



ROTHSCHILD

MASTERPIECES

THE KUNSTKAMMER - I
LE GOÛT ROTHSCCHILD - II
New York, 12-13 October 2023

CHRISTIE'S





ROTHSCHILD

MASTERPIECES

AUCTIONS

The Kunstkammer | 12 October, 10 am
Le Goût Rothschild | 13 October, 10 am
20 Rockefeller Plaza, New York, NY 10020

VIEWING

Saturday 7 October, 11am-5pm
Sunday 8 October, 1pm-5pm
Monday 9 October, 11am-5pm
Tuesday 10 October, 11am-5pm
Wednesday 11 October 11am-5pm

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
BETTY-22101-22102

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During the Second World War, the Rothschild collections in France were confiscated by the Nazis following the Occupation of France, primarily by the looting agency Einsatzstab Reichsleiter Rosenberg (ERR) based at the Jeu de Paume in Paris. This sale includes lots which were stolen by the Nazis and subsequently recovered after the war, many of which still have labels on them that bear witness to this wartime history.



Please scan for complete auction information

Frontispiece:
View of Château de Ferrières
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Opposite:
Lot 301

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Opposite:
Lot 130





LE GOÛT ROTHSCCHILD DAY SALE II

—
13 October 2023



■ 301

A NAPOLEON III NEEDLEPOINT-UPHOLSTERED SLIPPER CHAIR

CIRCA 1860

Upholstered in floral needlepoint, the back centered by an oval medallion with a crowned 'R', the back upholstered in crimson damask, with elaborate tasseled fringe and passementerie, on turned tapering fluted legs terminating in brass caps and castors, the back two legs extended 35½ in. (90 cm.) high, 20 in. (51 cm.) wide, 27 in. (68.5 cm.) deep

\$4,000-6,000

£3,100-4,600

€3,600-5,400

PROVENANCE:

Baron James de Rothschild (1792-1868), *Salon Louis XVI*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.



LITERATURE:

'Château de fêtes du temps des crinolines : Ferrières', *Plaisir de France*, December 1969, pp. 69, no. 373.C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 18.

This slipper chair encapsulates both the style and the practicalities of design in the mid-19th century and by extension is the personification of the sumptuous domesticity known as '*le goût Rothschild*.' The chair's form, with a lack of arms, is such that it allows easy usage by women. Called the 'slipper chair,' it was designed to allow the user easy, or easier, access to their own feet, although it is likely that a maid would also be involved with dressing. Encrusted with fashionable fringed and floral embroidered covers, this chair is typical of the 'occasional' furniture of the period and would have been regarded as the height of style and elegance.

302

A LOUIS XVI ENAMELED GOLD-MOUNTED
HARDSTONE SNUFF-BOX

BY FRANCOIS-VINCENT GARAND, MARKED, PARIS, 1760/61,
CHARGE AND DECHARGE MARKS OF ELOY BRICHARD AND
ETIENNE SOMFOYE 1756-1762; WITH DECHARGE FOR SILVER
FOREIGN ITEMS AND LATER FRENCH CONTROL MARKS

Oblong, the rock crystal body and cover carved with diaperwork, the gold-mount
chased with scrolls and reeds framing cartouches enameled with flowers and foliage,
marked on flange and inside rim
2½ in. (68 mm.) long
2 oz. 5 dwt. (70 gr.) gross weight

\$8,000-12,000	£6,200-9,300
	€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



302

303

A GERMAN JWELED AND GOLD-MOUNTED
HARDSTONE SNUFF-BOX

DRESDEN OR BERLIN, CIRCA 1760

Realistically carved in striated agate in the shape of a hen and a rooster with red agate
comb and gold-mounted garnet-set eyes, the agate base mounted *à jour* within gold
mounts chased with reeded scrolls, the foliate thumbpiece set with gold and silver-
mounted diamonds and garnet
3 in. (8 cm.) long
4 oz. 14 dwt. (146 gr.) gross weight

\$10,000-15,000	£7,800-12,000
	€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



303

304

AN AUSTRIAN GOLD-MOUNTED FOSSILIZED
CORAL SNUFF-BOX

BY JOSEPH WOLFGANG SCHMIDT (FL. 1769-1836), MARKED,
VIENNA, 1804; WITH LATER FRENCH CONTROL MARKS

Oval, the base and cover made of fossilized coral, the gold mount chased with
geometrical textured motifs, *marked in cover and base mounts*;
Together with an Italian bonbonniere made of fossilized wood, the gold mounts chased
with partly enameled foliate ribbon-tied border between, apparently unmarked, early
20th century
3 in. (73 mm.) long
5 oz. 8 dwt. (168 gr.) gross weight

\$4,000-6,000	£3,100-4,600
	€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Joseph Wolfgang Schmidt is recorded as having worked in Vienna from 1769 to 1836,
where he was listed at Kohlmarkt 1218 as a *Galanteriarbeiter* beginning in 1802.
A versatile gold box maker, many of his recorded work use mixed medium such as
hardstone. A jasper snuff-box with applied gold decoration marked for Schmidt,
1774, is illustrated in C. Le Corbeiller, *European and American Snuff Boxes 1730-1830*,
London, 1966, no. 458.



304





305

306

A SWISS JWELED AND ENAMELED GOLD SNUFF-BOX FOR THE CHINESE MARKET

BY REMOND, LAMY ET COMPAGNIE, MARKED, GENEVA, 1801-1804

In the form of a butterfly, the lid colorfully enameled and set with pearls and diamond, the rim edged with graduated pearls, the base enameled in blue within *taille d'épargne* borders enameled in black, blue, turquoise and white, the sides with reserves enameled in blue, the dividing panels decorated with water fowl and reeds, in contemporary fitted leather case with label inscribed *No 7 Box, incuse maker's mark on lid and base*
3½ in. (90 mm.) long
3 oz. 6 dwt. (103 gr.) gross weight

\$30,000-50,000 £24,000-39,000
€27,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

Chapuisat, Edouard, *Le commerce et l'industrie à Genève pendant la domination française (1789-1813), d'après des documents inédits*, Editions A. Julien, Georg & Cie, 1908, p. 489.
Haydn, Williams, & Clarke, Julia (ed.), *Enamels of the World, 1700-2000, The Khalili Collection*, London, The Khalili Family Trust, 2009, pp. 292-317.
Clarke, Julia, "Swiss gold boxes: myth or reality?", in Murdoch, Tessa, & Zech, Heike (ed.), *Going for Gold: Craftsmanship and Collecting of Gold Boxes*, Brighton, Sussex Academic Press, 2014, pp. 70-71.

Jean-George Rémond (1752-1830) was the son of a Protestant goldsmith from Hanau, a major center for the production of jewelry, clocks and enamel-painted snuffboxes, and the home of many Huguenot French jeweler and watchmaking families. He first travelled across Europe working as a journeyman in Paris, Berlin and London in the best European goldsmiths and automaton makers' workshops.

305

AN ANTIQUE RUBY, EMERALD, ENAMEL AND DIAMOND TREMBLEUSE BROOCH OF A PERCHED BIRD CIRCA 1890

The bird body entirely paved with round, oval and cabochon rubies, rectangular step-cut emeralds, old-cut, rose-cut and briolette diamonds, green lacquer branch, 18k yellow gold (customs marks) and silver-gilt, two rubies deficient

Size/Dimensions: 7 x 6.3 cm (2¾ x 2½ in)
Gross Weight: 51.0 grams

\$20,000-30,000 £16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

He finally settled in Geneva where he was officially admitted as a goldsmith and jeweler in 1783, founding a company called "Georges Rémond & Cie". Over the following years he used different hallmarks: "GRC" under a foliate crown, "GRC" under a crown, "IGR & C". In 1792, Jean-Georges Rémond's partners - Joseph Guidon, David Gide, Laurent Guisseling and Jean-Noël Lamy - began working unofficially under the name "Guidon Rémond Gide & Co." using the "GRG" hallmark, the company was finally officially registered on 1 January 1796.

Between 1800 and 1801, Rémond Gide & Co produced a number of extremely luxurious snuffboxes with singing birds and pearl decorations, partly for the Chinese market, fond of this type of precise and highly entertaining mechanism. Denis Blondet joined Joseph Guidon and David Gide and a new company was created in January 1801. It took the name "Rémond Lamy & Co." and used the "RL&C" stamped on this snuffbox. This hallmark allows us to narrow the date of manufacture to the years 1801-1805, since in 1806 Jean-Georges Rémond, Jean-Noël Lamy, Laurent Gisseling, Pierre Mercier and Daniel Burton created another company, known as "Rémond Lamy Mercier & Co." Their hallmark "IGRC" in a horizontal lozenge was officially registered in Geneva in accordance with a Napoleonic decree of 1806, and used until 1811.

Geneva was at the crossroads of the important trade routes at a time when there were few accessible ways of crossing the Alps and so was visited by many foreign tourists and traders, particularly from China, Turkey and India attracted by the high quality of Swiss watchmakers.

The popularity of these enameled and pearl-set watches served to encourage the production of similarly decorated snuff-boxes and other objects of *vertu* enameled in strongly contrasting colors, sometimes with seed-pearl borders or overlaid with diamonds. These novelty boxes were made in the shape of fruit, animals, flowers, birds or, as in the present case, butterflies, and found favor with the mid and far eastern markets.

A similar snuff-box is illustrated in A. K. Snowman, *Eighteenth Century Gold Boxes of Europe*, London, Faber & Faber, 1966, black & white pl. before p. 113, ill. 749 (Collection Wartski, London).



306



307

307 A GOLD AND ENAMEL POCKET WATCH

DENT WATCHMAKER TO THE QUEEN, LONDON, CIRCA 1850

With multicolored enamel decoration, manual movement signed 'Dent watchmaker to the Queen, London' and numbered 1¾ in. (4.4 cm.) long

\$3,000-4,000

£2,400-3,100
€2,700-3,600

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

308 A LOUIS XV VARI-COLOR GOLD NEEDLE-CASE AND A GEORGE II GOLD-MOUNTED HARDSTONE NEEDLE-CASE

BY NICOLAS DURIER, PARIS, 1763/1764, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-JACQUES PREVOST 1762-1768, WITH 1782-1789 CONTROL MARKS FOR OLD ITEMS AND CONTERMARQUE; THE OTHER ENGLAND, CIRCA 1760

The slightly tapering two-color gold Louis XV needle-case of oval section chased with intertwining ribbon and foliage on a sable ground, the rounded cover with flowerhead, marked on sleeve and in cover, the other of baluster square section, the sides with orange agate panels mounted within gold cage-work chased with foliate scrolls, flowerheads and flower swags, with paste-set push-piece, the hinged lid set on top with a cameo of a woman in profile, with suspension ring 3¼ in. (83 mm.) and 4¼ in. (111 mm.) long gross weight 1 oz. 20 dwt. (62 gr.)

\$1,000-1,500

£780-1,200
€900-1,300

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



308

310 AN 'ERMETO' ENAMEL AND GOLD TRAVEL CLOCK

CARTIER BY MOVADO, CIRCA 1930

Of rectangular shape, applied with dark blue enamel, sliding open to reveal a square dial with Arabic numerals, 18k yellow gold, manual movement, dial signed Cartier, numbered 2¾ in. (7.3 cm.) long, open

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



310

311 A GERMAN JWELED AND GOLD-MOUNTED HARDSTONE SNUFF-BOX

DRESDEN, CIRCA 1750; WITH LATER FRENCH CONTROL MARK TWICE

Realistically carved in translucent brown agate in the shape of a reclining lamb, with silver-mounted diamond-set eyes, the base from translucent agate mounted à cage within molded gold mounts, the thumbpiece set with silver-mounted diamonds and a gold-mounted ruby 3 in. (8 cm.) long 4 oz. 18 dwt. (153 gr.) gross weight

\$6,000-8,000

£4,700-6,200
€5,400-7,200

PROVENANCE:

The Collection of the Rothschild Family.
By descent to the present owners.



311

312 A FRENCH LAPIS-LAZULI POCKET WATCH

VACHERON CONSTANTIN, PARIS, CIRCA 1950

Lapis-lazuli case, enamel bezel, 18k yellow gold (French assay mark), numbered, movement signed Vacheron Constantin 1¾ in. (4.7 cm.) long

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



312



309

309 A GOLD SPLIT SECOND CHRONOGRAPH WITH 30 MINUTE RECORDER POCKET WATCH

BRÉGUET, PARIS, 20TH CENTURY

18k yellow gold (French assay mark), dial signed Bréguet, case engraved on back with initials GR, mechanical movement 1¾ in. (4.6 cm.) long

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



313

313 A GERMAN GOLD-MOUNTED HARDSTONE SNUFF-BOX

PROBABLY DRESDEN, CIRCA 1750

Realistically carved in the shape of a reclining panther in striated brown agate, with diamond-set eyes, the gold mount chased with rocaille, the base with a striated agate plaque mounted *à jour* within reeded gold mounts
3 in. (7.5 cm.) long
3 oz. 15 dwt (117 gr.) gross weight

\$7,000-10,000

£5,500-7,700
€6,300-9,000

PROVENANCE:

The Collection of the Rothschild Family.
By descent to the present owners.

316 A GERMAN JEWEL AND GOLD-MOUNTED HARDSTONE SNUFF-BOX

APPARENTLY UNMARKED, PROBABLY DRESDEN, CIRCA 1760

Grey agate carved as a mouse, its eyes set with foiled crystal, the rose gold mount chased with a wavy frieze and applied with thumbpiece set with diamonds and rubies to simulate a fruiting branch, the hinged cover set with a brown agate panel, *marked twice with later French control mark for imported objects used 1819-1838*
2¾ in. (7.2 cm.) long
3 oz. 8 dwt. (105 gr.) gross weight

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



316

314 A FRENCH GILT-BRASS AND VERNIS MARTIN TELESCOPIC SPYGLASS OR LONGUE VUE

CIRCA 1810

Seven draw, the base decorated with gold-leaf putti in a landscape on dark green ground imitating lacquer bordered by two chased friezes of alternating stars and anthemions on a matted ground, in its original fitted leather case with push button, *marked on the rim of the eye-piece*
3¾ in. (9.5 cm.) long

\$800-1,200

£620-930
€720-1,100

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



314



317

317 A GOLD AND DIAMOND CIGARETTE CASE

MARK OF VERDURA, CIRCA 1980

Rectangular and chased with radiating lines, the hinged cover centered by an old mine-cut diamond, and with old mine-cut diamond push button release, the two old-diamonds of approximately 0.85 carat and 0.65 carat, signed *Verdura*
3½ in. (8.9 cm.) long
5 oz. 10 dwt. (171 gr.) gross weight

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

318 A LOUIS XVI TWO-COLOR GOLD-MOUNTED HARDSTONE SNUFF-BOX

PARIS, 1784, POSSIBLY BY PIERRE DEBREE; CHARGE AND DECHARGE MARKS OF JEAN-FRANCOIS KALENDRIN; A LATER FRENCH CONTROL MARK FOR IMPORTED IN USE FROM 1819-1838; A FRENCH MARK FOR SMALL ITEM IN USE FROM 10 MAY-1 OCTOBER 1838; BELGIAN IMPORT CONTROL MARK IN USE FROM 1831 TO 1868

Realistically carved in the shape of a shell from striated brown agate within a gold mount chased with laurel garlands, the corresponding cover mounted *à jour* within a beaded gold mounts, *marked inside rim and outside*
1½ in. (4 cm.) long
1 oz. 17 dwt. (57 gr.) gross weight

\$1,500-2,000

£1,200-1,500
€1,400-1,800

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

A similar agate box carved in the form of a shell and marked for Louis Pin, Paris, 1748, is illustrated in A. Kenneth Snowman, *Eighteenth Century Gold Boxes of Europe*, London, 1966, pl. 218, which notes that the design likely derives from a late 17th century German box illustrated in J.L. Sponsel, *Catalogue of the Green Vaults Museum in Dresden*, Leipzig, 1900, vol. III, no.7, pl. 34.



318



315

315 A CONTINENTAL GOLD-MOUNTED NEPHRITE CARD HOLDER

20TH CENTURY

Rounded rectangular with hinged cover with 14k yellow gold rim, *marked 585 K*
3¾ in. (9.7 cm.) high

\$500-800

£390-620
€450-720

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

319

AN ANTIQUE MULTI-GEM, PEARL, ENAMEL AND DIAMOND-MOUNTED GOLD ELEPHANT IN PARADE COSTUME CIRCA 1890

On a lapis-lazuli rectangular plinth, the gold elephant with howdah enamelled in translucent red and opaque white and green set with oval and round cabochon rubies, sapphires and emeralds, drop-shaped pearls and rose-cut diamonds, 18k yellow gold

Size/Dimensions: 6.3 x 6.5 cm (2½ x 2½ in)
Gross Weight: 188.0 grams

\$5,000-6,000

£3,900-4,600
€4,500-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Please note that pearls have not been tested for natural origin.



319

320

AN ANTIQUE RUBY, EMERALD, DIAMOND AND ENAMEL TURBAN ORNAMENT (TURRA) CIRCA 1890

Petal-shaped rubies and emeralds, rose-cut diamonds, dark blue, red, yellow, white and green enamel, 18k yellow gold, circa 1890, one diamond deficient to the flower stem

Diamonds: center diamond weighing approximately 3.75 - 4.00 carats

Size/Dimensions: 14 cm (5½ in)
Gross Weight: 103.0 grams

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



320

321

A FRENCH ROCK CRYSTAL, ENAMEL, GOLD AND DIAMOND DESK CLOCK

CARTIER, PARIS, CIRCA 1920

Carved rock crystal, rose-cut diamonds, blue guilloché enamel dial, white enamel chapter ring, silvered metal black and platinum hands, mechanical movement, case back signed Cartier, numbered 459
3¼ in. (8 cm.) high

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

J. Barracca, G. Negretti, and F. Nencini, *Le Temps de Cartier*, Milan, 1989, p. 170.
F. Chaille, F. Cologni, *The Cartier Collection - Timepieces*, New York, 2006, p. 143.
O. Bachet & A. Cartier, *Cartier, Exceptional Objects*, Editions Palais Royal, 2019, book II, p. 262.



321

322

A FRENCH ENAMEL, AGATE, DIAMOND, GOLD AND SILVER CARRIAGE CLOCK

CARTIER, PARIS, CIRCA 1910

The round gilded dial with Bréguet Arabic numerals, diamond cathedral hands, bezel set with enameled pearls, the guilloché pink enamel case on a brown agate base, gold and silver mount, applied with initial G, dial signed Cartier, mechanical movement
2 in. (4.9 cm.) high
3 oz. 14 dwt. (114 gr.) gross weight

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



322



323

323

A GERMAN THREE-COLOR GOLD SNUFF-BOX

PROBABLY BY LES FRÈRES TOUSSAINT (FL. 1752-1803), MARKED, HANAU, CIRCA 1760'S

Rectangular, the cover with a scene of a family in architectural landscape defined by foliate ribbon within a polished gold frame and a frieze of Greek keys with rosette at each corner, the fluted side panels applied with vine tendrils held by putti and winged nymphs and flanked by pilaster headed by putto mask, within Greek key frieze, the underside with two lovers within a ribbon frame on polished ground, within a sablé border applied with flower garlands, marked inside the cover, body and side and on flange, further stamped with number 5 and later French control mark
3¾ in. (83 mm.) long
8 oz. 12 dwt. (269 gr.)

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

The quality and fine chasing of this box suggests that it is the work of Charles (1720-1790) and his brother Pierre-Etienne Toussaint (1726-1806), Berlin *bijoutiers* of Huguenot descent who arrived in Hanau in 1752. They quickly rose to prominence so that by 1762 they had a large workshop and were employing several German craftsmen, chasers and engravers.

Their boxes are generally marked with initials *LDF* alongside a mark resembling the Paris *charge* and *décharge* of 1768-1774 and the date-letter K for 1773-74. However, the marks on this box are those for the *charge* and *décharge* of 1756-1762 suggesting that the box was made in the 1760s. These marks are also recorded on two stylistically identical snuff-boxes held in the Metropolitan Museum of Art, New York (acc. no.48.187.422 and 48.187.471) and are discussed by L. Seelig in *Eighteenth Century Hanau gold boxes*, Silver Society of Canada Journal, 2015, vol. 18, p.36.



■ 324
A PAIR OF FRENCH ORMOLU THREE-BRANCH WALL-LIGHTS
AFTER A MODEL ATTRIBUTED TO PIERRE GOUTHIERE, SECOND HALF 19TH CENTURY
In the Louis XVI style, each rectangular leaftip-molded backplate depicting a winged male and female putto respectively with one arm raised, surrounded by foliate garlands of flowers including daisies, roses and bluebells, supporting a *cassollette* of classical design mounted with a portrait medallion of Louis XVI and Marie-Antoinette respectively beneath a closed crown headed by a *fleur-de-lys* and issuing lily and laurel-branches supporting three candle nozzles in a laurel driptray; minor losses to the garlands
24 in. (61 cm.) high, 14½ in. (37 cm.) wide (2)
\$30,000-50,000 £24,000-39,000 €27,000-45,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baronne Edouard de Rothschild, born Germaine Alice Halphen (1884-1975), hôtel Saint-Florentin, Paris.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 307 a & b).
Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany (no. 50/3-4)
Returned directly from the above to France on 17 October 1945 and restituted to the Rothschild family.
By descent to the present owners.



LITERATURE:
F. Morton, 'The House of Rothschild' in *Holiday*, vol. 30, no. 3, September 1961, p. 37.

This pair of wall-lights with their finely-chased foliate surround and prominent *repoussé* figures of cherubs relate to the *oeuvre* of the celebrated *ciseleur-doreur* Pierre Gouthière (1732-c.1813). There are eight examples of the original model recorded, featuring portrait medallions of Marie-Antoinette and Louis XVI under closed crowns and indicate the model was almost certainly delivered for one of the French Royal residences.
The backplates of the present wall-lights are centered by classically-draped winged putti, each modeled with one arm raised above his head, the other holding the drapery. They echo a remarkable design by Giovanni Battista Piranesi (1720 - 1778) featuring a related figure holding aloft a wreathed clock case, above a chimneypiece. This 'Etruscan' design was produced in Rome in 1769 for a chimney-piece executed for John Hope (reproduced in J. Wilton-Ely, *Giovanni Battista Piranesi, the Complete Etchings*, vol. II, San Francisco, 1994, p. 896, fig. 823).
The naturalistic lily branches issuing from the figural plaques relate closely to those on plaster models of candelabra exhibited by Etienne-Maurice Falconet (1716-1791), director of the sculpture studio at Sèvres from 1759 to 1766, at the Salon du Louvre in 1761. Intended to be cast in silver, the plaster models were based on an earlier drawing depicting draped nymphs by Gabriel de Saint-Aubin (ill. H. Ottomeyer, P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 254, fig. 4.7.1). A pair possibly by Gouthière, *circa* 1785, and almost certainly supplied for one of the French Royal residences were sold Christie's, London, 7 July 2022, lot 17. Another pair attributed to Gouthière, *circa* 1785, in the Riahi collection were sold Christie's, London, 6 December 2012, lot 4.



■ 325
A LOUIS XVI ORMOLU-MOUNTED CHINESE PORCELAIN VASE
THE MOUNTS *CIRCA* 1775, THE PORCELAIN KANGXI PERIOD (1662-1722)
The porcelain body modeled as an aubergine and adapted from a teapot with five pierced holes and fluted circular collars, foliate-cast scroll handles on an oval base with star-pattern motif and rosette to the underside terminating in a berry finial, on four cabriole legs headed with hanging berried garlands, terminating in hoof feet
8½ in. 21.5 cm.) high, 7½ in. (19 cm.) wide, 4 in. (10 cm.) deep
\$15,000-25,000 £12,000-19,000 €14,000-22,000
PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

This charming, jewel-like mounted vase, which delights in the eccentric, organic form of the aubergine-shaped Chinese teapot, reflects the passion for mounting exotic porcelains in the 1770's and 1780's among connoisseur collectors such as the duc d'Aumont and, subsequently, Marie-Antoinette.
Such precious mounted pieces, reminiscent of Renaissance *Schatzkammer* objects, enjoyed a revived popularity at the end of the 18th century through the impetus of both the *marchands-merciers* and, more importantly, the *hôtel des Menus-Plaisirs*, where the duc d'Aumont himself established a workshop in 1770 specialising in the cutting and polishing of precious hardstones, and also commissioned for himself rare porcelains mounted with gilt-bronzes.
The duc d'Aumont employed the influential architect François-Joseph Belanger (1744 - 1818) as designer and the celebrated *bronzier* Pierre Gouthière (1732 - 1813) as *ciseleur-doreur*. Indeed, the superbly detailed mounts of this vase are comparable to the work of Gouthière, who was Marie Antoinette's favorite *bronzier* and one of the elite artisans to be named in contemporary catalogues; for example, all of the lots in the famous 1782 sale of the duc d'Aumont's collection with mounts by Gouthière were proudly identified with the letter 'G'. The distinctive incurved legs of this vase relate to those on a pair of Japanese porcelain incense burners with mounts by Gouthière



supplied to the duc d'Aumont circa 1775 and subsequently sold in the sale of his collection in 1782 (see C. Vignon and C. Baulez, *Pierre Gouthière: Virtuoso Gilder at the French Court*, exh. cat., New York, 2016, pp. 200-1, cat. 14). The legs on the duc d'Aumont perfume burners also feature delicate incised work similar to the underside of this vase.
The idiosyncratic legs with hoof feet and incised stars around the rim above the legs also feature on a pair of so-called 'Hampton Palace' Imari porcelain vases formerly in the collection of Consuelo Vanderbilt Balsan (which also feature similar delicate engraved work to the ormolu on the underside of the vases), sold Christie's, London, 12 December 2002, lot 30. A further pair of vases of this type with similar legs but without the star ornament to the rim, was supplied by Dominique Daguerre to George, Prince of Wales for the Rose Satin Drawing Room at Carlton House and are now in the King's Dining Room, Windsor Castle (RCIN 39236-see D. Watkin, *The Royal Interiors of Regency England*, London, 1984, p. 118).
Further related jewel-like mounted objects with ormolu attributed to Gouthière include two small agate vases with similar incurved legs and pierced rather than engraved strapwork to the underside (one sold from the Alexander Collection; Christie's, New York, 30 April 1999, lot 24; and one sold from a New York collection; Christie's, New York, 19 October 2007, lot 263).
Queen Marie-Antoinette was also a passionate collector of such jewel-like mounted objects, and indeed, she and Louis XVI bought several lots in the sale of the duc d'Aumont's collection. She housed her collection of precious *objets* in some of the most intimate rooms of her *appartements* at Versailles, the *Grand Cabinet Intérieur* and the *Cabinet Doré*. After the Queen was forced to leave Versailles at the onset of the Revolution, she entrusted these prized *objets* to her favorite *marchand-mercier*, Dominique Daguerre, for safekeeping (he had sold her many of the pieces), and following her death they entered the collection of the newly formed *Musée du Louvre*. One of these pieces, a *fontaine* in Chinese turquoise porcelain, includes a circular vessel supported by gilt-bronze incurved legs closely related to those on this charming vase (see D. Alcouffe *et al.*, *Gilt Bronzes in the Louvre*, Dijon, 2004, pp. 254-5, cat. 126). Indeed it is likely that the charming and rare mounted vase offered here was also ordered by Daguerre, one of the most influential tastemakers of the final years of the *ancien régime*.

■ 326

A PAIR OF LATE LOUIS XV ORMOLU TWO-LIGHT CANDELABRA

CIRCA 1765-1770

Each surmounted by a flaming finial above a spreading acanthus leaf supported by a gadrooned and *guilloche* bowl issuing two reeded and foliate-cast branches, supporting foliate drip trays molded with a laurel wreath and gadrooned nozzles, the central stem with four *entrelac* uprights terminating in goat hooves above a rosette-centered *entrelac* platform supported by an acanthus-cast socle above a fluted base hung with laurel swags, the circular laurel-molded plinth on four square feet decorated with paterae, each with label inscribed 'GR-F 28' and 'GR-F 29' respectively, numbered 'VI' 19½ in. (50 cm.) high, 14 in. (36 cm.) wide (2)

\$30,000-50,000 £24,000-39,000 €27,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), *Salon des tapisseries*, in the Château de Ferrières, Seine-et-Marne. By descent to the present owners.

The powerfully structured and bold neoclassicism of this pair of candelabra reflect the *avant-garde* neoclassical style of the 1760s, also known as the *goût grec*, promoted by progressive designers such as Jean-François de Neufforge and Jean-Charles Delafosse, whose *Nouvelle Iconologie Historique* of 1768 featured a wide variety of ornament inspired by antiquity. The plates were composed to inspire artisans working in a wide range of media, who could either carry out the published design or re-use various elements from it. The use of a flaming finial, the slender uprights and hanging laurel swags points directly to Delafosse as the source of the design for this pair of candelabra, see H. Ottomeyer and P. Pröschl *et al*, *Vergoldete Bronzen*, Vol. I., Munich, 1987, figs. 3.9.4 and 3.9.7, pp. 186-7.



■ 327

A PIETRA DURA PORTRAIT OF KING CHARLES III OF SPAIN (1716-1788)

FLORENCE, GRAND DUCAL WORKSHOPS, MID-18TH CENTURY

Polychrome *pietra dura*, the pierced *rocaille* ormolu frame contemporary, the background incised 'MV' near his proper right shoulder 5 x 4 in. (12.5 x 10 cm.) the medallion 12½ in. (32 cm.) high, 8¾ in. (22 cm.) wide, overall

\$25,000-35,000 £20,000-27,000 €23,000-31,000

PROVENANCE:

The Collection of the Rothschild family. By descent to the present owners.

COMPARATIVE LITERATURE:

A. Giusti, *Splendori di Pietre Dure, L'Arte di Corte nella Firenze dei Granduchi*, exh. cat., Florence, 1988. R. Gennaioli, *Le gemme dei Medici al Museo degli Argenti, Cammei e Intagli nelle collezione di Palazzo Pitti*, Florence, 2007. W. Koeppel and A. Giusti, *Art of the Royal Court, Treasures in Pietre Dure from the Palaces of Europe*, exh. cat., New York, New Haven and London, 2008.

Charles III of Spain was also, during the course of his life, Charles I of Parma (through his mother Elisabeth Farnese), Charles VII of Naples, and Charles V of Sicily. With four older brothers, it was never thought that he would ascend to the Spanish throne, but due to their premature deaths he was proclaimed king in 1759. Considered a proponent of the Enlightenment, he is largely credited with transforming Spain from a collection of territories and kingdoms into a nation state.

This rare 18th century portrait in hardstone forms part of a long tradition of three-dimensional works of art produced by the *Opificio delle Pietre Dure*, the workshops set up under Ferdinando I de' Medici, Grand Duke of Tuscany, in 1588. These works could range from raised decoration in the form of fruit, foliage or birds on hardstone caskets, to fully three-dimensional pieces such as the set of free-standing figures of the Four Evangelists in the Museo degli Argenti, Florence, dating to the 17th century (see Giusti, *op. cit.*, no. 25, pp. 134-137). A luxuriant ex-voto panel depicting Cosimo II by Michele Castrucci, Gualtiero Cecchi and Jonas Falck has a similar 'painterly' quality to the present relief, despite being over a century earlier in date (*ibid.*, no. 36, pp. 158-159).

The great Florentine hardstone carver in the late baroque era was Giuseppe Antonio Torricelli (1662-1719), whose celebrated creations include the bust of the Grand Duchess Vittoria della Rovere (*ibid.*, no. 44, pp. 174-175). However, the present portrait of Charles III must post-date Torricelli's death, and is likely to have been executed by a talented follower. The initials etched into the black background of the relief 'MV' may refer to the sculptor, or may be a collector's mark.





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■ 328

A MARBLE PROFILE OF KING LOUIS XIV

FRENCH, PROBABLY *CIRCA* 1700

in a later limewood, walnut and oak medallion frame with oak leaves and ribbons
20 in. (51 cm.) high
47½ in. (121 cm.) high, overall

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France. Living with History*, Paris, 2014, p. 289.

■ 329

A PAIR OF FRENCH GILTWOOD FAUTEUILS

AFTER A MODEL BY LOUIS DELANOIS, PROBABLY 19TH CENTURY

Each with a horseshoe-shaped backrest carved with interlacing foliate branches and crested by a ribbon, foliate arms above a similarly-shaped seat carved with rosettes enclosed within interlacing ribbons, raised on tapering fluted and laurel carved legs, calico covering, each with a spurious 'L DELANOIS' stamp
43½ in. (110 cm.) high, 26½ in. (67 cm.) wide, 23½ in. (59 cm.) deep (2)

\$12,000-18,000

£9,300-14,000
€11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

This pair of fauteuils relate closely to a suite of *chaises* supplied in 1771 by Louis Delanois (*maître* in 1761) for the *Salon du roi* of Madame du Barry's *Pavillon de Louveciennes* and with the exception of the arms the design is identical. A pair of *chaises* from the set by Delanois formerly in the collection of Arturo Lopez Willshaw were sold Christie's London, 12 December 2002, lot 15 (£732,650).



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■ 330

A PAIR OF LOUIS XV GILTWOOD BERGERES

BY JEAN-BAPTISTE GOURDIN, *CIRCA* 1750-60

The padded back, arms and seat upholstered in striped crimson velvet, each with a bolster cushion, the channeled frame with foliate-carved rails and cabriole legs headed by a rosette, each stamped 'I. GOURDIN'
37¼ in. (96 cm.) high, 29 in. (74 cm.) wide, 23 in. (58.5 cm.) deep (2)

\$30,000-50,000

£24,000-39,000
€27,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Jean-Baptiste Gourdin, *maître* in 1748

The elegant and sinuous design and generous proportion of these *bergères* is characteristic of Jean-Baptiste Gourdin's most accomplished work executed during the early years of his career, *circa* 1748-60. They are obviously related to the monumental and boldly carved chairs executed by his father, Jean Gourdin (*maître* in 1714), known as Gourdin *Père*, in the same period, such as those from the collection of marquis de Voyer de Paulmy d'Argenson (1721-1782) at the château d'Asnières, see Christie's, London, 9 July 2015, lot 4. The fluid, slightly restrained lines of the present *bergères*, here combined with small floral motifs and foliate trails to the seat-rails, are typical of the so-called *rocaille symétrisé* of the 1750s, see B. Pallot *et al.*, *18th Century Birth of Design: Furniture Masterpieces, 1650 to 1790*, exh. cat., Paris, 2014, p. 127, cat. 27.

THE GOURDIN FAMILY OF MENUISIERS

These *bergères* were executed by Jean-Baptiste Gourdin, as noted, son of the celebrated *menuisier* Jean Gourdin. The latter was appointed *maître-menuisier* in 1714 and established in the rue de Cléry by the sign of 'Saint Jacques'. Gourdin was patronized by the marquis de Bercy (1678-1742) and the duchesse de Mazarin whose residence on the rue de Varenne was redesigned by Nicolas Pineau *circa* 1737. Flourishing until 1764, Jean Gourdin employed two stamps during his long career. The first, I.G., served until *circa* 1748, when his son Jean-Baptiste joined his *atelier* at the sign of the 'Nom de Jesus', rue de Cléry. Thereafter he used the stamp PERE GOURDIN; his son using the stamp I. GOURDIN. A younger son, Michel Gourdin, *maître* in 1752, used the stamp M. GOURDIN.



■ 331

AN EMPIRE GILTWOOD CANAPÉ

FIRST QUARTER 19TH CENTURY

The top rail carved with scrolling foliate motifs and palmettes surrounding laurel wreaths and classical vessels, flanked by Egyptian pilasters issuing downswept arms, each modelled as a male winged divinity with foliate lower body, the seat-rail carved with stylized palmettes and flowerheads, on tapering ball feet carved with palmettes, upholstered in crimson velvet with two gold-trimmed cushions 36½ in. (93 cm.) high, 78 in. (198 cm.) wide, 31 in. (79 cm.) deep

\$30,000-50,000

£24,000-39,000

€27,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.



The Throne of Ceres, dating to the Roman Imperial epoch
© 2017 RMN-Grand Palais (musée du Louvre) / Tony Querrec



This sumptuous *canapé* reflects the 'antique' influence of the excavations at Pompeii and Herculaneum in the late 18th century. These ancient cities famously fell victim to the eruption of Mount Vesuvius in 79 CE, frozen in time due to the immensely hot volcanic gas, ash and mud. These unique circumstances preserved not only stone, but wood, textiles, food and books. Written records of their existence and fate existed for centuries, but they remained largely untouched until the digging of a well unearthed a few items from Herculaneum in 1709. Overseen first by Henri de Lorraine, Duke of Elbeuf (1661-1748), who sought mostly to keep the findings for his own home, it was later spearheaded by King Charles VII of Naples and Sicily, later King Charles III of Spain (1716-1788). King Charles ordering the start of more systematic excavations in 1738, resulting in the discovery and removal of vast amounts of art and items from both sites. As these sites grew in the public consciousness and were added as stops on the Grand Tour of Europe, they inspired a new vocabulary of embellishment swiftly adopted by *ornamentistes* such as Charles Percier and Pierre-François-Léonard Fontaine, architects and designers to Napoleon I, who issued their legendary *Recueil de Décorations Intérieures* in Paris in 1801.

The curvature of this *canapé* envelops its sitters while the classical figures on either side stand on guard, much in the same way as ancient Roman throne chairs. The Throne of Ceres at the Louvre is one such example, painstakingly carved from marble and with protective sphinxes posed to either side of its occupant (Louvre Museum, room 406). This regal seat proved inspirational for many visitors, including English architect Charles Heathcote Tatham (1771-1842), whose sketch of it from *circa* 1795 sits at The Victoria & Albert Museum (D.1545-1898). Tatham's studies of the classical objects he saw were published in 1800 and were also widely influential.

For the likely pair to this piece, see the Collection of Molly de Balkany, Piguet, Geneva, 6 May 2017, lot 284.





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■ 332

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

IN THE MANNER OF JUSTE-AURELE MEISSONNIER, MID-18TH CENTURY

The swirling shaft with cabochons, the base raised on c-scrolls
12 in. (30.5 cm.) high (2)

\$8,000-12,000 £6,200-9,300 €7,200-11,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



333

■ 333

A LOUIS XVI ORMOLU AND RED LACQUER CHAMBERSTICK

LATE 18TH CENTURY

The circular drip pan decorated with birds amongst a rocky landscape with central foliate cast nozzle, the candle snuffer modelled as a twin-handled urn issuing foliate swags, the carrying handle with chute de piastres, foliate swags and harebells
9½ in. (24 cm.) high, 7½ in. (19 cm.) wide, 8 in. (20 cm.) deep

\$1,200-1,800 £930-1,400 €1,100-1,600

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:
C. Frégnac, *Belles demeures de Paris: 16e-19e siècle*, Paris, 1977, p. 256.



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■ 334

A LOUIS XV GILTWOOD TABOURET

MID-18TH CENTURY

Upholstered in close-nailed crimson velvet, the shaped seat rails centered by a *rocaille* acanthus scroll, on cabriole legs headed by a harebell trail, with French customs label 'DOUANES EXPEDITION PARIS'; the seat re-railed
12. in. (30.5 cm.) high, 21 in. (53.5 cm.) wide, 15½ in. (39.5 cm.)

\$4,000-6,000 £3,100-4,600 €3,600-5,400

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.

■ 335

A SET OF FOUR LOUIS XV GILTWOOD FAUTEUILS A CHASSIS

MID-18TH CENTURY

Each with shaped top rail carved with scrolling foliate motifs and centered by a *rocaille* cartouche surrounding a cabochon, the channeled back with button-carved border and the lower rail centered by a flowerhead, issuing arms with scroll terminals on downswept supports carved with branches, the seat-rail conformingly carved, on cabriole legs headed by acanthus leaves and terminating in shell feet, upholstered in red and cream silk damask, each with label 'COPENHAGUE 1935 L'ART FRANCAIS AU XVIIIIE SIECLE/ PRETEUR: / M. Charles MICHEL/ fauteuil époque Louis XV 5.4.8.'

39 in. (100 cm.) high, 29 in. (74 cm.) wide, 26 in. (66 cm.) deep (4)
\$50,000-80,000 £39,000-62,000 €45,000-72,000

PROVENANCE:
Monsieur Charles Michel in 1935.
The Collection of the Rothschild family.
By descent to the present owners.

EXHIBITED:
L'Art français au XVIII siècle, Charlottenborg Palace, Copenhagen, 25 August-6 October 1935, cat. no. 548.

LITERATURE:
C. Frégnac, *Belles demeures de Paris 16e-19e siècle*, 1977, p. 255.
C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 30.
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.



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■ 336

A MATCHED PAIR OF FRENCH GILT WALNUT TABOURETS

ONE ATTRIBUTED TO JEAN AVISSE, MID-18TH CENTURY, THE OTHER PROBABLY 19TH CENTURY

Each drop-in seat upholstered à chassiss in red and cream silk damask, the channeled and shaped frames finely carved with flower sprays, cabriole legs carved with trailing foliage

18 in. (46 cm.) high, 21 in. (53.5 cm.) wide, 20 in. (51 cm.) deep (2)

\$12,000-18,000 £9,300-14,000 €11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac, *Belles demeures de Paris 16e-19e siècle*, 1977, p. 255.
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p.279-280.

Jean Avisse, *maître* in 1745.



■ 337

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS

BY FRANCOIS REUZE, MID-18TH CENTURY

The back, arms and seat upholstered à chassiss in red silk floral damask, the channeled and C-scroll carved frame decorated with flowerheads and trailing foliage to cresting and rails, cabriole legs headed by floral sprays and terminating in scroll feet, each stamped 'FRC.REVZE'

38½ in. (98 cm.) high, 29½ in. (75 cm.) wide, 22 in. (56 cm.) deep (2)

\$12,000-18,000 £9,300-14,000 €11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

François Reuze, *maître* in 1743.

■ 338

A LOUIS XV GILT-BEECHWOOD CANAPE

ATTRIBUTED TO NICOLAS HEURTAUT, CIRCA 1760

The serpentine channeled top rail carved with strapwork and enriched with flowers and foliate scrolls centered by a tri-partite heart-shaped cartouche, above conformingly carved uprights with trellis-pattern sides issuing scrolling arm supports, the molded seat-rail with a pounced border and enriched with an interlaced flower chain centered by a cartouche containing a flower spray, cabriole legs richly molded with a foliate sprig and headed by a flowerhead issuing a bouquet of flowers terminating in scroll feet, the side-rails carved with a shell motif, upholstered in red and white silk damask 38½ in. (98 cm.) high, 69 in. (175.5 cm.) wide, 34 in. (86.5 cm.) deep

\$50,000-80,000 £39,000-62,000
€45,000-72,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 30.

COMPARATIVE LITERATURE:

Exh. cat., 'Chefs-d'oeuvre de la Curiosité du Monde', 1954, n°144.
Exh. cat., 'Grands ébénistes et menuisiers parisiens du XVIIIe siècle', 1955, n°130
Exh. cat., '18e. Aux sources du design, chefs-d'œuvre du mobilier de 1650 à 1790',
Dijon, 2014, pp. 124-125.
B.G.B. Pallot, *L'Art du siècle au XVIIIe siècle en France*, Paris, 1987, pp. 244-249.
P.A. Arizzoli-Clémentel, *Le Mobilier du Versailles XVIIe et XVIIIe siècle, Tome II*,
Dijon, 2002, pp. 194-199.

The present lot brings to mind the extraordinary chassis sofa from a set of furniture that stands prominently in the history of French decorative arts, highlighted in the exhibition *18e. Aux sources du Design: Masterpieces of Furniture from 1650 to 1790* at the Château de Versailles, in which it was presented. (*Exh. cat., 18e. Aux sources du design, chefs-d'œuvre du mobilier de 1650 à 1790*, Dijon, 2014, pp. 124-125).

Designed in symmetrical rococo style, sculpted with rich flowering vines running elegantly through a wide, flowing line and lined with supple acanthus, velum and other leafy clasps, this sofa perfectly illustrates the genius of its creator: Nicolas Heurtaut. This furniture most probably has a legendary Crozat-Choiseul provenance. When the Duc de Choiseul fell from grace, Louis XV might have acquired it and given it to his friend (or mistress, according to differing accounts), the Countess de Séran, to renovate her Château de La Tour in Normandy in 1771. It subsequently was part of the collections of the Prince de Beauvau at the Château de Sainte-Assise, then in the Jean Seligmann collection (1933), after in the Ortiz Linares collection and finally in the collection of Commandant Paul-Louis Weiller (Christie's Paris sale, 15-16 September 2020, lot 213).

The set of furniture is now precisely identified as comprising a Polonaise bed, a sofa, a pair of small sofas and eight armchairs. All the pieces have now been dispersed. Only one sofa, two armchairs (Christie's London sale, 10 July 2014, lot 12) and two small sofas are in private collections (Sotheby's sale, 28 November 2016, lot 270), the other seats being kept at the Château de Versailles.

Heurtaut is regarded as one of the greatest virtuoso carpenters and sculptors of seats of the mid-eighteenth century, adapting his rococo style to the Louis XV - Louis XVI transition to reflect changes in taste and fashion.

The son of Claude Heurtaut, Nicolas began his career as a seat sculptor after entering the Académie de Saint-Luc in 1742 to work in the workshops of the great master carpenters of the time: Tilliard, Sené and then probably Avisse and Saint-George, before becoming a master carpenter himself on 9 December 1755 and setting up his workshop on rue de Bourbon-Villeneuve in Paris.

Heurtaut was both a sculptor and a carpenter, decorating pieces of furniture from his own workshop and then subcontracting them to other trades (gilder, upholsterer, etc.). His customers were just as varied, ranging from merchants and upholsterers to wealthy clients including the Marquis de Villarceaux, the Duc d'Harcourt and the Duc de La Rochefoucauld.

Heurtaut's extraordinary craftsmanship in the extravagant rococo ornamentation of shells, scrolls, palm leaves and other floral garlands is perfectly illustrated in this sofa. B. Pallot rightly highlights the "broad woods, (the) generosity of the proportions, (the) deep and lively sculpture" characteristic of "Heurtaut's style", and then draws attention to "the beautiful junction between the armrest and the side rail with its rococo decoration, the palm branches rising on either side of the legs, the powerful double C shape enclosing a shell with wide grooves, the frame border in the imitation of a passementerie with gilt nails - a border curiously found on the outer uprights of the backrest and on the upright opposite the single armrest of the two small sofas - and finally, the wide twisted uprights opening at the top onto the sides".

P. Kjellberg aptly describes his style: "a lively yet perfectly harmonious rhythm seems to animate the armchairs, which are each decorated in a slightly different way". (Kjellberg, *op. cit.*, p. 441).





■ 339

A PAIR OF REGENCE GILTWOOD FAUTEUILS

CIRCA 1720

Each with serpentine top rail centered by a ducal crown above a coat of arms with a vair field flanked by scrolling foliate motifs against a trellis background, the uprights centered by interlaced branches, issuing arms terminating in scrolling flowerheads on downswept supports decorated with strapwork, the serpentine channeled seat-rail centered by a scroll, on cabriole legs carved with foliate trails, on peg feet, the padded back seat and arms upholstered in red velvet
46 in. (117 cm.) high, 27 in. (69 cm.) wide, 33 in. (84 cm.) deep (2)

\$50,000-80,000

£39,000-62,000

€45,000-72,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris*, 16e - 19e siècle, 1997, p. 82.
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 286.

Crested by a French ducal crown and a coat of arms, these rare fauteuil captures a unique moment in the evolution of French seat furniture between the Louis XIV and Louis XV styles. Dating to the *Régence* period, around 1720, their rectilinear back and armrest supports in line with the front legs are still very much in the Louis XIV style yet the sinuous lines and lack of stretcher points to the emergence of a new aesthetic vocabulary. The curves visible in the legs, seat rails and armrest supports compliment a profusion of carved ornaments, *fleurons* and shells to emphasize the salient parts. These elements, along with the coat of arms centering the top rails, contribute to the great rarity of this chair.

Though of noticeably slimmer proportions, the frame of these chair can be compared with an armchair in the *Musée des Arts Décoratifs* in Paris (deposit of the *Mobilier National*, inv. GMEC 240). Dated around 1715-1720, it uses the same structural and decorative formula as the present chairs. The placement of the decorative carving, backrest, armrest supports, and legs are strictly similar. It is interesting to compare our chair with a drawing in the Cronstedt collection of the Nationalmuseum in Stockholm (inv. NMH CC 386), showing two proposals for a *Régence* chair. The proportions of our chair which are more slender than those on related pieces perhaps suggest an origin outside of Paris. A related pair of chairs of similar form but without the coat of arms was sold Collection Hubert de Givenchy, Christie's, Paris, 14 June 2022, lot 36.

The coat of arms, situated beneath a French ducal crown, displays an ancient heraldic device known as *vair*. Deriving from a representation of squirrel pelts that were processed together to form a fur like ermine, *vair* was a common device throughout Europe and indeed was, after ermine, the second-most used fur in heraldry. With only three rows, the device displayed here was called *gros vair* or *beffroi*. Numerous French noble families used *vair* in their arms, including the ducs de Chatillon and the ducs de Mortemart.





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■ 340

A ROYAL LOUIS XV ORMOLU-MOUNTED GILT-TOOLED RED LEATHER COFFRET

ATTRIBUTED TO PIERRE VENTE, MID-18TH CENTURY

Decorated overall with entwined foliage and *fleur-de-lys* borders, the slightly domed and hinged lid centered by the French royal arms, each corner with a *fleur-de-lys*, the sides flanked by handles, the interior lined with pale blue silk; the escutcheon and hooks replaced

9½ in (24 cm.) high, 22½ in. (57 cm.) wide, 16 in. (40.5 cm.) deep

\$8,000-12,000

£6,200-9,300

€7,200-11,000

PROVENANCE:

Almost certainly delivered to Mesdames, the daughters of Louis XV. The Collection of the Rothschild family. By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 275

This rare Royal leather cofer was almost certainly delivered by the *Menus Plaisirs* for the use of the *Filles de France*, daughters of Louis XV.

Pierre Vente (b. 1722, active until 1792), who conceived the present piece, initially worked under the patronage of the Marchal de Richelieu, and in 1753 became *Relieur* (bookbinder) for the *Menus Plaisirs du Roi* and in 1764. Each year he supplied several such coffers to Mesdames, who passed them onto their entourage when they were considered too old. Madame Marie-Adelaide de France (d. 1800), fourth daughter of Louis XV, was herself a noted bibliophile, amassing a library of more than 10,000 volumes, all bound in red morocco leather.

A closely related coffer supplied to one of the daughters of Louis XV, with the same coat-of-arms, from the Musée de Cluny, Paris, previously in the collection of Baron Arthur de Rothschild, was exhibited in '*Louis XV, un moment de perfection de l'art Français*', Paris, 1974, cat. 551. Another coffer almost identical to this example was sold from the collection of the 5th Earl of Rosebery, Mentmore Towers, Buckinghamshire, Sotheby's house sale, 1977, lot 109.

■ 341

A ROYAL LOUIS XV ORMOLU-MOUNTED GILT-TOOLED RED LEATHER COFFRET

ATTRIBUTED TO PIERRE VENTE, MID-18TH CENTURY

Overall decorated with entwined foliage and *fleur-de-lys* border, the hinged lid centered by a carrying-handle and flanked by the French royal arms, the interior lined with pale blue silk

5 in. (12.5 cm.) high, 16½ in. (42 cm.) wide, 8 in. (20 cm.) deep

\$7,000-10,000

£5,500-7,700

€6,300-9,000

PROVENANCE:

Almost certainly delivered to Mesdames, one of the daughters of Louis XV. The Collection of the Rothschild family. By descent to the present owners.



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■ 342
A LOUIS XV BRASS-MOUNTED GILT-TOOLED RED LEATHER COFFRET

MID-18TH CENTURY

Decorated overall *au petit fer*, the lid's corners decorated with lions, the fall-front with a handle and a rococo lock, enclosing a blue silk lined interior, with a label beneath reading "Léon Gruel / Relieur d'Art / Objets et Livres Anciens / 418 / Rue St Honoré / PARIS"

5 in. (12.5 cm.) high, 17¾ in. (45 cm.) wide, 11½ in. (29 cm.) deep

\$3,000-5,000	£2,400-3,900
	€2,700-4,500

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 275

■ 344
A LOUIS XIV ORMOLU-MOUNTED AND GILT-TOOLED RED LEATHER COFFRET

FIRST QUARTER 18TH CENTURY

Decorated overall with *fleur-de-lys*, ogee angle mounts to each corner and centered by a carrying-handle, the hinged top enclosing a pale blue silk-lined interior

6½ in. (16.5 cm.) high, 13 in. (33 cm.) wide, 9 in. (23 cm.) deep

\$2,000-3,000	£1,600-2,300
	€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 346
AN EMPIRE GILT-TOOLED GREEN LEATHER DOCUMENT WALLET

FIRST QUARTER 19TH CENTURY

With stiff-leaf embossed and scrolling foliate borders centered by a cartouche stamped 'LA ISLA DE CUBA / A.S.A.R. INFANTE DE ESPANA / D.N FRAN.CO DE PAULA DE BORBON'

17¾ in. (45 cm.) high, 27¾ in. (70.5 cm.) wide, 1½ in. (4 cm.) deep

\$2,000-4,000	£1,600-3,100
	€1,800-3,600

PROVENANCE:

Infante Francisco de Paula of Spain (1794-1865).
The Collection of the Rothschild family.
By descent to the present owners.

■ 343
A LOUIS XV ORMOLU-MOUNTED AND GILT-TOOLED RED LEATHER FITTED CASE

MID-18TH CENTURY

Modeled to contain a porcelain service, decorated overall with floral borders the hinged lid enclosing a green velvet-lined interior

8 in. (20 cm.) high, 13 in. (33 cm.) wide, 10 in. (25.5 cm.) deep

\$2,000-3,000	£1,600-2,300
	€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 345
A FRENCH BRASS-MOUNTED GILT-TOOLED RED LEATHER COFFRET

CIRCA 1830

Decorated overall *au petit fer*, the hinged lid with carrying handle and hook clasps enclosing a pale pink silk lined interior; the handles and lock associated

6½ in. (16.5 cm.) high, 14 in. (35.5 cm.) wide, 9½ in. (24 cm.) deep

\$2,000-3,000	£1,600-2,300
	€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 275



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A LATE LOUIS XV ORMOLU AND PORCELAIN-MOUNTED TULIPWOOD, SYCAMORE AND HOLLY GUERIDON

BY MARTIN CARLIN, C/1775, PROBABLY SUPPLIED BY DOMINIQUE DAGUERRE, THE PORCELAIN 19TH CENTURY, IN THE MANNER OF SEVRES

The circular top with pierced gallery and drapery border and inset with a porcelain plaque in the manner of Sèvres painted with a bouquet of flowers, the frieze inset with marquetry panels inlaid with a ribbon motif between bell husks within stiff-leaf borders, the squared supports headed by paterae and hung with ribbon-tied trails of fruit and foliage, joined by a circular undertier inlaid with scrolling foliate arabesques and centered swirling rosette, cabriole legs headed by applied rosettes and foliate collars and terminating in paw sabots on wooden casters, stamped 'M. CARLIN' and 'JME', with traces of three labels on underside, one inscribed 'I LA 2030' 29 in. (74 cm.) high, 18 in. (46 cm.) diameter

\$40,000-60,000 €31,000-46,000 €36,000-54,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905), hôtel Saint-Florentin, Paris.
By descent to the present owners.

LITERATURE:
C. Fregnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 74.

COMPARATIVE LITERATURE:
Robert R. Wark, *French Decorative Art in the Huntington Collection*, San Marino, California, 1962, no's, 64, 65, 66.
F.J.B.Watson, *The Wrightsman Collection, Volume I*, New York, 1966, pp. 282-283 and 284.
A. Pradère, *Les Ebénistes Français de Louis XIV à la Revolution*, Paris, 1989, p.359, figs 427 and 429.
D. Alcouffe, *Furniture Collections in the Louvre, Volume I*, Dijon, 1993, pp. 228-229.
Martin Carlin, *maître* in 1766.

MARTIN CARLIN

Martin Carlin (c. 1730-1785) was born in Germany and emigrated to France, settling in Paris at the workshop of fellow German and *ébéniste du roi* Jean-François Oeben (1721-1763). In 1759 Carlin married Oeben's sister and the couple took up residence in an apartment in the Faubourg Saint-Antoine neighborhood of Paris, home to many skilled Flemish and German artisans. Shortly thereafter, Carlin entered into a long standing relationship with *marchand-mercier* Simon-Philippe Poirier (c. 1720-1785). The partnership of Poirier and Carlin arguably produced the finest porcelain-mounted furniture of the time. Later, Poirier's partner, Dominique Daguerre (c. 1740-1796), took over the establishment after Poirier's retirement.



A further gueridon of this model by Carlin from the Alexander Collection; sold Christie's, New York, 30 April 1999, lot 150 (price realized \$750,500).

Carlin produced a number of exquisite larger works such as *secretaires* and commodes, but his most saleable furnishings were the small and elegant pieces such as gueridons, music stands and jewel cabinets. The fluid and elegant *rinceaux* marquetry seen on the undertier of the present lot relates closely to the marquetry on a music stand at the Getty Center (Museum South Pavilion, Gallery S113; 55.DA.4) as well as a work table at the Victoria & Albert Museum (Europe 1600-1815, Room 3; 1058-1882). Two further tables of almost identical model, stamped by Carlin but veneered with dot-trellis parquetry and with Sèvres porcelain tops, are recorded: the first, undoubtedly supplied by Daguerre to the Grand-Duchess Maria-Feodorovna, was sold anonymously at Christie's, Geneva, 8 May 1973, lot 61; the second, possibly also acquired from Daguerre by Francis Gilson Shephard (d. 1807), was sold by the Trustees of the late Nicholas Meynell, Christie's, London, 9 June 1994, lot 67 (sold £419,500). For an example of this model with identical mounts, see Hotel Lambert; Sotheby's, Paris, 13 October 2022, lot 716 (sold €189,000), previously in the collection of Dimitri Mavrommatis (Sotheby's, London, 8 July 2008, lot 42, sold £481,250) and the Alexander Collection (Christie's, New York, 30 April 1999, lot 150, sold \$750,500).

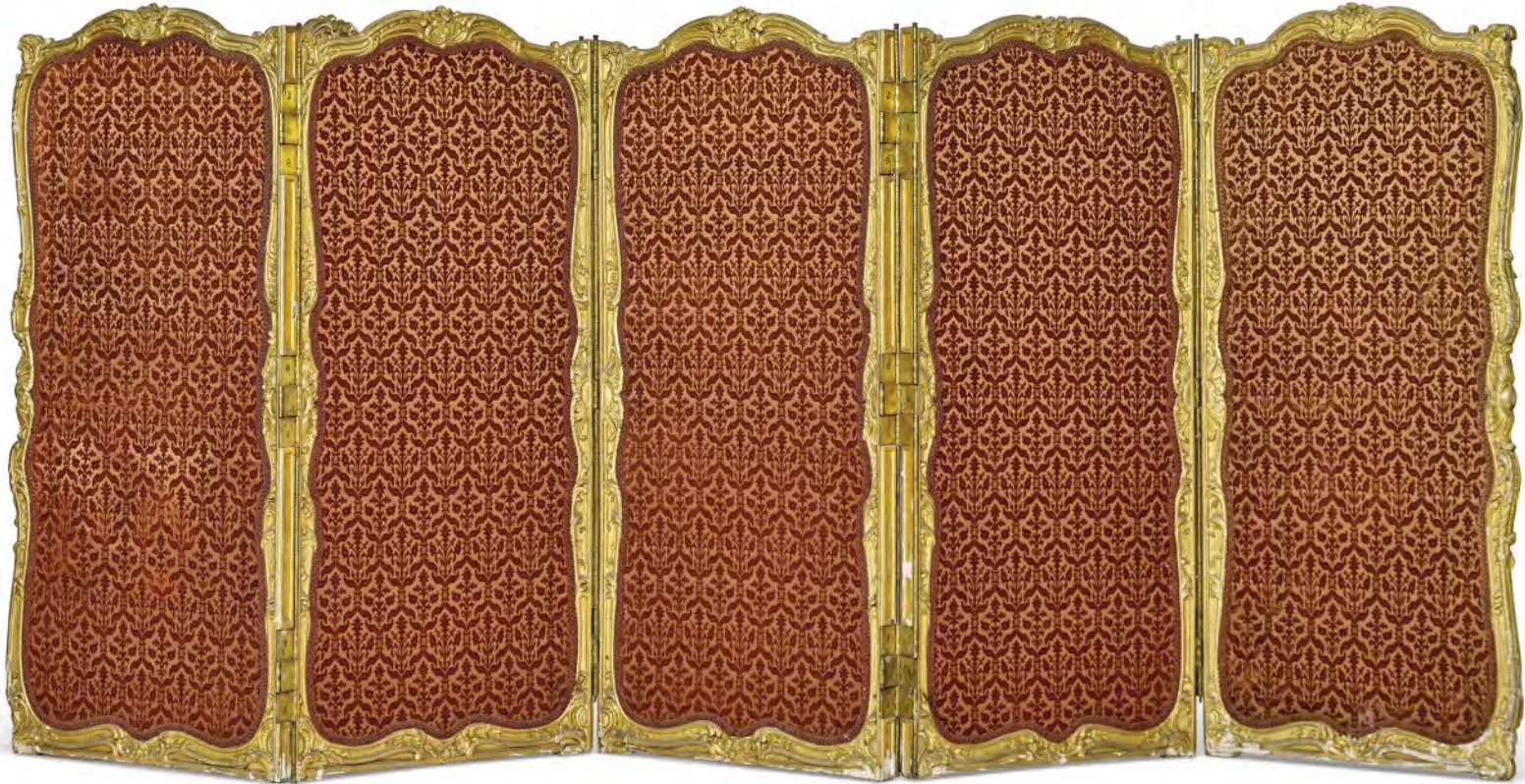
THE ROTHSCHILDS AND PORCELAIN-MOUNTED FURNITURE

In the collections of various members of the Rothschild family Louis XV and Louis XVI Sèvres-mounted furniture was among the most prized and highly valued of their works of art. Many superb items of Sèvres-mounted furniture were collected by members of all the branches of this illustrious family, notably by Ferdinand de Rothschild (1839-1898), whose collections now at Waddesdon Manor are amongst the finest ensembles of French 18th-century decorative arts outside France (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, London, 1974, pp. 378-385, 428-429). Other extraordinary items of Sèvres-mounted furniture from the collection of Baronne Salomon de Rothschild were bequeathed to the Louvre and are illustrated in D. Alcouffe, *Furniture Collections in the Louvre*, Paris, 1993, pp. 171 & 228.



Top of the gueridon





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■ 348 A LOUIS XV GILTWOOD SCREEN

MID-18TH CENTURY

Consisting of five panels, carved overall with *rocaille* ornament, the channeled frame embellished with foliate and floral motifs, the angles and sides of each panel centered by a foliate cartouche containing a *cabochon*, each panel covered in terracotta floral cut velvet to one side and red striped silk to the reverse
53½ in. (135 cm.) high, 24½ in. (62 cm.) wide, 2 in. (5 cm.) deep, each panel
53½ in. (135 cm.) high, 122 in. (310 cm.) wide, 2 in. (5 cm.) deep, overall

\$40,000-60,000	£31,000-46,000
	€36,000-54,000

PROVENANCE:

Baron James de Rothschild (1792-1868), *Salon des tapisseries*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

The sculptural and high relief carving executed with great precision and liveliness suggest that this screen is the work of a highly accomplished *menuisier* of the mid-eighteenth century. Manufactured out of oak, and not beech or walnut as was customary for seat furniture at the time, this lot was most likely conceived and executed as part of the interior wall decoration or *boiserie* of a room that were most often carved from this sturdy and resilient timber. Stylistically, this screen is most related to the *oeuvre* of the *menuisiers* Nicolas Heurtault (1720-1771) and Jean Avisse (1723-1796).

Heurtaut hailed from a Parisian dynasty of carvers and was the son of a *maître sculpteur* who was a member of the official school of sculpture, the future *Académie de Saint-Luc*. Heurtaut had a highly unusual and singular career at a time when the guild regulations were very strict; he first became a *maître-sculpteur* in 1742 and later a *maître-ébéniste* in 1753. This explains the exceptional quality of carving which is one of the main characteristics of his production, and to which the carving on this screen can be related. Surprisingly, he did not supply the Court but developed a very select, private clientele, counting the most fashionable patrons, including the duc de la Rochefoucault, Monseigneur de Saint-Aulaire and the duc de Luxembourg.

Avisse, whose workshop was established on the Rue Cléry, first supplied tapestry makers and *marchands-merciers* before he could exclusively work for private clients such as the Marquise de Chabannes, the Comtesse de Fontenay and the Chevalier de Lamotte. He worked with highly skilled woodcarvers such as Jean-François Baillard, Pierre Rousseau and Claude Vinache, producing some of the finest Rococo seat furniture of the eighteenth century.

■ 349 A LOUIS XV BEAUVAIS PASTORAL TAPESTRY

WOVEN UNDER THE DIRECTION OF JEAN-BAPTISTE OUDRY AND NICOLAS BESNIER, AFTER A DESIGN BY FRANCOIS BOUCHER, *CIRCA* 1736-52

Woven in wools and silks, depicting *La Collation* from the series *Fêtes Italiennes*, showing a group of men and women in noble dress at leisure in a pastoral setting before a small cottage and a table where a servant unpacks a box of table linens, glasses and fruits and another serves the party a tray of wine, signed 'BESNIER ET OUDRY A BEAUVAIS'; lacking original border
128 in. (325 cm.) high, 122 in. (310 cm.) wide

\$20,000-30,000	£16,000-23,000
	€18,000-27,000

PROVENANCE:

Baron James de Rothschild (1792-1868), *Le Salon des Tapisseries*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 10.
For an example of the same scene, see the Metropolitan Museum of Art (64.145.3, gallery 551).

BEAUVAIS MANUFACTORY

Founded under the reign of the Sun King, Louis XIV, the Beauvais tapestry manufactory experienced early success with its *Grotesques* series, but frequently struggled financially. In 1734, successful artist Jean-Baptiste Oudry (1686-1755) was named director of the manufactory and soon brought on his close friend Nicolas Besnier (1714-1754) as co-director. Besnier was a renowned silversmith and *orfèvre du roi* (Goldsmith to the King) while the accomplished Oudry was a member of the Royal Academy and a favorite in the court of Louis XV. The two proved to be an excellent business pairing; Besnier quickly took the lead on the commercial side of the business while Oudry acted as an artistic director, embracing changing tastes and bringing in other popular artists, most notably François Boucher.



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FRANCOIS BOUCHER AND THE FÊTES ITALIENNES

François Boucher (1703-1770), the artist practically synonymous with the ebullient rococo style of Louis XV's court, produced intimate, bucolic and romantic scenes of courtly life and love. It is likely that Boucher started work on the cartoons for *Fêtes Italiennes* in 1734, shortly after Oudry and Besnier took over Beauvais, as the first recorded weaving is in 1736. This series of pastoral Italian life likely draws on the artist's time living there from 1727 to 1731, as well as Jean-Antoine Watteau's (1684-1721) *Fêtes Vénitienes* (1718-1719). The series is not meant to illustrate a concise story, but rather country scenes that can be combined in whichever way preferred by the patron.

The designs were almost certainly supplied in two stages and while J. Badin listed no less than fourteen subjects for the series in *La Manufacture de Tapisseries de Beauvais*, Paris, 1909, later scholarship argued that the series likely only consisted of eight subjects, some of which were split to extend the set (see Edith Standen, "Fêtes Italiennes: Beauvais Tapestries after Boucher in the Metropolitan Museum of Art", *Metropolitan Museum Journal* vol. 12, 1977, pp. 107-139). The series enjoyed a great success and was woven no less than 13 times and as late as 1762.



■ 350

A LOUIS XV BEAUVAIS PASTORAL TAPESTRY

WOVEN UNDER THE DIRECTION OF NICOLAS BESNIER ET JEAN-BAPTISTE OUDRY, AFTER DESIGNS BY FRANCOIS BOUCHER, CIRCA 1736-52

Woven in wools and silks, depicting *La Danse* and *Le Jardinier* from the series *Fêtes Italiennes*, depicting figures dancing, resting and playing music in a rustic setting interspersed with statues, architectural garden structures and ruins, signed 'BESNIER ET OUDRY A BEAUVAIS'; lacking original border
130 in. (330 cm.) high, 256 in. (650 cm.) wide

\$30,000-50,000

£24,000-39,000
€28,000-45,000

PROVENANCE:

Baron James de Rothschild (1792-1868), *Le Salon des Tapisseries*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 10.

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The present lot *in situ* at Château de Ferrières
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A LOUIS XV LEATHER EMBOSSED KNIFE BOX

MID-18TH CENTURY; THE KNIVES 20TH CENTURY

Of rectangular form with slant lid and embossed with foliate border, the front panel of the lid with a vase overflowing with flowers, with brass handle and shaped clasp, opening to reveal four compartments lined in a pale red chamois; *Together with six silver-plated mounted hardstone (serpentine, aventurine, agate and rodonite) table knives with steel blades* 10¾ in. (27.3 cm.) high (7)

\$1,000-1,500 £790-1,200 €910-1,400

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



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■ 352

A TWENTY-FOUR PIECE MEISSEN PORCELAIN-HANDLED FLATWARE SET

THE PORCELAIN CIRCA 1730

Comprising eighteen knives and six three-tined forks, the porcelain handles decorated in iron-red, blue, green and gilt arabesques, in a gilt-metal mounted red-leather cutlery box with red felt lined interior 10 in. (25.5 cm.) high; 7 in. (18 cm.) wide; 5 in. (12.5 cm.) deep (25)

\$2,000-3,000 £1,600-2,400 €1,900-2,700

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



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A LOUIS XV SILVER-GILT ECUELLE AND COVER

MARK OF ANDREAS ALTENBURGER, STRASBOURG, 1682-1725; WITH DECHARGE MARKS FOR PARIS, 1722-1726

Plain circular on flat base, engraved around the rim and on cover with strapwork, foliage and shells in the French *Régence* style, the flat side handles cast and chased with scrolls and foliage, the cover with gadrooned border and hinged ring handle on star shaped calyx, engraved on underside of body and inside cover with cypher AC, *marked on underside of body with town marks and maker's mark and below rim of body, on one handle and on cover's inner rim with décharge and later French control mark in use from 1835 to 1864* 11 in. (28 cm.) long, over handles 28 oz. 2 dwt. (875 gr.)

\$7,000-10,000 £5,500-7,800 €6,400-9,100

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

Note continues on christies.com



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A DUTCH SILVER-GILT AND AVENTURINE GLASS TRAVELLING COUVERT

19TH CENTURY

Comprising a fork and silver blade knife with faceted brown aventurine glass handle with stylized flower finial and crenelated collar, in fish skin case, *marked on tines, collars and blade with marks resembling those of Amsterdam, 1681, also with later French control marks and Dutch tax mark, 1814-1953* 5½ in. (13.5 cm.) long, the fork; 6¼ in. (16 cm.) long, the knife 2 oz. 4 dwt. (68 gr.) gross weight (3)

\$800-1,200 £630-940 €730-1,100

PROVENANCE:
The Collection of the Rothschild Family.
By descent to the present owners.



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A LOUIS XV SILVER-GILT ECUELLE AND COVER AND SIMILAR POLISH SILVER-GILT STAND

THE ECUELLE AND COVER MARK OF JOHANNES JACOB KIRSTEIN, STRASBOURG, 1769; THE STAND LEMBERG (LVIV), 1799

The *écuelle* plain circular on flat base, chased below the rim with a rococo border, the openwork flat handles cast and chased with flowers, foliage framed by a border of scroll, the domed cover with acanthus bud finial on large leaves, *marked underneath and with later French control mark on rim*; the stand shaped circular with molded rim engraved with a frieze of scrolls, stylized shells on matted ground, *marked on rim, with later Polish control marks for Krakow 1806* 11½ in. (30 cm.) long, over handles, the ecuelle 38 oz. 17 dwt. (1,209 gr.) (2)

\$6,000-8,000 £4,800-6,300 €5,500-7,300

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

Ecuelles were a specialty of Strasbourg together with beakers, goblets and toilet services. Their forms and stylistic influence evolved organically from the end of the 17th century to the late 18th century, initially reflecting a German influence and then French influence from the 1730s.

This Kirstein *écuelle* displays the characteristics of the transitional Rococo with enduring rocaille motifs combined in a more controlled ensemble to respond to the taste of the German clientele who commissioned these objects. It is also a perfect example of the talent of Johann Jacob Kirstein, master in 1760 who went on to become the forefather of the neoclassical style and worked for the most prestigious clients such as the Countess Christiane Henriette of Palatinate-Zweibrücken-Birkenfeld (1725-1816).



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A PAIR OF CONTINENTAL
SILVER SEVEN-LIGHT
CANDELABRA

PROBABLY FRANCE, CIRCA 1900

In the Louis XV style, each on shaped circular base, cast and chased with shells, foliate scrolls and flower sprays, the swirling baluster stem with foliate rococo panels, the baluster socket with coral motifs, the six scrolling foliate branches and central light terminating with corresponding sockets on stylized shell drip-pan, *marked with French guarantee mark only*
24¾ in. (63 cm.) high
397 oz. 3 dwt. (12,354 gr.)

\$6,000-8,000

£4,800-6,300
€5,500-7,300

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

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A PAIR OF FRENCH SILVER
FOUR-LIGHT CANDELABRA

MARK OF HENIN FRERES ET
COMPAGNIE FOR BOINTABURET, PARIS,
CIRCA 1900

In the Louis XVI style, each on circular base edged with a ribboned thread, the domed base cast and chased with palm leaves, the tapering fluted column stem formed as a torch, terminating in acanthus leaves and three scroll branches with campana-form socket on drip-pan, the central urn-form socket applied with ram's head holding dripping laurel leaves garland, *fully marked and further stamped BOINTABURET A PARIS*
18¼ in. (46.5 cm.) high
244 oz. 19 dwt. (7,619 gr.) gross weight

\$7,000-10,000

£5,500-7,800
€6,400-9,100

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



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A SET OF TWELVE GEORGE I SILVER DINNER
PLATES

MARK OF DAVID WILLAUME, LONDON, 1725, BRITANNIA
STANDARD

Each plain circular, engraved on the border with the Royal arms and a crest, *marked on undersides and engraved with scratch weights*
9½ in. (25 cm.) diameter
225 gr. 4 dwt. (7006 gr.)

\$50,000-80,000

£40,000-63,000
€46,000-73,000

PROVENANCE:

Captain William Smith (d.1773), son of John Smith (1655-1723), Speaker of the House of Commons, *by descent to his nephew*, Thomas Assheton Smith (1725-1774), who assumed the additional name of Smith in 1774 following the death of his maternal uncle, William Smith in 1773, *by descent, father to son, until his grandson's widow, who left the Welsh estates to her husband's great-nephew on her death in 1858*, George William Duff-Assheton-Smith (1848-1904), *by descent to his great nephew*, Sir Michael Duff, 3rd Bt. (1907-1980), of Vaynol, Caernarfonshire, *sold*, Sir Michael Duff, Bt.; Christie's, London, 10 December 1958, lot 117, 118, 120-123. With S.J. Philips, London.
With Mrs. Filomena 'Fay' Plohn (1924-2009) of New York, *sold*, The Plohn collection; Sotheby's, London, 15 October 1970, lot 26.
The Collection of the Rothschild family.
By descent to the present owners.

The Royal arms are those as borne by Queen Anne (1702-1714).

The crest is that of Smith as borne by John Smith (1656-1723), Speaker of the House of Commons from 1705 to 1708.

SPEAKER JOHN SMITH (1655-1723)

The son of John Smith of South Tidworth or Tedworth, Hampshire, he served as a Whig politician between 1678 and 1723, under both King William III and Queen Anne, having matriculated at St John's College, Oxford, in 1672. Although he was admitted to the Middle Temple in 1674 he chose instead to enter politics, variously

sitting as M.P. for Ludgershall, Wiltshire; Bere Alston, Devon; Andover, Hampshire and East Looe, Cornwall. As well as serving as an M.P. Smith, who was a renowned orator and conversationalist, filled several government posts including Chancellor of the Exchequer, first from 1699 to 1701 and again from 1708 to 1710. Between those two periods he was elected Speaker of the House of Commons on 24 October 1705, having also been made, in 1706, one of the Commissioners for arranging the union with Scotland. In 1683 he married Anne, daughter of Sir Thomas Strickland, MP, for Boynton in Yorkshire, and had with her four sons and three daughters.

When John Smith was named Speaker of the House of Commons in 1706, he received 4,000 ounces of perquisite plate from the Jewel House as part of the 'Indenture Plate' to senior civil servants, the officers of state and the King's ambassadors. The normal allowance of plate was 1,000 ounces, however Speakers, such as Speaker Smith, were entitled to 5,000 ounces and ambassadors received the largest grant of 5,893 ounces of white plate and 1,066 ounces of gilt plate, plate meaning wrought silver or silver vessels. These grants or warrants were recorded in a series of Warrant Books.

After John Smith's death in 1723, his son Captain William Smith (d.1773) seems to have had the Royal plate remade, some in a more fashionable style employing a number of makers including David Willaume, Anne Tanqueray, and others. All was made in the Britannia standard of the original Royal perquisite and was also engraved with the Royal arms of Queen Anne in memory of the Speaker.

Captain William Smith died childless in 1773, his estates and property passing to his nephew Thomas Assheton, later Assheton Smith (1725-1774), son of his sister Harriet Theodosia (d.1773) and her husband Sir Thomas Assheton (1678-1759) of Ashley, Cheshire. The Smith Service was extended with pieces by Augustin Le Sage and Thomas Heming in sterling standard but similarly engraved with the arms of Queen Anne and the crest of Smith. His son Thomas II (1752-1828) succeeded his father on the latter's death in 1775. Thomas II was High Sheriff of Caernarfonshire in 1783-84 and M.P. for the county 1774-80, and was M.P. for Andover 1797-1821. He fostered the development of slate quarrying on his Welsh lands, one of the first to do so. He married Elizabeth, daughter of Watkins Wynn of Voelas; their son Thomas III (1776-1858) was a well-known hunter, cricketer, and sportsman. He married Matilda (d.1859), daughter of William Weber, in 1827. They commissioned further pieces for the service from Robert Garrard (lot 48). After Thomas III's widow's death the estates and the service passed to their great-nephew George William Duff, later Duff Assheton Smith (1848-1904).



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A SET OF SEVEN FRENCH SILVER FIGURAL STANDS

MARK OF ERNEST CARDEILHAC, PARIS, CIRCA 1895

All formed of three putti seating on a *rocaille* base cast with scrolls and shells, their arms raised to hold the bowl, comprising two large stands of triangular outline with mirror center and five smaller stands of circular outline, *marked on the two large stands and two small stands: Minerva, and on three small stands: Minerva, maker's mark and stamp CARDEILHAC PARIS*
7½ in. (18 cm.) long, the small stands; 11½ in. (30 cm.) long, the large stands
638 oz. 7 dwt. (19,855 gr.) (7)

\$40,000-60,000 £32,000-47,000
€37,000-55,000

PROVENANCE:
Probably Baron Alphonse de Rothschild (1827-1905).
By descent to the present owners.

Cardeilhac was founded in Paris in 1804 by Antoine-Vital, whose workshop was located at 91, rue de Rivoli. His son, Armand Edouard, succeeded him in 1851 and the production consisted exclusively of holloware and cutlery. From 1855, Ernest introduced more variety using precious metals and materials such as lapis lazuli, ivory and glass which fitted well with the fashion for historicist pieces. Much like Odiot, Christofle and Boin-Taburet, Cardeilhac responded to the demand for Louis XV style by creating tables centerpieces and stands decorated with playful putti, exuberant rocaille after the designs of by Juste-Aurèle Meissonnier circa 1738-1749 and in the taste of François Thomas Germain (1726-1791) as for the pieces of King Joseph I of Portugal.



Louis Desplaces, Design for a silver candlestick decorated with two children, etching, 1738-1749, after a design by Juste Aurèle Meissonnier. In the collection of the Rijks Museum, Amsterdam (Acc. No. RP-P-1998-260)
© Rijksmuseum



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SEVENTEEN SEVRES PORCELAIN PLATES FROM THE PRINCE DE POLIGNAC SERVICE

DATED 1822 AND 1823, BLUE INTERLACED L'S MARK
ENCLOSING FLEUR DE LIS, SEVRES 22 OR 23, SIGNED
JACOBBER

Painted with shaded fruits to their centers, the borders with monkeys and birds among branches of oak foliage in gilt enhanced with brown, the fruits identified in brown on the reverse: *Prune de mirobolan, Pêche petite mignonne, Figures rouges, Prune de Chalons, Merises, Nèfles cultivés, Raisin miuscat d'Alexandrie, Pommes de Calville rouge d'été, Pistaches, Epines-vinette, Prunes de mirabelle Prune de Monsieur Bative Cormes, Raisin pisoutel, Poire mouille-bouche panachée, Raisin de Corinthe, and Bananes*
9 in. (23 cm.) diameter (17)

\$20,000-30,000 £16,000-24,000
€19,000-27,000

PROVENANCE:
From the service delivered to Prince Jules de Polignac (1780-1847), French Ambassador in London, on 30 August 1824.
The Collection of the Rothschild family.
By descent to the present owners.

The present group of seventeen plates belong to a dessert service that was described, when it entered the salesroom on 13 December 1823, in Sèvres factory records as *fruits ornements en or et animaux peints en brun sur le bord etc.* (Registre Vv 1, folio 207, n059). After being exhibited in the annual *Produits de l'Industrie* presentation at the Louvre on 1 January 1824 (see item 20 under the heading of Table Services), it was then delivered to the Prince de Polignac, then French ambassador to London, on 30 August 1824 (Registre Vbb 6, folio 24). The valuation sheet or *Feuille d'Appreciation* created when the service entered the Sèvres saleroom notes that the 72 plates for the service were priced at 70 francs each. The costs involved and names of the artists responsible for each stage in the plates' decoration are enumerated: gilding was by Hillaire-François Boullemier *ainé* (FB), painting of the animals and *rincaux* by Didier (Di), painting of the fruits by Jacobber and burnishing of the gilding, or *brunissage à l'effet*, by Barbin. A pair of elephant-handled ice-pails, covers and liners from the service were sold by Christie's, New York, 18 May 2006, lot 565.

A VINCENNES PORCELAIN TWO-HANDLED CIRCULAR TUREEN, COVER AND STAND (POT A OILLE 'FORME ANCIENNE' SON COUVERCLE ET SON PLATEAU)

CIRCA 1750, ELABORATE BLUE INTERLACED L'S MARKS FOR THE PAINTER LOUIS-DENIS ARMAND L'AINÉ

The waisted *bombé*-shaped tureen supported on four scroll-molded feet enriched in puce and gilding, with entwined leaf-molded handles, painted with exotic birds in landscapes among flowers and foliage, the circular scroll-molded stand with a central blue and gilt petal-molded rosette, flanked by four vignettes of exotic birds in landscapes, within a puce, blue and gilt *feuilles-de-choux*-molded border with four smaller vignettes, each with a bird a in landscape, within gilt-lined rims, the cover painted with pair of exotic birds on four terraces, the finial as a lemon resting among flowers and leaves
16½ in. (42 cm.) wide, the stand (3)
\$80,000-120,000 £63,000-94,000 €73,000-110,000

PROVENANCE:
Baron Édouard de Rothschild (1868-1949), Château de Ferrières. Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 and transferred to Germany. Returned to France and restituted to the Rothschild family on 29 March 1946. By descent to the present owners.

LITERATURE:
Archives of the Commission de Récupération Artistique (CRA), Archives Diplomatiques, Paris, 209 SUP/108 – Collections de Mr le Baron Edouard de Rothschild (Château de Ferrieres): 2ème inventaire des objets d’art du Château de Ferrières à Ferrieres-en-Brie (Set M). (Objets d’art emportés par les Allemands au cours de leur occupation du Château), p. 7: ‘Petite salle à manger - Nos. 107 à 108 – Une paire de Terrines à soupe avec décors animaux oiseaux. Couvercle avec citron. Sèvres environ de 1750.’
COMPARATIVE LITERATURE
Paul Alfassa and Jacques Guérin, *Porcelaine Française du XVIIe au milieu du XIXe siècle*, n.d, circa 1929, pl. 51.
Tamara Préaud, Antoinette Fay-Hallé, *Porcelaine de Vincennes, les origines de Sèvres*, exhibition catalogue, Grand Palais, Paris, October 14 1977-January 16 1978, p. 131, no. 389.
Svend Eriksen, Geoffrey de Bellaigue, *Sèvres Porcelain*, London, 1987, no. 60, p. 240-241.
Tamara Préaud, Antoine d’Albis, *La Porcelaine de Vincennes*, Paris, 1991, p. 96.
Bernard Dragesco ‘Armand l’ainé peintre de nature’ in John Whitehead, *Sèvres sous Louis XV, naissance de la légende*, 2010, pp. 90-91.
Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres porcelain*, 2021, Norwich, vol. I, p. 281 fig. 10.11.

JEAN-CLAUDE CHAMBELLAN DUPLESSIS

The form of this tureen was modeled by Jean-Claude Chambellan Duplessis père, an esteemed goldsmith and bronzier who migrated to Paris from Turin in the 1740s and studied under the tutelage of Juste-Aurèle Meissonnier, a renowned master of rococo design and metalwork. Duplessis was responsible for designing numerous shapes for the Vincennes and Sèvres manufactory, including the ‘*Vase Duplessis à fleurs*’ and the ‘*Saucière-lampe Duplessis*’. Numerous drawings by Duplessis are still preserved in the Sèvres archives, some of which showcase molded scrolls that bear a striking resemblance to the stand on the present round tureen. Duplessis commenced his employment at the Manufacture de Vincennes in 1748, and in 1749, he received a payment of 2,652 *livres* for the models he supplied to the establishment (Arch. Sèvres, F1 L.4).
Though known to be in production since 1750, this particular shape of round tureen, commonly known as the ‘*pot à oille*’ or ‘*pot à oille ordinaire*’, went unnamed until an inventory of 1752. The following year, when a new round tureen design was introduced for the Louis XV service, the sovereign’s new form was named the ‘*pot à oglio forme du Roy*,’ and the previous version was subsequently referred to as the ‘*pot à oille forme ancienne*.’ By the 1770s the ‘*ancienne*’ form appears to have been renamed again as ‘*pot à oglio Saxe*’, and it is this name that appeared on the Sèvres factory mold in the 19th century. The model evidently reached England during the 1750s as by 1758, the Chelsea factory had produced a tureen and stand of the same form, an example of which is in the Victoria and Albert Museum, London (533A&B-1902).

LOUIS-DENIS ARMAND L'AINÉ: 'A PRECISION WORTHY OF THE FINEST MINIATURIST'

Louis-Denis Armand, born in 1723, initially pursued a career as a painter of lacquer ‘*dans le goût chinois*’ in Paris. In 1745, however, he joined the Vincennes manufactory, from whence he continued to Sèvres, dedicating his talent as a painter of birds, animals, landscapes and figures for a period spanning over 40 years—his presence at the firm is recorded between 1745 and 1788. Interestingly, it was not until 1993 that the painter’s mark of Armand *l’ainé*’ was correctly identified by Bernard Dragesco. Armand employed a crescent-shaped mark, occasionally drawn with the addition of elaborate interlaced L’s, and sometimes enclosing dots. Dragesco’s discovery was the result of meticulous research into archival payment records at Sèvres, as well as the analysis of newly discovered ornithological drawings by Armand. Previously, the mark had been mistakenly attributed to Jean-Pierre Le Doux (active 1752-1762).

The exotic and fantastic birds depicted on the present tureen, cover and stand exemplify prevailing fashions of the early 1750s, likely drawing inspiration from lacquered furniture and *boiseries* originating from East Asia. The precisely composed vignettes and delicate color palette in which they are executed typifies Armand’s early personal painting style. Very few pieces of Vincennes porcelain with such fine painting by Armand on this large scale are known to exist. A closely related oval tureen, cover and ormolu-mounted stand (*terrine ‘Ancienne’ son couvercle* and *son présentoir*) decorated with similarly placed vignettes of birds and dated 1751 is in Sèvres, Cité de la Céramique (MNC21570 and MNC21579). Tamara Préaud and Antoine d’Albis illustrate a tureen, cover and stand of circa 1751-1752 of the same oval ‘*Ancienne*’ form decorated with flower-sprays, see Tamara Préaud and Antoine d’Albis, *La Porcelaine de Vincennes*, Paris, 1991, pp. 33, 96-97, cat. no. 22. A lobed circular broth basin, cover and oval stand (*écuelle à 4 pans ronds à cachet* or *écuelle à 4 pans ronds de M. Hébert* or *écuelle à 4 pans ovales*) of circa 1750-1752, also modeled by Duplessis and painted with similar vignettes of birds is in the David Collection, Copenhagen, see Svend Eriksen, *The David Collection, French Porcelain*, Copenhagen, 1980, p. 61, no. 25. Another, decorated with vignettes of fish and birds from Powderham Castle and Seaton Delaval Hall, was sold by Sotheby’s, London, 29 September 2009, lot 146. A broth basin, cover and stand of the same form but molded with fruiting vine and decorated with bird vignettes of circa 1752 from Houghton Hall, Norfolk was sold by Christie’s, London, 8 December 1994, lot 43. Another, of circa 1748, without the molding and decorated with the Stuart Royal arms and similar vignettes of birds by Armand *l’ainé* is in the Royal Collection. See Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, Vol. III, pp. 933-936, cat. no. 262, in which the author discusses the attribution to Armand *l’ainé* and lists other similar known *écuelles*. In his commentary, de Bellaigue describes Armand’s decoration as having ‘a precision worthy of the finest miniaturist’. Lastly, another round tureen and stand is in the evening sale of the present Rothschild auction series, though it has an unusual gilt fleur-de-lys motif not seen on the present lot.

The very similar *pot à oille* sold in 2013 by Christie’s in London has been linked to the purchase on 25 January 1753 by the Duc de Crillon of a ‘*pot à oglio forme ordinaire décoré d’oiseaux*’ at the high price of 900 *livres* (Arch. Sèvres, Vy1, f° 7; see Christie’s, London, 4 July 2013, lot 45 and Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres Porcelain*, 2021, Norwich, vol. I, p. 281, illustrated p. 285, fig. 10.11). On the far left of each entry in the Vincennes sales records is a number representing the kiln used for firing the enamel colors. The kiln number in front of the *pot à oille* purchased by the Duc de Crillon is number 37, giving a date of 1750 for the firing of this piece. Thus, the tureens in Sèvres, Cité de la Céramique, the Cleveland Museum and the two in the Rothschild collection were almost certainly also made in 1750.

It is conceivable that all four of these tureens may have been originally designed as a set. A drawing by Duplessis preserved in the archives of the Manufacture de Sèvres depicting a stand for a tureen of a different shape is hand-captioned: ‘*Plat à Piece de Boucherie pour relever Les Terrines des flancs, diferent pour Le Dessein du Plat Cotté L et M destiné à relever Les Pots à Oglie qui doivent occuper Les Bouts de la Table*,’ thus specifying the place occupied on the table by these tureens that worked together: the oval tureens on the sides of the table and the round tureens at the ends.





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A PAIR OF OF LOUIS XVI SILVER TOILET BOXES

MARK OF FRANCOIS JOUBERT, PARIS, 1787

Each cylindrical, the detachable low domed cover engraved with a coat-of-arms and motto and below a coronet, *marked on undersides and in covers*
5 in. (12.7 cm.) high
43 oz. 11 dwt. (1,355 gr.)

\$7,000-10,000 £5,500-7,800 €6,400-9,100 (2)

PROVENANCE:
Jacob Pleydell-Bouverie, 2nd Earl of Radnor (1750-1828), *by descent to*, Jacob, 8th Earl of Radnor (1927-2008).
With Jacques Kugel, Paris.
The Collection of the Rothschild family.
By descent to the present owners.

The motto *PATRIA CARA CARIOR LIBERTAS* and the arms are those of the Earls of Radnor for Jacob Pleydell-Bouverie, 2nd Earl of Radnor FRS FSA (1750-1828), styled Hon. Jacob Pleydell-Bouverie from 1761 to 1765 and Viscount Folkestone from 1765 to 1776 when he succeeded to the peerage as Earl of Radnor.

Educated at Harrow and University College, Oxford, Jacob was returned to the House of Commons for Salisbury upon his coming of age in 1771. In 1779, he was made a Fellow of the Society of Antiquaries.

In 1789 he became a director of the French Hospital, known as La Providence, later serving as governor. The French Hospital was founded in 1718 in Finsbury on behalf of poor French Protestants and their descendants residing in Great Britain, and it was probably then that he was gifted these toilet boxes. Successive Earls of Radnor were governors of the hospital from the eighteenth century to 2015.



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A SET OF THIRTY-FOUR GEORGE II SILVER DINNER PLATES

MARK OF JOHN LE SAGE, LONDON, 1731

Each plain circular, engraved on the border with a coat-of-arms in foliate scroll cartouche, twelve later engraved on the reverse with initials *O*B*C*, *marked on undersides*
9 1/8 in. (24.4 cm.) diameter
452 oz. 18 dwt. (14,088 gr.)

\$80,000-120,000 £63,000-94,000 €73,000-110,000 (34)

PROVENANCE:
Twelve plates:
With Crichton Brothers, London, by 1932.
Vivian Hugh Smith, 1st Baron Bicester (1867-1956).
The Rt. Hon. The Lord Bicester; Christie's, London, 27 June 1956, lot 79.
With S. J. Phillips, London, by 1956.
The set:
The Collection of the Rothschild family.
By descent to the present owners.

EXHIBITED:
London, Christie's, *Art Treasures Exhibition*, 1932, no. 545, lent by Crichton Brothers, the twelve.

The arms are probably those of Arundel.

As Subordinate Goldsmith to the King, John Hugh Le Sage was the maker of much of the Royal plate. Other Royal pieces by him are a tea-table or large salver made as part of the Indenture Plate used by Lord Tweeddale as Secretary of State for Scotland (Christie's, New York, 23 October 2000, lot 460), a cup and cover from the same commission, (Sotheby's, London, 29 November 2006, lot 73) and an extensive dinner service for the 2nd Earl of Stair's embassy to the Hague in 1742. There are numerous references to him in the Goldsmith entries in the day book of the Jewel House (Public Record Office Mss. LC9/45) - for example on 14 September 1748 he was sent from St James's Palace three silver tables and six stands, sixteen looking-glass frames, sixteen various wall sconces and a quantity of fire-dogs and andirons, all for repair.



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A NORTH-EUROPEAN ORMOLU-MOUNTED CEDAR, MAHOGANY AND MAPLE CENTER TABLE

EARLY 19TH CENTURY

The oval cross-banded top with three-quarter pierced gallery of scrolling foliage punctuated by eight associated urns, above one long drawer with opposing false drawer and two short drawers flanked on either side by further pairs of false drawers, with foliate escutcheons surmounted by two of doves within a beaded border with roundels, on eight turned and stop-fluted legs joined by a shaped stretcher, toupie feet 40½ in. (103 cm.) high, 45½ in. (115.5 cm.) wide, 27 in. (68.5 cm.) deep

\$30,000-50,000 £24,000-39,000
€28,000-45,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 75.
C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 19.

■ 365

A LOUIS XVI GILTWOOD BERGERE

BY GEORGES JACOB, CIRCA 1785

The arched back carved with rope-twist motif above stiff-leaf border flanked by foliate finials, issuing arms with scroll terminals on supports with acanthus-wrapped scrolls, the seat-rail with stiff-leaf molding above a band of interlaced rosettes, the gadroon-collared tapering fluted legs headed by a rosette and terminating in foliate feet, the padded back, seat à *chassis* and arms covered in gilt-tooled tan leather, the back impressed with the coat of arms of Louis XVI, stamped twice 'G.IACOB', the seat webbing inscribed in red chalk with '1036' beneath effaced '136' 43 in. (110 cm.) high, 32 in. (81.5 cm.) wide, 30 in. (76.5 cm.) deep

\$50,000-80,000 £40,000-63,000
€46,000-73,000

PROVENANCE:

Probably the collection of Christian Dior.
Probably anonymous sale; Palais Galliera, Paris, 16 June 1967, lot 82 (where described as bearing the stamp of Carpentier).
The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

P. Kjellberg, *Le Mobilier Français du XVIIIème siècle*, Paris, 1998.

Georges Jacob, *maître* in 1765.

The quality of the execution, elegant proportions and delicate carving to the frame of this bergère typify the skill and virtuosity of the celebrated *menuisier* Georges Jacob. The most famous and the most prolific of all eighteenth-century French chair makers, Georges Jacob (1739-1814) produced an incalculable quantity of chairs of all types and styles from the reign of Louis XV until the *Consulat*. From 1773 until the revolution, Georges Jacob worked continuously for the French royal family, furnishing the main royal residences including Versailles and undertaking many commissions for members of the royal court. The coat of arms of Louis XVI, impressed to the padded back of the present lot almost certainly indicates that this lot was part of a Royal commission.

Related fauteuils, incorporating a rope-twist border, guilloche frame with *chutes de piastres* flanked by foliate finials to the top rail are illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIème siècle*, Paris, 1998, p. 418.



A LOUIS XVI ORMOLU-MOUNTED
MAHOGANY LONG CASE MUSICAL ORGAN
CLOCK

THE CASE BY DAVID ROENTGEN, THE MOVEMENT BY PETER
KINZING, CIRCA 1780

The molded cornice atop rectangular case with fluted canted angles terminating in rosettes, molded glazed door enclosing a white enamel dial with beaded surround, minute and hour hand in the form of a serpent, and Roman and Arabic chapters beneath a further dial hand indicating 'Air' (melody) 1-4 under an engraved cornucopia and foliate scrolls, the angles with foliate clasps, the sides with twin-arrow mounts centered by a rosette, the lower section of the clock formed of two fluted columns hung with ribbon-tied drapery swags and terminating in a molded socle cast with a laurel wreath and rosette-centered strapwork, on a plinth atop rectangular base on wooden casters, signed 'Röntgen et Kintzing à Neuwied', with paper instructions from Ateliers G Lubrano, Paris, the bronze rectangular dial surround later 75¼ in. (91.5 cm.) high, 29 in. (74 cm.) wide, 19 in. (48.5 cm.) deep

\$100,000-200,000 £79,000-160,000
€91,000-180,000

PROVENANCE:

Almost certainly delivered circa 1780 to a member of the French Royal family, probably the Comtesse de Provence.
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

A. Pradère, *French furniture makers. The Art of the Ébéniste from Louis XIV to the Revolution*, London, 1989, p. 416.
C. Baulez, *David Roentgen et François Rémond, une collaboration majeure dans l’histoire du mobilier européen*, L’Objet d’Art, September 1996, pp. 106-112.
C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 75.

An imposing and monumental timepiece of pure architectural form, this clock by the internationally prolific cabinetmaker David Roentgen is a masterpiece of technical and decorative ingenuity and, along with a number of related pieces formerly in European royal collections, was almost certainly made for one of the French royal princesses in the reign of Louis XVI.

The archive of one of Roentgen’s favoured collaborators, the *ciseleur-doreur* Francois Rémond provides a date for the clocks of this model, with an invoice of 1780 recording a payment of 300 *livres* for the gilding of a large clock with two columns.

THE PROVENANCE

With its double fluted column beneath a plain and imposing clockcase, this intricate musical clock is identical to two other clocks commissioned by French Royal patrons in the late 1780s. Three clocks of this model belonging to the comtesse de Provence (1753-1810), the comtesse d’Artois (1756-1805), and Madame Élisabeth (1764-1794), sister of Louis XVI, are recorded in post-revolution inventories. As well as the present lot, we know of an identical clock currently preserved in the Conservatoire des Arts et Métiers, Paris and a further clock preserved with the Nemours Foundation, Delaware (inv. No. 83-27).

The comtesse d’Artois’ clock was confiscated from her *garde-meuble* in 1793 (Archives Department, Yvelines, IV Q 11) and described in a revolutionary inventory dated 13th Prairial, II (1794) in the former apartments of Marie-Antoinette at the château de Versailles, where it was stored: ‘*pendule mécanique organisée de flûte et forte-piano, jouant de différents airs, montée sur deux fûts de colonnes de bois d’acajou garnis de bronzes, faites par Kinzing à Neuwied, hauteur 6 pieds*’. This clock was put at the disposition of the museum founded in the château, the *Conservatoire Museum national du département de Seine-et-Oise à Versailles*, and from there likely passed into the Conservatoire des Arts et Métiers which opened in Paris in 1802 and where it remains.

The clock belonging to Madame Élisabeth, whose musical mechanism had been repaired in October 1784, was similarly confiscated from her château de Montreuil in February 1793 and was sold in the same year (Archives Department. Yvelines, IV Q 1-): ‘*une grande pendule tympanisée montée sur deux colonnes de bois d’acajou cannelées, garnies de cuivre doré*’. Some days after the revolutionary sale, this clock was exhibited in the Paris showroom of the dealer Mauduit where it was possibly acquired by Gouverneur Morris, who then departed Paris in 1798. Morris was known for his taste for aristocratic objects and acquisitions in the years following the revolution. This clock is today preserved in the Nemours Estate in Delaware.

The comtesse de Provence’s clock was offered for sale to Louis XVIII (the former comte de Provence) in 1815 by the son of the aumônier of the comtesse who had inherited it. Interestingly, Louis XVIII declined to purchase the clock and with its subsequent ownership unknown it is almost certainly the one offered here.

A fourth clock of this model is currently preserved in the Hermitage in St. Petersburg (EPR-6199). Previously in the Catherine Palace, this clock was part of Roentgen’s large deliveries to the Russian court throughout the 1780s. Dated by the Hermitage to 1783, this clock was in accordance with the strict neoclassical taste of Catherine the Great.

Though the musical movement has not been tested on the present example, the identical related clocks all feature compositions by Christoph Willibald Gluck who is known to have written pieces especially for Roentgen’s use.

THE MECHANISM

With its complex musical movement by Roentgen’s collaborator, the clockmaker Peter IV Kinzing (1745-1816), this clock relates to a number of timepieces by the partnership. From 1755, the independent Kinzing workshop was already producing clocks together with the Roentgens and almost all of David Roentgen’s important clocks were made in collaboration with Kinzing, who also supplied Roentgen with other sophisticated mechanical works, including table pianos. Incidentally, the same year Marie-Antoinette purchased yet another clock from Roentgen and Kinzing for presentation to the Academy of Science (now Conservatoire des Arts et Métiers) in 1785, Roentgen was named *Ébéniste mécanicien du Roi et de la Reine* and Kinzing was named *Horloger de la Reine*.

Like the other musical organs used by Roentgen and Kinzing, the one on the present lot was almost certainly produced by Johann Wilhelm Weyl (1756-1813) and his brother Johann Christian Weyl (1758-1827). Musical instrument makers, producing pianos, organs and dulcimers, they collaborated closely with Roentgen & Kinzing and shared Roentgen’s workshops for many years until they set up their own organ business in Neuwied in 1807.



The movement of the lot





■ 367

A LOUIS XVI ORMOLU GROUP DEPICTING
AN ALLEGORY OF LEARNING, KNOWLEDGE
AND VIGILANCE

BY FRANCOIS REMOND, AFTER A DESIGN BY LOUIS-SIMON
BOIZOT, SUPPLIED TO DAVID ROENTGEN, CIRCA 1785-87

Modeled as an allegory of Learning, Knowledge and Vigilance on a rectangular plinth
flanked by a winged figure behind a cockerel and a seated figure with a large book, all on
an oval stepped plinth
19½ in. (50 cm.) high, 20½ in. (52 cm.) wide, 14 in. (36 cm.) deep

\$20,000-40,000 £16,000-31,000
€19,000-36,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

C. Baulez, "David Roentgen et François Rémond, une collaboration majeure dans l'histoire
du mobilier européen", L'Objet d'Art, September 1996, p 112.

A superb example of the synthesis of the fine and decorative arts, this elegant
sculptural group of l'Etude, la Science et la Vigilance was executed between 1785
and 1787 by the bronzier François Rémond for the renowned cabinetmaker David
Roentgen after a design by Louis-Simon Boizot.

A model first executed in 1785 for Roentgen's deliveries to Catherine the Great's
court, the present lot was almost certainly completed by Rémond two years later to
satisfy the appetite across Europe for Roentgen's most elegant pieces.

An invoice from François Rémond preserved in the Archives du monde industriel in
Roubaix records the first model of this type, executed at significant cost in 1785:

"David Roentgen doit :

le 8 mai 1785. Pour tous les modèles tant en bois qu'en cire, terre et plâtre, fonte,
exécution de ciselure, monture et dorure mate de 2 groupes de trois figures chacun...
Ledit représente Minerve ... L'autre groupe, dont j'ai fait le plateau et le piédestal
représente l'Etude, la Science et la Vigilance. L'Etude assise sur une pierre tenant un
livre. La Science caractérisée par des ailes à la tête, un flambeau d'une main, de l'autre
un triangle et un miroir. La Vigilance, par des ailes, une lampe d'une main, un sblier de
l'autre et accompagné d'in coq. Le tout bien fait et compris tous les détails de frais ci-
dessus et du mouleur en plâtre ... 10 000 livres"

The intended destination for this groups on a piece of furniture is demonstrated
by a note of 23 March 1786 regarding the most expensive piece of furniture of a
delivery by Roentgen to Empress Catherine II of Russia, almost certainly the cylinder
bureau currently preserved in the Hermitage, St. Petersburg (EPR-5085)" which is
surmounted by a sculptural group identical to the present lot. :

"N°50. Un grand pupitre mécanique pour écrire assis et debout surmonté d'un groupe
représentant la Science, l'Etude et la Vigilance ... 16 000 roubles"

The present lot almost certainly appears in an invoice ordered some two years later by
Roentgen and although the specific destination is not alluded to, the intention to place
the group on a piece of furniture is explicitly stated:

"pour fourniture d'un groupe de trois figures et un coq, une des figures représente la
Science, une la Vigilance,et l'autre l'Etude, caractérisées par leurs propres attributs ; la
Science élevée sur un piédestal que j'ai fait ; le tout posé sur trois degérs qui m'ont été
fournis, le tout doré d'or mat ... 3 400 livres".





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■ 369 A GERMAN MAHOGANY AND BRASS-INLAID FAUTEUIL DE BUREAU

CIRCA 1790-1800

The arched and curved padded back with outstretched armrests, above a circular rotating seat covered in close-nailed brown leather, the a plain frieze pierced by fluting, square tapering legs terminating in sabots

\$8,000-12,000	£6,300-9,400
	€7,300-11,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

■ 368 A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE TEN-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

In the Louis XVI style, each with central stem above two tiers of acanthus-sheathed spirally-fluted and scrolled branches, with leaf-cast drip-pans and nozzles, supported on triple rams' *monopodiae*, hung with 'embroidered' tasseled penants and floral swags at the top and enclosing a triple-handled amphora with central band cast with cloudborne putti, on triform base and spreading feet enclosing floral-garlanded recessed Apollo masks, on triform plinth with *guilloche* edge

\$15,000-25,000	£12,000-20,000
	€14,000-23,000

PROVENANCE:
Baron James de Rothschild (1792-1868), *Salon Louis XVI*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

These finely-cast candelabra are copies of the model attributed to Pierre Gouthière now in the Petit-Trianon at Versailles. The candelabra were likely supplied by the *marchand-mercier* Freres Darnault for the *Salon des Jeux de Mesdames* for Madame du Pompadour at the Château de Bellevue in 1785. They are described as 'a large candelabra with ten branches, drapery, foliage and fruits, all in bronze, richly chased and gilt or matte.' (see P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 99, fig. 111).



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370

■ 370 A PAIR OF FRENCH ORMOLU-MOUNTED PORPHYRY VASES

CIRCA 1820-30

In the Louis XVI style, each with circular spreading lid with berry and vine leaf finial, each with ram's heads issuing foliate garlands with intertwined serpent handles, the waisted socle above a turned tapering foot and square plinth, one with paper label '0.24', the other with paper label inscribed 'R. 276'

\$30,000-50,000	£24,000-39,000
	€28,000-45,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905), *Grand Hall*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

Originating in ancient Greco-Roman artistic traditions, ram's masks were prevalent design motifs of the Louis XVI period, when the interest in the Antique greatly influenced artists and craftsmen. First making their debut during the *goût grec* phase of Neoclassicism, the design of the ram's masks became more fantastical with exaggerated features with the new taste for *goût étrusque* in the 1780s. Alongside the French fashion for the 'Greek taste' developed a fascination of hardstones and in particular porphyry. The innovative *marchand-merciers*, the taste-makers of Paris, daringly combined novel and luxurious materials such as porcelain, lacquer and hardstones with specially commissioned gilt-bronzes. With their grand scale and fine decoration, these impressive urns of neo-classical form manifest the continued interest in the 19th century in gilt-bronze-mounted porphyry objects. For a porphyry vase mounted with ormolu rams' masks in the *goût grec* taste in the Wallace Collection, see P. Hughes, *The Wallace Collection*, vol. III, London, 1996, p. 1981.

The present lot
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■ 371

A LOUIS XIV ORMOLU-MOUNTED PADOUK AND SATINWOOD COMMODE

CIRCA 1715, INCORPORATING LATER ELEMENTS

The molded red marble top above an egg-and-dart frieze over two cupboard doors enclosing four shelves and decorated with a border of cartouche angles and double canted by overlapping lozenges, surrounding a further frame decorated with stylized foliate motifs and centered by a scrolling platform hanging from a ribbon beneath a winged putto bearing a flower, the escutcheon enriched on each side by shells, the sides with ebony-filleted border centered by an espagnolette mask above a drop handle, above a shell apron on bracket feet decorated with rosettes and a scrolling acanthus leaf, remains of two labels inscribed in pencil 'Roger(?)..'
33½ in. (85 cm.) high, 47 in. (120 cm.) wide, 25½ in. (64 cm.) deep

\$40,000-60,000	£32,000-47,000
	€37,000-55,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 294

A comparable Louis XIV ormolu-mounted amaranth commode of similar proportions was previously in the collection of Hubert de Givenchy, see Christie's, Monaco, 4 December 1993, lot 66. The designs of both commodes relate them to the *oeuvre* of André-Charles Boulle, whose *bibliothèques basse* were conceived in a similar fashion and were often fitted with comparable ormolu mounts.



The present lot *in situ*
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■ 372

A LOUIS XV GILTWOOD FIRESCREEN

THIRD QUARTER 18TH CENTURY, POSSIBLY BY JEAN-BAPTISTE I TILLIARD

The shaped rectangular frame enclosing a Savonnerie panel woven in wool depicting a pair of monkeys and a cat by a brazier with a mountainous landscape and swallow in flight framed by a floral garland, the foliate-carved frame with a central heart-shaped cartouche cresting on scrolling splayed legs
42½ in. (108 cm.) high, 29 in. (74 cm.) wide, 14 in. (36 cm.) deep

\$20,000-40,000	£16,000-31,000
	€19,000-36,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:
C. Frégnaç and J. Wilhelm, *Belles Demeures de Paris, 16th - 19th siècle*, 1997, p. 75.



The excellent quality of the highly sculptural carving of this screen suggests the workshop of a well-established *menuisier* as a place of manufacture. The heart-shaped cartouche decorating the top of the frame is a hallmark of the Tilliard workshop and was used by both Tilliard father and son. Considered to be among the most talented workshops of the Louis XV era, the Tilliard atelier was founded by Jean-Baptiste Tilliard (1685-1766) who worked in conjunction with his brother, Nicholas, until 1750 and his son, Jacques Jean-Baptiste. Tilliard often employed other skilled *sculpteurs* such as Nicolas Heurtaut, Damien Quintel and Toussaint Foliot to assist with his commissions. In 1728, he was appointed *maître menuisier du Garde-Meuble du Roi* and his son, Jean-Baptiste II, succeeded him and continued to use his stamp after his retirement in 1766. The Tilliard dynasty received regular royal commissions and provided work for such distinguished clientele as the Prince de Soubise and the Marquise de Pompadour. As noted by F.J.B. Watson, because father and son worked together at the same time and in the same style, this fire screen could have been made by either of them, see F.J.B. Watson, *The Wrightsman Collection*, vol. I, Greenwich, 1966, p. 6. Whether an artistic cooperation between father and son or a creation of just one of them, this lot is a refined product attributable to the Tilliard workshop based on the superb quality of its carving and the distinctive cartouche element.



373

■ 374

A PAIR OF FRENCH ROCK CRYSTAL, CUT-GLASS, GREEN GLASS AND LACQUERED BRASS SIX-LIGHT CANDELABRA

BY MAISON TOULOUSE, SECOND HALF 20TH CENTURY

Each headed by a *fleur-de-lys* finial on a beaded stem issuing four tiers, each with six beaded arms terminating in flowerheads and each flowerhead hung with a faceted pendant, two tiers joined by beaded chains, above a turned sphere issuing six arms each supporting a turned finial and circular drip-pan hung with drops, the turned stem on molded circular base, some replacements and restorations to the crystal and glass 24 in. (61 cm.) high, 16 in. (41 cm.) diameter (2)

\$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



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■ 375

AN ITALIAN ORMOLU, MOLDED GLASS AND ROCK CRYSTAL EIGHT-LIGHT CHANDELIER

PROBABLY GENOA, 19TH CENTURY, REUSING EARLIER ELEMENTS

The turned central stem surmounted by the corona hung with stars issuing faceted bell pendants above a Royal crown suspending a dome of drops issuing flowerheads hung with pendants, the conformingly decorated basket issuing eight arms, each terminating in three stars and supporting a drip tray and nozzle, suspending a small corona hung with drops and a bell pendant, adapted to accommodate electrical fitting; reusing older elements on the drip-pans and to the crystal 39 in. (99 cm.) high, 40 in. (102 cm.) diameter

\$30,000-50,000 £24,000-39,000 €28,000-45,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

■ 373

A PAIR OF FRENCH ROCK CRYSTAL, CUT-GLASS, AND ORMOLU SIX-LIGHT CANDELABRA

BY MAISON TOULOUSE, SECOND HALF 20TH CENTURY

Each headed by a *fleur-de-lys* finial on a spirally-cut beaded stem issuing four tiers each with six beaded arms terminating in flowerheads and each flowerhead hung with a faceted pendant, above a turned stem issuing six arms each supporting a circular drip-pan hung with drops supporting nozzles, on a circular base cast with arabesque motifs, restorations and replacements 20½ in. (52 cm.) high, 12 in. (30.5 cm.) diameter (2)

\$5,000-8,000 £4,000-6,300 €4,600-7,300

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

The design of this lot was closely inspired by Genovese chandeliers of the *Barocchetto* period. This type of chandelier, with its entire structure covered in small, faceted glass and crystal beads was produced in Genoa from the end of the seventeenth century to the mid-eighteenth century, and was favored by Ligurian and Piedmontese aristocratic families. The *fleur-de-lys* drops adorning this impressive chandelier may possibly relate this lot to the Doria family, whose coat-of-arms also feature this design element. Similar chandeliers of eighteenth-century manufacture with circular bands at their upper section are in the in the Palazzo Reale, Turin and were exhibited in 1963 at the 'Mostra del Barocco Piemontese,' see V. Viale, *Mostra del Barocco Piemontese*, exh. cat., Vol. III, Turin, 1963, pls. 284 and 286. The bands found on the chandeliers in Turin form the bases of royal crowns and it is possible that the Rothschild chandelier was once also fitted with a similar crown, of which only the lower glass-mounted band remains today.



375



376

■ 376

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE THREE-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

In the Louis XVI style, each with the entwined figures of Zephyr and Flora or Love and Friendship ('*Zéphyr et Flore*' and '*L'Amour et l'Amitié*'), holding aloft a flowering rose branch with rose-shaped nozzles, on cylindrical bases of *Serpentina di Corsica* with laurel and berry wreath molding, on a square base
25 in. (63.5 cm.) high

\$12,000-18,000

£9,500-14,000
€11,000-16,000

(2)

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

The expressive figures of Zephyr and Flora and Love and Friendship ('*Zéphyr et Flore*' and '*L'Amour et l'Amitié*') on these candelabra are based on designs by Louis-Simon Boizot (1743-1809), *Sculpteur du roi* and *Directeur de l'atelier de Sculpture à la Manufacture de Sèvres*, who in 1773 supplied the *bronzier* Pierre Gouthière with plaster models. The figures were intended to be cast in silver as candelabra as part of the lavish furnishing scheme for Madame du Barry at the Château de Louveciennes.

The model, known as a 'girandole Boizot', continued to be influential later in the Louis XVI period, evidenced by their appearance in a drawing in the collection of the Musée des Arts Décoratifs, Paris, dated 1790, depicting a series of designs for *bronzes d'ameublement* by Jean-Demosthène Dugourc, including two candelabra with the same figures but with differing arms.

■ 377

A PAIR OF NAPOLEON III ORMOLU-MOUNTED EBONY, ROUGE GRIOTTE MARBLE, PEWTER AND BRASS-INLAID 'BOULLE' MARQUETRY PEDESTALS

PROBABLY AFTER A DESIGN BY
EUGENE LAMI, CIRCA 1860

The stepped square platform above an egg-and-dart molded and inlaid frieze, the tapering body headed by a mask, the sides with inlaid marquetry beneath roundels depicting Roman Emperors, on a gadrooned stepped square plinth
52¾ in. (134 cm.) high, 20¼ in. (52 cm.) wide, 15¼ in. (39 cm.) deep

(2)

\$6,000-10,000

£4,800-7,800
€5,500-9,100

PROVENANCE:

Baron James de Rothschild (1792-1868), *Grand Hall*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

LITERATURE:

'Château de fêtes du temps des crinolines : Ferrières', *Plaisir de France*, December 1969, p. 67, no. 373.



377

■ 378

A REGENCE GILTWOOD FAUTEUIL

CIRCA 1720

The shaped rectangular padded back, arms and seat upholstered in associated blue and red Arabesque needlework, the scrolling top rail centered by a shell, the uprights carved with trailing harebells, padded arms with scrolling terminals on supports carved with foliate strapwork, shaped seat-rail on cabriole legs headed by shells and terminating in scrolling feet

44 in. (112 cm.) high, 26 in. (66 cm.) wide, 30 in. (76 cm.) deep

\$8,000-12,000

£6,300-9,400
€7,300-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

A rare and fascinating example of the transition between the Louis XIV and Louis XV periods, this Régence fauteuil displays a number of decorative features that remain relevant to the aesthetic vocabulary of the *Grand Siècle* while boldly announcing a new stylistic era with its sinuous lines, scrolling feet and carved shell motifs.

It relates closely in the shape of the frame to an armchair in the Musée des Arts Décoratifs in Paris (deposit of the Mobilier National, inv. GMEC 240). Dated around 1715-1720 it uses the same structural and decorative formula as the present chair, with the notable exception of the *garniture à chassiss* (drop-in frame). The placement of the decorative carving, including shells, backrest, armrest supports, and legs are strictly similar. It is interesting to compare our chairs with a drawing in the Cronstedt collection of the Nationalmuseum in Stockholm (inv. NMH CC 386). Further closely related fauteuils include one currently preserved in the Cleveland Museum of Art (inv. 1925.1219, another of the same model sold at Sotheby's, Paris, 18 March 2010, lot 134 (collection Violette de Talleyrand, duchesse de Sagan, former Gaston Palewski collection), a third sold *French and Company*, Christie's New York, 27 November, 1998, lot 27, as well as a pair sold *Collection Hubert de Givenchy*, Christie's Paris, 14 June 2022, lot 36.



■ 379

A PAIR OF FRENCH ORMOLU-MOUNTED WALNUT GUERIDONS

DESIGNED BY GEORGES GEFFROY, ATTRIBUTED TO MAISON TOULOUSE, 20TH CENTURY

In the neoclassical style, each with two circular trays with a pierced basket-weave gallery inset with *bleu turquin*, with a columnar shaft entwined by scrolling foliage on a tripod base headed by rams-masks and terminating in paw feet
28 in. (71 cm.) high, 10¾ in. (27 cm.) diameter

(2)

\$6,000-10,000

£4,800-7,800

€5,500-9,100

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.



379

■ 380

A PAIR OF FRENCH ORMOLU-MOUNTED WALNUT GUERIDONS

DESIGNED BY GEORGES GEFFROY, ATTRIBUTED TO MAISON TOULOUSE, 20TH CENTURY

In the neoclassical style, each with two circular trays with a pierced basket-weave gallery inset with *lapis lazuli*, with a columnar shaft entwined by scrolling foliage on a tripod base headed by rams-masks and terminating in paw feet
28 in. (71 cm.) high, 10½ in. (27 cm.) diameter

(2)

\$8,000-12,000

£6,300-9,400

€7,300-11,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:
C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 30.
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, p. 280.



380

■ 381

A LOUIS XVI GILTWOOD BERGERE A OREILLES

POSSIBLY BY GEORGES JACOB, LAST QUARTER 18TH CENTURY

The serpentine *guilloche* and rope-twist carved top rail centered by a medallion with 'M.A' cipher, above a padded back, arms and loose cushion covered in crimson and floral appliqué velvet, downswept supports with a hanging floral garland, the seat frame with rope-twist carving punctuated by pearls, on acanthus headed turned fluted tapering legs headed by paterae on toupie feet
45 in. (114 cm.) high, 29 in. (74 cm.) wide, 25 in. (63.5 cm.) deep

\$30,000-50,000

£24,000-39,000

€28,000-45,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:
B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, vol. II.
U. Leben, 'An Armchair And Folding Screen for the Comte d'Artois at Bagatelle', *Furniture History*, vol. 43, 2007.

Georges Jacob, *maître* in 1756.

Although the original commission for this extraordinary *bergère à oreilles* remains unidentified, the exceptional shape and extremely crisp, fine carving of the frame is representative of the finest work of Georges Jacob, founder of an important dynasty of *menuisiers-ébénistes* which continued for three generations. In 1784 he was appointed chairmaker to the Crown, in which capacity he supplied seat-furniture to the *Garde Meuble* and *Menus Plaisirs* for many of the royal châteaux, and also had a strong private clientele including the Comtes d'Artois and de Provence, the Duc de Penthièvre, among others (See B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, vol. II, p. 194).

The virtuosity of the overall shape with reverse scrolling back also relates to a set of seat furniture supplied to the comte d'Artois by Georges Jacob for the *Grand Salon* at the Château de Bagatelle. Commissioned in 1778, the suite comprised eight fauteuils and sixteen side chairs. The shape of the backrest to the seat furniture, slightly fan shaped with a concave curve, also seen in the present lot, was a novelty developed by Jacob, most likely due to the circular shape of the salon in which the suite was to be placed. A further fauteuil was supplied by Jacob for the use of Louis XVI, at Bagatelle (sold Christie's, London, 23 June 1999, lot 30, for £386,500).

Intriguingly, the cipher 'M.A' to the top-rail was a device employed by Marie Antoinette, adding further credence to the possibility that this *bergère* was part of a commission for the Royal Court.





■ 382

A PAIR OF LOUIS XV ORMOLU CHENETS 'AUX CHEVAUX CABRES'

ATTRIBUTED TO JACQUES CAFFIERI, CIRCA 1745-49

Each modeled as a rearing horse, on a pierced base decorated with grass and corn and cast with C-scrolls and foliate motifs, each horse and base stamped with a *C couronné poinçon*
17½ in. (44.5 cm.) high, 16 in. (41 cm.) wide

\$60,000-100,000

£48,000-78,000

€55,000-91,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

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

These magnificent *chenets* epitomize the playful spirit of the rococo style of the 1740s. Boldly sculptural, they are conceived in the form of prancing horses on boldly pierced *rocaille* bases. During the 18th Century, *chenets* with horses, some with saddle cloths or modelled as sea horses, were highly fashionable. As quoted by Sir Geoffrey de Bellaigue (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor. Furniture, Clocks and Gilt Bronzes*, Fribourg, 1974), a number are listed in the inventories made after the deaths of the celebrated *bronzier* Jacques Caffiéri and of the wife of Philippe Caffiéri (dated 1755 and 1770 respectively).

The modelling of the horses closely relates to those executed by Guillaume Coustou (1677-1746) for Marly. The celebrated collector Blondel de Gagny owned a related pair sold in his sale after death in Paris, 10 December 1776, lot 1028:

Une grille de cheminée composée de deux chevaux posés sur de beaux trophées de guerre qui servent de pieds; ce sont les modeles de Coustout qui on servi pour les deux chevaux qui sont à la tete de l'abreuvoir de Marly; ils sont dorés d'or moulu, & viennent du garde meuble du Roi.





■ 383

TWO SEVRES PORCELAIN PINK AND GREEN GROUND FLOWER VASES ('CUVETTE A FLEURS VERDUN', 3EME GRANDEUR)

CIRCA 1760, BLUE INTERLACED L'S ENCLOSING DATE LETTER G, PAINTER'S MARK K FOR C.-N. DODIN

Each of oval form with molded *rocaille* scroll handles at each end, its interior with a divider, its side painted with a scene of drinking and seated peasants after David Téniers within an elaborate green scrollwork cartouche suspending pendant husks, its back painted with a green scroll roundel, *together with* a fitted wooden case 9 in. (23 cm.) wide; 4¾ in. (11 cm.) high (3)

\$40,000-60,000	£32,000-47,000
	€37,000-55,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
 Baron Édouard de Rothschild (1868-1949).
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4362 a,b).
 Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point (MCCP no. 1017).
 Returned to France on 2 March 1946 and restituted to the Rothschild family.
 By descent to the present owners.



The vases with their fitted wooden case



■ 384

A PAIR OF RESTAURATION ORMOLU-MOUNTED PARIS PORCELAIN EWERS

CIRCA 1820

The pink porcelain body of ovoid form mounted with floral swags, the handles surmounted by putti playing music emerging from acanthus leaves, the spout terminating in a zoomorphic mask, on a beaded spirally-fluted socle on a leaf-tip-cast square base, each base numbered '44' and with *fleur-de-lys* over an 'L' 19 in. (48 cm.) high, 8 in. (20 cm.) diameter (2)

\$15,000-25,000	£12,000-20,000
	€14,000-23,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Salon Vert*, hôtel Saint-Florentin, Paris.
 Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4482 a & b).
 Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1226).
 Returned to France on 2 March 1946 and restituted to the Rothschild family.
 By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Salon Vert* ('Deux grandes buires, porcelaine rose, montée bronze doré- amours sur les anses bronze, estimées cinq cent francs').

The union of fine porcelain with exquisite gilt-bronze mounts was extremely fashionable from the early 1760s through the 1780s. In Paris, this was facilitated by savvy and well-connected merchants known as the *marchand-merciers*. The *marchand-merciers* worked with wealthy and fashionable clients to discover their wants or needs for décor and then facilitated the creation of such pieces amongst makers within the various guilds, and from within their own stock.



■ 385

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE SIX-LIGHT CANDELABRA

SECOND HALF 19TH CENTURY

In the Louis XVI style, the central vase flanked by satyrs holding aloft a laurel wreath, headed by a flared neck issuing lily sprays, the body hung with garlands of oak leaves and acorns above a still leaf wrapped waisted socle on a stepped square white marble plinth base with a trailing foliate frieze, the associated nozzles stamped 'BY', with paper label

47½ in. (121 cm.) high

(2)

\$20,000-30,000

£16,000-24,000

€19,000-27,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), *Salon des tapisseries*, in the Château de Ferrières, Seine-et-Marne.

By descent to the present owners.

LITERATURE:

'Château de fêtes du temps des crinolines : Ferrières', *Plaisir de France*, December 1969, p. 68, no. 373.

The present pair of candelabra relates closely to the *oeuvre* of François Rémond (d. 1812; *maître* 1774). They are based on a series of candelabra, all of which remain in important collections, attributed to Rémond, who, along with Pierre Gouthière, was perhaps the most celebrated *bronzier* of the Louis XVI period. The elegant vase-form bodies flanked by *bacchantes* issuing wonderfully life-like sprays of flowering lilies, demonstrate the enduring popularity in the Restoration period for the best models of *bronzes d'ameublement* from the *ancien régime*. A pair of candelabra, dating from 1782-3, with similarly designed body may be found in the Wallace Collection, London (see P. Hughes, *The Wallace Collection; Catalogue of Furniture*, London, 1996, Vol. III, pp 1236-1240, no. 244 (F132-3). Pairs of candelabra of related design may be found in the Frick Collection, New York, and in the Huntington Library, Los Angeles. Examples of candelabra featuring similar exuberant lily-spray arms include examples in the Musée Jacquemart André, Paris and the Victoria and Albert Museum, London (see H. Ottomeyer, P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 259, figs. 4.7.11-12).



The present lot *in situ* at Château de Ferrières
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■ 386 THREE SEVRES PORCELAIN GREEN-GROUND TABLE ARTICLES FROM THE FREDERICK V OF DENMARK SERVICE

CIRCA 1757, BLUE INTERLACED L'S ENCLOSING DATE LETTER
D, PAINTERS' MARKS FOR D. JOUFFROY AND A.-T. CORNAILLES

Each painted with groups of flowers and fruits within oval cartouches with gilt foliate
scrolls and flower-sprays on the green-ground borders, comprising:
A sugar-bowl, stand and a cover (*sucrier ovale*)
A circular dish (*plat rond*)
An oval dish (*compotier ovale*)
12¼ in. (31 cm.) diameter, the circular dish (*plat rond*) (5)
\$20,000-30,000 £16,000-24,000
€19,000-27,000

PROVENANCE:
From the service given by Louis XV in 1758 to Frederick V, King of Denmark.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
Nazi occupation of France in May 1940 (ERR nos. R 4301, R 4317).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt
mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945
(MCCP no. 1002/1, 1093/4).
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, 2015, Little Berkhamsted,
Vol. II, no. 57-2, pp. 295-298.

In his entry on this service, David Peters (*op. cit.*, no. 57-2, pp. 295-298) notes
that these dinner wares were offered as a reciprocal gift following Frederick V's
presentation of Frederiksborg stallions to Louis XV. The importance of this service
is recorded in the *Mémoires du Duc de Luynes sur la cour de Louis XV (1735-1758)*,
Paris, 1860-1865, Vol. 16, pp. 92, 144 and 328. The Duc de Luynes makes reference to
various visits to the factory by the King to observe the progress, going on to describe
the service, its markings, the ground color and the great expense of its production—
the ultimate cost of the service, including packing, shipping and duties, was a
staggering total of 34,542 *livres*.

In the *Livre Journal de Lazare Duvaux*, entry no. 3068 records the service: "S. M. le Roy:
Livré à M. l'abbé Cte de BERNIS, ministre des affaires étrangères, pour S.M. Danoise:
Un service de porcelaine de France, en vert, peint à figures, fleurs & oiseaux, composé
de: (...) -- Soixante-douze affiettes, à 60 l., 4,320 l. (...)"

Most of this extensive service is retained in the collection of the Hermitage Museum,
St. Petersburg. The first mention of the service in Russia dates to 1841, when it was
recorded as being at the Palace of Gatchina. See Natalia Kasakevitj, 'Grüne Service.
Service mit Kameen. -- Zur Tafel im Winterpalast.', Catalogue, Kolding, 1994, pp.
152-164, 167-175. Between 1887 and 1890, the service was transferred to the Museum
of the Winter Palace and then included in the Porcelain Gallery of the Hermitage
Museum, created in 1910. A plate in the collection of the Musée du Louvre (inv. no.
OA 7197) is illustrated by Marie-Laure de Rochebrune, 'La porcelaine de Vincennes-
Sèvres: une arme diplomatique au 18e siècle', *The French Porcelain Society Journal*,
2007, Vol. III, p. 22, fig. 1.



■ 387 TWELVE SEVRES PORCELAIN GREEN- GROUND PLATES (ASSIETTES A PALME)

CIRCA 1757-1759, BLUE INTERLACED L'S, SOME ENCLOSING DATE LETTERS D, E OR F, PAINTER'S MARK FOR D. LEVE

The centers painted with exotic birds in landscapes among trees and shrubs, the green
borders molded with C-scrolls and three cartouches of flowers sprays edged with gilt
foliate scrolls and flowers between gilt line and dentil borders
10 in. (25.4 cm.) diameter (12)
\$10,000-15,000 £7,900-12,000
€9,100-14,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
Nazi occupation of France in May 1940 (ERR no. R 4302).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt
mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France in 1946 and restituted to the Rothschild family.
By descent to the present owners.

Birds and flowers on a green-ground were popular motifs among the nobility in the
late 1750s. Known Sèvres services that incorporated this trio of design elements
include: a service given by King Louis XV to King Frederick V Denmark (see David
Peters, *Sèvres Plates and Services of the 18th Century*, 2015, Little Berkhamsted,
Vol. II, no. 57-2, pp. 301-305); a group of 23 plates noted in a posthumous inventory
of Madame de Pompadour (see Jean-Cordey, *Inventaire des biens de Madame de*
Pompadour, 1939, p. 63, no. 705 and Rosalind Savill, *Everyday Rococo, Madame de*
Pompadour & Sèvres porcelain, 2021, Norwich, vol. II, p. 661 and fig.15.5); and a service
sold on 16 May 1759 to César-Gabriel, comte de Choiseul, later duc de Choiseul-
Praslin (see Peters, *op. cit.* no. 59-1, pp. 317-318.)

■ 388

FOUR SEVRES PORCELAIN GREEN-GROUND PLATES (ASSIETTES A PETITES PALMES)

CIRCA 1757-1759, BLUE INTERLACED L'S MARKS, TWO WITH FLOWER PAINTER'S MARKS FOR J. FONTAINE, THE BIRDS ATTRIBUTED TO L.-D. ARMAND L'AINE

The centers with exotic birds in a landscape among trees and shrubs, the green border with four cartouches enclosing flower sprays edged with gilt foliate scrolls, trellis patterns and flowers between gilt line and gilt dentil line borders

9¼ in. (24.7 cm.) diameter

4)

\$3,000-5,000

£2,400-3,900

€2,800-4,500

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4301).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria (no. 1006), and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1207).
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

The combination of birds and floral motifs with a green ground color was a popular decorative scheme among the nobility in the late 1750s. Known Sèvres services that incorporated this trio of design elements include: a service given by King Louis XV to King Frederick V Denmark (see David Peters, *Sèvres Plates and Services of the 18th Century*, 2015, Little Berkhamsted, Vol. II, no. 57-2, pp. 301-305); a group of 23 plates noted in a posthumous inventory of Madame de Pompadour (see Jean-Cordey, *Inventaire des biens de Madame de Pompadour*, 1939, p. 63, no. 705 and Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres porcelain*, 2021, Norwich, vol. II, p. 661 and fig.15.5); and a service sold on 16 May 1759 to César-Gabriel, comte de Choiseul, later duc de Choiseul-Praslin (see Peters, *op. cit.* no. 59-1, pp. 317-318.)

■ 390

A SEVRES PORCELAIN SQUARE DISH (COMPOTIER CARRE) FROM THE SERVICE PRESENTED BY LOUIS XV TO EMPRESS MARIA-THERESA OF AUSTRIA

CIRCA 1758, BLUE INTERLACED L'S ENCLOSING DATE LETTER E, PAINTER'S MARK FOR C.-F. BECQUET

Painted with a central spray of flowers and two entwined gilt-edged green ribbons over an undulating flower garland, with a gilt scalloped band edging the dentil rim

8½ in. (21.5 cm.) wide

\$5,000-7,000

£4,000-5,500

€4,600-6,400

PROVENANCE:
From the service à *rubans verd* given by Louis XV to Empress Maria-Theresa of Austria in December 1758.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4324).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point.
Returned to France on 23 May 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
Dorothee Guillemeé Brulon, 'Le service à rubans verts de l'Impératrice Marie-Thérèse', *L'Estampille*, March 1985, no. 179, pp. 23-33. Dorothee.
Guillemeé Brulon, *Versailles et les tables royales en Europe*, exhibition catalogue, Musée National des Château de Versailles et de Trianon, 3 November 1993 to 27 February 1994, cat. nos. 274-286.
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 58-3, pp. 315-316.

Note continues on christies.com

■ 389

EIGHT SEVRES PORCELAIN GREEN-GROUND PLATES (ASSIETTES A PALMES AND ASSIETTES A PETITES PALMES)

CIRCA 1757-1759, WITH BLUE INTERLACED L'S TO FOUR PLATES, TWO ENCLOSING DATE LETTER F, ONE WITH PAINTER'S MARK FOR G. NOEL

The centers each with a loose bouquet of fruit and flowers within a green border, the border with cartouches of birds among trees and shrubs within gilt foliate scrolls and flowers between gilt line borders

9¾ in. (24.5 cm.) and 10 in. (25.5 cm.) diameter

8)

\$4,000-7,000

£3,200-5,500

€3,700-6,400

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4302).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France in 1946 and restituted to the Rothschild family.
By descent to the present owners.

Note continues on christies.com



■ 391

EIGHT SEVRES PORCELAIN GREEN-GROUND DISHES (COMPOTIERS)

CIRCA 1757-1775, INTERLACED L'S MARKS ENCLOSING DATE-LETTERS D, F, T AND X, VARIOUS PAINTERS' AND GILDERS' MARKS

Painted with groups of flowers within reserves framed by gilt foliage, flowers and rocaille scrolls, comprising:
Three shell-shaped dishes (compotiers coquille), 8¾ in. (22 cm.) long
Three circular dishes (compotiers rond), 8¾ (22.5 cm.) long
Two square-shaped dishes (compotiers carré), 8½ in. (21.5 cm.) long

8)

\$4,000-6,000

£3,200-4,700

€3,700-5,500

PROVENANCE:
Possibly purchased from Lazare Duvaux by Madame Victoire, daughter of Louis XV, 31 December 1757 (one *compotier coquille*).
Likely purchased by César-Gabriel, comte de Choiseul, later duc de Choiseul-Praslin, 16 May 1759 (two *compotiers rond*).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of Paris in May 1940 (ERR no. R 4301, 4302).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France in 1946 and restituted to the Rothschild family.
By descent to the present owners.

Note continues on christies.com





■ 392

A SEVRES PORCELAIN GREEN-GROUND
PIERCED CHESTNUT BASKET, COVER AND
STAND (MARRONNIERE CONTOURNEE)

CIRCA 1758, BLUE INTERLACED L'S MARKS ENCLOSING DATE
LETTER E TO STAND, TRACES OF AN INTERLACED L MARK TO
THE BASKET

Of shaped oval form, painted with flowers within reserves framed by pierced foliate
scrollwork, the reverse of the stand with a plain green ground, the finial as cluster of
chestnuts and leaves

11¾ in. (30 cm.) long, the stand

\$20,000-30,000

£16,000-24,000

€19,000-27,000

PROVENANCE:

Possibly one of the two *marronnières* given by Louis XV to Empress Maria-Theresa of
Austria in 1758.

Baron Alphonse de Rothschild (1827-1905).

Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
Nazi occupation of France in May 1940 (ERR no. R 4233).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt
mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945
(MCCP no. 1184).

Returned to France on 2 March 1946 and restituted to the Rothschild family.

By descent to the present owners.

Chestnut baskets are first recorded in the Sèvres archives in 1757 under the names
'*marronnières unies*' and '*marronnières a compartimens*' (Arch. MNS, I7, 1758, f°6), and
by the following year several variants of the form are recorded in production. They
appear as part of services, were sold individually, in pairs or occasionally in sets of
four. Popular on the grandest tables in France, they were ordered by Louis XV, Louis
XVI, Mme. Victoire and her sisters and Mme. de Pompadour amongst others. Indeed,
the December 1759 sales ledgers (Vy 3 fol. 7) record a sale to the King of '*ventes au
comptant faite a Versailles/au Roy/1 marronniere fleurs et plateau 144 (livres)*'.
Designed to serve *marrons glacés* at dessert, the baskets were of an openwork or
pierced pattern, allowing air to circulate around the contents and permitting the
excess sugar to drain, preserving the chestnuts' texture. The *Encyclopédie* by Diderot
and d'Alembert (*Encyclopédie ou dictionnaire raisonné des Sciences, des Arts et des
Métiers*, 1772, p. 240) gives a contemporary account of their use in the 18th century:
'*On sert dans les meilleurs tables, au dessert, les marrons rôtis sous la cendre; on les
pele ensuite, & on les enduit de Suc d'orange, ou de limon avec un peu de sucre*'
The pair to the present chestnut basket is likely the example of the same shape
formerly in the J. Pierpont Morgan collection and now in the Milwaukee Art Museum.
Painted by Denis Levé, the Milwaukee example is marked with the same date letter
and possesses the same distinctive green-ground to its underside as the present
Rothschild example. (See Xavier de Chavagnac, *Catalogue des porcelaines françaises
de M. J. Pierpont Morgan*, 1910, no. 91, p. 77, pl. XXVII and Rosalind Savill, *Everyday
Rococo, Madame de Pompadour & Sèvres Porcelain*, Norwich, 2021, vol. II, pp. 716,
fig. 15.57.) Only three examples of this form, likely the '*marronnière contournée*' form
introduced in 1758, are known: the present example, the Milwaukee example and the
other example in this Rothschild auction series.
Apart from two chestnut baskets with '*bleu lapis*' ground sold in 1758 to Mr de
Fontpertuis and two chestnut baskets on fixed stands sold the following year,
according to the Sèvres records, the only *marronnières* sold as a pair during this time
were the two included in the service offered by Louis XV to the Empress of Austria
Maria-Theresa in December 1758, presumably the example offered here and the
Milwaukee example. (A *comptier carré* from the Maria-Theresa service is also in the
present Rothschild auction.) This pair was sold by the factory for 360 *livres* each, the
highest recorded price of a chestnut basket. Only two other chestnut baskets were
sold at this considerable price, a pink-ground '*marronnière*' delivered to Madame
Duvaux in December 1758 and a green-ground '*marronnière*' delivered to the merchant
Poirier at the beginning of 1760, likely the other chestnut basket offered in this
Rothschild auction.
Described as decorated '*à rubans verts*', the Maria-Theresa service was given by King
Louis XV of France to the Empress of Austria in 1758. The entire service was made at
a cost of 24,768 *livres* and the majority of the service is still in the Imperial Hofburg
Palace, Vienna. For a full discussion of this service, see D. Peters, *Sèvres Plates and
Services of the 18th Century*, Little Berkhamsted, 2005, vol. II, pp. 307-308. Other
examples outside of the Hofburg Palace can be found at the Museum of Decorative
Arts in Copenhagen (S. Eriksen and G. de Bellaigue, *Sèvres Porcelain*, London, 1987, p.
308, ill. 121); at the Royal Palace, Stockholm; at the Fitzwilliam Museum, Cambridge;
and at the Louvre and Decorative Arts Museums, Paris. Though certainly the service
is distinguished by its intertwined green ribbons and most pieces are listed with
the description of '*rubans verds*' by use of the word *idem* [ditto] in the Sèvres sales
register (Arch. Sèvres, Vy2, f° 83), the last object on the list, a punch bowl (current
location unknown), is pointedly described as '*verd oiseaux*' [green birds], suggesting
that it is decorated with a green ground and not with green ribbons. No chestnut
baskets decorated with two intertwined green ribbons are known today (except for
chestnut basket with a single green ribbon, undated, sold by Sotheby's, London, 29
June 2004, lot 88).

A final possibility is that the chestnut *baskets* in the Maria-Theresa service were
perhaps *marronnières à ozier* in shape, incorporating a white zig-zag and green ribbons,
but the oldest dated example of this *ozier* form is 1760. In addition, other examples
of the *ozier* form, including the four green-ribbon at Quirinale Palace in Rome, were
seemingly priced at only 192 *livres*, far less than 360 *livres* noted for the Maria-
Theresa pair.
There are, evidently, two conclusions: either the chestnut baskets from Maria-
Theresa's service were decorated with the standard entwined green ribbons and
their present whereabouts have yet to be discovered; or, assuming the sales records
of the Sèvres factory are somewhat imperfect, the present chestnut basket and its
counterpart in the Milwaukee Art Museum, both dating to 1758 and with flamboyant
chestnut finials and green undersides, could indeed be the very ones given by Louis
XV to the Empress of Austria.



Detail of the lot



■ 393

A SEVRES PORCELAIN GREEN-GROUND
PIERCED CHESTNUT BASKET AND COVER
ON FIXED STAND (MARRONNIERE
CONTOURNEE OR TENANT AU PLATEAU)

CIRCA 1759, BLUE INTERLACED L'S MARKS ENCLOSING DATE
LETTER F ON STAND, PAINTER'S MARK FOR C.-L. MERAUD LE
JEUNE

Of shaped oval form, painted with flowers within reserves framed with pierced foliate
scrollwork, the finial as a cluster of chestnuts and leaves
11¼ in. (30 cm.) long (2)

\$20,000-30,000	£16,000-24,000 €19,000-27,000
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PROVENANCE:

Possibly delivered to the *marchand-mercier* Simon-Philippe Poirier in 1760.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
Nazi occupation of France in May 1940 (ERR no. R 4233).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt
mines, Austria, and transferred to the Munich Central Collecting Point, 27 June 1945
(MCCP no. 1184).
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

John Whitehead, *French Interiors of the Eighteenth-Century*, 1992, p. 171 and p. 251.

The Sevres sales registers note that the *marchand-mercier* Simon-Philippe Poirier
bought a *marronnière et plateau Verds fleurs* for 360 livres in the first half of 1760
(Arch. Sèvres, Vy3, f°9). A *marronnière fond verd* was sold to Madame de Pompadour
in December 1760 for 192 livres, but this price rather suggests a *marronnière à ozier*
(Arch. Sèvres, Vy3, f°45).

Only three examples of this form, likely the '*marronnière contournée*' introduced in
1758, are known. The present example, the other example in this Rothschild auction
series, and its probable mate in the Milwaukee Art Museum. For the Milwaukee
example, see Rosalind Savill, *Everyday Rococo, Madame de Pompadour & Sèvres
Porcelain*, Norwich, 2021, vol. II, pp. 716, fig.15.57.

Chestnut baskets are first recorded in the Sèvres archives in 1757 under the names
'*marronnières unies*' and '*marronnières a compartimens*' (Arch. MNS, I7, 1758, f°6),
and by the following year several new adaptations of the form are recorded in
production. Some constituted parts of services and others were sold individually, in
pairs or occasionally in sets of four. Popular on the grandest tables in France, they
were ordered by Louis XV, Louis XVI, Mme. Victoire and her sisters and Mme. de
Pompadour among others. Indeed, the December 1959 sales ledgers (Vy 3 fol. 7)
record a sale to the King of '*ventes au comptant faite a Versailles/au Roy/1 maronniere
fleurs et plateau 144 (livres)*'.

Designed to serve *marrons glacés* at dessert, the baskets were of an openwork or
pierced pattern, allowing air to circulate around the contents and permitting the
excess sugar to drain, preserving the chestnuts' texture. The *Encyclopédie* by Diderot
and d'Alembert (*Encyclopédie ou dictionnaire raisonné des Sciences, des Arts et des
Métiers*, 1772, p. 240) gives a contemporary account of their use in the 18th century:
'*On sert dans les meilleurs tables, au dessert, les marrons rôtis sous la cendre; on les
pele ensuite, & on les enduit de Suc d'orange, ou de limon avec un peu de sucre*'



■ 394

TWELVE SEVRES PORCELAIN GREEN-
GROUND PLATES (ASSIETTES A PALME)

CIRCA 1757-1759, SOME WITH BLUE INTERLACED L'S
ENCLOSING DATE LETTERS D AND F, PAINTERS' MARKS TO
SOME FOR L.-D. ARMAND L'AINÉ AND J.-L. THEVENET

The centers painted with exotic birds in landscapes among trees and shrubs, the green
borders molded with C-scrolls and with three cartouches of floral sprays edged with gilt
foliate scrolls and flowers between gilt line borders
9% in. (24.5 cm.) diameter (12)

\$10,000-15,000	£7,900-12,000 €9,100-14,000
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PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
Nazi occupation of France in May 1940 (ERR no. R 4302).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt
mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France in 1946 and restituted to the Rothschild family.
By descent to the present owners.

The combination of birds and floral motifs with a green ground color was a popular
decorative scheme among the nobility in the late 1750s. Known Sèvres services that
incorporated this trio of design elements include: a service given by King Louis XV
to King Frederick V Denmark (see David Peters, *Sèvres Plates and Services of the
18th Century*, 2015, Little Berkhamsted, Vol. II, no. 57-2, pp. 301-305); a group of 23
plates noted in a posthumous inventory of Madame de Pompadour (see Jean-Cordey,
Inventaire des biens de Madame de Pompadour, 1939, p. 63, no. 705 and Rosalind
Savill, *Everyday Rococo, Madame de Pompadour & Sèvres porcelain*, 2021, Norwich,
vol. II, p. 661 and fig.15.5); and a service sold on 16 May 1759 to César-Gabriel, comte
de Choiseul, later duc de Choiseul-Praslin (see Peters, *op. cit.* no. 59-1, pp. 317-318.)



■ 395
A PAIR OF SEVRES PORCELAIN GREEN-GROUND OVAL TUREENS, COVERS AND STANDS (TERRINES ET PLATEAUX)
CIRCA 1762, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER J TO ONE TUREEN AND TWO STANDS, PAINTERS' MARKS FOR C.-L. MÉREAUD AND J.-F. MICAUD
Painted with groups of flowers and fruits framed by gilt trailing flowers and ribbon-tied palms, the covers with artichoke and vegetable-form finials
17¼ in. and 17⅞ in. (45.2 cm and 45.5 cm.) long, the stands (6)
\$30,000-50,000 £24,000-39,000 €28,000-45,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4300).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France in 1946 and restituted to the Rothschild family.
By descent to the present owners.



■ 396
THREE SEVRES PORCELAIN GREEN-GROUND TUREENS, COVERS AND THREE STANDS
CIRCA 1760-1763, INTERLACED L'S MARKS ENCLOSING DATE LETTER I TO ONE TUREEN, DATE LETTER K TO TWO STANDS AND PAINTER'S MARK FOR J.-B. NOUALHIER, THE PAINTING OF THE THREE TUREENS AND UNMARKED STAND ATTRIBUTED TO P.-L.-P. ARMAND JEUNE
Painted with groups of fruits and flowers within reserves framed by rocaille scrolls, flowers and trellis-work cartouches, the gilding of the two 1763 stands with flowers and ribbon-tied palms, comprising:
A tureen and cover (pot à huile, 1ere grandeur) and a stand (plateau de pot à huile, 2eme grandeur)
Two oval tureens and covers (terrines, 2eme grandeur) and two stands (plateau de terrine, 1ere grandeur; et plateau de pot à huile, 1ere grandeur)
18½ in. (46 cm.) long, the largest stand (9)
\$30,000-50,000 £24,000-39,000 €28,000-45,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4301).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point.
Returned to France on 19 September 1946 and restituted to the Rothschild family.
By descent to the present owners.



■ 397

TWO SEVRES PORCELAIN GREEN-GROUND TUREENS, COVERS AND STANDS (POTS À OILLE ET PLATEAUX)

CIRCA 1762 AND 1771, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER I ON ONE STAND, DATE LETTER S ON A TUREEN AND A STAND, THIS TUREEN WITH PAINTER'S MARK FOR J.-F. MICAUD

Painted with groups of flowers and fruits framed by gilt trailing flowers and ribbon-tied palms, the covers with artichoke and vegetable-form finials

17½ in. (45.5 cm.) long, the stands

(6)

\$30,000-50,000	£24,000-39,000
	€28,000-45,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
By descent to the present owners.

LITERATURE:
Edouard Garnier, *La Porcelaine de Sèvres*, 1889, pl. X (the stand dated 1771).
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 63-3, pp. 357-359 and no. 71-8, p. 478.

These tureens are possibly connected with the green-ground service acquired on 1 May 1763 by Henri-Léonard-Jean-Baptiste Bertin (1720-1792), with further supplements recorded in 1764 and 1765, a substantial part of which is being offered in the evening sale of the present Rothschild auction series. A notable number of pieces in this collection bear the date letter 'S' for 1771. The similarity between decorative patterns found on the porcelains produced in 1763 and those produced in 1771 suggest that the latter group may have completed Bertin's service, although no archival document from the Sèvres factory has to date confirmed this hypothesis. David Peters has also proposed a connection between the porcelains dated 1771 and purchase made by the merchant Simon-Philippe Poirier in the same year, suggesting that Poirier may have acted as an intermediary (see Peters, *op. cit.*, p. 478).

Within a few years of starting his career as a lawyer in Bordeaux, Henri Léonard Jean-Baptiste Bertin (1720-1792) began his climb through the ranks of French bureaucracy. He eventually served as the *Contrôleleur général des Finances* beginning in 1759, and in 1763, the year in which he acquired the present service, he ascended to the role of *secrétaire d'État au Conseil*. Notably, as *administrateur et commissaire du Roi*, he was responsible for the Sèvres manufactory for over a decade, from 1767-1778.

■ 398

A PAIR OF SEVRES PORCELAIN GREEN-GROUND BOTTLE COOLERS (SEAUX À BOUTEILLE)

CIRCA 1763, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTER K, PAINTER'S MARKS FOR J.-B. NOUALHIER

Each painted with groups of flowers and fruits, framed by gilt trailing flowers and ribbon-tied palms, gilt garlands of flowers beneath the handles, the top rims with gilt dots, the top rims of the interiors with gilt scrolls and two entwined branches

7½ in. (19 cm.) high, 10½ in. (27 cm.) wide

(2)

\$8,000-12,000	£6,300-9,400
	€7,300-11,000

PROVENANCE:
Possibly from the green-ground service acquired on 1 May 1763 by Henri-Léonard-Jean-Baptiste Bertin (1720-1792), *Secrétaire d'état et Contrôleur général des finances*.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4306 1-2).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point (MCCP no. 1017).
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 63-3, pp. 357-359.

These two bottle coolers are very likely from the green-ground service acquired on 1 May 1763 by Henri-Léonard-Jean-Baptiste Bertin (1720-1792), with further supplements recorded in 1764 and 1765, a substantial part of which is being offered in the evening sale of the present Rothschild auction series. The listing of items purchased by Bertin in 1763 included two pairs of bottle coolers at a price of 144 *livres* each.

Within a few years of starting his career as a lawyer in Bordeaux, Henri Léonard Jean-Baptiste Bertin (1720-1792) began his climb through the ranks of French bureaucracy. He eventually served as the *Contrôleleur général des Finances* beginning in 1759, and in 1763, the year in which he acquired the present service, he ascended to the role of *secrétaire d'État au Conseil*. Notably, as *administrateur et commissaire du Roi*, he was responsible for the Sèvres manufactory for over a decade, from 1767-1778.



■ 399

FOUR SEVRES PORCELAIN GREEN-GROUND HALF-BOTTLE COOLERS (SEAUX À DEMI-BOUTEILLE)

CIRCA 1763, 1764 AND 1771, BLUE INTERLACED L'S MARKS ENCLOSING DATE LETTERS K, L AND S, PAINTER'S MARKS FOR J.-B. NOUALHIER, C.-L. MEREAUD AND P.-L. MICAUD

Painted with groups of flowers and fruits framed by gilt trailing flowers and ribbon-tied palms, gilt garlands of flowers beneath the handles, the top rims with gilt dots, the tops of the interior rims with gilt scrolls and two entwined branches

9¼ in. (23.5 cm.) wide, 6¾ in. (18.5 cm.) high

(4)

\$10,000-15,000	£7,900-12,000
	€9,100-14,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4305).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, no. 63-3, pp. 357-359 and no. 71-8, pp. 475-478.

Note continues on christies.com





■ 400

A COMPOSITE SEVRES PORCELAIN GREEN-GROUND PART DINNER AND DESSERT SERVICE

CIRCA 1764-1765, INTERLACED L'S ENCLOSING DATE LETTERS L AND M, VARIOUS PAINTERS' MARKS

Painted with groups of flowers and fruits framed by gilt trailing flowers and palms, comprising:

Two 'feuille de chou' salad bowls of the second size (*saladier à feuille de chou*, 2eme grandeur)

Two shaped-oval dishes (*compotier ovale*)

A circular dish (*compotier rond à feuille de chou*)

Two oval basins (*bassin de pot à eau ovale*)

Two butter-tubs and covers on fixed stands (*beurrier rond tenant au plateau*)

An oval sugar-bowl and cover on a fixed stand (*sucrier de Monsieur le Premier*)

Eighteen plates (*assiette à palmes*)

9½ in. (24.2cm.) diameter, the plates

(31)

\$15,000-20,000

£12,000-16,000

€14,000-18,000

PROVENANCE:

Likely from the service delivered on 14 May 1765 to Claude Bonnet, *payeur des rentes* and agent in Paris for the court of Parma for Filippo, Duke of Parma, Piacenza and Guastella (1720-1765), husband of Louise-Elisabeth of France (1727-1759), Duchess of Parma, daughter of King Louis XV and Marie Leszczyńska of France (the plates, two oval *compotiers* and a circular *compotier*).

Ferdinando (1751-1802), Duke of Parma, Piacenza and Guastalla (the plates, two oval *compotiers* and a circular *compotier*).

Baron Alphonse de Rothschild (1827-1905).

Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (probably ERR nos. R 1382, R 4300, R 4308, R 4313, R4314, R 4315).

Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point.

Returned to France on 2 March 1946 and restituted to the Rothschild family.

By descent to the present owners.

LITERATURE:

David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, vol. II, nos. 65-3, pp. 369-370.

Alessandra Ghidoli, *Il patrimonio artistico del Quirinale, Le vaselle*, Milan, 2000, pp. 113-149, no. 24.

The present plates, two oval dishes and circular dish are likely from an extensive dessert service delivered on 14 May 1765 to Claude Bonnet, the Parisian agent of Filippo, Duke of Parma, Piacenza and Guastella (1720-1765). The Duke passed away not long after the purchase, but it remained in the collection of his successor Ferdinando. A 1768 inventory of the items in the 'office et Gobelet de S.A.R' mentions "Un service de porcelain de Sève [sic], verd en bord doré" and lists a large quantity of pieces that can only correspond to the Bonnet purchase in 1765. Much of the service now rests in the Palazzo del Quirinale, Rome. See D. Peters, *op. cit.*, pp. 369-370.



■ 401

A SEVRES PORCELAIN GREEN-GROUND PUNCH-BOWL (JATTE A PUNCH)

CIRCA 1769, ELABORATE BLUE INTERLACED L'S MARK FOR THE PAINTER L.-D. ARMAND L'AINE, ENCLOSING DATE LETTER Q

Painted with three vignettes of exotic birds in landscapes framed by two ribbon-tied palms, a wreath of oak leaves between each reserve, the inside of the bowl painted with a group of flowers and fruits

13 in. (33 cm.) diameter

\$30,000-50,000

£24,000-39,000

€28,000-45,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905).

Baron Édouard de Rothschild (1868-1949).

Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4304/23).

Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point (MCCP no. 998).

Returned to France on 2 March 1946 and restituted to the Rothschild family.

By descent to the present owners.

Louis XV purchased a green-ground Sèvres porcelain service on 28 April 1769, with additions later that year, but there is no evidence that this service included a *jatte à punch* (Archives, Sèvres, Vy4, f° 191). Dinner services often included punch-bowls, but the Sèvres factory is also known to have sold them individually, with the prices ranging from 432 *livres* to 600 *livres* for examples with colored grounds. In December 1769, a *jatte à punch* of unspecified decoration was sold to the French Minister Henri-Léonard Bertin at the price of 480 *livres*. Because Bertin owned a green-ground service—much of which is offered in evening sale of the present Rothschild auction series—it is very possible that the present punch bowl was purchased by Bertin (archives, Sèvres, Vy4, f° 193) to complement his pieces. The *marchand-mercier* Simon-Philippe Poirier bought two *jattes à punch* of unspecified decoration in 1770, one for 480 *livres* and the other for 528 *livres* (Archives, Sèvres, Vy4 F° 213 and f° 225).

Louis-Denis Armand *l'ainé*, born in 1723, initially pursued a career as a painter of lacquer 'dans le goût chinois' in Paris. In 1745, however, he joined the Vincennes manufactory, from whence he continued to Sèvres, dedicating his talent as a painter of birds, animals, landscapes and figures to the firm for a period spanning over 40 years. His presence at Vincennes and Sèvres is recorded between 1745 and 1788.

Interestingly, it was not until 1993 that the painter's mark of Armand *l'ainé* was correctly identified by Bernard Dragesco. Armand employed a crescent-shaped mark, occasionally drawn with the addition of elaborate interlaced L's and sometimes enclosing dots. Dragesco's discovery was the result of meticulous research into archival payment records at Sèvres, as well as the analysis of newly discovered ornithological drawings by Armand. Previously, the mark had been mistakenly attributed to Jean-Pierre Le Doux (active 1752-1762). Armand is known to have sketched from life at the king's garden, and excelled at depicting birds in near-anthropomorphic interaction. It is perhaps because of these lively scenes that Armand was the best-compensated painter at Sèvres, receiving 100 *livres* each month as well as a hefty annual bonus of 1,200 *livres*. See Bernard Dragesco, 'Armand *l'ainé* peintre de nature' in John Whitehead, *Sèvres sous Louis XV, naissance de la légende*, 2010, pp. 90-91 for a further discussion of this notable painter.



Detail of the lot



402

■ 402
FOUR SEVRES PORCELAIN GREEN-GROUND
BOTTLE COOLERS (SEAUX A BOUTEILLE)

CIRCA 1771, BLUE INTERLACED L'S MARKS ENCLOSING DATE
LETTER S, PAINTER'S MARKS FOR, C.-L. MEREAUD AND D.
LEVE

Painted with groups of flowers and fruits framed by trailing flowers and ribbon-tied
palms
7½ in. (19 cm.) high, 10% in. (27 cm.) wide (4)
\$12,000-18,000 £9,500-14,000
€11,000-16,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
Nazi occupation of France in May 1940 (ERR no. R 4305).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the
Munich Central Collecting Point.
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015,
vol. II, no. 71-8, pp. 475-478.



403

■ 403
SIX SEVRES PORCELAIN GREEN-GROUND
PLATES (ASSIETTES A PALMES)

CIRCA 1772, INTERLACED L'S ENCLOSING DATE LETTER T FOR
1772 AND PAINTERS' MARKS FOR D. LEVE, A.-T. CORNAILLES,
E.-F. BOUILLAT, G. NOËL, J.-F. MICAUD

Painted with fruit and flowers, the shaped borders molded with pairs of foliate scrolls
enriched in gilt and suspending garlands of flowers linking three oval cartouches of
similar flowers
9½ in. (24.2cm.) diameter (6)
\$10,000-15,000 £7,900-12,000
€9,100-14,000

PROVENANCE:
From the small service *fond verd à groupes de fleurs* delivered to the comtesse d'Artois
(1756-1805) on 15 November 1773.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
By descent to the present owners.

LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015,
Vol. II, no. 73-7, pp. 503-504.

The present six plates belong to a group of 24 included in a service delivered to the
comte de Montbel for Marie-Thérèse de Savoie, comtesse d'Artois (1756-1805). Other
known pieces from this service include a plate at the Museum of Fine Arts, Boston
(accession no. 47-90) and two plates in the Metropolitan Museum of Art, New York
(accession nos. 37.20.63 and 37.20.138).

■ 404
A SEVRES PORCELAIN GREEN-GROUND PART
DINNER SERVICE

CIRCA 1777 AND 1784, INTERLACED L'S ENCLOSING DATES
LETTERS Z AND GG, VARIOUS PAINTERS' MARKS

Each painted with groups of fruits and flowers at its center, reserved within gilt trailing
flowers and ribbon-tied palms, with gilt floral wreaths suspended from nails between
the reserves, comprising:
Two ice-pails and covers (*glacières*)
Twenty-two plates (*assiettes à palmes*)
9½ in. (24.2 cm.) diameter, the plates (26)
\$25,000-30,000 £20,000-24,000
€23,000-27,000

PROVENANCE:
From the service *fond verd, Groupes de fleurs et fruits* presented by King Louis XVI on 22
October 1784 to Prince Henry of Prussia (1726-1802).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the
Nazi occupation of France in May 1940 (ERR no. R 4300, R 4304).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt
mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France in 1946 and restituted to the Rothschild family.
By descent to the present owners.



LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015,
Vol. III, no. 84-14, pp. 747-749. *Versailles et les tables royales en Europe*, exhibition
catalogue, Musée National des Châteaux de Versailles et de Trianon, 3 November 1993
to 27 February 1994, cat. no. 301, p. 187 and p. 341.

The present grouping once formed part of a larger table service given by Louis XVI
to Prince Henry of Prussia (1726-1802), delivered on 22 October 1784. At the time the
service was dispatched, Prince Henry was the eldest surviving brother of Frederick
the Great, King of Prussia, and had embarked upon a diplomatic mission to France.
During this 1784 visit he traveled under the pseudonym 'comte d' Oëls' for greater
freedom of movement.

The full service included 72 plates at 36 *livres* each and 2 *seaux à glace* each costing
240 *livres*. Among the present 22 plates, four are dated 1777 and three undated are
likely from the same year. The gift appears to have been assembled from stock green-
ground wares from the year 1784 and the preceding years, with some variation within
the decoration, particularly the gilding patterns, although all pieces are painted with
fruit and flowers. See D. Peters, *op. cit.*, for a further discussion. A *compotier rond* and
two half-bottle coolers from the Henry of Prussia service were sold by Christie's, New
York, 24 October 2012, lot 164 and 7 June 2013, lots 463 and 464.

Additional gifts to the Prussian Prince from Sèvres manufactory included a cabaret
'*riche en Emeaux*', luxe vases, busts of the French monarchs and biscuit figures of *Les
Grands Hommes*.

■ 405

A SEVRES PORCELAIN GREEN-GROUND PUNCH BOWL (JATTE A PUNCH)

CIRCA 1776, BLUE INTERLACED L'S MARK ENCLOSING DATE LETTER Y, PAINTER'S MARK FOR DENIS LEVE AND GILDER'S MARK FOR ETIENNE-HENRY LEGUAY

Painted with groups of fruits and flowers within three reserves, each framed by two gilt ribbon-tied palms at its top and two gilt ribbon-tied berried myrtle garlands at its lower edge, with gilt floral garlands hanging from nails between each reserve
13 in. (33 cm.) diameter

\$30,000-50,000 £24,000-39,000
€28,000-45,000

PROVENANCE:

From the service *Fond verd Groupes de fleurs et fruits* given in 1777 by Louis XVI to Joseph II, Holy Roman Emperor, Emperor of Austria and later King of Hungary and Bohemia (1741-1790).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4305).
Recovered by the Monuments Fine Arts and Archives Section and transferred to the Munich Central Collecting Point.
Returned to France on 2 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:

Dorothee Guillemeé-Brulon: 'Les Grands Services de Sèvres Le service de Joseph II', *L'Estampille*, no. 158, June 1983, pp. 32-42.
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, Vol. III, no. 77-6, pp. 577-579.

Joseph II, Emperor of Austria and brother of Marie-Antoinette, traveled to France in 1777, arriving on 19 April with the aim of offering marital instruction to his sister and brother-in-law, Louis XVI: seven years after their wedding, France's new king and queen had yet to produce an heir apparent. Joseph II embarked under the pseudonym 'Comte de Falkenstein', hoping that it would allow him greater freedom of movement while in Paris. At Versailles, Marie-Antoinette reserved rooms for him just above her own *cabinets*, and he imparted much advice to the couple.

Soon after the emperor's arrival at Versailles on 30 April 1777, Louis XVI arranged for a gift of a large green-ground dinner service to be delivered to him with Charles Gavier, comte de Vergennes and Minister of Foreign Affairs and Count Mercy d'Argenteau, French ambassador to Vienna, serving as intermediaries. Although the service included 120 plates costing 36 *livres* each, it only included one punch bowl and mortar, which incurred the substantial price of 900 *livres*, making them together the most expensive component of the service. Seventeen additional pieces from this service are being offered together as one lot in the present Rothschild auction series.



Posthumus portrait of Joseph II by Carl von Sales (1791-1870)

■ 406

A SEVRES PORCELAIN GREEN-GROUND PART DESSERT SERVICE

CIRCA 1776-1777, MOST WITH BLUE INTERLACED L'S ENCLOSING DATE LETTERS Y AND Z, VARIOUS PAINTERS' MARKS

Painted with groups of fruits and flowers at the centers and within three reserves at the borders, each reserve framed by two gilt ribbon-tied palms at its top and two gilt ribbon-tied berried myrtle garlands at its lower edge, with gilt floral garlands hanging from nails between each reserve, comprising:
An ice-pail and a cover (*seau à glace*)
A bottle cooler (*seau à bouteille*)
Three half-bottle coolers (*seau à demi-bouteille*)
A mustard-pot and cover (*moutardier*)
Two double jam-pots and covers on fixed stands (*plateau à deux pots de confiture*)
Seven plates (*assiette à palmes*)
A soup-plate (*assiette à potage*)
A pot à jus and cover
7½ in. (19 cm.) high, the bottle-cooler (24)
\$30,000-50,000 £24,000-39,000
€28,000-45,000

PROVENANCE:

From the service *Fond verd Groupes de fleurs et fruits* given in 1777 by Louis XVI to Joseph II, Holy Roman Emperor, Emperor of Austria and later King of Hungary and Bohemia (1741-1790).
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 4303).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France on 31 July 1946 and restituted to the Rothschild family.
By descent to the present owners.



LITERATURE:

Dorothee Guillemeé-Brulon: 'Les Grands Services de Sèvres Le service de Joseph II', *L'Estampille*, no. 158, June 1983, pp. 32-42.
David Peters, *Sèvres Plates and Services of the 18th Century*, 2015, Little Berkhamsted, Vol. III, no. 77-6, pp. 577-579.

Joseph II, Emperor of Austria and brother of Marie-Antoinette, traveled to France in 1777, arriving on 19 April with the aim of offering marital instruction to his sister and brother-in-law, Louis XVI: seven years after their wedding, France's new king and queen had yet to produce an heir apparent. Joseph II embarked under the pseudonym 'Comte de Falkenstein', hoping that it would allow him greater freedom of movement while in Paris. At Versailles, Marie-Antoinette reserved rooms for him just above her own *cabinets*, and he imparted much advice to the couple.

Soon after the emperor's arrival at Versailles on 30 April 1777, Louis XVI arranged for a gift of a large green dinner service to be delivered to him with Charles Gavier, comte de Vergennes and Minister of Foreign Affairs and Count Mercy d'Argenteau, French ambassador to Vienna, serving as intermediaries. Although the service included 120 plates costing 36 *livres* each, it only included one punch bowl and mortar, which incurred the substantial price of 900 *livres*, making them together the most expensive component of the service. This punch bowl is also offered in the present series of Rothschild auctions.



■ 407
THIRTY-ONE SEVRES PORCELAIN GREEN-GROUND PLATES (ASSIETTES A PALMES) AND ELEVEN SOUP PLATES (ASSIETTES A POTAGE)

CIRCA 1783, INTERLACED L'S ENCLOSING DATE LETTER FF, VARIOUS PAINTERS' MARKS

Painted with fruit and flowers, the shaped borders molded with pairs of foliate scrolls enriched in gilt and suspending garlands of flowers linking three oval cartouches of similar flowers on the green ground
9½ in. (24.1 cm.) diameter

\$20,000-30,000 (42)
£16,000-24,000
€19,000-27,000

PROVENANCE:
From the service 'Groupe fleurs et fruits' delivered to Jean-Joseph de Laborde (1724-1794) on 10 December 1783.
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
By descent to the present owners.

LITERATURE:
David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, Vol. III, no. 83-9, pp. 703-704.

These plates belong to a service ordered by Jean-Joseph de Laborde, *vidame* of Chartres and *seigneur de la Ferté-Vidame* and the *baronnies* of Méréville in Beauce and of Laborde in Bourgogne. This Spanish-born wealthy merchant and financier from Bayonne later became *banquier de la Cour* of King Louis XV and from June 1759 a *fermier-général*. Laborde maintained strong business connections with the country of his birth and provided finance for the French government during and after the Seven Years War, including negotiating a loan from Ferdinand VI, King of Spain in 1758. Laborde had bought a large green-ground service from the Sèvres factory in 1761, and the 1783 service, which included 41 plates and 36 soup plates at 33 *livres* each, was likely a supplement. Fifteen soup plates from the de Laborde service were sold by Sotheby's, Monaco, 27 June 1984, lot 1537. A *seau à liqueur* was sold Christie's, Paris, 14 December 2004, lot 82.



■ 408
A LARGE ASSEMBLED SEVRES PORCELAIN (LATER-DECORATED) GREEN-GROUND PART DINNER AND DESSERT SERVICE

THE PORCELAIN 18TH CENTURY, THE DECORATION OF LATER DATE, VARIOUS SPURIOUS INTERLACED L'S MARKS

Painted with groups of fruit and flowers to center of each plate, reserved within gilt trailing flowers and palms, comprising:
Two ice-pails and a cover
Two bottle coolers
Two half-bottle coolers
Two salad bowls (*saladiers à feuille de choux*)
An oval dish
Three circular dishes (*compotiers ronds*)
Seven shell-shaped dishes (*compotiers coquille*)
Four *pots à jus* and a cover
Eighty-five plates
An ormolu-mounted square inkstand and cover
Together with seven modern painted-wood plate-displays by Mongiardino
9½ in. (24.2 cm.) diameter the plates

\$8,000-12,000 (119)
£6,300-9,400
€7,300-11,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905).
Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR nos. R 4300, R 4318).
Recovered by the Monuments Fine Arts and Archives Section from the Altaussee salt mines, Austria, and transferred to the Munich Central Collecting Point.
Returned to France in 1946 and restituted to the Rothschild family.
By descent to the present owners.



409

■ 410

A PAIR OF FRENCH ORMOLU TWO-BRANCH CANDELABRA

CIRCA 1880

In the Regence style, each modeled as a figure grasping dolphins issuing shell-cast driptrays supporting nozzles cast with cabochons, on a pierced rockwork base decorated with plants and C-scrolls
20 in. (51 cm.) high, 10½ in. (27 cm.) wide

\$15,000-25,000	£12,000-20,000
	€14,000-23,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnaç and J. Wilhelm, *Belles Demeures de Paris, 16e-19e siècle*, 1997, p. 82.
C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, pp. 286-288.

These candelabra were conceived in the 18th century French tradition of the 'goût Chinois' and reflect the creations devised by various marchand-merciers. Similar Chinoiserie figures were designed with differently modeled bases, sometimes incorporating porcelain flowers and decorated with vernis Martin.

This technique of lacquering bronze reflects the most sophisticated phase of this style and was done to resemble the finest and most expensive 17th century Japanese lacquer. (See C. Sargentson *Merchants and Luxury Markets: The Marchands-Merciers of Eighteenth Century Paris*, London, 1996).



410

■ 409

A FRENCH ORMOLU CARTEL CLOCK

AFTER THE MODEL BY JACQUES CAFFIERI, LATE 19TH CENTURY

The circular white enameled dial with Roman and Arabic chapters signed 'RA/ FERD BERTHOUT/ PARIS,' set within a cartouche-shaped case of scrolling acanthus-leaves, surmounted by a cherub riding a chariot drawn by a pair of doves within a sunburst, with a pierced foliate-paneled case above a Cupid covering Venus
44 in. (112 cm.) high

\$8,000-12,000	£6,300-9,400
	€7,300-11,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Antichambre noire*, hôtel Saint-Florentin, Paris.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Antichambre noire* ('Cartel Louis XV bronze dore surmonté d'un soleil - 3000 francs').

This clock is after the celebrated model by Jacques Caffieri, circa 1750. The *cartel d'applique*, signed by Caffieri and with movement by Cronier, Paris, may be found in the Museum of Fine Arts, Boston (see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, p. 117, fig. 2.5.11 and Tardy, *La Pendule Française des origines au Louis XV*, Vol. I, p. 190, fig. 1.)



■ 411

A PAIR OF FRENCH ORMOLU AND PORCELAIN-MOUNTED THREE-BRANCH WALL-LIGHTS

CIRCA 1880

In the Louis XV style, the back-plate in the form of ribbon-tied drapery terminating in tassels and centered by a green and white porcelain elephant's head plaque after the Sevres model, issuing three arms modelled as oak branches supporting oak-leaf nozzles, one plaque painted with 'S' and faint black crossed swords, the other plaque with shipping label from Wingate & Johnston, Paris, one back-plate with label 'P48 474', restorations to the porcelain
22 in. (56 cm.) high, 13 in. (33 cm.) wide

\$15,000-20,000	£12,000-16,000
	€14,000-18,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949).
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 305 a & b).
Recovered by the Monuments Fine Arts and Archives Section from Neuschwanstein Castle, Germany (no. 42/3).
Returned directly from the above to France on 17 October 1945 and restituted to the Rothschild family.
By descent to the present owners.



■ 412
A PAIR OF LOUIS XVI GILTWOOD
MARQUISES

BY GEORGES JACOB, CIRCA 1785

Each with beaded back carved with linked roundels centered by rosettes and separated by acanthus sprays, the arms ending in foliate scrolls centered by flowerheads on supports carved with further beading flanked by waterleaf motif, the fluted columnar uprights on a conformingly carved seat-rail on turned and tapering foliate-collared and spirally-fluted legs headed by paterae, the padded back, seat and arms upholstered in red velvet, stamped once 'G. IACOB'
30½ in. (78 cm.) high, 35 in. (89 cm.) wide, 22½ in. (57 cm.) (2)

\$70,000-100,000 £55,000-78,000
€64,000-91,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Private Houses of France*, Paris, 2014, pp. 278-286.

COMPARATIVE LITERATURE:

G. de Bellaigue et al., *Buckingham Palace*, New York, 1968.
B. Pallot, *Furniture Collections in the Louvre*, Paris, 1993, vol.II.

Georges Jacob, *maître* in 1765.

These superbly carved petites marquises, of diminutive scale, with their flower-filled entrelac frames and delicately beaded details, relate to the celebrated Royal suite of *moblier* delivered by Georges Jacob in 1787-8 for the *Salon des Jeux du Roi* at the château de Saint-Cloud. The initial order on 31 October 1787 comprised sixty two pieces of furniture including, twelve *fauteuils meublants*, two large *canapés*, six *fauteuils courants*, two *bergères*, twenty-four *chaises* and six *voyeuses*. Four additional *fauteuils meublants* were ordered on 21 February 1788. In his bill for the *fauteuils meublants*, each of which Jacob charged the exceptional price of 444 livres, he describes them as:

Seize grands fauteuils meublans (sic) la Reine, faits en bois de noyer de la plus belle qualité, cintrés en plan, les pieds tournés et ornés de riches profils de moulure; les accotoirs en bateau, entaillés et faisant raccord aux montans, le tout pris en gros bois, ornés et richement sculptés...

He then describes at remarkable length the carved detail of the frames, for which he supplied both the carving and the gilding, while the upholsterer Capin supplied the silk covers. The suite was recorded in a 1789 inventory at Saint-Cloud, while in 1798 part of it remained there and part was almost certainly sent to the Palais Directorial. In 1827 the suite was partially dispersed by the Garde-Meuble royal. However, pieces from the suite have subsequently been reacquired including:

A *canapé*, four *fauteuils*, six *chaises*, two *tabourets* and a *bergère* acquired by the Château de Versailles in the 1970s (inv. No. V4925; V4926; V4936; V4930). A further pair of *fauteuils* are now in the Musée du Louvre (inv. OA9449A & OA9449B), three *fauteuils* and three *chaises* are now in the Musée Condé, Chantilly (OA405; OA406; OA407; OA408; OA409; OA410).

A further *fauteuil à la reine*, from the 1787 suite is now in the Metropolitan Museum, New York, the gift of Hoentschel-Morgan in 1907 (acc. No. 07.225.107).

Further seat furniture of this model which encapsulated 'l'aboutissement parfait du style Louis XVI' (B. Pallot, *Furniture Collections in the Louvre*, Paris, 1993, vol.II, p. 168) and which, because of the richness of their execution seem almost exclusively reserved for Royal circles, were supplied by Jacob to the comte de Vaudreuil, *grand fauconnier de France* and an intimate of Marie Antoinette. In her *Portrait of Joseph Hyacinthe François-de-Paule de Rigaud, comte de Vaudreuil* (1740-1817), *sitting in an armchair*, 1784, by Élisabeth Vigée Le Brun (sold Christie's, Paris, 18 May 2022, lot 232) the artist depicted the comte seated on one of the *fauteuils* supplied to him by Jacob.

Georges Jacob also supplied further versions of this model to the comte d'Artois, brother of Louis XVI (now in the château de Versailles). Another pair of *fauteuils* by Jacob, with closely related entrelac frames, was supplied circa 1788 by the *marchand-mercier* Dominique Daguerre to George, Prince of Wales, later George IV, for one of the bedrooms at Carlton House, the London palace he was lavishly decorating in the latest French taste (illustrated in G. de Bellaigue et al., *Buckingham Palace*, New York, 1968, p. 216).

■ 413

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

CIRCA 1775

Each surmounted by an urn hung with laurel swags and crested by a flame finial, the fluted cylindrical backplate hung with a laurel swag, issuing three scrolling acanthus-leaf branches supporting foliate drip trays and leaf-tip cast nozzles, terminating in a foliate and berried boss; drilled for electricity
25½ in. (63 cm.) high, 17½ in. (44.5 cm.) (2)

\$20,000-40,000	£16,000-31,000
	€19,000-36,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



■ 414

A PAIR OF FRENCH GREY-
PAINTED STOOLS

19TH CENTURY, AFTER THE MODEL BY
JEAN-BAPTISTE-CLAUDE SENE

In the Louis XVI style and after the model made for Marie Antoinette's *Salon des Jeux de la Reine* at both Fontainebleau and Compiègne, each rectangular padded seat covered in red and white silk damask on curule-form stop-fluted supports centred by a rosette within a rope-twist border, on legs carved with an ivy-leaf motif joined by beaded stretchers centred by a ribbon-tied laurel wreath, above panels carved with paterae on lion-paw feet, each with a spurious stamp 'G. IACOB' and stamped with a double 'L' cypher beneath a crown, one with label from Rosenberg & Stiebel, New York
19 in. (48.5 cm.) high, 23 in. (58 cm.) wide, 17½ in. (45 cm.) deep (2)

\$8,000-12,000	£6,300-9,400
	€7,300-11,000

PROVENANCE:
Acquired from Rosenberg & Stiebel, New York.
The Collection of the Rothschild family.
By descent to the present owners.

Note continues on christies.com



■ 415

A PAIR OF LOUIS XVI GILTWOOD BERGERES

BY SULPICE BRIZARD, LAST QUARTER 18TH CENTURY

Each with arched, rectangular padded back, arms and squab-cushion covered in ribbon-tied floral tapestry on an ivory silk ground, with *guilloche* carved frame above a pair of scrolled channeled arms with husk-trails and beading on fluted tapering legs headed by acanthus, each stamped 'S. BRIZARD', each with paper label inscribed 'SALON / VERT' and inscribed in black paint 'R 7777 a' and 'R 7777 b' respectively, one with further paper label inscribed '1041', the other with paper label inscribed '1400', further inscribed in black paint 'R. 315' and bearing pencil inscription 'BNE EDOUARD'
37 in. (94 cm.) high, 26¾ in. (68 cm.) wide, 24½ in. (62 cm.) deep (2)

\$25,000-40,000	£20,000-31,000
	€23,000-36,000

PROVENANCE:
Baron James de Rothschild (1792-1868), *Salon Louis XVI*, in the Château de Ferrières, Seine-et-Marne;
Baron Alphonse de Rothschild (1827-1905), *Salon vert* in hôtel Saint-Florentin, Paris;
Baronne Édouard Rothschild, née Germaine Alice Halphen (1884-1975);
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 1777 a & b).
Recovered by the Monuments Fine Arts and Archives Section
Returned to France on 13 November 1945 and restituted to the Rothschild family.
By descent to the present owners.

LITERATURE:
C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 75.

COMPARATIVE LITERATURE:
F. de Salverte, *Les ébénistes du XVIIIe siècle*, Paris, 1985, pl. VIII.
Sulpice Brizard, *maître* in 1762.

Born in Paris around 1735, Sulpice Brizard distinguished himself throughout the second half of the 18th century by creating particularly elegant and sophisticated seats, as illustrated by this pair of *bergères*. In the 1760s, Sulpice Brizard married Marie-Geneviève Meunier, herself the daughter of a carpenter. As the son-in-law of a master carpenter, he became master in 1761, and lived on rue de Bourbon. On 11 December he bought the stocks of the recently deceased carpenter François Foliot for 3130 livres. The workshop, called 'Au Duc de Bretagne', was located on rue de Cléry, a stronghold of Parisian carpenters in the 18th century. On 13 February 1762, he officially registered his master's license and began work. In 1799, he was still working at number 262 rue Cléry. His work remains little documented today, but we do know that he worked with the chair sculptors François-Marie Chaillou and Vallois and that he supplied chairs to the upholsterer Bouché in 1774. In 1788 he supplied a bed to the Count of Montmorin, and according to some authors he even worked for the court at the very beginning of the reign of Louis XVI.

We know from a watercolor by Eugène Lami that this pair of *bergères* sat in the *Salon Louis XIV*, also known as the *Salon de réception*, where they can be seen next to Baron James. Also this pair bears the label *Salon vert*, most probably referring to the salon of the hôtel de Saint-Florentin belonging to Baron Alphonse de Rothschild.



416

■ 416
A LOUIS XV GILWOOD BERGERE A OREILLES
MID-18TH CENTURY

Channeled and foliate carved overall, the back, arms and seat upholstered in crimson velvet, cabriole legs; previously converted to an invalid's chair
41½ in. (105.5 cm.) high, 28½ in. (72 cm.) wide, 25 in. (63.5 cm.) deep

\$15,000-25,000	£12,000-20,000
	€14,000-23,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

417
JEAN VALADE (POITIERS 1710-1787 PARIS)

*Portrait of a gentleman, probably Monsieur Savalette de Magnanville; and
Portrait of a lady, probably Madame de Savalette de Magnanville*

oil on canvas, in their original frames
32¼ x 25 ⅞ in. (81.5 x 66 cm.), each (2)

\$25,000-40,000	£20,000-31,000
	€23,000-36,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

EXHIBITED:
(Possibly) Paris, *Le Salon de Louvre*, 1757, no. 79.

418
JEAN-FRÉDÉRIC SCHALL (STRASBOURG 1752-1825 PARIS)

*A young woman holding a fan and dancing in a park; A young woman holding
a shepherd's crook and a basket of fruit and dancing in a park*

oil on panel
12½ x 9 ⅞ in. (32 x 24.5 cm.); 12½ x 9 ¼ in. (32 x 23.5 cm.)
a pair (2)

\$15,000-25,000	£12,000-20,000
	€14,000-23,000

PROVENANCE:
The first:
(Probably) Alexandrine de Rothschild (1884-1965), Château Rothschild, Boulogne-Billancourt, France,
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 873).
Recovered by the Monuments Fine Arts and Archives Section from the Alt Aussee salt mines, Austria (no. 1022/3), and transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1223/3).
Returned to France on 27 March 1946 and restituted to the Rothschild family.
By descent to the present owners.

The second:
(Probably) Maurice de Rothschild (1881-1957), Paris, France.
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940 (ERR no. R 1267).
Recovered by the Monuments Fine Arts and Archives Section from the Alt Aussee salt mines, Austria (no. 293/3), and transferred to the Munich Central Collecting Point, 23 June 1945 (MCCP no. 367/35).
Returned to France on 11 July 1946 and restituted to the Rothschild family.
By descent to the present owners.



417



418



419
LOUIS-JEAN DESPREZ (AUXERRE 1743-1804
STOCKHOLM)

The ordination of a bishop in the church of San Luigi dei Francesi in Rome by Pope Pius IV, probably in the presence of King Gustav III of Sweden
signed 'L. Després: f.' (lower right)
graphite, pen and brown ink, watercolor, heightened with white, squared for transfer in graphite
17¼ x 37¼ in (43.7 x 94.5 cm.)
\$30,000-40,000 £24,000-31,000 €28,000-36,000



(detail)

PROVENANCE:

Sir John Gardner Dillman Engleheart, K.C.B. (1823-1923), London.
Anonymous sale; Christie's, London, 25 June 1923, lot 7 (£31-10s to 'Glen').
M. Michel, Paris, 1931 (according Wollin, *op. cit.*).
Anonymous sale; Palais Galliera, Paris, 15 March 1973, lot 2.
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

N. G. Wollin, *Desprez en Italie. Dessins topographiques et d'architecture, décors de théâtre et compositions romantiques, exécutés 1777-1784*, Malmö, 1935, pp. 183, 185, 296, no. 222, ill. (as 'Installation of Bishops').
U. Cederlöf and R. von Holten, *Louis Jean Desprez. Tecknare, teaterkonstnär, arkitekt*, exhib. cat., Stockholm, Nationalmuseum, 1992, p. 21, ill. (as 'Episcopal ordination performed by the Pope in an unknown church').
E. Bénézit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, IV, Paris, 1999, p. 505 (as 'The Mass in the Vatican').

Note continues on christies.com

420
CHARLES AUGUSTE ÉMILE
DURANT, CALLED CAROLUS-
DURAN (LILLE 1837-1917 PARIS)

Portrait of Simone Bernhardt, Sara Bernhardt's
Granddaughter

signed and dated 'Carolus-Duran/Janvier 1896.' (lower
left); inscribed 'Simone.' (upper left)
oil on canvas
50 x 29¾ in. (127 x 75.5 cm.)

\$15,000-20,000 £12,000-16,000 €14,000-18,000

PROVENANCE:

Maurice Bernhardt (1864-1928), Paris, the father of the
sitter.
Anonymous sale, Hôtel Drouot, Paris, 27 November
1989, lot 171, as *Portrait de Simone*.
The Collection of the Rothschild Family, acquired at the
above sale.
By descent to the present owners.

EXHIBITED:

Paris, *Exposition du Cercle de l'Union artistique*, 1896.
Paris, Champ-de-Mars, Palais des Beaux-Arts, *Salon de
la Société nationale des Beaux-Arts*, 1896, no. 250.

LITERATURE:

'At the Cercle de l'Union Artistique', *The New York Herald*,
Paris, 3 February 1896, p. 3.
O. Merson, 'Chronique des Beaux-Arts. Exposition au
cercle de l'Union artistique, rue Boissy-d'Anglas, 5', *Le
Monde illustré*, Paris, 29 February 1896, p. 159, as
Simonne.
B. de Mauriceley, 'L'Art au Champ de Mars', *L'Événement*,
Paris, 5 May 1896, n.p.
Frivoline, 'Art et Chiffons', *L'Art et la mode journal de la vie
mondaine*, Paris, 9 May 1896, p. 309.
F. de Monnecove, 'Les Expositions', *La Revue
Septentrionale*, Paris, 1896, p. 149, as *Simone*.
E. Bricon, *Psychologie d'Art, Les Maîtres de la fin du XIXe
siècle*, Paris, 1900, p. 121, as *Simonne Bernhardt*.

This work is accompanied by a certificate of
authenticity issued by Brame & Lorenceau dated 15
May 2023.





421 (recto)



(verso)

422

ANTONIO BENCINI (ITALIAN, 1710-1765)

King John Sobieski III surrounded by a lady in a sedan chair and other figures in the gardens of Wilanów Palace

graphite, watercolor and bodycolor
14½ x 18½ in. (35.7 x 47.8 cm.); the coats of arms on the *recto* and *verso* of the frame are those of the Boiveau de Bourgogne family

\$4,000-6,000 £3,200-4,700
€3,700-5,500

PROVENANCE:

Boiveau de Bourgogne Family.
Private collection, Paris.
The Collection of the Rothschild family.
By descent to the present owners.

Few works are still known by Bencini, miniaturist at the Viennese court of Empress Maria Theresa (1717-1780). He often depicted members of the Imperial family, but this delicately executed gouache represents an imaginary encounter of several men and a lady, among which only the Polish King Jan Sobieski III (1629-1696) can be recognized by his facial features, characteristic hairstyle and mustache. He wears a Polish costume with a fur collared coat and the insignia of the Golden Fleece. He is engaged in conversation with a man wearing eighteenth-century court dress, decorated with the French order of the Holy Spirit. The sedan chair, in which the composition's only woman sits, is decorated with Sobieski's coat of arms, but given her eighteenth-century clothes, she is probably not his wife, the French-born Marie-Casimire-Louise de La Grange d'Arquien (1641-1716). She turns her attention to a man bowing to kiss her hand, whose sash is decorated with the insignia of the Polish order of the White Eagle.

The figures are all shown in the gardens of Wilanów Palace in Warsaw, the royal residence constructed by Sobieski in 1677. The castle was much altered in the eighteenth century, and the present work documents its appearance before these campaigns, as attested by the comparison with Bernado Bellotto's painted view from 1776 in the Royal Castle in Warsaw (inv. ZKM 448; see S. Kozakiewicz, *Bernardo Bellotto*, London, 1972, II, no. 425, ill.).

We are grateful to Philippe Guégan for his help in writing this note.

421

PIER LEONE GHEZZI (ROME 1674-1755)

Nude study of a reclining man holding a stick (*recto*); Nude study of a seated man holding a stick and other studies (*verso*)

inscribed 'Pierleone Ghezzi fece./ come era scritto per/ questo foglio me-/ desimo' by Alessandro Maggiori (bottom left)
red chalk, heightened with white, on light brown paper, watermark initial in an oval
15½ x 21½ in. (39.5 x 55 cm)

\$3,000-5,000 £2,400-3,900
€2,800-4,500

PROVENANCE:

Alessandro Maggiori (1764-1834), Rome (L. 3005b, with his inscription 'Appartiene ad Alessandro Maggiori/ il quale lo comprò in Roma/ nel 1808' (*verso*)).
Mrs. Lester Cook; Sotheby's, London, 22 October 1984, lot 133.
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

M.C. Dorati da Empoli, *Pier Leone Ghezzi, un protagonista del Settecento romano*, Rome, 2008, p. 49.

Pier Leone Ghezzi's artistic training began in the studio of his father Giuseppe (1634-1721), a Roman painter (L. Pascoli, *Vite de' pittori, scultori, ed architetti moderni*, Valentino Martinelli, ed., Perugia, 1992, pp. 651-663; E. P. Bowron and J. J. Rishel, *Art in Rome in the Eighteenth Century*, exhib. cat., Philadelphia, Philadelphia Museum of Art, and Houston, Museum of Fine Arts, 2000, p. 368). Pier Leone then joined the studio of Carlo Maratta (1625-1713) in 1687, when the latter was at the height of his fame. The present sheet can be compared with a male academy from 1736 in the Biblioteca Comunale degli Intronati in Siena (inv. E.I.3c.27r.; see A. Lo Bianco, *Pier Leone Ghezzi. Setttecento alla moda*, Venice, 1999, pp. 37-38). Other examples are in the Musée Louvre (inv. 15810, 15814, 15817, 15866; see C. Legrand and D. d'Ormesson-Peugeot, *La Rome baroque de Maratti à Piranèse. Dessins du Louvre et des collections publiques françaises*, exhib. cat., Paris, Musée du Louvre, 1990, nos. 104, 107, ill.), and formerly in the sale Christie's, New York, 11 January 1994, lot 231.



422



423

424

FRANÇOIS-XAVIER VISPRÉ (BESAÑÇON CIRCA 1730-1790 LONDON)

A *tromp-l'oeil* with the engraving *La Savoyarde*, by Nicolas de Larmessin after Jean-Baptiste Marie Pierre

signed 'Vispré' (lower right)
oil on panel, nonagon, unframed
22¼ x 22¾ in. (56.5 x 58 cm.)

\$20,000-30,000 £16,000-24,000
€19,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

M. Faré and F. Faré, *La vie silencieuse en France. La nature morte au XVIIIe siècle*, Fribourg, 1976, p. 349, fig. 582.



424

■ 423

A MARBLE MODEL OF A SPANIEL, POSSIBLY A CAVALIER KING CHARLES

POSSIBLY GERMAN, LATE 17TH OR EARLY 18TH CENTURY

on a marble base; the base inscribed 'V' to the underside; possibly formerly part of a larger composition
7 in. (18 cm.) high, overall
10¼ in. (26 cm.) length, overall

\$2,500-3,500 £2,000-2,700
€2,300-3,200

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 425

A PAIR OF REGENCE ORMOLU-MOUNTED
AMARANTH, AND SATINWOOD PARQUETRY
ENCOIGNURES

THE CARCASS ATTRIBUTED TO CHARLES CRESSENT, CIRCA
1730, LARGELY REMOUNTED

Each with molded *breche d'Alep* marble top above two cupboard doors opening to two shelves, each door inlaid with a trellis pattern surrounding an intricate scrolling foliate mount terminating in acanthus sprays, enriched with a rope hung with flowerheads and a lozenge centered by a flowerhead cross, the sides headed by a foliate mask issuing ribbon-tied cornucopiae and terminating in heart-shaped cartouches on shaped bracket feet

34½ in. (88 cm.) high, 36½ in. (93 cm.) wide, 25½ in. (65 cm.) deep (2)

\$8,000-12,000 £6,300-9,400
€7,300-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac, *Belles demeures de Paris 16e-19e siècle*, Paris, 1977, p. 254.

This pair of encoignures is emblematic of the work of one of the greatest ebenistes of the first half of the 18th century, Charles Cressent (1685–1768). This model is identifiable in a sale of Cressent's goods '*Catalogue des differens [sic] effets curieux du Sieur Cressent Ebeniste*' on 15 January 1749 where it was described with the motif '*à palmes et fleurs*':

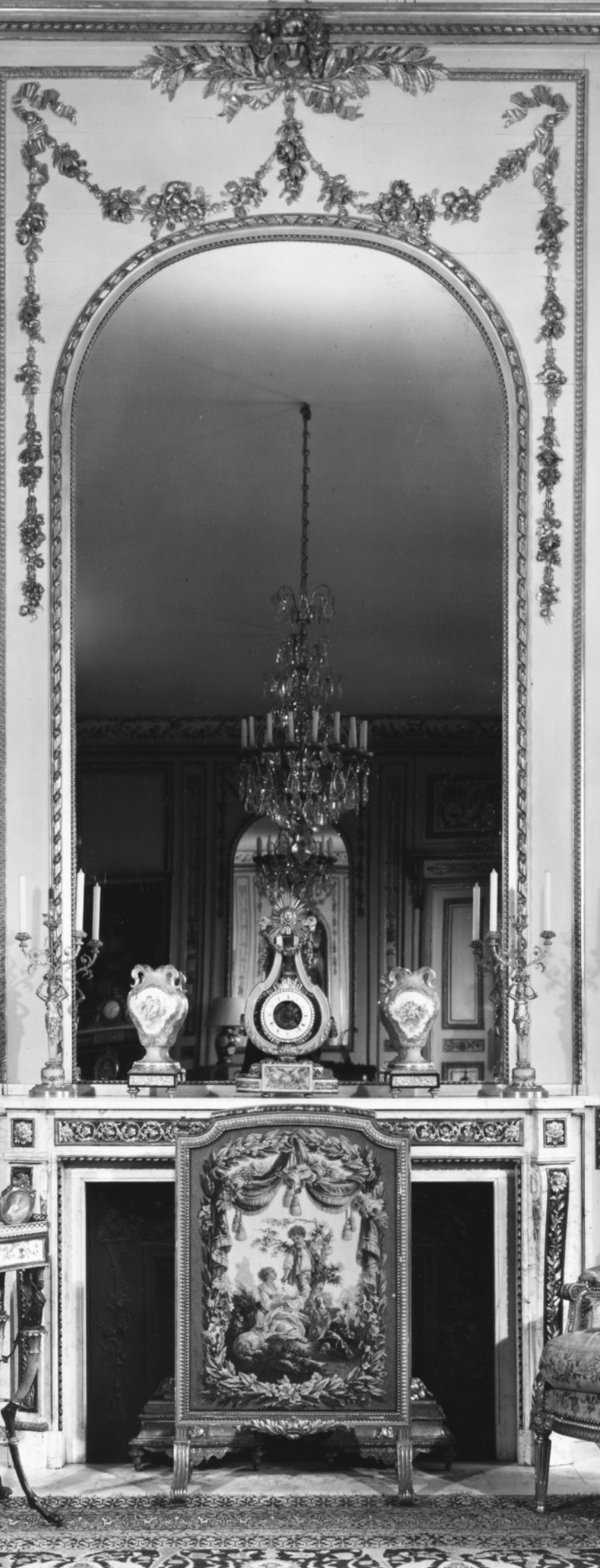
« N°11. Deux autres encoignures plus simples en ornements de palmes & de fleurs dorées d'or moulu, leur marbre de Verret, de deux pieds [65cm] ... 403 L. ; N°14. Deux encoignures de bois amarante, avec des compartimens de bois satiné, de bronze à palme & fleuve [sic], dorées d'or moulu, le marbre de Verret, de deux pieds [65cm]... 413 L. »

This description matches exactly that of the present lot and seven or eight examples of this model, with minor variations, are known. Of these eight only three have retained their mounts of palms and garlands of flowers including a single encoignure with a brèche d'Alep marble top sold *Collection de Mme Louis Burat*, 15 June 1937, lot 117 and subsequently M^e Delorme-Fraysse, Paris, 5 June 1996, lot 122, as well as a pair of encoignures stamped *Gillet* with brèche d'Alep marble top and some mounts lacking formerly in the collection of Sir Brian Mountain, Rosehaugh House, Rosshire, sold Christie's London, 29 July 1954 lot 87 and subsequently galerie Charpentier, Paris, 2 December 1955, lot 99, palais Galliera, Paris, 12 June 1973, lot 100 and palais Galliera, Paris, 11 mars 1975, lot 159.

Variations of this model without the garlands of flowers include a single encoignure sold firstly at Perrin-Royère-Lajeunesse, Versailles, 13 May 1990, lot 1 36 and then Christie's New York 24 May 2000, lot 349. Examples of this model now lacking their palm and floral mounts include a pair in the *Mobilier national* (inv. GME 15110), an encoignure formerly with galerie Fabre and an encoignure sold M. Ader, Paris, 7 June 1974, lot 133.

The present lot shares its pine construction and veneers of bois satiné and amaranth with the other examples from this *corpus*. The present lot differs very slightly from the Burat encoignure in its pilaster mounts which appear to be associated, as well as the central garland of flowers. It is worth noting that while the amaranth veneers of the present lot are not designed to receive the half garlands of flowers, these garlands are related to the *oeuvre* of Cressent and particularly to a number of cartel clocks including one in the collection of the marquis d'Estampes, as well as a cartel clock in the Wallace Collection and in the Nelson-Atkins Museum of Art, Kansas City.





■ 426
A RESTAURATION ORMOLU-MOUNTED
PARIS PORCELAIN LYRE CLOCK

CIRCA 1820

The white enameled dial with Roman and Arabic numerals framed by quartz cabochons within a lyre-form body surmounted by an Apollo mask issuing sunbeams and mounted with ormolu acanthus leaf-tip mounts above a stepped plinth base further mounted with berried and floral garlands
24¾ in. (63 cm.) high, 12½ in. (31 cm.) wide, 5½ in. (14 cm.) deep

\$8,000-12,000 £6,300-9,400
€7,300-11,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), in the *Petit Salon Bleu*, hôtel Saint-Florentin, Paris.
Baron Édouard de Rothschild (1868-1949),
Confiscated by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940.
Restituted to the Rothschild family by 24 July 1945.
By descent to the present owners.

LITERATURE:

The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Petit Salon Bleu* ('Pendule, lyre Sèvres rose, montée sur bronze dore estimée cinq mille francs').
Archives of the Commission de Récupération Artistique (CRA), Archives Diplomatiques, Paris, 209 SUP/108:
Letter, R. Antonietti to Henraux, President de la Commission de Récupération des Objets d'Art, 24 July 1945; Collection de Mr le Baron Edouard de Rothschild, *Inventaire par caisses*, *Inventaires des porcelaines*, p 7, caisse 135, no. 1470: 'Pendule en forme de lyre – porcelaine rose et bronze dorée– socle ovale de porcelaine: frise de feuilles et cornes d'abondance. File de perles de bronze doré – La lyre de porcelaine rose est entourée à sa base de feuilles d'acanthé et porte deux anses mobiles, couronnes de fleurs de bronze doré – à la partie supérieure masque rayonnant entre deux têtes de béliers reliées par une guirlande de fleurs – bordure de fil de perles, cadran at aiguilles ornés de cailloux du Rhin – Socle ovale de marbre blanc à fil de perles de bronze doré.'

COMPARATIVE LITERATURE:

R. Vian des Rives (sous la dir.), *La Villa Ephrussi de Rothschild*, Paris, 2002, p. 34.

The present lot *in situ* at hôtel Saint-Florentin
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■ 427
A GEORGE III ORMOLU AND WHITE MARBLE
THREE-LIGHT CANDELABRUM

BY MATTHEW BOULTON, CIRCA 1770

with ovoid body with a guilloche frieze and hung with floral swags issuing scrolling foliate cast branches supported by ram's heads, on a cylindrical plinth with three caryatids joined by ribbon-tied swags beneath a patera, on a stepped plinth with guilloche border, adapted to a table lamp with adjustable blue painted tole paint shade, fitted for electricity
18¼ in. (46.5 cm.) high

\$12,000-18,000 £9,300-14,000
€11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

N. Goodison, *Ormolu: The work of Matthew Boulton*, London, 1974.
C. Frégnac, *Belles demeures de Paris: 16e-19e siècle*, Paris, 1977, p. 256.
C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 9.

COMPARATIVE LITERATURE:

Matthew Boulton Bicentenary Celebrations, Birmingham City Council, 2008.

Born in Birmingham in September 1728 to a buckle, button and 'toy' maker, Matthew Boulton was an 18th century Renaissance man: an artisan, designer, scientific inventor, entrepreneur, philanthropist and a great British innovator. After his father's death in 1759, Boulton went into partnership with John Fothergill, and in 1762 they established the Soho Manufactory, two miles north of Birmingham. The factory manufactured a wide variety of luxury objects; from small steel buckles, gilded chatelaines, to ormolu and silver, as well as reproducing oil paintings using a mechanical process. Within the factory, there were workshops specializing in each aspect of the mechanical process, such as burnishing, chasing, gilding, drawing, cementing, etc.

With its wares exported all over the world, the factory attracted an international clientele. Boulton boasted in 1767, 'Last week we had Prince Poniatowski, nephew of the King of Poland, and the French, Danish and Dutch ambassadors; this week we have the Count Orloff and five celebrated brothers who are such favourites with the Empress of Russia; and only yesterday I had the Viceroy of Ireland who dined with me. Scarcely a day passes without a visit from some distinguished personage' (*Matthew Boulton Bicentenary Celebrations*, Birmingham City Council, 2008, p. 1).

By 1771, the improved method of ormolu vase production and the quality of his metalwork, along with the encouragement of patrons, including the Earls of Warwick and Shelburne, Boulton held an exhibition and sale at James Christie's in London, 11-13 April 1770, which consisted of 265 lots of his latest vases and ormolu works of art.

The model of the present lot and related vases executed in both Blue John and marble with voluted palm and acanthus wrapped branches that are born by ram-heads on a 'round step' or 'round altar' pedestal have been identified as Boulton's 'Burgoyne' pattern, presumably named after Colonel (later General) Burgoyne, son-in-law of the 11th Earl of Derby (N. Goodison, *Ormolu: The work of Matthew Boulton*, London, 1974, pp. 299-300, figs 263-265).

Boulton first exhibited this vase pattern in his exhibition and sale of 1771, lot 46 from the sale, which apparently went unsold, was described as: 'An altar of statuary marble richly embellished in the antique taste, on which is a vase with three branches for candles'. A further 'Burgoyne' pattern vase, executed in blue-john, in the same sale, lot 61 was described as: 'An altar radix amethysti and or moulu richly decorated in the antique taste on which is a vase of the same with three branches for candles - £17.6.0.'

The distinctive scrolling branch pattern, features in Boulton's Pattern Book I, p. 19, no. 399 and is illustrated in N. Goodison, *Ormolu: The Work of Mathew Boulton*, London, 1974, fig. 162 (a).

'Burgoyne' pattern vases to have appeared on the market include a pair, executed in blue john, sold Christie's, London 3 July 1997, lot 75, for £150,000. A single three branch candle vase, executed in white marble, was sold Sotheby's, London, 30 November 2001, lot 26.





■ 428

A PAIR OF LOUIS XV PATINATED-BRONZE AND ORMOLU THREE-LIGHT CANDELABRA

MID-18TH CENTURY, IN THE MANNER OF J.-A. MEISSONNIER

Each with three foliate nozzles and drip trays supported by a scrolling foliate central stem issuing from a pierced naturalistic base cast with rockwork and issuing further foliate branches, mounted on either side with a male putto blowing a horn, and a female putto with a doe

16¼ in. (42 cm.) high, 14 in. (36 cm.) wide (2)

\$60,000-100,000

£47,000-77,000

€54,000-90,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 78.

With their spiralling central shaft and hunting putti inspired by the rococo designs of Juste-Aurèle Meissonnier (1675-1750), these candelabra were almost certainly meant for the middle of a dining-table where they could be admired from all sides and used to present condiments in its shells.

They are reminiscent to a models illustrated in his *Chandelier de sculpture en argent inventés par J. Meissonnier* of 1728. The latter 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 a related 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. 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) richer 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 (H. Ottomeyer, P. Pröschel, et al., *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 103, fig. 2.1.3); the present pair, with its hunting putti, is apparently unique.





■ 429

A PAIR OF LOUIS XV ORMOLU-MOUNTED MEISSEN PORCELAIN THREE-LIGHT CANDELABRA

CIRCA 1745, THE ASSOCIATED PORCELAIN PARROTS AFTER A
MODEL BY J.J. KÄNDLER, THE FLOWERS LATER

Each fitted with a parrot perched on a blossoming tree stump within foliate branches
fitted with porcelain blossoms and supporting three foliate nozzles, the pierced base
formed with scrolling foliage and flowers; restorations to the porcelain
12 in. (30 cm.) high, 11 in. (28 cm.) wide (2)

\$12,000-18,000

£9,300-14,000

€11,000-16,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. Frégnaç, *Belles demeures de Paris: 16e-19e siècle*, Paris, 1977, p. 259.

■ ~ 430

A LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD, KINGWOOD AND SATINWOOD MARQUETRY WRITING TABLE

BY BERNARD II VAN RISENBURGH, MID-18TH CENTURY

The cartouche-form top with kidney-shaped tooled leather writing surface within
marquetry panels above a conforming frieze centered by a foliate shell and fitted with a
leather-lined writing slide and two lateral drawers fitted with wells and a blue silk-lined
compartment, cabriole legs headed by mounts cast with cabochon and *guilloche* motif
above a floral trail, stamped once BVRB, all but one mount stamped with the 'C'
couronné poinçon

28 in. (71 cm.) high, 27½ in. (70 cm.) wide, 17½ in. (45 cm.) deep

\$40,000-60,000

£31,000-46,000

€36,000-54,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Bernard II van Risenburgh, *maître* in 1733.

The 'C' *couronné poinçon* was a tax mark employed on any alloy containing copper
between March 1745 and February 1749. For a discussion on tables of this type by
BVRB, please see lot 29 in *Rothschild Masterpieces: Evening Sale*.





■ 431 A PAIR OF RESTAURATION ORMOLU-MOUNTED GREEN BLOODSTONE EWERS

CIRCA 1830

Each spout hung with a ribbon-tied oak leaf garland centered by a beaded mask, the scrolling foliate handles headed by a satyr, the neck with a Greek-key frieze and floral band, fluted tapering body on a turned tapering shaft and hexagonal base with leaf-tip border; previously mounted as lamps, restorations 15½ in. (39 cm.) high (2)

\$12,000-18,000 £9,300-14,000 €11,000-16,000

PROVENANCE:
Baron Alphonse de Rothschild (1827-1905), in the *Chambre sur la Cour*, hôtel Saint-Florentin, Paris.
By descent to the present owners.

LITERATURE:
The Rothschild Archive, London, *Inventaire après le décès de Monsieur le Baron Alphonse de Rothschild*, A. Cottin Notaire, 16 October 1905 (hôtel Saint-Florentin, *Chambre sur la Cour* ('Deux buires jaspes Louis XVI- montées bronze doré, amours sur les anses - 1000 francs').

By combining brilliant ormolu and precious bloodstone, the craftsman responsible for these wonderful ewers created exquisite jewel-like objects conceived in the befittingly luxurious *goût étrusque* style. Although not after an exact model, the inspiration for these ewers is clearly rooted in the *oeuvre* of Pierre Gouthière (1732-1813), who used figural mounts to embellish the handles of his vases and ewers. Casting or mounting the underside of the spouts of their vases with masks was also a design feature found in the *oeuvre* of this master *bronzier*. The design of these ewers relates most specifically to the works executed for the duc d'Aumont. A drawing of lot 114 in the catalogue of the sale of the collection of the duc d'Aumont in 1782, now in the Municipal Library, Besançon, shows a Japanese celadon vase mounted with a crouching mermaid and a closely related mask on the ormolu spout, see H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Vol. II, Munich 1989, p. 579, fig. 18. A shallow mask on the lip and figural handles also appear on a pair of vases, sold from the Talleyrand Collection, see Christie's, Paris, 26 November 2005, lot 307. Lastly, mermaid-form ormolu handles are also featured on a pair of ewers delivered by Gouthière to Madame du Barry in 1770, see *ibid.* p. 565. Gouthière's splendid mounted objects remained fashionable throughout the nineteenth century and were emulated by celebrated *ébénistes* and *bronziers* such as Henry Dasson (1825-1896), who made direct copies of earlier royal pieces, but also his own interpretation of the original models.

■ 432 A SET OF SIX SOUTH GERMAN GREEN-PAINTED AND PARCEL-GILT CHAIRS

CIRCA 1740

The padded back and seat close-nail upholstered in polychrome *point-de-Hongrie* silk, the circular seat on a serpentine seat-rail with foliate border centered by a heart-shaped cabochon within a cartouche, the cabriole legs headed by further heart-shaped cabochons in a foliate star and terminating in scrolling foliate feet 38 in. (97 cm.) high, 23½ in. (60 cm.) wide, 24 in. (61.5 cm.) deep (6)

\$15,000-25,000 £12,000-19,000 €14,000-22,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:
C. Frégnac and J. Wilhelm, *Belles Demeures de Paris, 16e - 19e siècle*, 1997, p. 80.



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■ 433

A LATE LOUIS XVI ORMOLU, PATINATED-BRONZE AND WHITE MARBLE MANTEL CLOCK ('PENDULE A L'ETUDE ET LA PHILOSOPHIE')

LATE 18TH CENTURY, THE MOVEMENT BY NOËL BOURRET, AFTER A DESIGN BY FRANCOIS REMOND

In the Louis XVI style, the drum dial surmounted by an eagle and supported on a plinth cast in relief with putti and a classically-draped couple, flanked by figures of 'L'Étude' and 'La Philosophie', on a marble base centered by a mask flanked by putti and foliate scrolls, inset to each end with *mille-raie* panels and Apollo masks, on six *toupie* feet, the white enamel dial signed 'BOURRET A PARIS'

19¼ in. (49 cm.) high, 27¼ in. (69 cm.) wide, 6½ in. (16.5 cm.) deep

\$6,000-10,000 £4,700-7,700 €5,400-9,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

■ 434

A SET OF FOUR NORTH EUROPEAN ORMOLU CANDLESTICKS

POSSIBLY SWEDISH, EARLY 19TH CENTURY

Each with gadrooned nozzle in a square bobèche cast with stars, wreaths, paterae and diamonds on a turned socle, the tapering body cast with neoclassical motifs on a spreading circular base with a border cast with star, quatrefoil and diamonds motifs

13¼ in. (33.5 cm.) high, 6¾ in. (17 cm.) diameter (4)

\$12,000-18,000 £9,300-14,000 €11,000-16,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.



■ 435

A LATE EMPIRE ORMOLU CARTEL CLOCK

CIRCA 1815-20, THE MOVEMENT BY MICHEL A PARIS

The circular white enamel dial with Arabic chapters and signed 'Me Michel a Paris' in an ormolu border surrounded by an associated circular blue resin band embellished with stars, in a leaf-tip frame, all suspended from a ribbon-tied drape

43 in. (109 cm.) high, 17½ in. (44.5 cm.) wide, 4¾ in. (12 cm.) deep

\$6,000-8,000 £4,700-6,200 €5,400-7,200

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.

■ 436

A PAIR OF DIRECTOIRE MAHOGANY AND EBONIZED BERGERES

BY JEAN-BAPTISTE CLAUDE SENÉ, CIRCA 1795-1800

Each with top-rail and arms carved with olive branch motif, on griffin monopodia legs with winged arm supports terminating in paw feet, the back legs similarly modeled, the padded back, seat and squab cushion covered in a beige suede, each spuriously stamped once 'JACOB R. MESLEE', one stamped once 'J.B.SENE'

38½ in. (98 cm.) high, 28 in. (71 cm.) wide, 27 in. (68.5 cm.) deep (2)

\$15,000-25,000 £12,000-19,000 €14,000-22,000

PROVENANCE:
The Collection of the Rothschild family.
By descent to the present owners.
Jean-Baptiste-Claude Sené *maître* in 1769.





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■ 437

A LATE LOUIS XV ORMOLU AND EBONIZED MANTEL CLOCK

CIRCA 1770, THE MOVEMENT BY JEAN-BAPTISTE BAILLON

Modeled as the figure of 'Cleopatra Reading', seated on a tree trunk above a cornucopia and resting on the barrel movement, the white enamel dial with Roman and Arabic chapters and signed 'J.B. BAILLON HORLOGER DE MME LA DAUPHINE', on a rectangular base with reentrant corners, the sides with rosette clasps, all atop an ebonized breakfront plinth with a central frieze mount flanked by lozenges on toupie feet; the movement signed 'J. B. BAILLON PARIS NO. 4305' and adapted in the 19th century

14 in. (36 cm.) high, 13 in. (33 cm.) wide, 5 in. (13 cm.) deep

\$4,000-6,000	£3,100-4,600
	€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Jean-Baptiste Baillon, *maître horloger* in 1727.

Jean-Baptiste Baillon's career continued almost up to his death in 1772 and after being appointed *Horloger Ordinaire de la Reine* to Marie Leszczyńska in 1738 he amassed both renown and riches before his appointment as *Horloger Ordinaire de la Dauphine* to Marie-Antoinette in 1770.

■ 439

A LOUIS XVI ORMOLU-MOUNTED AMARANTH AND MAHOGANY SECRETAIRE A ABATTANT

BY PIERRE GARNIER AND JACQUES D'AUTRICHE, CIRCA 1775

The canted and molded rectangular *rouge royale* marble top above a façade with a double border inlaid *sans traverse*, with roundel angles, the fall-front enclosing a green gilt-tooled leather-lined writing surface and a fitted interior with six drawers surrounding a central compartment beneath two short and one long shelf, the lower section with two doors opening to reveal a shelf, between canted stop-fluted angles headed by three small roundels, on a molded base, stamped twice 'P. GARNIER' and once 'J.DAUTRICHE' and 'JME'

50¼ in. (127.5 cm.) high, 40 in. (101.5 cm.) wide, 16½ in. (42 cm.) deep

\$25,000-40,000	£20,000-31,000
	€23,000-36,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

A. Pradère, *Les Ébenistes Français : De Louis XIV à la Révolution*, 1989, p. 251.
C. Huchet de Quénétain, *Pierre Garnier*, Paris, 2003, p. 35.

Pierre Garnier (1726-1800), *maître* in 1742.

Jacques Dautriche (1725 to 1728 - 1778), *maître* in 1765.

With its particularly clean silhouette and emphasis on the natural beauty of exotic woods, so tastefully accented by restrained ormolu mounts, this elegant *secrétaire à abattant* epitomizes the most restrained version of Neoclassicism in the 1770s. Garnier executed a number of furnishings in this somber style and comparable pieces include an imposing *bureau à cylindre* formerly in the Ann and Gordon Getty collection, sold Christie's, New York, 22 October 2022, lot 443 (\$189,000), and a pair of commodes in the Swedish Royal collections at Gripsholm Palace (see C. Huchet de Quénétain, *Pierre Garnier*, Paris, 2003, p. 49). Garnier often subcontracted work to fellow *ébéniste* Dautriche, whose stamp also appears on the present lot.



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■ 438

A LOUIS XVI ORMOLU MANTEL CLOCK

LAST QUARTER 18TH CENTURY

Modeled as the 'Triumph of Bacchus' the drum case with white enamel dial, Arabic chapters and signed 'A PARIS', surmounted by an infant Bacchus with trailing vine leaves and grapes on a chariot pulled by a pair of goats with two putti, on a rectangular fluted base and toupie feet

19½ in. (49.5 cm.) high, 23 in. (58.5 cm.) wide, 8 in. (20 cm.) deep

\$10,000-15,000	£7,800-12,000
	€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Note continues on christies.com



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440



■ 440

A PAIR OF LOUIS XVI ORMOLU-MOUNTED GRANITE VASES

LATE 18TH CENTURY

Each with waisted neck and ovoid body with handles on a turned, tapering socle atop associated square plinth base
10½ in. (27 cm.) high, 9 in. (23 cm.) wide, 7 in. (18 cm.) deep (2)

\$15,000-25,000

£12,000-19,000
€14,000-22,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 441

A PAIR OF LATE EMPIRE ORMOLU THREE-LIGHT CANDELABRA

CIRCA 1815

Each surmounted by an associated flame finial turning to reveal a bobèche, the tapering cylindrical stem decorated with palmette clasps above stars, issuing three arms modeled as foliate Egyptian terms on lion mask brackets, supporting gadrooned drip trays and palmette-decorated nozzles, terminating in a vase on a Greek-key pattern socle, circular base decorated with scrolling Egyptian motifs
18 in. (46 cm.) high, 9 in. (23 cm.) diameter (2)

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

■ 442

AN AUBUSSON PILE CARPET

PROBABLY BY JEAN-JOSEPH DUMONDS, BETWEEN 1740-50

Of Ottoman 'Medallion Ushak' design, the overall repeat pattern with stylised entwined vines surrounding a central cusped ogival medallion with cusped stellar-lobed part-medallions, in a narrow reeded light brown border
189%in. (481cm.) x 139in. (353cm.)

\$20,000-30,000

£16,000-23,000
€18,000-27,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

This carpet is a French adaptation of the Ottoman Ushak medallion carpet design, an example of which appears in this sale as lot 260. One of the first knotted pile carpets woven at Aubusson was an adaptation of this design. It was woven in 1745, and incorporated the coat of arms of the bishop of Strasbourg, Armand-Gaston de Rohan Soubise (Sarah B. Sherrill, *Carpets and Rugs of Europe and America*, New York, 1995, p. 23, pl.108). At this time, the Aubusson workshop had only recently been established to relieve the pressure from the Royal manufactory at Savonnerie and weave carpets for the growing middle market. In 1746, a licence was granted to the workshop to weave 'rugs [...] and other works in the Turkish and Persian style', and soon the designer Jean-Joseph Dumonds was set to work adapting Oriental carpet designs for a French taste.

The weaving of Eastern-inspired rugs reflected a growing fascination with 'the Orient' in eighteenth century Europe. It was also a reflection of the tastes of European royals in the previous centuries - particularly in Tudor and Elizabethan England, who had been avid collectors of Ottoman carpets. An emergent class of ambitious nobility sought to emulate them, if not with genuine Ottoman examples, then at least with similar designs. Sherill notes that from about 1756 the Aubusson workshop focused more on a typically French aesthetic in their carpets: this suggests that the present carpet was woven during a narrow window of only a few years in the 1740s.

Further examples of Aubusson carpets woven to Islamicate designs have appeared at auction in recent years. Pile rugs based on Mamluk designs were offered at Sotheby's New York, 27 April 2000, lot 217, and at Christie's London, 12 October 2000, lot 50. A fragment based on an Ottoman 'Smyrna' design was sold at Christie's New York as part of the *Yves Mikaeloff Collection*, 21 May 1997, lot 395.





■ 443

A PAIR OF NAPOLEON III ORMOLU-MOUNTED, PEWTER AND BRASS 'BOULLE'-INLAID EBONY AND EBONIZED PEDESTALS

CIRCA 1860

Inlaid overall in *première* and *contre-partie* with a stepped rectangular top, above and egg-and-dart molding with a trailing vine-leaf frieze above a Bacchic mask, each centered by a medallion the first depicting the Emperor Nero and inscribed 'VI / NERO. AVG' the second depicting Vespasian and inscribed 'XI / T. VESP. AVG', the tapering sides headed by satyr masks on a stepped rectangular plinth base
52¼ in. (133 cm.) high, 20½ in. (52 cm.) wide, 15½ in. (39 cm.) deep (2)

\$15,000-25,000

£12,000-19,000

€14,000-22,000

PROVENANCE:

Baron James de Rothschild (1792-1868), *Grand Hall*, in the Château de Ferrières, Seine-et-Marne.
By descent to the present owners.

LITERATURE:

Les Rothschild en France au XVIIIe siècle, dir. Claude Collard et Melanie Aspey, (cat. exp. Paris, Bibliothèque nationale de France, 20 novembre 2012-10 février 2013), Paris, Bibliothèque nationale de France, p. 131 (ill.)

This pair of pedestals is inspired by the *oeuvre* of André-Charles Boulle (1642-1732), cabinetmaker, chaser, gilder and engraver *du roi*, appointed in 1672. His designs frequently included portrait medallions in similar employ to those on the present lot. Their significance included honoring Royal commissions, such as the extraordinary cabinet in the collection of the Prince and Princess Sadruddin Aga Khan which features a medallion of King Louis XIV in his armor (sold Christie's, Paris, 24 November 2020, lot 1005). The medallions also served more symbolic importance, such as demonstrating the longevity or stability of a monarch by depicting powerful figures from antiquity and mythology. A pair of cabinets in the Metropolitan Museum of Art, dating to the late 18th century, are directly related to designs by Boulle feature a symbolic portrait medallion of Henri IV, King of France (1589-1610) and Maximilien de Béthune, duc de Sully (1560-1641) (accession nos. 1974.391.1a and 1974.391.2a, respectively). Boulle's influence and technical prowess in combining bronze and marquetry continued through to 19th century with a number of accomplished *ébénistes* replicating his work, such as Mathieu Bafort. The sunburst medallions, for example, are closely related to those found on a table in the Château de Chantilly (inv. no. OA 358).

The medallions on the present pair of pedestals are nearly identical to ones found in the National Museum of Bargello in Florence, established in the mid-nineteenth century. The medallions are unattributed and date to the sixteenth century, and are part of a series of Renaissance bronze plaques depicting various emperors, including Nero (inv. no. 609B) and Titus as seen here. The plaques in the Bargello include the same inscription below noting the subject.



The present lot *in situ* at Château de Ferrières
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444

■ 444 A LOUIS XVI SMALL GREEN AND WHITE-PAINTED BANQUETTE

CIRCA 1775-80

The shaped channelled frame above a serpentine seat-rail, tapering fluted legs headed by rosette paterae, the padded back and seat upholstered in a mint silk; redecorated
27 in. (69 cm.) high, 36½ in. (93 cm.) wide, 18 in. (46 cm.) deep

\$4,000-6,000

£3,100-4,600
€3,600-5,400

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



445

■ 445 A LOUIS XVI GILTWOOD FAUTEUIL

BY GEORGES JACOB, CIRCA 1780

The rectangular padded back carved overall with trailing oak leaves and acorns within a stiff-leaf border, the arms terminating in scrolling acanthus leaves on spreading acanthus-wrapped supports, the shaped seat rail carved overall with entrelac and rosette motif and flanked by a stiff-leaf border, tapering stop-fluted legs with acanthus collars headed by a rosette on toupie feet, the padded back, arms and seat upholstered in crimson and floral velvet, stamped 'G. JACOB', inscribed in pencil 'E. DE ROTHSCHILD' and 'GOBER', inscribed in ink 'NO. 3', with incised 'X' and 'T.S.' and inscribed in black paint 'RMA'
36 in. (91 cm.) high, 27¼ in. (69 cm.) wide, 23 in. (58.5 cm.) deep

\$40,000-60,000

£31,000-46,000
€36,000-54,000

PROVENANCE:

Baron Édouard de Rothschild (1868-1949);
Confiscated from the above by the Einsatzstab Reichsleiter Rosenberg following the Nazi occupation of France in May 1940.
Recovered by the Monuments Fine Arts and Archives Section from Buxheim monastery, Germany.
Returned directly from the above to France and restituted to the Rothschild family.
By descent to the present owners.

Georges Jacob, *maitre* in 1765.

Note continues on christies.com



446

■ 446 A LOUIS XVI GILTWOOD BERGERE

BY JEAN-BAPTISTE LELARGE, CIRCA 1780

The arched frame carved with flowering harebells and foliate cresting, padded arms terminating in berried terminals on rope-twist supports and scrolling acanthus base, the shaped seat-rail with arched motif interspersed with flower shoots, fluted, rope-twist legs headed by scrolls and terminating in foliate wrapped sabots, the padded back, arms and drop-in seat covered in a scarlet silk damask, stamped once 'J. B. LELARGE'

38 in. (97 cm.) high, 27 in. (69 cm.) wide, 29 in. (74 cm.) deep

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Jean-Baptiste Lelarge, *maitre* in 1775

The stamp of I.B. Lelarge most likely refers to Jean-Baptiste III Lelarge (1743-1802), who utilized the same stamp as his father, Jean-Baptiste II Lelarge, (*maitre* in 1738) who died in 1771, at which point his son took over his father's *atelier*. After receiving his *maîtrise*, Jean-Baptiste III quickly established a good reputation working from his shop on the rue de Cléry for wealthy patrons both in France and abroad, where his clients included the King of Portugal. Creating furnishings in the latest styles, he was most active during the last two decades of the eighteenth century and his business even survived the turbulent years of the revolution.

■ 447 PAIR OF LOUIS XVI GREY AND WHITE- PAINTED CANAPES D'ANGLE

BY LOUIS-CHARLES CARPENTIER, LAST QUARTER 18TH
CENTURY

Each with channelled frame and padded back, seat upholstered in pale blue cotton, fluted tapering legs headed by rosettes, one stamped twice 'L.C. CARPENTIER', the other stamped once; previously gilt
30 in. (76 cm.) high, 42½ in. (108 cm.) wide, 25 in. (63.5 cm.) deep

\$5,000-8,000

(2)
£3,900-6,200
€4,500-7,200

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

Louis Charles Carpentier, *maitre* in 1787.



447



■ 448

A SUITE OF FIFTEEN FRENCH POLYCHROME-
DECORATED DINING-CHAIRS

DESIGNED BY GEORGES GEFFROY, ATTRIBUTED TO MAISON
DECOUR, SECOND HALF 20TH CENTURY

Each upholstered in buttoned red silk with red and cream fringing, on X-framed legs
joined by a brass stretchers, the frames in painted beechwood to simulate tulipwood
34 in. (86.5 cm.) high, 16 in. (40.5 cm.) wide, 16 in. (40.5 cm.) deep (15)

\$8,000-12,000 £6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

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

The design for these practical folding chairs was executed as a collaboration between
Parisian firm Maison Decour and George Geffroy. Georges Geffroy (1905-1971) was
a legendary and sought after interior designer who created interiors for the Parisian
elite such as Christian Dior, Daisy Fellowes and Gloria Guinness; Hubert de Givenchy
described Geffroy 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."

The use of this design was most notably integral to the interiors of *La Gaviota IV*, the
beloved yacht of Chilean millionaire Arturo López-Willshaw (1900-1962). López-
Willshaw was an important patron of the arts, collector and society figure in Paris
during the interwar years. A set of the chairs from that yacht was sold Christie's,
London, 21 September 2022, lot 58. Additional examples are illustrated in P. Arizzoli-
Clementel, *Georges Geffroy (1905-1971), une légende du grand décor français*, Paris,
2016, p. 61 and 69 (ill.), Hugo Vickers, *Alexis. The Memoirs of the Baron de Redé*,
England, 2005, pp. 52-55, and "Les chaises pliantes s'imposent pour les diners",
Plaisir de France, January 1965, pp. 64-65.



■ 449

A LOUIS XIV BEAUVAIS TAPESTRY

AFTER A DESIGN BY GUY VERNANSAL, JEAN-BAPTISTE BELIN
DE FONTENAY AND JEAN-BAPTISTE MONNOYER, LATE 17TH/
EARLY 18TH CENTURY

Woven in wools, silks and silver thread, depicting 'The Return from the Hunt' (*Le retour
de la chasse*) from the series *L'histoire de l'Empereur de la Chine*, the background
depicting a blue sky with birds above a large lambrequin supported by a two-arched
canopy before a richly-decorated tent containing a monumental silver throne
surmounted by ostrich feathers with an attendant to its left, the foreground with three
figures in *Chinoiserie* dress on an elaborately woven polychrome carpet standing before
a man on his knees before an incense burner and offerings of game, the border with
stylized leaves; reduced in size, areas of reweaving, restorations
141 in. (358 cm.) high, 105 in. (267 cm.) wide

\$40,000-60,000 £31,000-46,000
€36,000-54,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

C. de Nicolay-Mazery, *Visites privées, hôtels particuliers de Paris*, Paris, 1999, p. 9 and 12.

The present lot forms part of the exotic and highly elaborate *L'Histoire de l'Empereur
de la Chine* series, illustrating the life of the Chinese Emperor, believed to be either
the Emperor Shunzhi (reigned 1643 to 1661) or the Emperor Kangxi (reigned 1661 to
1722). The Beauvais series traditionally included ten scenes of courtly life, such as
the 'Return from the Hunt' seen here, where we see the Emperor and his Empress
discussing his success beneath a grand double canopy, while the carcasses of his
spoils lay strewn by their feet. While the scene depicted is predominantly Chinese, the
carpet displayed on the floor is indeed Turkish, being a sumptuous 16th century Ushak
carpet from west Anatolia (an earlier example than lot 260 in The Kunstkammer sale
from the same collection). For a more in-depth look at the history of this series, see
the partner to this lot, the grand 'Audience of the Emperor' from the same series in the
Evening Sale, lot 33.





■ 450

CLAUDE LALANNE (1925-2019)

GATE MODEL, CIRCA 1970

Gilt bronze; beech frame and paper
8 7/8 in. (22.5 cm.) high, 11 1/4 in. (28.5 cm.) wide, 1 1/2 in.
(4 cm.) deep

\$8,000-12,000

£6,200-9,300

€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.





■ 451
CLAUDE LALANNE (1925-2019)

'PAPILLON' BRACELET, CIRCA 1970

18k gold and round-cut diamonds
with original patinated copper and bronze form and box
Wrist length: 5¼ in. (13.5 cm.)
Approximate gross weight: 23 g. (0.8 oz.)
Signed 'LALANNE' and with French assay mark and French maker's mark; signed 'CLAUDE' and inscribed 'DMH' to the form

\$2,000-3,000

£1,600-2,300

€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

La maison-atelier de Claude et François-Xavier Lalanne, Montreuil, 2018, p. 11.
A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, New York, 2018, p. 269.
Claude & François-Xavier Lalanne. Nature transformed, exh. cat., Clark Art Institute, Williamstown, 8 May-31 October 2021, pp. 50, 69, 123.



452

■ 452
CLAUDE LALANNE (1925-2019)

'PAPILLON' BRACELET, CIRCA 1970

18k gold and round-cut diamonds
with original patinated copper and bronze form and box
Wrist length: 5¼ in. (13.5 cm.)
Approximate gross weight: 23 g. (0.8 oz.)
Signed 'LALANNE' and with French assay mark and French maker's mark; signed 'CLAUDE' and inscribed 'GMH' to the base

\$2,000-3,000

£1,600-2,300

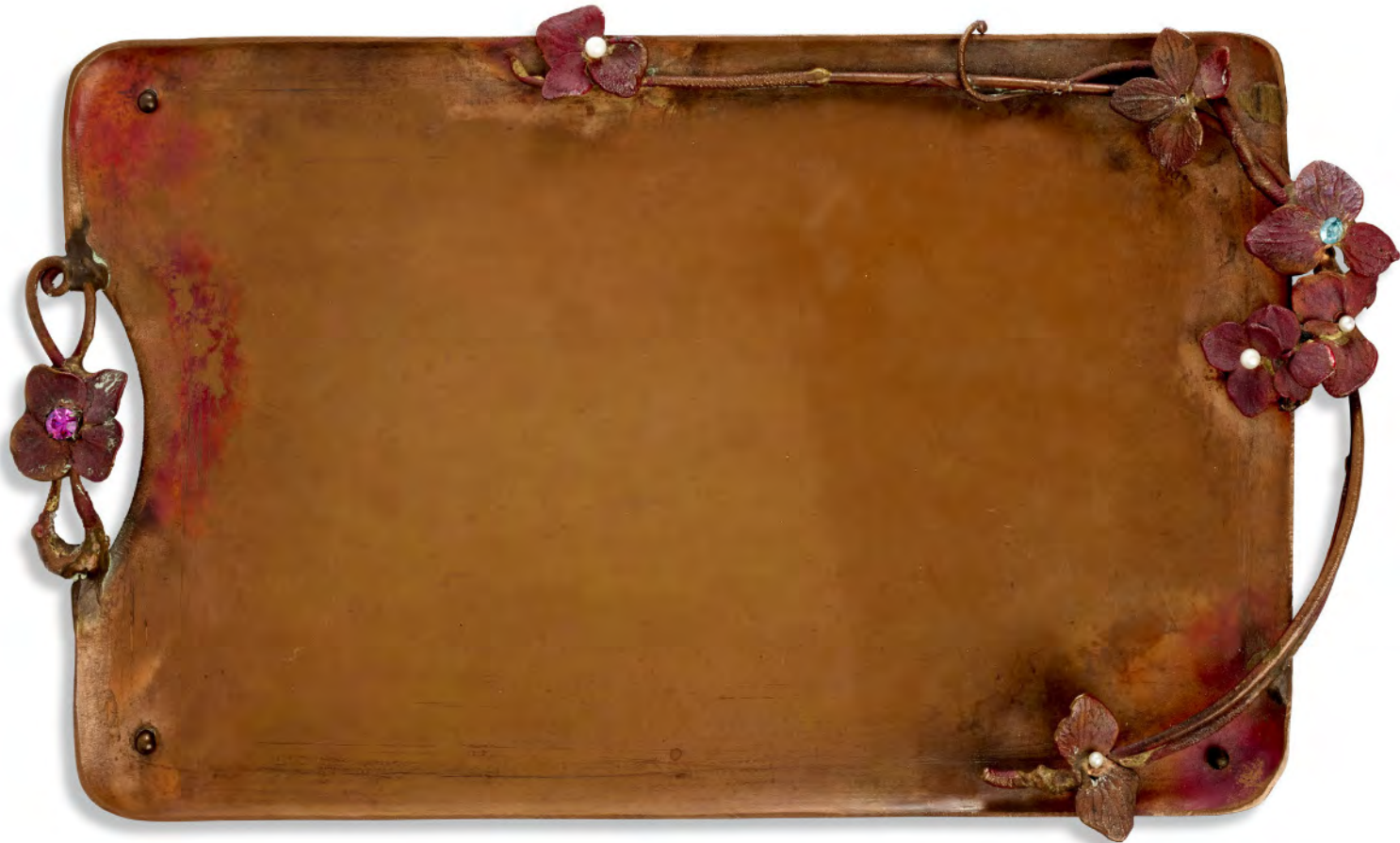
€1,800-2,700

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

La maison-atelier de Claude et François-Xavier Lalanne, Montreuil, 2018, p. 11.
A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, New York, 2018, p. 269.
Claude & François-Xavier Lalanne. Nature transformed, exh. cat., Clark Art Institute, Williamstown, 8 May-31 October 2021, pp. 50, 69, 123.



■ 453
CLAUDE LALANNE (1925-2019)

TRAY, CIRCA 1970

Patinated copper, galvanized copper, pearl, and semi-precious gemstones
¾ in. (2 cm.) high, 11¾ in. (29 cm.) wide, 6¾ in. (17 cm.) deep

\$8,000-12,000

£6,200-9,300

€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.



■ 454
CLAUDE LALANNE (1925-2019)

TRAY, 1979

Patinated copper and galvanized copper
3 3/4 in. (8.5 cm.) high, 26 1/2 in. (68.5 cm.) wide, 17 in (44 cm.) deep

\$10,000-15,000

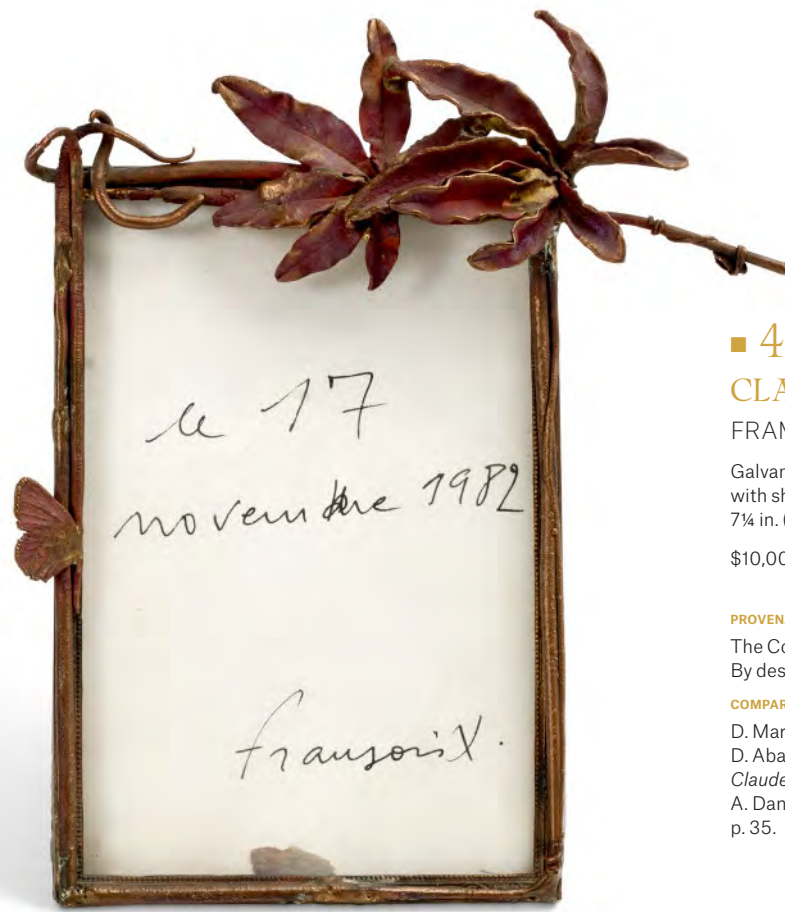
£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

LITERATURE:

D. Marchesseau, *Les Lalanne*, Paris, 1998, p. 91.
D. Abadie, *Lalanne(s)*, Paris, 2008, p. 259.



455

■ 455
CLAUDE LALANNE (1925-2019)

FRAME, CIRCA 1970

Galvanized copper, gilt and patinated brass, glass
with sheet of paper, signed 'FrançoisX.' and dated 'le 17 novembre 1982'
7 1/4 in. (18.5 cm.) high, 6 1/2 in. (17.5 cm.) wide, 4 3/4 in. (11 cm.) deep

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

D. Marchesseau, *Les Lalanne*, Paris, 1998, p. 64.
D. Abadie, *Lalanne(s)*, Paris, 2008, p. 285.
Claude Lalanne, Paris, 2018, p. 60.
A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, New York, 2018, p. 35.

■ 456
CLAUDE LALANNE (1925-2019)

FRAME, UNIQUE PIECE, CIRCA 1970

Galvanized copper, patinated and gilt brass, glass
with sheet of paper, inscribed 'Bon Anniversaire'
6 3/4 in. (17 cm.) high, 6 1/2 in. (16.5 cm.) wide, 4 in. (10 cm.) deep
Monogrammed 'CL', signed 'LALANNE' and numbered '1/1' to the back

\$8,000-12,000

£6,200-9,300
€7,200-11,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE

D. Marchesseau, *Les Lalanne*, Flammarion, Paris, 1998, p. 64.
D. Abadie, *Lalanne(s)*, Flammarion, Paris, 2008, p. 285.
Claude Lalanne, Gourcuff-Gradenigo, Paris, 2018, p. 60.
A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, Rizzoli, New York, 2018, p. 35.

The frame and note were probably gifted from the artist to a member of the Rothschild family.



456



457

■ 457 FRANÇOIS-XAVIER LALANNE (1927-2008)

'OISEAU' CANDLEHOLDER, 1993

Patinated steel
4½ in. (11.5 cm.) high, 2 in. (5 cm.) wide, 4¾ in. (12 cm.) deep
Signed 'LALANNE' and dated '93' to the underside of the tail

\$1,500-2,000

£1,200-1,500
€1,400-1,800

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

P. Kasmin, *Claude & François-Xavier Lalanne. Art, work, life*, New York, 2012, n. p.



■ 458 FRANÇOIS-XAVIER LALANNE (1927-2008)

'OISEAU SUR LA BOULE', 1977

Patinated bronze and patinated metal
4¾ in. (12.5 cm.) high, 3 in. (7.5 cm.) wide, 4 in. (10 cm.) deep
Signed 'LALANNE' and dated '77' under the wings

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

P. Kasmin, *Claude & François-Xavier Lalanne. Art, work, life*, New York, 2012, n. p.
La maison-atelier de Claude et François-Xavier Lalanne, Montreuil, 2018, p. 29.
A. Dannatt, *François-Xavier & Claude Lalanne. In the Domain of Dreams*, New York, 2018, p. 170.



458

■ 459 CLAUDE LALANNE (1925-2019)

'HOMMAGE', 1978

Galvanized copper, patinated copper and copper
4¾ in. (11 cm.) high, 6¼ in. (16 cm.) wide, 5 in. (13.5 cm.) deep
Titled '*Hommage à Guy*' on a plate to the front and monogrammed 'CL', signed 'CLAUDE LALANNE' and dated '78' on a plate to the back

\$10,000-15,000

£7,800-12,000
€9,000-13,000

PROVENANCE:

The Collection of the Rothschild family.
By descent to the present owners.

COMPARATIVE LITERATURE:

D. Marchesseau, *Les Lalanne*, Paris, 1998, p. 83.
D. Abadie, *Lalanne(s)*, Paris, 2008, p. 146-147.
Claude & François-Xavier Lalanne. Nature transformed, exh. cat., Clark Art Institute, Williamstown, 8 May-31 October 2021, p. 46.

460

CLAUDE LALANNE (1925-2019)

'SVEN' FLATWARE SERVICE, 2012

Gilt silver

Comprising 142 pieces:

two serving utensils

sixteen dinner knives

sixteen dinner forks

sixteen soup spoons

fifteen fish knives

fifteen fish forks

thirty dessert knives

seventeen dessert forks

fifteen dessert spoons

Largest: 11½ in. (29.5 cm.) high

Approximate gross weight: 388 oz. (11.50 kg.)

Some pieces numbered from '1/2/12' to '8/6/12', some with French assay mark, some with assay mark and some with French maker's mark (142)

\$80,000-120,000

£62,000-93,000

€72,000-110,000

PROVENANCE:

The Collection of the Rothschild family.

By descent to the present owners.

LITERATURE:

Les Lalanne, exh. cat., Centre national d'art contemporain, Paris, 5 June-13 July 1975, pp. 46-47.

R. Rosenblum, *Les Lalanne*, exh. cat., Château de Chenonceau, 7 June-3 November, 1991, p. 88.





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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.

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.

WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction 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. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- (a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- (b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- (c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

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 begins 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 (driver's 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 Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, 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 within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

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

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- (c) Written Bids
You can find a Written Bid Form at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid 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 a **reserve** with the symbol Δ next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her 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, 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 sections 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;
- (c) internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- (d) 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.

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail 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 AND TAXES

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 US\$1,000,000, 21.0% on that part of the **hammer price** over US\$1,000,000 and up to and including US\$6,000,000, and 15.0% of that part of the **hammer price** above US\$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a 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 successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based on the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

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.
- (c) If either of the above warranties are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F(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 law allows, 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 5 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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 auction 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 5 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, under 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 21 days from the date of the auction that if 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 21 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 property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) 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 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 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 on behalf of another person, you warrant that:
 - (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - (ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - (iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th 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 States in the currency stated on the invoice in one of the following ways:
 - (i) **Wire transfer**
JP Morgan Chase Bank, N.A., 270 Park Avenue, New York, NY 10017; ABA# 021000021; FBO: Christie's Inc.; Account # 957-107978, for international transfers, SWIFT: CHASUS33.
 - (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - (iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - (iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be **conditions**. Once we have deposited your check, property cannot be released until five business days have passed.
 - (v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
 - (vi) **Cryptocurrency**
With the exception of clients resident in Mainland China, payment for a **lot** marked with the symbol \yen may be made in a cryptocurrency or cryptocurrencies of our choosing. Such cryptocurrency payments must be made in accordance with the Additional Conditions of Sale - Nonfungible Tokens set out at Appendix A to these Conditions of Sale.
- (d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

- (e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 you.

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.

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) we can charge interest from the **due date** at a rate of up to 1.34% per month 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) we can 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.

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 seven 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 +1 212 636 2650.
- (c) If you do not collect any **lot** within thirty days

following the auction we may, at our option

- (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - (iii) sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
 - (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@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) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol endangered in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol endangered and further information can be found in paragraph H2(h) below. 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) **Lots containing Ivory or materials resembling ivory**
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) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, 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 interstate shipping, export or import of property containing such protected or regulated material.
- (e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, export and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.
- (f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (g) **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 endangered 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 1 year of the date of the auction. Please check with the department for details on a particular **lot**.
- (h) **Handbags**
A **lot** marked with the symbol endangered next to the **lot** number includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to an address within the country of the sale site or personally picked up from our saleroom. Please note, Christie's cannot facilitate the shipment of any **lot** containing python, alligator or crocodile into the State of California. The term "hardware" refers to the metallic parts of the handbag, such as the buckle hardware, base studs, lock and keys and/or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware", etc. refer to the tone or colour of the hardware and not the actual material used. If the handbag incorporates solid metal hardware, this will be referenced in the **catalogue description**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I alone am 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 Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com.

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.

Endangered and protected species
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol endangered in the catalogue. This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. 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. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. Handbags containing endangered or protected species material are marked with the symbol endangered and further information can be found in paragraph H2(h) below. 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.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are excluded. The seller's warranties contained in paragraph E1 are their own and we do not have any liability to you in relation to those warranties.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or for 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; and (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, other 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 E4 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy 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 non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** (the "Dispute") will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the Dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules.

The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified in the catalogue with the symbol Δ 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 **lot**. 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 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 continue to bid for the **lot** above the irrevocable written bid.

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**.

Δ + Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified with the symbol Δ + next to the **lot** number.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

⌘ Bidding by interested parties

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

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description 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. 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.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"Attributed to ...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of ..."/"Workshop of ...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of ...": in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

"Follower of... ": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of... ": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After... ": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/"Inscribed ...": in Christie's **qualified** opinion the work has been signed/dated/incribed by the artist.

"With signature ..."/"With date ..."/"With inscription ...": in Christie's **qualified** opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

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

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or

The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND POSSIBLY OF THE PERIOD

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retros 1940s

WATCHES

Removal of Watch Batteries

A **lot** marked with the symbol ⚡ next to the **lot** number incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the country in which the saleroom is located, the batteries will be removed and retained by us prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

HANDBAGS

Condition Reports

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. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair condition.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

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.

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'

O

Christie's has a direct financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information.

Δ

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information..

Δ ♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the Conditions of Sale for further information. '

⌘

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**.

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Lot offered without **reserve**.

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.

21/08/2023

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

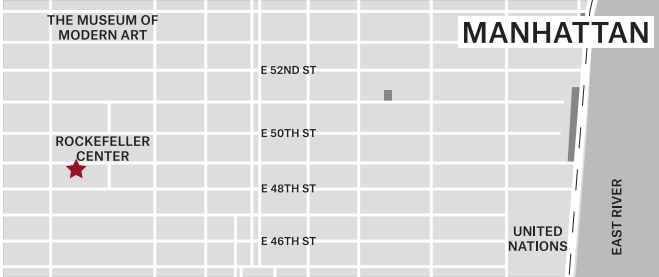
Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

PostSaleUS@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

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Lot incorporates material from endangered species which could result in export restrictions. See Section H2(c) of the Conditions of Sale for further information.

∞

Lot incorporates elephant ivory material. See paragraph H2 of the Conditions of Sale for further information.

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 for further information.

➤

Lot is a Non Fungible Token (NFT). Please see Appendix A - Additional Conditions of Sale - Non- Fungible Tokens in the Conditions of Sale for further information.

▷

Lot contains both a Non Fungible Token (NFT) and a physical work of art. Please see Appendix A - Additional Conditions of Sale - Non-Fungible Tokens in the Conditions of Sale for further information.

■

See Storage and Collection pages in the catalogue.

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: +1 212 636 2650

Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

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