the villa to its appearance under Elisa Bonaparte. Anna Pecci-Blunt (1885-1971) was born into a family of old Italian nobility and was the great-niece of Pope Leo XII, who oversaw her education. She married the American Cecil Blumenthal in 1919 and the couple were made a Count and Countess in the papal nobility, renaming themselves 'Pecci-Blunt'. The couple first resided in the hôtel de Cassini at 32 rue de Babylone, Paris and established themselves as great society hosts. They later purchased the Villa Reale di Marlia and a palazzo in Rome and were unique in their ability to mix the Roman 'Black Nobility', the international jet set and notable figures from the art and cultural spheres in their social gatherings. The countess herself founded art galleries in Rome and New York and patronised artists like Dali and Modigliani.



Villa Reale Di Marlia, 1957



■\*34

**A PAIR OF EMPIRE WHITE MARBLE DEMI-LUNE CONSOLE TABLES**

CIRCA 1805

Each with integral frieze carved with beading above ribboned laurel-leaf swags flanked by laurel wreaths, supported by two pairs of spreading stop-fluted columns on a rectangular low plinth and pilasters carved with trailing leaves centred with a rosette

40½ in. (102 cm.) high; 48½ in. (123 cm.) wide; 24½ in. (62 cm.) deep (2)

£100,000-200,000

US\$120,000-240,000

€120,000-240,000

**PROVENANCE:**

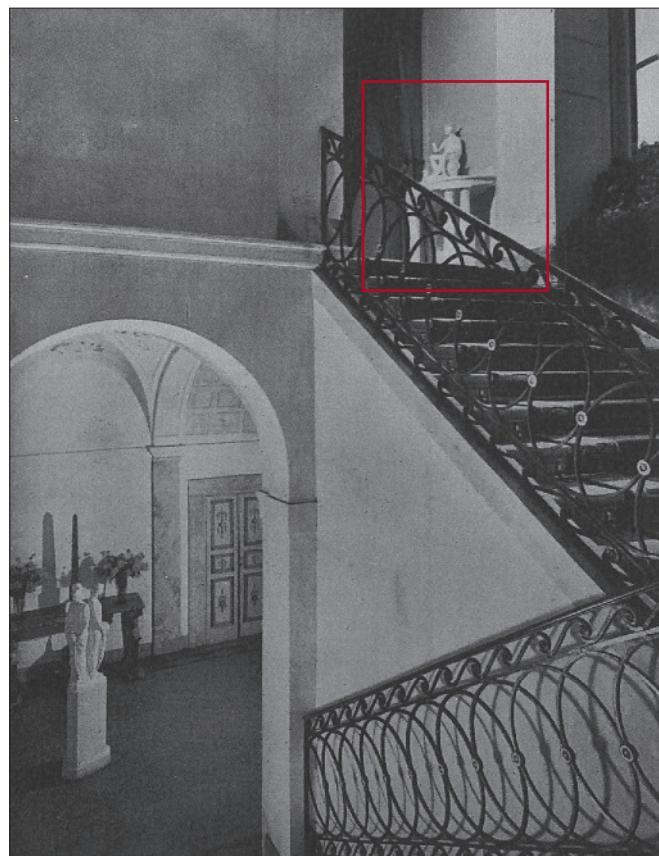
Elisa Bonaparte, Princess of Lucca and Piombino, Grand Duchess of Tuscany, (1777-1820) at the Villa Reale di Marlia until 1815.

Maria Luisa, Duchess of Lucca (1782-1824), at the Villa Reale, thence by descent with the Dukes of Bourbon-Parma.

Countess Pecci-Blunt (1885-1971), Villa Reale di Marlia (acquired 1923).

**LITERATURE:**

E. Schlumberger, 'Un palais décoré par Elisa Bonaparte', *Connaissance des Arts*, August 1957, vol. 66, p. 48-53, ill. p. 49-50.



One of the consoles photographed in situ in 1957.



■\*35

**A PAIR OF EMPIRE WHITE-MARBLE DEMI-LUNE CONSOLE TABLES**  
CIRCA 1805

Each with integral frieze carved with beading above ribboned laurel-leaf swags flanked by laurel wreaths, supported by two pairs of spreading stop-fluted columns on a rectangular low plinth and panelled pilasters carved with trailing leaves centred by a rosette  
40½ in. (102 cm.) high; 48½ in. (123 cm.) wide; 24½ in. (62 cm.) deep (2)

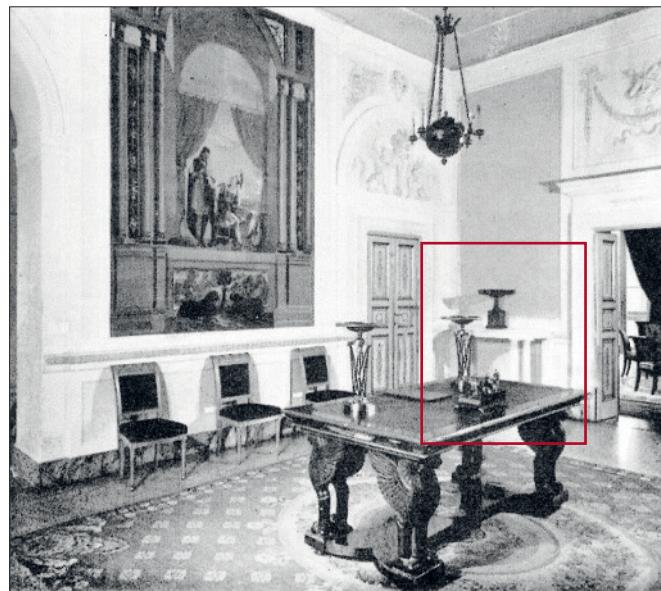
£100,000-200,000 US\$120,000-240,000  
€120,000-240,000

**PROVENANCE:**

Elisa Bonaparte, Princess of Lucca and Piombino, Grand Duchess of Tuscany, (1777-1820) at the Villa Reale di Marlia until 1815.  
Maria Luisa, Duchess of Lucca (1782-1824), at the Villa Reale, thence by descent with the Dukes of Bourbon-Parma.  
Countess Pecci-Blunt (1885-1971), Villa Reale di Marlia (acquired 1923).

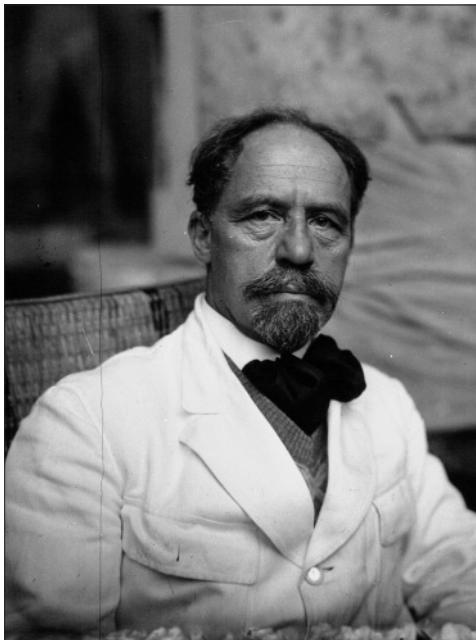
**LITERATURE:**

E. Schlumberger, 'Un palais décoré par Elisa Bonaparte', *Connaissance des Arts*, August 1957, vol. 66, p. 48-53, ill. p. 49-50.



One of the consoles photographed *in situ* in 1957.





Paul Landowski (1875-1961)

■\*36

**VENUS PUDICA, CALLED 'VENUS DE' MEDICI'**

FRENCH SCHOOL, CIRCA 1700

White marble; on an integrally carved circular base  
62 1/4 in. (159 cm.) high

£40,000-60,000	US\$48,000-71,000
	€48,000-71,000

**PROVENANCE:**

With the same family since the 1950s; according to family tradition, it was restored by the sculptor Paul Landowski (1875-1961), director of the Villa Medici in Rome from 1933 to 1937, then director of the École Nationale Supérieure des Beaux-Arts in Paris.

**COMPARATIVE LITERATURE:**

F. Perrier, *Segmenta nobilium signorum et statuarum quae temporis dentem invidium evasere*, Paris, 1638, pls. 81-83.  
G. Mansuelli, *Galleria degli Uffizi - Le Sculture*, Rome, 1961, I, figs. pp. 69-74, 45a-e.  
F. Haskell and N. Penny, *Taste and the Antique - The Lure of Classical Sculpture 1500-1900*, New Haven and London, 1981, pp. 325-328, no. 88, fig. 173.  
S. Hoog, *Musée national du château de Versailles. Les sculptures. I. Le musée*, Paris, 1993, no. 1698.

The reputation of the Venus de' Medici is such that, today, she is probably the most famous image of all antique marbles. Its composition is drawn from the Aphrodite of Knidos created by the 4th Century B.C. Greek sculptor Praxiteles, as the absolute ideal of feminine beauty both in bodily form and pose. Although first documented in 1638, when she was recorded in a book of engravings of the most beautiful antique statues in Rome, the Venus was almost certainly known in the 16th century (Haskell and Penny, *loc. cit.*). Originally housed in the Villa Medici, the marble was transferred to Florence in 1677, and by 1688 had taken pride of place in the Tribuna of the Uffizi. When Napoleon's armies were threatening Italy, it was among the treasures moved to the south of Italy for safety, but it was eventually claimed by the French and was shipped to Paris where it remained between 1803 and 1815. After Napoleon's defeat, it was returned to the Tribuna, where it remains today.

The fame and popularity of the sculpture created a high demand for copies to adorn grand houses and gardens. One such admirer was Louis XIV who is recorded as having commissioned at least five versions: four in marble by sculptors Carlier, Clérion, Coysevox and Frémery and one in bronze cast by the Keller brothers. Of the marble versions, the Clérion is now housed in the Château de Versailles (Hoog, *loc. cit.*) and the Frémery stands in the gardens outside, whereas the other two have yet to be located. Three more currently unlocated versions of the Venus de' Medici were also recorded at the Château de Marly, Louis XIV's smaller, more private residence close to Versailles. It has been suggested that, given the exceptional quality and finish of the present lot, it may be one of the lost marbles from the group executed for Louis XIV to decorate his royal residences.









Chatsworth House, Derbyshire © *Country Life* archive

■\*37

## AN ITALIAN MARBLE ATHÉNIENNE

AFTER THE ANTIQUE, ITALIAN, LATE 18TH CENTURY

The shallow basin with a raised flower head to the centre surrounded by a band of entwined foliage interspersed with flowerhead motifs, the rim worked with leaf carving and beaded border, raised on three lion paw feet on waisted tapered supports with reserves carved with inset flowerhead surmounts and acanthus and anthemion trophies, the triform stepped base on a thick circular violet *brèche* marble plinth  
48½ in. (138 cm.) high; 81 cm. (32 in.) diameter

£70,000-100,000

US\$84,000-120,000

€83,000-120,000

### PROVENANCE:

Possibly acquired in Rome by William, 6th Duke of Devonshire (1790-1858).  
Compton Place, Eastbourne, East Sussex, by 1892.

Photographed in the late 19th century or early 20th century at Compton Place standing in the Gallery bay window.

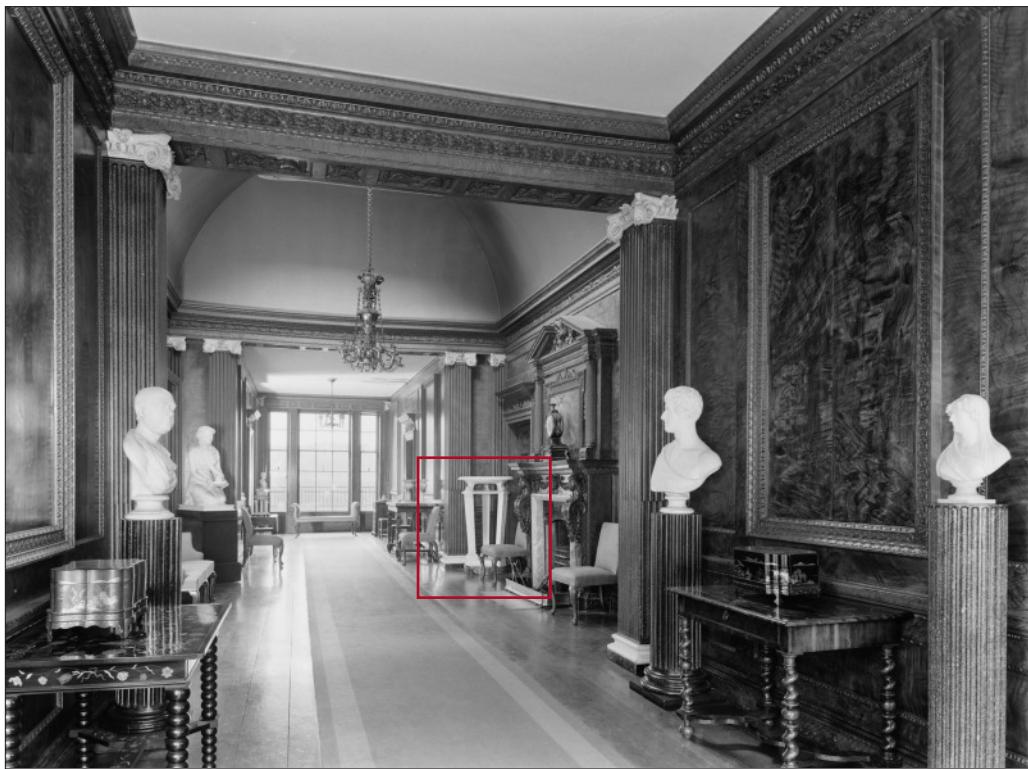
Moved to Chatsworth House, Derbyshire, by Andrew, 11th Duke of Devonshire  
circa 1954.

Chatsworth: The Attic Sale, Sotheby's house sale, 5-7 October 2010, lot 253.

### LITERATURE:

*Compton Place Inventory*, 1892, p. 80: 'standing in The Gallery Statuary marble tripod on marble base'.





Lot 37 photographed *in situ* at Compton Place © Country Life archives

The present lot and its history are emblematic of the fascination for the Greco-Roman antique world among the English aristocracy in the 18th and 19th centuries. Those travelling around Italy as part of their 'Grand Tour' would visit the major cities and important archaeological sites purchasing souvenirs to furnish their residences back home. Such items were typically ancient sculptures or pieces directly copying ancient models; they were not only decorative mementos of travels abroad but intended to demonstrate their owner's worldliness and appreciation for ancient culture.



The Antique athenienne, Galleria dei Candelabrii, Museo Pio Clementino, the Vatican.

The present lot is an 18th-century version, after an athenienne housed in the *Galleria dei Candelabrii* in the Museo Pio Clementino in the Vatican, which was created by Pope Clement XIV (d. 1774) and Pope Pius VI (d. 1799). It is first recorded in 1892 in the Compton Place Inventory, a country house in Eastbourne, East Sussex. A photograph of the gallery in the house shows the work in situ, at the end of the room in front of the window. Although named after Spencer Compton, Britain's second Prime Minister, by the late 1800s the house, designed by Colen Campbell, had passed into the ownership of the Dukes of Devonshire. It is possible that the present lot was one of the many artworks brought back to England by the 6th Duke of Devonshire, one of the most important British collectors of the 19th century.

#### COMPTON PLACE

Built in 1726 on the site of an earlier Elizabethan manor house and designed by Colen Campbell, Compton Place was completed by William Kent following Campbell's early death in 1729. The house was commissioned by Sir Spencer Compton (c. 1764-1743), treasurer to the Prince of Wales, later George IV. The Prince of Wales was Colen Campbell's chief patron, and so it was natural for Spencer Compton to turn to him for its design. Campbell's influence is particularly felt in the decoration of the interiors of Compton Place - the Duke's Bedroom was considered at the time 'one of the most opulent examples in England', with a stucco relief following Titian's *Venus and Adonis* (G. Beard, *Decorative Plasterwork in Great Britain*, London, 1975, p. 68).

Compton Place passed to Sir Spencer Compton's nephew, the 5<sup>th</sup> Earl Northampton upon his death, it then passed by marriage to George Cavendish, 1<sup>st</sup> Earl of Burlington who renovated the building in 1806, adding stucco to the flint exterior. The estate then passed to his grandson the 7<sup>th</sup> Earl of Devonshire where it has remained by descent.





Mrs. Jayne Wrightsman © Getty Images

## ■\*38

### A LOUIS XVI MAHOGANY MERIDIENNE

BY GEORGES JACOB, CIRCA 1790

With outswept arms on tapering legs, stamped 'I. IACOB'  
30½ in. (77.5 cm.) high; 67¾ in. (172 cm.); 15½ in. (39.5 cm.) deep

£12,000-18,000

US\$15,000-21,000  
€15,000-21,000

#### PROVENANCE:

Acquired by Mrs Jayne Wrightsman from Michel Meyer, Paris, 1990.  
Mrs Jayne Wrightsman, St. James's Place, London; Sotheby's, New York, 28 April 2010, lot 254.  
Georges Jacob (1739-1814), *maître* in 1765.

This elegant méridienne by Georges Jacob, designed *à l'antique* at the end of the reign of Louis XVI, was part of the collection of the celebrated collector and philanthropist Jayne Wrightsman (1919-2019) in her London residence in St James's.

From 1773 until the French Revolution Georges Jacob worked continuously for the Royal family, furnishing the main royal residences including Versailles and undertaking many commissions for members of the Royal Court. At the end of the *Ancien Régime* he conceived furniture in solid mahogany, such as this méridienne, in the Etruscan manner based on designs by Jean-Démosthène Dugourc (illustrated in N. de Reyniès, *Le Mobilier Domestique*, Paris, 1987, vol. I, p. 77, fig. 142). He retired in 1796, leaving his five sons to continue his business, which they did until 1813 when the firm, by then called Jacob-Desmalter & Co., went into administration.

Jayne Wrightsman was an American philanthropist, art collector and widow of the oil tycoon Charles Wrightsman (1895-1986) who carefully established what was considered to be the finest private collection of French decorative arts in the United States. They were great benefactors to the Metropolitan Museum of Art, New York creating the Wrightsman Galleries for European Sculpture and Decorative Arts. Mrs. Wrightsman's collection was dispersed at Christie's, New York in October 2020.



# CORNUDET DES CHAUMETTES



Château Cornudet, Crocq

■\*39

## A SET OF FOUR LATE LOUIS XVI MAHOGANY AND PARCEL-GILT FAUTEUILS

BY HENRI JACOB, CIRCA 1790

Each with rectangular padded back, the arms with scrolling terminals on stiff leaf headed turned fluted supports, the seat-rail on turned fluted tapering legs, two chairs stamped 'H. JACOB', inscribed in pencil '2' '3' '632' '633' respectively, with later neoclassical pale blue silk upholstery  
37 1/4 in. (94.5 cm.) high; 29 1/4 in. (74 cm.) wide; 22 in. (60 cm.) deep (4)

£30,000-50,000

US\$36,000-60,000

€36,000-59,000

### PROVENANCE:

Joseph Cornudet des Chomettes (1755-1834), Comte de L'Empire, Château Cornudet in Crocq, near Aubusson and thence by descent until sold; Cornette de Saint Cyr, Hotel Drouot, Paris, 27 June 2012, lot 165.

### COMPARATIVE LITERATURE

D. Ledoux-Lebard, 'Henri Jacob, un menuisier ébéniste original', *L'Estampille/L'Objet d'Art*, no. 289, March 1995, pp. 46-57.  
Henri Jacob (1753-1825), *maître* in 1779.





These elegant mahogany fauteuils are wonderful examples of the restrained furniture of the *Directoire* and originally furnished the château Cornudet in Crocq, home to the Cornudet de Chaumettes family who rose to political prominence in this period.

The fauteuils were executed by Henri Jacob (1753-1824), *maîtrein* 1779 and cousin of the most celebrated *menuisier* of the 18th century, Georges Jacob. Henri's production mainly consisted of rigorously-executed mahogany seat furniture from the Louis XVI, Directoire and Consulat periods of which these fauteuils are excellent examples. He took advantage of his cousin's fame and employed several elements characteristic of Georges' *œuvre* in his production such as the baluster arm supports seen on the present fauteuils. The unusual design of the arm supports make these chairs particularly distinctive.

The Cornudet de Chaumettes family had lived in the château Cornudet in Limousin since the 1700s. They came to national prominence with Joseph Cornudet de Chaumettes (1755-1834), an early supporter of liberal ideas who was elected a deputy in the *Conseil des Anciens* of the Directory, precursor to the French Senate. The château Cornudet contained another suite of related seat furniture stamped Henri Jacob as well as much Empire furniture and it is probable that our fauteuils along with the related suite were acquired by Joseph Cornudet de Chaumettes, whose increased political profile would likely coincide with improvements to his ancestral residence. An 1803 portrait of Madame Cornudet de Chaumettes in the latest Empire fashion by the celebrated painter Robert Lefevre reflects, as is the case with these fauteuils, their attention to the newest artistic developments.

Joseph Cornudet de Chaumettes was a key figure in the *coup d'état du 18 Brumaire* which brought Napoleon to power and was lavished with honours during the Empire. He distinguished himself as a fierce defender of freedom of the press and of the individual. The château Cornudet was a building of mediaeval origins that was extended firstly in the 18th century and again in the 19th century by the famous architect Eugène Viollet-le-Duc. The chateau remained in the family until 2012 when its contents were dispersed.



# KING LOUIS-PHILIPPE



Portrait of King Louis-Philippe by Franz Xaver Winterhalter (1805-1873)

■\*40

## A ROYAL LOUIS-PHILIPPE ORMOLU-MOUNTED MAHOGANY LIBRARY TABLE

BY GEORGES-ALPHONSE JACOB-DESMALTER, CIRCA 1832

The rotating circular gilt-tooled green leather-lined top above four frieze drawers, on three supports headed by palmettes and with paw feet with inset wooden castors, joined by a tripartite stretcher, stamped to the frame 'JACOB', with black stencilled '1402' and crowned 'TU' for the Palais de Tuilleries, inscribed in black ink to one drawer: 'Mobilier de la couronne donné par l'Empereur Napoléon III à Julie Bonaparte marquise de Roccagiovine, à Paris rue de Grenelle Saint Germain 142 en 1867'

29. in. (73.5 cm.) high; 63½ in. (161 cm.) diameter

£60,000-100,000

US\$72,000-120,000

€71,000-120,000

### PROVENANCE:

Delivered circa 1832-1833, inventoried in 1833 in the 'family salon' of King Louis-Philippe I at the Palais des Tuilleries, located on the 1st floor on the garden side.

Given in 1867 by Napoleon III to his cousin Princess Julie Bonaparte (1830-1900), Marquise de Roccagiovine, granddaughter of Lucien Bonaparte, placed in the hôtel located at no. 142 rue de Grenelle, known at the time as the 'Hôtel Bonaparte'.

### COMPARATIVE LITERATURE:

C. Samoyault-Verlet, 'Les Appartements des souverains en France au XIXe siècle' in *Hof, Kultur und Politik im 19. Jahrhundert*, Röhrscheid, Bonn, 1985, pp. 121-137.

D. Ledoux-Lebard, *Le mobilier français du XIXe siècle, Dictionnaire des ébénistes et des menuisiers*, Paris, 2000, p. 360-363.

P. Arizzoli-Clémentel & J.-P. Samoyault, *Le mobilier de Versailles, chefs-d'œuvre du XIXe siècle*, Dijon, 2009, cat. nos. 125-126, pp. 347-348.





Eugène Lami (1800-1890), *Concert donné dans la galerie des Guise au château d'Eu, le 4 septembre 1843* (detail) châteaux de Versailles and the Trianon (inv. MV 6119) © Fine Art Images/Heritage Images



One of two related tables by Georges-Alphonse Jacob-Desmalter, châteaux de Versailles et de Trianon (inv. T 82 C 1) Photo © Château de Versailles, Dist. RMNGrandPalais / Jean-Marc Manai



Stencilled inventory number

This Royal *table de famille* in superb flamed mahogany, was delivered in circa 1832-1833 by Georges-Alphonse Jacob-Desmalter, along with a second identical table, for the 'family room' of the *Grands Appartements* of King Louis-Philippe, located on the 1st floor on the garden side of the Tuileries Palace. Adorned with a top lined with leather, the table is distinguished by the four drawers to its frieze, each one used by a member of the Royal family.

Louis-Philippe's 'family room' was fitted out between 1831 and 1833 on the site of the King's former bedroom under the *Ancien Régime*; it remained the 'family room' under the Empire and Restauration, returning again to a bedroom under the Second Empire, when it became the bedroom of Empress Eugénie. From the start of his reign, Louis-Philippe had shared the Queen's apartment on the ground floor. Formed of a row of seven rooms opening onto the garden, the former apartment of the sovereign therefore lost its primary purpose in favour of a more official function, partially transformed into a government apartment, an extension of the large royal apartments located on the side court. Starting from the staircase of the Pavillon de Flore, this apartment consisted of an antechamber, a Council room, a Ministers' room or blue room, a library, and a small study. Towards the terrace, followed the 'family room' and the rooms in the suite, and a billiard room, opening onto the throne room. These last two rooms were used for receptions and enabled the royal family to maintain at the Tuileries the habits they had acquired at the Palais Royal.

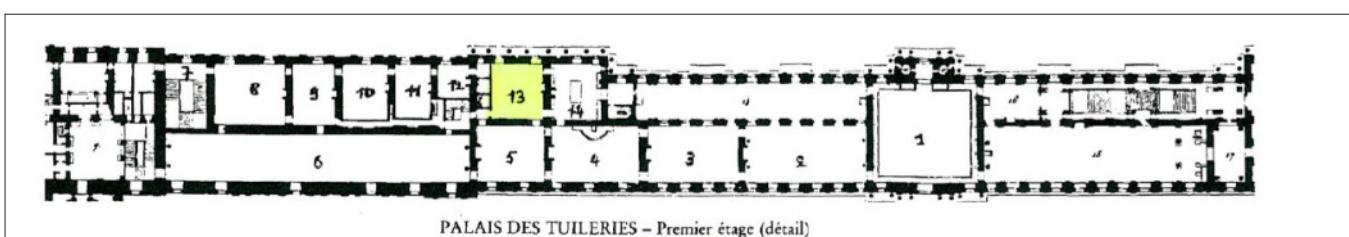
Under the July Monarchy, the *tables de familles* systematically adorned the apartments of the King, the Queen, and their children, the Orléans family having opted for a more '*grand bourgeois*' way of life than that subject to the rigour of the court etiquettes that had prevailed in previous reigns.

Famous paintings by Eugène Lami (1800-1890), recounting Queen Victoria's historic visit to the Château d'Eu in September 1843, allow us to get an idea of these large tables around which the masters of the place and their guests gathered to chat or play. These tables, enclosing four or eight drawers, sometimes numbered, could also be used by the Queen and the princesses to contain their works.

Two tables similar to the present table, with the same diameter, but without bronzes, are now at the Grand Trianon in Versailles. They had been delivered for this palace by Georges-Alphonse Jacob-Desmalter: the first, on May 12, 1837, for Napoleon's 'family room' which Louis-Philippe kept until the creation of the new "family room" in 1834; the second, on May 26, 1837, for the large apartments of the Trianon Palace.

A third 'family table' was delivered to the Grand Trianon of the same model but executed in ash and with a smaller top (114 cm. in diameter). On its legs it displays the same large gilt-bronze palmettes as on the present table. This small family table was placed in Queen Marie-Amélie's bedroom at Trianon, near the *Salon des Glaces*, a place it still occupies today.

Born in Paris on 23 February, 1799, Georges-Alphonse Jacob-Desmalter was the son of François-Honoré-Georges (1770-1841) and Adélaïde-Anne Lignereux, daughter of the famous *marchand*. He began his career decorating



Plan of the Tuileries Palace - Premier Étage





with his father, then became a pupil of the architect Charles Percier. He finally returned to his father's workshop, then took over the management on 1 January 1825. His workshops were located on the rue de Bondy, at no 30 from 1825 to 1830, then at no 44 until 1836. They moved to no 23 rue des Vinaigriers after this date.

An excellent draughtsman, Georges-Alphonse Jacob-Desmalter provided, like his father and his grandfather before him, a large number of pieces of furniture for the royal châteaux, and was considered by his contemporaries to be one of the oldest and most venerable in Paris.

The Vicomte de la Bonninière Beaumont-Vassy recorded King Louis Philippe's routine in his memoirs: *"Loving work, very regular in the ordinary habits of life, Louis-Philippe got up early, enjoyed making his fire himself in winter, carefully reading the foreign gazettes, more particularly the English newspapers, without paying much attention to French newspapers, unless (which was very rare) an article had been brought to his attention. He then indulged in the private correspondence he maintained with a few people, most often representing France abroad. Then, after a frugal meal, he attended the council of ministers, or received provincial deputations, which happened frequently in the first months of the Revolution of 1830. Finally, after a more or less long walk, he took a second meal consisting of the simplest dishes, invariably the same, were soups of different kinds which the king ate successively; poultry with rice and at the end of the meal, a glass of Spanish wine. He would then stay until ten o'clock in the evening in the family drawing-room and retire to a closet to write there again until late at night. A sober, regular, intelligently distributed life that Louis-Philippe had led at the Palais-Royal and that he continued at the Tuilleries until the end of his reign".* (in Édouard Ferdinand de la Bonninière Beaumont-Vassy (vicomte de), *Les salons de Paris et la société parisienne sous Louis-Philippe Ier*, Paris, 1866, p. 186-187)

According to the inscription still visible in one of the drawers, the table was offered by Louis-Philippe's successor, Napoleon III, to Julie Charlotte Pauline Zénaïde Laetita Désirée Bartholomée Bonaparte, Marquise de Roccagiovine and French princess, born on June 6, 1830 at Villa Paolina, in Rome. Cousin of the Emperor Napoleon III, she was a personality of the Second Empire, known in particular for her literary salon. Daughter of Charles Lucien Bonaparte and his wife Zénaïde Bonaparte, she was thus the granddaughter of two of Emperor Napoleon I's brothers, Lucien and Joseph Bonaparte. On August 30, 1847 she married Alessandro Del Gallo (1826-1892), Marquis of Roccagiovine in Rome with whom she had five children.

In her hotel, at 142 rue de Grenelle-Saint-Germain, she held an important literary salon every Friday evening, frequented by the Empress Eugénie, and competing with that of Princess Mathilde, her cousin. Among those who regularly frequented this circle were Ernest Renan, Charles-Augustin Sainte-Beuve, Jules Barbey d'Aurevilly and Adolphe Billault, as well as many ministers, diplomats and senior civil servants. At the fall of the Second Empire, Julie Bonaparte retired to her palace in Rome, located by the forum, where she died on October 28, 1900.

Known as the "Hôtel Bonaparte" when it was inhabited by the Marquise de Roccagiovine and her family during the Second Empire, the current hotel of the Swiss Embassy in Paris, located at n° 142 rue de Grenelle, was built for Abbé Chanac de Pompadour by the architect Alexis Delamair in 1705, and later occupied by Baron Pierre-Victor de Besenval (1721-1794).





Portrait of François-Joseph Lefebvre, Maréchal de France by Césarine Davin-Mirvaulx (1773-1844)

■\*41

## A SUITE OF EMPIRE GILT AND PATINATED-BRONZE MOUNTED WALNUT, EBONY AND EBONISED SEAT FURNITURE CIRCA 1800-1810

Comprising two bergères and four fauteuils, each ebony-strung and inlaid overall, the scrolling top rail with inlaid roundel mounted with a Mercury mask and issuing stylised palmettes terminating in flowerheads centred by a pewter stamen, the padded back issuing palmette and acanthus-clasped arms terminating in winged sphinx supports, the padded seat on four tapering legs terminating in hoof feet with inset castors, the bergères with padded arms, each upholstered in a pale green cotton  
36½ in. (92 cm.) high; 27¼ in. (69 cm.) wide; 24 in. (61cm.) deep

(6)

£50,000-80,000

US\$60,000-95,000

€59,000-94,000

### PROVENANCE:

Maréchal Lefebvre (1755-1820) and thence by descent.

### LITERATURE:

M. Jarry, *Le Siège Français*, Fribourg, 1973, p. 287.

Characteristic of the early Empire style, these chairs and their patrons reflect the new social and aesthetic order nascent in France at the beginning of the 19<sup>th</sup> century. They were commissioned for a hero of the Revolutionary wars, Maréchal Lefebvre, Duke of Danzig and his famously straight-talking wife, the laundress turned duchess immortalised as *Madame Sans-Gêne*.

Of grand proportions and with winged sphinxes in patinated-bronze recalling Napoleon's campaign in Egypt, these chairs are emblematic of the style of the early 19<sup>th</sup> century and the efforts of the Napoleonic court to create a new national 'Empire' style. The sabre back legs, 'caryatid' front legs rising from foot to armrest without interruption, sober decoration and generous use of patinated-bronze are particular features of the style. A sofa of related design with similar front legs headed by patinated-bronze sphinx supports, sabre back legs and lightly shaped form is preserved in the Musée des Arts Décoratifs, Paris (Jarry, op. cit.).

The timber of these chairs, made of walnut simulated to look like mahogany is a further fascinating testament to the political environment of this turbulent period. With France's main source of mahogany Haïti in revolt and under the control of the British fleets from 1800, French *menuisiers* were, in a patriotic campaign, encouraged to use indigenous timber for high quality furniture. In his memoirs Georges Jacob refers to walnut 'en couleur d'acajou', the very technique used on these chairs, and his son Jacob-Desmalter writes similarly of making a chair 'en bois français'. It is apt that these chairs, made for one of the Napoleon's greatest commanders and a man who owed his fortune solely to the establishment of the Empire should physically and visually reflect its socio-economic self-image.

### MARECHAL LEFEBVRE AND MADAME SANS-GENE

François Joseph Lefebvre (1755-1820) was born in humble circumstances in Alsace-Lorraine. A soldier from the age of 18, Lefebvre became an early ally of Napoleon Bonaparte and was made Marshal of the Empire in 1804. After besieging and taking the city of Danzig in 1807 he was awarded the title Duke of Danzig and continued to play a key role in many major battles of the Napoleonic wars, rallying to Napoleon in the Hundred Days yet retaining his rank throughout the Restauration.

In 1783 Lefebvre married Catherine Hübscher (1753-1835), a laundress also from the Alsace region. Catherine was famed for her strong-willed personality and her candid manner at court. Of modest origins, the Lefebvres rose to great wealth and noble title under Napoleon and the plain-speaking and unsophisticated duchess of Danzig was reputedly looked down upon by many at court. Her loyalty, wit, and honest criticism supposedly gained her the admiration of Napoleon who dismissed any attempt to dislodge her from the court. This version of Catherine's life was immortalised by the dramatist Victorien Sardou in his 1893 play *Madame Sans-Gêne* which saw huge popularity on both stage and screen throughout the 19<sup>th</sup> and 20<sup>th</sup> centuries. The Lefebvres acquired the château de Combault-Pontault in Seine-et-Marne in 1813 and maintained a residence in Paris on the rue Joubert. Mayor of Combault from 1813, the Marshal and his wife spent the majority of their time at the château and the present chairs most likely furnished this residence.





La Scala Theatre, Milan



Audrey Field photographed with Coco Chanel and Salvador Dalí, Private Collection

■\*42

**A PAIR OF NORTH ITALIAN EMPIRE PARCEL-GILT, CREAM AND WHITE-PAINTED AND SIMULATED-MARBLE CONSOLE TABLES**  
MILAN, FIRST QUARTER 19TH CENTURY

Each with rectangular white marble top above a palmette and rosette applied frieze, on winged eagle-headed supports and a concave faux marble plinth, with mirrored back, with printed label for PALL MALL DEPOSIT AND FORWARDING COMPANY LIMITED

37½ in. (95.3 cm.) high; 52½ in. (133.4 cm.) wide; 23¼ in. (59.1 cm.) deep (2)

£40,000-60,000

US\$48,000-71,000

€48,000-71,000

**PROVENANCE:**

From the foyer of Teatro della Scala, Milan.

Acquired by Mrs Audrey Field (née James; later Mrs Audrey Pleydell-Bouverie) circa 1938 for the Ballroom of Holme House, Regent's Park, London, and subsequently moved in 1946 in Julians Park, Hertfordshire.

Julians Park and Six Private Collections; sold Christie's, London, 8 June 2021, lot 46.

**LITERATURE:**

'A House in Regent's Park. The Hon. Mrs. Peter Pleydell-Bouverie's home, Holme House', *Country Life*, 20 April 1940, p. 416, fig. 2 (one shown in the Ballroom).

J. Archer Abbott, *Jansen*, New York, 2006, p. 127.



#### TEATRO ALLA SCALA, MILAN

Milan's Teatro alla Scala, sometimes referred to as "il Piermarini" after its architect Giuseppe Piermarini (1734-1808), is one of the most famous opera houses in the world. From the inaugural performance of Antonio Salieri's *Europa riconosciuta* to orchestras conducted by the legendary Arturo Toscanini, the venue which opened its doors to the public on 3 August 1778 as the Nuovo Regio Ducale Teatro alla Scala, has welcomed an incredible roster of performers and performances to a stage renowned for its gilded opulence.

These tables were purchased by Audrey James when she was in Milan with her friend Coco Chanel, directly from the theatre when it was being redecorated in the mid-1930s.

#### AUDREY JAMES AND HOLME HOUSE, LONDON

Audrey James, later Pleydell-Bouverie (1902-1968) was a renowned beauty and prominent member of transatlantic society who married for the third time in 1938 the Hon. Peter Pleydell-Bouverie (1909-1981), youngest of the 10 children of the 6th Earl of Radnor. Audrey was the daughter of William Dodge James, the Anglo-American lumber and steel millionaire, and his wife Evelyn Forbes. Her godfather was Edward VII and she was at one time

was romantically linked to the future Edward VIII. The James family lived at West Dean in Sussex and her younger brother Edward James became the celebrated aesthete, writer and Surrealist patron/collaborator of artists such as Salvador Dalí, René Magritte and Pavel Tchelitchew.

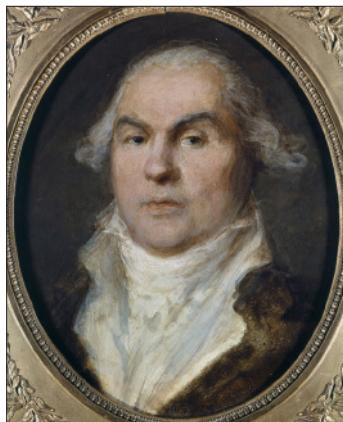
In 1936 Audrey acquired Holme house (or The Holme) in Regent's Park and set about remodelling the house and gardens, as published in two articles in *Country Life* in October 1939 and April 1940. To remodel The Holme she turned to the architect Paul Phipps and the decorator Stéphane Boudin, of the Parisian Maison Jansen. The Dining Room, Drawing Room, Morning Room, Library and Ballroom - where these console tables were placed - at the Holme were amongst the most elegant Regency Revival rooms created by Jansen at the time, fusing furniture from early 19th Century England, France and Italy in what one could term the 'Vogue Regency' style. The theatricality of the Vogue or 'Hollywood' Regency took on a literal sense in this pair of console tables and gilded wall-carvings from the Dining Room at The Holme (later in the Music Room at Julians Park, Hertfordshire), which had once been in the foyer of the Teatro della Scala in Milan.



Lot 42 photographed *in situ* in the Ballroom, Holme House, London, Private Collection



# CAMBACERES



Jean-Jacques-Régis de Cambacérès by Jean-Baptiste Greuze (Musée des Beaux-Arts de Chartres)

■\*43

## A CONSULAT MAHOGANY LARGE FAUTEUIL DE BUREAU ATTRIBUTED TO JACOB FRERES, AFTER THE DESIGN BY PERCIER AND FONTAINE, CIRCA 1795

The curved top rail above a pierced splat flanked by uprights, each with a palmette clasp issuing two arms supported by winged griffin monopodia with paw feet, the back legs splayed, with associated padded leather back-rest and seat cushion, the canvas-covered drop-in seat stencilled 'T P / BTHQE' 37 in. (94 cm.) high; 26 in. (66 cm.) wide; 27½ in. (70 cm.) deep

£20,000-30,000

US\$24,000-36,000  
€24,000-35,000

### PROVENANCE:

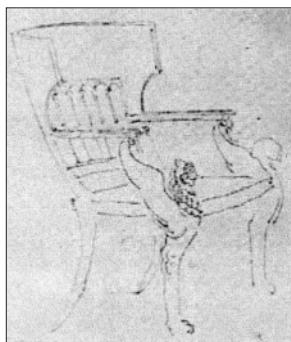
Bibliothèque of the ministère des Travaux Publics, under King Louis-Philippe's reign, in the hôtel de Roquelaure, previously known as hôtel de Cambacérès, 246 boulevard Saint-Germain, in Paris.

### LITERATURE:

M. Jarry, *Le Siège Français*, Fribourg, 1973, pp. 283-292.

### COMPARATIVE LITERATURE

G. Janneau, *Le Mobilier français, Les Sièges*, Paris, 1967, p. 182, fig. 351.  
D. Ledoux-Lebard, *Les ébénistes du XIX<sup>e</sup> siècle, 1795-1889, Leurs œuvres et leurs marques*, Paris, 1984, p. 283.  
M.-N. de Grandry, *Le mobilier français, Directoire, Consulat, Empire*, Paris, 1996, p. 32.  
C. de Quénétain, *Les styles Consulat et Empire*, Paris, 2005, p. 104, fig. 73.  
J.-P. Samoyault, *Mobilier français Consulat et Empire*, Paris, 2009, p. 27, fig. 25 and 29.



Design by Charles Percier and Pierre-François-Léonard Fontaine, 1795 (private collection)



(detail of the inventory brand used for the Bibliothèque of the ministère des Travaux Publics)

The design for this chair, with its curved back, dramatic and muscular winged lion monopodia, a severe yet elegant blending of Greco-Roman and Egyptian forms, derives from the design by Charles Percier and Pierre-François-Léonard Fontaine of 1795 (private collection), when they were commissioned to draw up designs to refurbish the National Convention Hall of France. These plans were submitted in collaboration with Georges Jacob who, as one of the foremost skilled *menuisiers* of the time, was responsible for manifesting these remarkable designs in the flesh.

The inspiration for this model derives from antique marble and bronze furniture discovered during the excavations of Pompeii and Herculaneum in the mid-18<sup>th</sup> century. The winged lion monopodia, in particular, derived from marble tables (M. Jarry, *Le Siège Français*, Paris, 1973, pp. 283-292). Jacob produced a number of versions of this armchair, one now in the Château de Malmaison (inv. MM50.6.1) was used by Napoleon and was subsequently given as a gift to his physician Jean-Nicolas Corvisart (1755-1821) in 1798. A further pair of fauteuils of the same model, stamped 'G. IACOB', were sold from the collection of Prince Murat, at Drouot, Paris, 14 June 1983, lot 126. One fauteuil sold at Sotheby's, Paris, 11 December 2019, lot 32, from the collection of the comtesse de Ribes, formerly in the collection of the comte de Bari.

Fauteuils of this type also appeared in contemporary portraits, such as the *Portrait de François-Adrien Boieldieu*, by Boilly, in the Musée des Beaux-Arts, Rouen (inv. 905.1.1) and Bouchet's portrait of *Eugène Isabey*, now in a private collection. In both works the fauteuil is prominently placed in the foreground, at an angle designed to show the sinewy nature of the imposing front leg. This cross collaboration worked both ways, the painter Jacques-Louis David produced designs for Greco-Roman style furniture which were manufactured by Jacob and incorporated into David's paintings.

### THE HÔTEL DE CAMBACÉRÈS

The fauteuil bears a stencil mark to the seat which denotes it as being formerly in the library of the Ministry of Public Works, within the Hôtel de Roquelaure, the former Hôtel de Cambacérès.

The Hôtel de Cambacérès was constructed in 1722 for the Maréchal de Roquelaure who sold it in July 1740 to Mathieu-François Molé, the first President of the Parliament of Paris. In 1808, Jean-Jacques Régis de Cambacérès acquired the residence as well as the adjacent Hôtel de Lesdiguières.

Born in 1753, and coming from a family of lawyers, de Cambacérès enjoyed a meteoric rise to prominence in the period following the revolution. He was made Second Consul of France in 1799, then Archchancellor of the Empire from 1804-1814 and was Napoleon's principal advisor. During this period, Cambacérès completely renovated the interiors of the hôtel. It is likely that the present fauteuil formed part of his collection, the imposing design suiting a man of his stature within the newly formed Empire. The close nature of his relationship with Napoleon, who had his own version of this model (now in the Château de Malmaison), also implies that this was a piece he was likely to have commissioned. Cambacérès was exiled from France in 1816 when the hôtel was sold, partially furnished, to the Duchess de Penthièvre, widow of Philippe-Égalité and mother of the future King Louis-Philippe I.

In 1839, an ordinance assigned the building to the Ministry of Public Works. The building was restored and fitted out for its new function by Félix Duban (1797-1807), the architect and great connoisseur of Greco-Roman architecture.

In 1796 Georges Jacob transferred the ownership of his workshop to his sons Georges II and François-Honoré, who manufactured his designs under the name Jacob Frères. The elder son Georges oversaw the management of the firm while his younger brother François-Honoré specialised in the practical side of the business. In 1803 François-Honoré became the sole manager of the firm upon his elder brother's death, which became known as Jacob-Desmalter et Cie. The business then passed to his own son until 1847 when the firm was taken over by J. Jeanselme.



# CHATEAU DE RAMBOUILLET



Château de Rambouillet

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## A PAIR OF LATE LOUIS XVI ORMOLU THREE BRANCH WALL-LIGHTS

ATTRIBUTED TO PIERRE-FRANÇOIS FEUCHÈRE, CIRCA 1790

Each with channelled tapering back-plate crested by a sphere and inset with pounced panels above a pearl-moulded volute issuing three foliate-wrapped fluted branches with drip-pans and nozzles

22 in. (56 cm.) high; 17 in. (43 cm.) wide; 10½ in. (27 cm.) deep (2)

£60,000-100,000

US\$72,000-120,000

€71,000-120,000

### PROVENANCE:

Almost certainly delivered by Pierre-François Feuchère in 1806 to Napoleon I and Empress Joséphine for their apartment in the château de Rambouillet.

Private collection, Paris.

Anonymous sale; Christie's, Paris, 26 May 2020, lot 6.

### COMPARATIVE LITERATURE

E. Dumonthier, *Les Bronzes d'Eclairage et de Chauffage du Mobilier National*, Paris, 1912, pl. 35, no. 3.

J.-J. Gautier et B. Rondot, 'Paire de bras de lumière des appartements de Rambouillet', *Le château de Versailles raconte le Mobilier national*, Paris, 2011, p. 214-215.

Pierre-François Feuchère, *maître* in 1785.

This pair of grand and striking Neo-classical wall-lights correspond to a pair of three-branch wall-lights and a set of eight two-branch wall-lights delivered in 1806 to the apartment of Napoleon I and Empress Joséphine in the château de Rambouillet. They were described in an inventory taken on 11 January 1832, under the reign of Louis-Philippe, as being 'deuxbras dorés gaines et boule par le haut trois branches à trompe, H. 55 cm. / 80f'.

From these documented examples, it is apparent that the overall height of these wall-lights was dependent on the number of candle-branches: a single branch wall-light measured 29 cm.; two candle branches measured 39 cm.; and three candle branches (as seen in the present model) measured 55 cm. high overall.

Four of this model (with two-branches) are now in the château de Versailles in the *Cabinet des Dépêches de l'appartement intérieur du Roi* (inv. GML7524/1 and 2).

Another set of four two-branch wall-lights, measuring 40 cm. high overall was sold from the Talleyrand Collection, Christie's, Paris, 26 November 2006, lot 259.

A further single-branch wall-light, the smallest dimensions overall from this model, formerly in the Palais des Tuilleries, and bearing the mark 'TH Fleur de lys - TU 5547' which corresponds to the mark of the château des Tuilleries during the French Restauration (1815-1830), is now in the Mobilier National (inv. GML 1281/1).

Pierre-François Feuchère (1737-1823) was a member of a prominent family of gilders who, along with his father, supplied gilt-bronzes to various members of the Royal family. Feuchère was sworn into the guild of *ciseleurs-doreurs* in 1767. The Feuchères survived the vicissitudes of the Revolution and continued their successful business through the Empire and Restauration periods, selling stock from their manufactory in 1824 and 1829.



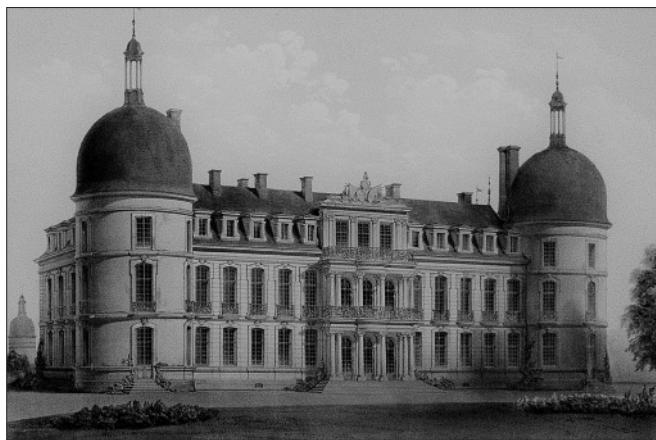
One of the wall-lights en suite in the Cabinet des Dépêches, château de Versailles  
© Château de Versailles, Dist. RMN-Grand Palais / Jean-Marc Manaï



One of the related wall-lights from the collection du Mobilier national (inv. GML-7524-001)



# CHATEAU DE DIGOINE



Château de Digoine

■\*45

## A PAIR OF EMPIRE ORMOLU-MOUNTED MAHOGANY CONSOLE TABLES

ATTRIBUTED TO FRANÇOIS-HONORÉ GEORGES JACOB-DESMALTER, CIRCA 1810

Each with *rouge griotte* moulded marble top above a frieze centred by a lozenge and flanked by a pair of medallions, on cylindrical supports headed by palmettes, with mirrored back flanked by a pair of pilasters on a plinth base, the marble tops with restorations  
34½ in. (102 cm.) high; 63¾ in. (162 cm.) wide; 21 in. (53 cm.) deep (2)

£70,000-100,000

US\$84,000-120,000

€83,000-120,000



**PROVENANCE:**

Almost certainly commissioned for Aimé Jacques Marie Constant de Moreton de Chabriillan (1780-1847), Chamberlain to Napoléon, for his château de Digoine, Burgundy.  
Comte Pierre de Croix (1886-1930), château de Digoine, Burgundy, (Billiard Room) almost certainly acquired with the château in 1908 and thence by descent until sold;  
Beaussant Lefèvre, Drouot Richelieu, Paris, 22-23 March 2012, lot 349.

**LITERATURE:**

D. Ledoux-Lebard, *Le Mobilier Français du XIXème siècle*, Paris, p. 275.

**COMPARATIVE LITERATURE**

P. Marmin, 'Le château de Digoine', *Pays de Bourgogne*, no. 60, 1968.  
P. Erlanger, *Merveilles des châteaux de bourgogne et de Franche-Comté*, Paris, 1969, p. 190-197.  
M. Gauthier, *Histoire générale et particulière du comté de Charolais*, Moulins, 1973.

Elegant in their sober combination of mahogany, gilt-bronze and rouge griotte marble, these consoles embody the authority and confidence implicit in the Empire period's interpretation of neoclassicism. Long gracing the *salon* of the château de Digoine in Burgundy, these consoles were likely commissioned at the height of the Empire period by Aimé Jacques Marie Constant de Moreton de Chabriillan (1780-1847), a figure at the heart of the Napoleonic court.





The fireplace designed *en suite*, château de Digoine

#### THE DESIGN

The architectural form of the consoles, with their columnar legs, rectangular plinth and mirror-plated back was prevalent from about 1810 and relates to the work of François-Honoré-Georges Jacob-Desmalter (1770-1841) and in particular to a white and grey-painted console delivered on 10 July 1810 to the *salon des princes* in the Grand Trianon of Versailles (Ledoux-Lebard, *op. cit.*). The mounts on the present consoles, composed of palmettes, classical female masks and laurel wreaths are similarly typical of the iconography of the period and are identical to the mounts on the frieze of a pair of consoles of square supports sold Sotheby's, 4 December 2008. Interestingly, the present consoles are *en suite* with a chimneypiece in the salon of the château de Digoine. Made of rouge griotte marble, the chimneypiece is identical to these consoles in its shape and ormolu mounts and was almost certainly commissioned for the château.

#### THE CHATEAU DE DIGOINE AND THE COMTE DE CHABRILLAN

A highlight of Burgundy's architectural repertoire, the medieval château de Digoine underwent extensive modification in the 18<sup>th</sup> century under the direction of the notable architect Edme Verniquet (1727-1804). With his grand transformation of the north and south facades, Verniquet created a modern and impressive residence fit for the de Reclesne family, one of Burgundy's most important. In 1807 the château was inherited by Aimé Jacques Marie Constant de Moreton de Chabrillan (1780-1847), Chamberlain to Napoleon from 1809 and a decorated soldier. Moreton de Chabrillan was particularly close to the Emperor and played a significant role in his Russian campaign of 1812. Almost certainly produced in the years following his inheritance of Digoine while he was at the height of imperial favour, the commission of these consoles so emblematic of their era is typical of a man like Chabrillan who owed his position to the establishment of the Empire. Chabrillan and his descendants continued to enhance the château with the construction of a celebrated theatre and a neo-gothic library in the Charles X period. Sold to Pierre de Croix in 1908 who restored the château, Digoine's collection remained with his descendants until dispersed in 2012.



■\*46

## A PAIR

### OF EMPIRE PARIS PORCELAIN ATHENIENNES

BY CARON & LEFEBVRE, CIRCA 1806

Formed of a gold-ground circular cup decorated with hieroglyphs in burnished gold, the base of the cup enriched with imitation bronze palmettes and husks, supported on three gold-ground pilasters adorned with lion masks and intertwined snakes terminating in a lion's paw, flanking three imitation bronze Egyptian terms in bas-relief, resting on a sheath with a gold ground and standing on a blue marbled ground, the gold ground circular base with burnished gold hieroglyphs, originally with an additional dish to the top  
33 in. (89 cm.) high (2)

£30,000-50,000

US\$36,000-60,000

€36,000-59,000

#### PROVENANCE:

Probably at Pavlovsk Palace, St. Petersburg (where photographed with an additional dish).

#### EXHIBITED:

*L'exposition des Produits de L'industrie Français*, Paris, 1806.

#### LITERATURE:

Ouspenski, 'les Trésors d'Art dans le grand Palais de Pavlovsk', Starvé Gody, 1912.

The porcelain factory, located on Rue Amelot in Paris, initially sponsored by the duc d'Orléans, was bought in May 1802 by Toussaint Caron, who was joined in 1806 by Jacques Lefèvre. This manufactory took part in the *Exposition des Produits de l'Industrie* in 1806, where it received a silver medal and presented two Egyptian tripods or atheniennes. On this occasion, Caron & Lefèvre created an advertising card illustrating the most remarkable pieces of their production, which depicted at its centre an identical athenienne to the pair presented here. It is stated in the catalogue of the *Exposition des Produits de l'Industrie* that the trade of the Caron and Lefèvre was mostly abroad, and particularly with Russia. These atheniennes may have once been in the Imperial collection at Pavlovsk Palace, as an identical athenienne was photographed there in 1905, illustrated by Ouspenski, 'les Trésors d'Art dans le grand palais de Pavlovsk', Starvé Gody, 1912.



Trade card from the Caron & Lefebvre manufactory showing pieces produced in 1806 including the present model (collection Debuission)



Detail of the trade card from the Caron & Lefebvre manufactory showing the present model



Atheniennes of the same model photographed at Pavlovsk Palace circa 1905



## EMPERRESS MARIE-LOUISE



Empress Marie-Louise, by Jean-Baptiste Paulin Guérin, *circa* 1812



Palace of Monte- Cavallo (now Quirinale Palace ), Rome

■ \*47

## A PAIR OF IMPERIAL GILTWOOD FAUTEUILS

## AT AIR-OF-IMPERIAL-GRAY WOOD FACTORY BY PIERRE-BENOIT MARCION, CIRCA 1812-13

The shaped cresting rail centred by twin paterae flanked by scrolling harebell fronds above a further patera issuing laurel trails terminating in palmettes, the uprights headed by rosettes, above two padded arms carved with Egyptian lotus and reeded motif on palm leaf supports, the shaped seat-rail with a conformingly-carved frieze, on turned tapering legs, upholstered with a pale blue and gold silk damask; stamped 'P.MARCION' with a label inscribed 'Palais de Monte Cavallo / Grands appartements de l'Impératrice / 3e salon / deux fauteuils de représentation en bois doré'; another label inscribed 'Château des Tuilleries. / 1829. / - N° 1751. / salon de réception de Madame la Dauphine'; and various inventory numbers

42½ in. (108 cm.) high; 28.3/4 in. (73 cm.) wide; 25 in. (63.5 cm.) deep (2)

**PROVENANCE:**  
Delivered by Marcion in 1813 for the 3rd Salon of the great apartments of Empress Marie Louise (1791-1847) at the Palace of Monte-Cavallo (now

Quirinale Palace), Rome.  
Inventoryed in 1826, where recorded in the Palais des Tuilleries, in the *salon de reception* of Marie-Thérèse of France, duchesse d'Angoulême (1778-1851) and daughter of Louis XVI and Marie-Antoinette.

GOALS AND ATTAINMENT

D. Ledoux-Lebard, *Les ébénistes du XIXe siècle, 1785-1889, leurs œuvres et leurs marques*. Paris, 1925.

J.-P. Plançon, *Marcion ébéniste de Napoléon*, Saint-Rémy-en-l'Eau, 2007.



(detail of the 1829 'château des Tuileries' inventory label)

This grand pair of fauteuils reflect the extent of Napoleon's imperial ambitions and their lasting impact on French royal taste. Commissioned for the apartments of Empress Marie Louise (1791-1847) in the Palazzo de Monte Cavallo (the present-day Palazzo Quirinale), they were later placed the Tuileries in the reception room of Marie-Thérèse of France, duchesse d'Angoulême (1778-1851) and daughter of Louis XVI and Marie-Antoinette.

This pair of fauteuils are by the Parisian menuisier Pierre-Benoit Marcion (1769-1840), one of the principal suppliers of furniture to Napoleon I. The fauteuils are typical of Marcion's style and form part of a large commission to furnish the Palazzo Quirinale in Rome which was renamed the Palazzo de Monte Cavallo. Fixated by the history of the Roman Empire and its dominance of Europe, Napoleon intended to make the Palazzo his principal residence outside Paris and Marcion provided much of the furniture, in high Empire style. These fauteuils relate to furniture supplied by Marcion to other imperial residences, particularly and perhaps ironically including the seat furniture of the *Salon d'Abdication* in the château de Fontainebleau. The chairs in this room, faithfully recreated in Paul Delaroche's famous portrait of Napoleon at his abdication, share the same arm supports as well as the carved decoration on the seat-rail and legs.

As the inventory labels explain, these fauteuils were delivered to Empress Marie-Louise, Napoleon's second wife. Much like the establishment of the Palazzo Quirinale as an imperial seat, Napoleon's marriage to Marie-Louise, daughter of the Austrian Emperor, was made to reflect his influence and power across the European continent. At Napoleon's fall in 1814 the fauteuils returned to France and by 1826 they were recorded in the inventory of the Palais des Tuilleries in the *salon de reception* of the Duchesse d'Angoulême. Marie-Thérèse of France was the daughter and only surviving child of Marie-Antoinette and Louis XVI; she married her first cousin, the duc d'Angoulême and when his father became Charles X in 1824, Marie-Thérèse became Dauphine of France. At Charles X's fall in 1830 Marie-Thérèse went into exile in Austria where she had spent her youth.

19.05.1984 250 jahre alt. 3. representation. 600 kubik m.  
Zwei grüne im grünen im Kreis. Sonst in  
drei Ebenen. 20. Durchmesser 60 cm.  
30. Durchmesser 20 cm. Durchmesser 10 cm.  
grün

1826 inventory listing the present fauteuils (Archives Nationales AJ19/155)



■\*48

## A FRENCH PATINATED-BRONZE MONUMENTAL 'ETRUSCAN' VASE

BY JEAN-FRANCOIS DENIERE, CIRCA 1834, AFTER A DESIGN BY ADRIEN-LOUIS-MARIE CAVELIER

Of ovoid form, with scrolling acanthus leaf handles, each terminating in a lion's head and female herm, the body with victory trophies with laurel leaves, palms and rosettes above floral garlands, on a *rouge griotte* marble pedestal 93½ in. (237 cm.) high, overall; 27¼ in. (69.5 cm.) wide, the plinth; 21 in. (53.5 cm.) diameter

£80,000-120,000

US\$96,000-140,000

€95,000-140,000

**PROVENANCE:**

Private Collection.

**EXHIBITED:**

Almost certainly, *Exposition publique des produits de l'industrie française de 1834*, Paris.

**LITERATURE:**

S. Flachat, *L'Industrie. Exposition de 1834*, Paris, 1834, p. 38 and p. 46, pl. IV-3.  
Baron C. Dupin, *Rapport du jury central sur les produits de l'industrie française exposés en 1834*, vol. III, Paris, 1836, p. 504, chapter XLI, rewards for non-exhibitors.

**COMPARATIVE LITERATURE:**

M. Lopez Serrano, *El Palacio Real de Madrid*, Madrid, 1975, pp. 156-157 and p. 167



Design of the present vase by Stéphane Flachat, from *L'Industrie Exposition de 1834*





Dinning room of the Palacio Real, Madrid, showing one of the similar vases by Denière



Similar vase by Denière, now in the Gala dinning room of the Palacio Real, Madrid

With its monumental size, use of luxurious materials, quality of execution and originality of subject, this exceptional vase illustrates the tradition of excellence and the timeless character of French taste in the nineteenth century.

#### THE EXHIBITION OF 1834

The eighth edition of its type, the Public Exhibition of the Products of French Industry of 1834 featured 2447 exhibitors for 1786 prizes. Thanks to a drawing illustrated in the work of Stéphane Flachat, *L'Industrie. Exposition de 1834, Paris*, p. 38 et p. 46, pl. IV-3, it is very probable that the present lot was presented at this exhibition by Jean-François Denière (1774-1866). Denière, a *bronzier* of renown, exhibited more than forty-one pieces and distinguished himself thanks to this impressive vase and his special capacity to unite in his work 'toutes les écoles, grecques, romaine, Renaissance, Louis XIV, Rocaille'.

Denière's stand impressed critics, as demonstrated by Stéphane Flachat's comment (Flachat, op. cit.): 'Nous avons vu les pièces sortant des moules, et à la netteté des arêtes, à la sûreté et à la délicatesse des formes, nous avons pu mesurer l'habileté du fondeur, et vérifier l'opinion à laquelle nous portait toutes nos recherches, celle que la fonderie et la bonne composition du métal sont la base principale de l'industrie des bronzes'.

#### A TALENTED DUO: JEAN-FRANCOIS DENIERE (1774-1866) AND ADRIEN-LOUIS-MARIE CAVELIER (1785-1867)

Jean-François Denière was one of the most illustrious *bronziers* of the first half of the 19<sup>th</sup> century. Together with François Mathelin in 1797, he formed a prosperous company which employed more than 200 craftsmen during the Empire, a number that only grew until it reached 400 in the reign of Louis-Philippe. Supplier to the Duchesse de Berry but also to King Louis-

Philippe, he worked for several notable foreigners like the Duke of Hamilton, Ferdinand VII of Spain, Wihelm II of Hesse, Willem II of the Netherlands, and Tsar Alexander II of Russia. Between 1817 and 1818 the company supplied a large proportion of the bronzes for the decoration of the White House in Washington.

Denière stood out several times during these famous Exhibitions of the Products of French Industry. In 1820 he presented the mounts of the cradle of the Duke of Bordeaux which won the silver medal. Three years later a wonderful pair of tables from the Duke of Hamilton's collection, today preserved in the Art Gallery of Ontario in Toronto (inv. 2806) won the gold prize. He reached the apogee of his career in 1827 when he was honoured with the knight's cross of the *Légion d'Honneur*. Jean-François Denière knew perfectly how to adapt to the fluctuations of taste and the multitude of genres that characterised the 19<sup>th</sup> century. A prominent representative of the Egyptian revival style like Pierre-Philippe Thomire (1751-1843) under the influence of Baron Vivant-Denon, he was also the creator of works in the Renaissance and rococo styles, drawing inspiration from the large repertoire of previous centuries.

Although conceived by the Maison Denière, the fabulous of design for the present vase is the work of the discreet but no less talented Adrien-Louis-Marie Cavelier (1785-1867) who realised models for the great manufactories like those of Denière. As early as 1836 Baron Charles Dupin, member of the *Institut de France* and author of a report of the central jury on the products of French industry from this famous exhibition of 1834 wrote: 'Tous les bronzes que M. Denière offre cette année, tous ceux qui depuis un temps considérable ajoutent aux décosations intérieures imaginées pour les châteaux des Tuilleries et de Neuilly, sont exécutés d'après les dessins de cet habiles artiste. Il est très digne de la médaille d'argent'. Dupin wrote that Cavelier was 'humble, modeste mais laborieux' and was striving 'sans relâche, par ses productions à enrichir les diverses industries de sujets et de formes puisés aux saines traditions' (Dupin, op. cit.).

His reputation led to numerous commissions over more than fifty years including in particular the design for the cradle of the King of Rome executed in 1811 by Jean-Baptiste-Claude Odier (1763-1852) and currently preserved in the Kunsthistorisches Museum of Vienna (inv. Schatzkammer, WS XIV 28).

#### THE ORIGINS OF THE MODEL

We know that a very closely related model to the present lot was presented by Denière during this exhibition and designed by Cavelier was created in 1826, probably for King Ferdinand VII of Spain (1784-1833) on the occasion of his marriage in 1829 to his niece Marie Christine of Bourbon-Sicily (1806-1878). Between 1826 and 1830 Denière delivered a wonderful suite comprising at least six of these presentation vases which can today be seen in the large dining room of the Royal Palace of Madrid. Surmounted by the crown of Spain they feature Sèvres porcelain plaques with painted decoration inspired by contemporary canvases illustrating the history of France and Spain. In addition they rest on pedestals identical to the base of this vase, but which are veneered in amboyna, enriched with ormolu mounts and the cypher of Ferdinand VII.







■\*49

**TWO DUTCH POLYCHROME-PAINTED DUMMY BOARDS**  
LATE 17TH/18TH CENTURY

Each modelled as a young boy and girl in traditional early 17th-century costume

40¾ in. (103.5 cm.) high and 39½ in. (99.5 cm.) high

(2)

£8,000-12,000

US\$9,600-14,000  
€9,500-14,000

**PROVENANCE:**

Hubert de Givenchy, château du Jonchet

Dummy boards probably originated in the early 17th century and were popular through to the 19th century in both the Netherlands and Britain. Either 'large as life' or smaller examples such as these two depicting young children, such objects have been known since the 19th century as 'picture board dummies'. Dummy-boards had a variety of purposes, but primarily they were used as whimsical decoration in private houses, where they often depicted maid servants or butlers who welcomed the guests. They were also used to disguise empty fireplaces in the summer.

These charming examples depict a young girl and a young boy whose dress dates to *circa* 1630. The girl is recognisable as a child by the way her bodice fastens at the back, but otherwise she is dressed much like her mother would be. Her companion, the young boy must be under five years old, as he is yet

to be 'breeched' and is also depicted wearing a skirt, as was typical of the time. The long lock of hair hanging over his shoulders is a 'love lock', which could either be plaited or loose and reflects an adult male trend at this date.

With thanks to Jacqueline Ansell for her assistance with preparing this note.



Hubert de Givenchy







■\*50

A PAIR OF ITALIAN OCHRE AND GREY-PAINTED CONSOLE

TABLES

PIEDMONT, EARLY 18TH CENTURY

Each with a moulded *diaspro tenero di Sicilia* marble top with a slate and siena marble border above a foliate frieze with a harebell border centred by a foliate pendant flanked by scrolling acanthus leaves, the legs carved with scrolling and foliate motifs and joined by a waved X-shaped stretcher centred by a flowerhead, refreshments to the painted decoration

35½ in. (90.5 cm.) high; 55 in. (137.5 cm.) wide; 26¾ in. (68 cm.) deep (2)

£100,000-150,000

US\$120,000-180,000

€120,000-180,000

PROVENANCE:

Collection of Gian Giacomo Vitale, Palazzina Vitale, now the Palazzina Biscaretti di Ruffia, Turin (in the Grand Salon).

LITERATURE:

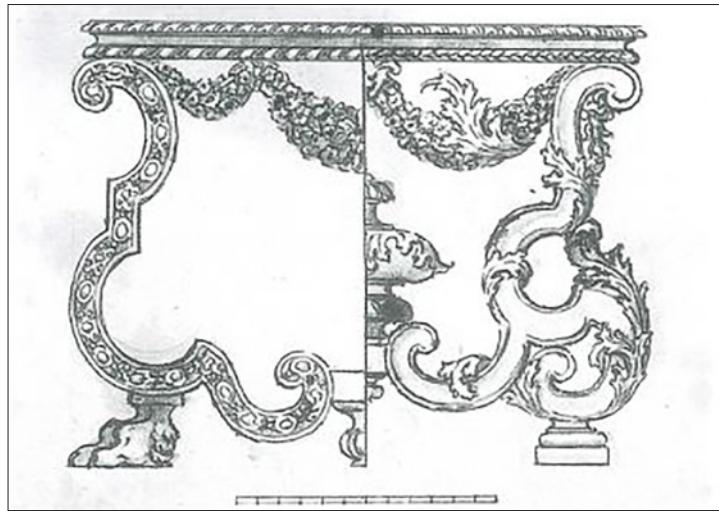
H. Millon, *The Triumph of the Baroque. Architecture in Europe 1600-1750*, London, 1999, p. 352.

E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, p. 424.

COMPARATIVE LITERATURE

*Architettura Italiana Moderna*, 1906, no. 2;  
Società degli ingegneri e degli architetti in Torino, *Beni culturali ambientali nel Comune di Torino*, Turin, 1984, vol. I, no. 300, p. 336.





Design for a console, now in the Savoia-Carignano collection of designs in the State archives in Turin

These richly carved console tables are characteristic of those produced in Northern Italy in the late 17<sup>th</sup> and early 18th century. The dramatic and sculptural acanthus-wrapped S-scroll supports, as well as the large scale finial to the stretcher, are reminiscent of a Turinese design for a console, now in the Savoia-Carignano collection of designs in the State archives in Turin (E. Colle, *Il Mobile Barocco in Italia*, Milan, 2000, p. 424.)

Following the end of the sixty-five year war between France and Spain for control of Italy, which was formalised in The Peace of Cateau-Cambrésis, Henry II of France restored Savoy and Piedmont to Spain's ally, Emmanuel-Philibert of Savoy. It was under the reign of Emmanuel-Philibert that Savoy's capital was moved from Chambéry to Turin, in 1562. Emmanuel-Philibert's reign marked the first phase in the construction of those ducal properties and subsequent commissions for luxurious furnishings, which would become the basis of the 17<sup>th</sup> century development, referred to by Amedeo Castellamonte as the 'corona di delitie', (or 'crown of delights') (H. Millon, *The Triumph of the Baroque. Architecture in Europe 1600-1750*, London, 1999, p. 352).

The present pair of consoles were conceived in the early 18th century, during the reign of Victor Amadeus II (1675-1732). The Turinese style, that of these consoles, was strongly influenced by the work of Filippo Juvarra who was appointed chief court architect. Juvarra was responsible for the construction of the Palace of Stupinigi, the Royal Hunting lodge on the outskirts of Turin, and The Palazzo Madama in its centre and his designs were seen as 'the

symbolic reference of the age' (*op. cit.* p. 362). It is likely the present pair of consoles, designed and manufactured during this period of intense creativity and expansion were intended for an important and prestigious commission. Related Piedmontese consoles are in Galleria Sabauda, the Villa della Regina (inv. 843.L), and the Palazzo Reale, Turin.

#### THE PALAZZINA VITALE

Located on the banks of the Po in Turin, overlooking the hill and the Monte dei Cappuccini, The Palazzina Vitale was built between 1898 and 1904 and designed by the architect Annibale Rigotti (1870-1968), for the lawyer Gian Giacomo Vitale. It is the only example of a 'Neo-Rococo' palace built in Turin in the style of the Piedmontese palaces of the first half of the 18th century, such as those designed by Juvarra. The plans were signed by the engineer Carlo Valle, since Rigotti was not yet qualified in time to officially practise his profession.

Gian Giacomo Vitale furnished the Palazzo with important 18th century Italian decorative arts, and the present consoles were placed in the great living room, under the mirrored trumeaux of the walls perpendicular to the façade. The Palazzina was subsequently acquired by Count Carlo Biscaretti di Ruffia (1879-1959), son of Roberto Biscaretti di Ruffia, an Italian senator who participated in the constitution of the Fiat company in 1899. The house now bears his name. The palazzo was acquired by the Fiat group in the mid-1970s, who subsequently sold it in the early 2000s.



Grand salon of Palazzina Biscaretti di Ruffia, Turin, showing one of the consoles *in situ*



■\*51

## A FLEMISH PASTORAL TAPESTRY FROM 'LES AMOURS DE GOMBault AND MACEE'

BRUGES, CIRCA 1590-1610

Woven in silks and wools, depicting the peasant feast celebrating the engagement of Gombault and Macée, with figures in a pastoral landscape eating, drinking and hunting before a church and a mill, the foreground with animals including birds of prey, hunting dogs, lambs and goats, the central field with parchment scrolls inscribed with phrases, within a border decorated with flowering vases, baskets of fruit, gardening implements and ram's heads, the outer slip decorated with a foliate motif  
141 x 133 in. (358 x 338 cm.)

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

### PROVENANCE:

Collection of M. Raymond Saunal, Nouveau Drouot, Paris, 24 September 1982, lot 152.  
with Boccaro Gallery, New York.  
Private Collection.

### LITERATURE:

G. Delmarcel, *Flemish Tapestry*, London, 1999, pp. 199-202.  
T.P. Campbell, *Tapestry in the Baroque Threads of Splendour*, 2007, New York, pp. 62 and 127.

### COMPARATIVE LITERATURE

'Le Prix de l'Art / guide annuel des ventes publiques', *Connaissance des Arts*, no. 13, p. 60.

Depicting a romantic feast in a pastoral idyll enlivened by bawdy rustics, this tapestry of bold design and vivid colouring reflects the lavish artistry and lewd humour of the early 17<sup>th</sup> century.

The tapestry, titled *Le repas* ('The Picnic'), is the fifth of eight in the celebrated series *Les Amours de Gombault et Macée* and dates from the early 17<sup>th</sup> century. Attributed to the Bruges workshops due to the presence of the city's mark of a weaver's shuttle on several tapestries, the series narrates the milestones and erotic awakening of shepherds and shepherdesses as they progress through life, each scene narrated by ribald inscriptions written in old French. The narrative has long been thought to be based on the '*Dicte moraux pour mettre en tapisserie*' by 15<sup>th</sup> century French poet Henri Baude. Tapestries on the theme of Gombault and Macée appear in French inventories as early as 1532 and the French origin of the tale is evident in the written inscriptions. The surviving examples indicate a date for this and other tapestries in the series around the turn of the 16<sup>th</sup> and 17<sup>th</sup> centuries. The skilful depiction of foliage and animals in the fore and background recalls the *verdure* tapestries in whose production the Bruges workshops particularly excelled.

This tapestry depicts Gombault, Macée and others at a prenuptial picnic and abounds with symbols of rural life. Partridges, turkeys, lambs, goats and the hunt are some of the pastoral clichés depicted; the large stone house next to a wooden mill and the well-dressed huntsmen on the fringe of the feasting villagers indicate that the subject addresses both the nobility and the peasantry. Indeed the text in the upper right declares that the feast of brown bread, water and strawberries is more to the taste of 'shepherds and shepherdesses' than 'ladies and gentlemen'. The inscription to the left of the embracing couple declares '*Alison, c'est plaisir butin/ que tenir ton ferme tetin/ et baiser ta bouche vermeille*' ('Alison, it is a pleasant steal/ to hold your firm nipple/ and kiss your ruby mouth'). In the foreground, a falcon, a symbol of the nobility, pounces on a heron, an allegory for the pursuit of love. While it is typical of the period to associate explicitly coarse humour with simple countryfolk, the symbolism of the scene makes clear that this tale of sexual awakening applies to all, not least the necessarily wealthy clientele who patronised the Bruges workshops.

The popularity of this subject in the early 1600s is reflected by the existence of a series of prints illustrating the story of Gombault and Macée by Jean Leclerc as well as the commissioning of cartoons from Laurent Guyot by the Parisian tapestry workshops and the mention of such tapestries in the collection of the finance minister Jean-Baptiste Colbert (1619-1683). Two related tapestries with the Bruges city mark are preserved alongside others of the series in the Musée d'art et d'histoire de Saint-Lô (inv. 1840.02.005, 1840.02.006) in Normandy. With some minor variation in colour and specific features of the figures and details, the overall compositions are identical to the present tapestry. Another almost identical tapestry was sold Christie's, London, 12 July 1984, lot 272.





ALISON·CEST·PLAISANT·BVTIN  
DE·TENIR·TON·FERME·TETIN·  
ET·BAFFER·TA·BOYCHE·VERMEI

This image shows a section of a medieval tapestry. On the left, a horse is rearing up, its front legs off the ground, with a person in a red and blue outfit riding it. To the right of the horse, a man in a blue tunic and a red cap stands, holding a brown leather bag. In the bottom right corner, a woman in a red and white striped dress is shown from behind, carrying a large brown basket on her head. The background features stylized trees and foliage. A banner with the text "ALISON·CEST·PLAISANT·BVTIN DE·TENIR·TON·FERME·TETIN· ET·BAFFER·TA·BOYCHE·VERMEI" is draped across the scene. The tapestry is bordered by a decorative edge with floral and geometric patterns.



■\*52

## A PAIR OF ITALIAN POLYCHROME-PAINTED CASSAPANCHE

SECOND HALF 17TH CENTURY

Each with a scrolled back centred with a roundel supported by mythical figures surmounted by a mask with floral headdress  
 62 in. (157.5 cm.) high; 111½ in. (282.5 cm.) wide; 22 in. (56 cm.) deep (2)  
 £30,000-50,000 US\$36,000-60,000  
 €36,000-59,000

**PROVENANCE:**

*In suite* with a cassapanca in the Accademia Nazionale di Santa Cecilia, Rome and almost certainly part of the same commission.

**LITERATURE:**

E. Colle, *Il Mobile Barocco in Italia*, 2000, Milan, p. 260.

**COMPARATIVE LITERATURE**

G. Lizzani, *Il Mobile Romano*, Milan, 1970, p. 93, fig. 152.  
 G. Cirillo and G. Godi, *Il Mobile a Parma fra Barocco e Romanticismo*, Parma, 1983, p. 93, pl. 213 A.  
 A.M. Massinelli, *Il Mobile Toscano 1200-1800*, Milan, 1993, p. 70, fig. 120.  
 A.M. Giusti, *Art and Illusion: Masterpieces of Trompe-l'oeil from Antiquity to the Present*, Florence, 2009, cat. III, 35, p. 178.

A cassapanca is the combination of a cassone (chest) and a panca (bench) to form a piece of furniture that was also a vehicle for ornate decoration. Cassone first appeared in the late medieval and Renaissance periods, often presented as marriage chests forming part of the bride's dowry, they were lavishly decorated by some of the leading artists of the period, such as Paolo Uccello and Biagio d'Antonio. Typically depicting triumphal processions and battle scenes, they were amongst the most magnificent and costly items of furniture found in Italian palazzi. However, by the 17th century, cassone were gradually superseded by *cassepanche* which could fulfil the requirements of being a 'blank canvas' for ornate decoration, with the practicalities of also being a useful piece of furniture.

*Cassepanche* were often placed in entrance halls and principal salons and integrated into the overall decorative scheme of the room they were to be placed in. The ornate decoration of this pair of *cassepanche* offers a tantalising glimpse of what must have been an extremely opulent interior. A set of four *cassepanche*, of conforming shape to the present pair and with a similar decorative scheme, can be seen in situ at the Palazzo Tozzoni, Imola (E. Colle, *Il Mobile Barocco in Italia*, 2000, Milan, p. 260).

The present pair of *cassepanche* incorporate roundels painted *en grisaille* and depict the goddess Ceres, seated and holding a scythe and cornucopia respectively. A corresponding cassapanca, certainly designed *en suite* with the present pair, can now be found in the Sala Accademia di Santa Cecilia, Rome. A further single cassapanca, almost certainly the counterpart to that in the Santa Cecilia, but incorporating a grisaille roundel of Hercules and pair of torchères, each depicting a nereid supporting a bracket on a fictive stone base was sold: 'Pelham, the public and the private', Sotheby's, London 8 March 2016, lots 51 and 52.

The Accademia di Santa Cecilia was founded in 1585 by Pope Sixtus V and is one of the oldest musical institutions in the world. Having changed sites numerous times since its founding, the Sala Accademia was built in 1894 by the architect Pompeo Coltellacci and served as the Accademia's first concert hall. The Accademia di Santa Cecilia also houses one of the finest collections of historic musical instruments, including the 'Toscano' violin by Antonio Stradivari (1644-1737) made for Ferdinando de Medici (1663-1713) in 1690.



One of the cassapanca *en suite* in the Santa Cecilia Accademia, Rome



# HENRY W. POOR

■\*53

## A PAIR OF LOUIS XIV MARBLE SPHINXES

CIRCA 1700

Each wearing a diadem in their long, curling hair, their backs each draped with a cloth decorated with scrolling acanthus *rinceaux*; on integrally carved canted rectangular plinths

32½ in. (82.5 cm.) high; 40 in. (101.5 cm.) long; 17½ in. (44 cm.) wide, each

(2)

£70,000-100,000

US\$84,000-120,000

€83,000-120,000

**PROVENANCE:**

Henry W. Poor, Poor House, Tuxedo Park, New York (by repute, a gift from Stanford White circa 1900).

**COMPARATIVE LITERATURE:**

S. Pincas, *Versailles - The History of the Gardens and their Sculpture*, London, 1995, pp. 102-103.

W. Craven, *Stanford White: Decorator in Opulence and Dealer in Antiquities*, New York, 2005, p. 181, 'From the Poor House to the White House'.

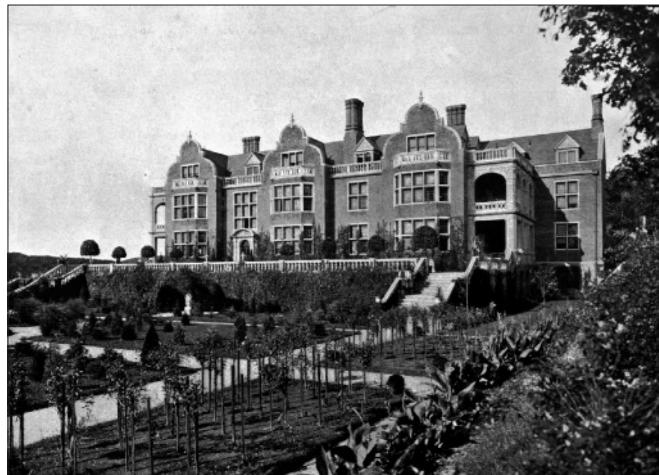




The sphinx was one of the most consistently used symbols of royal splendour and power and, in particular, they were deployed as garden sculpture in the formal and programmatic royal gardens of France in the 17th and 18th centuries. Often used to demarcate an *allée* or entranceway, it was perhaps their mythological reputation as gatekeepers that lent them particular significance in the schemes of contemporary garden designs. Large carved marble figures of sphinxes including those surmounted by bronze putti by the sculptors Lerambert and Houzeau, after Jacques Sarazin, of 1667-68, still remain at Versailles at the entrance to the *Parterre du Midi* (illustrated in Pincas, *loc. cit.*). A set of gilded lead sphinxes was supplied for the terraces of the Royal Pavilion of Marly by Jean Hardy in 1703. Now destroyed, these sphinxes are known today from drawings by Hardy and they show a number of similarities to the present sphinxes including their upright posture, the diadem and ringleted hair, and the decorative blanket across each back. This was a trend that continued throughout the 18th century at the Royal residences, as can be seen in the group of eight stone sphinxes representing the Four Seasons of *circa* 1777-78 which decorated the Belvedere of Marie-Antoinette at the Trianon of Versailles, by Joseph Deschamps (d. 1788). A magnificent pair of these stone sphinxes, those representing Autumn, were sold Christie's, London, 9 December 2004, lot 240 (£386,000).

#### STANFORD WHITE AND HENRY W. POOR

Stanford White's connection to Henry Poor is well-documented, as White built and furnished Poor's large private house on Gramercy Park in New York (see Craven, *loc. cit.*). This robber baron palace lasted just nine years and the site is now occupied by the cooperative apartment building known by its iconic address: '1 Lexington Avenue'. And while Poor's estate at Tuxedo was built by Henry Randall, Stanford White certainly could have continued to provide furniture and objects to the immense house. The most dramatic aspect of the estate is the great series of terraced formal gardens, which would have been an ideal setting for the present lot. The name of the house was quickly proven all too apt as Poor's fortune vanished in the Panic of 1907 and the contents of the house were dispersed. However, the house and its empty gardens, in all their 'Jacobethan' glory, still tower above Tuxedo Park to this day.



Poor House, Tuxedo Park, New York





James de Rothschild by Jean-Hippolyte Flandrin  
(private collection)

■\*54

**A PAIR OF NAPOLEON III PATINATED BRONZE FOUR-LIGHT LAMPADAIRE**

CIRCA 1850

Each surmounted by a baron's coronet, the tapering cylindrical glazed lantern above a baluster-shaped shaft on four foliate-clasped scrolling supports; with 'SGDG' patent

109 in. (277 cm.) high; 23 in (58 in.) wide (2)

£40,000-60,000

US\$48,000-71,000

€48,000-71,000

**PROVENANCE:**

Baron James de Rothschild (1792-1868), commissioned for 19 rue Laffitte, Paris and thence by descent until sold Christie's, Paris, 5 November 2014, lot 138.

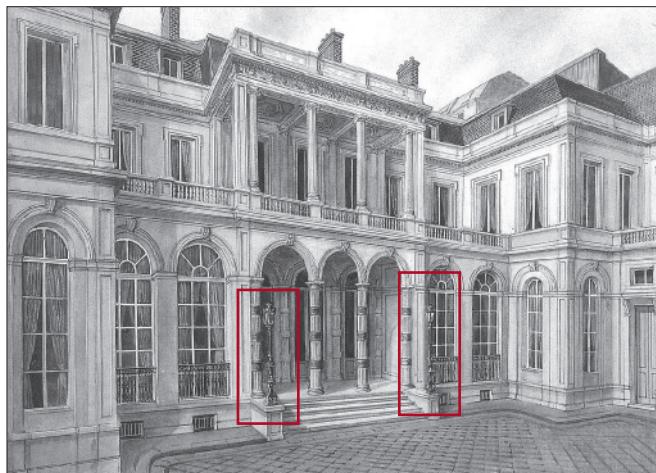
**LITERATURE:**

P. Prevost-Marcilhacy, 'Un hôtel au goût du jour: l'hôtel de James de Rothschild', *Gazette des Beaux-Arts*, no. 1506-1507, July-August 1994, p. 42, fig. 7.

P. Prevost-Marcilhacy, *Les Rothschild. Bâtisseurs et mécènes*, Paris, 1995, p. 55.

This impressive pair of patinated bronze lampadaires were commissioned to adorn the steps of James de Rothschild's Parisian hôtel, 19 rue Laffitte (formerly rue d'Artois) in the most affluent and modern part of Paris. James was the son of Mayer Amschel Rothschild (1744-1812) and founded the Paris branch of the Rothschild bank. He managed the fortune of King Louis-Philippe and was considered the wealthiest man in France at the time. De Rothschild purchased the hôtel at rue Laffitte on 10 December 1818 but later in 1836 decided to completely rebuild the property in the Gothic and Renaissance style employing the architect Henri Duponchel. The result was incredibly opulent and luxurious. His nephew Lionel wrote to his fiancée Charlotte that 'The ground floors will be finished by the end of the month and will rival any palace[...]The first floor, the daily habitation is nearly as splendid, so much gold that for the first few days one is quite dazzled'. He held weekly soirees entertaining literary, musical and artistic figures of the time including Honoré de Balzac, Heinrich Heine and Giacomo Puccini. Heine described the hôtel, which would remain in the Rothschild family until it was demolished in 1967 as 'the Versailles of a financial potentate'.

In France, 'SGDG patent' was a legal notice releasing the State from any responsibility for the effective functioning of the patented device, decreed under Louis-Philippe on 5 July 1844.



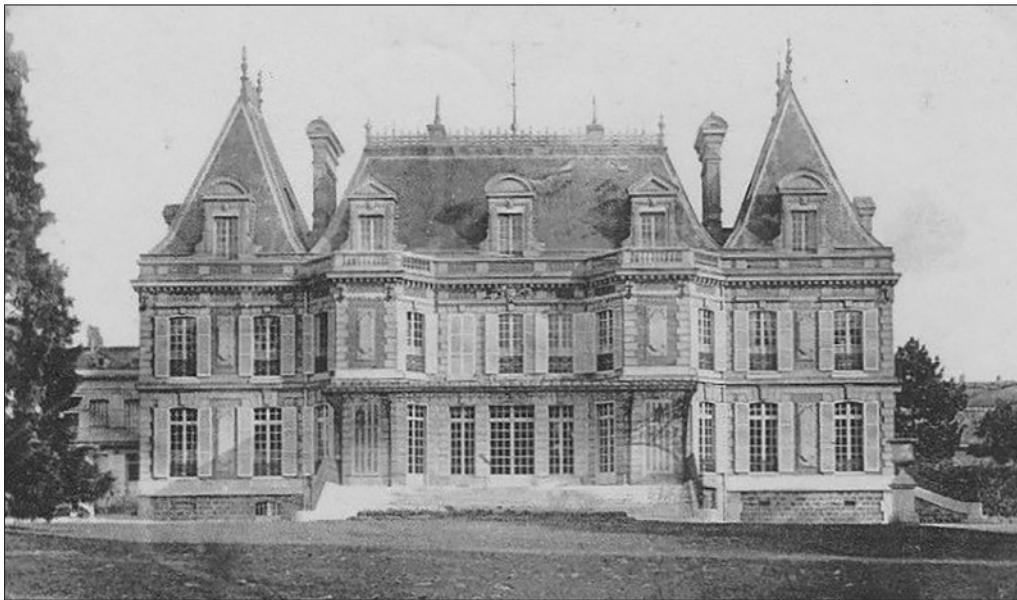
Baron James de Rothschild's hôtel, 19 rue Laffitte, Paris, depicted by Alexandre Serebriakoff, showing the lampadaires *in situ*



(detail of the baron coronet)



# CHATEAU DE LA MAYE



Château de La Maye, Yvelines

■\*55

## A PAIR OF LATE EMPIRE MONUMENTAL MARBLE VASES

CIRCA 1820

Each on a panelled square marble pedestal

9 1/4 in. (233 cm.) high, overall

43 1/4 in. (110 cm.) high; 37 1/2 in. (95 cm.) diameter, the vases

48 1/8 in. (123 cm.) high; 27 1/2 in. (70 cm.) square, the pedestals (4)

£40,000-60,000

US\$48,000-71,000

€48,000-71,000

### PROVENANCE:

Formerly at Château de La Maye, Yvelines, possibly acquired by Achille Duchêne (1866-1947) when he designed the gardens *circa* 1900.

The fief of Clagny, now in Versailles, was first known for the château built by Madame de Montespan, mistress and favourite of King Louis XIV. The expansion of the city of Versailles took over the estate in the 18th century, but it was mainly in the 19th century that urbanisation led to the creation of new districts. In the 1880s, the banker Alexandre Lange, known as Lange de Montfermeil, bought several plots of land and asked the architect Ernest Émile Justin Toutain (1845-1923) to build a château in the style of the reign of Louis XIII. The château - named Château de la Maye - was completed in 1883 and at the beginning of the 20th century the famous landscape architect Achille Duchêne (1866-1947) designed the gardens. It may have been as part of these designs that the present vases were acquired for the château.

Through much of the 20th century the château had a succession of glamorous tenants. Between the two World Wars, it was the property of Helen Browne (1875-1951), an American born in Chicago and manager of the *Excelsior Publications* group created by her husband Paul Dupuy (1878-1927), senator and owner of the newspaper *Le Petit Parisien*. Dividing her life between her Parisian flat at 29 rue Octave-Feuillet, the Château de La Maye, Arcachon, Venice and New York, she entertained numerous personalities at La Maye. Her daughter Gladys, Princess Guy de Polignac, later inherited it.

After the Abdication Crisis of 1936, the Duke and Duchess of Windsor, in search of a compromise between a Parisian life and the countryside, settled at La Maye for several months. Sir Dudley Richard Forwood, the duke's equerry, was in charge of organising the move. A few months later it was the turn of King Zog I and Queen Géraldine of Albania to find refuge in this place in France during their long exile. Since 1956 the château has been a private clinic.



# MAHARADJA OF INDORE



Maharaja of Indore Yeshwant Rao Holkar II

■\*56

## A FRENCH ORMOLU-MOUNTED FLEUR DE PECHER MARBLE CHIMNEYPIECE

LATE 19TH/ EARLY 20TH CENTURY

The domed top surmounted by a satyr mask issuing a three-branch candelabra above a dial with enamel Roman numerals, the frieze carved with egg-and-dart, the scrolled uprights with entrelac and fluting  
95 in (241.5 cm.) high, overall; 67 in. (170 cm.) wide; the mantel 16 in. (40.5 cm.) deep; 22 in. (56 cm.) including the candelabra

£80,000-120,000

US\$96,000-140,000  
€95,000-140,000

### PROVENANCE:

Henri-Edmont Canonne (1867-1961) at Château d'Hennemont, Saint-Germain-en-Laye.  
Purchased with the château in 1928 by Tukojirao III Holkar XIII Bahadur (1890-1978) and passed to his son  
Yeshwant Rao Holkar II, Maharaja of Indore (1908-1961).

This magnificent chimneypiece was installed in the château d'Hennemont, Saint-Germain-En-Laye, home of the pharmacist and businessman Henri-Edmont Canonne (1867-1961). Having made his fortune in 1904 with the success of the popular Valda throat pastille, Canonne commissioned the architect Henri Duchamp to build the château for him in 1907. His wealth also allowed him to acquire an incredible collection of Impressionist masterpieces including seventeen of Claude Monet's *Nymphéas*, as well as pictures by Bonnard, Cézanne, Pissarro, Renoir, Signac, Sisley and Vuillard, amongst others; many of these now grace the walls of prominent museums. His collection was published by A. Alexandre, *La Collection Canonne, une histoire en action de l'impressionnisme et de ses suites*, Paris, 1930. Several important works formerly in his collection have been sold by Christie's, most recently Claude Monet's, *Nymphéas, temps gris*, painted in 1907 which sold in London, 28 June 2022, lot 38 for £30,059,500 (including premium).

Château d'Hennemont was sold in 1928 to Tukojirao Holkar III, formerly Maharaja of Indore, whose son Yeshwant Rao Holkar II, Maharaja of Indore (1908-1961) used the château to entertain his wide circle of avante guard and artistic friends including the photographer Man Ray. His tastes were quite different to Indian princes before him, embracing Modern Design rather than more traditional styles from the 17th and 18th centuries. He boldly commissioned the German architect Eckart Muthesiu to design Manik Bagh (Jewel Garden), Indore to house what was considered to be one of the world's most important collections of Modern Design. The Maharaja's collection was celebrated in the 2019-2020 exhibition *Modern Maharajah: Patron of the 1930s* at the Musée des Arts Décoratifs, Paris. Oliver Gamet, the museum director commented that "The West has always been inspired by the East but [the Maharaja] was one of the very few to do the inverse."



Château d'Hennemont, Saint- Germain en-Laye





May Ephrussi, princesse de Faucigny-Lucinge

**\*57**

**A PAIR OF FRENCH ORMOLU CHENETS**

19TH CENTURY

Each modelled as a putto holding drapery standing on the back of a panther,  
on a shaped base with scrolled feet

17½ in. (44.5 cm.) high; 17½ in. (44.5 cm.) wide; 7 in. (17 cm.) deep (2)

£15,000-25,000

US\$18,000-30,000

€18,000-29,000

**PROVENANCE:**

Marie Juliette Elizabeth Amélie, known as May Ephrussi (1880-1964), later  
Princess of Faucigny-Lucinge, at Hôtel de Breteuil, 12 avenue Foch, now the  
Irish Embassy.

The collection of the Princess of X; sold Galerie Charpentier, Paris, Me Maurice  
Rheims, 12 June 1953, lot 6, illustrated pl. IV.

**MAY EPHRUSSI, PRINCESS DE FAUCIGNY-LUCINGE**

Marie Juliette Elizabeth Amélie Ephrussi (1880-1964), known as May, was  
the daughter of Michel Ephrussi (1845-1914) and lived with her parents  
at Hôtel Ephrussi, 81 rue de Monceau. Michel, together with his brother  
Maurice founded the Paris branch of the family bank Ephrussi & Co. The  
extensive family, in particular May's cousin, Charles Ephrussi (1849-1905),  
was highly regarded for their patronage and connoisseurship of the arts.  
In 1901 May Ephrussi married Prince Ferdinand de Faucigny-Lucinge (1868-  
1928). In 1937 they moved to Hôtel de Breteuil, 12 avenue Foch, which they  
later sold to the Irish State; the building remains as the Irish Embassy today.  
May shared her father's passion for horseracing and was the first female  
owner of a thoroughbred stables in France in 1933.



■\*58

## A SET OF SIX FRENCH POLYCHROME-DECORATED DINING CHAIRS

DESIGNED BY GEORGES GEFFROY, MADE BY MAISON DECOUR, 1950

Each upholstered in red velvet with fringed green velvet dust covers, on X-framed legs joined by a brass stretchers, the frames painted to simulate tulipwood

33½ in. (85 cm.) high; 18½ in. (47 cm.) wide; 18 in. (46 cm.) deep (12)

£15,000-25,000

US\$18,000-30,000

€18,000-29,000

### PROVENANCE:

Arturo López-Willshaw (1900-1962) commissioned for his yacht *La Gaviota IV*.

Robert de Balkany (1931-2015), purchased with the yacht (renamed *Marala*)

Anonymous sale; sold Sotheby's, Paris, 27 November 2018, lot 147 (a set of twelve).

### LITERATURE:

P. Arizzoli Clementel, *Georges Geffroy (1905-1971), une légende du grand décor français*, Paris, 2016, p. 61 and 69 (ill.).

*La Gaviota IV* was purchased by Arturo López-Willshaw (1900-1962), a Chilean millionaire in 1931 who became an important patron of the arts, collector and society figure in Paris during the interwar years, splitting his time between Hôtel Lambert and Hôtel Rodocanachi, Neuilly-sur-Seine. He employed the revered interior designer Georges Geffroy (1903-1971) to refurbish the *La Gaviota* circa 1950 and it is from this scheme that these six chairs originate. Geffroy was described by Hubert de Givenchy as being 'An eighteenth-century gentleman, a figure from another era, one of a breed of decorators that is extinct today' with an unerring eye. Robert De Balkany was so taken with the stories surrounding the yacht and its interiors that he kept them just as they were when he later purchased the boat and renamed it *Marala*.



La Gaviota IV, Arturo López-Willshaw's yacht





# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

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

### A BEFORE THE SALE

#### 1 DESCRIPTION OF LOTS

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

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

#### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

#### 3 CONDITION

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

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

#### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser. (b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

#### 5 ESTIMATES

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

#### 6 WITHDRAWAL

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

#### 7 JEWELLERY

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

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

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

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

#### 8 WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

#### B REGISTERING TO BID

##### 1 NEW BIDDERS

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

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

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

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

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

#### 2 RETURNING BIDDERS

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

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) As **authorised bidder**, if you are bidding on behalf of another person 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](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

#### 6 BIDDING SERVICES

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

##### (a) Phone Bids

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

##### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.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](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot** we will sell the **lot** to the bidder whose written bid we received first.

#### C CONDUCTING THE SALE

##### 1 WHO CAN ENTER THE AUCTION

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

## 2 RESERVES

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

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- (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 consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

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

## 5 BIDDING ON BEHALF OF THE SELLER

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

## 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

## 7 CURRENCY CONVERTER

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

## 8 SUCCESSFUL BIDS

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

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including £700,000, 20% on that part of the **hammer price** over £700,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. For lots offered under the VAT Margin Scheme or Temporary Admission VAT rules, the VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some totals, VAT is payable on the **hammer price**. Following the departure of the UK from the EU (Brexit), UK VAT and Customs rules will apply only.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

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

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

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

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

### E WARRANTIES

#### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

#### 2 OUR AUTHENTICITY WARRANTY

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

(a) It will be honoured for claims notified within a period of five years from the date of the auction. After such time, we will not be obliged to honour the **authenticity warranty**.

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

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

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

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

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

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

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

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

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

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

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

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

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

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

(iii) books not identified by title;

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

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

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

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (l) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the **"Subheading"**). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

#### 3 YOUR WARRANTIES

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

(b) where you are bidding as agent or behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

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

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

#### F PAYMENT

##### 1 HOW TO PAY

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

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

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

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

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

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

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

(i) **Wire transfer**

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) **Credit Card**.

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

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

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

(iii) **Cash**

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department Department only (subject to conditions).

(iv) **Banker's draft**

You must make these payable to Christie's and there may be conditions.

(v) **Cheque**

You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

#### 2 TRANSFERRING OWNERSHIP TO YOU

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

#### 3 TRANSFERRING RISK TO YOU

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

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

#### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and

(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs Gd(i) and (ii). In such circumstances paragraph Gd(iv) shall apply.

#### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

#### G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you until you have made full and clear payment of all amounts due to us**).  
(b) Information on collecting **lots** is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.  
(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:  
(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://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](http://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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

##### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.  
(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_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 a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

##### (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**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or failing to mark **lots**.

##### I OUR LIABILITY TO YOU

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

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's **LIVE™**, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

##### J OTHER TERMS

###### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is as may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

###### 2 RECORDINGS

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

###### 3 COPYRIGHT

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

###### 4 ENFORCING THIS AGREEMENT

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

#### 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

#### 6 TRANSLATIONS

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

#### 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://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 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](http://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](http://www.christies.com).

#### K GLOSSARY

**auctioneer:** the individual **auctioneer** and/or Christie's.

**authentic:** a genuine example, rather than a copy or forgery of: (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;

(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or

(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.

**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](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION

## 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> 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 <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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: <ul style="list-style-type: none"> <li>If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> 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 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.
3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-UK buyer must:
  - a) have registered to bid with an address outside of the UK; and
  - b) provide immediate proof of correct export out of the UK within the

required time frames of: 30 days via a 'controlled export' but no later than 90 days from the date of the sale for \* and Ω **lots**. All other **lots** must be exported within 90 days of the sale.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below.
- We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. Following the UK's departure from the EU (Brexit), **private buyers** will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
6. **Private buyers** who choose to export their purchased lots from the UK by hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
7. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an

export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.

If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may

- become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
9. All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale.

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

# SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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.

○

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.

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

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNIED FOR AUCTION

#### △ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number. 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 parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ○. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### Other Arrangements

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

### 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.

# 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 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.

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**"Follower of ..."**: in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

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**"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 (■) 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](mailto: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.

## 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](mailto: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](mailto:PostSaleUK@christies.com).

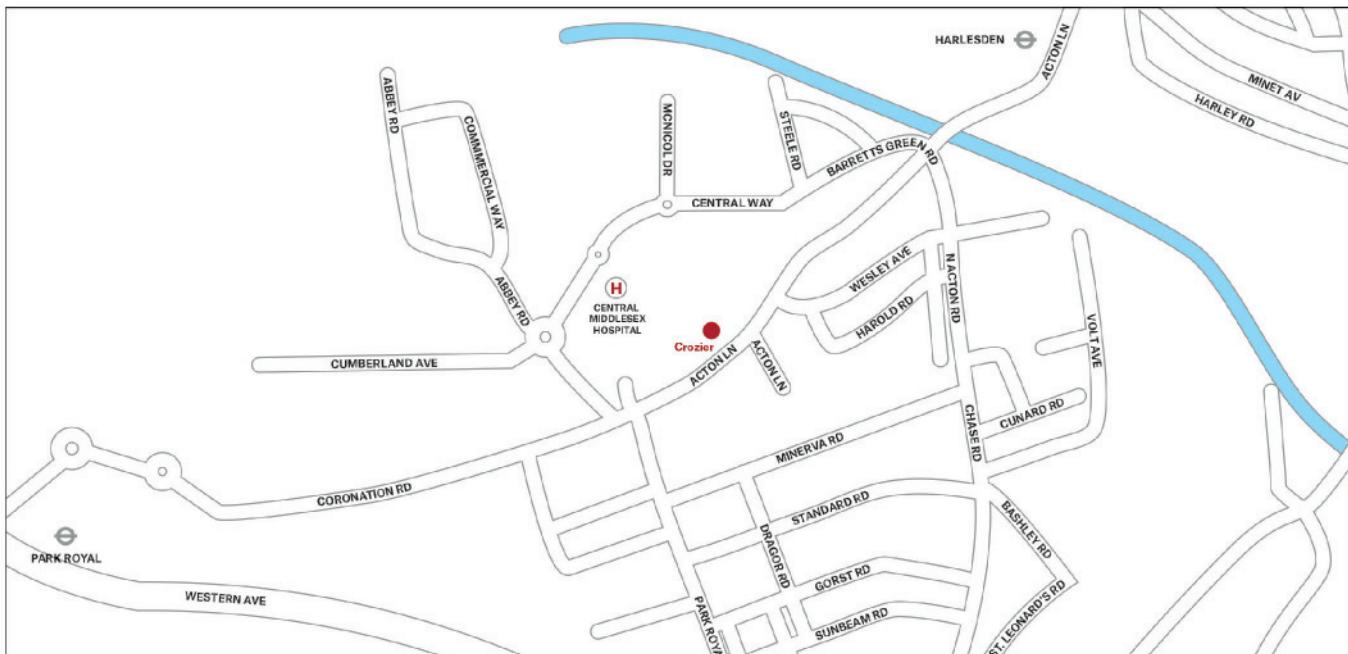
## CROZIER PARK ROYAL

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.





## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

**CHRISTIE'S**

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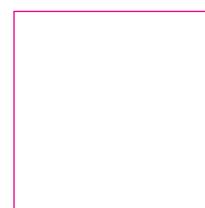
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