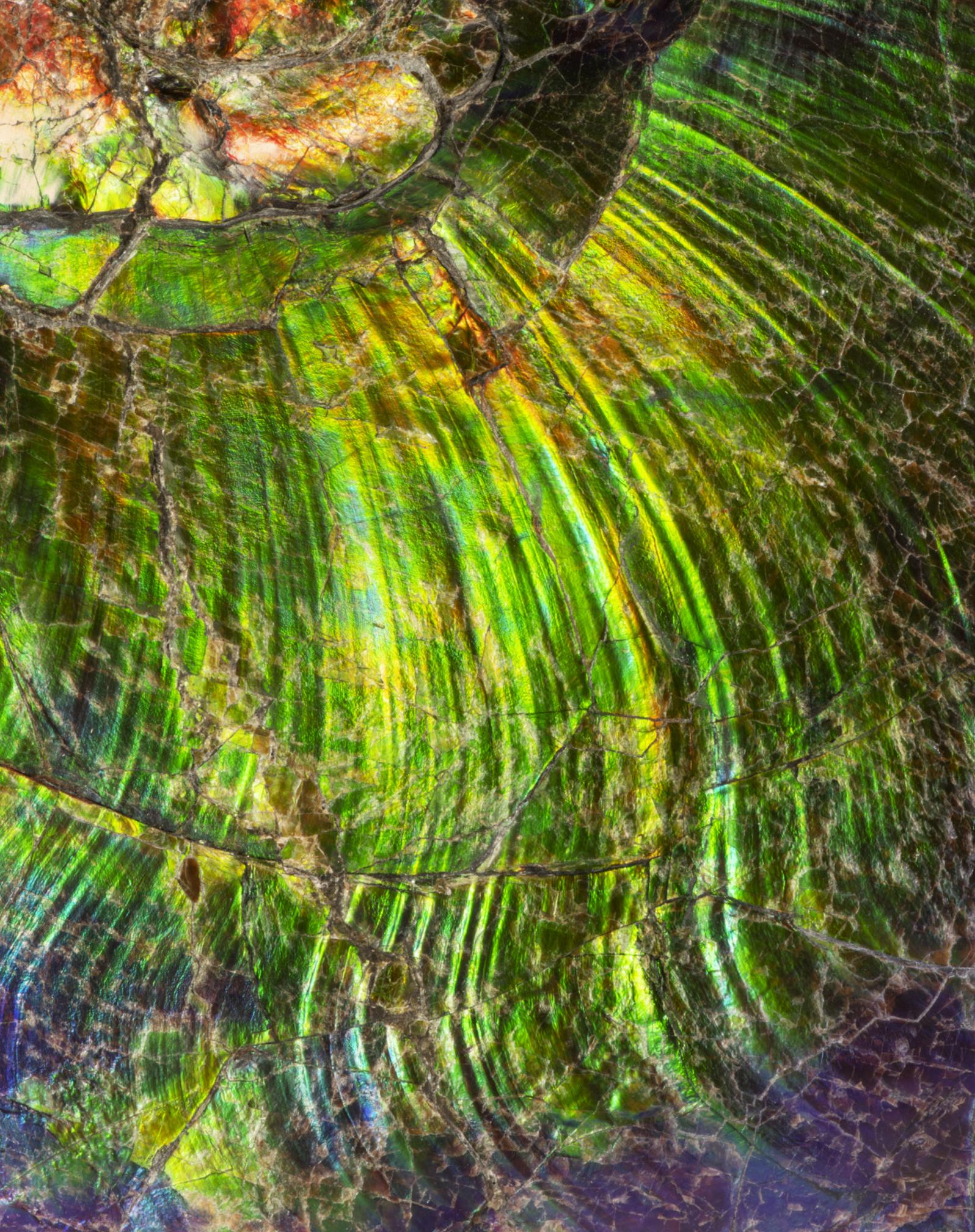


CHRISTIE'S  
THE  
EXCEPTIONAL SALE



LONDON | 1 JULY 2025







# The Exceptional Sale

# MMXXV

## AUCTION

Tuesday 1 July 2025 at 5:00 pm

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

## VIEWING

Thursday	26 June	10.00 am - 5.00 pm
Friday	27 June	9.00 am - 5.00 pm
Saturday	28 June	12.00 pm - 5.00 pm
Sunday	29 June	12.00 pm - 5.00 pm
Monday	30 June	9.00 am - 5.00 pm
Tuesday	1 July	9.00 am - 2.00 pm

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In sending absentee bids or making enquiries,  
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### FRONT COVER

Lot 10

### INSIDE FRONT COVER

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Lot 5 (detail)

### OPPOSITE

Lot 33 (detail)

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Lot 4 (detail)

### INSIDE BACK COVER

Lot 14 (detail)

### BACK COVER

Lot 15 (detail)



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## A DUTCH STILL LIFE IN SILVER



Abraham Mignon, *Still Life with Flowers and a Watch*, circa 1660-1679  
© Rijksmuseum, Amsterdam

PROPERTY FROM A PRIVATE DUTCH COLLECTION (LOTS 1 & 29)

\*1 [LEARN MORE](#)

### A RARE PAIR OF DUTCH SILVER-MOUNTED GREEN GLASS BOTTLES AND STOPPERS

MARK OF THIJMEN / TYMEN VAN LEEUWEN, UTRECHT, 1665

Each mallet shaped with tapering neck and with string rim, the openwork sleeves on short spreading foot and embossed and chased with large flowers on scrolling leafy stems and vacant cartouche in the centre, the neck mounted above and below the string rim with a band of acanthus leaf tips applied with a chained stopper, *marked on foot; on stoppers with later French control mark in use between 1798 and 1809*  
11.2/ in. (29 cm.)

£60,000-80,000

US\$82,000-110,000

€72,000-95,000

#### PROVENANCE:

Anonymous sale; Sotheby's, Geneva, 12 May 1987, lot 204.  
A Private Dutch Collection.

This pair of bottles is part of a very small group of silver-mounted wine bottles and the only known example made in Utrecht. Crafted by Tymen van Leeuwen who was apprenticed to Adam Van Vianen, they differ from other surviving examples by their flower design inspired by the floral still life paintings of the Utrecht painter Abraham Mignon.



# THE MESSER WINE-COOLER FROM TYTHROP PARK



Tythrop Park, Buckinghamshire

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION: SELLING WITHOUT RESERVE

■\*2 [LEARN MORE](#)

## A GEORGE II GILT-LACQUERED-BRASS-MOUNTED PADOUK WINE COOLER

CIRCA 1740

The chain-and-rosette edge above the oval tapering body mounted with two carrying handles with pierced foliate backplates, the body with cabochon waist moulding on a conforming integral base with rope-twist border carved with scrolling acanthus, the shaped apron centred to the long edge with bunches of grapes on short cabriole legs headed by foliate clasps issuing trailing harebells, terminating in boldly-carved hairy-paw feet with concealed leather barrel castors

16 in. (40.5 cm.) high; 27½ in. (70 cm) wide; 19½ in. (49.5 cm.) deep

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

### PROVENANCE:

Probably commissioned by James Herbert for Tythrop Park, Buckinghamshire.

By descent at Tythrop Park to A.A. W. Wykeham, Esq., D.L., J.P.,

sold Sotheby's house sale, 21 and 22 August 1933, lot 519.

Anonymous sale; Sotheby's, London, 26 February 1954, lot 89.

Acquired from Mallett at the Grosvenor House Fair, June 1954 (invoiced 9 June 1954, the invoice endorsed by R.W. Symonds).

The Samuel Messer Collection of English Furniture, Clocks and Barometers; Christie's, London,

5 December 1991, lot 101 (£165,000 with premium).

Acquired from the above by the present owner.

### EXHIBITED:

London, Victoria & Albert Museum, B.A.D.A. *Golden Jubilee Exhibition*, 1968, no. 157 (*Catalogue*, fig. 110).

### LITERATURE:

P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, rev. edn., 1954, vol. III, p. 372, fig. 3.

G. Bernard Hughes, 'Wine-Cisterns and Cellarets', *Country Life*, 8 December 1955, p. 1381, fig. 5.

This rare cistern wine-cooler, likely commissioned by James Herbert in the late 1730s for his Palladian-style banqueting room at Tythrop, reflects the refined taste of the English Augustan age, with ornamentation inspired by Gaetano Brunetti's 1736 *Ornaments* and echoing the craftsmanship of John Hodson. Its richly scrolled escutcheon and paw-footed form exemplify the elegant fusion of classical and picturesque design that flourished among elite 18th-century patrons. Later part of the celebrated Samuel Messer collection, the cooler stands as a testament to the discerning eye of a connoisseur who, guided by R.W. Symonds, helped define a golden era of British furniture collecting.



# A RARE AND IMPORTANT KOVSH BY FABERGÉ

\*3 [LEARN MORE](#)

## A LARGE AND IMPRESSIVE GUILLOCHÉ ENAMEL AND GOLD-MOUNTED NEPHRITE KOVSH

BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, CIRCA 1912, SCRATCHED INVENTORY NUMBER 23166

The carved nephrite body of traditional form, the gold handle with translucent opalescent enamel on sunburst guilloché ground, decorated with a gold acanthus-capped vase at the top, clasped by two caryatids, all entwined with foliage and acanthus wreaths, *marked under handle with 'Fabergé', workmaster's initials, 72 zolotnik gold standard (18k), and London import marks for 1912* 9 $\frac{3}{8}$  in. (23.6 cm.) long

£150,000-250,000

US\$210,000-340,000

€180,000-300,000

### EXHIBITED:

New York, A La Vieille Russie, *The Art of Peter Carl Fabergé: Exhibition for the Benefit of the Scholarship Fund of the Manhattan School of Music*, 25 October – 7 November 1961, no. 244.

New York, A La Vieille Russie, *Fabergé: Exhibition for the Benefit of the Scholarship Fund of the Cooper-Hewitt Museum, the Smithsonian Institution's National Museum of Design*, 22 April – 21 May 1983, no. 291.

New York, A La Vieille Russie, *Golden Years of Fabergé. Objects and Drawings from the Wigström Workshop*, 12 April – 19 May 2000.

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé - Cartier, Rivalen am Zarenhof*, 28 November 2003 – 12 April 2004, no. 166.

### LITERATURE:

Exhibition catalogue, *The Art of Peter Carl Fabergé: Exhibition for the Benefit of the Scholarship Fund of the Manhattan School of Music*, New York, 1961, p. 53, no. 244 (illustrated).

Exhibition catalogue, *Fabergé: Exhibition for the Benefit of the Scholarship Fund of the Cooper-Hewitt Museum*, New York, 1983, p. 91, no. 291 (illustrated).

G. von Habsburg, M. Lopato, *Fabergé: Imperial Jeweller*, London, 1993, p. 87, no. 4 (illustrated).

U. Tillander-Godenhielm et al., *Golden Years of Fabergé: Drawings and Objects from the Wigström Workshop*, Paris, 2000, p. 121, pl. 263 and back cover (illustrated).

Exhibition catalogue, *Fabergé - Cartier, Rivalen am Zarenhof*, Munich, 2003, p. 196, no. 166 (illustrated).





(reverse of the handle)



The drawing of the present lot in Henrik Wigström's album of completed pieces.

This magnificent nephrite kovsh by Fabergé reflects the resurgence of historical styles in decorative arts in the late 19th and early 20th centuries. The present rare example combines the traditional form of a Russian drinking vessel, kovsh, with a beautifully designed enamelled gold handle in neoclassical taste.

The kovsh is stamped with London import marks of 1912, and was most likely a special commission for one of Fabergé's British customers who often favoured classical design over neo-Russian style. The drawing of the present kovsh is featured in a surviving album of completed pieces by Henrik Wigström, numbered '13379' and dated '19.XII.1912', the same year it was imported to London.

During the 1860s Carl Fabergé undertook his Grand Tour of Europe, before taking over his father's jewellery firm in 1872. Fabergé's interest in historical movements led him to visit numerous cities and princely collections, which served as inspiration for his future creations. Fabergé's workmasters often reinterpreted European art as well as traditional Russian crafts.

A design of a candelabrum in the form of an urn with caryatids, attributed to a British architect Henry Holland (1745–1806), has some striking similarities with the design of the handle on the present lot, and might have been a source of inspiration (in the collection of the Metropolitan Museum, New York, inv. 61.516.1).

Other comparable nephrite kovshes by Fabergé of this size are housed in important museums and royal collections around the world and were commissioned for imperial presentation. A kovsh of similar size with the cypher of Nicholas II on the handle, which was presented by the tsar to the French Ambassador to Russia in 1906, is part of the Musée des Arts Décoratifs collection in Paris (inv. 2599). Another large nephrite kovsh with the handle in the rococo style is in the Fabergé Collection of His Late Majesty King Chulalongkorn of Thailand (see

Exhibition Catalogue, *The Fabergé Collection of His Late Majesty King Chulalongkorn of Thailand*, Bangkok, 1983, p. 104). One more comparable kovsh with a double-headed eagle on the handle, which is believed to be an imperial presentation gift, is in the Walters Art Museum, Baltimore, Maryland (inv. 57.1076).



Candelabrum in the form of an urn clasped by caryatides and candle branches. Attributed to Henry Holland (1745–1806) ©Metropolitan Museum of Art, New York.



# THE TYTTENHANGER GILT-GESSO TABLES



The Entrance Hall, Tyttenhanger House, Hertfordshire, showing one of the present tables *in situ*, 1919  
 © Country Life / Future Content Hub Publishing

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

■\*4 LEARN MORE

## A PAIR OF GEORGE I GILT-GESSO AND SPECIMEN MARBLE SIDE TABLES

IN THE MANNER OF JAMES MOORE, CIRCA 1720-25, THE TOPS ROMAN, CIRCA 1770 AND ENLARGED

The rectangular tops inlaid with a variety of hexagonal marble and hardstone specimens including *lapis lazuli*, *alabaster*, *Porfido serpentino antico*, *amethyst*, *Spanish broccatello*, *Serpentino di Genova* and *Granito rosso antico*, above a foliate-decorated frieze with a punched ground, on hipped cabriole legs headed by plumed masks and scrolling acanthus terminating in scroll feet, the tops originally with *verde antico* borders and separate slab to back edge and probably enlarged to current form post-1972, regilt 31¾ in. (80.5 cm.) high; 47¾ in. (121 cm.) wide; 30 in. (76 cm.) deep (2)

£150,000-250,000

US\$210,000-340,000

€180,000-300,000

### PROVENANCE:

The collection of Elizabeth Scot Yorke (née Lindsay), Countess of Hardwicke (1763-1858) at Tyttenhanger House, Hertfordshire, Thence by descent to the Earls of Caledon until sold, Tyttenhanger House: The Contents; Ralph Pay and Ransom, London, 27-29 June 1972, lot 405 (£5,500).

With Mallett & Son Antiques, London and subsequently acquired by Gerald Hochschild.

The Hochschild Collection of Highly Important English Furniture; Sotheby's, London, 1 December 1978, lot 16.

Acquired from the above through Hotspur Ltd. and thence by descent.

### LITERATURE:

*Inventory & Valuation of Furniture, Fixtures and Effects at Tittenhanger [sic] House St Albans, the property of the late Countess Dowager of Hardwicke*, 20 July 1858, p. 67 (Hertfordshire Archives Office D/ECd (Add) F38).

*An Inventory of Furniture, China, Glass, Books and other effects at Tyttenhanger House near St Albans, The Property of the Right Honourable Countess of Caledon and let to H. W. Eaton Esq.*, July 1864 (Hertfordshire Archives Office D/ECd (Add) E15).

H. Avray Tipping, 'Tyttenhanger, Hertfordshire, The Seat of the Earl of Caledon - II', *Country Life*, 11 October 1919, p. 454, fig. 1.

H. Avray Tipping, 'Furniture at Tyttenhanger', *Country Life*, 8 November 1919, p. 590, fig. 1 (showing tops in original form).

H. Avray Tipping, *English Homes, Period IV - Vol. I, Late Stuart 1649-1714*, London, 1920, p. 77, fig. 108A.

L. Syngé, *Mallet's Great English Furniture*, London, 1991, p. 86, pl. 90.

These fine gilt-gesso pier tables, the nascent cabriole legs animated by masks with plumed headdress, typify the output of James Moore who became cabinet-maker to King George I. The tables are recorded in an inventory of the contents at Tyttenhanger House, Hertfordshire, taken on the death of Elizabeth Dowager Countess of Hardwicke in 1858. While the 18th century history of these magnificent tables remains uncertain, there are several tantalising strands of ancestry from which they may descend. These include Edward Harley, 2nd Earl of Oxford and the Earls of Hardwicke at Wimpole Hall, and Sir Thomas Pope Blount, 2nd Bt., grandson of Sir Henry Blount, the builder of Tyttenhanger.







# THE HAMILTON PALACE AGATE EWER AND LAPIS LAZULI TAZZA LOTS 5 & 6

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

5 [LEARN MORE](#)

## AN ORMOLU AND SILVER-GILT MOUNTED CARVED AGATE EWER AND BASIN

THE AGATE EWER BASIN LATE 17TH CENTURY, THE ORMOLU MOUNTS  
ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1789-1800

The ewer with a lobed body with acanthus decoration in relief and a carved dolphin handle above a baluster and carved foliate stem and on an oval spreading base mounted with a spirally turned collar rim and with original late 17th century silver mounts; above a lobed and foliate-engraved oval basin supported by ormolu mounts of four kneeling tritons issuing from scrolling foliage supporting the ewer and four winged sphinxes with scrolling tails terminating in flower heads, on a re-entrant base centred by a fruiting finial supporting the basin

19 ½ in. (42 cm.) high; 12 ½ in. (32. cm.) wide; 10 ½ in. (27 cm.) deep (2)

£500,000-800,000

US\$680,000-1,100,000

€600,000-950,000

### PROVENANCE:

Anonymous sale organised by the *marchands experts* Paillet and Delaroche, *Notice de Tableaux, Gouches, Aquarelles, Dessins et Estampes...*, Paris, 20 July 1801, lot 47.

Acquired by Alexander Douglas-Hamilton, Marquis of Douglas and later 10th Duke of Hamilton (d.1852), possibly in Russia, when Ambassador in St Petersburg, circa 1807.

Thence by descent to William, 12th Duke of Hamilton (d. 1895), Hamilton Palace, Lanarkshire;

sold Christie's, London, 17 June-20 July 1882, lot 1436 (£850 10s) to Christopher Beckett Denison;

sold Christie's, London, 6 June 1885, lot 777 (£573 6s) to William, 5th Earl of Carysfort, Elton Hall, Cambridgeshire and thence by descent, until sold Christie's, London, 7 July 2005, lot 445.

The Taste of the Royal Court: Important French Furniture and Works of Art from a Private Collection; Christie's, London, 9 July 2015, lot 20, where acquired by the present owner (£1,046,500 including premium).

### LITERATURE:

Russian Lists, circa 1807, Hamilton Archives/ 332/ M12.30.

*Art Furniture Purchased by 5th Earl* [of Carysfort], manuscript, circa 1885.

P. Humfrey ed., *The Reception of Titian in Britain*, Belgium, 2013, p. 143.

This magnificent and highly-prized agate ewer and basin is a *tour-de-force* of exotic, translucent agate, possibly commissioned for the Grand Dauphin's personal collection in the late 17th Century, and later owned by some of the greatest collectors in Europe following the French Revolution.

The ewer and basin is first described in an 1801 sale catalogue of an anonymous, but important collection of exotic hardstones, *objets d'arts* and fine furniture and paintings. Highlighted on both the title and in

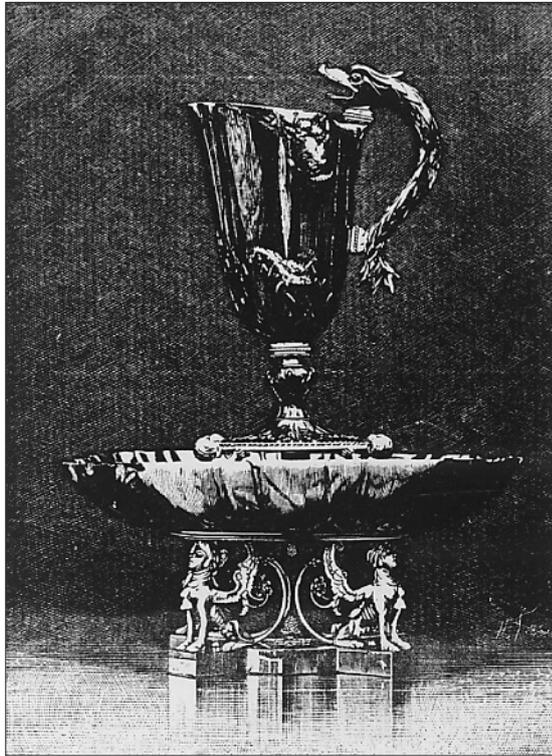


Henry Raeburn, *Portrait of Alexander Douglas-Hamilton, 10th Duke of Hamilton and 7th Duke of Brandon (1767-1852), circa 1812-1823, Private Collection.*

the introduction to the sale, the ewer and basin is described under number 47. Interestingly, it was said to be *non doré* (ungilded): The ewer next appears in an undated and unaddressed shipping list in the Hamilton archive (Hamilton MSS Misc. M12.30). Written in French but priced in roubles, this shipping list is believed to be of works of art brought back from Russia by Alexander Hamilton, 10th Duke of Hamilton (1767-1852) when he served as the British Ambassador to Russia in St Petersburg between late January and June 1807.

The Duke of Hamilton's remarkable *schatzkammer* was comprised principally of sumptuously mounted hardstones, many of which have a direct association with the French Royal collections. These factors open up the possibility that several of the works of art on the Hamilton Russian shipping lists, especially the hardstones, may originally have formed part of the collections assembled by French royalty, most notably the Grand Dauphin.





The ewer and basin engraved in Christie's 1882 catalogue of the Hamilton Palace sale

### THE GRAND DAUPHIN'S COLLECTION OF HARDSTONE OBJETS D'ARTS

The striking *Dauphin* agate handle on the present ewer is extremely similar to the open-mouthed, leaping dolphin of the coat-of-arms of the Dauphin of France, an emblem repeatedly seen in hardstone objects known to have belonged to Louis, the Grand Dauphin, son of Louis XIV. The Grand Dauphin formed an extraordinary treasury of hardstone objects of jasper, agate, rock crystal and lapis-lazuli, purchased predominantly from Parisian dealers between 1681 and 1689, and mounted in gold or silver-gilt.

The ewer and basin, both with agate of the same fiery, volcanic natural colourings, were likely carved in northern Italy during the period when the Grand Dauphin was collecting most abundantly in the 1680s. A related rock crystal salt cellar in the form of a dolphin, which is mounted with silver bands similar to those on the present ewer was recorded in the 1776 inventory of the Grand Dauphin and is preserved in the Prado, Madrid. When the Grand Dauphin died in 1711 the Treasury was divided - his second son the King of Spain inherited one fifth of the collection, while his two other sons inherited one sixth of the collection, and the rest was auctioned at Meudon in July 1711.

### THE ORMOLU MOUNTS AND 1801 SALE CATALOGUE

The superbly chased mounts, executed by a master *ciseleur*, are designed in the unusual 'arabesque' style, and are likely the work of Pierre-Philippe Thomire (1751-1833). The use and style of the classically-inspired sphinxes and the characterisation of the faces of the tritons can be seen in comparable work by Thomire from this period (M. Ottomeyer & P. Pröschel, *Vergoldete Bronzen: Bronzearbeiten des Spätbarock und Klassizismus*, Munich, 1986, vol. II, pp. 657-665; J. Niclausse, *Thomire, Fondateur-Ciseleur (1751-1843) Sa Vie - Son Oeuvre*, Paris, 1947, pls. 10-12 and 19).

The description of the mounts in the 1801 sale catalogue as *non doré* suggests that the mounts were unfinished in 1801. It is unlikely that they were purposefully left ungolded and it is possible that the *ciseleur-doreur* responsible had not completed the work in 1801 or the years following the Revolution.

### THE DUKE OF HAMILTON'S RUSSIAN LISTS OF 1807

Alongside the agate ewer and basin, the Russian shipping lists of *circa* 1807 record a number of ormolu or gold-mounted hardstone objects of such extraordinarily rich taste and distinguished historical associations that would suggest that Hamilton was either presented with them as a diplomatic gift *en bloc*, or that he purchased them *en bloc* from an imperial or aristocratic *schatzkammer*.

A number of the objects on these lists have now been identified including the present lot and lot 6 in this sale, recorded as *La Cassolette de Lapis Lazuli monté en bronze*. This ormolu-mounted lapis lazuli tazza was almost certainly mounted by the same *ciseleur-doreur*.

The superlative collections ultimately gathered at Hamilton Palace by 1882 - as a result of both Hamilton's and his friend William Beckford's inheritances - led one commentator to describe it as '*One of the noblest residences in Europe.. and probably containing a greater collection of rare works of art than the abode of any man under the rank of sovereign..*'

### 1882 TO THE PRESENT DAY

Christie's dispersal of the Hamilton Palace Collection was amongst the greatest auctions of furniture and works of art ever held. The ewer and basin, as well as the lapis lazuli tazza in this sale, also included on the Russian list, were purchased in the Hamilton Palace sale by Christopher Beckett Denison, who sold them shortly afterwards in 1885; in his sale both lots were then purchased by William, 5th Earl of Carysfort, and recorded in a manuscript of his purchases for that year.



The Hamilton-Rothschild Tazza, National Gallery of Scotland



# THE HAMILTON PALACE AGATE EWER AND LAPIS LAZULI TAZZA LOTS 5 & 6

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

6 [LEARN MORE](#)

## A LATE LOUIS XVI ORMOLU-MOUNTED CARVED LAPIS LAZULI TAZZA

THE LAPIS LAZULI, ITALIAN, LATE 16TH OR 17TH CENTURY, THE MOUNTS ATTRIBUTED TO FRANCOIS REMOND OR PIERRE-PHILIPPE THOMIRE, CIRCA 1792

The circular lobed dish flanked by acanthus-wrapped and eagle-headed supports each issuing spirally-twisted tendrils and terminating in paired legs with hoof feet, centred by a berried staff and scrolled serpent, above an oval platform with stiff-leaf and milled rim supported by four recumbent lions each on a *mille raies* plinth, the underside with a white circular paper label and remains of a red circular paper label, old restorations to the lapis, including a *circa* 5 in. (13 cm.) spliced section to the rim of the dish, probably dating from the time of the late 18th century remounting  
18 in. (46 cm.) high; 11¼ in. (29 cm.) wide

£400,000-600,000

US\$550,000-810,000

€480,000-710,000

### PROVENANCE:

The Lapis Tazza:

Almost certainly:

Randon de Boisset, sold in Paris, 27 February 1777, lot 468 (1822 *livres* to the marchand Langlier).

The Boileau sale, sold in Paris, 1782, lot 209 (2192 *livres*).

The Le Brun sale, sold in Paris, 11 April 1791, lot 404 (repurchased by Le Brun for 2,200 *livres*).

The Lapis Tazza and its mounts:

Almost certainly acquired in Russia, by Alexander Douglas-Hamilton, Marquis of Douglas and later 10th Duke of Hamilton (d.1852) when Ambassador in St Petersburg, circa 1807, and certainly at Hamilton Palace by 1825.

Thence by descent to William, 12th Duke of Hamilton (d. 1895), Hamilton Palace, Lanarkshire,

sold Christie's London, 17 June - 20 July 1882, lot 1430 (£320 50s) to, Christopher Beckett Denison; sold Christie's London, 6 June 1885, lot 778 (£192 18s 9) to

William, 5th Earl of Carysfort, Elton Hall, Cambridgeshire and thence by descent,

until sold to the current owner in 2015.

### LITERATURE:

Circa 1807, *Russian Lists*, 'No. 6': '*La Cassolette de Lapis Lazuli monté en bronze*' [together with a Chinese jade hookah mounted in gilt bronze and 3 rock crystal vases mounted in bronze and gold, costing 6000 roubles] Hamilton Archives/ 332/ M12.30

1825 Inventory of Hamilton Palace, p. 31, State Bed Room '*An ornamental Cup standing on rich figures with a Glass Globe over it, of Lapis Lazuli, £70*' (Hamilton Archives/332/M4.70)

1852-3 Inventory of Hamilton Palace, p. 142, *Drawing Room* '*A Lapis Lazuli Cassolette on a stand of the same supported by richly chased gilt bronze standard with eagle head handles and the Lapis base encased in gilt Bronze rim with Lion supports glass shade over Do.*' Hamilton Archives/2177/Vol. 1228

1853 Fire Insurance Inventory of Hamilton Palace, p. 47. *Drawing Room* '*A Lapis Lazuli Cassolette on a stand of the same Supported by Gilt Bronze Standards with Eagle head and the stand below Encased in a Rich Gilt Bronze Rim and Lion Supports under Do., £80*' (Hamilton Archives/2177/Bundle 2714)

1876 Inventory of Hamilton Palace, p. 95, Old State Bedroom '*A circular fluted Dish of Lapis Lazuli mounted on gilt Metal Stand - the Base an oval piece of Lapis Lazuli on four gilt Metal Lions, under Glass Shade*' (Hamilton Estate Papers/4551)

*Art Furniture Purchased by 5th Earl* (of Carysfort), manuscript, circa 1885.

This magnificent and highly prized lapis lazuli tazza is first described in an undated and unaddressed shipping list in the Hamilton archive (Hamilton MSS Misc. M12.30). Like the preceding lot in this sale and the other *schatzkammer* hardstones from Hamilton Palace, this tazza was presumably dispersed during the various Revolutionary sales, brought together by a Parisian *marchand-mercier* and remounted by a leading *ciseleur-doreur*, such as Pierre-Philippe Thomire or François Remond, in the prevailing Neo-classical taste, presumably with the express intention of selling it *en bloc* to the richest market in the 1790s, the Imperial Court of Russia.

### THE RARITY OF LAPIS LAZULI OBJECTS IN 17TH AND 18TH CENTURY INVENTORIES

The fluted basin of the Hamilton lapis tazza stylistically dates from circa 1600 and echoes the lapidary masterpieces purchased by Louis XIV, his son the Grand Dauphin and Cardinal Mazarin. However, the scale of the Hamilton tazza - with a diameter of 26.5 cm - as well as its depth of colour, is of great rarity and perhaps unique.

The principal reason for lapis lazuli's historic rarity is that it came from so far away - Sar-e-Sang in Afghanistan - and with no other nearer mines, it has been prized since antiquity. Interestingly, only one type was sought after: the dense blue with gold powder (called "the male one" in French Dictionaries), while the pale white variety was largely rejected. In early inventories, carved objects in lapis lazuli executed mainly in Milan and Rome were very rare and expensive, valued between 10 and 50 *pistoles* each (100-500 *livres*), the *grande nef* of the Dauphin being valued at the huge price of 350 *pistoles* (3500 *livres*). In Louis XIV's collections, out of more than 700 hardstone objects (350 jasper and agate vases, 384 rock crystal pieces), only 14 were made of lapis - and these were predominantly small cups ("*tasses rondes ou ovales*") between 10 to 15 cm. wide, some being shell-shaped and the only comparable large scale example to this lot being the "*grande nef*" de lapis, which is now in the Louvre.





Hamilton Palace, South Lanarkshire, Scotland © Country Life.

### RANDON DE BOISSET'S LAPIS TAZZA

The Hamilton lapis tazza - being 26.5 cm. diameter and 4 cm. high overall - is almost certainly that first described with different mounts in the sale of the celebrated collections of Randon de Boisset on 27 February 1777. References to lapis objects in 18th Century sale catalogues are extremely rare. Apart from a vase in the Watteville sale in 1779, the only piece of this scale - which appears to be identical in both size and design - is that which Randon de Boisset is thought to have brought back from Rome and had mounted in Paris. This same lapis tazza was resold again in the Boileau sale on 4th March 1782 and again for a third time in the Le Brun sale of 11 April 1791. Such was the rarity and value of so precious a specimen that - even though it was richly mounted by Randon de Boisset ("*socle à trois enfants richement ciselé et doré*") and fetched a huge price on both occasions - in the following decade it was again re-mounted, presumably by the dealer Le Brun, this time in the latest Neo-Classical fashion in "*or mat*", the matt mercury gilding introduced by Pierre Gouthière.

The catalogue descriptions in both the Randon de Boisset sale and the Le Brun sale underline the suitability of such an extraordinary lapis object to be placed *dans le trésor d'un souverain*. However it is unlikely that the ormolu mounts added by Le Brun between the 1782 and 1792 sales are still those on the Hamilton tazza to this day. Whilst the *chimères* mentioned could refer to the recumbent lion feet, only 3 rather than 4 are noted. There is also no mention of the lower oval lapis plaque. Finally, it is measured as 6 *pouces* high in the Le Brun sale, which seems too short.

It is also possible that the purchaser in the Le Brun 1792 sale further enriched the piece by adding the oval lapis plaque to the base. It is interesting to note, therefore, that the next lot in the Le Brun sale was a lapis cup on an oval plaque of lapis.

The tazza itself was acquired back by the dealer Le Brun, whilst the following lot was bought by another fellow marchand, Julliot. It is possible that the *marchands-merciers* would have done the same again to enrich it in 1791, to accord to the tastes of an Imperial Russian patron. The French market was struggling for obvious reasons, and the only outlets for the French luxury trade were England, the Spanish Royal court and Russia.

### THE LAPIDARIST'S ART

Reputedly bought back from Italy by Randon de Boisset, presumably in 1762/3, the Hamilton lapis tazza could certainly have been carved in the lapidary workshops in either Rome, Florence or Milan. The dazzling gold inclusions, streaks of light blue running through the stone and the delicately carved fluted borders of the basin all bear comparison to a lapis bowl from the cabinet of Louis XIV now in the Musée National d'Histoire Naturelle, Paris that was carved in Florence at the end of the 16th century.

### THE MOUNTS: PIERRE-PHILIPPE THOMIRE OR FRANCOIS REMOND

The superbly chased mounts, executed by a master *ciseleur-doreur*, are of great technical virtuosity and executed in *d'or mat*. The overall tripod form with entwined serpent and spirally-twisted ribbons closely recalls the documented oeuvre of Pierre-Philippe Thomire (1732-1832) - as can be seen on the pair of tripod breccia marble vases in the Wallace Collection (F342-3), a pair of green jade *coupes* supplied by Daguerre to the Princesse Kinsky in 1786 (now in the Louvre) and the celebrated Sèvres vases/ jardinières in the Royal Collection at Windsor, the J. Paul Getty Museum, as well as that sold in the Boule to Jansen collection, Christie's London, 11 July 2003, lot 10.

By contrast, the distinctive eagle's head terminals and tasseled fringes recall the production of François Rémond (d. 1812), one of the foremost *doreur sur métaux* of the Louis XVI period. Like Thomire, Rémond also collaborated extensively with Daguerre, to whom he supplied work between 1778 and 1792 valued at the staggering sum of 920,000 *livres* - and these same eagle's head terminals featured on candelabra designs also supplied by Daguerre for the Princess Kinsky (see C. Baulez in 'Le Luminaire de la Princesse Kinsky', *L'Objet d'Art*, May 1991, pp. 84-99).

Like lot 5 in this sale, this tazza appears on the Duke of Hamilton's 'Russian Lists'.

As the Russian lists are thought to date from 1806-7, they pre-date the financial inheritance that came with both Hamilton's succession to the Dukedom in 1819 as well as his marriage to William Beckford's daughter, Susan Euphemia, in 1810. It seems likely that these highly expensive treasures were thus a diplomatic gift to the Ambassador - before he had inherited the means to lavish money on precious works of art.



Jean-Baptiste Greuze, *Portrait of Paul Randon de Boisset, circa 1775*  
Museum of Fine Arts, Budapest



# AN ARCHAISTIC HERM FROM WEST WYCOMBE PARK



The north front of West Wycombe ©Country Life/Future Publishing Ltd. 1974



The Music Saloon ©Country Life/Future Publishing Ltd. 1933  
The present lot appears on the mantelpiece mounted on a bust.

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### A ROMAN ARCHAISTIC BRONZE HERM HEAD OF HERMES PROPYLAIOS

CIRCA 1ST CENTURY B.C. - 1ST CENTURY A.D.

The god with flowing beard and moustache, hair arranged in three rows of archaic-style tight curls, wearing a fillet, pupils recessed for now-missing inlays.

9 in. (23cm.) high

£80,000-120,000

US\$110,000-160,000

€96,000-140,000

#### PROVENANCE:

Probably acquired by Sir Francis Dashwood, 2nd Baronet (1708-1781), West Wycombe Park, Buckinghamshire, circa 1729 or after.

Thence by descent to Sir Francis Dashwood, 11th Baronet (1925-2000), West Wycombe Park.

*The Property of Sir Francis Dashwood, Bt.*; Christie's, London, 16 March 1977, lot 232 (when it was mounted on a later yellow marble bust, catalogued as 17th Century A.D.).

Swiss private collection.

*Antiquities*; Christie's, London, 2 May 2013, lot 114.

#### LITERATURE:

*Country Life*, 13th May 1933, illustration of "The Music Saloon" on p. 495.

Sir Francis Dashwood (1708-1781) was an English aristocrat known for his love of classical art, gained during his Grand Tour of Europe. At his estate, West Wycombe Park, he created a striking neoclassical landscape filled with temples and follies, and co-founded the Society of Dilettanti to promote the study of ancient art.

This bronze head of Hermes Propylaios, the Greek god of boundaries and transitions, was once part of the collection at West Wycombe Park. Modeled in the Roman tradition with a blend of Greek archaic and classical features, it also embodies the Neo-Classical fascination with antiquity and the symbolic power of ancient gods.



# LEDA AND THE SWAN - ORMOLU-MOUNTED MYTHOLOGY



Design for a vase with related Leda figures from *Collection de vases inventés et dessinés par Mr. de Fontanieu, 1770*

PROPERTY FROM THE COLLECTION OF THE VISCOUNT WIMBORNE (LOTS 8 & 9)

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## A PAIR OF LOUIS XV ORMOLU-MOUNTED BLUE CHINESE PORCELAIN COVERED VASES

THE ORMOLU MOUNTS CIRCA 1765-70, THE PORCELAIN QIANLONG (1736-1795)

Each vase of tapering form, the handles modelled as swans suspending mermaids, the necks hung with festoons of floral swags on a circular plinth base embellished with stiff-leaf motif, the covers possibly associated 16 in. (40.5 cm.) high; 9 in. (23 cm.) wide; 7 in. (18 cm.) deep

£50,000-80,000

US\$68,000-110,000

€60,000-95,000

### PROVENANCE:

Probably acquired by Henry Agar-Ellis, 3rd Viscount Clifden (1825-1866), 2nd Baron Dover for Dover House, Whitehall; thence by descent to Henry George Agar-Ellis, 4th Viscount Clifden (1863-1895), until sold by orders of the Executors of the late Viscount Clifden; Robinson & Fisher, London, 21st May 1895, lot 316. Collection of Ludwig Neumann (1859-1934), 11 Grosvenor Square, London, until sold his sale, Christie's London, 2 July 1919, lot 90, where acquired by Albert Amor. Acquired by Ivor Churchill Guest, 1st Viscount Wimborne (1873-1939) for Ashby St Ledgers Manor, Northamptonshire, where photographed in the Card Room in 1951, thence by descent to the present owner.

### LITERATURE:

'Ashby St Ledgers, Northamptonshire - II', *Country Life*, 3 August 1951, pp. 348-351, fig. 6.

These Chinese porcelain vases are mounted with ormolu that expressively brings to life the mythological subject of Leda and the Swan. From the late 18th century, the swan motif began to be used in a number of commissions for the most discerning patrons, and the design for the swans as well as the female figures on this vase closely relate to models executed by Pierre Elisabeth de Fontanieu in 1770 for Louis XV. In the 19th century they likely formed part of the collection of Viscount Clifden at Dover House, Whitehall before being acquired by the financier and collector Ludwig Neumann and finally the Viscounts Wimborne.



# A BUREAU CYLINDRE BY JEAN-HENRI RIESENER – THE ENGLISH TASTE FOR FRENCH FURNITURE



The Riesener *bureau à cylindre* in situ Chesterfield House London, 1931

PROPERTY FROM THE COLLECTION OF THE VISCOUNT WIMBORNE (LOTS 8 & 9)

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## A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH, HAREWOOD, EBONY AND HOLLY BUREAU A CYLINDRE

BY JEAN-HENRI RIESENER, CIRCA 1775-85

The rectangular top with three-quarter pierced gallery, above three cross-banded and filleted frieze drawers, the central drawer fitted with an easel and gilt-tooled leather-lined writing surface, the tambour cylinder inlaid with herringbone bands and centred by oval panels with uprights mounted with floral and foliate mounts, enclosing a leather-lined slide, pigeonholes and small drawers, the frieze with three drawers, the central drawer mounted with scrolling foliage and flowerheads framed by two panelled drawers, the sides each with a writing slide and an ink drawer and with moulded parquetry panels, the back decorated with lozenge parquetry, on tapering legs headed by ormolu angles cast with acanthus leaves, on paw feet, stamped five times J H RIESENER'

48 in. (120 cm.) high; 53 in. (134 cm.) wide; 30 in. (76 cm.) deep

£200,000-400,000

US\$280,000-540,000

€240,000-470,000

### PROVENANCE:

Acquired by Stephens Lyne Stephens (1801-1860) or his wife Yolande Marie-Louise Lyne Stephens, née Duverney (1812-1894), Lynford Hall, Norfolk, until sold at her estate sale 'Mrs. Lyne Stephens'; Christie's, 9 May 1895, lot 99, where acquired by 'A. W.'.

Collection of Ludwig Neumann (1859-1934), 11 Grosvenor Square, London, until sold his sale, Christie's London, 2 July 1919, lot 90, where acquired by Frank Partridge.

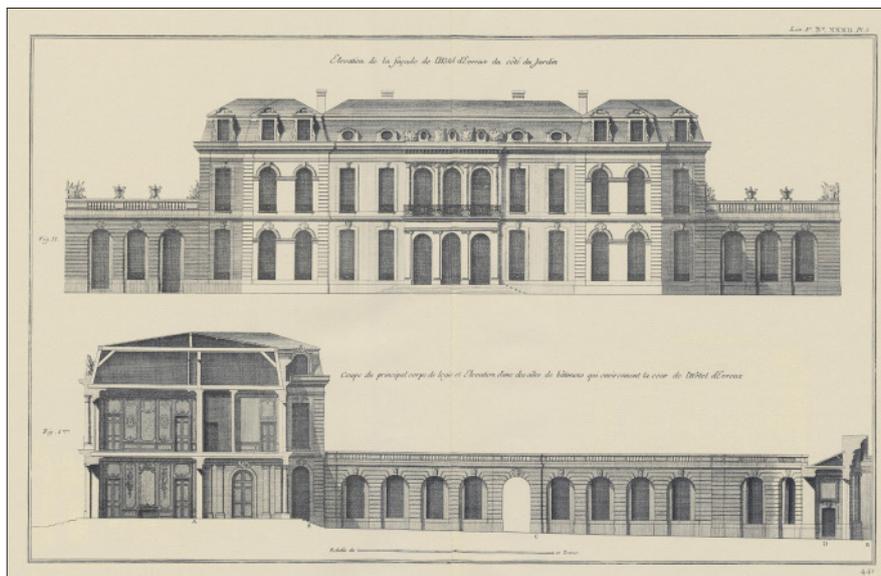
Collection of Henry Lascelles, 6th Earl of Harewood (1882-1947) at Chesterfield House, London, where photographed in the drawing room in 1931, until sold 'By orders of Her Royal Highness The Princess Royal, The Rt. Hon. Earl of Harewood, removed from Harewood House, Leeds'; Christie's London, 28 June 1951, lot 90.

Acquired by Ivor Guest, 2nd Viscount Wimborne (1903-1967), thence by descent.

This *bureau à cylindre* by Jean-Henri Riesener reflects the extraordinary quality of the celebrated *ébéniste's* production as well as the role of the *garde-meuble de la Couronne* in propagating taste among the French Royal Family and their circle. Bearing the hallmarks of his predecessor Jean-François Oeben the bureau is closely related to a model executed for Thierry Ville d'Avray, *Intendant du Garde-Meuble* in 1784 that was in the comte de Provence's collection. The present example also epitomises the prevailing taste for French furniture in England, forming part of the lavish collections of the magnates Stephens Lyne-Stephens and then Ludwig Neumann before being acquired by the Earl of Harewood for Chesterfield House and finally the Viscount Wimborne.



# THE BEAUJON BEDFORD 'BLEU TURQUE' VASE



The Hôtel d'Évreux (now the Élysée Palace). The Beaujon Vase is recorded in the *salon au cabinet des tableaux* on the ground floor—inside the three windows on the right side of the first elevation above—looking onto the flower garden

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 10 & 33)

\*10 [LEARN MORE](#)

## A LATE LOUIS XV ORMOLU-MOUNTED 'BLEU TURQUE' CHINESE PORCELAIN VASE AND COVER OF EXCEPTIONALLY LARGE SIZE

CIRCA 1765-1770

The cover with a berried finial, the vase with a reeded crossed-ribbon border above a foliate-cast and arched collar punctuated with roundels, the baluster body with twin eaglehead handles flanked by scrolls and trailing husks and terminating in acanthus leaves, the cabochon-ornamented base with later beaded collar, above a *guilloche* moulding, over a tooled and panelled frieze with foliate bosses to the centre of each side, raised on leaf and scroll-cast feet 34 in. (86 cm.) high; 20½ in. (52 cm.) diameter

£500,000-800,000

US\$680,000-1,100,000  
€600,000-950,000

### PROVENANCE:

Nicolas Beaujon, (1718-1786), banker to the French Court.  
Purchased by the *marchande-mercier* Madame Légère 1787 at the Beaujon sale on 25th April 1787, lot 307.  
Acquired either by Francis Russell, 5th Duke of Bedford (1765-1802) or John Russell, 6th Duke of Bedford (1766-1839), and thence by descent until sold, Sotheby's London, 8 December 2009, lot 16 where acquired by the present owner (£713,250 including premium).

### LITERATURE:

Recorded in the inventory on the death of Nicolas Beaujon, together with two other vases and described as 'trois grands vases de porcelaine de la chine fond bleu-turque garnis de bronz doré 450'. (Three large Chinese bleu-turque porcelain vases ornamented with gilt-bronze- 450'),  
The sale catalogue description of April 1787 describes it as 'Une urne couverte, a grosse panse ornée de gorge a baguettes et a fleurons, boutons et rosaces a tetes d'aigle et rincaux terminée par un pied a quatre consoles et plate-bande en bronze doré. Hauteur 30 pouces, diamètre 18 pouces. Le vase et les deux suivant sont d'une forme majestueuse et d'un genre d'ornement male'. (see illus.)

This majestic vase, distinguished by its impressive scale and quality, is one of the largest known examples of ormolu-mounted Chinese porcelain recorded in the eighteenth century. Retaining its particularly brilliant gilding, this lot was first recorded in the collection of one of the most distinguished *collectionneurs amateurs* of eighteenth-century France, Nicolas Beaujon. His home, the Hôtel d'Évreux, now the Palais d'Élysée, is probably the most well known *hôtel particulier* in all of France. Subsequently, the vase entered the collection at Woburn Abbey, the sumptuous residence of the Dukes of Bedford, until it was sold by the family some two hundred years later.

### THE BEAUJON PROVENANCE

Nicolas Beaujon (1718-1786) was a prominent French financier and art patron. Born in Bordeaux into two prosperous merchant families, the Beaujons and the Delmestres, he amassed considerable wealth in the commodities trade before relocating to Paris. In 1753, he married Louise Elisabeth Bontemps, granddaughter of Alexandre Bontemps *valet de chambre* to Louis XIV, thereby reinforcing his social and political connections.

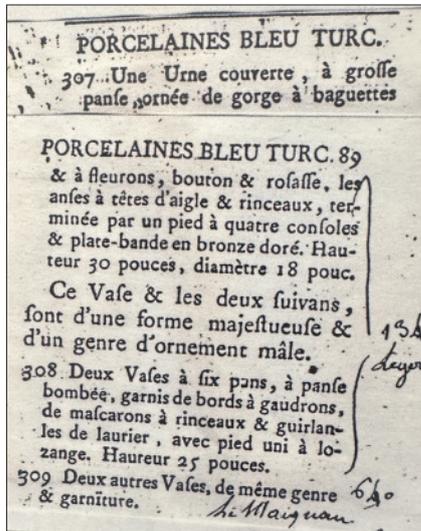
Beaujon played a pivotal role in financing the French state during the reign of Louis XV, most notably through substantial loans during the Seven Years' War, which secured him the influential position of *fermier général*, and later a seat on the *Conseil d'État*.

In 1773, Beaujon acquired the Hôtel d'Évreux in Paris, today the Élysée Palace, for the vast sum of one million *livres*. Originally constructed in 1718 by the architect Armand-Claude Mollet for the Comte d'Évreux, the *hôtel* had previously belonged to Madame de Pompadour. Under Beaujon's ownership, the residence underwent extensive renovations directed by the visionary architect Etienne-Louis Boullée. After his relocation to the Hôtel d'Évreux, Beaujon began purchasing from public auctions to assemble an extensive collection of paintings, sculptures, and *objets d'art*.





Nicolas Beaujon (1718-1786), by Louis-Michel van Loo (1707-1771)



Extract from the sale catalogue of April 1787



John Russell, 6th Duke of Bedford (1766-1839), by Sir George Hayter (1792-1871)

The vase offered here was given pride of place within Beaujon's collection at the Hôtel d'Évreux: it was displayed on a chimneypiece in the *salon au cabinet des tableaux*, the principal reception room of Beaujon's private apartments. Overlooking the formal garden, this room was designed in a blue and white palette to harmonize with a garniture of three Chinese porcelain vases, including the present example. Upon Beaujon's death in 1786, an inventory of his collection was undertaken. The three vases, including the present lot, were listed under inventory number 704 as *trois grands vases de porcelaine de Chine bleu turquin, garnis de bronze doré - 450 [livres]*. The group of vases was sold at auction in April 1787, selling to the dealer Légère for 1,340 *livres*.

## THE BEDFORD PROVENANCE

While definitive documentation of the vase's subsequent transfer remains elusive, its acquisition by the Russell family is plausible. During renovations at Woburn Abbey, Francis Russell, the 5th Duke of Bedford is known to have acquired French decorative arts, and may have purchased the vase directly from Légère. Although no record of this transaction survives, the 6th Duke, John Russell, is documented as having acquired objects from Dominique Daguerre in 1803. While the vase is not specifically listed among these purchases, the possibility that it entered the collection at this time remains strong.

Woburn Abbey, Bedfordshire, encompassing Woburn Park and its associated buildings, was originally established in 1145 as a Cistercian monastery. The first major transformation of the site occurred *circa* 1630 under Francis Russell, 4th Earl of Bedford, who initiated the construction of a new manor house. A second significant phase of rebuilding was undertaken between 1747 and 1761, under the direction of architects Henry Flitcroft and John Sanderson. Further architectural modifications took place between 1787 and 1790 under the supervision of Henry Holland. Woburn Abbey housed the distinguished art collection of the Dukes of Bedford. To this day, the collection includes masterpieces by eminent artists such as Rubens, Van Dyck, Canaletto, and Velázquez. In addition to its paintings, the collection also features exceptional examples of English and French furniture from various periods, as well as an extensive assemblage of porcelain and silverware.

## THE PORCELAIN

The French practice of mounting Asian ceramics in European metalwork, recorded as early as the fourteenth century, took on a new life in the eighteenth century, as gilt-bronze replaced silver as the preferred mounting medium, and mounts themselves took on new and more complex, sculptural forms. Just as the *marchand-merciers* of Paris were responsible for the supply of Asian porcelain to their networks of clients, so too did they maintain close networks within the guilds of bronze casters and chasers (*fondeurs-ciseleurs*) and gilders (*doreurs*), who could produce mounts to enrich their wares. By framing the precious Chinese porcelain in sumptuous ormolu, these craftsmen transformed them into entirely new objects, aligning them with the latest tastes of France's most elite collectors. The present vase is an outstanding example of a Chinese porcelain vessel imported to France: its glaze is notable for the exceptionally even application and luminous quality, embodying the technical mastery achieved during the Qing dynasty (1644–1911).

## THE MOUNTS

Although the design source and the maker of the gilt-bronze of this lot are as yet unknown, this vase can nonetheless be related to two groups of objects produced in Parisian *ateliers* during the third quarter of the eighteenth century: a small but distinct group of mounted Chinese porcelain wares, and the overall *oeuvre* of the celebrated *bronzier* and *sculpteur* Jean-Claude Chambellan Duplessis (1699-1774). The exclusive group of mounted Chinese porcelain is distinguished by a number of exceptional characteristics shared by each, including bold *à la Grecque* mounts, intensely-colored glazes, and impressive heights, over 50 centimeters. Furthermore, they all feature prominent lion-mask figural handles or side mounts.

Vases in this group include:

- a turquoise-glazed Ming Dynasty Chinese garden seat, mounted as a vase with a fluted collar, lion's mask handles and a leaf-cast socle. This vase was acquired by the dealer Paillet for Louis XVI at the sale of the duc d'Aumont's collection in 1782, and remains in the collection of the château de Versailles (obj. no. T 423 C).
- a Kangxi-period *famille verte* porcelain vase, known as the "Sainte-Foy vase," sold from the Dalva collection, Christie's, New York, 22 October 2020, lot 158.
- a turquoise-glazed Ming Dynasty Chinese garden seat sold Christie's, King Street, 13-14 November 1984, lot 671.
- a turquoise-glazed Ming Dynasty Chinese garden seat sold Sotheby's, Paris, 15 December 2010, lot 93.

Intriguingly, the lion masks on this group are remarkably similar to those both on the 'vases Dulac', and the iconic *goût grec* model of clock supplied by the *bronzier* Robert Osmond to Lalive de July, the celebrated early connoisseur of Neoclassicism.

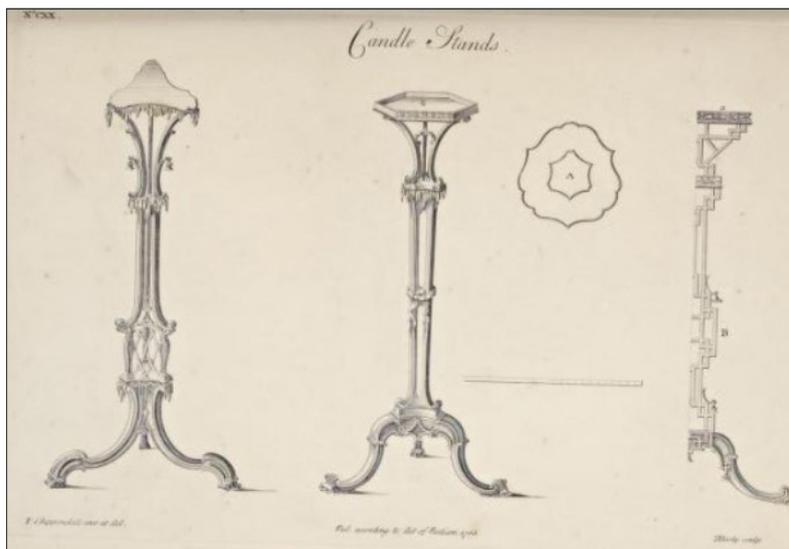
The present vase also displays many of the highly recognizable characteristics of the Duplessis style, evidenced particularly by the bold design of the acanthus, volutes and fluting. The chasing to the bronze is of the highest quality, the foliage is finely cut, and the ornamentation reveals a great sense of detail. On the present vase, the base mount, particularly its acanthus and volute-cast feet, is especially close to Duplessis' *oeuvre*, recalling his earlier ormolu mounts designed in the *rocaille symétrisée* fashion. Here, however, the sinuous Rococo curves are comparatively tamed and the Neoclassical symmetry is further developed.

Comparable prototypes in the late Rococo taste for this base model include those found on an ormolu-mounted celadon vase sold from the Rothschild collection, Christie's, New York, 11 October 2023, lot 42, and on a pair of vases formerly in the collection of the Baron de Besenval, sold Christie's, London, 8 July 2021, lot 4. In addition, the bases of the Besenval vases are cast with ribbon-tied reeds that feature prominently on the lid of the present vase.

A number of entries in the *Livre-journal* of the *marchand-mercier* Lazare Duvaux show that Duplessis was regularly engaged to provide mounts for Chinese porcelain (L. Courajod, *Livre-Journal de Lazare Duvaux, Marchand-Bijoutier Ordinaire du Roy, 1748-1758*, Paris, 1873, II, nos. 601, 1713 and 1810).



# THE SAMUEL MESSER TORCHERES



Designs for candle stands from *The Gentleman and Cabinet-Maker's Director*, 1754, by Thomas Chippendale

PROPERTY OF A LADY

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## A PAIR OF GEORGE III MAHOGANY TORCHERES

CIRCA 1760-65, POSSIBLY BY THOMAS CHIPPENDALE

The shaped moulded triform top carved with cartouche motif, supported by a tapering stem carved with harebells on a turned base decorated with blind fretwork motif, above a foliate collar and a turned fluted shaft with acanthus leaf base, on three S-shaped legs with scrolling pad feet, one leg replaced  
44. ¾ in. (114 cm.) high; 16 in. (41 cm.) diameter (2)

£30,000-50,000

US\$41,000-68,000

€36,000-59,000

### PROVENANCE:

Bought by Samuel Messer from Hotspur, 30 April 1959 (£880).

The Messer Collection; Christie's, London, 5 December 1991, lot 94 (sold £49,500 inc. premium),

Acquired from the above by the present owner.

### COMPARATIVE LITERATURE:

M. Jourdain and F. Rose, *English Furniture, The Georgian Period (1750-1830)*, London, 1953, p. 173, pl. 144.

This finely carved pair of mahogany candle-stands, with high-hipped tripod bases and distinctive flattened scrolled feet, exemplifies Thomas Chippendale's most refined interpretation of the mid-18th century English tripod table form. Closely related to documented examples supplied by Chippendale for Blair Castle in 1758 and Dumfries House in 1759, they formed part of the Samuel Messer Collection, one of the most significant assemblages of English furniture formed in the 20th century.



# THE MERSHAM-LE-HATCH CHIPPENDALE TABLES



The Bow Drawing Room at Mersham-Le-Hatch, Kent, partially showing one of the tables to the left of the window.  
© Country Life/ Future Publishing Ltd.

PROPERTY OF A PRIVATE COLLECTOR

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## A PAIR OF GEORGE III HAREWOOD, SYCAMORE, AMARANTH, MAHOGANY AND MARQUETRY DEMI-LUNE PIER TABLES

ATTRIBUTED TO THOMAS CHIPPENDALE SENIOR OR JUNIOR, CIRCA 1775

Each crossbanded overall, with D-shaped top with a fan-shaped demi-lune within a guilloche border filled with flowerheads, the frieze inlaid with a further flower filled guilloche band, on square tapering legs and shaped block feet engraved with stiff-leaf decoration, with batten-carrying holes  
34½ in. (87.5 cm.) high; 44 in. (112 cm.) wide; 17¾ in. (45 cm.) deep

£60,000-100,000

US\$81,000-140,000

€71,000-120,000

### PROVENANCE:

Almost certainly commissioned by Sir Edward Knatchbull (1704-1789), 7th Bt., Mersham-le-Hatch, Kent. Thence by descent until sold, Property of the Knatchbull family; Christie's, London, 4 July 1991, lot 61, Acquired from the above by the present owner.

### LITERATURE:

H. Avray Tipping, 'Mersham-Le-Hatch, Kent, The Property of Capt. the Hon. Michael Knatchbull,' *Country Life*, 8 August 1925, pp. 226.

These demi-lune tables, with their intricate marquetry and delicate proportions, are part of the grand neoclassical transformation of Mersham-le-Hatch, an estate that exemplifies Georgian refinement. Commissioned by Sir Edward Knatchbull, the collaboration between the renowned designer Robert Adam and cabinet-maker Thomas Chippendale brought to life an elegant fusion of architectural grandeur and finely crafted furniture, seen particularly in the Saloon.



# THE CADLAND HOUSE TORCHERES



After George Barret RA, *Cadland Park, in Hampshire, the seat of R. Drummond Esq.*, 1 September 1780

PROPERTY OF A GENTLEMAN

■13 [LEARN MORE](#)

## A PAIR OF GEORGE III WHITE-PAINTED CARVED LIMWOOD AND COMPOSITION ORNAMENT TORCHERES

ATTRIBUTED TO INCE & MAYHEW, CIRCA 1775

Each with circular platform with guilloche edge, on fluted acanthus-carved baluster stem with beaded and paterae collar, the tripartite bases decorated to the front with ram's heads and foliate swags issuing from a fluted frieze and centred with a laurel wreath, the foliate mouldings to base in plaster, traces of original duck egg blue and white decoration, previously but possibly not originally with light fittings to top  
68 in. (173 cm.) high; 23 in. (58 cm.) wide; 24½ in. (62 cm.) deep

£50,000-80,000

US\$68,000-110,000

€60,000-95,000

### PROVENANCE:

Almost certainly commissioned by The Hon. Robert Drummond (1729-1804) for Cadland Park, Hampshire and removed to Cadland Manor in *circa* 1950.  
Thence by descent.

These elegant neoclassical torcheres once formed part of the now lost interiors of Cadland Park, Hampshire. Built in 1775 for the banking scion The Hon. Robert Drummond, the perfectly proportioned villa was an early collaboration between Henry Holland and Capability Brown. Perched within sweeping parkland on the Solent coastline, surviving plans and elevations of the house suggest the torcheres may have occupied two niches in the Hall - being fully decorated to only one side - and pigment testing indicates an original duck egg blue scheme with white highlights. The celebrated 18th-century English cabinet-makers William Ince and John Mayhew worked with Holland on a number of important commissions, including at nearby Broadlands for Henry Temple, 2nd Viscount Palmerston, and the existence of other pieces of furniture in the Drummond collections identifiable with the firm lends further weight to the attribution.



# A SYMPHONY IN MARQUETRY - THE DUDLEY HOUSE COMMODES BY LINNELL



The entrance to Dudley House, on Park Lane, July 1890, from a series of photos taken for the second Earl of Dudley

PROPERTY FROM AN ENGLISH PRIVATE COLLECTION

■ 14 [LEARN MORE](#)

## A PAIR OF GEORGE III LACQUERED-GILT-BRONZE-MOUNTED KINGWOOD, HAREWOOD, AMARANTH AND MARQUETRY SERPENTINE COMMODES

ATTRIBUTED TO JOHN LINNELL, CIRCA 1765

Each brass-bounded shaped top with a foliate cartouche with ribbon-tied rush border enclosing marquetry musical trophies, with foliate-cast angle mounts and further leaf-tip and ribbon mount to the shaped front and sides enclosing ribbon-tied floral marquetry, with a frieze drawer centred by crossed-palms and flanked by floral sprays with ivory escutcheon above a cupboard door enclosing two short and two graduated long mahogany-lined drawers with foliate-cast handles, terminating in acanthus clasped scroll feet

35 in. (89 cm.) high; 42½ in. (108 cm.) wide; 19 in. (48 cm.) deep

£300,000-500,000

US\$410,000-680,000

€360,000-590,000

### PROVENANCE:

The collection of Charles T. Jacoby, 80 Knightsbridge, London.  
Sir John H. Ward K.C.V.O, Dudley House, Park Lane, London and thence by descent.

### LITERATURE:

H. Cescinsky, 'The collection of the Hon. Sir John. H Ward, K.C.V.O.', Part IV, *Connoisseur*, August 1921, p. 196 (No. IV).

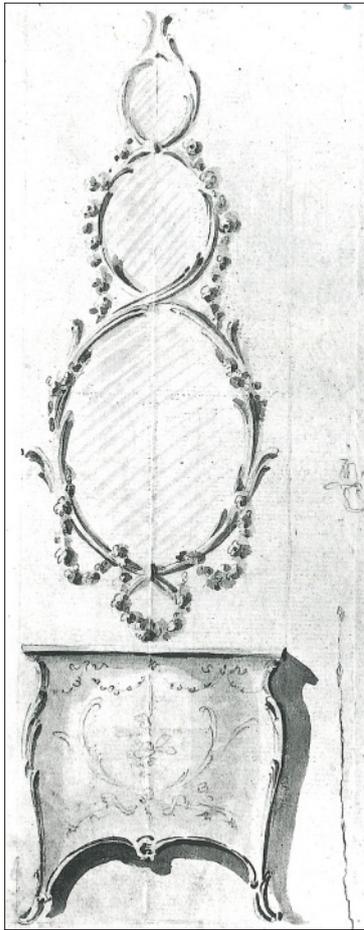
C. Crowe, 'Furniture at the Burlington Fine Arts Club', *Country Life*, 9 January 1926, p. 64 (fig. 7).

L. Wood, *The Lady Lever Art Gallery, Catalogue of Commodes*, London, 1994, pp. 101-105 (figs. 100-101).

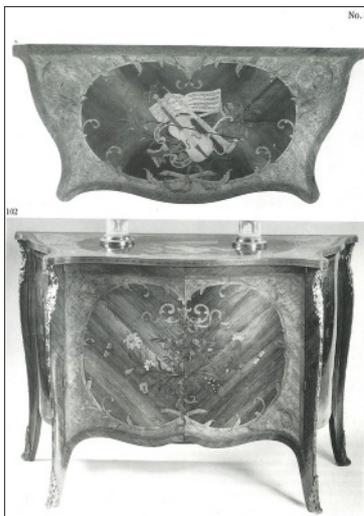
### COMPARATIVE LITERATURE:

H. Hayward and P. Kirkham, *William and John Linnell*, London, 1978, vol. I.





Design for a commode and pier glass, by John Linnell (acc. no. E256-1929) Victoria & Albert Museum



One of the pair of related commodes from Thornby Hall © Christie's images 1984

These marquetry commodes epitomise the elegant French style executed in the late 1760s by John Linnell (d. 1796), cabinet-maker and upholsterer of Berkeley Square. They evolved from the Louis XV 'picturesque' style introduced during the 1750s by *emigré* craftsmen such as Pierre Langlois (d. 1765). However, it was Christopher Fuhrlohg (d. *circa* 1787) and George Haupt (d. 1784) who, having trained in the Paris workshops of Simon Oeben, are thought to have introduced this particular style to the Linnell workshops in the 1760s. They form part of a distinctive group of marquetry commodes attributed to Linnell and are discussed in depth by Lucy Wood in *The Lady Lever Art Gallery, Catalogue of Commodes*, 1994, pp. 98-105.

This group includes:

-A pair, accompanied by foliage-framed pier-glasses, almost certainly supplied by Linnell to his principal patron, the banker Robert Child for Osterley Park, Middlesex and was listed in the 1782 inventory of Mrs. Child's Dressing-Room (H. Hayward and P. Kirkham, *William and John Linnell*, London, 1978, vol. I, fig. 104).

-Two further commodes, almost certainly acquired by Catherine the Great, are recorded in the correspondence of Pierre Falconet, son of the celebrated sculptor, while acting as an agent for John Linnell at the Imperial Court in St. Petersburg. In September 1774 he wrote to James Triquet enquiring about the price of Linnell's marquetry corner-cupboards, and again on the 30 December, when he noted that although the Russian court considered two pieces of Linnell's furniture that he had taken for sale to be 'very beautiful', they remained unsold so he was contemplating their return to London. It seems more than likely, however, that these items remained in Russia, as they can be identified with the two commodes, displaying identical beaded borders to the tops, that are now at Tsarskoe Selo and Peterhof, St. Petersburg (Hayward, *op. cit.*, pl. 9).

-A pair from the collection of E.M. Denny, Esq., probably commissioned for Traloe Castle (Castle Moyle), Co. Kerry by Sir Barry Denny, 1st Bt. around the time of his marriage in 1767 to his cousin Jane, heiress of Traloe Castle, was sold in these Rooms on 17 March 1921, lot 116 and again on the 15 April 1982, lot 84 from the collection of Michael Knapp. They appeared on the market again offered from the estate of Wendell Cherry at Sotheby's, New York 11 October 1996, lot 443 (sold for \$442,500 inc. premium) where they were acquired by Partridge Fine Arts Ltd.

-A further pair, albeit of a slightly larger scale to the present commodes, but arguably closest in style, was formerly in the collection of Arnold Wills Esq., at Thornby Hall, sold in these rooms 'The Contents of Thornby Hall, Northamptonshire'; Christie's. London, 22-23 October 1984, lot 97. They appeared on the market again at Christie's from the collection of Edward Sarofim on 16 November 1995, lot 150 and were sold for a third time at Sotheby's on 8 December 2004, lot 25.

-Lastly, a single commode purchased by Lord Leverhulme from the renowned London firm of Moss Harris on 25 March 1919 for £1,000, now in The Lady Lever Art Gallery (Wood, *op. cit.*, p. 98, no. 8).



Amongst Linnell's surviving workshop-drawings are two related commode-patterns, supplied en suite with pier-glasses which relate to the present commodes which further support an attribution to Linnell (Victoria & Albert Museum, no. E.256 and E.253-1929, illustrated in L. Wood, *op. cit.*, p. 103, fig. 96). The commodes also include a number of motifs which are idiosyncratic of Linnell's production such as the crossed palms executed in marquetry to the centre of the frieze drawer. In terms of construction, they also adhere to Linnell's commitment to symmetry and harmony as the doors to each commode have hinges to the right-hand side allowing them to open identically. This design choice not only reflects aesthetic considerations but also possibly the practical functionality of the room arrangement in which these commodes were likely to be placed.

**CHARLES T. JACOBY, 80 KNIGHTSBRIDGE, LONDON**

The present pair of commodes was first recorded in the collection of Charles T. Jacoby (1853-1910) a successful lace manufacturer from Nottingham. Together with his two brothers, Charles was a director of the family business M. Jacoby & Co. The brothers were collectors of art and antiques and donated works to the Nottingham Castle Museum. Following his death the pair of commodes was offered for sale at Christie's London, 23 June 1910, lot 134 (Wood, *op. cit.*, figs. 100-101).

**SIR JOHN H. WARD, K.C.V.O., DUDLEY HOUSE, LONDON**

The commodes subsequently passed into the collection of Sir John Ward K.C.V.O., at Dudley House, Park Lane, London. Dudley House was built in an area of Mayfair known as Upperfields, part of the Grosvenor Estate that formed the dowry of Mary Davies. Designed by William Atkinson, construction of the house began in 1824 for Viscount Dudley. After his death in 1833 without issue, the house passed through various hands for the next sixty years; one of the most notable being Ismail Pasha 'The Magnificent', Khedive of Egypt, who used Dudley House as his residence on a State Visit to England in 1867. Between 1895 and 1912 the house was owned by Sir Joseph Robinson, a South African mining magnate and Randlord (known as 'the Buccaneer') after which it was acquired by The Hon. Sir John and Mrs. Ward.

John Ward was one of a select group who formed remarkable collections of mid-Georgian furniture in the early part of the twentieth century. His magnificent collection is discussed in a four-part article by Herbert Cescinsky published in *The Connoisseur* in January-August 1921. One of the present pair of commodes is illustrated in the fourth instalment of the article p. 196 (No. IV).

# THE BACHELOR DUKE OF DEVONSHIRE'S MARINE TUREENS

THE PROPERTY OF A GENTLEMAN

15 [LEARN MORE](#)

## A PAIR OF GEORGE IV SILVER SOUP TUREENS, COVERS, LINERS AND STANDS FROM THE DUKE OF DEVONSHIRE'S GRAND SERVICE

MARK OF PAUL STORR, LONDON, 1820 AND 1821

The campana-shaped tureens each on spreading base applied with four detachable-cast scaly dolphins, the sculptural cast handles formed as a merman and a mermaid, the lower body cast with shellwork and with gadrooned sea-foam rim, the detachable domed covers with cast crustacea and vegetable handles, each applied twice with detachable cast coat-of-arms with duke's coronet above, with detachable plain liners, the shaped oval stands with boldly cast waved border simulating sea spray, with shaped scroll shell handles, *each marked on cover, liner, under stand, under tureen, on finial, on dolphins and the four base fixing nuts, the applied coats-of-arms unmarked* the stands 21½ in. (54.5 cm.) wide  
1,047 oz. 4 dwt. (32,573 gr.)

The arms are those of Cavendish quartering Boyle and Clifford for William, 6th Duke of Devonshire (1790-1858), son of William, 5th Duke of Devonshire (1748-1811) and his wife Georgiana (1757-1806), daughter of John, 1st Earl Spencer (1734-1783). The 6th Duke was grandson of William, 4th Duke of Devonshire (1720-1764) and his wife Lady Charlotte Boyle, *suo jure* Baroness Clifford (1731-1754), an heiress who brought a considerable fortune to the Cavendish family. (2)

£500,000-800,000

US\$680,000-1,100,000  
€600,000-950,000





**PROVENANCE:**

William Cavendish, 6th Duke of Devonshire (1790-1858), by descent to his cousin,  
William Cavendish, 7th Duke of Devonshire (1808-1891), by descent to his second son,  
Spencer Cavendish, 8th Duke of Devonshire (1833-1908), by descent to his nephew,  
Victor Cavendish, 9th Duke of Devonshire (1868-1938), by descent to his son,  
Edward Cavendish, 10th Duke of Devonshire (1895-1950), by descent to his second son,  
Andrew Cavendish, 11th Duke of Devonshire (1920-2004),  
Highly Important Old English and French Silver from The Chatsworth Collection; Christie's, London, 25 June 1958, lot 24, when purchased by the owner's father.

**LITERATURE:**

Mss., *Inventory of the Furniture...and Other Effects, at Devonshire House, 1892*, folio 229, '2 soup tureens with figure handles'.  
F. Davis, 'Historic Silver from Chatsworth', *Country Life*, 10 July 1958, p. 76, illustrated.  
'International Saleroom', *The Connoisseur*, Sept. 1958, no. 571, p. 39, fig. 11.  
M. Clayton, *The Collector's Dictionary of Silver and Gold of Great Britain and North American*, Woodbridge, 1971, p. 366, fig. 543.  
M. A. Clark, *Paul Storr Silver in American Collections*, Indianapolis, 1972, p. 6.  
C. Hartop, *Art in Industry, The Silver of Paul Storr*, Cambridge, 2015, p. 98.



Sir Thomas Lawrence, P.R.A., *Portrait of William Spencer Cavendish, 6th Duke of Devonshire (1790-1858)*, circa 1825, Private Collection

**THE MARINE TUREENS OF PAUL STORR AND ROBERT GARRARD**

These magnificently sculptural tureens are masterpieces of the Rococo revival style. The marine theme, so evidently celebrated by the Devonshire tureens, was inspired by the renowned Royal Marine Service commissioned by Frederick, Prince of Wales (1707-1751) from the goldsmith Nicholas Sprimont between 1741 to 1744. The service, which remains in the Royal Collection, comprises a centerpiece, four sauceboats, and various shell form salt cellars. Its design was influenced by the work of the goldsmith to King Louis XV of France, Juste-Aurèle Meissonnier (1695-1750). Paul Storr will have been aware of the Royal Marine Service through his role at Rundell Bridge and Rundell, the Royal Goldsmiths, who produced marine salt cellars with shell bowls and merman supporters for the Prince Regent in 1810 to designs of Edward Hodges Baily.

The earliest mention of the exuberant marine inspired tureen form can be found in the ledgers of Robert Garrard, as recorded by J. R. Bliss in his catalogue of *The Jerome and Rita Gans Collection*, 1994, p. 206. An entry dated 12 June 1819, for an order commissioned by Robert Sherard, the 6th Earl of Harborough (1797-1859) included '2 finely chased terrines, stands, with marine figures supported by dolphins'. In the same year Storr severed his connection with Rundells, whose manufacturing silver department he had managed, in order to establish his own workshop.

In 1977 John Culme published his discovery that Robert Garrard had leased Paul Storr's workshops some time before November 1822, (see J. Culme, *Nineteenth Century Silver*, p. 80). Such an arrangement established a close connection between the two



Devonshire House, London



Chatsworth, Derbyshire



businesses and this may have been why the tureens commissioned from Garrard in 1819 by Lord Harborough and later in 1824 by Fletcher Norton, 3rd Baron Grantley (1796-1878), recently sold from Hotel Lambert, Sotheby's Paris, 14 October 2022, lot 875, were identical to those produced by Storr in 1821 for the Duke of Devonshire, and later in 1822 for the Portuguese nobleman, Henrique Teixeira de Sampaio, (1774-1833), sold from the von Buhlow Collection, Sotheby's, New York, 28-29 October, 1988, lot 218. A pair of tureens marked for Garrard, dating from 1827-1829, of the same design, were made for Edward Barneby (1802-1871) of Saltmarsh Castle, Herefordshire; now in the collection of the Virginia Museum (Bliss, *op. cit.*, pp. 204-207, no. 70).

It would seem very probable that all were made in Storr's workshop with the Harborough, Grantley and Barneby commissions being retailed through Garrard. It is notable that the 6th Duke of Devonshire patronised both silversmiths and the Great Service he commissioned to adorn the dining room of Devonshire House on Piccadilly and later the Great Dining Room at Chatsworth came from both firms. His diaries record visits to both companies. Perhaps the grandest components of the service were the pair of ten light candelabra, which are applied with Cavendish stags and with Apollo figures stems. They are marked for Storr and dated for 1813. Later in 1819 he turned to Robert Garrard the younger for the magnificent set of ten ice pails with dolphin stems, spirally fluted bodies and shell and seaweed strewn rims. The candelabra and ice pails, and the tureens cited below, were illustrated in *The Devonshire Inheritance, Five Centuries of Collecting at Chatsworth*, Alexandria, 2003, nos. 189, 190 and 191. When the marine tureens offered here were added to the service in 1820 and 1821, they were accompanied by a pair of equally massive tureens, embellished with eagle handles and feet, also by Storr, which remain in the Devonshire collection.

#### **THE 6TH DUKE OF DEVONSHIRE AND THE GREAT DINING ROOM AT CHATSWORTH**

William Spencer Cavendish (1790-1858), succeeded his father in 1811 at the young age of twenty-one. He was the youngest of his parents' three children. His inheritance allowed him to entertain lavishly, collect widely and embellish a number of the Cavendish houses, including Lismore Castle in Ireland, which he remodeled in the Gothic revival style and most notably the main family seat Chatsworth, to which he added the impressive Great North Wing to the designs of Jeffry Wyattville 1766-1840), later knighted for his work for the King at Windsor Castle. The North Wing allowed for the creation of the Great Dining Room, a sculpture gallery and ballroom, and below stairs a vast area of service rooms to enable entertaining on an almost regal scale. The Duke's magnificent commissions from Storr and Garrard were displayed in his Great Dining Room after its completion in 1832. As shown by the 1892 Devonshire House inventory the display plate travelled between Derbyshire and London for the London season.

## A ROYAL TELESCOPE



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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### A SILVER-GILT TELESCOPE

DOLLOND, CIRCA 1860

The 2½-inch refractor with five draw tubes and screw dust cap, the main body embellished with fine raised floral motifs, and badge of the Prince of Wales and a device with the three tugs of the Sultan above, signed to the eyepiece, signed to the eyepiece with sliding lens cover.

12½in. (32 cm.) closed

44in. (114 cm.) extended

£30,000-50,000

US\$41,000-68,000

€36,000-59,000

#### PROVENANCE:

By repute: Royal gift to Abdul Aziz Khan, Sultan of Turkey (1861-1876) by Edward, Prince of Wales, later King Edward VII

By descent to Abdul Hamid II, Sultan of Turkey (1876-1909)

By Royal gift to M. Edward Huguenin, circa 1900.

With Sam Fogg, 2018.

Whence acquired by current owner.

This exceptional instrument remains one of the most impressive presentation telescopes ever crafted by London's leading optician. Remarkably preserved and highly ornate, this scientific instrument represents the collaboration and intersection between ornamentation and science. Presented in silver gilt the highly decorative body conceals a functioning telescope.



# FORM & FUNCTION - A WORK OF ART BY FABERGÉ

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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## A JEWELLED GUILLOCHÉ ENAMEL AND SILVER-GILT DESK CLOCK BY FABERGÉ, WORKMASTER HENRIK WIGSTRÖM, ST PETERSBURG, 1908-1917, SCRATCHED INVENTORY NUMBER 23245

Rectangular, the central panel enamelled in translucent scarlet red over a wavy guilloché ground, centring a white enamel dial with Arabic chapters within a seed-pearl bezel, the outer panel enamelled in translucent apple green over a moiré guilloché ground, all within a silver-gilt laurel-chased rim with rosettes at corners, the ribbon crest at the top suspending ribbon-tied laurel swags, the ivorine back with a silver scroll strut, the back-plate with hand-set, *marked on rim, back and strut with 'Fabergé' in Cyrillic and workmaster's initials*

5 $\frac{7}{8}$  in. (14.9 cm.) high

£60,000-80,000

US\$81,000-110,000

€72,000-95,000

### PROVENANCE:

Property of a Scandinavian Collector.

Anonymous sale; Sotheby's, London, 8 June 2011, lot 507.

In addition to Fabergé's impeccable craftsmanship and wit, his genius also lay in his ability to create works of art that would be used in everyday life. Fabergé's objects of function included desk clocks, cigarette cases, scent bottles, frames, bell-pushes, cigarette lighters and cane handles – to name but a few. They were designed for convenient use on the writing table or to be carried on the person, and were not intended as museum pieces.

The production of practical objects began in the 1880s. The head workmasters of Fabergé transformed everything from clocks to cane handles into imaginative works of art. It was this trademark ability to enhance everyday objects through the application of sophisticated enamelling techniques, goldsmithing and stone-setting that made Fabergé internationally famous.

Fabergé's items of function were in huge demand among his contemporaries who wanted to surround themselves with elegant and useful objects. The firm's craftsmen had to make practical items attractive without being bulky and inconvenient.

The present desk clock is a wonderful testimony to how Fabergé managed to turn the production of utilitarian objects into an art form. His ingenious designs and techniques transform seemingly mundane objects into the most desirable works of art.



## SPOILS OF THE CHASE



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■18 [LEARN MORE](#)

### A SET OF FOUR LOUIS XVI ORMOLU THREE-LIGHT WALL-LIGHTS LATE 18TH CENTURY

Comprising two pairs, each with a backplate cast with oak foliage surmounted by a stag's head, the antlers with fourteen points, with three scrolling twisted branches with sunflowers and terminating with nozzles, differences in size

21 in. (53.5 cm.) high; 12  $\frac{3}{4}$  in. (31 cm.) wide

18  $\frac{1}{4}$  in. (46.5 cm.) high; 10  $\frac{3}{4}$  in. (28 cm.) wide; the other pair

£60,000-100,000

(4)

US\$81,000-140,000

€71,000-120,000

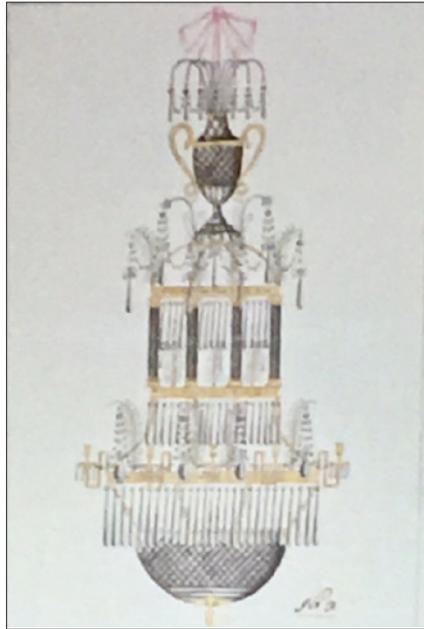
#### PROVENANCE:

Anonymous sale; Christie's, London, 23 May 2018, lot 253.

Reflecting the importance of the hunt in the culture and ritual of the French court, this set of four wall-lights are identical to a pair housed in the château de Versailles, which were previously listed in the château de Fontainebleau from 1806. Although the precise provenance is unknown, this set was likely part of the same commission as the Versailles pair and was possibly ordered for one of the French royal residences frequently used for the pursuit of hunting.



# ILLUMINATION FROM BOHEMIA



Design for a closely related Bohemian chandelier, Prague

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■19 [LEARN MORE](#)

## A NEOCLASSICAL ORMOLU-MOUNTED CRYSTAL AND GLASS EIGHT-BRANCH CHANDELIER

PRAGUE, LATE 18TH CENTURY

The vase coronet issuing branches joined by faceted swags, above a central dish and cirlet issuing swags surmounted by diamond-shaped drops and suspending rings of ribbon-tied pendants, supported by four diamond-cut and bevelled columns with ormolu capitals, above a cirlet decorated with overlapping arched motif issuing eight square-section branches hung with pendants, the cirlet hung with rings of pendants and centred by a lobed dish with acorn boss, fitted for electricity, losses, replacements and restorations

47¼ in. (120 cm.) high; 36 in. (92 cm.) diameter

£70,000-100,000

US\$95,000-140,000

€83,000-120,000

### PROVENANCE:

Private collection, from a Parisian apartment decorated by Daniel Pasgrimaud; sold Christie's, Paris, 30 November 2016, lot 31.

This striking chandelier of architectural form and costly Bohemian cut-glass relates closely to a late 18th-century design for a chandelier from a Prague workshop, probably the maker of this example. The highly sophisticated combination of faceted cut-glass and architectural gilt-metal elements make this a rare survival of neoclassical production from the Bohemian glass manufactories.



# FIT FOR A MAHARAJAH - A MAGNIFICENT SUITE OF GLASS FURNITURE BY OSLER

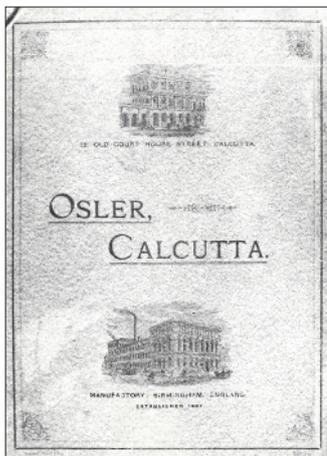
## THE LEGACY OF THE OSLER LINEAGE

The firm of Osler was established in 1807 by Thomas Osler on Broad Street in Birmingham, England and, in its infancy, produced small prisms and ornamentation for chandeliers. When Osler's entrepreneurial sons Follett (d. 1903) and Clarkson (d. 1876) joined the firm in 1831, re-establishing the firm as F. & C. Osler, they expanded their production to include ambitious candelabra, chandeliers and decorative furnishings, such as this stunning group of from a distinguished private collection.

The firm flourished under the brothers in the mid-1840s and Osler's highly conceptual and innovative output required 'equally magnificent patrons', the most notable of which they engaged in 1847 when Ibrahim Pasha (d. 1848), then ruler of Egypt, visited Birmingham and commissioned a pair of opulent candelabra of monumental scale to place at Mohammed's tomb in Mecca. This led to subsequent commissions for similar candelabra by the ruler of Nepal and the Prince of Wales. The Prince had a well-known interest in technical innovation and commissioned Osler on 24 May 1848 to produce a pair of candelabra to mark the occasion of the Queen's birthday, which now reside in the collection of Osborne House on the Isle of Wight.

The commission by the Prince inspired Follett Osler to design an exponentially ambitious and towering central fountain of crystal glass which he proposed to the committee organizing the Crystal Palace Exhibition of 1851 in London. The fountain stood twenty-seven feet in the center of the famed Crystal Palace, miraculously erected in the center of Hyde Park.

In 1878, the Osler firm participated in the *Exposition Universelle* in Paris where they unveiled their innovative production of glass furniture utilizing thicker, stronger sections of glass. Among the works exhibited was a throne chair, stool and cabinet of equally impressive scale as the present lot, though the piece boasted a neo-Gothic design with pierced balustrade, arched cornices and spires. The official exhibition catalogue notes 'its exceeding grace and beauty' and that 'few objects in the Exhibition attracted more attention or greater admiration' (*The Illustrated Catalogue of the Paris International Exhibition*, London, 1878, p. 142). Other French firms like Baccarat similarly unveiled glass furniture at this exhibition, but the scale and artistry of Osler's works were predominant.



Cover of F & C. Osler Calcutta Catalogue, circa 1900

## OSLER IN INDIA

Despite exceedingly positive reception at the 1878 *Exposition Universelle*, Osler's furnishings were not met with overwhelming favor from British consumers, nor an influx of homebound commissions. Spillman notes that Osler's furniture failed to receive an award at the fair, nor would the firm exhibit furnishings again internationally after this initial foray. One critic mentioned 'this cabinet and an arm chair and stool are not likely to find purchasers in England, but are more suited, and I hear are intended, to adorn the palace of some Eastern Potentate. Osler's shift of focus to India was one born out of the vast amount of opportunity and growing wealth in the colonies, specifically in Calcutta, which at that time was one of the world's largest ports. India became viewed as 'a land of fabulously wealthy individuals who were able to buy into every kind of luxury good' and subsequently it was Osler's ostentatious output that 'became more and more associated with a fabulous otherness'.

The firm was one of the first European glass makers to recognize the potential of the burgeoning 'Eastern' market. Prior to the 1840's the firm worked with Hamilton & Co. silversmith and jewelers in Calcutta, India, but by 1843 the company had established their own local presence hiring a full time agent. By 1862, the firm had expanded their export business and their client base included a number of international clientele following successful displays of lighting, trays, hookahs and drink sets at numerous fairs. At first, the firm's export included mainly colored glass chandeliers and candelabra, significantly more popular in the Eastern market than in Europe. The display of the aforementioned glass furniture at the 1878 *Exposition Universelle* particularly interested Osler's Indian clientele, for which glass furniture was quite a practical medium. The coolness of the material and its imperviousness to the hot, humid climate made it particularly suitable. Even further, the geometric patterning of the molded glass was appropriately aligned with Eastern principles that prevented the depictions of figures, so often seen on elaborate European furniture. The opulence of these prismatic works were desirable to the Maharajahs and Indian elite who were embarking on upon a palatial building program. A substantial order from Osler of tables, armchairs, beds and fountains was made for Maharana Sajjan Singh (d. 1884), and although he died before its delivery, his collection is today preserved in the crystal gallery at the Fateh Prakash Palace, Udaipur.

A price list from October 1868 indicates that the firm prepared a list of various colored glass light fixtures ordered by the Maharaja of Patiala, Mohinder Singh. In a letter dated to 8 March 1870, the writer responded to Osler that 'all the chandeliers are suspended at Puttiala and the candelabrum placed in the receptions room'. The writer, seemingly a personal secretary, specifically mentions that the Maharajah sought to engage Osler almost exclusively for decorations, as 'the Puttiala Raja has been a minor until recently...now that he has come of age, he is spending prodigiously. Osler produced two large pattern books, each with hand-drawn and colored designs. The drawings are numbered and often dated, though the customers are infrequently named.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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## A VICTORIAN GILT-METAL, CUT-CRYSTAL AND RUBY GLASS FOUR-POSTER BED

ATTRIBUTED TO F. & C. OSLER, BIRMINGHAM, CIRCA 1880-1890, AND LATER

Of typical form, with four faceted posts joined by silver-plated and faceted rails supporting alternating crescent moon and stars, with a boss to each corner, the headboard and footboard conformingly decorated with turned columns culminating in a highly decorative pineapple and trefoil finial, the sides with further flanking turned columns, the headboard above a faceted frieze centred by geometric design with a gilt background, similar gilt background to lower portion of the footboard, the sides of the bed with crenellated motifs, punctuated by double-sphere pendants, on four turned tapering legs, with later crimson buttoned velvet coverlet, replacements and restorations

99 in. (251 cm.) high; 55 in. (140 cm.) wide; 95¼ in. (242 cm.) deep

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

### PROVENANCE:

By tradition commissioned by an Indian Royal Family, circa 1880-90.  
With Oliver Forge and Brendan Lynch Ltd., 2014.

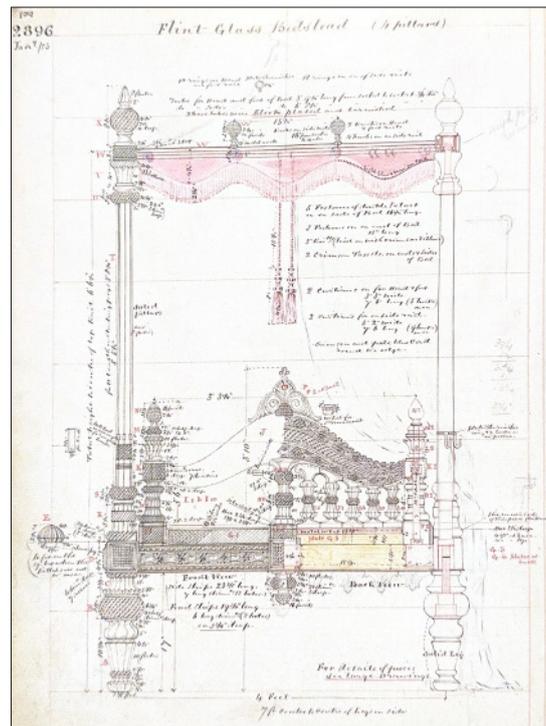
### COMPARATIVE LITERATURE:

D. Ahlawat, "Empire of Glass: F. & C. Osler in India, 1840-1930", *Journal of Design History*, vol. 21, Oxford, 2008.

J. Smith, *Osler's Crystal for Royalty and Rajahs*, London, 1991.

A. Jaffer, *Made for Maharajas: A Design Diary of Princely India*, London, 2006.

J. Spillman, "F.&C. Osler", Corning Museum of Glass website, 16 January 2018.



Design for a Glass Bed, dated January 1883 in Osler's Pattern Book.  
Courtesy of the Birmingham Museum and Art Gallery





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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**A PAIR OF VICTORIAN CUT-CRYSTAL, RUBY GLASS AND SILVERED-METAL OCCASIONAL-TABLES**

BY F. & C. OSLER, BIRMINGHAM, CIRCA 1880-90, AND LATER

Each with circular mirrored top with moulded border and faceted frieze hung with pendant lobes on a columnar support with spreading circular base on bun feet, stamped 'F & C. OSLER', replacements and restorations

46¾ in. (119 cm.) high; 15 in. (38 cm.) diameter

£15,000-25,000

US\$21,000-34,000

€18,000-30,000

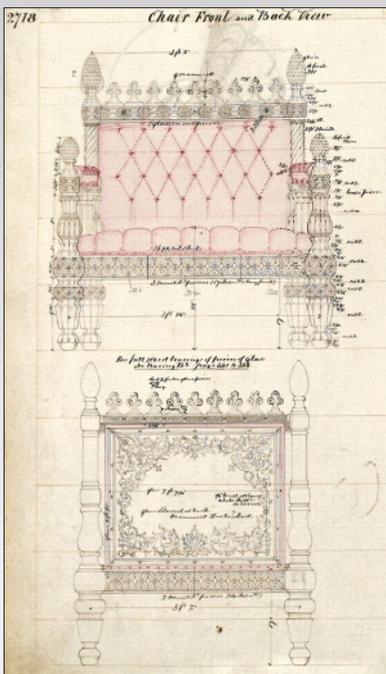
**PROVENANCE:**

By tradition commissioned by an Indian Royal Family, circa 1880-90.

With Oliver Forge and Brendan Lynch Ltd., 2014.

**EXHIBITED:**

London, Victoria & Albert Museum, *Maharaja: The Splendour of India's Royal Courts*, 10 October 2009 to 17 January 2010.



Design for a Glass Chair, circa 1875-76 in Osler's Pattern Book. Courtesy of the Birmingham Museum and Art Gallery

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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## A VICTORIAN CUT-CRYSTAL THRONE CHAIR

ATTRIBUTED TO F. & C. OSLER, BIRMINGHAM, LAST QUARTER 19TH CENTURY, THE SIDE CHAIR LATER

The rectangular padded back, arms, and seat covered with later buttoned crimson velvet, the cresting with trefoils flanked by faceted finials above spiral stiles, the arms with short columnar supports, on tapering legs with spirally-fluted ball feet, replacements and restorations, together with a cut-crystal side chair

The throne chair: 54 in. (137 cm.) high; 50¾ in. (129 cm.) wide; 29½ in. (75 cm.) deep

The side chair: 50 in. (127 cm.) high; 18¾ in. (48 cm.) wide; 18½ in. (47.5 cm.) deep

£20,000-30,000

(2)

US\$27,000-41,000

€24,000-35,000

### PROVENANCE:

The throne chair: By tradition commissioned by an Indian Royal Family, circa 1880-90.

With Oliver Forge and Brendan Lynch Ltd., 2014.

The side chair: With Essaaef Trading, 2016.

### COMPARATIVE LITERATURE:

D. Ahlawat, "Empire of Glass: F. & C. Osler in India, 1840-1930", *Journal of Design History*, vol. 21, Oxford, 2008.

J. Smith, *Osler's Crystal for Royalty and Rajahs*, London, 1991.

A. Jaffer, *Made for Maharajas: A Design Diary of Princely India*, London, 2006.

J. Spillman, "F.&C. Osler", Corning Museum of Glass website, 16 January 2018.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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## A PAIR OF VICTORIAN CUT-CRYSTAL, EBONISED AND PARCEL-GILT CHEVAL MIRRORS

BY F. & C. OSLER, BIRMINGHAM, CIRCA 1880-90, AND LATER

Of typical form, with foliate cresting rail flanked by two spheres, the mirror panel engraved with a trailing foliate border interspersed with rosettes, the verso ebonised and parcel gilt, with two rectangular engraved mirror plates displaying classically arranged flowerheads within a geometric frame, the whole supported by a pair of termed and faceted columnar uprights headed by a flower head with silver swivel mechanism, on cabriole legs joined by stretcher headed by acorn finals, stamped 'F & C. OSLER', restorations and replacements

76¼ in. (194 cm.) high; 38 in. (96 cm.) wide; 23½ in. (60 cm.) deep

(2)

£50,000-80,000

US\$68,000-110,000

€60,000-95,000

### PROVENANCE:

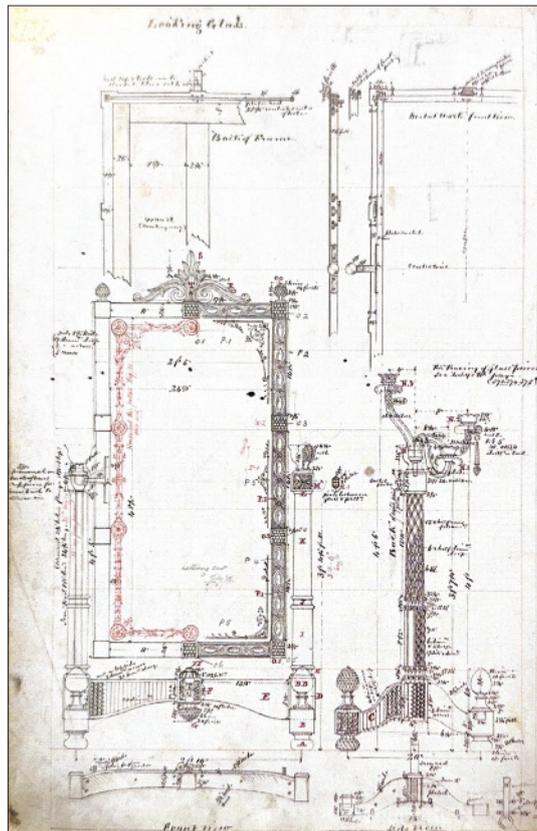
By tradition commissioned by an Indian Royal Family, circa 1880-90.  
With Oliver Forge and Brendan Lynch Ltd., 2014.

### COMPARATIVE LITERATURE:

D. Ahlawat, "Empire of Glass: F. & C. Osler in India, 1840-1930", *Journal of Design History*, vol. 21, Oxford, 2008.

J. Smith, *Osler's Crystal for Royalty and Rajahs*, London, 1991.

J. Spillman, "F.&C. Osler", Corning Museum of Glass website, 16 January 2018.



Design for a Looking Glass, dated May 1881 in Osler's Pattern Book.  
Courtesy of the Birmingham Museum and Art Gallery



# FROM THE BARON DE MERODE TO THE BARON DE ROTHSCHILD



Mentmore Towers, Buckinghamshire

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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## A MONUMENTAL GERMAN ETCHED-GLASS PIER MIRROR

ATTRIBUTED TO SPIEGELMANUFAKTUR LOHR AM MAIN, CIRCA 1721

Finely and elaborately engraved overall, with a plumed scrolling cresting etched with arabesques, cannons and centered by a mask above the arms of Jean-Philippe-Eugène, Comte de Mérode, above a later rectangular beveled mirror plate within wide mirrored frame etched and cut with spherules and foliage, inset with panels of knights in armor, equestrian battles and allegories of war and peace, the military flags inscribed with the initials *C VI* for Charles VI, the reverse inscribed in yellow chalk *1201* and an old paper label inscribed *3134*, some replacements to plates

132½ in. (336.5 cm.) high, 60½ in. (154 cm.) wide

£50,000-80,000

US\$68,000-110,000

€60,000-95,000

### PROVENANCE:

Eugène-Philippe de Merode (1674-1732), Baron de Merode, Maréchal de Camp to Holy Roman Emperor Charles VI.

Almost certainly acquired by Baron Mayer Amschel de Rothschild (1818-1874) or his daughter Hannah Primrose, Countess of Rosebery (1851-1890), thence by descent until sold, The Earl of Rosebery, Mentmore; Sotheby's, London, 18-20 May 1977, lot 837.

Acquired from Mallett, London, in 1988.

'Property from the Collection of Mona Ackerman', The Exceptional Sale; Christie's, New York, 11 December 2014, lot 42, where acquired by the present owner.

### LITERATURE:

L. Syngé, *Mallett's Great English Furniture*, London, 1991, p. 198.

*Mentmore*, Edinburgh [privately printed], 1884, Vol. II, p. 62.

This grand mirror, likely crafted at the Spiegelmanufaktur Lohr am Main, boasts a remarkable provenance. With intricate and finely etched work, the mirror bears the arms of the Comte de Mérode, a Maréchal de Camp to Emperor Charles VI. In the 19th century the mirror formed part of the collection of Mentmore Towers, the great treasure house assembled by Baron Mayer Amschel de Rothschild and was sold at the legendary sale of the collection in 1977.



# FLOWN AT THE BATTLE OF TRAFALGAR – THE UNION JACK OF HMS SPARTIATE



Joseph Mallord William Turner, *The Battle of Trafalgar*, 21 October 1805, 1822-1824  
© Royal Museums Greenwhich

PROPERTY FROM THE ZARICOR FLAG COLLECTION

■ **\*25** [LEARN MORE](#)

## A UNION JACK FLOWN FROM HMS SPARTIATE AT THE BATTLE OF TRAFALGAR, 21 OCTOBER 1805

A yard- or shipboard-hand-stitched wool-bunting flag, comprised of thirty-one bunting panels with canvas sleeve and lanyard, on an archival muslin backing  
91½in. (232cm.) x 138½in. (352cm.)

£500,000-800,000

US\$680,000-1,100,000

€600,000-950,000

### PROVENANCE:

Captain James Clephan R.N. (1768-1851),

Thence by descent until sold Charles Miller Ltd, London, 21 October 2009, lot 54 (£396,800).

Acquired from the above by Benjamin Reed Zaricor (1947-2022) for the Zaricor Flag Collection.

### EXHIBITED:

*24th International Congress of Vexillology and 45th annual meeting of the North American Vexillological Association.* Washington, DC & Alexandria, VA, 31 July - 6 August 2011

The Battle of Trafalgar remains one of the most spectacular and consequential naval victories in history, ending the threat of an invasion of Britain by Napoleon, and setting the scene for a century or more of British dominance of the seas. It was achieved in the face of the numerical superiority of the allied French and Spanish fleets, which had six more ships of the line, carrying 420 more guns and almost double the manpower of the British fleet: the victory was due to the unorthodox tactics of Admiral Horatio Nelson, directing his fleet in two columns to cut the extended Franco-Spanish line at right angles, thus inducing a *mêlée* in which the superior seamanship, gunnery and morale of the British fleet were decisive. Twenty of the 33 ships in the Franco-Spanish fleet were captured: the British fleet lost none. Nelson's death during the battle is still one of the emblematic moments of British history.





Union Jack flown from HMS *Minotaur* during the Battle of Trafalgar, 226.5cm. x 311cm., National Maritime Museum, London



A fragment of the Union Jack believed to have flown from HMS *Victory* at the Battle of Trafalgar, sold Sotheby's London, 17 January 2018, lot 94 © Sotheby's Picture Library

This Union Flag would have been flown prominently by HMS *Spartiate*, most likely from the foretopgallant stay, as she sailed slowly towards the waiting line of the Franco-Spanish fleet off Cape Trafalgar. Under ordinary circumstances Union Jacks were flown only when in port, from a jack staff on the ship's bowsprit, and their use in battle at Trafalgar was in accordance with a specific order issued by Nelson only 11 days beforehand, on 10 October 1805: '*When in presence of the Enemy, all the ships under my command are to bear White Colours [i.e. the White Ensign] and a Union Jack is to be suspended from the foretopgallant stay*'. This was to enable the British ships to recognise each other in the confusion of battle: Nelson insisted on a yellow and black paint scheme for his ships, the 'Nelson Chequer', for the same reason. The *Spartiate* may possibly have flown more than one Union Jack: a midshipman on the British HMS *Neptune*, ahead of *Spartiate* in the windward column, remembered looking back and seeing 'union-jacks and ensigns ... made fast to the fore and fore-topmast-stays, as well as to the mizzen-rigging, besides one at the peak, in order that we might not mistake each other in the smoke' (Roy Adkins. *Trafalgar: The Biography of a Battle*, 2004, 97).

The 74-gun HMS *Spartiate* was originally a French ship, and formed part of the fleet defeated by Nelson at the Battle of the Nile on 1 August 1798: supposedly it was from *Spartiate* that Nelson received the wound to his forehead at the battle. Captured at the Nile, she was commissioned into the British Navy in the following year. At Trafalgar, she was commanded by Captain (later Admiral) Sir Francis Laforey, 2nd Bart, under whom she had taken part in the unsuccessful pursuit of the French fleet across the Atlantic in 1804 and the subsequent blockade of Cadiz. Along with HMS *Minotaur*, the *Spartiate* was at the rear of Nelson's northern, windward column at Trafalgar, and the slow rate of sailing of both ships was to prevent them from joining the action until some two hours after Collingwood aboard *Royal Sovereign* had been the first to breach the Franco-Spanish line. However, shortly after 2.30pm they played a significant role in driving off the four unengaged ships of the French vanguard under Rear-Admiral Dumanoir Le Pelley, firing broadsides into Dumanoir's *Formidable*. At around 4.30pm, the two ships then engaged the Spanish 84-gun *Neptuno*, which surrendered after a fight of around an hour. The *Spartiate* sustained three killed and 20 wounded: according to *The Trafalgar Roll* she 'had her foretopsail yard shot away, and her masts, yards, and rigging in general were a good deal damaged'. After Trafalgar *Spartiate* served at Rochefort in 1807-08, and in June 1809 took part in the capture of the islands of Ischia and Procida off Naples: she continued in active service until 1835, before being made a sheer hulk at Plymouth in 1842, where she was broken up in 1857.

It was common practice for warrant officers or junior officers to take ensigns as rewards after a battle: the *Spartiate*'s second lieutenant, James Clephan (1768-1851) preserved the present flag. Born in Fife, Clephan had been apprenticed in the merchant service before being pressganged into the navy in 1794 as an able seaman: he was made

Master's Mate in 1795, and still held that rank aboard the *Doris* in 1801 when he distinguished himself in the cutting out of the *Chevette* near Brest, whereupon he was promoted lieutenant for 'his distinguished gallantry on that memorable occasion, when, although knocked overboard while ascending her side, he was the first to gain the enemy's deck, and there received several slight wounds' (W.R. O'Byrne. *A Naval Biographical Dictionary*): Admiral Cornwallis is reported to have commented of his promotion that 'few officers have earned it so hardly'. Clephan became first lieutenant of *Spartiate* immediately after Trafalgar, at the special request of Captain Laforey. He was made Commander in 1811, and in the War of 1812 against the United States whilst commanding the sloop *Charybdis* captured the American privateer *Blockade* near the Isle of Saba in the Caribbean; he also served in the unsuccessful assault on New Orleans in 1814-15. He went on half-pay on 23 August 1815 and retired with the rank of Captain in 1840, one of only a handful of men to have reached that rank from the lower decks during the Napoleonic period.

Only two other complete British flags are known to survive from Trafalgar, both Union Jacks: the first, from HMS *Minotaur* (which sailed alongside *Spartiate* into action) was preserved by Stephen Hilton, Master's Mate, and subsequently presented by his descendants to the church of St Mary's, Selling, Kent, from whom it was purchased privately by the National Maritime Museum in 2012, together with an Austrian Ensign thought to have been retrieved by Hilton from the Spanish *Neptuno*. The second, from HMS *Royal Sovereign*, was kept by Charles Antram, also Master's Mate, and remained in private hands until publicly identified in May 2025. *Minotaur*'s flag is of comparable size to *Spartiate*'s at 226.5 x 311cm, having suffered a loss to its right-hand edge, and with an oblong section cut away from the lower edge, perhaps as a souvenir; the Union Jack from *Royal Sovereign* is smaller, at 152.5 x 274.5cm. Fragments of various sizes survive from one of the Union Jacks of HMS *Victory*, which was cut up for souvenirs by the honour guard of sailors after Nelson's funeral: a substantial fragment measuring 88 x 94cm sold at Sotheby's, 17 January 2018, lot 94 (£297,000).

The Union Flags flown at Trafalgar are the second (and still current) form of the flag, introduced on 1 January 1801 after the 1800 Act of Union with Ireland: the earlier design lacked the cross of St Patrick (the red saltire), as can be seen in the surviving flag flown by HMS *Queen Charlotte* at the Glorious First of June, 1794 (sold at Christie's, 8 November 2006, lot 24). As a relatively recent innovation, the red saltire is often incorrectly executed in examples from the early 19th century, reflecting the handmade nature of flags at this period: here the white and red saltires are not counterchanged as they should be. The flag shows signs of battle damage: analysis by the Zaricor Flag Collection revealed shards of metal embedded in the fabric in several places, notably in the half-moon shaped loss to one edge, suggesting that this is the 'footprint' of a cannon ball. Fragments of wood splinters were also found throughout.



# A TOOTH FROM THE LARGEST PREDATOR TO EVER ROAM THE EARTH



*Tyrannosaurus rex* sold Christie's New York, 6 October 2020, lot 59 (\$31,847,500)

26 [LEARN MORE](#)

## A FINE TYRANNOSAURUS REX TOOTH

SOUTH DAKOTA, USA

From the Hell Creek Formation, Harding County, late Cretaceous (circa 67-66 million years ago) the 4¼-inch tooth of a *Tyrannosaurus rex* in a fine state of preservation, supported on custom fitted stand  
4¼ in. (11 cm.) high; 1¾ in. 4.6 cm.) wide; 1 in. (3.1 cm.) deep

£70,000-100,000

US\$95,000-130,000

€84,000-120,000

### PROVENANCE:

Found on private land at the 3 X Ranch, Buffalo, Harding County, South Dakota,  
Subsequently with Triebold Paleontology, Inc, December 2021,  
Acquired from the above in January 2022.

The most famous and iconic of all dinosaur species, the *T. rex* was first described by Henry Fairfield Osborn in 1905 from a skeleton found in 1902 in the Hell Creek Formation in Montana. Standing over 13ft tall and 40ft long, the *T. rex* was the top predator of the late Cretaceous, amongst the last dinosaurs to walk the earth before their mass extinction. *T. rex* possessed spike-like teeth not only larger but also more robust than those of any other theropod dinosaur. This adaptation made *T. rex* an unparalleled predator, capable of inflicting devastating damage with each powerful strike.



# THE MOST BEAUTIFUL AMMONITE



A large ammonite sold; Christie's, London, 28 October 2020, lot 56 (£260,000 hammer)

27 [LEARN MORE](#)

## AN EXCEPTIONALLY VIBRANT IRIDESCENT AMMONITE

CANADA

From the Upper Cretaceous, Bearpaw formation (75-72 million years ago), the exceptional 18 3/4-inch specimen of a single *Placentoceras intercalare* displaying a dazzling iridescence of reds and oranges, greens and rich blues, on custom stand

18 3/4 in. (76.4 cm.) high; 15 1/2 in. (39.4 cm.) wide; 1 3/4 in. (4.4 cm.) deep

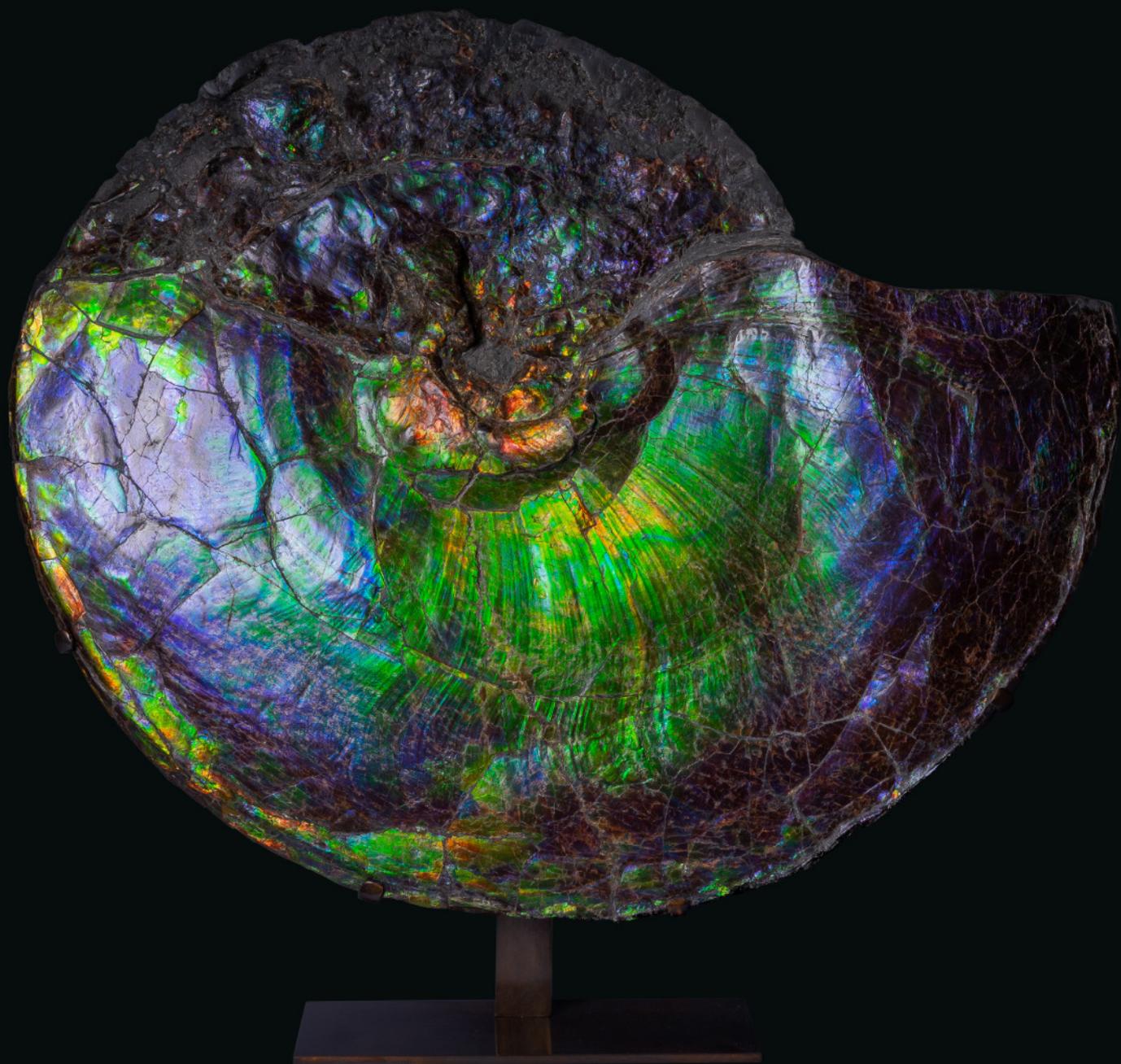
with stand: 21 1/4 in. (54 cm.) high

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

A magnificent example of one of the most spectacular fossils. The unique opal-like iridescence found only on ammonites from Alberta, Canada has been termed 'ammonite', and since 1981 has had the status of a gemstone. The shimmering, metallic colours were caused by the combination of millions of years of compression and the mineralization of iron, copper and silica which precipitated from volcanic ash. The opalescent layers of colour are particularly prized, and are rarely seen as vibrantly as on the current example, which unlike many specimens of its size is not composite but is a single shell wonderfully preserved.



# THE PORTUGUESE LANDING AT CALICUT



A related extant tapestry of *The Portuguese in India*, Collection Caixa Geral de Depósitos, Lisbon.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

■ #28 [LEARN MORE](#)

## A FLEMISH EXOTIC TAPESTRY FRAGMENT

CIRCA 1504-1522, PROBABLY TOURNAI

Depicting the *Landing at Calicut* from the *Story of the Portuguese*, depicting the disembarkment of a horse with dromedaries in a boat and figures to either side in fantastical buildings and attire, reduced in width and lacking borders on three sides, with later green guard borders, areas of reweaving  
11 ft. 8½ in. (357 cm.) high, 8 ft. 6¾ in. (260 cm.)

£80,000-120,000

US\$110,000-160,000

€96,000-140,000

### PROVENANCE:

With French & Co.

Anonymous Sale; Christie's, New York, 20 April 2010, lot 100.

This richly woven tapestry, forming the right section of a larger composition, depicts the dramatic landing at Calicut with royal figures and exotic animals—exemplary of early 16th-century Europe's fascination with global exploration and the wonders of the New World. Part of a rare and enigmatic series variously known as *The Story of Calicut*, *Portuguese or Indies*, or *Wild Men and Beasts*, the present scene belongs to a celebrated tradition of Tournai weaving commissioned by powerful patrons eager to display their worldly knowledge and status. With only a handful of related examples surviving—such as those at the Museu do Caramulo, the Nationalmuseum in Stockholm, and the Banco Nacional Ultramarino in Lisbon—this work stands as a vivid and opulent relic of a period when tapestry served as both political theatre and decorative triumph.



# THE VAN WASSENAER WINE COOLER



Arent IX van Wassenaer, his wife Lady Anna Margaretha Bentinck (1683-1763) and their son Jacob Jan Brilanus (1703-1717)  
© Kasteel Duivenvoorde

PROPERTY FROM A PRIVATE DUTCH COLLECTION (LOTS 1 & 29)

**\*29** [LEARN MORE](#)

## A DUTCH SILVER WINE CISTERN

MARK OF ADAM LOOFS, THE HAGUE, 1704

Oval on raised gadrooned foot, the body chased on the lower part with fluting and applied in centre on each side with a large cartouche, one cast and chased with coat-of-arms and coronet above and the other engraved with an inscription, with two scroll hinged drop-ring handles cast and applied above with scrolls and shell terminal, the shaped upper rim applied with reeded band, *marked on base; with later exhibition labels underneath and later copper lining*

16½ in. (42 cm.) long

162 oz. 5 dwt. (5,048 gr.)

The arms are those of the van Wassenaer for Arent van Wassenaer (1669-1721), Heer [Lord] van Voorschoten en Duivenvoorde and also Baron van Wassenaer. He married Lady Anna Margaretha Bentinck (1683-1763), daughter of Hans Willem Bentinck, 1st Earl of Portland, and Anne Villiers.

The inscription in one of the cartouche reads '*Nobillissimo / Jacobo Joanni Brilano / Wassenariae Baroni / Illustris et generosi viri / Arnoldi Baronis de Wassenaer / Woorschotani Toparchae / filio primogenito / hoc honorarium cum infantem / Sacris undis tollerent / ex aere publico donarunt / S.P.Q.*

*Britanus*' which translates as "To the most noble Jacob Jan Brilanus, Baron of Wassenaer, eldest son of the illustrious and noble lord Arent, Baron of Wassenaer, Lord of Woorschoten, this customary gift was given from public funds by the Senate and People of Brielle when, as an infant, he was baptised."

€100,000-150,000

US\$140,000-200,000

€120,000-180,000

### PROVENANCE:

Arent van Wassenaer (1669-1721), Heer [Lord] van Voorschoten en Duivenvoorde and Baron van Wassenaer and his wife Lady Anna Margaretha Bentinck (1683-1763), Baroness van Wassenaer then by descent to, Jacoba Maria van Wassenaer (1709-1771) and her husband Frederik Willem Torck, seigneur de Heerjansdam, (1691-1761), then by descent to, Willem Frederik Torck, Baron van Pallandt (1892-1977), Rozendaal. W. F. T. Pallandt; Christie's, Amsterdam, 23 October 1979, lot 3371. A Dutch Private Collection.

### EXHIBITED:

London, Victoria & Albert Museum, *William & Mary and Their Time*, 21 June to 20 August 1950, p. 64, no. 130, pl. XV.a.

The Hague, Haags Historisch Museum, *Heren van Stand: 800 jaar Van Wassenaer*, 16 November 2000 to 18 February 2001.

### LITERATURE:

*Oud Holland*, H. E. Van Gelder, *Werk van Haagse Silversmeden*, 1950, Vol. 65, p. 22, ill. 23.

N. Powell, 'The Age of William and Mary', *The Listener*, vol. XLIII, no. 1118, 29 June 1950, p. 1106.

J. Pijzel-Dommisse, *Haags goud en zilver, Edelsmeedkunst uit de Hofstad*, Gemeentemuseum, Den Haag, 2005, p. 40, ill. 31.

*De Telegraaf*, Amsterdam, 12 October 1979 'De wijnkoeler van de jonge baron'.

This wonderful wine cooler was rediscovered after 275 years when it was last sold at Christie's Amsterdam in 1979. It had been kept, since it was made, in the van Wassenaer family passing down by descent. Made for the christening of the son of Arent van Wassenaer, a Dutch nobleman and diplomat to William of Orange, it counts as one of Adam Loofs's, silversmith and keeper of the King's plate and probably one of the most important Anglo-Dutch goldsmiths, masterpieces.



## A RARE SURVIVAL OF TECHNICAL PROWESS



PROPERTY OF A GENTLEMAN

■\*30 [LEARN MORE](#)

### A LOUIS XIV GILTWOOD VERRE EGLOMISE MIRROR

EARLY 18TH CENTURY

The moulded frame with sculpted giltwood, decorated with red tinted *églomisé* glass, with interlacing patterns, scrolls, and animated scenes in the style of Bérain, the pediment centered by three crowned women and topped with a mask of Apollo, flanked by foliate clasps; the mirror plate with a crack, the frame with associated corner pieces

69½ in. (176 cm.) high; 38¾ in. (8.5 cm.) wide

£300,000-400,000

US\$410,000-540,000

€360,000-470,000

#### PROVENANCE:

Acquired from the Jansen firm around 1950,

thence by descent until sold,

The Exceptional Sale; Christie's, Paris, 21 November 2021, lot 210 (€450,000 including premium).

This *verre églomisé* mirror typifies the refined artistry that defined the technique of reverse-painted and gilded glass in early 18th century France. Richly carved and engraved with grotesque and arabesque decorative motifs derived from the *oeuvre* of the *ornémaniste* Jean Bérain, the mirror is a rare survivor of a highly technical and costly production.



# POLYCHROME ARABESQUES

PROPERTY FROM A PRIVATE COLLECTION

■ ~ 31 [LEARN MORE](#)

## A LOUIS XIV ORMOLU-MOUNTED BRASS, TORTOISESHELL, IVORY, MOTHER-OF-PEARL INLAID AND POLYCHROME-DECORATED STAINED HORN MARQUETRY COMMODE

ATTRIBUTED TO NICOLAS SAGEOT, CIRCA 1710, STAMPED I. DUBOIS, PROBABLY RESTORED BY JACQUES OR RENE DUBOIS, THIRD QUARTER 18TH CENTURY

In *contre-partie*, the rectangular top with rounded front angles, and engraved moulding inlaid with foliate scrolls and centred by a roundel depicting figures hunting rabbits in a landscape flanked by further Bérainesque motifs, scrolls and figures, the angles fitted with floral bouquets, above two short drawers and two long drawers conformingly inlaid with foliate scrolls  
33 in. (84 cm.) high; 51½ in. (131 cm.) wide; 26½ in. (67.5 cm.) deep

£120,000-180,000

US\$170,000-240,000

€150,000-210,000

### PROVENANCE:

With Partridge Fine Art, London.

Anonymous sale; Sotheby's London, 8 July 2015, lot 14.

This sumptuous and colourful commode is attributed to the *ébéniste* Nicolas Sageot, a contemporary of *ébéniste-du-Roi*, André Charles Boulle. Sageot is celebrated for his excellence in a highly original polychrome variant of the 'Boulle' technique, with coloured and stained horn inlaid in brass and tortoiseshell surfaces. This splendid example also bears the stamp 'I DUBOIS', reflecting the enduring appeal of Boulle marquetry pieces throughout the 18th century; the Dubois workshop specialised in the restoration of Boulle marquetry and his stamp is recorded on a number of Boulle pieces in British collections.



# A ROTHSCHILD *BOÎTE À MINIATURES*

\*32 [LEARN MORE](#)

## A LOUIS XV TWO-COLOUR GOLD-MOUNTED *BOÎTE À MINIATURES*

BY PIERRE-FRANCOIS DRAIS, PARIS, 1768

Rectangular with cut corners, the lid, sides and base set with gouache subjects on vellum within gold cagework chased with alternating acanthus and stylised ovolo, marked in cover, base and side with charge and *décharge* marks of Julien Alaterre, date letter (E) maker's mark; on flange with *contremarque* for 1774-1780, *décharge des ouvrages vieux* for 1780-1782, *décharge des petits ouvrages d'or et d'argent* for 1782-1789, *contremarque* 1789-1792; and later French control mark; with Rothschild collection label RG 41 / X. 52. in cover

2½ in. (6.4 cm.) long

gross weight 3 oz. 6 dwt. (104 gr.)

£40,000-60,000

US\$55,000-81,000

€48,000-71,000

### PROVENANCE:

Baron Gustave de Rothschild (1829-1911), Paris, then by descent to Baron Robert de Rothschild (1880-1946), Paris, then by descent to Baron Elie de Rothschild (1917-2007), Paris.

Anonymous sale; Sotheby's Monte Carlo, 25 June 1976, lot 494.

Auction Art Rémy Lefur et Associés, Paris, 2 December 2022, lot 17.

*Boîtes à miniatures* were one of the Rothschild family's favourite type of boxes as seen at Waddesdon Manor as well as in other public institutions such as the Louvre Museum in Paris. The *boîte à miniatures* was introduced in Paris around 1740 and proved to be the perfect platform to display views of one's castle, memorable battles, courtly events or simply *fêtes galantes* or *champêtres*. These miniatures were also the perfect support to display a "reproduction" of fashionable paintings such as those of François Boucher or Jean-Antoine Watteau. Pierre-Francois Draï, a pupil and proud successor of the well known gold box maker Jean Ducrollay, excelled in the production of these cagework boxes, many of which were made on commission for rich patrons.





# A HOROLOGICAL MASTERPIECE BY ROBERT ROBIN AND JOSEPH COTEAU

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION (LOTS 10 & 33)

\*33 [LEARN MORE](#)

## A LOUIS XVI ORMOLU MONTH-GOING MEAN AND SOLAR TIME MANTEL REGULATOR WITH REMontoire

THE CLOCKMAKER ROBERT ROBIN, PARIS, THE ENAMELLER JOSEPH  
COTEAU, THE DIAL DATED 1778

The glazed CASE with acanthus leaf and beaded border to the top, laurel leaf and berry mouldings to the borders on side panels and front and rear doors, on block feet, the DIAL with beaded border to the convex glass and drapery swag below, the white enamel with Roman hours and Arabic five minute markers, outer concentric year calendar indicating months and days bordered by the corresponding polychrome zodiac symbols painted in oval gilt-framed ovals linked by floral painted garlands, signed to the centre 'Robin / A PARIS' and to the lower edge 'Coteau ft...', further signed to the reverse 'Coteau / le 1. Juillet 1778', pierced and engraved ormolu *fleur-de-lis* hour hand, pierced and engraved solar minute hand with lyre and sun, blued steel hand for mean time with star counter-balance, pierced blued steel calendar hand and blued steel centre seconds, the concealed dial plate with winding squares, inscribed to the lower edge 'Remontez à gauche / Celui de Droit' and with lever inscribed 'faites passer le quantieme' to the right hand corner, the MOVEMENT with twin interconnecting going barrels driving re-wind system for weight-driven one minute *remontoire* mounted on the back plate, Graham-type dead beat escapement with fine beat adjustment to the crutch, pivoted knife edge suspension bracket secured to the rear of the case for the nine rod brass and blued steel gridiron pendulum, pendulum locking wheel to underside of case, the pendulum bob inset with enamel plaque painted after Boucher with a young lady on a swing, signed on reverse 'Coteau ...778', equation of time kidney and calendar work mounted to the front plate under the dial; two brass weights

16¼ in. (41 cm.) high; 8⅞ in. (22.5 cm.) wide; 6⅞ in. (17.5 cm.) deep

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

### PROVENANCE:

Time Museum inventory no. 3463.

Masterpieces from the Time Museum; Sotheby's, New York, 2 December 1999, lot 63.

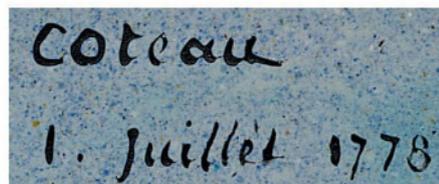
Property of a Gentleman; Christie's, London, 8 July 2010, lot 72.

### LITERATURE:

David S.Landes, *L'Heure qu'il est : Les horloges, la Mesure du temps et la formation du monde moderne*, Paris, 1987.

Derek Roberts, *Precision Pendulum Clocks, France, Germany, America and Recent Advancements*, Pennsylvania 2004, pp. 32-33, figs. 26 A-C.

This masterpiece clock by the French Royal clockmaker Robert Robin (1741-1799) dated 1778, when perhaps at the zenith of his remarkable horological career, also coincides with the approval of two of his inventions by the *Académie des Sciences*. The movement, with Graham-type escapement, has complications including his constant force *remontoire* together with a remarkable dial by the preeminent *maître-peintre-émailleur* Joseph Coteau (1740-1801) featuring equation of time indication and year calendar with accompanying zodiacal symbols to the dial. A possibly unique feature is the pendulum bob, also painted by Coteau, featuring a woman on a swing in the manner of François Boucher (1703-1770).



Detail of Joseph Coteau signature and date



## A CENTREPIECE FOR MADAME DE POMPADOUR



Charles André Van Loo, *The Marquise de Pompadour in a garden, circa 1755, Versailles (MV 8616)*

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

34 LEARN MORE

### A LOUIS XV ORMOLU-MOUNTED MEISSEN AND VINCENNES PORCELAIN CENTREPIECE

CIRCA 1745-49, THE PORCELAIN MID-18TH CENTURY

The pierced rockwork and *rocaille*-moulded ormolu base mounted with seven Meissen putti, emblematic of the Arts and Sciences, below a pierced circular Meissen basket issuing gilt-metal leafy branches mounted with porcelain garden flowers forming an arrangement; the ormolu base struck with the 'C' *Couronné Poinçon*, a few flowers possibly replaced in the 19th century  
21 ¾ in. (52.7 cm.) high, overall

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

#### PROVENANCE:

Almost certainly Jeanne Antoinette Poisson, Marquise de Pompadour (1721-1764) at the Hôtel Pompadour, Paris, where listed in the 1764 inventory in a first-floor cupboard for safe keeping.  
Italian collection; sold Christie's, London, 23 May 2018, lot 210.

#### LITERATURE:

J. Cordey, *Inventaire des Biens de Madame de Pompadour*, Paris, 1939, p. 46, no. 481, where listed:  
R. Savill, *Everyday Rococo: Madame de Pompadour & Sèvres Porcelain*, Unicorn Publishing Group, 2021, vol. 1; fig. 6.3.

This extraordinary centrepiece with flowers and figures of Vincennes and Meissen porcelain and a Parisian ormolu base is characteristic of the ingenious creations of the *marchands-merciers* under the patronage of Madame de Pompadour. Depicting the arts and sciences beneath a basket of naturalistic flowers, recent academic research has discovered that the centrepiece is almost certainly that listed in Madame de Pompadour's posthumous 1764 inventory of her residence in Paris, the Hôtel Pompadour known today as the Palais de Élysée:

*'Une corbeille formant un bouquet, garni des mêmes fleurs [de Vincennes], et entouré de sept enfants, de Saxe, sur une terrasse de bronze d'oré!'*



# A GOLDEN AGE - JAPANESE LACQUER A LA GRECQUE

THE PROPERTY OF A GENTLEMAN

■\*35 [LEARN MORE](#)

## A PAIR OF LOUIS XVI ORMOLU-MOUNTED EBONY AND JAPANESE LACQUER SIDE CABINETS

CIRCA 1785, POSSIBLY BY ETIENNE LEVASSEUR

Each with canted rectangular inset red-marble top, the beaded rim with egg-and-dart moulding above two panelled doors each with early 18th Century Japanese lacquer panel decorated in *iroe hiramakie* and *takamakie* with a hawk on a perch within a border of stiff leaves, the interior formerly with shelves, between fluted canted angles, the panelled sides each inset with a late 17th/early 18th Century Japanese lacquer panel decorated with a vase of flowers in gold and black *hiramakie* on a *roironuri* ground, on canted rectangular plinth cast with stiff leaves, and toupie feet with acanthus scrolled mounts and ball feet, with repair to marbles, one inscribed N°2

42½ in. (108 cm.) wide; 39¾ in. (101 cm.) high; 19¾ in. (50 cm.) deep, each

(2)

£300,000-500,000

US\$410,000-680,000

€360,000-590,000

### PROVENANCE:

Madame Edward Esmond, née Valentine Deutsch de la Meurthe (1884-1969);

Sybil Billotte, née Esmond (1908-1984), by descent from the above;

General Pierre Billotte (1906-1992), by descent from the above and from whom acquired by the present owner as payment for services rendered in the late 1980s.

### EXHIBITED:

Oliver Impey, Christiaan Jörg, *Japanese Export Lacquer 1580-1850*, 2005, Amsterdam, p. 298, fig. 588.

These cabinets, designed in bold neoclassical style with brass-fluted corners, are distinguished by their rare Japanese lacquer panels depicting hawks tethered to their perches—an evocative reference to the elite sport of *takagari*, practiced by Japan's military class from the 14th century. Such imagery underscores the deep cultural symbolism and artistry of Japanese lacquer, here reimagined within the refined tradition of 18th-century French cabinetmaking. Likely the work of leading *ébénistes* such as Levasseur, and linked to prominent *marchands merciers* like Claude-François Julliot, these cabinets epitomise the luxurious cross-cultural aesthetic prized by Europe's most discerning collectors.







# EXOTIC DELIGHTS - CHINOISERIE PORCELAIN FROM THE MEISSEN FACTORY



THE PROPERTY OF A GENTLEMAN

**36** [LEARN MORE](#)

## A GARNITURE OF FIVE MEISSEN PORCELAIN HEXAGONAL VASES AND COVERS

THE PORCELAIN CIRCA 1725-28, THE DECORATION CIRCA 1740, BLUE CADUCEUS MARKS TO THE BALUSTER VASES, BLUE CROSSED SWORDS MARKS TO THE BEAKER VASES, THE COVER OF THE CENTRAL VASE A LATER REPLACEMENT

Comprising: a central baluster vase and a slightly smaller flanking pair, and two flared beaker vases, each painted in the manner of *J.G. Höroldt* with a continuous scene of chinoiserie figures, animals and beasts at various pursuits, the scenes to the baluster vases on puce scroll supports, the domed covers similarly decorated and with flattened knob finials enriched in gilding, the flared beaker vases with a bulbous section to the lower body painted with further chinoiserie figures in *purpuralerei*

The central vase 14 $\frac{3}{4}$  in. (37.5 cm.) high

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

### PROVENANCE:

Anonymous sale; Sotheby's, London, 29 May 1956, lot 153 (the central vase; sold without a cover).

Anonymous sale; Christie's, London, 10 February 2022, lot 55,

Where acquired by the current owner (£137,500 including premium).

Likely produced in the 1720s and decorated in the 1740s, these vases represent the final phase of the iconic Meissen factory's chinoiserie style, as established by Johann Gregorius Höroldt. The vases, adorned with intricate scenes including a figure riding an elephant, are thought to be inspired by Höroldt's sketches from the Schulz Codex. Comparable garnitures are found in prominent collections, including the J. Paul Getty Museum and the National Museum of American History.



# EDO STANDING IN FRANCE

PROPERTY FROM A DUTCH COLLECTION

37 LEARN MORE

## A PAIR OF REGENCE GILT-METAL-MOUNTED BLACK AND GILT JAPANESE LACQUER CABINET-ON-STANDS

CIRCA 1720, THE LACQUER LATE 17TH CENTURY, EDO PERIOD

Each with chased and gilt clasps, hinges and escutcheons, the cupboard doors decorated with scenes of villages and pagodas, opening to reveal ten drawers with decorated with landscapes, the sides with flower bouquet motifs, the edges in aventurine, on a moulded base, the pierced frieze centered by a shell and flowering branches and foliage, the uprights applied with large shells and twisted motifs ending in large acanthus leaves and hooves joined by an X-shaped stretcher centered by a sunflower and scrolls, one bearing a printed label numbered '74216', a small one 'Box 30' label, another '1731' and a label inscribed in pencil 'Lot A / Von Goldschmidt', the second one with a printed label numbered '74217', two 'Box 30' labels and a label inscribed in pencil 'Lot A / Von Goldschmidt'

Cabinets: 26½ in. (67 cm.) high; 30 in. (76 cm.) wide; 20 in. (51 cm.) deep

Height with base: 55¾ in. (141.5 cm.) high; 33½ in. (85 cm.) wide; 23½ in. (60 cm.) deep

(2)

£200,000-300,000

US\$280,000-410,000

€240,000-350,000

### PROVENANCE:

Von Goldschmidt (according to label).

Galerie de Lacques at the Paris Biennale, 1988, Paris,

where acquired by Mrs Sabine M.C.M. Dreesmann (1952-2005), Wassenaar,

thence by descent.

This pair of Japanese lacquer cabinets-on-stand exemplify the luxury goods imported into Europe during the 17th century by the Dutch East India Company. Coveted for its refined decoration and polished surfaces, lacquer works of art were prized by monarchs and cultural elites across Europe who often paired them with contemporary stands executed in the latest taste. Importing a pair of pendant lacquer cabinets indicates a commission of some significance and with their original stands reflecting the advent of the rococo style and beautifully preserved lacquer panels, this pair of cabinets is a rare survival.





## AT THE ALTAR OF HEPHAESTUS - AN AGATE CHIMNEYPIECE

PROPERTY OF A GENTLEMAN

■ 38 [LEARN MORE](#)

### A GEORGE III STATUARY AND SIENA MARBLE AND AGATE CHIMNEYPIECE

CIRCA 1760-1770

The rectangular moulded shelf above a tablet carved with sheep before a farm flanked by tablets of agate, above a rectangular aperture veneered in agate, the sides with tapering uprights inlaid with simulated Siena flutes, on a plinth base, the rear of the shelf cut for an overmantel mirror, minor restorations and replacements, together with a George III-style polished steel and cast-iron fire grate

63½ in. (161.5 cm.) high; 75½ in. (191.5 cm.) wide; 8½ in. (21.5 cm.) deep

Aperture: 46¾ in. (119 cm.) high; 48 in. (122 cm.) wide

£70,000-100,000

(2)  
US\$95,000-140,000

€83,000-120,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 7 June 2007, lot 160 (£412,000 with premium),

Acquired from the above by the present owner.

This striking chimneypiece, with its cloudy tablets and striated bands of fiery agate, relates to the work of the Hyde Park sculptor Henry Cheere (d. 1781), who boasted in 1752 of a 'Sienna and Statuary' chimneypiece as being 'extremely fine'. This tablet's quality of sculpting 'à jour' typifies the naturalistic pastoral scenes of 'Shepherd and Shepherdesses seated on bank surrounded by their flocks' that were exhibited at the Society of Arts from 1760 by the sculptor William Collins, who was still remembered in the 1820s as having been 'the most famous modeller of chimney tablets of his day'. One of Collins' related tablets, mounted onto a *giallo* marble ground, can be found in the collections of the Victoria & Albert Museum, London (AN 1152-1882).



# THE ADVENT OF HISTORICISM - A CABINET BY LOUIS-ALEXANDRE BELLANGE

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

39 [LEARN MORE](#)

## A RESTAURATION ORMOLU-MOUNTED, BRASS-INLAID, EBONY AND JAPANESE LACQUER MEUBLE D'APPUI

BY LOUIS-ALEXANDRE BELLANGÉ, CIRCA 1835-40

With marble top, above a leaf and strapwork frieze and two cupboard doors inset with panels of Japanese lacquer within *nashiji* borders, the uprights with chimera and dolphin mounts, the sides with female masks on plinth base, with one interior shelf, the interior doors lined in amaranth, the lock inscribed 'BELLANGE EBENISTE DU ROI'

47½ in. (121 cm.) high, 63 in. (160 cm.) wide, 24¼ in. (61.5 cm.) deep

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

### PROVENANCE:

With Galerie Fabius Frères.

With Galerie Steinitz, Paris.

Sold Christie's, New York, 21 June 2012, lot 567.

This cabinet by Louis-Alexandre Bellangé, one of the most innovative *ébénistes* of the Restauration and Louis-Philippe periods, showcases his mastery in blending historicist elements with new designs. Combining sumptuous ebony and Japanese lacquer, reminiscent of the works of Weisweiler and Carlin, alongside distinctive female mask mounts derived from the *oeuvre* of André-Charles Boulle, the cabinet also features neo-Renaissance grotesques affirming Bellangé's flair for executing boldly original designs in materials of the highest quality.



## FLAMING 'BLEU LAPIS' FROM THE SEVRES KILNS



The design for *candélabres Bodson* in the Archives de la manufacture de Sèvres.

■\*40 [LEARN MORE](#)

### A PAIR OF LATE EMPIRE ORMOLU-MOUNTED SEVRES PORCELAIN 'BLEU LAPIS' SEVEN-LIGHT CANDELABRA

CIRCA 1815, INCISED J B FOR JOSEPH BODSON, AFTER A DESIGN BY JOSEPH BODSON

Each with a blue porcelain baluster column decorated on the upper part with leaves and palmette friezes supporting flower-shaped bobèches and the central torch topped by a flame, the three-sided base with corners adorned with a ram's head resting on seated winged lions on a tripartite plinth, the underside of one candelabra incised 'J B'

35½ in. (90 cm.) high; 13¼ in. (33.5 cm.) wide; 11¾ in. (30 cm.) deep

£70,000-100,000

US\$95,000-140,000

€83,000-120,000

These mesmerising 'bleu lapis' candelabra decorated with palmettes, sphinxes and rams heads demonstrate the innovative designs of the Sèvres manufactory in the late Empire and early Restoration period. Bearing the initials 'J B', they follow designs dated 1814 in the collection of the *Archives de la manufacture de Sèvres* for *candélabres Bodson* by the painter and decorator Joseph Bodson, who worked at the manufactory from 1813-1819. The candelabra present the same form, ornament and white and gilt decoration as the designs, varying only in the striking 'bleu lapis' ground simulating precious lapis lazuli. They appear to be a rare and unique realisation of Bodson's composition.



# A GIFT FROM THE LAST EMPEROR OF THE FRENCH



Portraits of Emperor Napoleon III and Empress Eugenie by Franz Xaver Winterhalter, 1853.

■\*41 [LEARN MORE](#)

## AN IMPERIAL NAPOLEON III ORMOLU, SILVERED AND MARBLE GUERIDON

THIRD QUARTER 19TH CENTURY

The circular *calacatta viola* marble top inset with a silvered roundel incised with the French imperial arms and inscribed 'DERNIER SOUVENIR/ DE/ SA MAJESTE EMPEREUR NAPOLEON III/ A MONSIEUR N.W.J. STRODE./ CAMDEN PLACE/ CHISLEHURST./JANVIER 1873.', with a tooled edge, supported by acanthus-wrapped scrolling supports and a central stiff-leaf cast shaft with foliate boss, terminating in a foliate base, flanked by four winged putti with scrolling foliate bodies, interspersed with draped lambrequins surmounted by the Imperial crown and decorated with the Imperial eagle and the 'E' cypher of Empress Eugenie alternatively, on a shaped quadripartite plinth with gadrooned edge, on castors

33½ in. (85 cm.) high; 36¼ in. (92 cm.) diameter

£40,000-60,000

US\$54,000-81,000

€48,000-71,000

### PROVENANCE:

Almost certainly commissioned by Empress Eugenie, removed in 1871 to Camden Place, Chislehurst by Napoleon III and Empress Eugenie, given to Nathaniel Strode on the death of Napoleon III in January 1873.

Bearing the cypher of the Empress Eugenie and decorated with the Imperial regalia, this gueridon is a fascinating gift from an Emperor and Empress in exile. Typifying the lavish Napoleon III style, the gueridon was brought to England at the fall of the Second French Empire and, as detailed on the plaque at the centre of the table, was given at Napoleon III's death to Nathaniel Strode, owner of Camden Place in Chislehurst, a country house in the French style where the Imperial couple made their home in England.



## EUROPEAN TASTE FOR THE ANTIQUE



■\*42 [LEARN MORE](#)

### A SUITE OF LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY SEAT FURNITURE

ATTRIBUTED TO JOHANN GOTTLIEB FROST, THE ORMOLU MOUNTS ATTRIBUTED TO FRANCOIS REMOND, CIRCA 1785-1790

Comprising a pair of fauteuils and three side chairs, the pierced back modelled as a caduceus with twin-snakes flanking a tooled splat surmounted by a sphere, the bowed seat above fluted tapering legs headed by capitals with *mille-raies* fluting, terminating in sabots, the seats upholstered in green leather

The armchairs: 35½ in. (90 cm.) high; 23¾ in. (60 cm.) wide; 22 in. (56 cm.) deep

The side chairs: 35½ in. (90 cm.) high; 20½ in. (52 cm.) wide; 19¾ in. (50 cm.) deep

£60,000-80,000

US\$81,000-110,000

€71,000-95,000

#### PROVENANCE:

By repute from the collection of Chrétien Guillaume de Lamoignon de Malesherbes (1721-1794), premier président de la Cour des aides in 1750, directeur général de la Librairie, and chef de la censure, ministre et secrétaire d'État de la Maison du Roi, lawyer of Louis XVI at his trial in 1793.

Collection of the Comtesse Jacqueline de Beaumont (1924-2021), née Gérard;

until sold in 2021.



With backs modelled as the caduceus and sober yet elegant mounts these mahogany chairs are a bold statement of late 18<sup>th</sup> century neoclassical taste and exemplify the pre-revolutionary *menuiserie* production inspired by models from the courts of central and eastern Europe. They can be firmly attributed to Johann Gottlieb Frost, active in Paris in the late 1780s and closely relate to models by David Roentgen, in whose workshop Frost received his training and for whom he would later work as an agent in Paris. Interestingly, it is documented that Frost, like Roentgen, purchased mounts for furniture from the *bronzier* François Rémond. They were in the collection of comtesse Jacqueline de Beaumont (1924-2021) and were by family repute formerly in the collection of Chrétien Guillaume de Lamoignon de Malesherbes (1721-1794), lawyer of King Louis XVI at his trial.

## A MASTERFUL EXAMPLE OF NEOCLASSICISM

■\*43 [LEARN MORE](#)

### A WHITE MARBLE FIGURE OF THE SANDAL BINDER (SANDALBINDERIN)

BY RUDOLF (RIDOLFO) SCHADOW (1786-1822), ROME, 1819

Signed and dated 'RUDOLPH SCHADOW / FEC : ROMAE 1819'; on a grey marble base  
120 cm. (47¼ in.) high

£100,000-150,000

US\$140,000-200,000

€120,000-180,000

**PROVENANCE:**

Private collection, Italy.

**EXHIBITED:**

Almost certainly the example presented at the 'Nazarene' exhibition of German artists residing in Rome, organized in April 1819 by Baron Barthold Georg Niebuhr (1776-1831) at the Palazzo Caffarelli on the Capitoline Hill, on the occasion of the visit of Emperor Francis I of Austria and his wife.

**COMPARATIVE LITERATURE:**

D.C. Johnson, 'Rudolf Schadows Sandalbinderin in Rom und Amerika,' *Forschungen und Berichte*, Staatliche Museen zu Berlin, 1983, XXIII, pp. 113-122.

G. Eckardt, *Ridolfo Schadow: Ein Bildhauer in Rom zwischen Klassizismus und Romantik*, Cologne, 2000, pp. 30-31 and 82-86.

The *Sandal Binder* is a brilliantly carved marble that captures both emotional restraint and intimate sensitivity. The sculpture portrays a young girl fastening her sandal with remarkable anatomical precision and classical elegance. Schadow's work was deeply informed by his artistic upbringing and extensive study of Greco-Roman sculpture. This composition is widely celebrated for its cool yet tender portrayal, exemplifying the neoclassical ideals of clarity, form, and refined emotion. A striking testament to Schadow's originality and skill, the piece remains one of the artist's most iconic compositions.



# THE MARQUIS OF ALIGRE'S MONUMENTAL VASE

■\*44 [LEARN MORE](#)

## A MONUMENTAL BRONZE VASE

BY EMMANUEL FRÉMIET (PARIS 1824 - 1910 PARIS), 1866

Decorated with scenes of deer; signed and dated 'FRÉMIET, 1866.'

66½ in. (174 cm.) high; 43¼ in. (110 cm.) wide

£80,000-120,000

US\$110,000-160,000

€95,000-140,000

### PROVENANCE:

Étienne Marie Charles de Pomereu, Marquis d'Aligre (1813 - 1889) and his wife née Marie Amélie Louise Charlotte de Préaulx (1854-1926),

Thence by descent until the sale with Me Thierry de Maigret, Hôtel Drouot, Paris, 6 June 2012, lot 253.

### COMPARATIVE LITERATURE:

F.-G. Dumas (dir.), *Catalogue illustré du Salon de 1880*, Société des artistes français, Paris, 1880, pp. 185-186.

E. de Biez, *E. Frémiet*, Paris, 1910.

S. Lami, *Dictionnaire des sculpteurs de l'École française au dix-neuvième siècle*, Paris, vol. II, 1919, pp. 405-419.

C. Chevillot, 'Les marques de fonderie', in *L'Estampille*, March 1986, no. 190, p. 56.

C. Chevillot, *Emmanuel Frémiet 'La main et le multiple'*, exh. cat. Dijon and Grenoble, 1988.

This impressive monumental vase, signed and dated 1866, exemplifies Frémiet's rare venture into large-scale decorative bronze casting. Probably commissioned by the Marquis d'Aligre for the Château des Vaux in Eure-et-Loir, a prominent estate renowned for its grand hunting traditions, the vase skillfully combines Louis XIV classical motifs inspired by Versailles with the anatomical precision characteristic of 19th-century animal sculpture.





# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the lots listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, lots in which we offer Non-Fungible Tokens for sale are governed by the Additional Conditions of Sale – Non-Fungible Tokens, which can be found at Appendix A to these Conditions of Sale. For the sale of Non-Fungible Tokens, to the extent there is a conflict between the “London Conditions of Sale Buying at Christie’s” and “Additional Conditions of Sale – Non-Fungible Tokens”, the latter controls.

Unless we own a lot (A symbol), Christie’s acts as agent for the seller. This means that we are providing services to the seller to help them sell their lot and that Christie’s is concluding the contract for the sale of the lot on behalf of the seller. When Christie’s is the agent of the seller, the contract of sale which is created by any successful bid by you for a lot will be directly between you and the seller, and not between you and Christie’s.

## A • BEFORE THE SALE

### 1 • DESCRIPTION OF LOTS

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

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

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

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

### 3 • CONDITION

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

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

### 4 • VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a lot, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its condition. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 • ESTIMATES

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

### 6 • WITHDRAWAL

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

### 7 • JEWELLERY

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

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) 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.

(d) Certain weights in the catalogue description are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) 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. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a lot.

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

### 8 • WATCHES & CLOCKS

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

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

### B • REGISTERING TO BID

#### 1 • NEW BIDDERS

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

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

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

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

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

#### 2 • RETURNING BIDDERS

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

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

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

#### 4 • BIDDING ON BEHALF OF ANOTHER PERSON

(a) As authorised bidder. If you are bidding on behalf of another person who will pay Christie’s directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for them.

(b) As agent for a principal: If you register in your own name but are acting as agent for someone else (the “ultimate buyer(s)”) who will put you in funds before you pay us, you accept personal liability to pay the purchase price and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

#### 5 • BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

#### 6 • BIDDING SERVICES

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

##### (a) Phone Bids

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

##### (b) Internet Bids on Christie’s LIVE™

For certain auctions we will accept bids over the Internet. For more information, please visit [www.christies.com/register-and-bid](http://www.christies.com/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 [www.christies.com/christies-live-terms](http://www.christies.com/christies-live-terms).

## com/christies-live-terms.

### 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](http://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 there are the highest bids on the lot, we will sell the lot to the bidder whose written bid we received first.

## C • CONDUCTING THE SALE

### 1 • WHO CAN ENTER THE AUCTION

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

### 2 • RESERVES

Unless otherwise indicated, all lots are subject to a reserve. We identify lots that are offered without reserve with the symbol ♦ next to the lot number. The reserve cannot be more than the lot’s low estimate, 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 their sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way they may decide, or change the order of the lots;

(c) withdraw any lot;

(d) divide any lot or combine any two or more lots;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer’s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the lot, or reoffer and resell any lot. If you believe that the auctioneer has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The auctioneer will consider such claim in good faith. If the auctioneer, in the exercise of their discretion under this paragraph, decides after the auction is complete, to cancel the sale of a lot, or reoffer and resell a lot, they will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The auctioneer’s decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie’s ability to cancel the sale of a lot under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

### 4 • BIDDING

The auctioneer accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders, and internet bidders through ‘Christie’s LIVE™’ (as shown above in Section B6); and

(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 • BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at their 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 their 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 their 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 sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie’s is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### 8 • SUCCESSFUL BIDS

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

### 9 • LOCAL BIDDING LAWS

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



- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
- (c) If you make payment in full after the due date, and we choose to accept such payment we may charge you storage and transport costs from the date that is ninety (90) calendar days following the auction in accordance with paragraphs Gc and Gd.

#### 5 • KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe.

However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

#### G • COLLECTION AND STORAGE

- (a) You must collect purchased **lots** within thirty (30) 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) If you do not collect any **lot** within ninety (90) days following the auction we can, at our option:
- charge you storage costs at the rates set out at [www.christies.com/en/help/buying-guide/storage-fees](http://www.christies.com/en/help/buying-guide/storage-fees).
  - 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, use of its standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- (c) The Storage Conditions which can be found at [www.christies.com/en/help/buying-guide/storage-conditions](http://www.christies.com/en/help/buying-guide/storage-conditions) will apply.
- (d) Nothing in this paragraph is intended to limit our rights under paragraph F4.

#### H • TRANSPORT AND SHIPPING

##### 1 • TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [atransport@london.christies.com](mailto:atransport@london.christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

##### 2 • EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [atransport\\_london@christies.com](mailto:atransport_london@christies.com).
- (b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- (c) **Lots made of protected species**  
**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol  $\approx$  in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to 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. The UK and EU have both implemented regulations on selling, exporting and importing elephant ivory. In our London sales, **lots** made of or including elephant ivory are marked with the symbol  $\approx$  and are offered with the benefit of being registered as 'exempt' in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol  $\approx$  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 of Iranian origin**

As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.

- (e) **Gold**  
 Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.
- (f) **Jewellery over 50 years old**  
 Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.
- (g) **Watches**  
 Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol  $\nabla$  in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.
- (h) **Handbags**  
 A **lot** marked with the symbol  $\approx$  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. 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.

**I • OUR LIABILITY TO YOU**  
 (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or (ii) we do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, authenticity, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

#### J • OTHER TERMS

**1 • OUR ABILITY TO CANCEL**  
 In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your **warranties** in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

**2 • RECORDINGS**  
 We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

**3 • COPYRIGHT**  
 We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

#### 4 • ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

#### 5 • TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

#### 6 • TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

#### 7 • PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact-privacy](http://www.christies.com/about-us/contact-privacy) and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at <https://www.christies.com/about-us/contact/ccpa>.

#### 8 • WAIVER

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

#### 9 • LAW AND DISPUTES

This agreement, and any contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the English courts; however, we will have the right to bring proceedings against you in any other court.

#### 10 • REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including catalogue descriptions and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

#### K • GLOSSARY

**auctioneer**: the individual auctioneer and/or Christie's.  
**authentic**: a genuine example, rather than a copy or forgery of:  
 (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;  
 (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;  
 (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or  
 (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.  
**authenticity warranty**: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.  
**buyer's premium**: the charge the buyer pays us along with the **hammer price**.  
**catalogue description**: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.  
**Christie's Group**: Christie's International PLC, its subsidiaries and other companies within its corporate group.  
**condition**: the physical condition of a **lot**.  
**due date**: has the meaning given to it in paragraph F1(a).  
**estimate**: the price range included in the catalogue or any **saleroom notice** within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.  
**hammer price**: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.  
**Heading**: has the meaning given to it in paragraph E2.  
**SubHeading**: has the meaning given to it in paragraph E2.  
**lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).  
**other damages**: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.  
**purchase price**: has the meaning given to it in paragraph F1(a).  
**provenance**: the ownership history of a **lot**.  
**qualified**: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.  
**reserve**: the confidential amount below which we will not sell a **lot**.  
**saleroom notice**: a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commision bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.  
**UPPER CASE TYPE**: means having all capital letters.  
**warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

# VAT SYMBOLS AND EXPLANATION (FOR ALL LOTS EXCLUDING NFTS)

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you. You can find the meanings of words in bold on this page in the glossary section of the Conditions of Sale.

## VAT PAYABLE

Symbol	
No Symbol	We will use the VAT Margin Scheme in accordance with Section 50A of the VAT Act 1994 & SI VAT (Special Provisions) Order 1995. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with a UK address or non-UK address: <ul style="list-style-type: none"> <li>• If you register to bid with an address within the UK you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address outside of the UK you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the <b>buyer's premium</b> and shown on the invoice.

## VAT refunds: what can I reclaim?

Non UK buyer		If you meet ALL of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

- We CANNOT offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below before you bid.
- No VAT amounts or Import VAT will be refunded where the total refund is under £100.
- To receive a refund of VAT amounts/ Import VAT (as applicable) a non-UK buyer must:
  - have registered to bid with an address outside of the UK; and
  - provide immediate proof of correct export out of the UK within the required time frames of: 30 days of collection via a 'controlled export', but no later than 90 days from the date of the sale for \* and Ωlots. All other lots must be exported within 90 days of the sale.
- Details of the documents which you must provide to us to show satisfactory proof of export/ shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/ export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.
- Following the UK's departure from the EU (Brexit), private buyers will only be able to secure VAT-free invoicing and/or VAT refunds if they instruct Christie's or a third party commercial shipper to export out of the UK on their behalf.
- Private buyers who choose to export their purchased lots from the UK hand carry will now be charged VAT at the applicable rate and will not be able to claim a VAT refund.
- If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges. If you export via a third party commercial shipper, you must provide us with sufficient proof of export in order for us to cancel the applicable VAT or duties outlined above.
- If you ask us to re-invoice you under normal UK VAT rules (as if the lot had been sold with a † symbol) instead of under the Margin Scheme the lot may become ineligible to be resold using the Margin Schemes. You should take professional advice if you are unsure how this may affect you.
- All re-invoicing requests, corrections, or other VAT adjustments must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com Tel: +44 (0)20 7389 2886. Fax: +44 (0)20 7839 1611.

## COPYRIGHT NOTICE

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# SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in bold in this section can be found in paragraph K, Glossary, of the section of the catalogue headed 'Conditions of Sale'.

◊ Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice 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.

△ Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

△ 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**.

λ Artist's Resale Right. See paragraph D3 of the Conditions of Sale for further information.

• **Lot** offered without **reserve**.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See paragraph H2(c) of the Conditions of Sale for further information.

≡ Handbag **lot** incorporates material from endangered species. International shipping restrictions apply. See paragraph H2 of the Conditions of Sale for further information.

α **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 paragraph 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.

✦ With the exception of clients resident in Mainland China, you may elect to make payment of the purchase price for the **lot** via a digital wallet in the name of the registered bidder, which must be maintained with one of the following: Coinbase Custody Trust; Coinbase, Inc.; Fidelity Digital Assets Services, LLC; Gemini Trust Company, LLC; or Paxos Trust Company, LLC. Please see the lot notice and Appendix B – Terms for Payment by Buyers in Cryptocurrency in the Conditions of Sale for further requirements and information.

†, Θ, \*, Ω, α, ‡ See VAT Symbols and Explanation in the Conditions of Sale for further information.

■ See Storage and Collection Page.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

#### △ Property 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 △ 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 therefore sometimes chooses to share that risk with a third party who agrees, prior to the auction, to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid.

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 they have a financial interest in relation to the **lot**.

#### △ 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 △ next to the **lot** number. Where the third party is the successful bidder on the **lot**, they 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 they are advising of their 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 they have a financial interest in relation to the **lot**.

#### ◊ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ◻. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full **buyer's premium** plus applicable taxes.

#### Post-catalogue notifications

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.

Please see: <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### 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, MINIATURES AND SCULPTURE

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

#### QUALIFIED HEADINGS

"Attributed to...": in Christie's **qualified** opinion probably a work by the artist in whole or in part.

"Studio of..."/"Workshop of...": in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under their supervision.

"Circle of...": in Christie's **qualified** opinion a work of the period of the artist and showing their influence.

"Follower of...": in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of...": in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

"After...": in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

"Signed..."/"Dated..."/"Inscribed...": in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/"With inscription...": in Christie's **qualified** opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00pm on the day of the sale will, at our option, be removed to Crozier Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Crozier Park Royal, it will be available for collection from 12.00pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Crozier Park Royal. All collections from Crozier Park Royal will be by pre-booked **appointment only**.

Tel: +44 (0)20 7839 9060  
Email: [collectionsuk@christies.com](mailto:collectionsuk@christies.com)

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00am to 5.00pm.

### COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [collectionsuk@christies.com](mailto:collectionsuk@christies.com)

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

### CROZIER PARK ROYAL

Unit 7, Central Park  
Central Way  
London NW10 7FY

**Vehicle access via Central Way only, off Acton Lane.**

### COLLECTION FROM CROZIER PARK ROYAL

Please note that the opening hours for Crozier Park Royal are Monday to Friday 8.30am to 4.30pm and lots transferred are not available for collection at weekends.

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# As a leader in the art market,

Christie's is committed to building a **sustainable business model** that promotes and protects the environment. Our digital platform on [christies.com](https://christies.com) offers a conscious approach, creating an immersive space where we bring art to life through high quality images, videos and in-depth essays by our specialists.

With this robust online support, Christie's will print fewer catalogues to ensure that we achieve our goal of **Net Zero by 2030**. However, when we do print, we will uphold the highest sustainable standards.

The catalogue you are reading is:



printed on fully recycled paper;



printed with vegetable-based ink and biodegradable laminates;



printed in close proximity to our markets in an effort to reduce distribution emissions.



Please scan for more information about our sustainability goals and projects.

# CHRISTIE'S



SCIENCE  
BASED  
TARGETS

DRIVING AMBITIOUS CORPORATE CLIMATE ACTION

## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

CHRISTIE'S

# CHRISTIE'S



## Old Masters Evening Sale

London | 1 July 2025

### EXHIBITION

26 June–1 July 2025  
8 King Street  
London SW1Y 6QT

### CONTACT

Maja Markovic  
mmarkovic@christies.com  
+44 207 389 2090

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**GIOVANNI ANTONIO CANAL, CALLED IL CANALETTO**  
(VENICE 1697–1768)

*Venice, the Return of the Bucintoro on Ascension Day*

oil on canvas

33<sup>7</sup>/<sub>8</sub> x 54<sup>3</sup>/<sub>8</sub> in. (86 × 138.1 cm.)

Estimate on Request

Other fees apply in addition to the hammer price.  
See Section D of our Conditions of Sale at the back of the  
Auction Catalogue

christies.com





CHRISTIE'S



8 KING STREET ST. JAMES'S LONDON SW1Y 6QT