TREASURES

INCLUDING PROPERTY OF A DIRECT DESCENDANT OF
THE BONAPARTE FAMILY

LONDON 4 JULY 2018
EVENING SALE

Sotheby's EST. 1744

JOSEPH-MARIE-BONZANICO
-SCVLPTEVR-
DV-ROI-DE-SARDAIGNE

TREASURES

INCLUDING PROPERTY OF A DIRECT DESCENDANT OF THE BONAPARTE FAMILY

AUCTION IN LONDON
4 JULY 2018
SALE L18303
4 PM

LOTS 1–91

34-35 New Bond Street
London, W1A 2AA
+44 (0)20 7293 5000
sothebys.com

EXHIBITION

Saturday 30 June
12 noon-5 pm

Sunday 1 July
12 noon-5 pm

Monday 2 July
9am-4.30pm

Tuesday 3 July
9am-4.30pm

Wednesday 4 July
9am-12 noon

Sotheby's
BIDNOW
LIVE ONLINE BIDDING

ICONIC PROVENANCES

Earls Cawdor

Adolphe Stoclet

Royal House of Saxony

Admiral Horatio Nelson

Property of a Direct Descendent of the Bonaparte Family

King Louis XV of France

King Louis XVI of France

Philip, 1st Duke of Parma

Marie-Therese de Savoie, Comtesse d'Artois

Queen Marie-Antoinette of France

Anatole Demidoff, Prince of San Donato

Baron Mayer-Carl von Rothschild

Michel C. Salvago

John Savile, 1st Earl of Mexborough

Sir John Hussey Delaval, 1st Lord Delaval

The Dukes of Hamilton

William Beckford

Empress Maria Feodorovna of Russia

Emperor Alexander I of Russia

Emperor Nicholas I of Russia

Grand Duchess Maria Nikolaevna of Russia

Alfred, Duke of Edinburgh

Grand Duchess Maria Alexandrovna of Russia

Grand Duke Vladimir Alexandrovich of Russia

Prince Grigory Potemkin

Mary, Duchess of Montrose

Grand Duchess Olga Nikolaevna of Russia

Grand Duchess Vera Constantinova of Russia

Dowager Empress Maria Feodorovna of Russia

Princess Thyra of Denmark

Paul Demetrius, Count Kotzebue

Elisa, Duchess of Lucca

PRIVATE EUROPEAN COLLECTIONS AND COUNTRY HOUSE SALES

Mario Tavella
Chairman, Sotheby's Europe, Chairman Private European Collections
+44 (0)20 7293 5052
mario.tavella@sothebys.com

Harry Dalmeny
Chairman UK & Ireland
+44 (0)20 7293 5848
harry.dalmeny@sothebys.com

Pierre Mothes
Deputy Chairman, France
+33 1 53 05 53 98
pierre.mothes@sothebys.com

Henry House
Senior Director
Head of Furniture & Decorative Arts
+44 (0)20 7293 5486
henry.house@sothebys.com

David Macdonald
Director
+44 (0)20 7293 5107
david.macdonald@sothebys.com

Franka Haiderer
Senior Director
Chairman Valuations, Europe
+44 (0)20 7293 5688
franka.haiderer@sothebys.com

Tom Heaven
Director
Business Development
+44 (0)20 7293 6257
tom.heaven@sothebys.com

Philipp Herzog
von Württemberg
Chairman, Europe
+49 69 740 787
philipp.wurttemberg@sothebys.com

Filippo Lotti
Managing Director
Milan
+39 02 2950 0254
filippo.lotti@sothebys.com

Wendy Philips
Senior Director, Tax & Heritage
+44 (0)20 7293 6184
wendy.philips@sothebys.com

Shiona Fourie
Deputy Director
Senior Project Manager
+44 (0)20 7293 5470
shiona.fourie@sothebys.com

CATALOGUE PRICE
£30 at the gallery

FOR SUBSCRIPTIONS CALL
+44 (0)20 7293 5000
for UK & Europe
+1 212 606 7000 USA

SALE NUMBER
L18303 "BONAPARTE"

SALE ADMINISTRATOR
Oana Barbu
oana.barbu@sothebys.com
+44 (0)20 7293 5473
FAX +44 (0)20 7293 5930

Gina Tammaro
Office Manager, Client Management
Furniture & Decorative Arts
gina.tammaro@sothebys.com
+44 (0)20 7293 5533

BIDS DEPARTMENT
+44 (0)20 7293 5283
FAX +44 (0)20 7293 6255
bids.london@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of £3,000 and above.

PRIVATE CLIENT GROUP
+44 (0)207 293 5976

EUROPE
Beatriz Quiralte
beatriz.quiralte@sothebys.com
Fergus Duff
fergus.duff@sothebys.com

ASIA
Shu Zheng
shu.zheng@sothebys.com

INDIA
Gauri Agarwal
gauri.agarwal@sothebys.com
Milaap Patel
milaap.patel@sothebys.com

RUSSIA & CIS
Alina Davey
alina.davey@sothebys.com
Irina Kronrod
irina.kronrod@sothebys.com
Lilija Sitnika
Lilija.sitnika@sothebys.com
Maryam Kalo
maryam.kalo@sothebys.com
+44 (0)20 7293 5094

POST SALE SERVICES
Genevieve Renard
Post Sale Manager
FOR PAYMENT, DELIVERY AND COLLECTION
+44 (0)20 7293 5220
FAX +44 (0)20 7293 5910
ukpostsaleservices@sothebys.com

SPECIALISTS AND AUCTION ENQUIRIES

For further information on lots in this auction please contact any of the specialists listed below.

Henry House
Senior Director
Head of Furniture
& Decorative Arts, London
+44 (0)20 7293 5486
henry.house
@sothebys.com

Alexander Kader FSA
Senior Director, Co-Worldwide
Head of European Sculpture &
Works of Art
+44 (0)20 7293 5493
alexander.kader@sothebys.com

João Magalhães
Director
Furniture
+44 (0)20 7293 5089
joao.magalhaes
@sothebys.com

Jonathan Hills
Director
Clocks
+44 (0)20 7293 5538
jonathan.hills
@sothebys.com

Cynthia Harris
Director,
Head of Decorative Arts
Silver
+44 (0)20 7293 5531
cynthia.harris
@sothebys.com

Margi Schwartz
SVP, Co-Worldwide Head of
European Sculpture &
Works of Art
+1 212 606 7213
margi.schwartz@*sothebys.com*

Brice Foisil
Senior Director,
Head of Furniture &
Decorative Arts, Paris
+33 (0)1 53 05 53 01
brice.foisil@sothebys.com

Francesco Morroni
Senior Director, Milan
+39 02 29 50 02 03
francesco.morroni
@sothebys.com

Herbert van Mierlo
Senior Director, Cologne
+49 221 207 1721
herbert.vanmierlo
@sothebys.com

David Macdonald
Director
Furniture
+44 (0)20 7293 5107
david.macdonald
@sothebys.com

Daryn Schnipper
Chairman
International Watch Division
+1 212 606 7184
daryn.schnipper
@sothebys.com

Christopher Mason
Director
Sculpture & Works of Art
+44 (0)20 7293 6062
christopher.mason
@sothebys.com

Thomas Williams
Deputy Director
Furniture
+44 (0)20 7293 6211
thomas.williams
@sothebys.com

Richard Hird
Specialist
Ceramics
+44 (0)20 7293 5505
richard.hird
@sothebys.com

Darin Bloomquist
Director, Head of
Russian Works of Art
+44 (0)20 7293 5105
darin.bloomquist
@sothebys.com

Elisabeth Banfield
Specialist
Sculpture & Works of Art
+44 20 7293 5745
elisabeth.banfield
@sothebys.com

James Clare
Specialist
Silver
+44 (0)20 7293 5564
james.clare
@sothebys.com

Alexandra Starp
Junior Cataloguer
Silver and Vertu
+44 (0)20 7293 5350
alexandra.starp
@sothebys.com

Harry Grenfell
Cataloguer
English Furniture
+44(0)20 7293 5556
harry.grenfell
@sothebys.com

Merel Deinema
Cataloguer
+44 (0)20 7293 5304
merel.deinema
@sothebys.com

EUROPEAN HERALDRY

Victor Franco de Baux
victor.francodebaux@sothebys.com

CONSULTANTS

Harry Charteris
John Culme
Silver
+44 (0)20 7293 5100
silver.london@sothebys.com

Julia Clarke
Gold Boxes & Objects of Vertu
+44 (0)20 7293 5324

Cyrille Froissart
Expert en céramique ancienne
+33 (0)1 4225 2980

CONTENTS

11
AUCTION INFORMATION

13
ICONIC PROVENANCES

14
SPECIALISTS

18
TREASURES
LOTS 1–91

285
ABSENTEE BID FORM
BUYING AT AUCTION
EXPLANATION OF SYMBOLS
VAT INFORMATION FOR BUYERS
CONDITIONS OF BUSINESS FOR BUYERS
WAREHOUSE, STORAGE, COLLECTION INFORMATION

292
AUTHENTICITY GUARANTEE
IMPORTANT NOTICES
GLOSSARY OF TERMS

293
INTERNATIONAL DEPARTMENTS
SOTHEBY'S EUROPE

1

THE STOCLET ORB

GERMAN, COLOGNE, CIRCA 1180-1200
THE COLONNETTE POSSIBLY EARLY 13TH CENTURY

ORB FROM THE TOP OF A RELIQUARY WITH AN ASSOCIATED COLONNETTE

partially gilt and champlevé enamelled copper, on a later ebonised wood stand
orb: 10.5cm., 4⅛ in.
colonnette: 15.3cm., 6in.
43cm., 17in. overall

PROVENANCE

Adolphe Stoclet (1871-1949), Brussels;
by descent to Jacques Stoclet (1903-1961), Brussels;
thence by descent to the present owners

£ 30,000-50,000
€ 34,400-57,500 US$ 40,600-68,000

This beautiful and intriguing object is a testament to both the ingenuity of the metalworkers and enamellers in Cologne in the late 12th century, as well as to the inventiveness of collectors of medieval *objets d'art* in the late 19th and early 20th century. The object consists of two main parts, which, although they do not originate from the same workshop, can probably be attributed to the same region. They have been joined together to form a unique object, resembling a staff, probably at some point in the 19th or early 20th century, perhaps when the two parts entered the collection of Adolphe Stoclet. Many colonnettes from the renowned Cologne workshops have now been dispersed to international museums, including the Metropolitan Museum of Art (inv. nos. 41.100.145a-c and 17.190.414); the Museum of Fine Arts, Boston (Swarzenski and Netzer, *op. cit.*, cat. no. 16) and the Victoria and Albert Museum (inv. no. 222-1874).

ORB

With its leaf garland decoration at the top and the bottom of the orb, and the acorn motif at the top in the centre, the orb compares very closely to aspects of medieval reliquary shrines produced in the last two decades of the 12th century. A prime example is the Shrine of the Three Kings in the Cologne Cathedral Treasury, which includes three similar original orbs with leaf decoration that compare in size to the present lot (Kemper, *op. cit*., cat. nos. 1848-1858). Even more similar in style to the present orb are those crowning the Anno Shrine in Siegburg and the Albinus Shrine in Cologne (Baumgarten and Buchen, *op. cit.*, p. 48-60). The two orbs on the Albinus Shrine compare in both colour scheme and decorative patterns, including the larger circles of gilt copper which enclose smaller enamelled geometrical patterns. The present orb, with its inventive animal motifs on a dark blue background and foliate decoration, further compares to plaques of blue and gold enamel-work which have been removed from the Cologne Three Kings Shrine, and are now in the Schnütgen Museum (inv. no. G545; Kemper, *op. cit.*, p. 488).

COLONNETTE

The colonnette, with its vibrant colour scheme and geometrical pattern of arches, compares particularly well to a number of colonnettes on the Three Kings Shrine, in particular those flanking the prophet Nahum on the side with King Solomon; and to one of the colonnettes at the far left of the reliquary on the same side (Kemper, *op. cit.*, cat. nos. 418 and 446). See also a colonnette, formerly part of the same Shrine, now in the Bayerisches Nationalmuseum (inv. no. MA 249). Intriguingly, however, the present colonnette is also reminiscent of another piece, in the Victoria and Albert Museum (in. no. 222-1874), catalogued as French or Southern Netherlandish, and two colonnettes which are now on the Three Kings Shrine, but which originate from the socle of a Limoges 12th century processional cross, which was dismantled in the 1960s and constructed onto the shrine (Kemper, *op. cit.*, cat no. 953; Kötzsche, *op. cit.*, pp. 71-73). Therefore, there is a possibility that the present colonnette could have been created in a French workshop, which would perhaps explain a difference in the production process which was detected in a technical analysis executed by Cranfield Forensic Institute, which also indicates a possible slightly later date for the colonnette.

An analysis report on the enamels prepared by the Centre for Archaeological and Forensic Analysis at Cranfield University is available from the department upon request.

RELATED LITERATURE

O. von Falke, *Der Dreikönigenschrein des Nikolaus von Verdun im Cölner Domschatz*, Mönchengladbach, 1911; A. Pératé, *Collections Georges Hoentschel: Émaux du XIIe au XVe siècle*. Paris, 1911. no. 23, fig. XI; A. Muñoz, *Pièces de Choix de la Collection du comte Grégoire Stroganoff à Rome: Volume 2, Moyen-Âge – Renaissance – Époque Moderne,* Rome, 1912. p. 214, pl. CLIV; J. Baumgarten and H. Buchen, *Kölner Reliquienschreine,* Cologne, 1985; H. Swarzenski and N. Netzer, *Medieval Objects in the Museum of Fine Arts, Boston: Enamels & Glass*, Boston, 1986, cat. no. 16; D. Kötzsche, 'Fragmente vom Dreikönigenschrein - Wo sind sie geblieben?', in K. Hardering and L. Becks (eds.) *Kölner Domblatt, Jahrbuch des Zentral-Dombau-Vereins*, Cologne, 2009, pp. 67-110; D. Kemper, *Die Goldschmidearbeiten am Dreikönigenschrein: Bestand und Geschichte seiner Restaurierungen im 19. und 20. Jahrhundert, vols. 1-3*, Cologne, 2014

2

THE PASSAVANT–STOCLET RELIQUARY CASKET

GERMAN, PROBABLY COLOGNE, THIRD QUARTER 12TH CENTURY AND LATER

RELIQUARY CASKET

walrus ivory, bone, and partially champlevé enamelled and gilt copper, mounted on an oak core

the walrus ivory reliefs depicting: the Apostles, Saint Martin, Saint Nicholas, Abraham and the Three Men, Elijah and the Widow of Zarephath, the Resurrection, and Christ in Majesty;

the gilt copper band inscribed with the names of the Apostles and Saints: *THOMAS. IACOBVS. BARTHOLOMEVS. MATHEVS. / IOHANNES IACOBUS. / MARTINVS. NICOLAVS. PETRVS. PAVLVS. ANDREAS;*

with two labels to the interior inscribed: *218/ R. v. P.* and: *2824* respectively in ink;

the bone plaque inserted into the top of the lid: early 15th century;
the enamels: probably third quarter 12th century, or possibly later

12.8 by 18.7 by 10.5cm., 5 by 7⅜ by 4⅛in. overall
reliefs on the body: 4.2 by 2.2cm., 1⅝ by ⅞in. each
reliefs on the short sides of the lid: 4.5 by 3cm., 1¾ by 1¼in. each
reliefs on the long sides of the lid: 4.2 by 4.2cm., 1⅝ by 1⅝in. and 4.2 by 4.5cm., 1⅝ by 1¾in.
plaque at the top of the lid: 5.4cm., 2⅛in.

PROVENANCE

By repute the parish church of Hamm, Westphalia;
art market, Paris, 1868;
Friedrich Moritz Gontard (1826-1886), Frankfurt am Main;
thence by inheritance to Richard von Passavant (1852-1923), Frankfurt am Main;
sale of his heirs, Hugo Helbing and Paul Cassirer Berlin, *Plastiken u. kunstgewerbl. Gegenstände*, 1929;
Adolphe Stoclet (1871-1949), Brussels;
by descent to Jacques Stoclet (1903-1961), Brussels;
thence by descent to the present owners

EXHIBITED

Frankfurt am Main, Kunstgewerbemuseum, *Ausstellung alter Goldschmiedearbeiten aus Frankfurter Privatbesitz und Kirchenschätzen*, 1914, no. 101

LITERATURE

A. Goldschmidt, *Die Elfenbeinskulpturen aus der romanischen Zeit. XI.-XIII Jahrhundert*, Berlin, 1918, vol. 3, pp. 28-29, no. 83, pl. XXXII;
Sammlung R. von Passavant-Gontard, Frankfurt am Main, 1929, p. 26, no. 108, pl. 35-36;
J.F. Revel, 'Le trésor médiéval de la collection Stoclet', *Connaissance des Arts*, 82, 1958, pp. 94-95

◉ **£ 200,000-300,000**
€ 229,000-344,000 US$ 271,000-406,000

AN NES O IA COB

The 12th century saw the rise of goldsmiths' and sculptural workshops in the Meuse and Lower Rhine valleys which, above all in Cologne, culminated in the production of now world-famous, highly elaborate shrines. The Passavant-Stoclet reliquary casket is a rare survival from this golden age of Rhenish workshops, and its appearance on the art market is highly significant. It counts among a handful of metalwork objects incorporating 12th-century walrus ivory reliefs that are extant today, almost exclusively in public collections. When published in Adolf Goldschmidt's seminal survey of medieval ivories in 1918, the casket was listed among only six other objects of its type, most being portable altars. While recent analysis has called into question the medieval origin of the casket's metalwork, the intricately carved Romanesque reliefs that form its centrepieces are extremely rare, particularly as a surviving set. As a whole, the casket is a valuable testament to the enduring legacy of the great goldsmiths' and ivory carving workshops in and around Cologne, whose precious treasures were revered and restored in later centuries.

Fig. 1, *Walrus ivory relief with the Ascension*, Cologne, circa 1150-1160
© Victoria and Albert Museum, London

PUBLICATION HISTORY

The Passavant-Stoclet casket first came to public attention at the Frankfurt exhibition of 1914, in whose catalogue it was described as Cologne, circa 1160 (*op. cit*.). Four years later it received a more detailed analysis by the eminent art historian Adolph Goldschmidt (*op. cit*., no. 83), who considered the casket a medieval composite, with later alterations: the walrus ivory reliefs were dated to the second half of the 12th century, the enamels to the 13th century, and the bone plaque at the top of the lid was thought to be a fragment from a 9th-century pyxis belonging to the school of Metz. Goldschmidt hypothesised that the walrus reliefs and inscription panels originally formed part of a portable altar, which was transformed into its current form as a reliquary in the 13th century, at which time the enamels would have been added. Goldschmidt considered some of the supporting metal mounts, as well as the plate on the underside, as part of a later restoration, when the order of the apostles may also have been transposed – i.e. *Saint Peter* is not placed under his inscription. Referring to the casket's reputed provenance from Hamm, Goldschmidt believed it was made in Westphalia, citing a divergence from the known Cologne groups. Goldschmidt's opinion on the casket was largely repeated in its subsequent publications in 1929 and 1958, by which time it was hailed as 'one of the rarest objects' in the medieval treasury of the Stoclet collection (Revel, *op. cit*., p. 95). Having remained in private hands until the present, the casket has now for the first time received renewed stylistic and scientific consideration.

THE RELIEFS

In addition to the twelve apostles and two saints surrounding the body of the casket, the walrus ivory reliefs placed on the lid depict four rare narrative scenes. These illustrate Abraham and the Three Men, Christ's Ascension, Christ in Majesty, and a scene with two figures interpreted by Goldschmidt as Elijah and the widow of Zarephath. Depicting a woman and a man with a halo holding unidentified objects, surmounted by the hand of God, this last relief's enigmatic iconography does not seem to appear elsewhere in Romanesque sculpture and remains open to interpretation. Given the appearance of Christ on two of the other panels, it is perhaps more likely to depict one of Christ's miracles.

Stylistically the reliefs are closely related to a group of morse carvings from Cologne, as Goldschmidt recognised in 1918. Characterised by a *gestichelt* ('stitched') treatment of the drapery, in which the lines are incised with small dots, this group survives in several examples held in museums such as the V&A (fig. 1 and Williamson, *op. cit*., nos. 72-73) and the Schnütgen Museum, Cologne (Goldschmidt, *op. cit*., nos. 10-11). Typically depicting scenes from the life of Christ, the majority of surviving *gestichelte* reliefs are detached from their original context, though some are mounted on (later) book covers, such as a set of reliefs with Christ in Majesty in the Hessisches Landesmuseum, Darmstadt (inv. no. Kg 54:211). Considered to be the product of a single workshop, the *gestichelte* group is usually dated to the third quarter of the 12th century. While clearly related to this group, the reliefs on the Passavant-Stoclet casket are smaller in size and diverge stylistically in several aspects, notably their unincised drop-shaped eyes, undulating waves of hair, and highly schematic, elaborate drapery. Goldschmidt accounted for this difference by suggesting that the Passavant reliefs were a provincial, Westphalian adaptation of the Cologne style. It may, however, indicate that they were made earlier in the 12th century, as the figures' simplicity and drapery schemes are somewhat comparable to Lower Rhenish morse carvings from the preceding century (e.g. a set of Evangelists in the V&A, inv. no. C-1865, and a relief with the women at the tomb, Schnütgen Museum, inv. no. B 7). Such a dating would certainly be consistent with the carbon-dating of the raw material (AD 841-1021, 95% probability). Nevertheless, given their relation to the *gestichelte* group, an origin of the present reliefs in Cologne, or a Cologne-influenced workshop, around or just after the mid-12th century is likely. As such, they are a rare testament to a stylistically distinct group of Rhenish Romanesque ivory carving which, remarkably, survives as a set, and in what appears to be the original setting.

THE ENAMELS

The enamels adorning the Passavant-Stoclet casket consist primarily of intertwined *Ranken* (tendril-like foliage). These are more elaborate on the lid than on the plaques between the Apostles, which include one with a flame-like *chevron* design. *Ranken* motifs with serrated leaves, as those on the casket, are seen in a distinctive group of enamelled goldsmiths' work from Cologne, dated between 1160-1180, at whose centre is the 'Gregorius' Portable Altar in Siegburg (Kötzsche, *op. cit*., no. 8). Related to this group are the celebrated domed reliquaries in London (V&A, inv. no. 7650-1861) and Berlin (Kunstgewerbemuseum, for a discussion of both see Kötzsche, *op. cit*.), whose elaborate decorative schemes are among the high points of Romanesque enamel work. In both design and colour scheme, the enamels of the present casket find perhaps their closest parallel in the domed reliquary now in Darmstadt, thought to have been made in Cologne around 1180 (fig. 2, Hessisches Landesmuseum, inv. no. Kg 54:239, Kötzsche, *op. cit.*, no. 5). Compare, in particular, the *Ranken* decorating the spandrels.

Fig. 2, *Darmstadt domed reliquary*, Cologne, circa 1180, inv. no. Kg 54:239, Hessisches Landesmuseum Darmstadt, photo: Wolfgang Fuhrmannek

Despite this similarity, the Passavant enamels are stylistically not so close to any works surrounding the Gregorius group as to suggest a common workshop. Instead, the present enamels could originate from a less prevalent Cologne workshop in the second half of the 12th century, or possibly – as Goldschmidt suggested – in the 13th century. The enamels on the Suitbertus Shrine of circa 1260, located in Düsseldorf-Kaiserswerth, still show similar *Ranken* motifs, as well as a *chevron* design similar to that of one of the side plaques of our casket. Scientific analysis of the components has indicated an accordance with enamels from the 16th to the 18th centuries while observing some minor deviation from typical Romanesque enamels. Though this analysis does not exclude a medieval origin for the enamels, it presents the possibility that they could be post-Romanesque.

THOMAS·IACOBVS·BARTHOLOMEVS·PHILIPPVS·MATHEVS
IOHANNES·IACOBVS

Fig. 3, *Wolbero portable altar*, Cologne, circa 1200 and later, inv. no. Kg 54:231, Hessisches Landesmuseum Darmstadt, photo: Wolfgang Fuhrmannek

CONSTRUCTION

In terms of its shape and object type, the Passavant-Stoclet casket has apparently no exact parallels in surviving 12th-century Lower Rhenish goldsmiths' work. It instead relates, as Goldschmidt noted, to similarly designed portable altars which, through the nature of their function, invariably have a flat top instead of the casket's raised lid. Examples comprising both enamels and walrus ivory carvings – usually depicting apostles – include a portable altar in St Petersburg, another in the Cathedral Treasury of Bamberg, and a third in the northern German artistic centre of Hildesheim (Goldschmidt, *op. cit*., nos. 82-84).

Goldschmidt's hypothesis that the casket is a reworking of a portable altar is, however, unlikely. A C-14 analysis of the oak core of the lid has indicated a dating contemporary with the walrus ivory reliefs (AD 925-1027, 95% probability). It can therefore be assumed that the reliefs are incorporated in their original setting, which always functioned as a reliquary casket. Given their shapes and dimensions, there is little doubt that the enamel plaques on the casket were made specifically to surround the walrus ivory reliefs on the casket. This leaves two plausible scenarios for the construction of the reliquary in its present appearance:

The first, and most likely, scenario is that the casket survives in its original form, with both the carvings and the enamels being the product of a probably Cologne workshop around 1160-1180. Merely the bone plaque at the top of the lid would be a later addition – according to carbon dating, a work from the 15th century or later. Originally the top of the lid may have held a further walrus ivory relief, or – as is suggested by an oval indentation in the wood core underneath – a gem stone. It is further evident that there are some replacements in the metalwork supporting the structure, so the casket was clearly restored at a later date, which is when the order of the reliefs below the inscriptions may have been transposed.

A second hypothesis follows Goldschmidt's theory to the extent that the enamel plaques may be later additions, while the remaining parts are as described above. It is not inconceivable that the reliquary was once adorned with older metalwork, and re-decorated using newly made enamels. This may have occurred as early as the 13th century. A portable altar in Darmstadt incorporates 11th-century morse reliefs and 13th-century metalwork (Jülich, *op. cit*., no. 19). The assemblage of this altar, however, may well have occurred later, and the same could be the case with the present reliquary. As such, it would not be unique: a notable example is the so-called 'Wolbero' portable altar now in the Hessisches Landesmuseum, Darmstadt (fig. 3, Jülich, *op. cit.*, no. 26). Thought by Goldschmidt (*op. cit*., no. 87) to be an associated work from the Romanesque period, the altar was revealed by later scholarship to be an early 18th-century pastiche. It incorporates elements from two pre-existing portable altars – including walrus ivory reliefs of apostles and enamelled inscription panels – with the addition of newly made enamel plaques surrounding the reliefs. It is possible, but not ultimately convincing, that such alterations occurred in the case of our reliquary. If this were indeed so, its enamellers were capable of a significantly more accurate rendering of the 12th-century Cologne style than those of the Wolbero altar.

Based on both stylistic and scientific analysis, it can be concluded that the Passavant-Stoclet reliquary is a rare 12th-century object in its original, and apparently unique, form. In terms of general design and function, its closest parallels are the domed reliquaries in London and Berlin, though there seem to be no similar extant reliquaries that share its small size and specific shape. It is thus a highly important survival of Rhenish Romanesque art, of a calibre that is rarely found in private hands.

PROVENANCE

An interest in medieval treasury objects as collectibles was pioneered in the 18th century by individuals such as Adolf von Hüpsch (1730-1805), a Cologne-based art enthusiast who amassed a collection of Romanesque works now in the Hessisches Landesmuseum, Darmstadt. Such appreciation of medieval works of art reached its zenith in the 19th century. It was at this time, in 1868, that the present reliquary casket entered the von Passavant-Gontard collection, described by Georg Swarzenski as one of the last great old private collections in Frankfurt (preface to *op. cit.* 1929). Founded by Friedrich Moritz Gontard, who dedicated his life to the study and pursuit of art from antiquity to the Renaissance, the collection was continued after Gontard's death in 1868 by his son-in-law, Richard von Passavant. It was he who developed a particular passion for the art of the Middle Ages, and it was under his presumed supervision that the reliquary casket was first exhibited and published. Having remained in the collection until after von Passavant's death, the casket passed into the hands of one of the great collectors of the early 20th century, Belgian industrialist Adolphe Stoclet. Housed in the famous Stoclet Palace in Brussels, his extraordinary collection encompassed rare works spanning centuries but placed a particular focus on the medieval period, with the reliquary casket representing a jewel in the Stoclet 'treasury'. The unique, enigmatic quality that attracted these collectors to the casket remains palpable today. From the rare iconography and visual language of the reliefs, to the beautifully designed enamels, this is an object evocative of the mastery of Lower Rhenish workshops, as well as the long-lived fascination with their precious creations.

RELATED LITERATURE

A. Goldschmidt, *Die Elfenbeinskulpturen aus der Romanischen Zeit, XI.-XIII Jahrhundert*, Berlin, 1918, vol. 3; *Rhein und Maas: Kunst und Kultur 800-1400*, exh. cat. Cologne and Brussels, Cologne, 1972; D. Kötzsche et al., *Höhepunkte romanischer Schatzkunst: die Kuppelreliquiare in London und Berlin und ihr Umkreis*, exh. cat. Kunstgewerbemuseum, Berlin, 2006, pp. 21-35 and cat. nos. 5, 6, 8, 10, 11; T. Jülich (ed.), *Die mittelalterlichen Elfenbeinarbeiten des Hessischen Landesmuseums Darmstadt*, Regensburg, 2007, cat. nos. 18, 19, 22, 26; P. Williamson, *Medieval Ivory Carvings: Early Christian to Romanesque*, cat. Victoria and Albert Museum, London, 2010, pp. 268-303; L. Lambacher, 'Romanische Goldschmiedekunst in Köln – Bestand, Bedeutung und Erforschung', in D. Täube et al. (eds.), *Glanz und Grösse des Mittelalters: Kölner Meisterwerke aus den grossen Sammlungen der Welt*, exh. cat. Museum Schnütgen, Cologne, 2011, pp. 91-105; D. Kemper, *Die Goldschmiedearbeiten am Dreikönigenschrein: Bestand und Geschichte seiner Restaurierungen im 19. und 20. Jahrhundert,* Cologne, 2014

A Radiocarbon dating measurement report (ref. no. RCD-8945) prepared by J. Walker of RCD Lockinge, dated 31 August 2017, states that the walrus ivory of one of the reliefs dates between AD 841 and 1021 (95% confidence interval).

A second such report (ref. no. RCD-9083) prepared by J. Walker of RCD Lockinge, dated 30 May 2018, states that the wood of the lid dates between AD 925 and 1027 (95% confidence interval).

A third such report (ref. no. RCD-8995), dated 18 April 2018, states that the bone of the plaque on the lid dates between AD 1402 and 1440 (95% confidence interval).

An analysis report on the enamels prepared by the Centre for Archaeological and Forensic Analysis at Cranfield University is available from the department upon request.

MARTINVS * NICOLAVS * PETRVS * PAVLVS * ANDREAS

ARTHOLOMEVS *

3

‘ONE CUP OF PURSSELINE’

A MING DYNASTY BOWL MOUNTED IN LATE 16TH CENTURY PARCEL-GILT SILVER AS A WINE CUP, THE BOWL JIAJING PERIOD, 1522-1566, THE MOUNTS UNMARKED, ENGLISH OR CONTINENTAL EUROPE, CIRCA 1580-1585

on domed circular foot embossed and chased with strapwork enclosing alternating masks and arrangements of fruit, the cast baluster stem decorated above stiff leafage with three lion masks with white silver rings in their mouths between as many escallop shells, the bowl in mounts of engraved stylized foliage connected by four pierced straps, each terminating in an applied grinning Bacchanal mask with curly hair, the porcelain bowl painted with four brick-red medallions on the white glaze
13.3cm., 5 ¼ in. high; the bowl 9.3cm., 3 ⅝ in. diameter

PROVENANCE

Francesco Lugrammi, a Customs official of the Kingdom of Italy who by family tradition is said to have acquired the cup from Elisa, Duchess of Lucca (1777-1820), a sister of Napoléon Bonaparte.
Thence to his son, Giulio Lugrammi (1876-1958), Commander General of the Port of Marseilles, a senator of the Kingdom of Italy and one of the Italian delegates at the 1919 Peace Conference in Paris.
Thence by descent to his son (1906-1991) and grandson.

£ 200,000-300,000
€ 229,000-344,000 US$ 271,000-406,000

‘At this Citie of Boghar is the marte or meeting place betweene the Turkes and nations of those parts and the Cathayans. . . . From thence to Cascar is one moneths journey, and from Cascar . . . is also a moneths trauel for merchants by land to Cathay. . .’[1]

Fig 1. A porcelain bowl, Ming Dynasty, decorated with four red medallions, 11.5cm., 4 ½ in. diameter (Topkapi Saray Museum, Istanbul, museum number TKS 15/3034)

EXOTIC WARES FROM THE EAST

The exotic beauty and extreme rarity of porcelain from faraway China – the Cathay of legend as revealed in the Travels of Marco Polo (1254-1324) – was long cherished in Europe. A bottle-shaped white Chinese porcelain vase of the Yuan dynasty (circa 1300) mounted in 1381, probably in Hungary, is one of the earliest examples to be recorded in the West.[2] Giovanni Bellini (1430?-1516) includes three blue and white bowls of the Ming Dynasty in his 'The Feast of the Gods,' completed in 1512. Depicting a scene from Ovid's *Fasti,* it is believed to have been painted for Duke Alfonso I d'Este (1476-1534), an early Italian collector of Chinese porcelain. The originals of these bowls are likely to have been acquired by the Mamluk Sultans and from them conveyed as diplomatic gifts to Venice in the 1490s.

'Early Tudor England,' writes Philippa Glanville, 'was poorly placed on the fringe of Europe to acquire porcelain by the long-established overland route through Egypt. . . .' The author draws attention to the fact that Henry VIII owned a mounted 'Cup of Purselaine glassefation,' listed in a Jewel House inventory of 1547.[3] But this was a unique entry in the royal records at that time. Over the next two decades, however, further examples trickled through to England via the activities of merchants, chiefly Portuguese, trading with the Far East. In the 1580s Queen Elizabeth I received as gifts several mounted porcelain vessels, including, in 1588, 'one Cvp of Pursseline thonesyde paynted Red the foute and Cover sylver guilt . . . a Ringe Lyk a snak[e] on the top of the Cover . . . Geven by Mr Lychfelde.'[4] This description bears a striking resemblance to a porcelain bowl mounted on a silver stem bearing the mark of a bird, attributed to Affabel Partridge of London, one of Elizabeth's goldsmiths, which is now in the Metropolitan Museum of Art, New York.[5] (Fig.2)

Fig 2. Wine cup with cover, the mounts, Affabel Partridge, c.1565, 18.7cm., 7 3/8 in. high (The Metropolitan Museum, New York, accession Number: 68.141.125a, b)

It was at this time, 1580, that Elizabeth signed a treaty with the Ottoman Empire which established the first trading links between the two countries. William Harborne (d. 1618), one of the chief negotiators, became the Queen's envoy at Constantinople and by 1586 he was appointed ambassador. It is more than likely that the porcelain bowl of our present cup reached a city such as London through this route. Mrs. Glanville observes that small bowls and rectangular boxes were the most portable of the typical export wares reaching Turkey from China in the 16th century.[6] Indeed, a bowl of the same size and of a similar decoration with four red medallions to that in our cup is in the celebrated collection of Yuan and Ming Dynasty porcelains in the Topkapi Palace museum, Istanbul.[7] (Fig.1)

Proof of the arrival of Chinese porcelain in Europe via the Levant during the 1580s is to be found in the inscription engraved on the German silver-gilt foot-mount to a bowl which was the gift of Count Eberhart von Manderscheidt to his brother in 1583: 'Dese Schal so vur Gifet guit hat Graf Eberhart von Manderscheidt Anno 1583 aus Turckeien bracht und hat es Graf Herman seinem Broder folgentz ime zun Eheren also lasen fasen im Haus Blankenheim zu verbliben.' (Count Eberhart von Manderscheidt brought this cup as a suitable gift from Turkey in the year 1583 and subsequently had it mounted in honour of his Brother, Count Herman, to remain permanently in the Blankenheim line).[8]

A small group of 16th century Iznik pottery, the decoration of which combines Chinese motifs and traditional Ottoman patterns, with London-made silver-gilt mounts dating from about 1580 to the mid 1590s,[9] appears to confirm the lively interest shown in England for such intriguing and arresting wares. It is little wonder that Chinese porcelain and Ottoman pottery, so out of the ordinary and so exotically beautiful, should have been collected and their costliness and scarcity emphasized by the addition of lavish silver-gilt mounts.

For a wine cup of silver-gilt mounted blue and white porcelain, by tradition a gift of Mary Queen of Scots to the 2nd Lord North, see The Gilbert Collection on loan to the Victoria and Albert Museum, museum number LOAN:GILBERT 50-2008 (Christie's, London, 14 July 1993, lot 115, the property of the late Baroness Phillimore)

See also the Lennard Cup, a Ming porcelain bowl with silver-gilt mounts and cover, the mounts maker's mark FR, London, 1569. This is the earliest recorded example of Chinese porcelain with hallmarked English mounts. (British Museum, number PDF.695; Sotheby's, London, 28 July 1932, lot 132, purchased by Sir Percival David)

FURTHER READING

Louise Avery, 'Chinese Porcelain in English Mounts,' *The Metropolitan Museum of Art Bulletin*, vol. II, issue 9, New York, 1944, pp. 266-272. Yvonne Hackenbrock, 'Chinese Porcelain in European silver Mounts,' *The Connoisseur*, London, June 1955, pp. 22-29. Philippa Glanville, *Silver in Tudor and Early Stuart England*, Victoria and Albert Museum, London, 1990, ch. 19, pp. 340-351. Gillian Wilson, *Mounted Oriental Porcelain in the J. Paul Getty Museum*, Los Angeles, revised edition, 1999

NOTES

1. 'Notes and observations gathered by Richard Johnson of severall ways from Russia to Cathay over-land,' 1559, from Richard Hakluyt's The Principal Navigations, Voyages, Traffiques and Discoveries of the English Nation
2. Formerly in the collection of William Beckford of Fonthill Abbey (1760-1844). Gillian Wilson, *Mounted Oriental Porcelain in the J. Paul Getty Museum*, Los Angeles, revised edition, 1999, pp. 3 and 4, figs. 2 and 3. The vase, no longer mounted, is now in the National Museum of Ireland, Dublin.
3. Philippa Glanville, *Silver in Tudor and Early Stuart England*, Victoria and Albert Museum, London, 1990, ch. 19
4. A. Jefferies Collins, editor, *Jewels and Plate of Queen Elizabeth I*, London, 1955, p. 592, no. 1582
5. Accession no. 68.141.125a/b, the Gift of Irwin Untermyer, 1968
6. Philippa Glanville, op. cit.
7. Regina Krahl in collaboration with Nurdan Erbahar, *Chinese Ceramics in the Topkapi Saray Museum*, London, vol. II, p. 824, pl. 1658, no. TKS 15/3034
8. Victoria and Albert Museum, museum no. M.16-1970 (Sotheby's, London, 5 February 1970, lot 169)
9. A particularly good example is the Iznik jug with green, white and black decoration, the silver-gilt mounts maker's mark IH in a shield, London, 1586, which was sold at Christie's, London, 19 November 2002, lot 144. Other examples include a jug in the Fitzwilliam Museum, Cambridge, the mounts also maker's mark IH, London, 1592 (object no. M.16-1948), and a jug in the British Museum, the mounts maker's mark HB, London, 1597 (museum no. AF.3132)

Sotheby's gratefully acknowledges the advice during the research and cataloguing of this cup of Philippa Glanville, Regina Krahl and Haydn Williams.

4

‘THREE TREFOILS SLIPPED’ AND THE ‘ARMADA’ PLATE

A LARGE ELIZABETH I SILVER DISH, MAKER’S MARK ‘THREE TREFOILS SLIPPED’, LONDON, 1586

plain circular, with moulded lip, raised centre
42cm., 16½in. diameter
1499gr., 48oz. 3dwt.

£ 80,000-120,000
€ 91,500-138,000 US$ 109,000-163,000

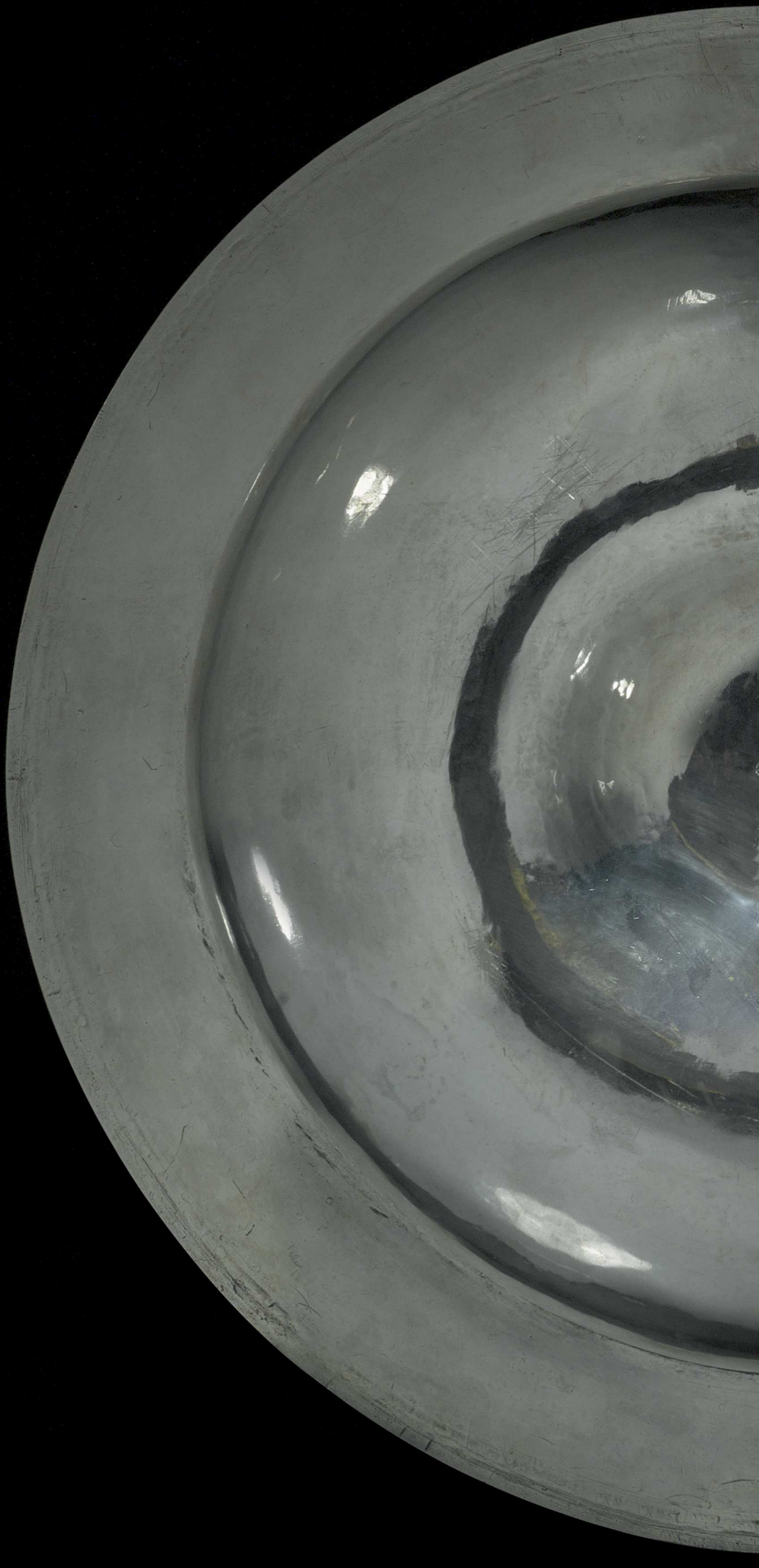
Fig 1. The Simon Gibbon Salt, maker’s mark three trefoils slipped, London, 1576/7. Height 35cm, weight 57oz 3dwt. (Collection: The Worshipful Company of Goldsmiths)

TUDOR DINING

This dish, a rare surviving example of the kind of functional plate found listed in late 16th and early 17th century inventories, is of a similar design as the dishes in the unique set now known as the ‘Armada Service,’ purchased in 1992 by the British Museum. As Dora Thornton and Michael Cowell observed in 1996, ‘Undecorated plate of this sort would have been particularly vulnerable in times of financial need, since its bullion value far outweighed its decorative appeal.’ They also state that of the original number of dishes comprising the ‘Armada Service’ when found in Devonshire in 1827, four of unknown size and weight disappeared before 1885.[1]

The 26 ‘Armada Service’ dishes in the British Museum were hallmarked in London between 1581 and 1602. Each is parcel-gilt and engraved with the arms of Harris impaling Sydenham for Sir Christopher Harris (1553?-1625) of Radford, near Plymouth, Devon and his second wife, Mary (1536-before 1617), a daughter of Sir John Sydenham. The two oldest dishes in the service, both hallmarked 1581, bear the same maker’s mark as on this present dish: ‘Three trefoils slipped’.

Harris, who was knighted in 1607, was elected M.P. for Plymouth in 1584, largely through the influence of his employer, Francis Russell, 2nd Earl of Bedford (1527-1585). He appears to have shown little interest in Parliament, however, and following Bedford’s death he began representing Sir Walter Raleigh (1554?-1618) in local (Devonshire) matters. In 1592 Raleigh appointed Harris to look after the *Mãe de Deus*, a Portuguese treasure ship captured by the English on her return from a highly lucrative voyage to the East Indies. Its fabulous cargo comprised jewels and pearls, gold and silver coins, rich cloths in abundance, as well as tons of valuable spices, supposed to have been worth £500,000. In 1596 Harris was further advanced (and no doubt enriched) by Raleigh who appointed him deputy vice-admiral of Devon. As his biographer, P.W. Hasler put it, Charles Harris ‘was one and the same time country gentleman, servant of a great man and efficient local official.’[2]



THE GOLDSMITHS' COMPANY'S PRE-1697 MAKER'S MARKS REGISTERS

It is generally known among devotees of old English silver, that the names of the owners of London goldsmiths' marks before 1697 have been lost to history. Heroic efforts by a number of scholars since the middle of the 19th century have sought to reunite these names and marks, most recently David M. Mitchell in his monumental *Silversmiths in Elizabethan and Stuart London*. But as he has written, the task is far from straightforward: 'Unless marks consisting purely of devices are a rebus on the silversmith's name, they can only be attributed by a process of elimination, i.e. by finding individuals whose working life fits the period of the surviving plate,' adding, 'Perhaps it is a fool's errand to start such a search . . .'[3]

The root of the problem lies in the disappearance of the London Goldsmiths' Company's pre-1697 records relating to makers' (or workmens') marks from the 14th century, the time when such marks were first required by law to be registered. The author of *The Touchstone for Gold and Silver Wares* confirms that these records, or at least some of them, were extant in 1677, when his book was published. The Goldsmiths, he writes, 'have also made, in part of their Hall, a place, called by them the Assay Office, wherein is kept, for publick view, a table or tables artificially made in columns, that is to say, one column of hardened lead, another of parchment for velom, and several of the same sorts. In the lead columns are struck or entered the workers' marks . . . , and writ against them, in the parchment columns, are writ and entered the owners' names.

It would appear that these records were accidently destroyed as early as 1681:

'London, Novem. 23. This Morning about 4 or 5 a Clock, broak forth a dreadful Fire in Goldsmiths-Hall, which burnt very vehemently for two hours, and consumed some part thereof, occasion'd by some carelessness in or near the Say-Office: Some say, that the day before they had a more than ordinary fire to try several quantities of wrought Plate. Others report, that Women had been a washing, and left their fire negligently, which occasion'd the mischief: But by the application of Engines which were brought within the Square, the same was extinguished, and the Hall and Parlour stands entire; but the loss is said to be considerable, having burnt some of their Books, and the Clarks House ruined and consumed.'[4]

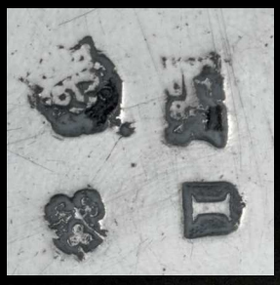
SURVIVING PLATE BEARING THE 'THREE TREFOILS SLIPPED' MARK

Although the name of the goldsmith whose mark was 'Three trefoils slipped' has been lost, a number of significant examples of silver and silver-gilt bearing this mark have survived, including:
1570, circa – silver-mounted white Siegburg stoneware pot (Victoria and Albert Museum, museum no. 130-1908)
1576 – The Gibbon Salt, the gift of the goldsmith Simon Gibbon to the Goldsmiths' Company, London on St. Bartholomew's Day, 1632. (Simon Gibbon, Citizen and Goldsmith of London, will proved, London, 17 March 1645 (National Archives, PROB 11/192)). (Fig.1)
1579 – silver-gilt and agate ewer (The Duke of Rutland)
1581 – silver-gilt and agate basin (The Duke of Rutland)
1581 – two dishes, 34.5cm. 27.1cm. diameter, from the 'Armada Service' (British Museum)
1582 – silver-gilt standing cup and cover (Mr. and Mrs. Ernest R. Innes, Christie's, London, 11 December 1935, lot123; Lord Harris of Peckham, Christie's, London, 25 November 2008, lot 56, unsold; private collection)
1585, circa – Chinese blue and white porcelain flask, Wan Li period, mounted in silver-gilt as a ewer, circa 1585 (thought to have belonged to William Cecil, Lord Burghley , Burghley House, Stamford, Northamptonshire and thence by descent; sold Christie's, London, 7-8 June 1888, lot 256; J. Pierpont Morgan; J.P. Morgan Jr.; sold 1944 to The Metropolitan Museum of Art, New York, accession no. 44.14.2)
1585, circa – Chinese blue and white porcelain bowl (same provenance; sold 1944 to The Metropolitan Museum of Art, New York, accession no. 44.14.4)
1585, circa – Chinese blue and white porcelain dish (same provenance; sold 1944 to The Metropolitan Museum of Art, New York, accession no. 44.14.1)
1585, circa – Chinese blue and white porcelain bowl (same provenance; sold 1944 to The Metropolitan Museum of Art, New York, accession no. 44.14.3)
1585, circa – Chinese blue and white porcelain bowl (same provenance; sold 1944 to The Metropolitan Museum of Art, New York, accession no. 44.14.5)
1585– Chinese blue and white porcelain ewer, Wan Li period, mounted in silver-gilt (Victoria and Albert Museum, museum no. 7915-1862)
1585 – standing cup and cover (A.E. Jones, The Old English Plate of the Emperor of Russia, London, 1909, pl. III, no. 1
1586 – the silver dish in this lot
1590 – silver-gilt standing cup and cover (Victoria and Albert Museum, museum no. M.356: 1, 2-1927)

Philippa Glanville suggests a possible Flemish connection for the 'Three trefoils slipped' mark, which could entail an English goldsmith with knowledge of the most up-to-date ornament and techniques from the Low Countries.[5]

There is no record of any item of London hallmarked silver dated later than 1590/91 (date letter N) which also bears the 'Three trefoils slipped' maker's mark .[6]

It is to be regretted that so few pieces with the 'Three trefoils slipped' mark are known. That said, the design and quality of much of what does survive is exceptional. Mrs. Glanville describes as 'magnificent' the Gibbon Salt and the Duke of Rutland's ewer and basin (see 1576, 1579 and 1581 in the above list) and of the silver-gilt strapwork on the various blue and white Chinese porcelain vessels from Burghley (circa 1585 in the above list), she says is of 'incomparably higher quality' than that on most mounted pieces of the period.[7]



Detail of hallmarks

QUEEN ELIZABETH I'S GOLDSMITHS

The workmanship of these objects is similar in quality to that of some of the best contemporaneous silver and silver-gilt work, including that bearing the goldsmith's mark of a bird. The latter has been convincingly attributed by Timothy Schroder and Mrs. Glanville to Affabel Partridge (1520?-1602).[8] Soon after Queen Elizabeth I's accession to the throne in November 1558 she appointed Partridge as one of her 'chief & Principall Goldsmiths,' the other being Robert Brandon (d. 1591).

Could Brandon have been the owner of the 'Three trefoils slipped' mark? If so, his reputation would not have suffered had he been known as the original purveyor of the Gibbon Salt and the Rutland ewer and basin or have been responsible for the mounts on the Burghley pieces. Both Partridge and Brandon were senior members of the Goldsmiths' Company, which they served in various capacities including that of Prime Warden: Partridge in 1578/79 and Brandon in 1582/83.

Both Partridge and Brandon were among the prominent City of London goldsmiths who ran their businesses from Goldsmiths' Row on the south side of Cheapside near St. Paul's Cathedral. Several descriptions of this magnet for wealthy visitors tell of the importance of the shops there. Thomas Platter in 1599 wrote that, 'In one very long street called Cheapside dwell almost only goldsmiths and moneychangers on either hand, so that inexpressibly great treasure and vast amounts of money may be seen there.'[9] And in 1613 the Duke of Saxe-Weimar was equally impressed, recording that: 'Goldsmiths Street [sic] is the finest and richest in the city. Numerous goldsmiths dwell here, all near together, where immense stores of silver and gilt drinking and other vessels, as well as gold and silver coin, are daily displayed.'[10]

Robert Brandon became free by redemption (i.e. by the payment of a fee) of the Goldsmiths' Company on 3 February 1548. Following his tenure as Prime Warden, he was elected on 8 January 1583 to the important office of Chamberlain (treasurer) of the City of London. By his first wife, Katherine (née Barber, d. 1574) he had a number of children: a son, Edward, and 5 daughters. Of the latter, Alice (1556-1611) married at St. Vedast, Foster Lane, on 15 July 1576, her father's apprentice, Nicholas Hilliard (1547?-1619), the renowned miniature painter, son of Richard Hilliard (d. 1594), Citizen and Goldsmith of Exeter in Devon.

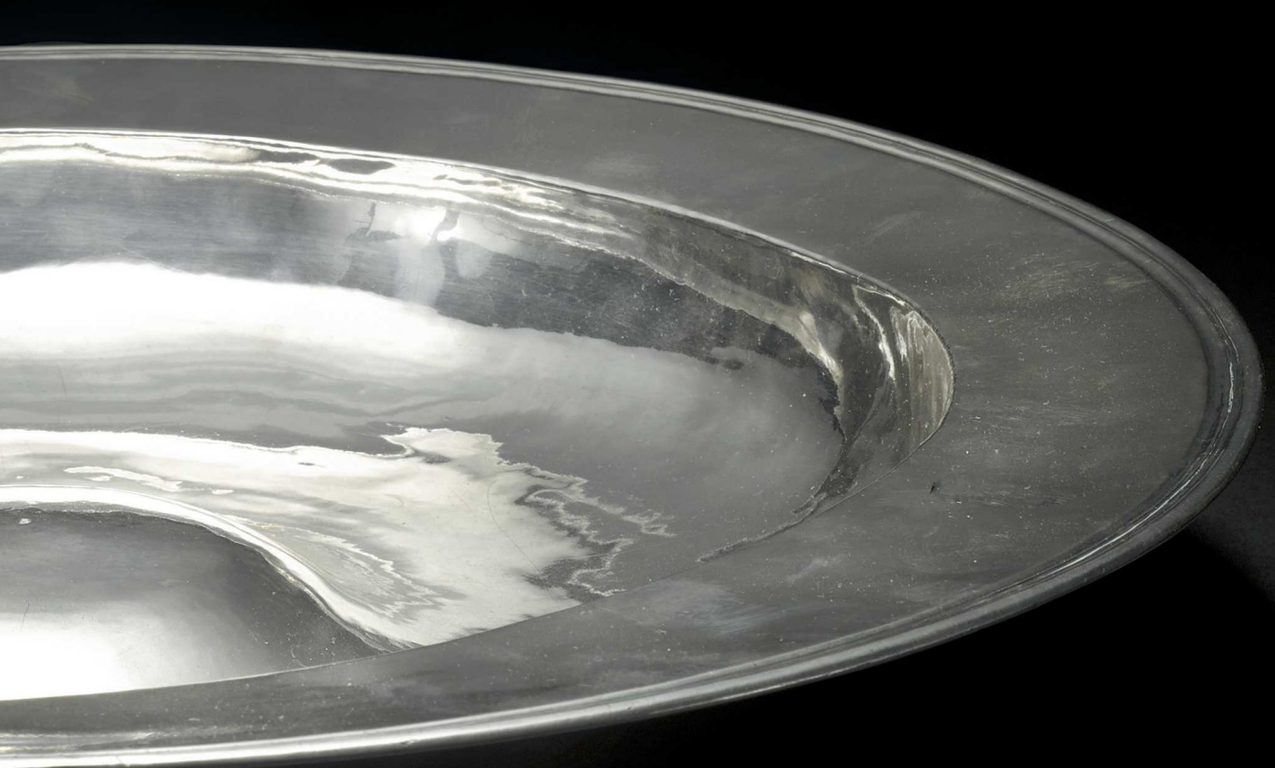
Another of Brandon's daughters, Mary (b. 1566) was married at St. Vedast on 23 May 1586 to Captain John Martin (1560?-1632), third son of Sir Richard Martin (d. 1617), Citizen and Goldsmith of London, of which company he was Prime Warden in 1592/93, Master of the Mint (1582-1599) and twice Lord Mayor of London (1589 and 1594). Sir Richard was also an investor in Sir Francis Drake's 1577-1580 circumnavigation and also in Drake's 1585/86 expedition to annoy Spanish ports in the Americas. The latter's fleet included the *Benjamin* which was commanded by Brandon's son-in-law, Captain Martin. Sir Richard also invested in at least one of Sir Walter Raleigh's ventures.[11]

In 1607, Captain Martin became one of the original leaders at Jamestown of the Virginia Colony and in 1616 he was given a grant of land on the south side of the James River, which became known as Martin's Brandon Plantation.

The West Country, specifically the Devonshire and the City of London connections of these men – Harris, Raleigh, Brandon, both Martins and the Hilliards and their circle – form a fascinating backdrop to the creation and assembling of Sir Christopher Harris's collection of silver known as the 'Armada Service.' The fact that the two earliest dishes of 1581/82 in the service sprang from the same outstanding source (maker's mark 'Three trefoils slipped') as our present dish of 1586/87 raises a number of as yet unanswerable questions. What is beyond doubt, however, is that all these dishes are exceptional survivors. They recall the necessity among the wealthy classes in Tudor and Stuart England for extensive services of plate, both for dining and display.

NOTES

1. Dora Thornton and Michael Cowell, 'The 'Armada Service': A Set of Late Tudor Dining Silver,' *The Antiquaries Journal of the Society of Antiquaries*, London, 1996, pp. 153-180
2. P.W. Hasler, 'HARRIS, Christopher (c. 1553-1625), of Radford, Devon,' *The History of Parliament: the House of Commons 1558-1603*, London, 1981
3. David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, London, 2017, p. 611
4. *The Impartial Protestant Mercury*, London, Tuesday to Friday, 22 to 25 November 1681, p. 1a
5. Philippa Glanville, *Silver in Tudor and Early Stuart England*, London, 1990, p. 98
6. This goldsmith may have had two near identical marks, one of which (as noted on the present dish and other items) has a diagonal flaw.
7. Philippa Glanville, *Silver in Tudor and Early Stuart England*, London, 1990, pp. 98 and 99
8. Timothy B. Schroder, *The Gilbert Collection of Gold and Silver, Los Angeles County Museum of Art*, 1988, p. 53; Philippa Glanville, *Silver in Tudor and Early Stuart England*, London, 1990, p. 322
8. From the wording of Partridge's grant of arms (British Library, Add MS 14,295, fol. 90 and Harley MS 1172, fol. 45)
9. Quoted by Janelle Day Jenstad, 'Public Glory, Private Gilt; The Goldsmiths' Company the Spectacle of Punishment,' Anne Goldgar and Robert I Frost, editors, *Institutional Culture in Early Modern Society*, Leiden, 2004, p. 199
10. Quoted by Philippa Glanville, *Silver in Tudor and Early Stuart England*, Victoria and Albert Museum, London, 1990, p. 181
11. Sir Walter Sherburne Prideaux, *Memorial of the Goldsmiths' Company Being Gleanings from Their Records between the Years 1335 and 1815*, London, 1896, p. 89



5

THE DRESDEN MARS

GIAMBOLOGNA (1529-1608)
ITALIAN, FLORENCE, BEFORE 1587

THE DRESDEN MARS

bronze, on an ebonised wood base

inscribed with the 1726 inventory number: *176* in white paint to the proper left calf
bronze: 39.3cm., 15⅛in.
the ebonised wood base: 8.5cm., 3⅜in.

PROVENANCE

Personal gift from the artist to Christian I, Elector of Saxony (first mentioned in the inventory of the Dresden Kunstkammer, inv. Fol. 66r, in 1587);
Listed in the Dresden Kunstkammer inventory in 1726, no. 176;
Nationalized from the Royal House of Saxony in 1919;
Skulptursammlung, Staatliche Kunstsammlung, Dresden, until 1924;
Restituted by the Freistaat Sachsen to the Verein Haus Wettin Albertinische Linie e.V 1924;
Consigned on behalf of the Verein Haus Wettin to Galerie Altkunst GmbH, Berlin;
Acquired from the above August 25, 1927 for a corporate collection, presented to an outgoing board member on his retirement in 1943;
thence by inheritance until gifted to Bayer AG in 1988

EXHIBITED

Edinburgh, Royal Scottish Museum; London, Victoria and Albert Museum; Vienna, Kunsthistorisches Museum, *Giambologna 1529-1608: Sculptor to the Medici*, 1978, no. 43;
Berlin, Altes Museum, *Von allen Seiten schön. Bronzen der Renaissance und des Barock*, 1995, no. 114;
Florence, Museo Nazionale del Bargello, *Giambologna: gli dei, gli eroi. Genesi e fortuna di uno stile europeo nella scultura*, 2006, no. 24;
Vienna, Kunsthistorisches Museum, *Giambologna. Triumph des Körpers*, 2006, no. 11;
Dresden, Grünes Gewölbe im Dresdner Residenzschloss, *Giambologna in Dresden. Die Geschenke der Medici*, 2006

LITERATURE

A. Desjardins, *La vie et oeuvre de Jean Boulogne,* Paris, 1883, pp. 172-174;
W. Holzhausen, 'Die Bronzen der Kurfürstlich-Sächsischen Kunstkammer zu Dresden', in *Jahrbuch der Königlich-Preußischen Kunstsammlungen,* 54, 1933, pp. 54-62;
E. Dhanens, *Jean Boulogne. Giovanni Bologna Fiammingo, Douai 1529-Florence 1608. Bijdrage tot de studio van junsbetrekkingen tussle next het graafschap Vlaandere en Italie,* Brussels, 1956, p. 198;
C. Avery & A. Radcliffe (eds.), *Giambologna 1529-1608: Sculptor to the Medici*, exh. cat., Royal Scottish Museum, Edinburgh; V&A, London; Kunsthistorisches Museum Vienna, 1978, p. 96, no. 43;
M. Leithe-Jasper, 'Bronze statuettes by Giambologna in the Imperial and other early collections', in C. Avery & A. Radcliffe (eds.), *Giambologna 1529-1608: Sculptor to the Medici*, exh. cat., Royal Scottish Museum, Edinburgh; V&A, London; Kunsthistorisches Museum Vienna, 1978, pp. 51-60;
M. Raumschüssel, 'The Collection of Bronzes', in *The Splendor of Dresden: Five Centuries of Art Collecting. An Exhibition from the State Art Collections of Dresden, German Democratic Republic*, exh. cat. Washington, National Gallery of Art; New York, The Metropolitan Museum of Art; San Francisco, The Fine Arts Museums, 1978-1979, pp. 197-198;
C. Avery, *Giambologna. The Complete Sculpture,* Oxford, 1987, pp. 137, 261, no. 69;
V. Krahn (ed.), *Von allen Seiten schön. Bronzen der Renaissance und des Barock*, Altes Museum, Berlin, 1995, pp. 114-115, 368-369, no. 114;
B. Marx, 'Künstlermigration und Kulturkonsum. Die Florentiner Kulturpolitik im 16. Jahrhundert und die Formierung Dresdens als Elbflorenz', in *Deutschland und Italien in ihren wechselseitigen Beziehungen während der Renaissance,* Wiesbaden, 2000, pp. 211-297;
B. Marx, 'Italianità und frühneuzeitliche Hofkultur: Dresden im Kontext' in *Elbflorenz. Italienische Präsenz in Dresden 16-19. Jahrhundert*, Dresden, c. 2000, pp. 7-36 (mentioned on p. 21);
D. Dombrowski, 'Dresden-Prag: Italienische Achsen in der zwischenhöfischen Kommunikation' in *Elbflorenz. Italienische Präsenz in Dresden 16-19. Jahrhundert*, Dresden, c. 2000, pp. 65-99 (mentioned p. 74, pl. II);
D. Syndram and Antje Scherner (eds.), *Princely Splendor. The Dresden Court 1580-1620*, exh. cat., Museum für Kunst und Gewerbe, Hamburg and The Metropolitan Museum of Art, New York, 2004, pp. 268-270;
M. Leithe-Jasper and P. Wengraf, *European Bronzes from the Quentin Collection*, exh. cat., The Frick Collection, New York, 2004, pp. 120, 125, 127, 130, 131 n.4, figs. 2, 5;
B. Paolozzi Strozzi and D. Zikos (eds.), *Giambologna: gli dei, gli eroi. Genesi e fortuna di uno stile europeo nella scultura*, exh. cat., Museo Nazionale del Bargello, Florence, 2006, pp. 209-213, no. 24;
W. Seipel (ed.), *Giambologna. Triumph des Körpers*, exh. cat. Kunsthistorisches Museum, Vienna, 2006, pp. 218-221, no. 11;
D. Syndram, M. Woelk & M. Minning (eds.), *Giambologna in Dresden. Die Geschenke der Medici*, exh. cat. Grünes Gewölbe im Dresdner Residenzschloss, Dresden, 2006, pp. 35-41;
D. Zikos, 'Die Dresdner Giambolognas. Apologie ihrer Eigenhändigkeit' in D. Syndram, M. Woelk & M. Minning (eds.), *Giambologna in Dresden. Die Geschenke der Medici*, exh. cat., Grünes Gewölbe im Dresdner Residenzschloss, Dresden, 2006, pp. 89-94;
B. Marx, 'Vom Künstlerhaus zur Kunstakademie. Giovanni Maria Nossenis Erbe in Dresden', in *Sammeln als Institution. Von der fürstlichen Wunderkammer zum Mäzenatentum des Staates,* Munich and Berlin, 2006, pp. 61-92 (mentioned on pp. 66-67);
P. Wengraf, *Renaissance & Baroque Bronzes from the Hill collection,* London, 2014, pp. 164-166;
B. Marx, 'Die Kunstkammer als Museum', in *Sehen und Staunen. Die Dresdner Kunstkammer von 1640,* Berlin, 2014, pp. 59-116 (mentioned on p. 60 and p. 686, no. 3064)

‡ £ 3,000,000-5,000,000
€ 3,440,000-5,720,000 US$ 4,060,000-6,760,000

AN HOMAGE TO A PRINCE

GIAMBOLOGNA'S 1587 DRESDEN MARS.

BY DIMITRIOS ZIKOS

Fig. 1 Andreas Riehl, *Kurfürst Christian I. von Sachsen*, 1590
bpk | Staatliche Kunstsammlungen Dresden | Elke Estel | Hans-Peter Klut

The Dresden *Mars* was a personal homage by Giambologna (*c.* 1529-1608) to the Elector of Saxony and *Erzmarschall* of the Holy Roman Empire Christian I (1560-1591, r. 1586)(fig. 1). This is the only small bronze the sculptor is known to have presented to a prince. First documented in 1587 in the first inventory of the Dresden Kunstkammer together with three more Giambologna bronzes that had reached Saxony in the same year as part of a larger gift by the Grand Duke of Tuscany, Francesco de' Medici (1541-1587, r. 1574) (fig. 2), to the Elector, the *Mars* belongs to the small group of Giambologna's earliest bronze statuettes and is the oldest documented cast of this particular model and the only one documented during the artist's life.

The inventory, which was completed by the end of June 1587,[1] describes the bronze as: '1 image of Mars, cast in brass, sent by Giovanni Bologna to His Electoral Grace'('1 Mößingk gegoßen bildtnus Martis. Hat Johan Pollonia seiner churfürstlichen gnaden zugeschickt')[2]

'Zugeschickt' means 'sent' but proof that the *Mars* was a personal homage is provided by another document from the same year: a payment by the Elector to the goldsmith Urban Schneeweiß who, on 16 September 1587, received a little more than 164 *Reichsthaler* for a golden chain (fig. 3).

The comment to this payment reads: 'Giambologna, a sculptor in Florence, was presented with this chain because of the beautiful and artful image he had consigned to his Electoral Grace through Carlo Theti and this chain was presented by the said Theti when he travelled to Italy on another occasion.'

('Damit ist Johan Belegina [sic] ein Bilthauer zu Florentz, wegenn eines schönen Kunstreichenn Biltnus so Seine Churfürstlichen Gnaden er durch Carll Thetti vberantwortten lassen, beschenckt vnnd durch ermeltten Thetti, als er sonstenn in Italienn vorreiset Zubracht worden').[3]

The concept that no price was sufficient for a great work of art and therefore a great artist could give his works away at his discretion, was a topos based on the story of the ancient painter Zeuxis who presented two of his works because he claimed that no payment could ever match their immense value. The story was recounted by Pliny the Younger and repeated by Alberti and Vasari in the Renaissance, and was thus familiar enough that many important artists of the Cinquecento - Dürer, Holbein, Raphael, Titian - followed the example of Zeuxis. It was a way of demonstrating that art was more than a commodity and that the artist had a standing that allowed direct interaction with princes and reciprocal generosity. Many an artist's gift was, of course, made to obtain favour from a prince but this does not seem to have been the case with Giambologna's *Mars*. Indeed, the artist is known to have accepted what he was given for his work thus avoiding the need to set a price.[4]

This is best demonstrated by the circumstances described in a 1580 letter by Simone Fortuna, ambassador of the Duke of Urbino to the Tuscan court, to his master who was toying with the idea of commissioning sculptures from Giambologna. Fortuna says that Giambologna had been given precious fabric worth 50 scudi for a small bronze group of *Nessus and Deianira*, and a chain valued 60 scudi for another cast of the same model.[5] The fortunate owners of the two casts of *Nessus and Deianira* were not princes but two of the sculptor's very close friends, Niccolò Gaddi and Jacopo Salviati. It is also significant to note that Giambologna had opted to serve the Medici exclusively and thus would have presented his *Mars* to the Elector (whom he never met) expecting nothing in return beyond an appreciation for his art, and the hope that his already great international fame might spread.

The precise circumstances of this personal gift will perhaps never be known, but it was connected to a larger diplomatic gift from the Medici Grand Duke. One of the most important gestures of its kind, the Medici gift of 1587 comprised

horses, Turkish weapons, and the three other Giambologna bronzes which also appear in the 1587 Kunstkammer inventory and are still in Dresden: a *Nessus and Deianira* (fig. 4) of the same type as the Gaddi and Salviati casts, a *Mercury* (fig. 6), and a *Sleeping Nymph with a Satyr* (fig. 5).[6] This lavish gift was in large part prompted by the Elector's wish to acquire thoroughbred horses in Italy for the new stables he began constructing in the summer of 1586.[7] A legation led by Heinrich von Hagen and Carlo Theti, both in the Elector's service, left Dresden for Italy with this task in October 1586.[8] Instead of buying horses, the ambassadors received horses as gifts from the Duke of Savoy, the Grand Duke of Tuscany, the Duke of Mantua, and the Duke of Ferrara.[9] Arms were added by the Duke of Savoy and the Grand Duke of Tuscany, destined for the Dresden *Ruestkammer*.[10] Finally, besides the bronzes presented by Francesco de' Medici, the Duke of Mantua, Guglielmo Gonzaga, also gave the ambassadors a bronze: an equestrian statuette of Marcus Aurelius by Filarete, which is still preserved in Dresden.[11]

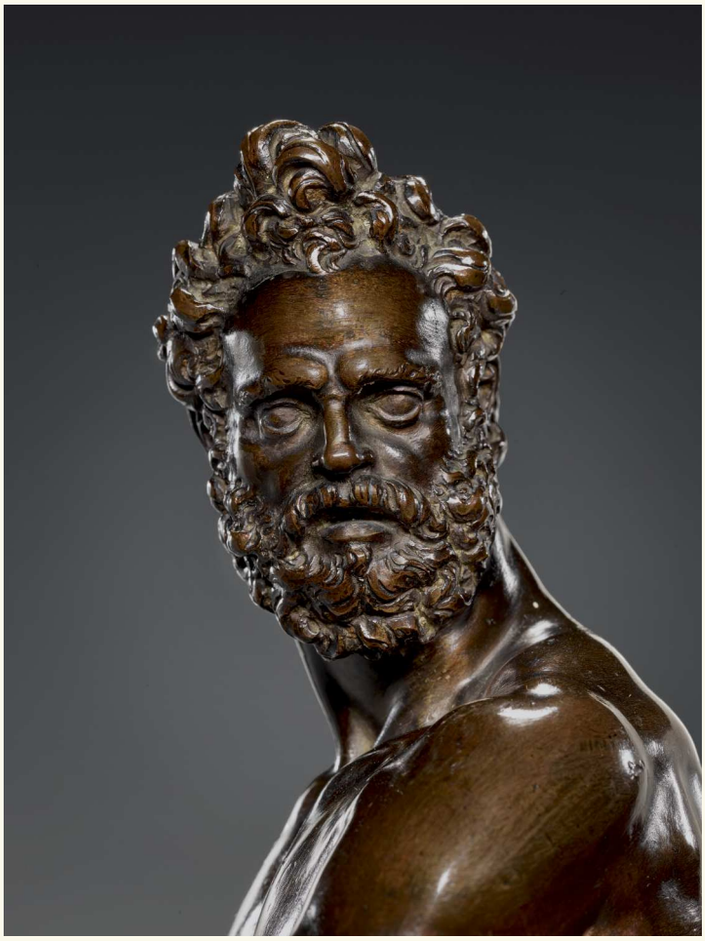
Leading up to the gift of 1587 were years of diplomatic exchange between the two courts, which although of different faiths, shared many interests, underpinned by a common loyalty to the Emperor. These interests centred on mining and had led Francesco de' Medici's father Cosimo I to approach Christian's father Elector August thirty years earlier.[12] In exchange for Saxon know-how in mining, Count Rocco di Linar - a Tuscan architect close to Cosimo I who had ennobled him - was appointed architect to the Saxon court in 1569. Rocco di Linar travelled to Italy in 1572 on behalf of the Elector and returned with a request from the Medici court for masters in artillery. A first Medici gift, of 12 *Reitesel*, or riding donkeys, took place the same year, and it is interesting that this was presented by Francesco de' Medici who was then regent. After coming to the throne two years later, Francesco (who was married to a Habsburg princess, Joanna of Austria, sister of Emperor Maximilian II) intensified relations with the Saxon Court and was rewarded with Elector August's support in a renewed appeal to the Emperor for confirmation of the Grand Ducal title that had been bestowed to Cosimo I by the pope.

Through Francesco's *gentiluomo* Hans Albrecht von Sprinzenstein (who had brought the twelve donkeys to Dresden in 1572), the Italian artist Giovan Francesco Nosseni (1544-1620) was hired by the Saxon court in 1575. It is thanks to Nosseni who remained in Saxony until his death, that the modern Italian style - especially Florentine - was introduced to Dresden where it flourished under the short reign of Christian I.[13] Just two years later, in 1577, Dresden was dubbed 'another Florence' (*altera Florentia*) and is today still known as *Elbflorenz*, or 'Florence on the Elbe'. In short, Tuscany offered art and artists in exchange for technical know-how and political support. The exceptional donation of bronzes by Francesco de' Medici's court-sculptor marks the high point in these relations and contributed to the continued appreciation of Italian art by Christian I and his successors.

A key figure in the relations between Francesco de' Medici and Christian I was the Neapolitan architect Carlo Theti (1529-1589) - the intermediary between Giambologna and Christian I.[14] Hired in 1584 to teach Prince Christian, Theti had worked both for the Emperor and the Medici. After Christian was invited by his father to help him rule the country, Theti was sent to Florence in 1585 to inform the Grand Duke.[15] Francesco's response was to write to both August and Christian asking them what present would be most suitable.[16] This question may already have prompted a request for Giambologna bronzes from Dresden.[17] It is commonly assumed that Giambologna's *Mars* was dispatched to Dresden together with the Medici gifts for the Elector, although the *Mars* was a personal gift from the artist. Damian Dombrowski has argued that Theti is not known to have travelled to Italy between the spring of 1587 and the spring of the following year. Since the payment document reports that he had given the golden chain to Giambologna, he would have done so towards the end of 1586. This would have allowed Giambologna enough time to make the *Mars*, which could, however, still have been dispatched with the Grand Duke's gifts for Dresden.

With regard to the three other Giambologna bronzes presented by the Grand Duke, these could have not been made in the three weeks the Saxon legation stayed in Florence.[18] In a letter addressed to Christian I, which accompanied the gifts, Francesco de' Medici says on 26 January 1587 that he was confronted

Fig. 2 Alessandro Allori, *Francesco I de' Medici*, circa 1570-75
© Museum Mayer van den Bergh inv. No. 0199



detail of THE DRESDEN MARS

suddenly - '*all'improviso*' - with the Elector's desire for horses and that he thought fit to add 'other things'.[19] These were the Turkish weapons, which the Grand Duke had been expecting in a shipment from Constantinople. In order that they could be included in the gift, the Saxon legation prolonged its stay in Florence – so it originally planned to stay even less than three weeks.[20]

All this points to an improvised addition of the Giambologna bronzes to the Medici gift. In 1612, Grand Duke Cosimo II sent a group of Giambologna bronzes to Henry Prince of Wales, some of which were taken from the Medici collections.[21] Francesco would have done likewise, that is, taken bronzes from his own collections for an important diplomatic gift. As he had promoted Giambologna's career and avidly collected his works, Francesco had a number of small bronzes by him in his possession (some of them are today in the Museo Nazionale del Bargello, Florence). He was, in fact, the first systematic collector of silver and bronze sculpture by Giambologna.

The addition of bronzes to the 1587 Medici gift appears, however, not to have been done spontaneously as a personal decision but as a response to an interest for works of this type. Indeed, Nosseni had urged Christian I to ask the Medici for sculpture in a letter written on 28 September 1586, shortly before the departure of the legation for Italy.[22] As a patron of the arts comparable to the Italian princes, the Emperor, and the Duke of Bavaria – so Nosseni's argument runs – the Elector was entitled to request works from the Grand Duke made by the best artists after the arts 'came back to light' (*'die Künste widerumb ans Licht kommen'*). Among the Italian princes the Medici are singled out by Nosseni as the greatest art collectors. Moreover, Giambologna was the only living artist among the best artists mentioned by Nosseni. Therefore, works by him would have been an obvious choice to request in Tuscany - an idea reinforced by the fact that the Emperor and the Duke of Bavaria could boast owning works by Giambologna.

Christian did not send a written request for bronzes to the Italian princes who would be visited by his ambassadors.[23] But what was not said in a formal letter could be transmitted more subtly, since the Elector also received a bronze from Mantua, which suggests that he followed Nosseni's advice. A small bronze by Giambologna, moreover, had the advantage of representing high art in a form that was portable and materially precious.

In a treatise on the formation of a Kunstkammer written by Gabriel Kaltemarckt in 1587 shortly after the arrival of the Giambologna bronzes in Dresden, Christian I is urged to create a veritable Kunstkammer, one that included art in the manner of the Medici and the other art-loving princes of Europe. Here Giambologna is described as the most esteemed sculptor in Europe.[24] The arrival and inclusion of his statuettes in the Dresden Kunstkammer where they are first documented in the Elector's *Reißgemach* contributed to the transformation of this space according to Kaltemarckt's instructions and provided the foundations for its further development as one of the most important and impressive Kunstkammern (fig. 7) in Europe.

At any rate, the 1587 donation of Giambologna bronzes to Christian I remains a highly exceptional gesture. Before then, the Medici had only once presented bronzes to a sovereign when, in 1565, works by Giambologna were given to, Emperor Maximilian II. And only one other important bronze had left Italy as a gift, the lost bronze *David* by Michelangelo, which had been given by the Republic of Florence to Marshall Giè. Theti may have been aware of the 1565 gift of Giambologna bronzes to the Emperor, since he had been employed at the Imperial court. Theti may also have informed the Elector of this precedent as support for Nosseni's recommendations, and once he arrived in Florence, Theti could have conveyed to the Grand Duke how pleased the Elector would be to receive a gift comparable to the Emperor's.

Cosimo's 1565 gift of Giambologna bronzes to Maximilian II had been dictated by the practical concern to satisfy the Emperor's love for bronzes.[25] In 1565 Giambologna adapted the model of a *Mercury*, that had been commissioned for the Archiginnasio in Bologna, and invented a relief and a '*figurina*', or small figure.

A year (or, in exceptional cases, six months) was needed to make a model and have it cast and finished by one of the goldsmiths in the Grand Duke's service.[26] If the three Giambologna bronzes were not chosen from the Medici collections but were made expressly to send to Dresden, then they must have been commissioned from Giambologna some time before. If the latter was the case, it is interesting that he resorted to older inventions. The *Nessus and Deianira* (fig. 4) was first modelled in the mid-1570s and the signed cast made for

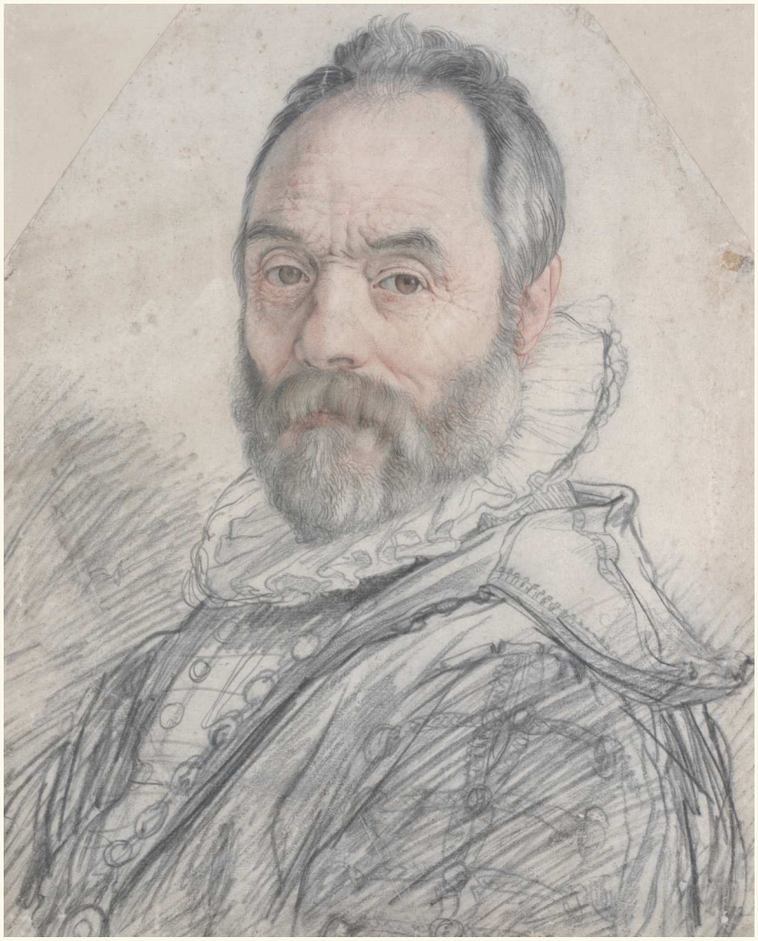


Fig. 3 Hendrick Goltzius, *Giambologna* (wearing the gold chain gifted to him by Christian I), 1591, Teylers Museum Haarlem, The Netherlands

Niccolò Gaddi has survived in the Huntington Art Collections. The model for the *Mercury* (fig. 6) sent to Dresden had been created by 1579 when a cast was sent to Ottavio Farnese, Duke of Parma (a city also visited by the Saxon legation); this bronze is in the Museo Nazionale di Capodimonte, Naples. The oldest mention of a bronze *Sleeping Nymph* (fig. 5) by Giambologna dates from 1584, when a bronze of the subject was sent to the Roman household of Cardinal Ferdinando de' Medici, Grand Duke Francesco's younger brother and heir. And we shall make the case that the model of the *Mars* existed already by 1565.

For the reasons stated above it is likely that Francesco de' Medici deprived himself of some of his Giambologna bronzes in order to send them to Dresden but the sculptor's personal gift of the *Mars* would have been made intentionally some time before the arrival of the Saxon legation in Dresden.[27]

From the reconstruction we have presented, it is evident that not all four Giambologna bronzes in Dresden could have been made at the same time and this accounts for the notable differences in their facture. These differences were last studied in detail when these statuettes were displayed together during the Giambologna exhibition in the Museo Nazionale del Bargello curated by the author and by Beatrice Paolozzi Strozzi,[28] in the Vienna venue of the same show [29], and in an exhibition dedicated to only these four bronzes, which opened in Dresden in the same year. I have tried to account for these differences in an essay written for the catalogue of the Dresden exhibition.[30]

Before 1587 the making of small bronzes by Giambologna was exceptional. His priority - understandably in a Florentine artistic milieu that still revered Michelangelo - was large marble sculpture. Models for sculpture in a smaller size were more often designed for the small silver statues very much loved by Grand Duke Francesco I. Small bronzes were destined to a handful of commissions that came from outside of Florence while in Florence itself the only small bronzes Giambologna made for someone other than the Grand Duke are the two groups of the *Nessus and Deianira* mentioned above. Casting and finishing were delegated and on one occasion Giambologna expressed his hope that the chiseller would not change too much of the model through his finish.

It is not until around 1600 that the idea gains ground within the workshop of Giambologna to make the production of bronze statuettes a more common practice - especially that of small crucifixes. Two names of assistants are linked to this production: Felice Trabellesi and Antonio Susini.[31] The latter was not an inventive artist and Giambologna directed him towards making bronzes after his own models and after the Antique. These bronzes were cast for Susini in a foundry used by Giambologna himself, that of Domenico Portigiani, before establishing his own workshop, directly after Giambologna's death, where he continued casting and chiselling small bronzes after the models of his master. The most characteristic example of this type of production are the bronzes first documented in the collection of Markus Zäch in 1611 – a series made up of older Giambologna models with a uniform design, cast, finish, and colour.[32] The hallmark of these technically excellent bronzes and of most bronzes made in Florence after Giambologna's death is a definition of detail so precise that it can eventually degenerate into a mechanical design. Because this precision has often been perceived as alien to the idiosyncrasy of Giambologna, such bronzes have commonly been ascribed to Susini and have therefore been considered workshop. As I have argued elsewhere, there is no historical basis for this opinion and it should be borne in mind that Giambologna himself wrote in 1605 that casts by Susini after his models are among the best things that can be acquired from his own hands -proof that we should appreciate them as autograph. Although Susini was active since the mid-1570s - for a while independent and then in Giambologna's workshop - his activity for his master before 1600 appears to have been limited to preparing the casts and he is even known to have made small wax models a year after the departure of the Saxon legation from Florence.

Any goldsmith in the Grand Duke's service could have been involved in the making of the Dresden *Mars*, but it is impossible and historically wrong to ascribe it to Susini and not to consider it as an autograph work by Giambologna. And we should never forget that it was the artist himself who chose the *Mars* as his own personal gift to a ruler. He would not have presented so important a prince as the *Erzmarschall* of the Holy Roman Empire with something not made by himself. The Dresden *Mars* is not chiselled with the regular patterns that became standard around 1600, but rather is finished with great liveliness and intensity.

Fig. 4 Giambologna, *Nessus and Deianira*, before 1587
bpk | Staatliche Kunstsammlungen Dresden | Arrigo Coppitz

It is an early autograph bronze belonging to that small group of bronzes made before 1587. With the death of Francesco de' Medici in that year, Giambologna embarked on the making of large bronze statuary and completely delegated the production of *bronzetti* which from then on assumed the more uniform appearance referred to above. Among the Dresden casts only the *Sleeping Nymph and Satyr* in the Grünes Gewölbe is so precisely defined and includes carefully engraved ornamental patterns, such as the decoration of the pillow as to appear to belong to that later type of Giambologna bronzes.

The same differences between the casts of the Dresden set of Giambologna bronzes can be also noted in the comparative analysis of other Giambologna bronzes made before 1587. The 1575 *Apollo* for the Studiolo of Prince Francesco has passages like the curls of the hair, which are reminiscent of carved wood.[33] The Gaddi *Nessus and Deianira* in the Huntington Art Collections made before 1580 is a translation of the fluid modelling in wax into the permanent medium of metal. We could go on describing the qualities of these earliest Giambologna bronzes, but we will not be able to define a common denominator in their facture other than technical prowess. This can only mean that Giambologna had no objection to such variations provided that bronzeswould remain faithful to his models and to his technical standards. More and more, however, finish became an essential part of their appearance. This must have occurred in the 1580s. The increasing importance of finish was facilited by the employment of expert goldsmiths as it is implied in the 1580 Fortuna letter and as was made possible by the physical vicinity of Giambologna's workshop in the Palazzo Vecchio to the workshops of the goldsmiths in the service of the Grand Duke, which were located in the same building. Notwithstanding this new importance of chiselling, every bronze dated before 1587 retains a unique character and remains an autograph, unique sculpture.

The Dresden Giambologna bronzes are expertly cast (with the exception of the *Nessus and Deianira*), finely polished, and bear the red varnish with a golden shimmer that became the hallmark of the Florentine bronzes around the end of the 1580s. However, the precise and regular outline of every detail according to a standard pattern is not a priority.

Fig. 5 Giambologna, *Sleeping Nymph with Satyr*, before 1587
bpk | Staatliche Kunstsammlungen Dresden | Jürgen Karpinski

In particular, the Dresden *Mars* is chiselled with great skill throughout, especially in the hair and the beard. We can perceive, when handling it, how important finish had become for Giambologna in the definition of detail. This is no longer the cast of a *bozzetto* left untouched after the metal has cooled but almost the work of a goldsmith who has conveyed a lively surface, best appreciated when studied closely as the Elector would have done in his study.

There are many casts of the *Mars* and several of high quality but only three are documented as autograph. Aside from the Dresden *Mars*, these are a version formerly in the Ernö Wittmann collection in Budapest which bears the initials I.B. and a cast formerly in the collection of Markus Zäch.[34] The *Mars* in the Quentin Foundation collection, London, has been perceived as very similar to the Huntington *Nessus and Deianira* and would therefore date from around that time, as does the *Mars* in the Stockholm Nationalmuseum, which appears to share many characteristics with it.[35] The most up to date and convincing analysis of the various casts has been provided by Manfred Leithe-Jasper, in the 2006 Giambologna exhibition catalogue.[36]

As Leithe-Jasper has put it, the *Mars* is Giambologna's most dynamic male nude figure and a development of two of his earliest monumental sculptures, the large bronze *Neptune* (fig. 8) on the fountain in Bologna and the slightly later *Neptune* from the *Oceanus Fountain* in the Boboli Gardens, today in the Bargello.[37] The magnificent gesture of the left arm is similar to the large bronze in Bologna (to which Heiner Protzmann has dedicated an inspiring essay[38]), as is the turning of the head in such a way as to permit the god to look over his left shoulder. But neither statue has the peculiar design of the hair of the *Mars* that has been linked - not without reason - to the *anastole* of the hair in the portraits of Alexander the Great. Whether this was a deliberate reference is impossible to prove but the locks of hair are undoubtedly one of the most striking parts of the model. Leithe-Jasper's observation that not all of the better casts show the same pattern of hair is proof that in preparing the wax-casting model Giambologna took the liberty to make slight variations, which is a leitmotif of his art.

Fig. 6 Giambologna, *Mercury*, before 1587
bpk | Staatliche Kunstsammlungen Dresden | Jürgen Karpinski

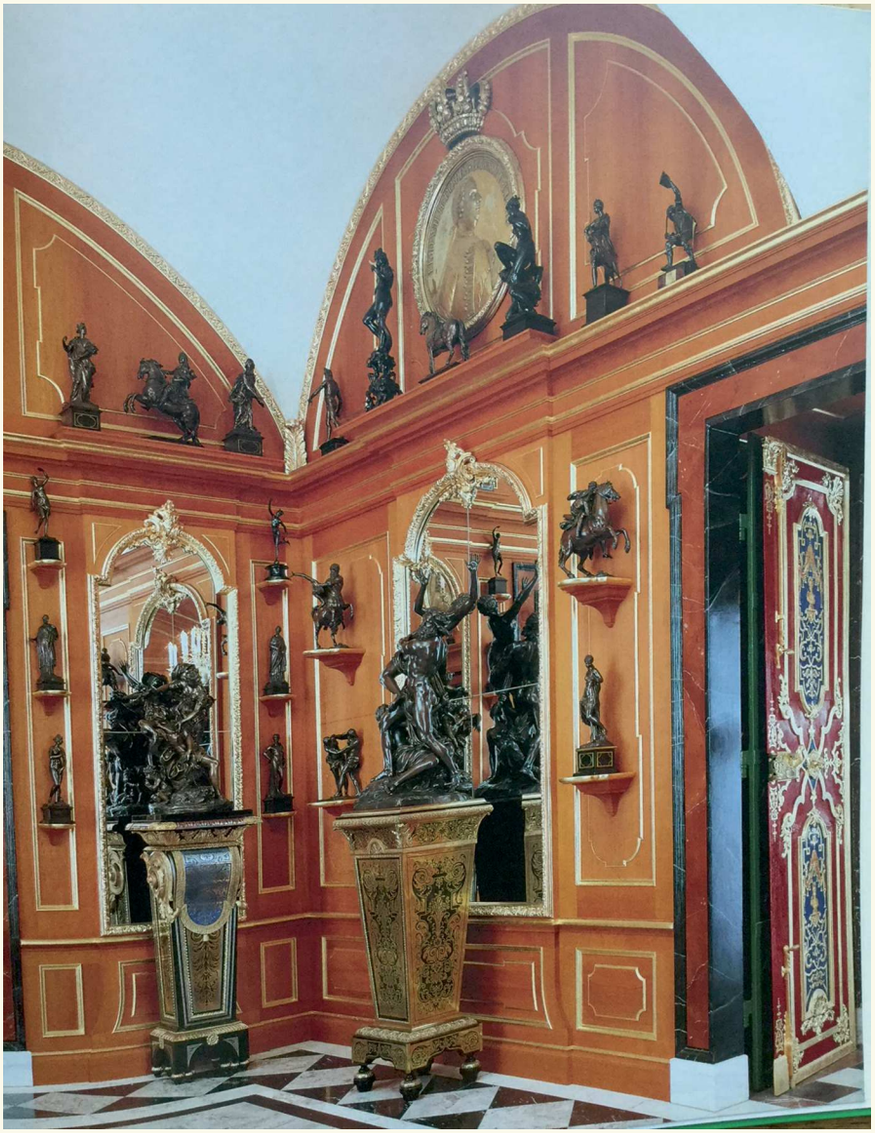


Fig. 7 Residenzschloss: View of the historic Bronzenzimmer in the Grünes Gewölbe
bpk | Staatliche Kunstsammlungen Dresden | David Brandt

Another important element of the model is the stride of the figure. The length of the stride is essential in determining the extent of the energy that emanates from the pose. This was ascertained after careful measurements were taken from the many versions in the Vienna venue of the 1978-1979 Giambologna exhibition. Nevertheless, as these measurements have also shown, length alone does not guarantee the appearance of such vitality. In some of the best models the left heel is not raised but a raised left heel, which adds momentum to the action, becomes an integral part of the composition in later casts and is present in the Dresden *Mars*. This slight raising of the heel and the torsion of the body, the gestures of the arms, and the turning of the head all make the model a veritable *figura serpentinata*, as can be best perceived when handling the bronze or looking at it from above (see p. 48).

In his entry on the *Mars*, in the catalogue of the 2006 exhibition *Giambologna in Dresden. Die Geschenke der Medici*, Moritz Woelk described the sculptor's present to the Elector as an image fit for a ruler: 'The pose of the heroic figure combines power, attention, and self-control - all virtues proper to a ruler'.[39] This makes the *Mars* an ideal choice for a present to a monarch - especially one who held the highest military office in the Holy Roman Empire, that of the *Erzmarschall*, and accounts for Giambologna's decision to choose the *Mars* among all his available models for his homage to Christian I.

The sculptor's decision cannot have been accidental and I believe that an additional reason is because Cosimo I had sent another bronze statuette of Mars by Giambologna to Emperor Maximilian II in 1565 (along with a large scale *Mercury* and a bronze relief also by Giambologna).

Indeed, as has been often noted, the model of the Mars was known to Pietro da Barga who made a copy (fig. 9), today in the Museo Nazionale del Bargello. The first scholar to refer to Pietro da Barga's *Mars* copy was Anthony Radcliffe, but he doubted the identity between the bronze in the Bargello and the *Gladiator* (as the *Mars* was described) that was consigned to the *Guardaroba* of Cardinal Ferdinando I in 1575.[40] There is, however, no reason for so much caution: the Bargello Pietro da Barga *Mars* is the bronze documented in 1575 because its history in the Medici household can be traced together with the other copies made by the same sculptor for the cardinal – copies that belong to the uniform group today in the Bargello.

This copy alone is enough solid proof that Giambologna's model of the Mars had been invented before 1575. Additional evidence for such a dating is provided by another observation. As has been convincingly argued by Eike D. Schmidt the pose is reflected in Domenico Poggini's bronze *Pluto* (fig. 10) for the Studiolo of Prince Francesco, which can be dated around 1571-1572.[41]

Before that date, however, Giambologna is known to have made only one small bronze, the *'figurina'* presented to Emperor Maximilian II in 1565. This bronze has been traditionally identified with the signed *Standing Venus* in the Kunsthistorisches Museum, Vienna which has long been believed to be a unique cast. The *Venus* was suggested also because it was assumed that Giambologna's 1565 bronze statuette would have represented a female figure. However, it is now clear today that the Vienna *Venus* is not a unique version (another very similar cast was displayed in the 2006 Vienna exhibition) but also of a later date.[42] A *figurina* - in Italian a feminine noun - is merely a small figure not necessarily

Fig. 8 Giambologna, *Fountain of Neptune*, Piazza Maggiore, Bologna, 1567
Raffaello Bencini | Alinari Archives, Florence

a small *female* figure as is also proven by an archival registration discovered by Herbert Keutner of a '*figurina con uno sgudo in Mano et uno bastone, innuda*' ('a small naked figure holding a shield and a baton'), which was clearly a statuette of a small male warrior, which the great Giambologna scholar had assumed was a silver version of the *Mars*.[43]

For all these reasons it is evident that a Mars was the *figurina* given by Cosimo I to the Emperor in 1565. This is corroborated not only because this was an image fit for a monarch, but also by the obvious proximity of its model to the Bologna *Neptune*, which was begun shortly before, in 1563.

Rarely has a bronze by Giambologna more eloquently demonstrated the sculptor's status as Europe's most important representative of his art after the death of Michelangelo. He was famous and respected enough as to take the liberty to make a personal gift to a prince - a gift that was part of one of the most important diplomatic exchanges of the Renaissance. The sculptor choose an older model, made for an Emperor, Maximilian II, and this explains why Giambologna invested so much of his creativity in this model: it is not a mere study of the male nude, but an entirely convincing and very personal rendering of a human body and a revolutionary excercise in movement - dynamic but controlled - that can only be appreciated in its historical importance if seen in the context of Giambologna's great achievements of the mid 1560s, that is, the large scale statues of Neptune and the *Mercury* sent to Emperor Maximilian II. For the history of bronze *Kleinplastik* in particular, the Dresden *Mars* is, together with the other three Dresden Giambolognas and the bronzes commissioned by Francesco de' Medici today in the Bargello, the epitome of the new importance that the casting of bronze statuettes had achieved for the sculptor in the 1580s - in the wake of Grand Duke Francesco's commissions of small silver statues and exquisitely wrought small bronzes finished by some of the most refined goldsmiths in the service of the Medici. Made long before this branch of his production became standardised as the result of the popularity of his models, the Dresden *Mars* marks the end of the sculptor's most inventive years. More important than any historical consideration, however, is the fact that this bronze is, for the sensitive observer, undoubtedly a great work of art.

Fig. 9 Pietro da Barga, *Mars*, before 1575, Museo Nazionale del Bargello, Florence
Reproduced with the permission of Ministero per i Beni e le Attività Culturali / Finsiel/Alinari Archives

Fig. 10 Domenico Poggini, *Pluto*, circa 1571-72
Archivi Alinari, Firenze

[1] The *terminus ante quem* for the compilation of this inventory has been established by M. Minning, 'Das Inventar der kurfürstlich-sächsichen Kunstkammer. Zur Einführung', *Die kurfürstlich-sächsische Kunstkammer in Dresden. Das Inventar von 1587*, ed. by D. Syndram and M. Minning, Dresden 2010, unpaginated.

[2] Transcribed from the edition of this inventory in *Die kurfürstlich-sächsische Kunstkammer in Dresden. Das Inventar von 1587*, ed. by D. Syndram and M. Minning, Dresden 2010, unpaginated, fol. 66r of the inventory. The connection between this passage and the bronze was first made and published by W. Holzhausen, 'Die Bronzen der kurfürstlich-sächsischen Kunstkammer in Dresden', *Jahrbuch der preußischen Kunstsammlungen*, 54, 1933, Beiheft, pp. 45-88: 55.

[3] Also this archival reference was discovered and first published by Holzhausen 1933 (as note 2), p. 55, whose transcription we follow here. The date of the payment is, on the contrary, first referred to by D. Dombrowski, 'Dresden-Prag. Italienische Achsen in der zwischenhöfischen Kommunikation', *Elbflorenz: Italienische Präsenz in Dresden 16.-19. Jahrhundert*, ed. by B. Marx, Amsterdam/Dresden 2000, pp. 65-94: 73 note 63 (on p. 90).

Barbara Marx was the first to doubt that the chain was ever handed over by Theti to the sculptor; B. Marx, 'Künstlermigration und Kulturkonsum. Die Florentiner Kulturpolitik im 16. Jahrhundert und die Formierung Dresdens als Elbflorenz', *Deutschland und Italien in ihren wechselseitigen Beziehungen während der Renaissance*, ed. by B. Guthmüller, Wiesbaden 2000, pp. 211-298: 271. However, if we trust the wording of the payment record, the chain was given to the sculptor by Theti before the 16 September 1587.

As was noted by M. Leithe-Jasper, the date of this payment adds support to the hypothesis that the *Mars* was given by the sculptor to the Elector not long before that date and indeed the occasion of the 1587 Medici gift appears the most likely opportunity; M. Leithe Jasper, 'Marte', *Giambologna: gli dei, gli eroi*, exh. cat. Florence, Museo Nazionale del Bargello, 2006, ed. by B. Paolozzi Strozzi and D. Zikos, Florence 2006, pp. 209-211: 210.

Dombrowski has argued for an earlier date altough he also agrees that the bronze arrived together with the Medici gift, but he appears to have done so because he was not aware that the Medici gift was dispatched to Dresden in January 1587; Dombrowski 2000 (as note 3), p. 73 note 63 (on p. 90).

[4] See, for a broader picture on this issue, W. Warnke, *Hofkünstler*, Cologne 1985, pp. 190-201.

[5] Simone Fortuna to Francesco Maria II della Rovere, Florence, 27 October 1580; more recently edited with the correct date by P. Barocchi and G. Gaeta Bertelà, *Collezionismo mediceo: Cosimo I, Francesco I e il Cardinale Ferdinando. Documenti 1540-1587*, Modena 1993, pp. 180-182, document 196.

[6] For this gift, see *Giambologna in Dresden. Die Geschenke der Medici*, exh. cat. Dresden, Staatliche Kunstsammlungen, 2006, ed. by D. Syndram, M. Woelk und M. Minning.

[7] The new stables were a 'memorial' to his father August who had died earlier that year, on February, 11; Marx 2000 (as note 3), p. 259.

[8] Marx 2000 (as note 3), p. 261.

[9] As Hagen relates to the Elector in two letters dated Mantua, 6 March 1587, and Trento 22 March 1587; Marx 2000 (as note 3), pp. 283-285, Appendix 2, documents 1 and 2.

[10] This was the Elector's armoury which had been admired the previous year by the Tuscan ambassador to the Imperial Court when he had travelled to Dresden on his condolence visit to Christian I for the death of his father; Marx 2000 (as note 3), p. 259.

[11] M. Raumschüssel, in *Von allen Seiten schön. Bronzen der Renaissance und des Barock*, exh. cat. Berlin, Altes Museum, 1995/1996, pp. 132-133, act. 2. This bronze was linked by its subject to the Elector's desire for horses for his stables.

[12] This summary on the relations between Saxony and Tuscany preceding the 1587 Medici gift is based on Marx 2000 (as note 3), pp. 225-261.

[13] M. Meine-Schawe, 'Giovanni Maria Nosseni. Ein Hofkünstler in Sachsen', *Jahrbuch des Zentralinsituts für Kunstgeschichte*, 5/6, 1989/90, pp. 283-326.

[14] Marx 2000 (as note 3), pp. 255-258.

[15] See Marx 2000 (as note 3), p. 258 note 162, for a source that Theti was expected in Florence in late June 1585. It is Dombrowski who writes that the scope of this mission to Florence was to inform the Tuscan sovereign about Christian's assumption of the co-regency; D. Dombrowski, 'Die Entdeckung der Virtus. Florenz und der Aufschwung der Dresdner Kunst unter Christian I. von Sachsen', *Giambologna in Dresden. Die Geschenke der Medici,* exh. cat. Dresden, Staatliche Kunstsammlungen, 2006, ed. by D. Syndram, M. Woelk und M. Minning, pp. 73-80: 74.

[16] In the letter to August, the Grand Duke asks the Elector to let Theti know if he needed something from Florence and give him his orders hoping to receive them after Theti would have ascertained him about the Grand Duke's affection for him: 'l'Altezza Vostra può dire se di qua Le occorra alcuna cosa, et comandarmi sempre. Et tenendo per certo, che egli Le esporrà più a lungo l'animo e l'affetto mio verso l'Altezza Vostra, me ne rimetto a lui' ('Your Highness [should] let me know if You need anything from here and [should] always send me His orders. And - certain that [Theti] will explain at length my inclination and my affection towards Your Highness, I delegate this matter to him'); Marx 2000 (as note 3), p. 275, Appendix I, document 1. A similar request to 'richiedermi di qualcosa di queste bande', to 'ask me something for this country',was made by Francesco to Prince Christian; Marx 2000 (as note 3), p. 258.

[17] Dombrowski 2000 (as note 3), p. 73 note 63 (on p. 90).

[18] It is Hagen, in a letter written to the Elector on 6 March 1587 from Mantua, who writes that the Saxon legation stayed in Florence only three weeks Marx 2000 (as note 3), p. 275, Appendix II, document 2.

[19] The letter was first published by Marx 2000 (as note 3), p. 285, appendix 2, document 3. To this letter pertains the Italian list of the gifts also published for the first time by Marx 2000, pp. 286-290, appendix 2, document 4.

[20] Acccording to a letter wriiten by Hagen the Grand Duke wanted to oblige the Elector with 'etliche türckischen Sachen' that were expected by ship from Constantinopel

[21] C. Avery and K. Watson, 'Medici and Stuart. A grand ducal gift of Giovanni Bologna bronzes for Henry Prince of Wales (1612)', *The Burlington Magazine*, 115, 1973, pp. 493-507.

[22] Discovered and published by Marx 2000 (as note 3), p. 279, Appendix 1, document 5.

[23] The letter Christian addressed to the rulers of the principalities that would be visited by his envoys does not include such a request nor does the part separately addressed to the Grand Duke where merely the desire to obtain certain tools for sculptors is put forward; Marx 2000 (as note 3), p. 279, Appendix I, document 5.

[24] 'diser Zeit für den besten Bildhawern in gancz Europae geachtet wird'; B. Gutfleisch and J. Menzhausen, 'How a Kunstkammer should be formed. Gabriel Kaltemarckt's advice to Christian I of Saxony on the formation of an art collection', *Journal of the History of Collections*, 1, 1989, pp. 3-32: 18.

[25] According to A. Foucques de Vagnonville, the bishop of Edelburg had suggested to the Duke of Tuscany to send to Maximilian 'in dono alcune cose di belle arti, e massimamente statue di bronzo, ch'egli desiderava assai'; G. Vasari, Le vite (Florence, 1568), ed. by G. Milanesi, Florence 1906, vol. 7, p. 647.

[26] According to Fortuna's above-mentioned 1580 letter.

[27] Another of the Dresden bronzes, which could have been made on the same occasion as the Mars is the Rape and Deianira, which, as Holzhausen clearly saw, best compares to the Mars Holzhausen 1933 (as note 2), p. 60.

[28] *Giambologna: gli dei, gli eroi. Genesi e fortuna di uno stile europeo nella scultura*, exh. cat. Florence, Museo Nazionale del Bargello, 2006, ed. by B. Paolozzi Strozzi and D. Zikos

[29] *Giambologna. Triumph des Körpers*, exh. cat. Vienna, Kunsthistorisches Museum, 2006, ed. by W. Seipel

[30] D. Zikos, 'Die Dresdner Giambolognas. Apologie ihrer Eigenhändigkeit', *Giambologna in Dresden. Die Geschenke der Medici*, exh. cat. Dresden, Staatliche Kunstsammlungen, 2006, ed. by D. Syndram, M. Woelk und M. Minning, pp. 89-94.

[31] For Antonio Susini, see D. Zikos, 'Giambologna and Antonio Susini: an old problem in the light of new research', *Casts, Carvings & Collectors. The Art of Renaissance Sculpture*, ed. by P. Motture, E. Jones and D. Zikos, London, second ed. 2013, pp. 194-209. The following summary is based on this article.

[32] For this series, see now: D. Zikos, '"longa amities" Giambolognas Kunst und Bayern', *Bella Figura: europäische Bronzekunst in Süddeutschland um 1600*, exh. cat. Munich, Bayerisches Nationalmuseum, 2015, pp. 89-107: 103-105.

[33] D. Zikos, in: *Giambologna: gli dei, gli eroi. Genesi e fortuna di uno stile europeo nella scultura*, exh. cat. Florence, Museo Nazionale del Bargello, 2006, ed. by B. Paolozzi Strozzi and D. Zikos, pp. 221-222, cat. 30.

[34] For the Wittmann cast, see M. Leithe-Jasper, in: *Giambologna: gli dei, gli eroi. Genesi e fortuna di uno stile europeo nella scultura*, exh. cat. Florence, Museo Nazionale del Bargello, 2006, ed. by B. Paolozzi Strozzi and D. Zikos, p. 213, cat. 25. For the Zäch cast, see K. Corey Keeble, *European Bronzes in the Royal Ontario Museum*, Toronto 1982, pp. 48-50, cat. 21.

[35] M. Leithe-Jasper and P. Wengraf, *European Bronzes from the Quentin Collection*, exh. cat. New York, The Frick Collection, 2004-2005, pp. 120-132.

[36] M. Leithe Jasper, 'Marte', *Giambologna: gli dei, gli eroi*, exh. cat. Florence, Museo Nazionale del Bargello, 2006, ed. by B. Paolozzi Strozzi and D. Zikos, Florence 2006, pp. 209-211.

[37] For the following observations on the model of the *Mars* I refer to the essay of M. Leithe-Jasper cited in the previous footnote.

[38] H. Protzmann, 'Die Hand dss Mars', *Dresdener Kunstblätter*, 40, 1996, pp. 81-83.

[39] 'Die Haltung der heroischen Figur verbindet Kraftentfaltung, Aufmerksamkeit und Selbstbeherrschung, Tugenden, die auch jedem Herrscher angemessen sind'; M. Woelk, in: *Giambologna in Dresden. Die Geschenke der Medici*, exh. cat. Dresden, Staatliche Kunstsammlungen, 2006, ed. by D. Syndram, M. Woelk und M. Minning, pp. 35-41: 35.

[40] A. Radcliffe, in: *Giambologna 1529-1608. Ein Wendepunkt der europäischen Plastik*, exh. cat. Vienna, Kunsthistorisches Museum, 1978-1979, pp. 132-134, cat. 48.

[41] E. D. Schmidt, 'Die Signatur und Deutung von Domenico Pogginis 'Lex antiqua'', *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 41, 1997 (1998), pp. 206-211: 211, note 10.

[42] C. Kryza-Gersch, in: *Giambologna. Triumph des Körpers*, exh. cat. Vienna, Kunsthistorisches Museum, 2006, ed. By W. Seipel, pp. 198-199.

[43] H. Keutner, in *Giambologna 1529-1608. Ein Wendepunkt der europäischen Plastik*, exh. cat. Vienna, Kunsthistorisches Museum, 1978-1979, p. 129.

6

A JEWEL OF PRINCELY MAGNIFICENCE

PROBABLY SOUTHERN GERMAN, AUGSBURG, CIRCA 1600

PENDANT JEWEL WITH THE CHRIST CHILD IN MAJESTY

enamelled gold, set with diamonds, and a verre églomisé medallion with the Agnus Dei on the reverse
9.2 by 6.4cm., 3⅝ by 2½in.

PROVENANCE

With Galerie J. Kugel, Paris, 1998;
private collection, Germany, acquired from the above

£ 100,000-150,000
€ 115,000-172,000 US$ 136,000-203,000

This magnificent Renaissance jewel is a rare survival of its kind, and of a calibre found in few private collections today. Its intricate openwork composition and style of enamelling associate it with a number of comparable pendants thought to have been made in the German goldsmiths' centre of Augsburg around 1600. What particularly distinguishes the present jewel is its large size, elaborate use of diamonds, and the remarkable figure of the Christ Child in Majesty. A singularly ornate devotional jewel, the pendant is certain to have been a costly, and likely a princely, commission.

Creating a highly three-dimensional effect, the multi-layered pendant is composed of a back plate in embellished strap work, which joins with the diamond-set and figural components at the front. Formed around two large C-scrolls at the centre, the back plate shows translucent blue, green and red enamelling *en basse taille*, and opaque white and black champlevé enamel. The complicated openwork is decorated with diverse vegetal motifs. Distinguishing the pendant from others of its type, its reverse holds a small *verre églomisé* medallion depicting the Agnus Dei. The jewel's front is centred by the white enamelled gold figure of the Christ Child with a cut diamond to His chest, holding the diamond-studded orb and cross. Surrounded by diamond-set enamelled gold leaf shapes and surmounted by a diamond three-point crown, the figure is set against layers of richly enamelled strapwork, with a halo behind His head. Three enamelled and diamond-set droplets are suspended from the bottom of the pendant.

Fig. 1, *Design for enamel-work jewellery*, Daniel Mignot, 1596. Inv. no. E.889-1912 © Victoria and Albert Museum, London

Fig. 2, *Pendant*, Southern German, circa 1600-1620 © Victoria and Albert Museum, London

Fig. 3, *Crown of Rudolf II* (detail), Jan Vermeyen, 1602, Kunsthistorisches Museum, Vienna (Schatzkammer) © KHM-Museumsverband

By the end of the 16th century, the cross-border exchange between goldsmiths and related artists had led to a somewhat international style of jewellery. Nonetheless, attempts to localise surviving jewels to a particular centre have frequently been made. An origin of the present pendant in Augsburg, or at least Southern Germany, can be argued based on its relation to a series of prints by Daniel Mignot. A French printmaker, and possibly goldsmith, Mignot spent time in Augsburg, where he engraved a series of jewellery designs between 1593 and 1596. Characterised by elaborate *Schweifwerk* (bandwork) adorned with vegetation and grotesques, his designs for pendants compare closely to the structure of the present jewel (see fig. 1 and *Princely Magnificence*, nos. G32-34). Similar works incorporating such a structure, and therefore tentatively described as Augsburg or Southern German, include pendants at the Metropolitan Museum, New York (inv. no. 1982.60.375) and the Victoria and Albert Museum, London (inv. no. 696-1898, fig. 2). The latter is particularly analogous in form and decoration, equally displaying cut diamonds set in leaf shapes at the front. A further comparable Augsburg(?) jewel, like the present piece a rare religious-themed jewel of this type, is a pendant depicting the crucified Christ with a diamond-set cross in the Kunsthistorisches Museum, Vienna (inv. no. Kunstkammer, 9022).

The figure of the Christ Child, too, can stylistically be placed among Southern German goldsmiths. For the white enamelling and the gold hair, compare a Blessing Christ Child formerly in the Thurn und Taxis collection, sold in these rooms on 12 October 1993 (lot 1147), and an Eros pendant in the Landesmuseum Württemberg (inv. no. KK hellblau 72), similarly set with cut diamonds. The latter was acquired by Duchess Barbaria Sophia von Württemberg in Stuttgart in 1609 and is said to have a possibly Netherlandish, rather than German, origin. However, many Netherlandish goldsmiths settled in Southern Germany, as did sculptors, such as Hubert Gerhard (circa 1520-1620), who worked for eminent patrons in both Augsburg and Munich. The Christ Child's stance, physique, and curly hair find an intriguing parallel in the Angel with the cross and crown of thorns from Gerhard's Fugger Altar (V&A, inv. no. A.23-1964).

The above-mentioned openwork pendant in the V&A, though now described as Southern German, has in the past been thought to originate from Prague or Austria (*Princely Magnificence*, p. 72, no. 73b). This may have been influenced by its reputed provenance from the imperial Schloss Ambras; it has since transpired that the pendant formed part of the marriage jewellery of the Habsburg princess Maria Christina of Austria (1574-1621), granddaughter of Emperor Ferdinand I. Given its large size, costly production, and rare subject of the Christ Child in Majesty, the possibility that the present jewel could have been an imperial commission is tantalising. The Habsburg emperors and related Renaissance rulers commissioned *Kleinode* (small precious objects) for diverse purposes: as personal items for wearing and collecting, as gifts of diplomacy or marriage, and even as security for loans (see *Princely Magnificence*, p. 5). These tended to be ordered from established goldsmiths' centres such as Antwerp, Augsburg and Vienna, though Rudolf II also introduced the practise of calling goldsmiths to his court in Prague to work exclusively for him. One such artist was the Augsburg-based David Altenstetter (circa 1547-1617), who had perfected the *en basse taille* enamelling technique on silver. Another was Jan Vermeyen (before 1559-1608), who in 1602 created Rudolf II's magnificent Imperial Crown, now in the Kunsthistorisches Museum, Vienna (inv. no. XIa 1, fig. 3), whose enamelling and use of diamonds relates to the present jewel; compare the enamel around geometrical lines of gold to that of the outer droplets on the pendant, as well as the vegetal motifs with enamelled fruit. These stylistic features reappear in the work of Andreas Osenbruck (active circa 1610-after 1625), who added an orb and sceptre under Emperor Matthias and still produced similar strapwork pendants with figurative motifs in the 1610s, which remain in Prague's Cathedral treasury (see *Prag um 1600*, fig. 67).

Whether it was commissioned by a Holy Roman Emperor or Habsburg family member remains speculation, yet an origin within this princely milieu can undoubtedly be argued for the present, exceptional jewel.

RELATED LITERATURE

Y. Hackenbroch, *Renaissance Jewellery*, London, 1979, pp. 107-202; *Princely Magnificence: Court Jewels of the Renaissance, 1500-1630*, exh. cat. Victoria and Albert Museum, London, 1980; *Prag um 1600: Kunst und Kultur am Hofe Rudolfs II.*, exh. cat. Kulturstiftung Ruhr, Villa Hügel, Essen, Freren, 1988, pp. 439-452; M. Leithe-Jasper and R. Distelberger, *The Kunsthistorisches Museum Vienna: The Imperial and Ecclesiastical Treasury*, London and Munich, 1998, pp. 10-20

7

NATURE'S WONDERS

A PAIR OF ITALIAN CORAL MOUNTED GILT-COPPER ROCK CRYSTAL CANDLESTICKS 1ST HALF 17TH CENTURY, PALERMO, POSSIBLY BY THOMAS POMPEIANO AND MARZIO CAZZOLA

each with hexagonal faceted drip pan, above a three section baluster stem, on a triangular shaped base with a leaf and floral cast garland mount to lower section, all joined by coral inset copper ring mounts, and supported by similarly inset volute copper feet
48cm. high; 1ft. 7in.

COMPARATIVE LITERATURE

Abbate, V. et al., *Coralli, talismani sacri e profani*. (exh. cat. *L'arte del corallo in Sicilia*), Trapani, 1986;
Di Natale, M.C. (ed.), *Il Corallo Trapanese nei Secoli XVI e XVII*, Brescia, 2002.
Napoléone, C., *Enciclopedia della Sicilia*, Parma 2006;
Li Vigni, V.P., Di Natale, M.C., Abbate, V., *I grandi capolavori del corallo. I coralli di Trapani del XVII e XVIII secolo*, Milano 2013;
Di Natale, M.C. (ed.), *Artificia Siciliae. Arti decorative siciliane nel collezionismo europeo*, Milano, 2016;
Santi, G., 'Coppia di candelieri in cristallo di rocca', in Spinosa, N. (ed.), *Arte Barocca nella collezione Petrucci*, Roma, 2017.

£ 60,000-80,000
€ 69,000-91,500 US$ 81,500-109,000

These exquisite rock crystal candlesticks are exceptional examples of Baroque Sicilian inventiveness during the first decades of the 17th century, and of the fortunate encounter of two different regional artistic traditions, those of Sicily and Lombardy. A joint effort between a craftsman familiar with the "transparent art" of rock crystal and a *corallaro* from Trapani, these candlesticks, inspired by coeval silver models made for liturgical use, are wondrous and fascinating objects created in two materials long admired by their physical splendour and symbolic attributes.

Formed by five sections of rock crystal, the base is nonetheless made of a single block, which reveals, through its transparency, the metal rod which holds together the separate sections and terminating on the pricket. These are linked by gilt-copper mounts that join the different crystal elements, further enhanced by one ring to the upper baluster stem and plain moulding to top of the base. Together with the garland and the charming feet "*a chiocchiola*" (snail), the mounts contrast with the material's transparency enhancing its ethereal quality.

The gilt-copper is inset with polished coral in the Trapanese technique of "retro incastro", which consisted in inserting the coral elements in purpose-made apertures in the copper and securing them from behind with an adhesive mixture.

Fig. 1, Pair of candlesticks, similar to the present lot,
© Petrucci Collection, Brussels (photo credit - Mauro Coen)

Both coral and rock crystal have always been prized materials through the ages and both were believed to be associated with magical, protective or curative properties. Rock crystal, which is the common name for colourless translucent quartz, known today as hyaline quartz, was thought in classical antiquity to be ice that had hardened through intense freezing, and later associated with diamonds and frequently used in a jewellery context. By the mid-16th century, sophisticated carved and engraved rock crystal objects were being conceived, with Milan gaining international recognition as its main production centre.

On the other hand, the rich colour and unusual texture, together with its sea origins, made coral a very attractive and prized trophy for princely *wunderkammern*. When in the early 15th century, a large coral bay was discovered by the small Sicilian village of Trapani, a production of small objects made in this material quickly flourished and by the middle of the following century, coral workers - *corallari* (craftsmen) and *corallini* (coral fishermen) - in this village was around five hundred, assuming the role of main production centre for coral objects for the next centuries with a distinctive and still very much celebrated output.

The combined use of these two exquisite materials in the impressive candlesticks here presented has a striking and wondrous result which certainly amazed those who viewed them in the 17th century, especially in a liturgical context. In the Christian tradition, the light passing through rock crystal was associated with the Immaculate Conception and one can speculate if these could have been made for an altar dedicated to Our Lady.

There are numerous examples of Sicilian silver candlesticks from the first years of the 17th century which replicate the overall line of the present lot, but closer to the present lot in its conception are candlesticks in gilt copper and coral such as the ones in the Museo della Basilica Cattedrale di Messina which present the same dimensions and a five section structure. Another related copper and coral example is the large set of four candlesticks, from the collection of Trapani objects of Manolo March sold in Paris in 2014 (Christie's, 16 June 2015, lot, €805,500).

Nevertheless, candlesticks combining these two materials are particularly rare and until now only three were known. An identical pair to the present lot, with exactly the same dimensions, is in the Collection Petrucci, and only recently published (Guido, *op.cit.*, p.234-236) (fig.1). The third candlestick is mentioned in *Enciclopedia della Sicilia,* p.976, although without measurements. This example differs from the other two pairs on minor details in mounted copper elements and to the bulbous element of the stem which seems to be inverted, and one wonders if it might not have been refitted incorrectly at a later stage in its history.

The aforementioned rarity of these type of pieces, together with the fact that the Petrucci pair is virtually identical to the present lot suggest that these two pairs were actually a set of four conceived as an altar set, possibly complemented by a cross or a reliquary.

Interestingly, another comparable to aid our understanding of this production is the reliquary cross of San Francesco Saverio from the Church of Il Gesù in Palermo and datable from 1619-1624 (fig.2) This cross has been attributed to the Milan-trained goldsmith Marzio Cazzola, together with the silversmith Andrea Oliveri and the *corallaro* Thomas Pompeiano, both from Trapani. This attribution derives from documents related to commissions from a wealthy *palermitana* – Caterina Papè-Vignola – who not only commissioned the above mentioned reliquary cross but also employed this group of artisans for another pieces in these combined materials, two documented crosses commissioned between 1619-1624 (Di Natale, *op.cit.* 2016, p.36). One other rock crystal, gilt-copper and enamel cross by Cazzola and Oliveri is documented in 1601 as a gift sent to Pope Gregory XIII by the Jesuit cardinal Francesco Toledo. Finally one last cross in gilt bronze, rock crystal, coral and lapis-lazuli cross, commissioned by the brother of Caterina, Cristoforo Pape, is known in a private collection in Palermo, (ill. in di Natale, *op.cit.*, 2016, p.36) and has also been attributed to Cazzola.

Fig. 2, Reliquary cross of Saint Francesco Saverio, 1619-1624, attributed to Marzio Cazzola, Andrea Oliveri and Thomas Pompeiano, Chiesa del Gesù di Casa Professa, Palermo

The production of rock crystal objects in Sicily did not have a particular tradition and with the Lombard Cazzola, together with his brother Giovanni Antonio, documented in Palermo in the early 17th century, the rich Milanese tradition of rock crystal carving can therefore be assumed to have infiltrated the island through craftsmen such as Cazzola, who were happy to imbue their work with the local skills.

On the basis of this documentation and known collaboration, these rare and small group of works in rock crystal made in Sicily in the first decades of the 16th century have recently been associated to this trio of expert artisans - Cazzola, Pompeiano and Olivieri - a group in which the current lot can certainly be included.

Together with the Petrucci candlesticks, this unpublished pair is therefore a pertinent addition to an important growing corpus of works made of these mesmerising materials, which enrich the compelling history of Sicilian Baroque Art.

8 & 9

THE EMMA BUDGE NEFS

A GERMAN PARCEL-GILT SILVER NEF-FORM DRINKING CUP, GEORGE MÜLLNER, NUREMBERG, 1624-29

on four seven-spoke revolving wheels, the elongated spout modelled as a winged sea monster, port and starboard embossed with a stylised dolphin, the rigging supporting three climbers above seven further standing figures on deck, in full sail below a turret and watchman
31.1cm., 12¼in. high
514gr., 16oz. 10dwt.

PROVENANCE

Emma Budge (née Lazarus), Hamburg (1852-1937)
The forced sale of her estate: Paul Graupe, Berlin, *Die Sammlung Emma Budge*, Hamburg, 27, 28 and 29 September, 1937, lot 184
Giovanni Züst, Rancate, Switzerland
Das Historische und Völkerkundemuseum St.Gallen, Switzerland (a bequest from the above in 1967)
Restituted by the above to the Estate of Emma Budge in 2018

EXHIBITED

Das Historische und Völkerkundemuseum St.Gallen, Switzerland from 1967

LITERATURE

Paul Graupe, Berlin, *Die Sammlung Emma Budge*, Hamburg, 27, 28 and 29 September, 1937, lot 184

‡ £ 40,000-60,000
€ 45,800-69,000 US$ 54,500-81,500

A GERMAN PARCEL-GILT SILVER NEF-FORM DRINKING CUP, GEORGE MÜLLNER, NUREMBERG, 1624-29

on four seven-spoke revolving wheels, the elongated spout modelled as a winged sea monster, port and starboard each embossed with a stylised dolphin, the stern embossed with a stylised fish, rigging supporting two climbers above seven further standing figures on deck, in full sail below a turret and watchman, the underside engraved with four foliate motifs
25.6cm., 10⅛in. high
538.8gr., 17oz. 6dwt.

PROVENANCE

Emma Budge (née Lazarus), Hamburg (1852-1937)
The forced sale of her estate: Paul Graupe, Berlin, *Die Sammlung Emma Budge*, Hamburg, 27, 28 and 29 September, 1937, lot 183
Giovanni Züst, Rancate, Switzerland
Das Historische und Völkerkundemuseum St.Gallen, Switzerland (a bequest from the above in 1967)
Restituted by the above to the Estate of Emma Budge in 2018

EXHIBITED

Das Historische und Völkerkundemuseum St.Gallen, Switzerland from 1967

LITERATURE

Paul Graupe, Berlin, *Die Sammlung Emma Budge*, Hamburg, 27, 28 and 29 September, 1937, lot 183

‡ £ 50,000-70,000
€ 57,500-80,500 US$ 68,000-95,000

Fig 1. Richard II dines with dukes, Chronique d'Angleterre (Volume III) (late 15thC). f.265v – BL Royal MS 14 E IV (PBL Collection/Alamy Stock Photo)

Nefs in precious metal have a long and diverse history, from the 13th century when the earliest recorded example was presented to the shrine of St. Nicholas, Lorraine, by Louis IX and his wife Margaret of Provence in gratitude for their survival at sea on their return from Palestine in 1254.

The French word Nef and the part of a church called the Nave both derive from the Latin word Navis, for ship, reflecting the nefs early status as both religious and secular. The nave, considered symbolic of Noah's Ark (Peter 3:20-21) and Jesus calming the storm (Luke 8:22-25), represents the salvation of the church as well as the fortitude of the Christian faith through rough and stormy waters.

As secular items, nefs were placed next to the prince or the host at the ceremonial dining table and used to hold his napkin and eating implements (Fig.1). In terms of scale they could differ significantly, as Olivier de la Marche comments on the Duke of Burgundy's nef in 1474 "any prince or ambassador who came to speak with him at table would not be able to see him for it."[1]

As centuries passed their exalted status remained constant, for example Louis XIV's gold and enamelled nef continued to be reverently bowed to in the late 17th century[2]. Over 100 years later during the marriage feast of Emperor Napoléon and Empress Marie-Louise in 1810 at the Louvre, silver-gilt nefs by the court goldsmith Henry Auguste were staged at each end of the wedding table. While their importance and symbolism remained, elsewhere they were adopted as vessels for drinking or pouring wine as part of the theatrical table sculpture of a prince or patrician family.

In Germanic culture 'trinkspiele', or drinking games, merged the gratification of eating and drinking around a combination of kinsmanship and frivolity. As typical with many of these vessels, an undercurrent of seriousness was also present; in this case, the figures on deck are prepared for battle, the sail is at full wind, while the man in the crow's-nest is alert and on watch for trouble ahead. This is perhaps a subtle reminder of the perils of drinking, or the danger's of diversion from a holy and righteous path.

Specialisation, including the art of nef making was an important feature of goldsmith's workshops in 17th century Nuremberg, with knowledge and techniques passing between families and generations. Georg Müllner (active 1624-59) whose surviving work consists entirely of nefs, married Ursula Wolf, widow of Tobias, a specialist nef maker[3], in 1625 (Fig.2).

There are several almost identical recorded examples by Müllner, one was sold in these rooms, 9 July 2014, lot 25. Another was sold Christies London, 2 June 2009, lot 29, and a third can be found in the collection of Rudolf-August Oetker (see Monika Bachtler et al., *Die Faszination Des Sammelns*, Bielefeld, 2011, pg. 114, no. 20). A further nef on wheels by Müllner is in the Historical Museum, Bern, where there is also a nef on fixed foot by the same maker. Examples in that standing cup form are also in the Oetker collection and the Hermitage, St Petersburg.

[1] Georgina Reynolds Smith, *Table Decoration: Yesterday Today and Tomorrow*, New York, 1968, pg.48

[2] `The maître d'hôtel is directed to pause before the nef and bow "with all the reverence of a priest passing before the tabernacle", 'Cyril G.E.Bunt,`The silver nef', The Connoisseur, June 1943, pp 90-94

[3] Karin Tebbe et al. Nürnberger Goldschmidekunst 1541-1868, Nuremberg 2007, no. 597

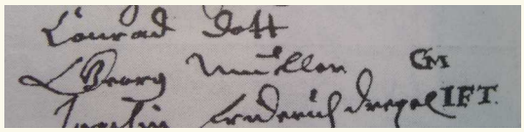
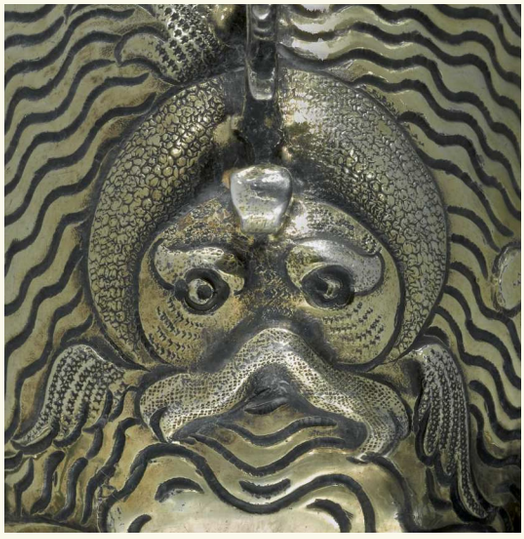


Fig. 1, Signature of Georg Müllner from a Nuremberg guild book



Detail lot 9

8

9

10

GALATEA AND THE SEA MONSTER

⅁ A DUTCH SILVER SALT, ADAM VAN VIANEN, UTRECHT, 1624

Embossed and chased with Galatea, her hair encrusted with shells, supporting the salt container moulded with lobate folds and sinuous masks, seated on a sea monster with molten ornament flowing from his knobbly shell body, signed *A.o 24. A.DE. VIANA. FE.*
19.5cm., 7 3/4in. high
589gr., 18oz. 19dwt.

PROVENANCE

Baron Lionel Rothschild of 148 Piccadilly (1808-1879)
Sir Nathan Mayer Rothschild (1840-1915)
Lionel Walter Rothschild (1868-1937)
Sold Sotheby's & Co. *The Celebrated collection of German, Dutch and other Continental silver and silver-gilt*... Removed from 148 Piccadilly W.I, April 26, 1937, lot 257
Dr. F.H. Fentener van Vlissingen
Dutch private collection

EXHIBITED

Central Museum Utrecht, *Tentoonstelling van oude Kunst uit particulier bezit, 2 July-15 September, 1938, no. 147*
Central Museum Utrecht, Catalogus van de tentoonstelling Utrecht's kunst, opkomst en bloei, 650-1650 , Utrecht, 1948, no. 185
Central Museum Utrecht, Utrechts zilver, 10 October-23 November 1952, no. 145

LITERATURE

C.H de Jonge, *Adam van Vianen, Zilversmid te Utrecht, omstreeks 1565-1627*, Oud Holland 54 (1937) p.107
A.L. den Blaauwen, *Adam, Paulus en Christaen van Vianen: leven en work*, doctoral thesis, Leiden, 1957
Antje Von Graevenitz, *Das Niederlandische Ohrmuschel-ornament; Phanomen und entwicklung dargestellt an den werken und entwurfen der goldschmiedefamilien van Vianen und Lutma,* diss. Munich, 1973, pp. 159-160
J R ter Molen*, Van Vianen, een Utrechtse familie van zilversmeden met een internationale faam,* Doctoral thesis, Leiden 1984, vol. II no. 437

£ 600,000-800,000
€ 690,000-915,000 US$ 815,000-1,090,000

Fig 1. Galatea, engraving, Philips Galle, Antwerp, 1587 (Courtesy Rijksmuseum)

Fig 2. Bacchus, engraving, Hendrick Goltzius, Haarlem, 1558-1617

Fig 3. An etching for a salt, no. 39, from a series of 48 designs by Adam van Vianen, published by his son Christian, in 'Constige *Modellen*...', Dutch, 1646-1652.

Fig 4. A detail from an engraving, no. 13, from a series of 48 designs by Adam van Vianen, published by his son Christian, in 'Constige *Modellen*...', Dutch, 1646-1652.

This salt is recorded in the division of Lionel Rothschild's property (1808-1879), drawn up in March 1882, three years after his death. The property was divided between his three sons, Sir Nathan Mayer, Alfred and Leopold. The salt is recorded again with the same description *A Salt-Cellar. Female on a Monster,* as part of Sir Nathan's portion of the inheritance, `*No 1 lot'*. It was kept in the Library, of 148 Piccadilly, the London home (now destroyed) which Sir Nathan's father had bought in 1838, and left to him[1]**.** It descended in the family until Lionel Walter's death in 1937 when it was sold to A. Vecht for £500.[2] A print of the salt was published circa 1650, by Adam van Vianen's son Christiaen, goldsmith to Charles I and Charles II (Fig.3). One of 48 plates, with which `he presented the ingenuity and breadth of his father's designs to the world', it is a mirror image due to the normal printing process.[3]

An unpublished drawing of the salt also exists and provides exciting material for further research into the salt's location in the early 18th century. This drawing was recently sold at auction[4], part of an album of watercolours dated 1726 and attributed to Johannes Claudius de Cock, (1667-1736). In addition to the salt, the album included a number of other items by Adam van Vianen, his son Christiaen (1598-1671) and a follower from Utrecht, Michiel de Bruyn van Berendrecht (1608-1660), which have appeared at auction or are now in public collections, This album which includes the salt was recently purchased by the Rijksmuseum and will be featured in the catalogue of the exhibition 'Kwab, Dutch design in the age of Rembrandt', to be held there from 30 June until 16 September. It will also be the subject of a lecture at the symposium for the exhibition, on 14 September, also at the Rijksmuseum, and will subsequently be published in *Tijdschrift voor Interieurgeschiedenis en design*.

The subject of Galatea, the most beautiful of the sea nymphs, is most appropriate for a salt. Her story from Ovid's *Metamorphoses*, of love for Acis son of a river god who was murdered by his rival, Cyclops Polyphemus was a popular theme in the 16th and 17th century, particularly in the Netherlands, where the sea was so important. In pictures and prints, Galatea is often shown in the presence of wild and exotic sea creatures which accompany her and do her bidding. An example by the Haarlem-born engraver and influential publisher Philips Galle of 1587, shows her reclining uncomfortably on such a creature. She holds a trident as prefigurement of Cyclops Polyphemus, Neptune's son (Fig.1.). Adrian Collaert (1560-1618), Galle's son-in-law produced prints of Galatea (also of Acis) and designs for Galatea riding in a shell with sea monster, for use on the bowls of silver tazzas. Galle's pupil Hendrick Goltzius, another Haarlem artist copied Raphael's Fresco of the Triumph of Galatea in Rome and turned it into prints which were published in 1592. He also produced a wood cut of the nymph (1588) crowned with shells and surrounded by fleshy shapes in an early but developed example of lobate forms**.**[5]

Adam van Vianen has chosen to portray Galatea at the beginning of the story, before the events with Acis and Cyclops have taken place, yet the sculpture alludes successfully to the coming drama of love, death and transformation. The monster's adoring backward look gives a sense of movement and progression in time. `*Her eyes are a marvel, for they have a kind of distant look that travels as far as the seas extend'*.[6] Galatea's love for Acis, about to be revealed, is evoked by the billing doves, but the monster's tail which she innocently holds for balance, acts as a warning of Cyclop's physical strength and passion. This tail also prefigures the tall green reed that grew from a crack in Cyclops boulder after he had crushed Acis. It divides the liquid ornament, that flows from the monsters rock-like body, in the way that Acis was transformed into a river.

THE GENIUS OF THE VAN VIANEN

The emergence of Mannerism in the last years of the Italian High Renaissance around 1520 gave artists a new freedom to experiment and conceive. Less than a century later, aspects of the style had been appropriated by inventive minds and skilful hands to create what became known as auricular ornament. The goldsmiths obsessed with this style determined to astonish and confuse, increasingly imparting a deceptive, dreamy malleability to inflexible metal objects.

Early examples of the auricular may be found in Italian craftsmanship dating from before 1550. But fifty years later a group of artists associated with the court of Emperor Rudolph II in Prague and by others in the Netherlands, gave a power to the style which allowed the viewer to roam free with his imagination. It was the genius of the van Vianens (Adam, his brother Paulus, and Adam's son Christiaen) which proved crucial in the development and consolidation of this style. Four hundred years later, artists, craftsmen and connoisseurs continue to be fascinated by the astonishing achievements of these remarkable goldsmiths: because of them auricular silver with its specific Dutch characteristics, as surely as the work of Rembrandt, has become permanently linked with the Golden Age of Netherlandish prosperity and artistic achievement.[7] This is the van Vianens' fundamental importance in the history of Dutch art.

Fig 5. Stranded Whale at Berckhey, 1598, Gilliam van der Gouwen, Dutch, 1679-1681, after Jacob Matham and Hendrick Goltzius (Courtesy Rijksmuseum)

THE EARLIEST AURICULAR SILVER

Although the earliest piece of auricular silver to have survived dates from 1607 (a tazza by Paulus van Vianen), the evidence of an engraving by Hendrik Goltzius dated 1595 seems to indicate that the style was by then, if not already fashionable, at least igniting artists' imaginations. The main subject of this engraving is a youthful Bacchus holding aloft a cup or two-handled bowl. This curiously formed vessel appears to be decorated with two nose-to-nose monsters with tails, but at second glance their heads merge to form a single weird aquatic face, similar to the cartilage of a human ear. This was the essence of the auricular.

Goltzius's engraving of Bacchus (Fig. 2) raises the question as to how many items of goldsmiths' work in the auricular style were made. Although the answer will never be known, it is probably safe to say that what still exists represents just a fraction of the original whole. Even J.W. Frederiks acknowledged that, 'Many of Adam's works are lost [and] we only know them from descriptions in old catalogues.[8] Fluctuating prices and popularity over the years must account for some lost masterpieces.[9]

The first surviving hint of the auricular in Adam van Vianen's work are details from a tazza bowl of 1610, the centre of which is decorated with a scene of Ulysses and his companions feasting with Circe (Rijksmuseum). These include two monsters/masks which are reminiscent of that on Bacchus's bowl in Hendrik Goltzius's 1595 engraving. Like that of Paulus van Vianen, Goltzius's work was much admired by Emperor Rudolf II Habsburg (1552-1612), who was described by a contemporary as 'the greatest art patron in the world,' and at whose court both men were employed. Another feature, of more significance, is the rendering of the vessel which cools the hero's wine on the tazza. This item shows that Adam had already conceived a piece of silver where the auricular would determine not only the decoration but the entire form.

ADAM VAN VIANEN AND HIS CIRCLE

While Paulus van Vianen went on his travels and latterly lived in Prague as goldsmith to the emperor Rudolf II, Adam stayed in Utrecht, living for many years in a house on the eastern side of the Oude Gracht, which his father had acquired in 1595. He had a wide circle of friends including prominent artists and intellectuals in Utrecht and Haarlem as well as Amsterdam. In artistic terms, his home town of Utrecht was very successful and international in outlook 'most of the leading artists had worked in Rome or in other countries'...and even with a population of 30,000 compared with Amsterdam's 120,000, 'it was still the most important centre for painting in the republic...in Utrecht as in Antwerp and Rome, Catholics and the Aristocracy played formative roles, whereas the reigning ethos in the Dutch Republic as a whole was essentially protestant and middle class'.[10]

BIZARRE FOLDS AND UNDULATIONS

Following Adam's tentative experiment with the auricular style on the tazza of 1610, he quickly utilized his skill as a silversmith and chaser to create pieces whose entire form was lost to the ornament. By the time he made the ewer and basin of 1614, (Rijksmuseum) with its scenes from the Eighty Years' War, the design was enclosed by the bizarre folds and undulations of cartouche-like auricular panels. These are inhabited by distinctly up-to-date masks, most probably reflecting the taste of the commissioning client: the City of Amsterdam for presentation to Prince Maurice who in 1610 had a grotto designed by Jacques de Gheyn for the Ninnenhof in the Hague, which shows many elements of the auricular. The overall shapes of the ewer and basin, however, do not deviate from traditional forms. To that extent they are compromise objects, an observation which cannot be levelled against Adam van Vianen's silver-gilt ewer, also dated 1614, which he made for the Amsterdam Guild of Silversmiths. This piece, made in homage to his brother, Paulus, who had died in 1613, found Adam exploring to the full his genius as a goldsmith. The body of this wonderful object, entirely auricular, has been described as 'fluid earlobe-like forms flowing into one another' like some 'stirred syrupy substance' from which emerge 'all manner of terrifying part-human and part-animal creatures'.[11] Within the protectionist world of the guilds, it was an extraordinary accolade to both Paulus, who had largely lived abroad and to Adam who was a goldsmith from Utrecht, that a guild from Amsterdam should commission a work, created by one, in honour of the other.

This reference to 'part-human and part-animal' elements in their work reminds us that both Paulus and Adam van Vianen were inspired, not only by the Mannerist masters of the Renaissance but also by Nature at its most exposed and visceral. As a seafaring people whose country was almost as much water as it was land, the Dutch were open more than most to the vagaries of the sea. With a coast battered by the swell and tempest of North Sea storms, among the most alarming appearances from the deep were a number of beached whales: at least 40 between 1521 and 1699. Two in particular were noteworthy: a large specimen washed ashore on 3 February 1598 by the small town of Katwijk, near Leiden, and another on 19 December 1601 at Beverwyck, near Haarlem (Fig.5).[12]

The eventual dismemberment of these marine colossi revealed many intriguing details, among which were the bones of the whales' ears (Fig.6). Similarly, there was a fascination for the internal workings of the human body. This was especially so after Petrus Pauw, Professor of Anatony at the University Leiden, established in 1594 the first permanent anatomical theatre where public demonstrations took place every winter. The theatre's steeply tiered seating ensured that all the observers had a good view of the rotating dissection table where the corpse was laid out. We are told that many artists attended these and similar dissections, in Leiden, Amsterdam and elsewhere, among whom were Aert, Pietersz (1550?-1612), Pieter van Miereveld (1596-1623) and Rembrandt van Rijn (1606-1669).

Fig 6. Bone from a whale's auricular system

Detail of signature, *A.o 24. A.DE. VIANA. FE*

Given the circles in which Adam van Vianen moved, both artistic and intellectual, it is inconceivable that he was unaware of the lively attention paid by his contemporaries to such events. The beached whales were a matter of widespread gossip and wonderment and the cadavers on surgeons' slabs, their exposed viscera in cartouche-like folds of skin, were the subject of much earnest study and discussion. While it has already been shown that the auricular motifs which Adam and his brother Paulus developed from ornament originating in Italy via Prague, sights like these gave the style in Adam's hands its Dutch genius.

From 1614 Adam van Vianen's pieces were less recognisably utilitarian than unashamedly works of art: single sheets of high quality silver tortured by his guiding hand and hammer into basins, ewers, and salts, almost defy description. The artist himself was clearly aware of the exalted status of his work. With the exception of a ciborium, hallmarked Utrecht, 1615,[13] all of Adam van Vianen's surviving pieces from 1614 onwards are signed.

[1] Rothschild archive. 000/848/Box 48; 000/176/11 Book no. 3. *'List of property formerly in the possession of Baron Lionel de Rothschild of 148 Piccadilly and now divided by consent of Baroness Lionel de Rothschild between her three sons....'* 000/848/48/1. *'List of No. I lot belonging to Sir N.M. Rothschild Bart M.P arising out of the Division of the property in 148 into three different lots between Sir N.M Rothschild Esqre and Alfred de Rothschild Esqre and Leopold Rothschild Esqr...'*

[2] *Some idea of the value of £500 at the time is given by the sale of Paul van Vianen's ewer and basin of 1613. This work which is undoubtedly a treasure of the Rijksmuseum and arguable the second most important surviving piece by Adam's brother, sold for £2100, to S.J. Philips. (Christie, Manson & Woods, Ltd, Old English and Foreign silver....May 7, 1947, lot 144)*

[3] *Titled in Italian Dutch Constighe Modellen Van verscheyden silvere Vasen.... it was published simultaneously in Italian and French, with engravings by Theodor van Kessel (1620–1660), the print of the salt was no 29 in the series.*

[4] Christies Interiors, London, South Kensington, 8 December, lot 391

[5] F.W Hollstein, *Dutch and Flemish Etchings Engravings and Woodcuts*, c. 1450-1700, vol. VIII, 368, p. 20. (As Galatea); The Illustrated Bartsch, Walter L. Strauss ed. *Netherlandish Artists*, New York, no. .235, p. 261 (considers the ascription to Galatea but calls it Venus Marina)

[6] *Translation of the Greek, Philostratus's account of a painting of the Triumph of Galatea which he saw in Naples in the 3rd century AD and from which account , the Renaissance depictions of Galatea have been influenced. Philostratus is describing Galatea seen by Cyclops. See: Vasiliki Kostopoulou, Philostratus' Imagines 2.18:, Greek Roman and Byzantine studies, 49 (2009) p. 93*

[7] *'The hugely significant aspect of the works of Adam, and then Christian, van Vianen is that they developed a striking new aesthetic and a new way in which silver could be appreciated. Their fluid, sculptural approach to silver design had its visual origins in late sixteenth-century Northern European engravings, which in turn were inspired by reworkings of a form of Ancient Roman ornament dubbed 'grotesque' by Renaissance artists. The flowing, organic forms of the works produced by Adam and Christian had an intellectual justification, Platonic in origin, that all metals were liquids that had congealed beneath the earth. Moreover, as moisture sustained the vital heat of all living creatures, the aqueous character of metals meant they could on some level be considered living organisms. This is certainly reflected in the sinuous, plastic vessels they created.' (Arts Council, England, Case hearings 2012/13, Case 1 – A Dutch silver ewer and basin by Christian van Vianen, extract of the Expert Adviser's Statement)*

[8] *Dutch Silver, The Hague, 1952, vol. I, p. 72*

[9] *'Around the middle of the 17th century the prices paid for [the van Vianens' silver] were exceptionally high, but they declined thereafter until its value reached the same level as ordinary silver around 1730. The decades after that saw the prices rise again, possibly owing to the interest of a growing number of collectors, but around 1800 they reached a new low as a result of the collapse of the economy and changes in taste. . . . Up to 1775 virtually all the Van Vianens' silver was in Dutch hands, but after then English collectors in particular succeeded in obtaining nearly all the important pieces that came up for sale in Holland. They were prepared to pay high prices and after the expulsion of the French [in 1813] prices more than doubled in a short time. Thus around 1825 very many silver objects passed into the hands of English collectors, whose taste had for some time been strongly concentrated on the Italian Renaissance, the Van Vianens evidently [having] been regarded as important Italian masters.' (Johannes Rein ter Molen, Van Vianen, Rotterdam, 1984, vol. I, p. 119).*

[10] Exhibition catalogue. Masters of Light, Dutch painting in Utrecht during the golden age, Jan-November 1998, Walter's Art Gallery, Baltimore, p. 13

[11] Rijksmuseum web-site. https://www.rijksmuseum.nl/en/search/objects?q=Monkeys&p=18&ps=12&ii=7#/BK-1976-75,

[12] Hendrick Goltzius was on hand to make a drawing of the former, which image became very popular in the Netherlands, partly through an engraving of 1602 issued by the artist's stepson and pupil, Jacob Matham. The whale at Beverwyck became the subject of the most elaborate of Dutch prints of these beached creatures, executed by Jan Saenredam in 1618. A translation of the Latin text accompanying the latter reads:

'A large whale, thrown up out of the blue sea (gods, let it not be a bad omen!), washed up on the beach near Beverwyck. What a terror of the deep Ocean is a whale, when it is driven by the wind and its own power on to the shore of the land and lies captive on the dry sand. We commit this creature to paper and we make it famous, so that it may be spoken of by the people.'

What these images do not record is the reek and inconvenience of so large a body of deteriorating flesh. In Saenredam's print the artist only hints at this by depicting in the foreground the figure of Ernst Casimir, Count of Nassau, hero of the Spanish War, holding to his nose a handkerchief. Typically, however, as the internal organs of marooned whale carcasses begin to rot, a build-up of gas causes them to explode. The sight of spilled entrails and folds of skin in such raw abundance must have made an indelible impression, especially on the artistic mind. While visitors to these arresting sights were happy to poke, probe and measure the bodies and their parts, these beachings were not merely zoological exercises; they were viewed as significant historical events in which many found a deeper meaning, even portents of impending disaster.

[13] Parochie St. Johannes Nepomuc, Woudrichem

11

FILIGREE FROM THE MARITIME SILK ROAD

A TURBO SHELL CUP AND STAND WITH PARCEL-GILT SILVER FILIGREE AND LAZURITE RESERVES, CHINA OR SUMATRA, CIRCA 1680-1720

the polished Turbo Marmoratus shell with a silver-gilt frog at the rim, filigree sleeve and screw-on detachable foot, applied with cloisonné foliate reserves of blue pigment, repeated at the stand on fixed foot with lotus flowers, leaves and Ruyi border, stand with a later Dutch control mark[1]
stand 32cm., 11 ¾ in. diameter

PROVENANCE

Private Dutch collector

ASSOCIATED EXHIBITED

Silver Wonders from the East; Filigree of the Tsars, Hermitage Amsterdam, 27 April-17 September 2006.
Jan Veenendaal, Aziatische *Kunst en de Nederlandse Smaak/Asian art and Dutch Taste*, The Hague Gemeentemuseum, Zwolle:Wanders 2014
Karina H. Corrigan, Jan van Campen and Femke Diercks with Janet C. Blyberg ed. *Asia in Amsterdam: The Culture of Luxury in the Golden Age*, Rijksmuseum, October 17, 2015-January 17, 2016

ASSOCIATED LITERATURE

Paul Micio, *Filigranes d'or et d'argent du Grand Siècle*, in L'object d'art 381, June 2003 pp. 66-73
The Ambonese Curiosity Cabinet, (D'Amboinsche aritkamer....Georgius Everardus Rumphius, Amsterdam, 1705), *Translated, edited, annotated and with an introduction* by E.M Beekman, Yale University Press, 1999 (for the plate of Turbo Marmoratus see Book II, Chapter VI, pp. 100/101, Folio 70 A and B)
Karin Leonhard, 'Shell collecting. On 17th century Conchology, curiosity cabinets and still life paintings,' from Karl A.E. Enenkel and Paul J. Smith ed. *Early modern zoology, The construction of animals in science, literature and the visual arts*, Leiden and Boston, 2007, p. 177 et seq

£ 60,000-80,000
€ 69,000-91,500 US$ 81,500-109,000

Fig 1. Herman Moll, *A map of the East Indies and adjacent Countries....explaining what belongs to England, Spain, France, Holland, Denmark, Portugal* & c. London 1729 (sold Sothebys London, *The David Parry Collection*, 9 May 2012 part of lot 197)

'Sumatra one of the Greatest Islands in the World is very Populous and has the Necesseries for life. Their Mountains are high cover'd with Trees, and have Mines of Gold, Silver, Copper, Tin, Iron ad Sulphur. they have Sugar, Ginger, Pepper, with which they load many vessels every year. In the Desarts they have Elephants, Tygers, Rhinoceroses, Bears, Porcupines, Serperts and mon-kiez. Their Rivers are pestered with Crocodiles'

Fig 2. A securely documented filigree box, Batavia, circa 1700, (3.8cm by 7cm), which belonged to Petronella van Hoorn (1698-1764) who returned to Amsterdam from Java in 1710, (Rijksmuseum on loan from a private collection, *AK-BR-719*)

Fig 3. Filigree and enamel box, West Sumatra, after a Chinese example, circa 1700. (Courtesy Jan Veenendaal)

The appreciation of filigree (the technique of captured air[20]) in Europe took on a passionate intensity during the 17th century. Louis XIV who was mocked as *The Marquis de flligrane by the comte de Guiche[2],* led the way and converted the Grand Cabinet of Louis XIII's hunting lodge into the *Cabinet de Filigrane* at Versailles in 1665. One of the features of this room was the placing together of colour with the silver thread. Lapis-blue lacquered wood furniture was overlaid with filigree ornament and fitted with Naples blue filigree-embroidered silk. The fashion was widespread. Louis XIV inherited a considerable amount of filigree from his mother Anne (1601-1666), daughter of the king of Spain and Portugal, while his sister-in-law Margaret Therèse (1651-1673) also of Spain and Portugal brought a dowry of filigree when she married the Emperor Leopold I in 1666. This dowry is believed to have included the twelve filigree-mounted coconut cups and stands (now kept in the Treasury of the *Deutchen Ordens*, Vienna) which are contemporaneous with and probably from the same area of production as the shell and stand[3]. While filigree was made in Europe[4], much was imported from the East, including India, China and the wide trading area between. For example, the inventories during the life of Amalia of Solms (1602-75), wife of Frederick Henry Prince of Orange and grandmother of William III, list numerous items of Chinese and Indian silver, the latter being the more common. However these descriptive words cannot be relied on to say where an item originated.

In Amalias's inventories the words *fildegreyn or draadwerk,* are rarely used, but after her death they appear, to describe items previously recorded as Indian or Chinese. In addition an item called Indian in one inventory, might become Chinese in another...'in the field of precious metal it was not always easy for the 17th century inventory compiler to see the difference between Chinese and Indian'[5]. The tentative conclusion drawn is that the descriptive words Chinese and Indian in such 17th century inventories, can sometimes refer to the construction technique i.e. filigree, as well as indicating a generalised area of production, somewhere in The East, not necessarily India or China. In fact it is recognised that much 17th century filigree came to Europe as a result of the private activities of individuals connected to the Dutch United East India company (V.O.C.), whose head-quarters in the East Indies, were at Batavia, site of modern day Jakarta in Indonesia. References to filigree in inventories taken locally in Indonesia are more specific about the area of production. Here expressions such as 'Manila Work' or 'Batavian work' are sometimes found, but the most common description is 'West Coast filigree', or simply 'West Coast Work', referring to the West Coast of Sumatra where Padang was the most significant centre of production[6]. A now much quoted description by the English Orientalist and Secretary of the British Admiralty, William Marsden F.R.S. (1734-1836) in his History of Sumatra in 1784[7] puts the importance of that large island into perspective. *'There is no manufacture in that part of the world; and perhaps I might be justified in saying, in any part of the world, that has been more admired and celebrated than the fine gold and silver filigree of Sumatra. This however is strictly speaking, the work of the Malay and not of the original inhabitants... although.. The Chinese also make filagree, mostly of silver...'.*

Sumatra has from early times been a central point in the maritime silk-road which connected China and Japan, India, the Middle East and Europe. Marsden also described Sumatra as the '*...Emporium of eastern riches, wither the traders of the west resorted with their cargoes to exchange them for the precious merchandise of the Indian archipelago'.*[8]

The predominantly Chinese ornament of the shell and stand would suggest China as the place of manufacture, but the fertility of trade and cross cultural mixing that occurred along the maritime silk road, makes it hard for contemporary scholars to identify for certain, where an item of filigree originates.

For example, while a filigree box in the Rijksmuseum, (Fig.2) which belonged to a daughter and granddaughter of successive governor generals of the V.O.C. might be expected to originate near Batavia, it is not proven to have been made there. The same box was recently included in an exhibition on Chinese export silver where it is said, 'in terms of patterns...the filigree box mentioned above, in addition to adopting Indian Mughal or floral patterns with central Asian (Islamic) characteristics, the techniques were surprisingly similar to gold filigree work on ornaments made for Chinese nobility....' [9]. The same exhibition included a casket, from the Murwen Tang collection, catalogued '*as early kangxi (circa 1660)*' which looks similar to caskets catalogued as work from Padang, West Sumatra, in the exhibition, *Asian Art and Dutch Taste*, (op. cit pp. 122-125).

Fig 4. Cornelis de Man (1621-1706), The Curiosity Seller, circa 1670, oil on Canvas. (with Jan Six Fine Art, Amsterdam, a Turbo Marmoratus shell is on the top of the facing cupboard)

The same pigmented appliques as are found on the shell and stand now offered, are repeated on a box from a private collection, catalogued as 'West Sumatra, after a Chinese example' (Fig.3) (Asian Art...op. cit. illus. 195 and 196). Such a Chinese example would include a box in the Imperial Palace Museum, Beijing[10]. As far as can be ascertained from photographs, these two boxes look so similar that it is difficult to understand why they should originate from a different source.

The author of *Asian Art*, makes a clear distinction between West Sumatran filigree and that produced in India and China, the former being composed of 'curls of thread...generally interspersed with little ovals. The arrangement looks like a tiny plant with two leaves and a flower', such an arrangement as is found all over the shell and its stand. However this same arrangement of two *leaves and a flower* and other detail, which suggest a manufacturing association, are also found on an Imperial Chinese filigree silver box and cover, Qing Dynasty, from the Roger Keverne collection, and on a Chinese gold filigree box, from the Qing Court collection and now in the National Palace Museum, Taipei.[11]

The shell and stand is applied with reserves of a blue composition, scientifically consistent with Lazurite, a mineral associated with Lapis Lazuli as a raw material and ultramarine pigments. In the 17th century Lapis Lazuli was available along the maritime silk road. At the court of the Sultan of Aceh, for example, it was used 'in the rich caparisons of Iskandar Thani's elephants' and in ceremonial court accoutrements. A letter of 1639, from Iskandar Thani (1610-1641) to the Stadtholder of the United Provinces, Frederik Henry, prince of Orange (1584-1647), is illuminated on a Lapis ground.[12] In Malacca, following its capture by the Portuguese, Afonso de Albuquerque described the richness he found as having `more gold and blue in Malacca than in the palaces of Sintra'.[13] Another of the exotic materials coming from the east, so loved by Western collectors were its shells, which by the end of the 17th century had 'evolved into a veritable collecting mania'.[14] This fascination, was a wide spread phenomenon in which the shell in addition to being a beautiful thing represented contemporary views on art and science. 'Whorled gastropod shells....an allegory of the rotating universe, one that could be accommodated in a cabinet drawer', or cabinet of curiosities....[15] Despite being widespread, nowhere was the fascination with shells more prevalent than the United Provinces. The art dealer, Edmé François Gersaint, who sold shells as well as paintings from his shop in Paris, which was famously painted by his friend Jean-Antoine Watteau[16], recorded after a visit to the Netherlands, that 'everyone there is curious' [17](Fig.4). Among the most sort-after shells, was the Turbo Marmoratus. Although not as frequently mounted as the Nautilus with its simpler shape and flat surface more suitable for carving, the Turbo appears in some of the great combinations of shell and silver of the 16th and 17th century. It was also collected as an object in itself. The Dutch shell collector Jan Govertz van der Aar was painted by Henrdrik Goltzius, in 1603, contemporaneous with the founding of the Dutch East India Company (V.O.C.), holding a Turbo Marmoratus as his prize possession[18]. In *Neptune and Amphitrite,* by Cornelis van Haarlem, the Sea God holds up a Turbo Marmoratus shell showing one of its attributes the coloured mother of pearl inside[19]. Georgius Everardus Rumphius, (1627-1702) an early scientist and employee of the V.O.C., catalogued the Turbo Marmoratus shell in his work on the fauna of Amboyna in the Moluccas. Amboyna was site of the early head-quarters of the VOC and centre of the trade in nutmeg, pepper, cloves and mace. He published it in his book, the Ambonese curiosity cabinet (*D'AmboinischeRaritkamer*, Amsterdam, 1705, book II, Pl. 6) as *Cochlea Major* or in Dutch, *Giant's Ears* and in Malay, *Moon's eye* after the cap which fits in the large opening and protects the animal's soft body. Rumphius, whose own shell collection is thought to have been requisitioned by a Medici prince, described how to remove the outer shell with vinegar or spoiled rice; how the flesh was a reserved delicacy of the Kings of Buton (a large island off the south east tip of Sulawesi); how the inner layer 'is a beautiful mother of pearl, not white but showing all the colours of the rainbow'; and how the Japanese smash the mother of pearl and 'put it on big Trunks or Cabinets in order to shape flowers and stars with them, for their black lacquer work, which renders it most handsome'.

(1) 1906-1953 Dutch duty mark for silver of unguaranteed fineness. In practice this mark was sometimes mistakenly used on old and foreign objects. See: *Netherlands Responsibility marks since 1797*, Holland Assay office, 1997, p. 48

(2) Mathieu da Vinha and Raphäel Masson, *Versailles,* Paris, 2015, footnote 31

(3) *Ralph Beuing, Die Schatzkammer des Deutchen Ordens*, Weimar 2015, no. 107, catalogued as Goa, first half of the 17th century; and Jan Veenendaal, op. cit. p. 128 catalogued as West Sumatra, Indonesia, circa 1700

(4) The Parisian goldsmith Jacques Lemire held the title 'filigraneur du roi' for Louis XIV, (Micio op. cit. p. 70); in 1681 six filigree cabinets were shipped by the V.O.C. from the Dutch Republic to Batavia. (*Asia in Amsterdam*, *op. cit.* p. 335)

(5) Jet Pijzell-Domisse, `Filigree in the Hague in the seventeenth century' from *Silver Wonders from the East*. *op.cit.* pp. 85-93

(6) Veenendaal op. cit. p. 132. The Goldsmiths of Padang, who were of Malay origin, travelled throughout Sumatra and worked in the required style. This might include strong Chinese ornament for a client in a centre such as Palembang where there was an important Chinese community.

(7) William Marsden F.R.S, *The History of Sumatra, containing an account of the government, laws, customs and manners of the native inhabitants, with a description of the natural productions, and a relation of the ancient political state of that island*. London, 1783. p. 143-145

(8) op cit. Marsden, preface p.iii

(9) Libby Lai-Pik Chan, *The Silver Age: Origins and Trade of Chinese Export Silver*, Hong Kong Maritime Museum, 25 February 2018, illus. 8 and Peter Gordon, *Asian Review of Books,* 22 January 2018

(10) Formerly in the Qing Court Collection and still in Beijing, illustrated in *Zhongguo meishu fenlei quanji. Zhongguo jinyin boli falang qi quanji. Vol. 3. Jinyinqi* [Gold and Silver] (3), Shijiazhuang, 2004, pl. 312'.

(11) The Kaverne collection box was sold Sothebys, Hong Kong, 5 October, 2016, lot 53; For the Imperial Qing Court gold box see: Exhibition catalogue, National Palace Museum, Taipei *A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection*, 2014, cat. no. II-68. http://antiquities.npm.gov.tw/Utensils_Page.aspx?ItemId=628035

(12) Annabel Teh Gallop, 'Gold silver and lapis lazuli, Royal letters from Aceh in the 17th century', from Chapter VI of *Mapping the Acehnese Past,* R. Michael Feener and others ed.. Verhandelingne van het koninklijk institute voor taal-land-en volkenkunde, no. 268, Leiden, 2011, p. 120

(13) Pedro Dias, 'A Descoberta do Oriente*,* The Discovery of the Orient', from NunoVassallo e Silva et al. *A Herança de, The Heritage of Rauluchantim,* Museu de Sâo Roque, Lisbon, 1996, p. 47

(14) Leonhard, op cit. p. 183

(15) Leonhard, op cit. p. *182*

(16) *L'Enseigne de Gersaint*, 1720-21, (Charlottenburg Palace, Berlin)

(17) Leonard op. cit. p. 183

(18) P and N de Boer collection, Amsterdam

(19) P and N de Boer collection, Amsterdam

(20) *The Grove encyclopaedia of Materials and Techniques in Art*, Gerald Ward ed. Oxford, 2008, p. 381, quoted by Paul Micio op cit. p. 68

Sotheby's gratefully thank, Jan van Campen, Veronica Parry and Jan Veenendaal for their help with this lot.

12

CAPPELLI'S CARICATURES

A PAIR OF FLORENTINE PIETRE DURE PANELS BY BACCIO CAPPELLI
1704 AND 1706, AFTER ENGRAVINGS BY JACQUES CALLOT

one depicting The Masked Comedian Playing the Guitar from *Varie Figure Gobbi, suite appelée aussi Les Bossus, Les Pygmées, Les Nains Grotesques* (1612-1622), the other inspired by The Dancing Woman from *Capricci di Varie Figure* (c. 1617), the reverse of the former inscribed *Baccius / Cappellius / Florentinus / FEcit / Anno / 1704* and the other *Baccio Cappelli / Fecit anno 1706 in / Florenza*, each in ebonized frames
43.5cm. by 28cm.; 17in. by 11in. (framed)

PROVENANCE

Fréres Chauveau, Brussels;
Collection Henri Michel (1885-1981), Brussels, acquired from the above in 1962;
Thence by descent to the present owner.

COMPARATIVE LITERATURE

Giusti, A. M., *Pietre Dure, Hardstone in Furniture and Decorations*, Belgium, 1992, p. 113;
González-Palacios, A., *Il Gusto dei Principi, Arte di Corte del XVII e del XVIII Secolo*, Milano, 1993, Vol. I, p. 395;
González-Palacios, A., *Il Gusto dei Principi, Arte di Corte del XVII e del XVIII Secolo*, Milano, 1993, Vol. II, pp. 419-432;
Massinelli, A. M., *The Gilbert Collection, Hardstones*, Italy, 2000, pp. 85-86;
Harris, E., *The Genius of Robert Adam*, New Haven and London, 2001, pp. 193-195;
Koeppe, W (Ed)., *Art of the Royal Court, Treasures in Pietre Dure from the Palaces of Europe*, Madrid, 2008, pp. 79, 85-101 and 340-341;
Jervis, S., & Dodd, D., *Roman Splendour, English Arcadia, The English Taste for Pietre Dure and the Sixtus Cabinet*, China, 2015, pp. 16-17.

£ 40,000-60,000
€ 45,800-69,000 US$ 54,500-81,500

Fig. 1, *Le Comédien Masqué Jouant de la Guitare from Varie Figure Gobbi,* Etching by Jacques Callot c.1617 (1592–1635)

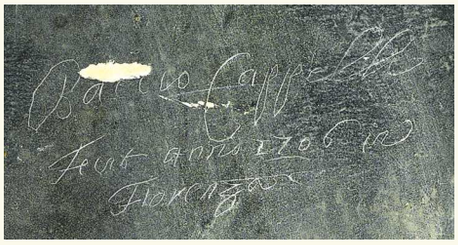


Fig. 2, Baccio Cappelli's signature on the present lot

These exquisitely executed pietre dure panels which, bring to life the playful characters from Jacques Callot's (c. 1592–1635) *Varie Figure Gobbi* (1612-1622) (fig. 1) and *Capricci di varie figure* (c. 1617) (illustrated at SOTHEBYS.COM), belong to a small group of autograph works by the virtuoso talent Baccio Cappelli (d. *circa* 1751). Cappelli was one of the greatest lapidaries in the illustrious history of the *Galleria dei Lavori*, the Grand Ducal hardstone workshop in Florence founded by the Grand Duke Ferdinando I de' Medici in 1588. The reverse of each panel is signed and dated - *Baccius / Cappellius / Florentinus / FEcit / Anno / 1704* and *Baccio Cappelli / Fecit anno 1706 in / Florenza* respectively - placing the panels among the earliest known examples of Cappelli's oeuvre (for the latter inscription see fig. 2).

BACCIO CAPPELLI - PAINTING IN STONE

Cappellis had worked at the *Galleria* for generations. A Baccio Cappelli Sr. was employed in the Grand Ducal workshops under Cosimo II de' Medici (1590-1621) and an Antonio Cappelli was active under Ferdinand II de' Medici (1610-1670) (González-Palacios, *op. cit.*, 1993, Vol. II, pp. 419-432). It is possible our Baccio Cappelli was his son. His works were treasured throughout Europe and a handful of signed pieces survive in the foremost collections in the world. The present panels are an unusual subject – Cappelli is better known for his landscapes or ornithological and botanical subjects – as demonstrated by two panels incorporated into the monumental Badminton cabinet which was made for Henry Scudamore, 3rd Duke Beaufort, for Badminton House (sold Christie's London, 9 December 2004, £19,045,250 and now in the Lichtenstein Collections, Vienna, ref. MO 1584). The central and top left panels are signed *'Baccio Cappelli Fecit 1720 nell Galleria dell S.A.R'* and *'No. I Bacchio Cappelli Fecit'* respectively (the latter is reproduced González-Palacios, *op. cit.*, 1993, Vol. I, p. 395). Cappelli's panels for the Badminton cabinet pre-date the commission by several years as the Duke was only 13 years old in 1720 and yet to embark on his Grand Tour. A wonderful example of a pastoral scene by Cappelli is the central panel mounted into the Kimbolton cabinet which is signed and dated *'Baccio Cappelli fecit Anno 1709 Fiorenze'*. The cabinet was made by Mayhew & Ince in 1771 after a design by Robert Adam for the Duchess of Manchester at Kimbolton Castle, Huntingdon, as a vehicle to display Cappelli's majestic scenes (now in the Victoria and Albert Museum, London, ref. W.43-1949). It is interesting to observe that the central panel of the Kimbolton cabinet is similarly framed within an arch and dates to a comparable period of production to the present panels. Finally, an octagonal plaque of the Annunciation in the *Museo dell' Opificio delle Pietre Dure* is signed *'Baccio Cappelli / fece lanno 1727'* (reproduced González-Palacios, *op. cit.*, 1993, Vol. I, p. 395). The signatures to the reverse of both the Badminton and Annunciation panels are certainly by the same hand as the present lot (see *ibid.*, p. 395 and fig. 3 for comparison).

JACQUES CALLOT - PAUPERS AND PRINCES

Born in Nancy in 1592, Callot was one of the great innovators in the still relatively young art of etching and prolific in his output; he produced some 1,400 prints in his lifetime. Callot represented beggars, gypsies, soldiers, actors, and the ladies and gentlemen of the European courts with a caricaturist's eye that evidently appealed to the *commessi* makers of the *Galleria*. The grotesque characters from his *Varie Figure Gobbi* (1612-1622), a sixteenth-century travelling troupe of performing dwarfs who performed at the court of Cosimo II during Callot's time there, have been applied to other hardstone works including, among others, a Florentine table top at Versailles (Giusti, *op. cit.,* p. 113) and a pair of table tops formerly the collection of Edmund de Rothschild at Halton House (now in the Gilbert Collection in the Victoria & Albert Museum, London, ref. MM213) (Massinelli, *op. cit.,* pp.85-86). None of the aforementioned examples can match the level of skill and sophistication to which the present lot is executed, further proof that Cappelli produced some of the most superbly cut and carefully assembled pietre dure panels ever made.

HENRI MICHEL

Engineer, collector and scholar of scientific instruments since 1930, Henri Michel's collection was acquired by shipping magnate J. A. Bilmeir, who later donated it to the Museum of the History of Science of Oxford University, including some instruments made by Michel himself. An authority in his own right, Michel was the author of the seminal *Traité de l'Astrolabe*, 1947 and was member of *Académie Internationale d'Histoire des Sciences*.

See extended catalogue note at SOTHEBYS.COM

13

THE ROMAGNANO/ BALBIS WALL APPLIQUES

Fig. 2, Design for a wall applique by Filippo Juvarra (1678–1736) © National Library of Turin

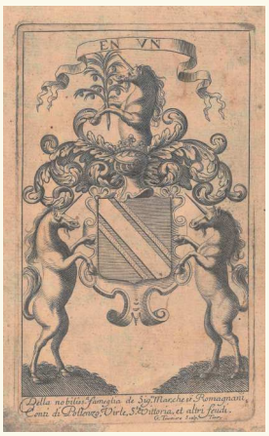


Fig. 3, Ex-Libris label from the library at Castello Romagnano in Virle, Piedmont © Castello Marchesi Romagnano

A SET OF SIX ITALIAN PAINTED AND PARCEL-SILVERED CARVED GILTWOOD WALL APPLIQUES CIRCA 1705, PIEDMONT

modelled on the coat-of-arms of Carlo Antonio Amedeo, 16th Marquis of Romagnano and Maria Balbis di Vernone, the Romagnano shield to the left, "Azur ground with a silver stripe bordered by two gold threads", and Balbis on the right, "Gold with five bands of azur", surmounted with a marquis' coronet and flanked by two rearing unicorn, carved overall with acanthus and C-scrolls, with a scrolled acanthus candle arm issuing from the bracket and terminating with a gilt-metal drip pan and sconce
58cm. high, 48cm. wide; 1ft. 11in., 1ft. 7in.

PROVENANCE

Probably commissioned by Carlo Antonio Amedeo, 16th Marquis of Romagnano (1678-1728) and Maria Balbis di Vernone (d. 1731) for Castello Romagnano, Virle, Piedmont, *circa* 1705 (fig. 1).

LITERATURE

Antonetto, R., *Il Mobile Piemontese nel Settecento*, 2010, Vol. II, p. 243, fig. 2.

W £ 60,000-80,000
€ 69,000-91,500 US$ 81,500-109,000

Fig. 1, Castello Romagnano, Virle, Piedmont

This set of heraldic giltwood wall appliques are rare examples of the Piedmont decorative arts from the early 18th century. Their boldly carved and sculptural form belies the influence of the late Baroque 'Louis XIV' style as promoted by architects, designers and engravers such as Daniel Marot in his *Nouveaux Livre d'Orfevrerie*, first published in 1703 (see Plate VI 4). A related design by Sicilian born architect Filippo Juvarra (1678–1736), famed for the majestic Basilica of Superga in Turin, is worthy of comparison displaying close similarities with the ornamental repertoire employed on the present appliques, although Juvarra was not working in Piedmont until 1714 (fig. 2).

Surmounted by a Marquis' coronet and dynamically flanked by rearing unicorn, a potent symbol of authority, the design of the present appliques is clearly based on the Romagnano coat-of-arms as demonstrated by an Ex-Libris label from the *biblioteca* at Castello Romagnano in Virle, Piedmont (fig. 3). Emblazoned with a coat-of-arms, these appliques relate to the second marriage of Carlo Antonio Amedeo, 16th Marquis of Romagnano (1678-1728) to Maria Paola Salesia Balbis di Vernone at the church of Santa Maria, February 24th 1705. Two further examples from the same set are illustrated in Antonetto, R., *ibid*, p. 243, fig. 2 (Private Collection).

The Marquises of Romagnano were an ancient noble Piedmontese family dating back to at least the 10th century, reputedly descending from Arduino Glabrione, 1st Marquis of Turin. There were three areas in which their estates were focussed: Romagnano Sesia, Carignano and Virle. Invested in 1163 by Holy Roman Emperor Federico Barbarossa, the 1st Marquis of Romagnano of the Virle branch dates from around 1230 for Giovanni Romagnano. They became Lords of Virle in 1278, controlled vast estates of the local villages and towns, ran a series of mills and even founded their own Cistercian abbey. The Romagnanos also enjoyed many high ranking and powerful offices of state, including Grand Chancellor of Savoy, Ambassador to the Doge of Venice and Mayor of Turin. Although the political importance of the Romagnano di Virle began to decline by the mid-16th century to the more powerful House of Savoy, they maintained significant presence in the area for at least six centuries until the last Marquis' death without heir in 1849. Their principle seat, Romagnano Castle is a vast complex which rises up from the Piedmont countryside twelve miles south of Turin, in small medieval village of Virle Piemonte. Dating back to the Middle Ages, it was rebuilt in the first decade of the 18th century by the Marquis Francesco Romagnano. Carlo Antonio Amedeo, 16th Marquis of Romagnano (1678-1728) was the son of the 15th Marquis, Andrea and Petronilla Francesca Capris. He rose to the rank of President of the Senate of Nice and Mayor of Turin in 1726.

(PART ILLUSTRATED)

14

PUCHWISER'S *GALANTERIE*

Fig.1, Signature on the present lot

A GERMAN BRASS, PEWTER, RED TORTOISESHELL AND BLUE STAINED HORN PREMIÈRE PARTIE BOULLE MARQUETRY, SNAKEWOOD AND EBONY MEDAL CABINET BY JOHANN PUCHWISER, *SIGNED*, CIRCA 1710

the exterior edges with engraved foliate frieze, the front, back and sides divided into two sections, the upper section with a tri-partite foliate frieze and the lower section with a laurel engraved pewter border framing an arabesque panel centred by quatrefoil and flanking shaped panels with a hound chasing a hare (to the back) and a hunter with spear chasing a stag (to the front); the top with a similarly framed panel with an engraved pewter central scene depicting the Rape of Europa, the sides with pewter handles; the sliding fall front opening to reveal ten ebony veneered drawers and a later gilt-tooled green leather writing surface, signed '*J. Puechwiser'*
20,5cm. high, 32,4cm. wide, 20,5cm. deep; 8in, 1ft ¾, 8in.

Fig. 2, The Rape of Europa, Antonio Tempesta, engraving, c.1606

COMPARATIVE LITERATURE

Himmelheber, G., *Puchwiser, Boulle und die Boulle-Mobel fur Munchen*, in 'Kurfurst Max Emanuel. Bayern und Europa um 1700'. (exh.cat), 1976, vol.1, pp.250-264;
Graf, H., & Huey, M., 'Southern German Writing Furniture in the Boulle Technique: Johann Puchwiser (c. 1680-1744) and His Workshop in Munich', in *Studies in the Decorative Arts* v.1 nr. 1, 1993, pp. 49-75;
Eikelmann, R (exh. coord.)., *Prunkmöbel am Münchner Hof: barocker Dekor unter der Lupe,* Munich, Bayerisches Nationalmuseum, 2013;
Sangl, S., 'The court cabinet-maker Johann Puchwiser and Viennese Boulle furniture', in Ute Hacka and Rachel King (ed.), in *Baroque furniture in the Boulle technique: conservation, science, history,* Munich, Bayerisches Nationalmuseum, 2013, p.57-70.

£ 40,000-60,000
€ 45,800-69,000 US$ 54,500-81,500

Fig. 3, Casket, by Johann Puchwiser, c.1702 © Bayerisches Nationalmuseum, Munich (Inv Nr. R 3906), Foto: Krack, Bastian

Fig.4, The present lot

A recent discovery, this signed *medallier* is an exciting addition to the oeuvre of Johann Puchwiser, the leading Bavarian cabinet-maker working in the boulle technique.

Despite having been until recently considered a monopoly of France, this technique, which takes its name from Louis XIV's ébéniste André-Charles Boulle, was used in the Low Countries and the German States to an exceptional degree of quality and inventiveness, namely in Vienna and Munich. In this city, the deeply ambitious Prince Elector Max Emanuel II (1662-1726) aimed to create a court consentaneous with his aspirations and that could attract new artists. In this context, we see the young Johann Puchwiser (1680-1744) arriving there in 1701 and writing to the Prince in 1702 to offer his cabinet-making services. He says that he was *"acquainted with making more beautiful and precious (works) using all types of materials, figures, in all manners and of all types than were being made abroad, indeed than in the Holy Roman Imperial City.* (Himmelheber. p.250). In fact, Puchwiser was the son of a farmer from Hohenfurth, Bohemia, next to Munich, and seemed to have trained in Vienna, seeing the city as "*his aesthetic paragon*" (Sangl, p.57). He introduced himself as "*Galanterie*" and "*Clopturkistler*" – meaning that he considered himself a worker of metal and tortoiseshell furniture in the luxurious French taste.

In order to prove his worth, Puchwiser offered the Elector a pewter, brass and tortoiseshell marquetry box, with the Wittelsbach's coat-of-arms, displaying a full understanding of the novel technique but also demonstrating an extremely high level of skill (fig.3). This confident approach was successful and the Elector gave him a job for a probationary period. Ever confident, Puchwiser was soon complaining about being badly paid but further that he "*was about to finish a marquetry piece in precious metal and that no other maker in Munich would have this level of craftsmanship*" (Himmelheber, *op.cit.* p.252). He added that it could only be compared to the pieces that were being executed in the Viennese court. His self-belief was not without merit and, in August, he was appointed court cabinet-maker.

Following the unstable political situation that led the court into exile in 1705, Puchwiser was dismissed of his role. He seems to have made several pieces decorated in marquetry before Max Emanuel's exile as these were recorded on the lists of furniture sent with the Prince to the Netherlands, however these are not identifiable today. Nevertheless, he found work in the following years, through private commissions, some probably from Vienna, and even managed, astonishingly, to finance himself the two double-sided bureau-cabinets (*dopperschreibschranke*) that had been commissioned before the Elector left Munich. These can be considered Puchwiser's masterworks and now reside in the Bayerisches Nationalmuseum (R3891 and R3892). When Max-Emanuel returned to Munich in 1715, he reinstated Puchwiser as *hof galanterie kistler*, took possession of the bureaux and paid him accordingly. He remained court cabinet-maker even after Max Emanuel's death, but does not seem to be recorded working after the end of 1729 until his death on the 11th April 1744.

The documents available, which were largely reproduced by Himmelheber, give us only a partial and sometimes incoherent picture of Puchwiser's life and work. Only through recent studies - such as the groundbreaking exhibition and seminar in the Bayerisches Nationalmusuem in 2013 - and addenda to his oeuvre, such as the present lot, we start to have not only a better understanding of his importance in the context of boulle marquetry in the German States and of him as a relevant figure in Max Emanuel's patronage. Furthermore, we now have a broader and more precise view of the extraordinary boulle furniture made beyond Paris.

Through Augsburg, German speaking cabinet-makers were very aware of engravings by and inspired by Jean Berain. Ornamental designs '*à la goût moderne*' by Paul Decker (1677-1713), Jonas Drentwett and Johann Jakob Biller (d. 1723), with multiple variations of *Laub. Und Bandlwerk* were commonly available for use and interpretation. Puchwiser's creativity and free flowing style normally combine traditional Germanic figures as well as grotesque motifs with ornaments and strapwork much in the manner of these designs. In our example, we see this free interpretation of ornamental patterns, with elements from Berain on the sides - the perched peacocks - but with the central horizontal panels, with arched ends, fan shaped shells and loose *laubwerk*, recalling the arrangement and fluency of some of Daniel Marot's garden designs. The laurel leaf banding is a motif seen in Marot's ceiling designs, and was used in a similar way in the casket offered to the Prince-Elector mentioned above.

As seen in the *dopperschreibschranke*, Puchwiser favours a polychromatic play of the materials, with the use of strong red ground for the tortoiseshell and strong blue ground for the horn. This preference is something that he would have assimilated in Vienna, where boulle marquetry with wide use of pewter, red tortoiseshell and even the use of inset pieces of lapis-lazuli was occurring (see cabinet on stand on loan with Museum für angewandte Kunst Prag, inv. nr.65.390) .

The Rape of Europa scene to the top is inspired by two engravings by Antonio Tempesta part of a 1606 Antwerp edition of the Metamorphosis of Ovid (*Metamorphoseon sive transformationum Ovidianarum libri quindecim, aeneis formis ab Antonio Tempesta florentini (...) a Petro de Iode Antverpiano in lucem editi*, pls. 21 and 56) (fig.2). The main scene is after the equivalent plate, but Puchwiser amusingly added the toad as seen on plate 56. This, together with the two hunting scenes, is finely engraved with varying thickness and demonstrating accomplished skills, which might suggest the use of a copperplate engraver.

Puchwiser, as a confident craftsman, was able to develop his own style which, with the new research of the past decades, is becoming more and more autograph. Besides the present lot, only one other signed piece by him is known (a bureau mazarin, Bayerisches Nationalmuseum, R3363, dated 1714) and this new addition to his growing corpus of work is an important and sophisticated element to understand his oeuvre. In the words of the doyenne of Bavarian Furniture history, Sigrid Sangl, *(...) Johann Puchwiser freed himself from not only the Viennese but also the French models. With a series of his own inventions, be they from the point of view of construction or ornament, he became one of the most original cabinet-makers of the 18th century"* (Sangl, *op.cit,* p.68).

15

VIENNESE ROCOCO

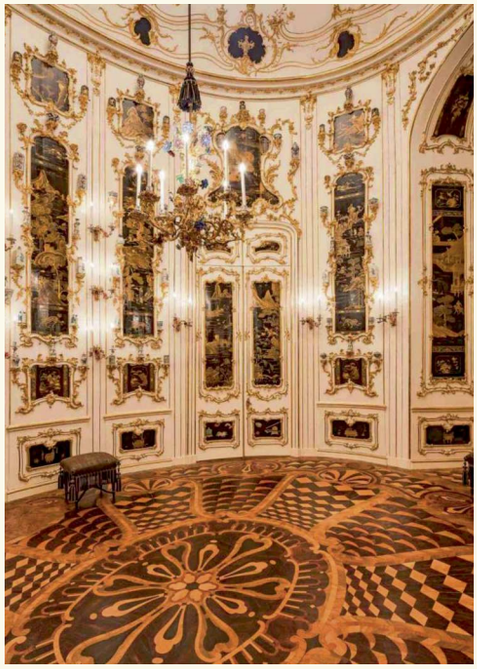


Fig. 1, The Oval Chinese Cabinet, Schönbrunn Palace, Vienna
© Schloss Schonbrunn Kultur- und Betriebgses.m.b.H / Photography Alexander Eugen Koller

AN AUSTRIAN GILT-BRONZE AND ENAMELLED EIGHT-LIGHT CHANDELIER VIENNA, CIRCA 1760

the vase shaped stem decorated with polychrome enamelled flower panels set within bronze framing and topped by a bouquet of flowers, issuing eight scrolling branches ending in painted enamel drip pans and nozzles, the drip pan with cast bronze edge with painted flowers
approximately 108cm. high., 88cm. wide; 3ft. 6½in., 2ft. 10¾in.

PROVENANCE

Collection of Michel C. Salvago (1875-1948), Alexandria;
Private collection.

COMPARATIVE LITERATURE

Wienerisches Mercantil Schema oder Verzeichniß aller in Wien befindlicher…, Wien., 1768.
Raschauer, O., *Geschichte der Innenausstattung des Schlosses Schönbrunn*, Wien, (Dissertation Thesis), 1926.
Iby, E., 'The Chinese Cabinets in the Historical Context of Schönbrunn Palace's Interior Decoration'', in Krist. G., & Iby, E., *Investigation and Conservation of East Asian Cabinets in Imperial Residences (1700 - 1900) Lacquerware and Porcelain Conference 2013 Postprints*., Vienna 2015, p.11-23;
Iby, E., 'Habsburg's Passion for "Indian" Goods to Create the Most Precious Cabinets of Schönbrunn Palace', in Krist, G., & Iby, E., *Investigation and Conservation of East Asian Cabinets in Imperial Residences (1700 - 1900) Lacquerware, Porcelain, Paper & Wall-Hangings Conference 2015 Postprints*., Vienna 2018, p.11-22;
Kraty, A. M., *'The East Asian Cabinets at Schönbrunn Palace at Their Archive Sources', in in Gabriela Krist and Elfriede Iby, Investigation and Conservation of East Asian Cabinets in Imperial Residences (1700 - 1900) Lacquerware, Porcelain, Paper & Wall-Hangings Conference 2015 Postprints., Vienna 2018, pp.335-341;*

W **£ 80,000-120,000**
€ 91,500-138,000 US$ 109,000-163,000

Imbued with the characteristic Rococo spirit that was sweeping across Europe in the mid-18th century, this rare chandelier, with exquisitely painted enamels, is a superlative example of Austria's interpretation of this style and needs to be understood in the context of Empress Maria-Theresa's patronage.

Around 1744, the Empress decided that the former Imperial hunting lodge at Schönbrunn deserved a wider role in courtly life and commissioned her architect Nikolaus Pacassi to enlarge it appropriately as her Imperial Summer residence, but also to redecorate the interiors in the new Rococo fashion.

A decade later, the Empress and her husband Francis of Lorraine visited Prince Joseph Wenzel of Liechtenstein's palace where he had a Chinese Porcelain cabinet. This led the Imperial couple to commission two Chinese Cabinets for Schönbrunn, now known as the East Asian Cabinets, as part of the second phase of works at the Palace (fig.1). Of white panelling with fine gilded carvings, these highly private rooms - reserved for the Empress's close circle - were inset with mirrors and Chinese black lacquer panels, further decorated throughout with Chinese, Japanese and Viennese porcelain wares, creating an exotic ambiance which still impresses visitors today. The Empress had a clear taste for Far Eastern and exotic objects, and architecture allowed her to create rich ensembles where the whole was more than the sum of the parts. As referred to by Iby, when discussing these rooms,"(…) *the significance, knowledge and appreciation are [no] longer focused on a single object; single objects are used and subordinated to the room concept as a synthesis of the arts- a* Gesamtkunstwerk- *to attain the impression of superlative value"* (Iby, *op.cit*., 2018, p.21).

In this total work of art, lighting played a key role and the chandelier certainly a central one. Through gilt-bronze and enamel wall appliques and chandeliers, lighting was therefore conceived in the same playful and feminine way that characterises the Maria-Theresian Rococo style seen in these rooms - gilt bronze and metal to match the panelling carvings, enamel flowers and panels in dialogue with, and in part emulating, the porcelain.

Each of the cabinets has a gilt-bronze and enamelled chandelier comparable to the present lot, with another important room in the palace's *bel étage* - today known as the Millions Cabinet - holding a third, all of which were almost certainly produced in the same workshop as the chandelier here on offer. Of similar proportions and dimensions, conception and decoration, they have similarly inset enamel panels within gilt-bronze frames decorated with flowers. All seem to be constructed in the same manner in two sections, vertically joined through the stem. The one in the Millions Cabinet (fig.2) appears to be the closest in outline to the present lot, with the same baluster shape stem, wider than those in the Chinese Cabinets.

This room was originally named *Feketinkabinet*, and was used by Maria Theresa as a private reception room, and derives its name from the Brazilian rosewood that is panelled with, known then has *Feketin* wood. The panelling is set with Indo-Persian miniatures creating another magnificent Rococo exotic interior.

In the absence of 18th century inventories, we only have a first reference to these three chandeliers in an 1812 inventory, where they are mentioned, understandably, as made of porcelain - "*Luster von Bronze mit porzellanenen Blumen – Verzierungen mit 8 Arm*" (Raschauer, *op. cit.*, p. 299) .

Through the unusual use of enamel on this scale, this group of chandeliers has a distinct Viennese character, with the use of white ground polychrome enamel as a decorative vehicle, in dialogue with the luminous gilt-bronze. Examples of Meissen porcelain chandeliers, together with the Parisian *objet's d'art* with bronze and porcelain flowers might have inspired these pieces and the relationship with porcelain cannot be understated, as enamel painters were usually the same as those working in porcelain.

In the present lot, the designs of the candle nozzles, which have a late *berainesque* feel, seem to have been inspired by designs produced by the Du Paquier porcelain manufacture in earlier years. The central panels design have a freer outline, replicating the three-dimensional bouquet that surmounts the chandelier, which again reminds us of the naturalistic and imaginative Rococo pieces in vogue from 1745, made in Paris, with delicate porcelain flowers. These were incredibly fashionable among courtiers, and the *marchands-merciers* in the mid-18th century used them to decorate candelabra, chandeliers, candlesticks as well as clocks, and some of this Parisian production certainly reached Vienna. The central vase of the chandelier stem can be interpreted as a water ewer holding a bouquet of flowers, which, at its natural hanging height, creates an illusion that puts *naturalia* and *artificialia* in playful contrast.

Enamelling in Vienna is normally associated with the rich production of the second half of the 19th century. Nevertheless, this derives from a tradition from the previous century which produced important enamellers such as Philip Ernst Schindler (1723-1793), who excelled in pictorial enamel decoration for snuff boxes, in addition to his role as head of the Imperial Porcelain manufacture. A Viennese snuff box sold by Sotheby's, London (25 October 2016, lot 724), displays enamel with a similar feel to our chandelier, with a combination of *berainesque* designs to the lid and a bouquet of flowers to the underside.

Another enameller active in Vienna at the time was Christoph von Jünger (1736-1777), and he is commonly associated with the wall appliques at Schönbrunn and with those that have appeared on the market in the past decades, due to the fact that he is the best documented craftsman working in Vienna in this technique, and head of the Oriental Enamel Factory in which he employed 50 workers.

A Viennese calendar of 1768 (*Wienerisches Mercantil Schema*..., p. 40) lists a number of enamellers - including Jünger, but also Jakob Matern, Anton Franz Josef Schulz (active since 1726), Johann Weißenböck and Johann Willand – giving us a sense that there were multiple talented craftsmen capable of such work. Like Christoph Jünger, these enamellers would work both on metal, but also as painters for porcelain.

Besides the mentioned Imperial examples at Schönbrunn, and the present lot, only one other example of a similar chandelier seems to exist, reportedly on the Parisian market in the 1990's. Wall lights of the model seen at Schönbrunn complementing the chandeliers seem on the other hand to be more recurrent; for example, a set of four twin-branch wall appliques was sold with Sotheby's London, 31 October 2017, lot 124 (£37,500) and one other pair is with the Metropolitan Museum of Art, New York (1974.356.173.174), formerly in the Lesley and Emma Sheafer Collection.

MICHEL C. SALVAGO (1875-1948)

This chandelier was formerly in the celebrated collection of Michel Salvago. Described in Michael Haag's book *Alexandria, City of Memory* as "a leading cotton baron and president of the Greek community, whose classical style villa (now the Russian Cultural Centre) and gardens on the corner of Rue des Ptolemees and Rue des Pharaons occupied an entire block in the heart of Alexandria". The Salvago family's many notable achievements included the creation of the National Bank of Egypt in 1898. Michel also was a partner in the Alexandria Water Co. Ltd, the Ramleh Railway Co. Ltd, the National Insurance Company of Egypt, the Société Anonyme de Nettoyage et Pressage de Cotton and in 1905 was the founder of the Land Bank of Egypt.

Michel's wife Argine was "the leader of society" and with her striking violet eyes had been "one of Europe's most beautiful women, the toast of Paris in her youth". Their position in society and international reach allowed them to build a prestigious and sophisticated art collection, housed in their palatial villa. The villa was considered so grand that when King George II of Greece came to stay during WW II, he said he would be embarrassed to return Salvago's hospitality in Athens. In April 2017, Sotheby's had the honour of offering for sale a group of the Salvago Ottoman textiles which were met with astonishing enthusiasm due to the quality and marvellous provenance of the works offered.

Fig. 2, A chandelier from Schönbrunn Palace, possibly the one today in the Millions Cabinet; photo Josef Wlha, after 1887, © Austrian Museum of Applied Arts/Contemporary Art, Vienna (Inv. Nr. KI 7100-2)

Fig. 3. The present lot at the Salvago Villa, Alexandria, *circa* 1925.

16

ROYAL BLEU LAPIS ET OR SERVICE

Louis Michel van Loo (Toulon 1707 - 1771 Paris), *Portrait of Louis XV*, 1763, sold Sotheby's New York, 19th May 1995, lot 105

Antoine-François Callet (Paris 1741 - 1823), *Portrait of King Louis XVI in full coronation regalia*, sold Sotheby's New York, 31st January - 1st February 2013, lot 94

TWO SÈVRES (SOFT-PASTE) PORCELAIN COMPOTIERS FROM THE LOUIS XV LAPIS SERVICE, 1768

compotiers ronds, painted with a central flower bouquet within gilded scrolls on *lapis caillouté* ground, with a shaped rim edged in gilding,
interlaced LL marks in blue, date letter P for 1768, painter's mark E for Claude Couturier (active as a painter of flowers from 1762-75, 1783),
21.3cm., 8⅜in. diameter
(2)

PROVENANCE

Most likely delivered in 1770 to Madame Lair or Simon-Philippe Poirier for King Louis XV; then King Louis XVI;
The late Major-General Sir Edward Spears, Christie's London, 5th July 1974, lot 177 (part);
Property from the collection of the late Dr. Knight, Christie's London, 17th November 2009, lot 150;
Private collection.

LITERATURE

David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, Vol. II, pp. 440-441, no. 70-3.

ASSOCIATED LITERATURE

David Peters, 'Les services de porcelaines de Louis XV et Louis XVI', *Versailles et les Tables Royales en Europe, XVIIème - XIXème siècles*, exhibition catalogue, Châteaux de Versailles. 1993, p.115;
Geoffrey de Bellaigue, *French Porcelain in the collection of Her Majesty the Queen*, London, 2009, Vol. II, p. 584.

£ 12,000-18,000
€ 13,800-20,600 US$ 16,300-24,400

These *compotiers* are similar to the service presented by King Louis XV in November 1768 and September 1769 to the King Christian VII of Denmark during his visit to France. The service of the King of Denmark included four round *compotiers* which are still retained with the majority of the service in Rosenborg castle and Christiansborg palace in Copenhagen.[1]

In the exhibition catalogue *Versailles et les tables royales en Europe*, David Peters has highlighted the existence of a service decorated with fruits and flowers on a *lapis caillouté* ground in the French royal collection (*op. cit.,* p. 115). This proof is shown in an inventory from Versailles from 1782 mentioning as belonging to the *l'ancien fond un service Bleu Lapis et Or*, a part of which is described as '*Porcelaine d'office*' including: *4 compotiers coquille, 4 compotiers ronds, 1 sucrier et 37 assiettes*, [4 shell-shaped dishes, 4 round saucer dishes, 1 sugar pot and 37 plates], another part is described as '*Porcelaine en Magasin*' including: *2 seaux à bouteille, 2 seaux à demi-bouteille, 2 verrières, 9 tasses à glace et 2 jattes à hors d'œuvre,* [2 bottle coolers, 2 half-bottle coolers, 2 glass coolers, 9 ice-cream cups, and 2 jattes à hors d'œuvre probably *des compotiers ovales*, oval dishes] (Archives nationales O^1 3510).

In January 1784, the *service Bleu Lapis et Or* was lent from Versailles, probably to the château de La Muette (Archives nationales O^1 3510). The service then returned to Versailles in May 1784 except for the two glass coolers, the four round saucer dishes and three plates. In 1791 and 1792, King Louis XVI, then installed at the Tuileries palace, purchased from Sèvres additions to complete this service described as *Beau Bleu, Groupes fleurs or Caillouté et fleurs et fruits*. Several porcelains with *beau bleu caillouté* ground dated for 1791 and 1792 are linked with purchases by Louis XVI, for example a double salt, *salière double,* dated 1792 kept at Woburn Abbey; a plate dated 1792 seen at Masterpiece 2017 with John Whitehead, and also a *sucrier de Mr le Premier* with a *lapis* ground dated 1769 but with a *beau bleu* ground replacement cover from 1791 (sold Bonhams, London, 14th June 2000, lot 233). A number of porcelains at Woburn Abbey dating from 1767 and 1770 and decorated with flowers and fruits on gold and *lapis caillouté* ground may correspond to the service of Louis XV which was completed by his grandson Louis XVI. The Lapis service seems to have been bought by Louis XV from the *marchands-mercier* Madame Lair or Simon-Philippe Poirier, who each bought a service in 1770 which could correspond. Among the pieces at Woburn Abbey is a round saucer dish from 1768 painted by Claude Couturier. The three other saucer dishes of Louis XV's *lapis* ground service, two of which we are presenting here, were still together in the collection of Sir Edward Spears in 1974.

1. See Serge Grandjean and Marcelle Brunet, *Les Grands services de Sèvres,* exhibition catalogue, Musée National de Céramique, Sèvres, 1951, pp. 29-30, no. 4.

17

THE DUKE OF PARMA SERVICE

Laurent Pecheux (Lyon 1729 - 1821 Turin), *Filippo I, duca di Parma* © Galleria Nazionale di Parma

Pietro Melchiorre Ferrari (Sissa 1735 - 1787 Parma), *Ritratto diDon Ferdinando di Borbone* © Galleria Nazionale di Parma

A SÈVRES (SOFT-PASTE) PORCELAIN PART-TEA SERVICE FROM THE DUKE OF PARMA GREEN SERVICE, 1765

painted with scenes of birds in landscapes within gilt cartouches reserved on a green ground enriched with gilded *œil-de-perdrix* borders entwined with foliage swags, including:
a teapot and cover (*théière Calabre*), of the first size,
a milk jug (*pot à lait à trois pieds*), of the first size,
a sugar bowl and cover (*pot à sucre Hébert*), of the first size,
and six cups and saucers (*gobelet Hébert et soucoupes polylobées*),
interlaced LL marks in blue, date letter M for 1765, the cups and saucers and sugar bowl with painter's mark for Étienne Evans (active as a painter from 1752-1806, the teapot and milk jug with painter's mark M for Jean-Louis Morin (active as a painter from 1754-1787),
the teapot 14cm., 5½in. high
(17)

PROVENANCE

Delivered on the 14th May 1765 to Claude Bonnet, *payeur des rentes* and agent in Paris for the court of Parma for Philip 1st (1720-1765), Duke of Parma, Piacenza and Guastalla (1748-1765), husband of Louise-Élisabeth of France (1720-1759), Duchess of Parma (1748-1759), daughter of King Louis XV and Marie Leszczyńska of France;
Ferdinand 1st (1751-1802), Duke of Parma, Piacenza and Guastalla (1765-1802);
David Falcke (1816-1866) collection, sold Christie's London, 19th April–12th May 1858, lots 3012-3020;
Herzog von Coburg collection;
Anonymous sale, Christie's London, 2nd November 1998, lot 260;
Lady Winifred Hilton collection, Alton Manor, Idrigehay;
Private Collection.

ASSOCIATED LITERATURE

Andreina d'Agliano, 'The European porcelain collection of the Dukes of Parma: Some objects and documents', *The French Porcelain Society Journal*, 2015, Vol. V, pp. 67-81.

£ 35,000-45,000
€ 40,100-51,500 US$ 47,400-61,000

Philip de Bourbon, son of Philip V of Spain (1683-1746) and Elisabeth Farnese (1692-1766), married his first cousin once removed, the eldest daughter of Louis XV, Louise-Élisabeth of France. Louise-Élisabeth was married by proxy at Versailles on 25th August, and was thereafter known as *Madame Infanta* in France before departing for Spain. The marriage, which followed a tradition of strategic alliances between the catholic kingdoms of Spain and France, took place on 25th October 1739 in Alcalá de Henares. The couple had three children, Isabella of Parma (1741-1763) who would marry the brother of Marie-Antoinette, Archduke Joseph of Austria (1741-1790) the future Emperor Joseph II; Ferdinand (1751-1801), who succeeded his father as the Duke of Parma; and Marie Luisa (1751-1819), the future Queen consort to Charles IV of Spain (1748-1819).

The 1748 Treaty of Aix-la-Chapelle, which ended the War of the Austrian Succession, resulted in the Empress of Austria Maria Theresa ceding the Duchy of Parma, Piacenza and Guastalla to Philip and Louise-Élisabeth. Upon their arrival in Parma, the residences they were to occupy were sparsely furnished; the French statesmen René-Louis de Voyer de Paulmy (1694-1757) observed in 1749 that the palace at Parma was bereft of everything, that it had not a stick of furniture nor even a staircase.[1] Upon the elevation of Philip's brother Charles to King of Naples in 1734, Charles had directed the Parma residence be stripped of its contents and furnishings, and that most of the Farnese collection in the Duchy of Parma be sent to Naples. The new Duke and Duchess ordered the restoration of both the exterior and interior of the ducal palaces in the French taste.

On the 14th May 1765, Duke Philip 1st of Parma, through his agent in Paris, Claude Bonnet, bought a large green-ground service decorated with flowers including 144 plates. This service was accompanied by a large tea service consisting of 48 cups and saucers, 4 sugar pots, 2 teapots and 2 milk pots. The whole service comprised 342 pieces to which 40 additional biscuit figures were added, for a total price of 20,906 livres. (Archives, Sèvres, cité de la céramique, Vy 4 f° 37) (fig. 1). The service is then mentioned in the *Office et gobelet* of S.A.R the Duke of Parma in an inventory dated 15th October 1768, today still preserved in the archives of the Duchy of Parma. It is then mentioned again as complete in a second inventory of 1802 (Briganti, Carte e Documenti- Documents on the arts at Parma court in the XVIII century, *Antologia di Belle Arti*, 1997, pp. 397-398.).

Much of the service is now preserved in the Quirinale palace in Rome. It is accompanied by an incomplete part of the tea service, namely: 1 sugar pot, 2 milk pots, 8 Hébert cups decorated as the present service with birds on terraces on a green ground, and 31 cups (*gobelet Hébert*) painted with flowers on green ground.

For a study of this service see: Alessandra Ghidoli, *Il patrimonio artistico del Quirinale, Le vaselle*, 2000, pp. 113-149, no. 24 where cups and saucers are illustrated, and David Peters, *Sèvres plates and services of the 18th century*, Little Berkhamsted, 2015, vol. II, pp. 369-370, no. 65-3.

Further examples of tea wares which could relate to the service include a pair of *gobelet Hébert et soucoupes polylobées*, painted by Evans and dated 1765, sold Christie's London, 29th October 1973, lot 34; Dr. Anella Brown, Sotheby Parke Bernet, New York, 23rd April 1977, lot 59; then Kenneth S. Battye collection, Sotheby's New York, 21st May 2004, lot 160 (fig. 2); and a single *gobelet Hébert et soucoupe,* painted by Evans dated 1764, sold in these rooms, 13th July 1976, lot 27, then Christie's London, 3rd March 1986, lot 204 (fig.3).

1. Daniëlle Kisluk-Grosheide, *The Wrightsman Galleries for French Decorative Arts, The Metropolitan Museum of Art*, New York, 2010, p. 62.

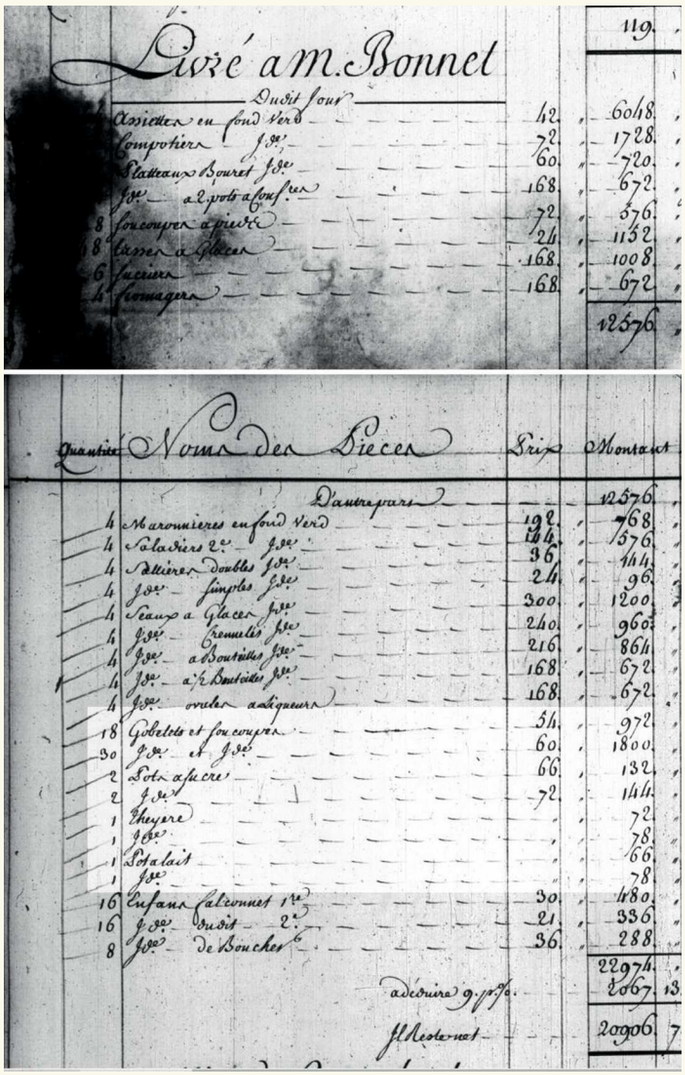


Fig. 1, Arch. Cité de la céramique, Vy 4 f° 37

Fig. 2, sold Sotheby's New York, 21st May 2004, lot 160

Fig. 3, sold Sotheby's London, 13th July 1976, lot 27

18

FASHION INFLUENCE OF MARIE-ANTOINETTE

Jean-Baptiste-André Gautier d'Agoty (Paris(?) 1740 – 1786), *Portrait de Madame La Comtesse d'Artois*, sold Sotheby's Paris, 11th February 2015, lot 115.

TWO SÈVRES (SOFT-PASTE) PORCELAIN GLASS COOLERS FROM THE SERVICE À FRISE RICHE EN COULEURS ET RICHE EN OR FOR THE COMTESSE D'ARTOIS, 1789

seaux à verre 'ordinaire', of cylindrical form with scroll handles, painted in colours with a large *frizes riches* border to the upper part reserving medallions on a carmine ground, connected by gilt laurel wreath bands, the lower section with a band of faux pearls on a blue ground edged in gilt,
interlaced LL marks in blue containing date letters MM for 1789, painter's mark Cyprien-Julien Hirel de Choisy (active as a painter of flowers and patterns from 1770-1812), one with gilder's mark for Etienne-Gabriel Girard (active 1762-1800), the other with mark Henri-Martin Prévost (active 1757-1797),
11cm., 4¼in. high

PROVENANCE

Marie-Thérèse de Savoie, Comtesse d'Artois (1756-1805), Versailles;
Private collection.

£ 18,000-24,000
€ 20,600-27,500 US$ 24,400-32,500

Fig. 1, Sotheby's New York, *'Service de la Reine'*, 18th May 1996, lots 1-6

The following two *seaux* come from the *service à frise riche*, also called *service décoration riche en Couleurs et Riche en or*, delivered on 27th June 1789 to Marie-Thérèse, Comtesse d'Artois, daughter of Vittorio Amedeo III (1726-1796) King of Sardinia (1773-1796); wife of Charles-Philippe, Comte d'Artois (1757-1836) and thus sister-in-law of Queen Marie-Antoinette.

The marriage of Marie-Thérèse de Savoie and the Comte d'Artois took place at the Château de Versailles on 16th November 1773. It was one of a series of Franco-Savoyard dynastic marriages which took place over the course of eight years and followed the earlier marriages of her cousin Princess Marie Thérèse Louise (1749-1792) who married Louis Alexandre (1747-1768), Prince de Lamballe in 1767; and her elder sister Marie Joséphine and Louis Stanislas (1755-1824), Comte de Provence in 1771. Following her marriage, in 1775 her eldest brother Charles Emmanuel (the future king of Sardinia) married Marie Clotilde of France (granddaughter of Louis XV and sister of Comte d'Artois, Comte de Provence and the new King Louis XVI).

The sales register of the Manufacture de Sèvres specifies that the set was destined for Versailles. In the same register it is named 'service n°B', with a reference to the album of plate drawings still preserved in the archives of the Manufacture de Sèvres in which the plate of this decoration is annotated 'n°B'.

The pattern *riche en Couleurs et Riche en or* was chosen in February 1784 by Marie-Antoinette for her own service. However it was offered in June of that year to Gustav III, King of Sweden as a diplomatic gift. The Sèvres factory then produced a second service with the same decoration for the Queen which was delivered to her in August 1784.

An important ensemble of pieces from the services of Queen Marie-Antoinette, King Gustav III of Sweden and the Comtesse d'Artois was sold at Sotheby's New York, 'Service de la Reine', 18th May 1996, lot 1-12, which included four *seaux* from the Comtesse d'Artois service (fig. 1). Another important part of the service, now preserved at Versailles, was sold at Hôtel Drouot, Paris, Oger Dumont, 15th December, 1993, lot 108.

The Comtesse d'Artois's service included twenty-four *seaux à verre*, priced at 54 livres each. Eight of them were painted by Cyprien-Julien Hirel de Choisy. For a discussion of these services, see the catalogue of the *Marie-Antoinette* exhibition, Paris, Grand Palais, 2008, pp. 228-236, and David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, Vol. IV, pp. 897-899, no. 89-3.

19

THE FIRST VASE OF THE YOUNG QUEEN OF FRANCE

Élisabeth Louise Vigée Le Brun (Paris 1755 - 1842 Paris), Marie Antoinette in a Chemise, 1783
©Metropolitan museum of Art, New York

A FINE SÈVRES (HARD-PASTE) PORCELAIN VASE, 1773, PAINTED BY NICOLAS SCHRADRE

vase à oreilles, of the third size, painted with a quatrefoil cartouche depicting the Arch of Drusus in an animated landscape of ancient ruins after Piranesi, the reverse side quatrefoil cartouche reserving a bouquet of flowers decorated with golden flower tinsels and foliage,
crowned interlaced LL mark in red, date letter U for 1773, painter and gilder mark for Nicolas Schradre (active as a painter and gilder from 1773-1785), incised mark DP in cursive letters,
19.3cm., 7⅝in. high

PROVENANCE

Delivered to Queen Marie-Antoinette (1755-1793) in 1774, most probably for the Petit Trianon at Versailles;
Private collection.

LITERATURE

Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, Vol. I, p. 146, note 18o.

£ 60,000-90,000
€ 69,000-103,000 US$ 81,500-122,000

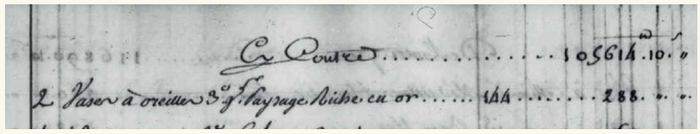


Fig. 1, Inventory extract of the Sèvres stock in January 1774
Sèvres, Cité de la Céramique, Archives, I 8

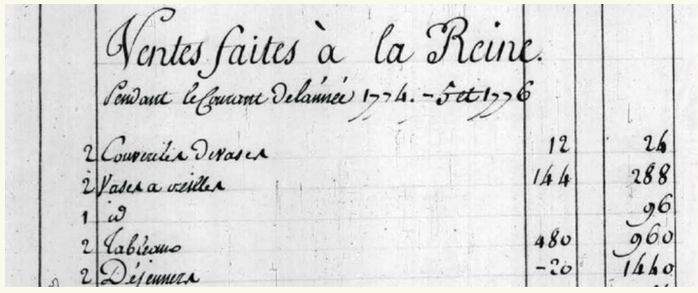


Fig. 2, Extract of the sales register in 1774
Sèvres, Cité de la Céramique, Archives, Vy 6 fol. 208

Fig. 3, Giovanni Battista Piranesi (Italian, Mogliano Veneto 1720–1778 Rome), Plate 8: Arch of Drusus at the Porta S. Sebastiano in Rome (Arco di Druso alla Porta di Sebastiano in Roma) circa 1748 ©Metropolitan museum of Art, New York

The Petit Trianon, Versailles

AN ANTIQUE SUBJECT OF THE LAST TASTE.

The shape of this vase was created by Jean-Claude Duplessis at the Vincennes manufacture in 1754, and became available in several sizes the following year. Unlike other vases of the 1750s, the *vase à oreilles* does not go out of fashion when the neoclassical taste appears, its variation in biscuit was still present in the 1780's. On this vase dating from the first hours of hard paste production at Sèvres, the painter and gilder Nicolas Schradre who just arrived at the Sèvres factory, had tempered the rocaille style of the model with a quatrefoil shape for the cartouches, with the symmetry and repeat of the ornaments, and also by choosing a subject from antiquity. The landscape painting of this vase is based on the engraving by Giovanni Battista Piranesi, also known as Piranèse (1720-1778) from 1748 and representing *L'Arc de Drusus* in Rome, erected near the *Porta San Sebastiano* on the *Via Appia* (fig. 3). The composition is enriched by figures and a fortress in the background, however the arch and the inscription on the rectangular cartouche are faithfully transcribed.

THE FIRST VASE BOUGHT BY THE YOUNG QUEEN MARIE-ANTOINETTE IN 1774

On 1st January 1774, a precise inventory of the Sèvres factory stock is drawn up in which only one pair of *vases à oreilles* is listed, described as *2 vases à oreilles, 3e grandeur, paysage riche en or* [*2 vases à oreilles,* third size, landscape, rich gilding], priced 288 livres (fig. 1).[1] During the year 1774, Marie-Antoinette, as now young Queen of France, buys her first Sèvres pair of vases : a pair of *vases à oreilles* at the price of 288 livres (fig. 2).[2] No other *vases à oreilles* are sold this same year at this price and the pair mentioned in the 1774 inventory is no longer in the following stock inventory. Furthermore, the ample and abundant gilding ornaments on the present vase are consistent with the wording *riche en or*.

During her reign the Queen Marie-Antoinette buys a limited number of vases from Sèvres: five garnitures of three vases, five pairs of vases and two single vases. The two garnitures bought for 3000 livres in 1776 and 1781 appear in the inventory of Marie-Antoinette's apartments at the château de Saint-Cloud. One of them is composed of three *vases œuf*, with chinoiserie decoration, from 1775-1776 and now preserved at the château de Versailles (inv. no. V 5225 1-3).

Image of reverse

The 1781 garniture with a *Taillandier* pink ground embellished with enamelled 'jewelled' decoration is now preserved in the Huntington collection, California.[3] In December 1779, the Queen also purchased three gilt-bronze mounted vases for 2400 livres which are today in the British royal collection (The three garnitures are reproduced in the catalogue of the exhibition *Marie-Antoinette*, Paris, Grand Palais, 15 March - 30 June 2008, pp. 157-158, 205-207).[4]

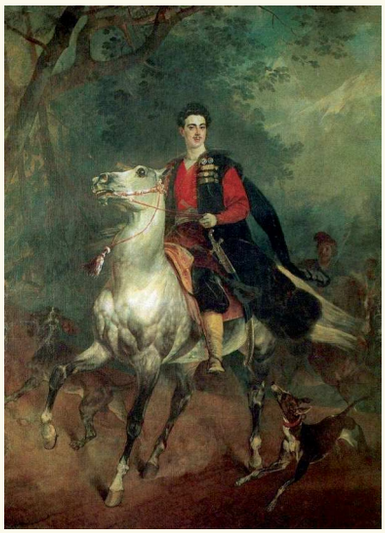
PURCHASED FOR THE TRIANON?

On 15th August 1774, Marie-Antoinette is given the keys to the *Petit Trianon* by Louis XVI. At a time when the feeling of a quest for a return to nature dominates, the Trianon is a place of pleasure and frivolity where the Queen offers her guests magnificent celebrations in an enchanting rural setting. Following the Queen's orders, her architect Richard Mique (1728-1794) in 1775 transforms the botanical garden of Louis XV into an Anglo-Chinese garden. Neoclassical constructions such as the octagonal pavilion: The Belvedere built on the top of a hill looking over the small lake and the Temple of Love built in 1778 gave the park an "Antique" aspect. To magnify the entrance to the Royal ground in 1786 Mique built the *Porte Saint Antoine*, in the form of a triumphal arch. The antique style painted on the *vase a oreilles* of Marie-Antoinette evokes the picturesque aspect of the Trianon. This unpublished hard-paste porcelain vase was probably housed at Trianon, but in the absence of inventory registers, lost after the French revolution it is not possible to firmly confirm this.

1. Sèvres, Cité de la Céramique, Archives, I 8 – Inventaire du 1er janvier 1774.
2. Sèvres, Cité de la Céramique, Archives, Vy 6 fol. 208
3. Shelley M. Bennett and Carolyn Sargentson (ed.), *French Art of the Eighteenth Century at The Huntington*, New Haven, 2008, pp. 248-251, no. 98.
4. For the *vases œuf* garniture and the vases from the British Royal collection see Marie-Laure de Rochebrune et al., *La Chine à Versailles, Art et Diplomatie au XVIIIe siècle*, exhibition catalogue, Château de Versailles, 2014, pp.238-241, nos. 84-85.

20

THE DEMIDOFF VASE À RUBANS



Karl Briullov (1799-1852) *Anatole Demidoff, Prince of San Donato* © Palazzo Pitti, Florence

A SÈVRES (SOFT-PASTE) PORCELAIN VASE AND COVER, 1769, PAINTED BY CHARLES-ELOI ASSELIN

vase à baguettes et rubans, of the second size, of baluster form on a fluted pedestal base adorned with a row of pearls at the top, the winding handles with embossed oak leaves edged in gilding, the collar adorned with a blue ribbon entwining a branch, the dome shaped cover surmounted with a perforated sphere form knop, the front with a cartouche painted with a gallant scene after Antoine Watteau, probably a variation of *l'Enchanteur*, the reverse with a bouquet of flowers, reserved on a *bleu nouveau* ground, enriched with garlands of gilded oak leaves,
interlaced LL mark in blue, date letter Q for 1769, painter's mark A for Charles-Eloi Asselin (active as a painter 1765-1800), incised marks PT and dd to underside of footrim,
34.7cm., 13⅝in. high

PROVENANCE

Probably bought in Paris by Nicolas Demidoff (1773-1828);
Anatole Demidoff, Prince of San Donato (1812-1870);
Palace of San Donato, Florence, sale Charles Pillet, Paris, 23 Boulevard des Italiens, 23rd March 1870, lot 155, sold to Stein;
Baron Mayer-Carl von Rothschild (1820-1886);
by descent his daughter Berta von Rothschild (1862-1903) given to her daughter Élisabeth Berthier, Princesse de Wagram et de la Tour d'Auvergne-Lauraguais (1885-1960); sale of the furniture of Château de Grosbois, Edmond Petit, Paris, Galerie Charpentier, 30th March 1935, lot 88, sold to Hamburger;
Private collection of André Delombre;
Private collection.

LITERATURE

Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain,* London, 1988, Vol. I, p. 243, note h.

£ 50,000-70,000
€ 57,500-80,500 US$ 68,000-95,000

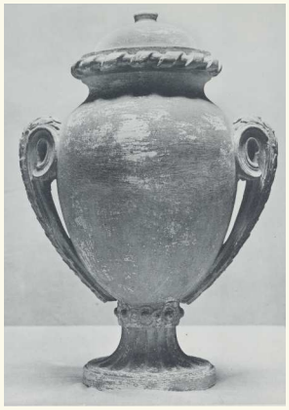


Fig. 1, Albert Troude, *Choix de modèles de la Manufacture Nationale de Porcelaines de Sèvres*, s.d., 1897, pl. 113

Fig. 3, Benoit Audrans, after Antoine Watteau, *l'Enchanteur*

The general design of this vase is due to Étienne-Maurice Falconet (1716-1791), who designed several vase models for Sèvres from 1766. The *vase à rubans* was produced in two sizes from 1763. The plaster model and moulds are mentioned in the inventory of the 1st January 1764. The plaster model published by Albert Troude is still preserved in Sèvres. (Illustrated by Albert Troude, *Choix de modèles de la Manufacture Nationale de Porcelaines de Sèvres,* s.d., 1897, pl. 113) (fig. 1). This name most probably refers to the ribbon which circles the neck of the vase. This model has also been called *vase à couronnes*. On the 12th November 1765, Charles Lennox, 3rd Duke of Richmond bought a garniture of three vases with one *vase à couronnes* and two *vases Dannemark à gaudrons* with green ground which are still preserved at Duke of Richmond's country seat Goodwood House, the *vase à couronnes* being of the second size.

Another garniture composed of a *vase à couronne* and two *vases à feuilles de mirte* was purchased by Minister Henri-Léonard Bertin in December 1766. A third five piece garniture was in the collection of the Right Honourable The Earl of Harewood, sold Christie's London, 1st July 1965, lots 25 and 26. This garniture has been identified by Vincent Bastien as bought in May 1774 by the Abbé de Breteuil (Vincent Bastien, 'Une exceptionnelle garniture de Sèvres', *L'Estampille/l'Objet d'art*, November 2010, pp. 54-59, no. 462). The central vase of this garniture is described as *'vase à baguettes rubans beau bleu figures*'. Another garniture of five pieces dated 1772, with a green ground painted with pastoral figures by Charles-Nicolas Dodin was composed of one v*ase à baguettes*, two *vases à feuilles de lauriers* and two *vases flacon*. This garniture was purchased by Madame Victoire during the annual sales that Sèvres held at Versailles. The garniture was recently presented at Versailles (Marie-Laure de Rochebrune, *Splendeur de la peinture sur porcelaine du XVIIIe siècle, Charles Nicolas Dodin et la manufacture de Vincennes-Sèvres*, exhibition catalogue, Versailles, 2012, pp. 122-128, nos. 49, 52).

About fifteen of vases of this shape are known, the oldest one dated 1764 is in the collection of the Philadelphia Museum of Art. Eight of these fifteen vases are of the first size, two of which are preserved in the British royal collections and two others are in the Wallace collection. (Sir Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, Vol. I, pp. 312-316, nos. 37-38; Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres porcelain*, London, 1988, Vol. I, pp. 233-243, C267-269,). One which had previously been in the collections of Barons Alphonse, Edouard and Guy de Rothschild, was recently presented for auction at Hôtel Drouot, Paris, Pescheteau-Badin, 10th June 2010, lot 112).

Two pair of *vases à rubans* or *à couronne* of the second size are known, one preserved at the Victoria & Albert Museum in the Jones Collection (published by Cecil H. Smith, *Catalogue of The Jones Collection*, London, 1924, part. II, no. 143, pl. 20), the other, formerly in the private collection of the Comtesse d'Aubigny (sold at Christies, London, 21st June 1976, lot 162).

The presented vase is very close to a *bleu nouveau* ground *vase à rubans,* of the second size, also painted after Watteau, taken from the engraving *l'Aventurière*, and also dated 1769 and painted by Charles-Eloi Asselin. The vase was recently sold at Sotheby's Paris, 9th November 2012, lot 117. Only a very few minor variations in the gilding excludes the theory of a pair (fig. 2).

The scene on the present vase is inspired by the painting *l'Enchanteur* by Antoine Watteau. This little painting on copper was successively owned by Jean de Jullienne, Jean Henri Louis Orry de Fulvy founder of the manufactory at Vincennes, then Jean de Boullongne, *contrôleur général des Finances* from 1757 to 1759, he himself a client of Sèvres. Today the painting is kept with its pendant *l'Aventurière*, in the Musée de Beaux-arts, Troyes. The painting on the present vase is taken from the engraving by Benoit Audrans, which is still retained at Sèvres (fig. 3).

This vase comes from two of the most famous collections of the 19th century : Those of Prince Anatole Demidoff (1812-1870), and then to the German branch of the Rothschilds in Frankfurt am main.

Fig. 2, sold Sotheby's Paris, 9th November 2012, lot 117.

Image of reverse

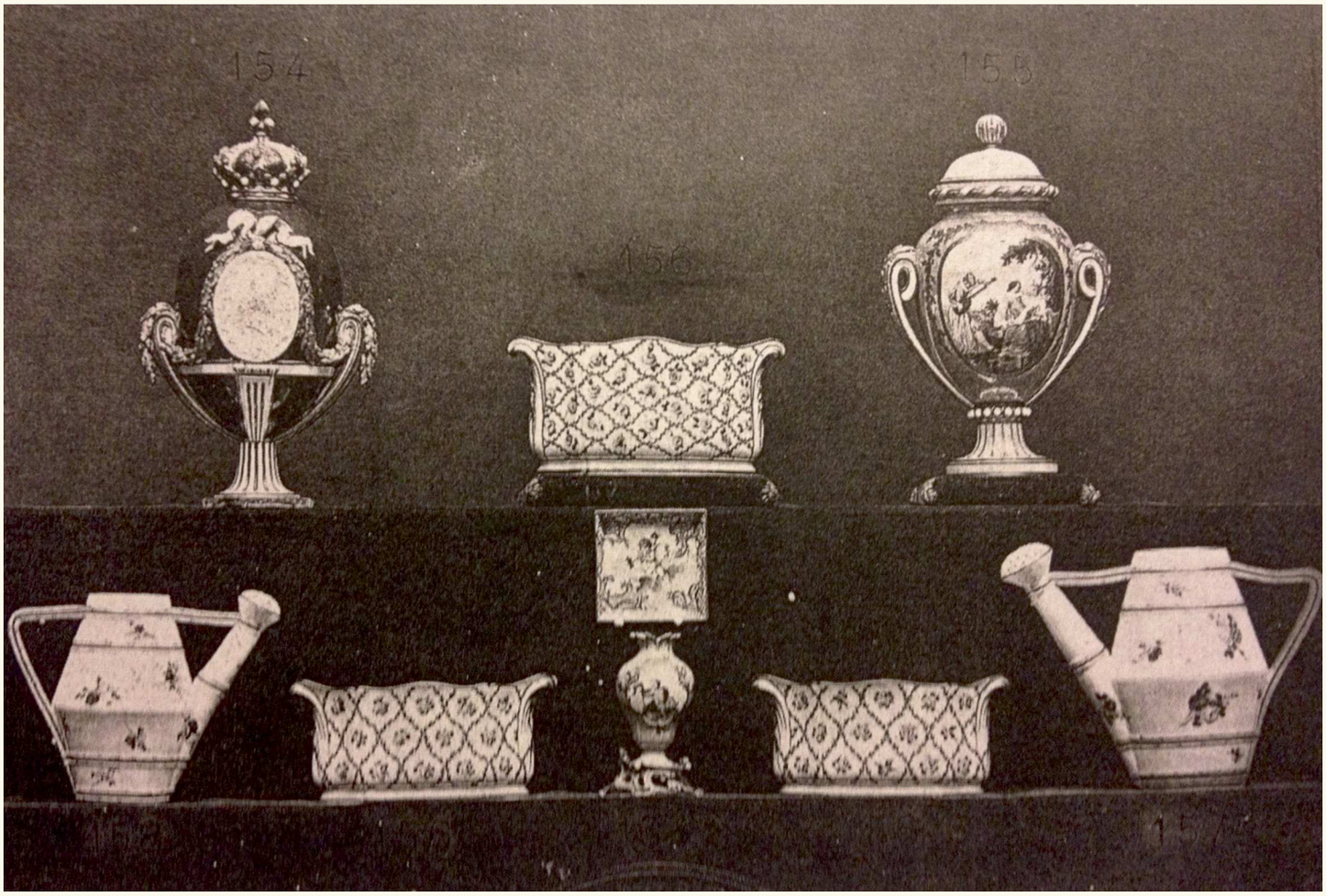


Fig. 4, sale catalogue, Charles Pillet, Paris, 23 March 1870, lot 155

ANATOLE DEMIDOFF
THE PALAIS DE SAN DONATO

Anatole was born in St. Petersburg on the 5th April 1812 into the extremely wealthy Demidoff family which built its fortune from industrial mining in the Ural mountains of Russia. As early as 1815, his father, Nicolas Demidoff (1773-1828) had left Russia permanently and took up residence in Paris at l'Hôtel Montholon in 1802 and at l'Hôtel de Montesson in 1811. When his wife died in 1818, he began to build a luxurious residence in San Donato near Florence, which he had decorated with contemporary and old master paintings, and antiques which he acquired with frenzy on the art market. The library had nearly 40,000 volumes. At the death of Nicolas in 1828, Antatole lived between Paris and San Donato, became State Councillor and Chamberlain to the Tsar of Russia. His passion for Napoléon Bonaparte led to his marriage to Princess Mathilde (1820-1904), daughter of the Prince Jérôme Bonaparte (1784-1860), King of Westphalia (1807-1813).

His enormous art collection was displayed in the fourteen salons of the San Donato palace (fig. 5) and was gradually sold in Paris in 1863, 1868, 1870, and in Florence in 1880. In the 1870 sale the vase was offered as lot 155 (fig. 4), described as:

"beau vase de forme ovoïde, en ancienne porcelaine de Sèvres, pâte tendre, fond bleu de roi, à deux anses enroulées, ornées de lauriers en relief et dorés. Il offre, sur la face principale, un grand médaillon ovale de la plus grande finesse d'exécution représentant un groupe de trois figures, musiciens en costume Watteau dans un parc. Le médaillon opposé offre un bouquet de fleurs. Le piédouche cannelé est orné d'un bandeau à perles et le bord supérieur d'une torsade émaillée gros bleu et or. Le couvercle est surmonté d'un bouton sphérique repercé à jour. Très belle qualité de l'époque de Louis XV."

Fig. 5, The San Donato palace

Fig. 7, The vase shown in the sale catalogue of the Princess of Wagram, 1935

Fig. 6, Mayer-Carl von Rothschild (1820-1886)

[a beautiful vase of ovoid shape, in old porcelain of Sèvres, soft paste, royal blue, with two coiled handles, adored with laurels in relief and gilded. The main face, with a large oval medallion finely executed representing a group of three musician figures in Watteau costume in a park. The opposite medallion offers a flower bouquet. The fluted pedestal is adorned with a beaded band of by pearls, the upper part with enameled torsade in blue and gold. The cover is surmounted with a spherical button. Very beautiful quality of the time from Louis XV.]

THE ROTHSCHILD COLLECTION AND TASTE.

It was Mayer Amschel Rothschild (1744-1812) who founded the current dynasty of bankers of the Rothschild family (fig. 6). Forbes magazine describes him as "one of the founding fathers of international finance" and ranks him as 7th of the most influential businessmen of all time" Mayer Amschel and his five children known as the "five arrows" spread the Rothschild banking empire through Europe with Amschel in Frankfurt, Salomon in Austria, Nathan in England, Carl in Naples and James in France. Wherever they went the family and their descendants used their wealth to build palaces to display their exceptional collections of works of art.

Mayer-Carl von Rothschild, the eldest son of Carl (1788-1855), married his cousin Louise de Rothschild (1820-1894). They became the biggest collectors of the family, amassing more than 5000 unique works of art which were kept in their homes in Frankfurt and in the Villa Günthersburg. When he died all his possessions were divided between his widow and his daughters, and part of his outstanding collection of gold objects was dispersed at Gallery Georges Petit in Paris on the 12th-13th June 1911, and other pieces through sales of the effects of his daughters and many descendants.

21

LORD MEXBOROUGH'S MIRRORS

Fig. 1,Methley Hall, Yorkshire © Country Life

A LARGE PAIR OF GEORGE III GILTWOOD MIRRORS, CIRCA 1760, ATTRIBUTED TO JOHN LINNELL

the central oval mirror plate bordered with stylised palm reeds and acanthus leaves, the intertwined border with a bow, surmounted with a cresting with central wreaths of leaves and fruit, above a broken swan neck pediment, the marginal mirror plates bordered with conforming acanthus decoration and headed with urns, the serpentine apron with scallop shell motifs and similar decoration
each: 276cm. high., 161cm. wide; 9ft. ¾., 5ft. 3½in.

PROVENANCE

Almost certainly supplied to John Savile, 1st Earl of Mexborough (1719 - 1778), Methley Hall, Yorkshire;
One mirror reputedly by descent to Lady Mary Savile and with Thomas Edwards, Harrogate, June 1918;
The other mirror purchased from Thomas Bell by William Whifield 1953, for Charles Peat, Wycliffe Hall, Durham.

LITERATURE

Parker, R., & Smith, T., *An inventory of the Plate, Linen & Furniture in Lord Mexborough's Mansion House at Methley Park in Yorkshire,* 1778, West Yorkshire archives, Leeds, WYL 156/437, p. 2. recorded are 'Two large glasses with gilt frames';
Grundy, C (ed)., *The Connoisseur*, June 1918, vol. LI, no. ccii, p. XVIII.

COMPARATIVE LITERATURE

Barron, O., 'Country Homes - Methley Hall, Yorkshire, The Seat of the Earl of Mexborough', *Country Life*, May 1907, vol. XXI. – No. 541, pp. 702 – 709;
Hayward, H., & Kirkham, P., *William and John Linnell Eighteenth Century Furniture Makers Vol. II*, London, 1980, pp. 63, 84 & 98, figs. 127, 128, 163, 187 & 188.

W **£ 100,000-200,000**
€ 115,000-229,000 US$ 136,000-271,000

These grand and magnificent mirrors were most likely commissioned by the 1st Earl of Mexborough, (1719 - 1778), for his seat at Methley Hall, Yorkshire **(Fig. 1)** from the celebrated London cabinet maker John Linnell.

THE EARL OF MEXBOROUGH, METHLEY HALL

Methley's foundations predated the Norman Conquest; from 1087 the house was owned by Ilbert de Lacy. The hall was held in the de Lacy family until 1410 when Sir Rwobert Waterton, (*circa* 1360 – 1425), a legendary soldier who served the monarchs Henry IV, Henry V, Henry VI, exchanged his manor with the de Lacy Master of the Hospital of St. Nicholas in Pontefract for Methley, and he reformed it into a fine manor house of the day. Following Sir Robert's death Methley was inherited by Sir Lionel de Welles, 6th Baron Welles, who was married to Sir Robert's daughter, Joan, and was active during the Wars of the Roses, (1455 – 1485). From the Welles family Methley went to the Dymokes', of whom an eccentric tradition existed in that 'at the crowning of the King of England a Dymoke must ride into Westminster Hall when the king sits at his banquet, and then, clad in full harness and bestriding a charger of the best, must challenge all men in defiance of the king's right, with iron glove thrice cast upon the pavement.' Country Life, *op cit*, p. 708.

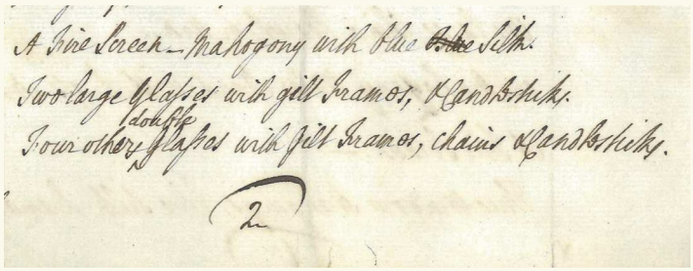

A fine Screen – Mahogony with blue Silk.
Two large Glasses with gilt Frames, Glass Brackets.
Four other Glasses with gilt Frames, chairs Glass Brackets.
2

Fig. 2, Parker. R. & Smith. T., *An inventory of the Plate, Linen & Furniture in Lord Mexborough's Mansion House at Methley Park in Yorkshire*, 1778, West Yorkshire archives, Leeds, WYL 156/437, p. 2, which records 'Two large glasses with gilt frames'

The Dymokes sold the house to a gentleman named Harrison in 1583 who remains at Methley until 1593 when John Savile of Bradley (1546-1607), a Yorkshire born, Oxford educated, lawyer bought the house. Savile's career is well documented. He was later appointed as a judge, and it was he who undertook the greater part of the renovation of Methley, completing works in 1593. In 1741 Methley was inherited by John Savile (1719 - 1778), who was the great, great grandson of the judge. This Savile between 1753 and 1766 held the title of Lord Pollington but in 1766 became 1st Earl of Mexborough. In his youth the young man travelled extensively throughout Italy and the Continent; in later years he entered politics and became member for Hedon, East Yorkshire, and later New Shoreham. Whilst it was judge Savile who conducted the major work on Methley the Earl and also his son, John Savile, 2nd Earl of Mexborough (1761 – 1830), decorated the house according each of their own respective tastes. The 2nd Earl even employed the architect Anthony Salvin (1799 - 1881) to undertake improvements at Methley. However, due to the records gathered by the 1st Earl's lawyer and estate manager at Methley, it would seem that he, and not his son, should be credited with purchasing these offered mirrors.

THE METHLEY MIRRORS

There are a number of reasons that the 1st Earl commissioned these mirrors. A document created on his death, in 1778, entitled '*An inventory of the Plate, Linen & Furniture in Lord Mexborough's Mansion House at Methley Park in Yorkshire*', composed by the Earl's lawyer, Robert Parker, and the estate manager, Thomas Smith, lists 'Two large glasses with gilt frames' in the Drawing Room, **(Fig. 2)**. As one might expect having been recorded by both lawyer and estate manager this inventory was intended as a functional list of the property and so doesn't delve into elaborate detail. This alone would not be compelling enough evidence to warrant a Methley attribution however at some point prior to June 1918 the mirrors were separated. The reason for which is, as yet, unknown but the cause could well be as a consequence of the 5th Earl's death during the Great War in 1916. The 5th Earl had been married three times and was succeeded by his half-brother, John Wentworth (1906 – 1980). Whatever the reason may be one mirror was advertised in Connoisseur magazine with Thomas Edwards, Harrogate, July 1918, recorded as being made for Methley (Fig. 3)and by repute this mirror had been bought from Lady Mary Louisa Savile (d. 25 July 1945), half-sister to the 5th Earl. The other mirror, as far as is known at present, possibly remained at Methley which was demolished in 1963 during the 6th Earls tenure. Irrespective of this the mirror was bought from Thomas Bell of Newcastle by the architect Professor William Whitfield for Charles Peat MP for Darlington (1892 - 1979) for Wycliffe Hall. On purchasing the mirror Whitfield had been told it too had come from Methley.

This combination of links and relationships gives both a strong and compelling reasoning for the Mexborough and Methley attributions. The mirror which was sold to Edwards by Lady Mary seems very likely given the time of her brother's death. Also the quality and grandeur of the mirrors themselves would indicate their being commissioned from just such a family who were burgeoning in wealth and stature at the time.

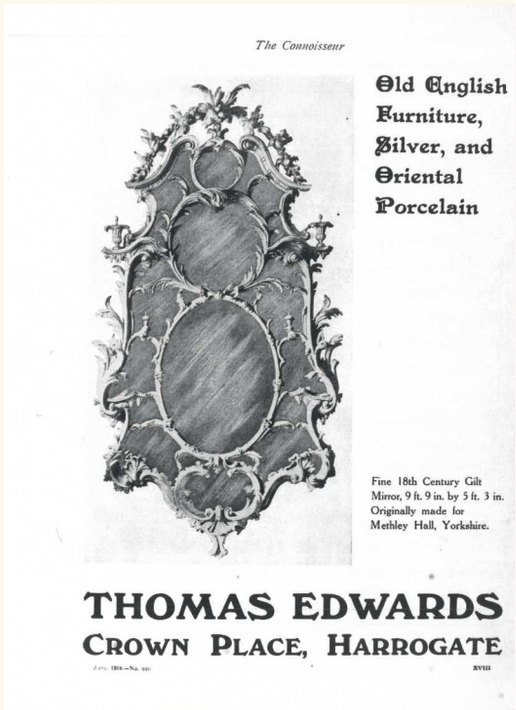


Fig. 3, One mirror with Thomas Edwards, *The Connoisseur*, June 1918

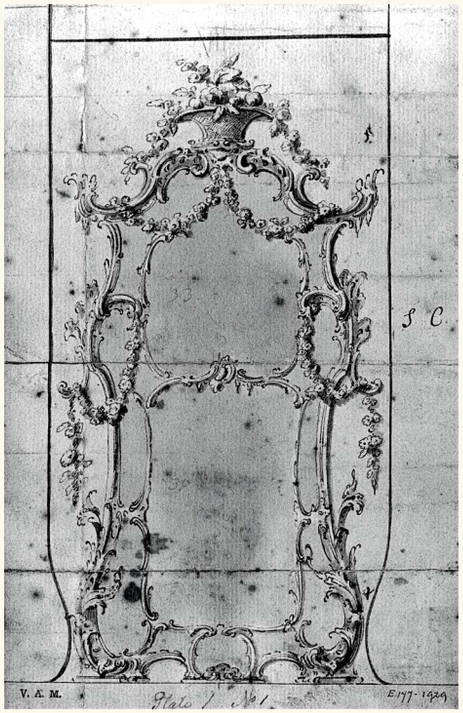


Fig. 4, John Linnell, Design for a pier-glass executed for Sir Monoux Cope, 7th Baronet, *c.* 1755-60 (p.77, fig 188), E. 177 1929, © Victoria and Albert Museum, London

JOHN LINNELL

These mirrors are unequivocally in the taste, manner and style of master cabinet-maker John Linnell. John Linnell (1729 - 1796) and his father William (*circa* 1703 - 1763) were amongst the leading designers and craftsmen of furniture in the second half of the eighteenth century. They produced works of the highest quality and their reputation matched that of respected contemporaries such as Thomas Chippendale, John Cobb, John Mayhew and William Ince. After training at the St Martin's Lane Academy for engravers, architects and woodworkers, founded by William Hogarth, John joined his father's workshop in 1750. He was an extremely talented draftsman, his designs reveal a mastery of the Rococo style which was highly fashionable in London. As he had such a talent for drawing John had much more conviction of style than many. This, in combination with the skill and delicacy of the carvers and engravers in his employ meant that Linnell's furniture was amongst the most sought after of the day. By the time they moved to their new showrooms in Berkeley Square, in 1754, they already had undertaken the Badminton commission for the Duke of Beaufort; later working for the Dukes of Northumberland and Argyll amongst many others.

Linnell mirrors often incorporate carved interlacing scrolls and acanthus leaves with a multitude of irregular glass plates, candle-holders and platforms upon which porcelain could be displayed, with restrained use of 'rocaille' scalloped shellwork and elegant festoons of flowers. The present pair of mirrors adopt a number of these elements and, on inspection of John Linnell's drawings in the Victoria & Albert Museum, London there are a number which align themselves most clearly; in particular two examples reproduced here (**Figs. 4 & 5**). The first is a drawing for a pair of pier glasses for Bramshill, Hampshire, for Sir Monoux Cope, *circa* 1755 – 1760, inventory number E. 177 1929, **(Fig. 4)** - one pier glass of the pair was sold Sotheby's London, 12 February 1988, lot 77, see Hayward. H & Kirkham. P., *William and John Linnell Eighteenth Century Furniture Makers Vol. II*, London, 1980, p. 98, figs. 187 & 188. These mirrors share a number of highly similar qualities, most notably the crests - each have an arched wreath of leaves centred by floral bouquet, a broken swan neck pediment and oval mirror plate to the base with 'C' shaped scrolling acanthus. Interestingly in the Linnell drawing the scrolling frame has a 'palmed' effect which is not in the finished mirror, whereas this 'palming' is very clearly portrayed in this offered pair. The exuberant rococo style seems to be better embodied within the Methley mirrors and they, overall, are a truer rendition of what it is Linnell is showing within the reproduced image here.

The second example, (**Fig. 5**), is a design for a wall sconce, *circa* 1760 – 1765, inventory number E. 161 1929. As with the Bramshill example, there are a great many similarities to be found within the drawings of Linnell's and these mirrors. In particular the two oval plates are of a highly similar feel and balance, also the addition of the central bow joining the two plates is very compelling; bows appear in Linnell furniture however rarely on mirrors. Other motifs which are not accounted for in these two drawings are the urns, vases and the scallop shells. However these elements are more often found in his drawings and commissions for overmantel mirrors. Linnell often worked in collaboration with the best architects of the day, in particular Robert Adam. On his twenty-three year commission at Osterley Park, for Robert Child (1674 - 1721), he worked side by side with Adam (1728 - 1792), executing furniture in his workshop to many of Adam's designs, such as the sideboard and urns for the dining room in 1767. He also provided the overmantel mirror in Mrs Child's dressing room, also found in the Victoria and Albert Museum, no. E. 281 1929, now property of the National Trust, inventory number NT 771824. Like the wall sconce (**Fig. 5**) it too is composed of double oval frames and wreaths of leaves however includes scallop shells to the left and right of the base, and platforms in which to put small vases or urns – in the present lot these are carved and incorporated into the works themselves. A printed illustration of this drawing and an image of the actual overmantel made for Osterley can be seen in Hayward. H & Kirkham. P., *ibid*, p. 63.

Fig. 5, John Linnell, Design for a sconce. Pen and ink and watercolour, the mirror plates blue, *c*. 1760-5 (p.81), E. 161 1929,
© Victoria and Albert Museum, London.

22

LORD DELAVAL'S LOST 'COINS'

A PAIR OF GEORGE III GILT-LACQUERED-BRASS MOUNTED, GILT AND PAINTED SERPENTINE CORNER CUPBOARDS, CIRCA 1770

the simulated jasper tops within a gilt-brass egg-and-dart border with acanthus clasps, above a pair of gilt-brass bordered cupboard doors opening to reveal a single shelf, the exterior painted with neo-classical motifs on a gilt ground and depicting Artemis with Orion, a Satyr, possibly Silenus, with a nymph, Apollo with a consort, possibly Daphne or Castalia, and Pan teaching Echo to play the flute, the surrounding border with *later* painted cream surface over original gilding, the angles with pierced gilt-bronze mounts in the form of cabochons with rocaille above C-scrolls and acanthus linked by husks to sabots of conforming motifs with rosebuds, the apron with a gilt-brass border centred with a scrolling acanthus mount with floral sprays
each: 80cm. high., 81cm. wide., 55cm. deep; 2ft. 7½in., 2ft. 7¾in. 1ft. 9¾in.

PROVENANCE

Almost certainly supplied by John Carrack and John Cobb to Sir John Hussey Delaval, 1st Lord Delaval (1728-1808) for Seaton Delaval Hall, Northumberland in 1776 (**figs. 1 & 2**);
probably by descent to Susanna (née Carpenter) (d. 1827) and Henry de La Poer Beresford, the 2rd Marquess and Marchioness of Waterford (1772-1826) at Ford Castle, Northumberland;
possibly by descent to Louisa Anne Beresford, Marchioness Waterford (1818-1891) at Ford Castle, Northumberland.

LITERATURE

Almost certainly the corner cupboards from the suite referred to in a letter from John Carrack to John Cobb dated 10 January 1776 and described as *'the Commode that is painted with Figures 13 Copper front / Drawers Inlaid in mother of Pearl with the 2 Coins or Corner Cub / boards appertaining'* (Northumberland Record Office ('NRO') 2DE/34/2/62);
Almost certainly the corner cupboards from the suite referred to in a letter from John Cobb to Sir John Hussey Delaval dated 11 January 1776 and described as *'French Comodes* [sic]' (NRO 2DE/34/2/82);
Almost certainly the corner cupboards from the suite referred to in a letter from John Cobb to Sir John Hussey Delaval dated 7 February 1776 and described as *'the Comode* [sic] *and Quoins* [sic]' (NRO 2DE/34/2/78);
Almost certainly the corner cupboards from the suite recorded in an inventory of the contents of Seaton Delaval Hall, Northumberland, in 1786 and listed in the Drawing Room described as '*1 Gilt & Painted Comode [sic] with Marble coloured top / 2 Dº_Dº_ (Cabinets or) Corner Cubbords [sic] with / each a Glass chandelier on them.*' (NRO 3439/15, p. 62.);
Almost certainly the corner cupboards from the suite recorded in an inventory of the contents of Seaton Delaval Hall, Northumberland, in 1801 and described as '1 Gilt Commode' and '2 Gilt Corner Commodes' (NRO 2DE 31/6);
Lucy Wood, 'Furniture for Lord Delaval: Metropolitan and Provincial', *Furniture History Society Journal*, 1990, pp. 198-234;
Wood, L., *The Lady Lever Art Gallery Catalogue of Commodes*, United Kingdom, 1994, pp. 79-87.

W £ 120,000-180,000
€ 138,000-206,000 US$ 163,000-244,000

Fig.1, John Hussey Delaval, 1st Baron Delaval (1728-1808), in Vandyck dress by William Bell ©National Trust Images / John Hammond

This striking pair of corner cupboards is an exciting re-discovery and, together with a commode *en suite* in the collection of the Lady Lever Art Gallery (**fig. 3**), are almost certainly the *'2 Coins or Corner Cubboards* [sic]' supplied by John Carrack and John Cobb to Sir John Hussey Delaval, 1st Lord Delaval (1728-1808) for Seaton Delaval Hall, Northumberland in 1776.

LORD DELAVAL'S LOST CORNER CUPBOARDS

Our understanding of the importance of the present corner cupboards owes an enormous debt to the research and writings of Lucy Wood, whose in-depth survey of the case furniture in the Lady Lever Art Gallery (Wood, *op. cit.*, 1994, pp. 79-87) and earlier article on the furniture supplied to Lord Delaval (Wood, *op. cit.*, 1990, pp. 198-234) have laid the foundation for the following paragraphs, especially the latter where the 'missing Delaval corner cupboards' are first identified and the pertinent archival material is reproduced.

That the present corner cupboards are *en suite* with the Lever commode is beyond any doubt. Conceived in the 'French' taste, the simulated jasper tops, rich gilt rococo mounts, gilt ground and painted neo-classical decoration are identical in their treatment to the Lever commode. Although the present corner cupboards have a later painted white surface around the cupboard doors, they appear to retain the original gilt surface beneath. The mythological figures depicted on the cupboards also differ. On the present lot we see Artemis with Orion, a Satyr, possibly Silenus, with a nymph, Apollo with a consort, possibly Daphne or Castalia, and Pan teaching Echo to play the flute instead. United, the suite would have made a spectacular ensemble.

The Lever commode was acquired by William Hesketh Lever (1851-1925) in 1904 when it was valued at £250 (Wood, *op. cit.*, 1994, p. 79). It had been sold the previous year at Christie's among a group of furniture which belonged to a Lt. Col. Leopold Richard Seymour (see Christie's, 8 June 1903, lot 105) and was

Fig. 2, Seaton Delaval Hall, Northumberland

formerly at 95 Piccadilly. This grand Victorian mansion neighbouring the famous The Naval and Military Club, known informally as The In & Out, was presented to him together with its contents by his brother Arthur Seymour. Christie's 1903 auction catalogue describes 'A cabinet, formed as a commode, of Louis XV design, with shaped front end, and folding doors enclosing shelves [sic], painted with Cupids and arabesque foliage on a gold ground, and mounted with or-mulu, the top painted to represent marble – 51 *in. wide*.' (Wood, *op. cit.*, 1994, p. 81-82). The dimensions are fractionally off as the commode's true width is 51½ in. An annotation in the auctioneer's book states the commode was 'bought at Louisa Lady Waterford's sale' (Wood, *op. cit.*, 1994, p. 82). Although no corresponding sale has been identified, this distinguished line of provenance crops up with some regularity in connection with the Seymour brothers. Firstly with sale of 'An Old Italian "Coffre-de-Marriage…formerly property of Louisa, Marchioness Waterford' belonging Arthur Seymour (Christie's, 2 July 1986, lot 238) and subsequently in the dispersal of property belonging to Lt. Col. Leopold Richard Seymour's widow, Lady Falle (Christie's, 26 March 1919, lots 96 and 111) (see Wood, *op. cit.*, 1994, p. 86). It is therefore conceivable that the present corner cupboards were also acquired from Louisa, Marchioness Waterford - at auction or otherwise - by Arthur Seymour and/or Lt. Col. Leopold Seymour at the same time as the Lever commode. To date no record of their dispersal has come to light.

Fig. 3, The commode *en suite* to the present corner cupboards, supplied by John Carrack and John Cobb to Sir John Hussey Delaval, 1st Lord Delaval, and now in the collection of the Lady Lever Art Gallery (LL 4376) © The Lady Lever Art Gallery

Louisa Anne Beresford, Marchioness of Waterford was, amongst many other things, a prolific watercolourist of the Pre-Raphaelite school, having been tutored by Dante Gabriel Rossetti and attended drawing classes held by John Ruskin. She divided her lengthy widowhood between Highcliffe Castle, which she inherited from her father Lord Stuart Rothesay, and Ford Castle, which was left to her by her husband Henry de La Poer Beresford, the 3rd Marquess of Waterford (1811–1859). Ford Castle provides the crucial link to Seaton Delaval, and was inherited by the 3rd Marquess of Waterford through his mother, Lord Delaval's granddaughter, Susanna (née Carpenter) (d. 1827). Although the father of seven children, Lord Delaval left no male heir and all bar one of his children tragically pre-deceased him. Ford Castle was bequeathed to his granddaughter and importantly, she inherited all his furniture and personal chattels at Seaton Delaval Hall and Doddington Hall, Lincolnshire.

Lord Delaval kept meticulous records of the collection at Seaton Delaval Hall and there survive no less than twenty inventories of the contents of his houses between 1777 and 1803 in the Delaval Archive. The suite - including the present 'Corner Cubbords' - is first recorded in the Drawing Room at Seaton Delaval Hall in 1786 (NRO 3439/15, p. 62.):

'1 Gilt & Painted Comode [sic] with Marble coloured top 2 Dº_Dº_ (Cabinets or) Corner Cubbords [sic] with each a Glass chandelier on them.'

The suite is again listed in the Drawing Room in 1801(NRO 2DE 31/6). It seems most likely that the commode and cupboards were transferred to Ford Castle by Lord Delaval's granddaughter following his death in 1808.

JOHN CARRACK AND JOHN COBB

Whilst the identity of the maker remains a mystery, correspondence in the Delaval Archive between John Carrack of Lambs Conduit Street, the St Martin's Lane cabinet-maker John Cobb and Lord Delaval provides an illuminating insight into the commission.

The suite had apparently been on consignment with Cobb for some time before he secured Lord Delaval's business. It is fascinating to see Cobb take on a roll more akin to a Parisian *marchand-mercier* and in a letter dated 10 January 1776 we learn how the transaction unfolded (NRO 2DE/34/2/62):

'You did me the favour to inform me by your Clerk yesterday that a gentleman had writ you word he would give £50 for the Commode that is painted with Figures 13 Copper front Drawers Inlaid in mother of Pearl with the 2 Coins or Corner Cub boards appertaining I am Certain they Cost me more money then the Former Reduced price of £140 but Rather then they Should Stay on hand any Longer I wil be Content to take £80 Ready money allowing you 7½p Cent as by Former agreement for ware house Room & commission'

The gentleman in question was of course Lord Delaval and Cobb writes to him on 7 February 1776 to confirm delivery of the 'Carefully packd…Comode and Quoins' to the Royal Northumberland Bottle Warehouse, destined for Seaton Delaval Hall (NRO 2DE/34/2/78) (Wood, *op. cit.*, 1990, p.217). The value of the suite had apparently depreciated since Carrack's initial acquisition, perhaps indicative the declining appetite for the 'French' rococo style. Evidently, the interior of the Lever commode has undergone significant change at some stage and no longer corresponds to Carrack's sensational description. The present corner cupboards are applied with the same *later* red wash to the backboards which has been applied to the interior and backboards of the Lever commode also, making it likely that the suite remained intact when the alterations took place (For a detailed discussion see Wood, *op. cit.*, 1994, pp. 79-87).

SIR JOHN HUSSEY DELEVAL

The refined elegance of the present corner cupboards and their sister commode is perhaps somewhat incongruous with imposing theatricality of their original home at Seaton Delaval Hall, Sir John Vanbrugh's Baroque masterpiece nestled on the windswept Northumbrian coastline. The fate of Seaton Delaval had been secured by Lord Delaval, enobled in 1783, who was a man of enormous zeal and entrepreneurial acumen. He managed to reverse the profligacy of his elder brother and heir, Sir Francis Blake Delaval, by exploiting the commercial potential of his estates founding a new port at Seaton Sluice with his younger brother Thomas and establishing a thriving glass, bottle and brick factories. By 1771, shortly before his elder brother's death, Sir John was in a position to buy out all his remaining interest in the estates, including Thomas'. By his early 40s he owned Doddington in Lincolnshire – inherited from his mother in 1759 - Ford Castle and Seaton Delaval in Northumberland, The Hartley Colliery and Royal Northumbrian Glassworks and in London, Grosvenor House in Millbank, before moving to Hanover Square in 1780. Naturally his success enabled him to extend the family collections as well as properties. The inventories of Seaton Delaval and other residences provide an invaluable resource in determining the mark Lord Delaval left of the family collections. The present corner cupboards would have been in keeping with a 'lightening' of the interiors achieved with the introduction of satinwood, giltwood and lacquer furniture as demonstrated in the Brown and Bryers inventory of 1786 which lists in the Saloon 'two semicircular painted and gilt tables' as well as 'two card tables painted different colours, four gilt pedestals and six Chinese vases' (NRO 3439/15) (see also Sotheby's London, *Two Noble Collections, Powderam Castle & Seaton Delaval Hall*, 29 September 2009, lot 145).

THE WINDSOR SUITE AND OTHER COMPARABLES

The Delaval suite does not exist in isolation. A closely related suite - comprising a chest of drawers and a pair of corner cupboards - survive at Windsor Castle (Royal Collection, refs. RCIN 21219 and RCIN 21220) (illustrated Wood, *op. cit.*, 1994, p. 83, figs. 66-71). Acquired by Queen Charlotte, the Windsor suite must surely have be made by Carrack's cabinet-maker, being of almost identical shape and with the same mounts and a similarly iridescent painted surface, in this instance a vivid green ground with rossettes and gilt-trellis decoration. Interestingly, the Lever commode has lost its apron mount but the emergence of the present corner cupboards can confirm Wood's hypothesis that it would have been identical to that of the Windsor commode, as the mounts of the present corner cupboards confirm exactly with those in the Royal Collection (ref. RCIN 21219) (*ibid.*, figs. 66-71).

Carrack and Cobb were evidently supplying an elite and international clientele. Indeed, Cobb refers to '2 of the same sort were Bot, and Sent to the Empress of Russia' in a letter to Lord Delaval in connection with the suite he was storing for Carrack (NRO 2DE/34/2/30).

Cobb himself supplied a commode to Paul Methuen at Corsham Court in 1772, which employed identical mounts and a similarly marbled top (illustrated Wood, *op. cit.*, 1994, p. 91). It is tempting to attribute the Delaval and Windsor suites to his workshop on the basis of the Corsham commode, but it is more likely the above group were the work of an émigré cabinet-maker who had assimilated English practices, and Cobb was borrowing from and/or employing the services and skills of our anonymous émigré.

For a detailed discussion of the construction of the Lever commode see Wood, *op. cit.*, 1994, pp. 79-87. For an Italianate commode with a similarly marbleised top and closely related mounts, see that sold Christie's New York, 13 June 1987.

23

UNE COLLABORATION MAJEURE

A GERMAN GILT-BRONZE MOUNTED MAHOGANY BUREAU À CYLINDRE CIRCA 1785, ATTRIBUTED TO DAVID ROENTGEN WITH MOUNTS BY FRANÇOIS RÉMOND

the superstructure fitted with four drawers above a roll-top opening to reveal an arrangement of pigeonholes, two short drawers and an extending leather inset writing surface, above five drawers fitted around the kneehole, one fitted with a *coffre-fort*, with detachable square tapering legs terminating in sabots
132.5cm high, 130cm. wide, 70.5cm. deep; 4ft. 4¼in., 4ft. 3in., 2ft. 3¾in.

PROVENANCE

Formerly in the collection of Sir Edward Stephen Lycett Green, 4th Bt. (1910-1986) at Ken Hill, Snettisham, Norfolk;
sold Christie's, *Ken Hill,* 13 September 1999, lot 324, where catalogued as 19th century.

COMPARATIVE LITERATURE

Greber, J. M., *Abraham und David Roentgen, Möbel für Europa*, 1980, Volumes I & II;
Baulez, C., 'David Roentgen et François Rémond, une collaboration majeure dans l'histoire du mobilier européen', *L'Objet d'art/l'Estampille*, 305, September 1996, pp. 96-118;
Koppe, W., *Extravagant Inventions: The Princely Furniture of the Roentgens*, New York, 2012, p. 167;
Vignon, C., & Baulez, C., *Pierre Gouthière, Virtuoso Gilder at the French Court*, China, 2016, pp. 290-294;
Jacobsen, H., *Gilded Interiors, Parisian Luxury & the Antique*, Wales, 2017, p. 84, fig. 36.

W **£ 50,000-100,000**
€ 57,500-115,000 US$ 68,000-136,000

Fig. 1, Ken Hill House, Norfolk

Enriched with jewel-like gilt-bronze mounts, the present bureau à cylindre - or rolltop desk - has all the hallmarks of the celebrated German cabinet-maker David Roentgen working in collaboration with the foremost Parisian *maître-doreur* François Rémond.

DAVID ROENTGEN (1743-1807)

David Roentgen was the most celebrated German cabinet-maker and certainly one of the most skilled *ébénistes* of the late 18th century. He trained in his father Abraham's workshop in Germany. Abraham was himself a fine cabinet-maker whose peripatetic training had taken him from Cologne to the Netherlands, London and Herrnhaag before settling in Neuwied at the invitation of the visionary Count Johann Friedrich Alexander zu Wied-Neuwied. An ambitious man, David was determined to expand the family business and set off for Paris, the epicentre of European cabinet-making. Roentgen took premises with the *marchand-mercier* Brebant in rue Saint-Martin, to whom he entrusted the sale of his furniture. Dogged by the politics of the guilds, it was not until he established his own enterprise in 1781 that the Roentgen workshop thrived. The wizardry of his mechanical furniture was greatly admired, and so was the virtuosity of its marquetry, which delighted patrons with beautifully executed pictorial scenes *en camaïeu*. Roentgen quickly established an international clientele including Louis XVI and Marie-Antoinette, the Comte d'Artois, Catherine of Russia and Frederick the Great, benefiting greatly from the excess of the final years of the *Ancien Régime*.

During the last decade of the eighteenth century, bureaux à cylindre were among Roentgen's most celebrated and sought-after creations and the form of the present example relates to a number of stamped pieces (see Sotheby's Paris, 6 April 2011, lot 168). The construction throughout is of the highest quality, matched by the gilt-bronze ornament, and the attribution of the present bureau to Roentgen's workshop is bolstered by a number of constructional leitmotifs. The roll-top on this desk and others by David Roentgen is a large continuous sheet of mahogany veneer, allowing the wood's natural figuring to be fully appreciated. For a related example supplied to the Duke of Devonshire and now at Chatsworth House, see Koeppe, W., *op.cit.,* p. 167. The legs of the present desk are removable, which many consider a hallmark of Roentgen's fully developed oeuvre, to which this lot can be assigned.

MOUNTS FROM PARIS

The mounts on the offered desk are of superior quality and most likely came from the workshop of the famed Parisian *bronzier* François Rémond, who we know supplied mounts to Roentgen's workshop after they met during his first visit to Paris in 1774. Roentgen must have been struck by the superlative quality of the gilt-bronze mounted furniture produced there, a quality he realised he would never be able to match in his native Neuwied. Rémond's ledgers, which only survive from 1779 onwards, show that he regularly supplied Roentgen with extremely elaborate and costly sculptural mounts, as well as with small, simple ornaments. (Baulez, C., *op. cit.*, pp. 96-118).

Interestingly, the escutcheon mounts on the present bureau appear with some regularity on top quality French mahogany furniture of the 1780s and, more often than not, on pieces stamped by Roentgen's German compatriot Jean-Henri Riesener (1734-1806) (see a secrétaire à abattant sold Christie's New York, 17 November 1999, lot 550; a secrétaire en cabinet sold Christie's Monaco, 1 July 1995, lot 58; a writing table sold Christie's Paris, 19 December 2007, lot 373; a commode à encoignure sold Christie's New York, 30 October 1993, lot 374; a bureau à cylindre sold A. Drouot-Ricchelie, 2 December 1994, lot 196). That they were both being supplied mounts by Rémond is quite understandable. Riesener stopped working for the Royal *Garde Meuble* after 1785 and instead turned to the famous *marchand-mercier* Dominque Daguerre to provide a commercial outlet for his workshop. Both Roentgen and Rémond worked with or for Daguerre, reinforcing the idea of a constant circulation of models, ideas and designs between the different craftsmen. The mounts to the reserves on either side of the roll-top, perhaps originally intended to embellish uprights, recall Gouthière's design for the gilt-bronze mounts to the legs of a pair of green jasper tables supplied to Louis-Marie-Augustin, duc d'Aumont (Jacobsen, H., *op. cit.*, p.84, fig.36) and a blue turquin table supplied to Louise-Jeanne de Durfort de Duras, Duchess du Mazarin, now in the Frick Collection, New York (Ref. 1915.5.59) (Vignon, C. & Baulez, C., *op. cit.*, pp. 290-294).

KEN HILL

Ken Hill was built by a Yorkshire family of industry, who had made their fortunes from the wave of engineering in Wakefield in the early nineteenth century. E. Green & Son, established in 1821 by Edward Green, were master ironmongers and their patents for re-circulating steam saw business boom. Edward's son, Sir Edward Green (1831-1923) became MP for Wakefield, a Captain in the 1st West Yeomanry and was elevated to the peerage, as Baronet of Wakefield and Ken Hill in 1886.

Sir Edward's personal interest in country estates began with his lease of Heath Old Hall, an Elizabethan house near Wakefield, which he set about restoring, remodelling and filling with large commissions of new furniture. By the 1870s business was expanding rapidly, and in 1877 Sir Edward bought the Snettisham Estate in Norfolk. He commissioned John J. Stevenson to build a new house, Ken Hill in 1879, whose previous work had mainly been urbane townhouses. Ken Hill is an interesting example of Queen Anne Revival architecture in Britain, yet with a more Gothic, irregular appearance. Originally intended as a shooting lodge, it was later extended and became the Green family's primary residence. Sir Edward's son Frank Green had acquired Treasurer's House, York in 1898 and similarly collected paintings and antique furniture. The sale of Ken Hill and its contents in 1999 at Christie's followed the death in 1996 of Sir Stephen Lycett Green, 4th Baronet and great-grandson of Sir Edward.

24

GILDED SPLENDOUR

A PAIR OF LOUIS XVI GILT AND PATINATED BRONZE FOUR-LIGHT CANDELABRA CIRCA 1780-85, ATTRIBUTED TO FRANÇOIS RÉMOND, PROBABLY SUPPLIED BY DOMINIQUE DAGUERRE

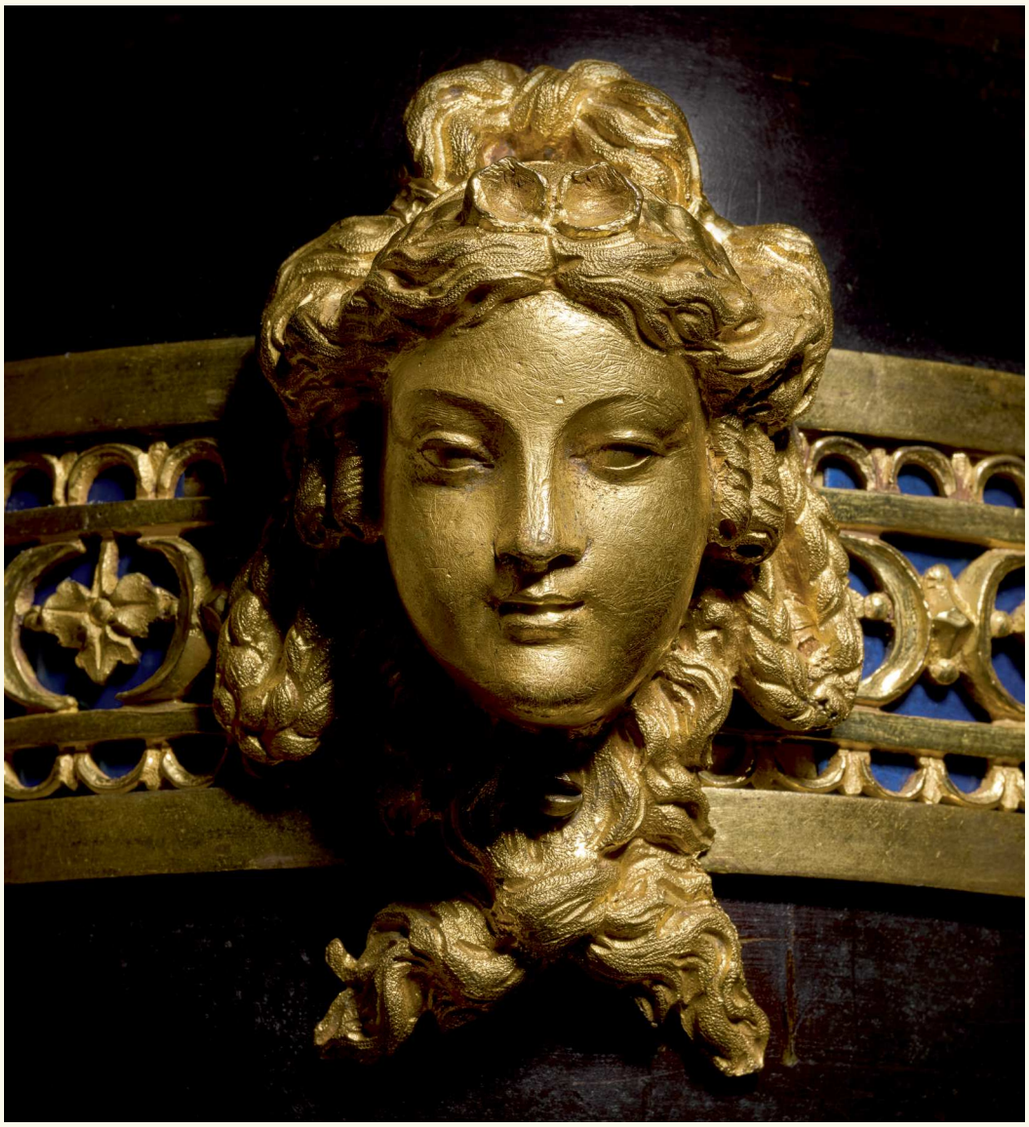
the ovoid patinated body with pierced vine frieze on a blue ground, with side female masks, headed by a flared fluted neck with vine leaves and flowers on stalks, issuing acanthus leaves with three cockerel-headed supports to three rinceaux branches ending in beaded nozzles, joined by a central stem a leaf trail and topped by further nozzle, all on fluted circular socle on a stepped square acanthus cast and beaded base
98cm high, 48cm wide, 26cm deep;

COMPARATIVE LITERATURE

de Bellaigue, G., *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes,* vol II, 1974, p.696, fig 169;
Eudel, P., *L'Hotel Drouot et la Curiosité en 1885-1886*, Paris, 1887, p.282-284, 301;
Ottomeyer, H., & Proschel, P., *Vergoldete Bronzen,* Munich, 1986, vol I p.259;
Samoyault, J. P., *Pendules et bronzes d'ameublement entres sous le Premier Empire,* Paris, 1989, p.152, nr.129;
Hughes, P., *The Wallace Collection*, *Catalogue of Furniture,* vol III, London, 1996, pp. 1250 - 1254;
Jacobsen, H., *Gilded Interiors: Parisian Luxury & the Antique*, London, 2017.

W **£ 250,000-350,000**
€ 286,000-401,000 US$ 338,000-474,000

Fig. 1 One of a pair of candelabra, sold from the Collection Ernest de Lafalloute (Paris), in 1886



During Louis XVI's reign, *bronzes d'ameublement* reached new heights of technical mastery, and interior decoration, thanks to refined designers and architects, achieved an unseen level of sophistication. These magnificent candelabra are hence exceptional examples of this historical moment when prodigious talents, such as François Rémond and Pierre Gouthière, were working in conjunction with architects and *marchand-merciers* to supply a fashion-driven, highly demanding, market.

FRANÇOIS RÉMOND (1747-1812)

François Rémond, to whom these can be firmly attributed, was one of the most celebrated *ciseleurs-doreurs* during the Louis XVI period, working for a distinguished clientele which included, amongst others, the Queen Marie-Antoinette, her brother-in-law the comte d'Artois, for whom commissions included the gilt-bronze provided for the Cabinet Turc at Versailles, the duc de Penthièvre and the Princesse Kinsky (see Baulez, C., 'Le Luminaire de la Princesse Kinsky', *L' Estampille-L'Objet d' Art*, no. 247, May 1991, pp. 84-99)

Born in Paris in 1747, he started his apprenticeship in 1763, entering the guild of *doreurs*, and therefore becoming a maître, in 1774, just two years before Louis XVI merged this with the guild of *foundeurs*. Thanks to the emergence of Rémond's accounts ledgers in 1983 (Archives Nationales du Monde du Travail, Roubaix, *183 AQ - Archives de François Rémond, doreur-ciseleur*), it has been possible to associate this talented and prolific craftsman with works of his which, over the years, had been erroneously attributed to his contemporaries, notably to Gouthière. In fact, he worked closely with this *maître ciseleur* in the gilding of many of his major works, until Gouthière went bankrupt in 1786 but "*In the light of what we know about Rémond and the quality of work he supplied, it seems unjust to leave him any longer in Gouthière's shadow"* (Jacobsen, H., *op. cit.*, pp.5-6). Both were famed by their skill in producing pieces with the technique of matt gilding - '*or mat'* - a work-intensive process that had been developed in the last decades of the century. This resulted in a luxurious and expensive finish, which intensified the contrast between the burnished and matt areas, and therefore underlining the sculptural qualities of the pieces.

The ledgers reveal that he received commissions from the most important cabinetmakers of the day, such as Jean-Henri Riesener and David Roentgen with whom he maintained a relevant partnership, supplying the German ébéniste with superior mounts for his furniture (see Baulez, C., "David Roentgen et François Rémond: Une collaboration majeure dans l'histoire du mobilier européen", *L'estampille/L'objet d'art*, no. 305, September 1996, p. 101). He also worked closely with the leading Parisian *marchand-merciers*, such as Charles-Raymond Granchez and Darnault brothers, eager to have the finest products to supply their aristocratic clientele. Nevertheless he worked particularly with Dominique Daguerre having delivered to him between February 1778 and August 1792 goods including candelabra, firedogs, furniture mounts, etc., which amounted to approximately 920,000 livres, an extraordinary amount at the time.

Fig. 2 Candelabrum, c. 1780, Waddesdon (National Trust) Bequest of James de Rothschild, 1957; acc. no. 2581.1, photo Waddesdon Image Library, Mike Fear © The National Trust Waddesdon Manor

Fig. 3 Pair of gilt and patinated candelabra, c. 1780, Château de Fontainebleau
© RMN - Grand Palais (Château de Fontainebleau) / Adrien Didierjean

THE MODEL

The present lot is of a particularly successful model by Rémond – an ovoid body with a frieze, twin handled, flared neck issuing branches - to which he introduced several variations. As mentioned by Jacobsen, "*(...) Rémond supplied candelabra and girandoles to Daguerre that appeared to be different for each client, but when they are examined more closely it is clear that a standard group of motifs was often used in differing combinations to achieve an overall effect of uniqueness which would satisfy a demanding buyer. Accounts from the comte d'Artois in 1788 noted Daguerre as a marchand de girandoles (candelabra retailer), so evidently these were a major and successful element of his business*" (Jacobsen, H., *op. cit.*, pp.5-6).

The variation in this case can be distinguished by the cockerel-headed scrolling branches, and is replicated in a pair of gilt and patinated bronze sold Palais Galliera, 8 June 1971, (Collection de Baronne X, unknown location). This pair does not have the floral sprays seen here or the lower step to base. One other pair with cockerel's heads, but with gilt bronze bodies, is also mentioned but not illustrated, in a catalogue note (Christie's, 6 December 2012, lot 171) as previously in the collection of the statesman and consummate diplomat Duc de Tallyrand at Chateau de Valençay. This example also lacked the second step to base.

Finally, a pair was sold in 1886 from the Collection Ernest de Lafaulotte (d.1872), at Hôtel Drouot, Paris 5-13 April, lot 875 (fig.1). This pair seems virtually identical to the present pair, with floral sprays, double stepped beaded plinth and the central stem with the same boldly cast entwined foliage. This example from the politician and Vice President of the Conseil Municipal of Paris was one of the highlights of his sale, being rightly mentioned by Paul Eudel in his recap of the major sales of the year at Hotel Drouot. The candelabra were there described as "*deux grands candélabres du temps de Louis XVI, composés chacun d'un vase ovóide en bronze verdâtre, avec monture de bronze doré, à frise ornée de rosaces découpés a jour, anses à tête de femmes, les lumières formées de quatre branches reposant sur des têtes de coq (...)* (Eudel, *op. cit., p.*301). It is tempting to believe these as the same as in the present lot - which is not inconceivable - as the only difference from the descriptions is the tone of patination - *verdâtre*, which can be read as greenish, and possible variations on the arrangement of the floral sprays. As there are no apparent signs of a previous green patination on our pair it is therefore unlikely at this stage that we are looking at the same pair. The Lafaulotte candelabra were acquired by the Vicomtesse de Courval for 12,000 livres and remained with her descendants Ducs de Mouchy and Princes de Poix until the end of the 20th century.

Other variations of the model are in important institutional collections such as the pair at the Rothschild Collection at Waddesdon Manor (Bellaigue, p.696, fig.169) (fig.2) which only differs from the pair here in study in their lacking the cockerel's heads and extra step to plinth.

The pair at the Château de Fontainebleau (fig.3) was acquired from the dealer Legendre in 1804 for the visit of Pope Pius VII to the chateau on the occasion of Napoléon's coronation as Emperor. (Samoyault, fig. 129). It differs from the present lot for lacking the floral sprays and again for the scrolling branches not having the supporting cockerel's heads.

A pair in the Wallace Collection, with candle arms in the form of Egyptian masks, can be associated with candelabra delivered by Rémond in 1785 to the celebrated *marchand-mercier* Dominique Daguerre, described as '*une paire de girandole à Vase et Branche à tête*' (Hughes, pp. 1250-1254)

Also with Egyptian-form arms but with a differing frieze at the centre of the vase (illustrated in Sargentson, 2008, pp. 172-3, cat. 66), a pair in the Huntington Collection, California, was once in the collection of Alfred of Rothschild. It is nonetheless of inferior quality as the examples above and probably not by the workshop of Rémond which proves at least the success of this particular model.

One more example, with Egyptian heads supporting the nozzles and eagle heads ending the branches, was sold at Christie's from Wrotham Park (London, 10th December 1992, lot 212), home of an impressive collection of French Furniture acquired by George Byng in the early 19th century, following the collecting footsteps of the Prince Regent.

On close inspection, the present lot is striking for the exceptional quality of the gilt-bronze, as demonstrated with the naturalistic chasing seen clearly in details such as the vine leaves, the cockerel's heads and the bold entwined foliage to central stem. There are slight differences in chasing in certain elements of the two candelabra, showing probably different hands working in Rémond's workshop. The gilding surface, burnished and matt, balances elegantly the grandness of the model, elevated with the double stepped plinth. Important, and always considered, statements of wealth, candelabra like these were also functional, and part of a carefully thought decoration, where every element, from lighting to panelling, from upholstery to the tones of gilding were exquisitely balanced in a harmonious display.

CANOVA
BUST OF PEACE

"My heart is still full of the good time the Colonel [Campbell] gave me, bless him, and I shall never forget, come what may. If it is true that friendship & gratitude can raise a man's spirits, when I take my chisel in hand to work for the Colonel I shall work better than I have ever worked and perhaps better than I shall ever work for anyone else"

ANTONIO CANOVA DISCUSSING JOHN CAMPBELL,
LORD CAWDOR IN A LETTER TO MENGS, 12 JUNE 1987

25

ANTONIO CANOVA (1757-1822)
ITALIAN, ROME, 1814

BUST OF PEACE

white marble, on a white marble socle
53cm., 20⅞in. including the socle

PROVENANCE

John Campbell, 1st Baron Cawdor (1753-1821), early 1815;
John Campbell, 1st Baron Cawdor, and Lady Isabella Caroline Campbell, née Howard (1771-1848), eldest daughter of Frederick Howard, 5th Earl of Carlisle (1748-1825), Stackpole Court, Pembrokeshire, Wales;
John Frederick Campbell, 1st Earl Cawdor (1790-1860), and Elizabeth Campbell, Countess Cawdor, née Thynne (d. 1866), daughter of Thomas Thynne, 2nd Marquess of Bath (1765-1837), Stackpole Court, Pembrokeshire, Wales;
John Frederick Vaughan Campbell, 2nd Earl Cawdor (1817-1898), Stackpole Court, Pembrokeshire, Wales;
Frederick Archibald Vaughan Campbell, 3rd Earl Cawdor (1847-1911), Stackpole Court, Pembrokeshire, Wales;
Hugh Frederick Vaughan Campbell, 4th Earl Cawdor (1870-1914), Stackpole Court, Pembrokeshire, Wales;
John Duncan Vaughan Campbell, 5th Earl Cawdor (1900-1970), Stackpole Court, Pembrokeshire, Wales;
his sale, Stackpole Court and Golden Grove, Strutt & Parker, Lofts and Warner, 19-21 November 1962, lot 556 ('A white marble bust of a lady with oak leafage bandeau, and another of a lady wearing a diadem, 21in. high' [the present bust being the latter]);
Bonhams Knightsbridge, 20 March 2012, lot 395;
private collection, United Kingdom

EXHIBITED

London, Royal Academy of Arts, Somerset House, *The Forty-Ninth Exhibition*, 13 June 1817, no. 1030

LITERATURE

The Exhibition of the Royal Academy: The Forty-Ninth, exh. cat. Royal Academy of Arts, Somerset House, London, 1817, p. 46, no. 1030;
L. Cicognara, *Biografia di Antonio Canova : aggiuntivi I. Il catalogo completo delle opere del Canova, II. Un saggio delle sue lettere familiari, III. La storia della sua ultima malattia scritta dal dott. Paola Zannini*, Venice, 1823, p. 65 (1814, 'della Pace, per mylord Cawdor a Londra'; 'Peace, for my Lord Cawdor, London');
M. Missirini, *Della vita di Antonio Canova*, Libri quattro, Prato, 1824, p. 222 ('Fra li busti ideali si annoverano ... per lord cawdor a londra il busto della pace'; 'Among these Ideal Busts are ... for Lord Cawdor in London the Bust of Peace');
J. S. Memes, *Memoires of Antonio Canova with a Critical Analysis of his Works and an Historical View of Modern Sculpture*, Edinburgh, 1825, pp. 576, 1876 (1814. 'Peace, for Lord Cawdor');
A. Graves, *The Royal Academy of Arts: a complete dictionary of contributors and their work from its foundation in 1769 to 1904*, London, 1906, p. 388, no. 1030;
G. Pavanello, *L'opera completa del Canova*, Milan, 1976, p. 123;
T. Clifford, H. Honour, J. Kenworthy-Browne, Iain Gordon Brown and A. Weston-Lewis, *The Three Graces*, exh. cat. National Gallery of Scotland, Edinburgh, 1995, pp. 11, 89 ('a *Bust of Peace* (1814, delivered in 1816, now lost)');
I. Roscoe, E. Hardy and M. G. Sullivan, *A Biographical Dictionary of Sculptors in Britain, 1660-1851*, New Haven and Yale, 2009, p. 192, no. 30

Estimate Upon Request

LETTERS AND OTHER ENTRIES

Canova to Quatremère de Quincy, 17 August 1814 published in A. Canova and Quatremère de Quincy, *Canova et ses ouvrages*... Paris, 1834, p. 389; see also G. Cunial, M. Pavan and M. Guderzo, *Antonio Canova: Museum and Gipsoteca, Possagno*, 2009, p. 252: Canova mentions the completion of the marble 'statue of Peace' which logically must refer to the present bust since Lord Cawdor had seen Canova 'working on the Peace' on 25 January 1815 (Carmarthenshire Record Office: Cawdor box 244: Lord Cawdor's travel journal, October 1814-July 1815). Canova subsequently wrote to Graf Gustav Ernst von Stackelberg (1766-1850), Russian Ambassador to Vienna, on 19 May 1815, announcing the completion of the full figure marble statue, see I. Artemieva, *La Pace di Antonio Canova*, in G. Pavanello (ed.), S. Androsov, I. Artemieva and M. Guderzo, *Antonio Canova. Disegni e dipinti del Museo Civico di Bassano del Grappa e della Gipsoteca di Possagno presentati all'Ermitage*, Milan, 2001, pp. 65-66;
Cawdor to Canova, 29 March 1815, unpublished, Museo Civico Bassano del Grappa, Manoscritti Canovani III 254/2601: Cawdor discusses the transportation of the *Bust of Peace* and the *Hebe* to London;
Cawdor to Canova, Castle Howard, Yorkshire, 20 December 1815, unpublished, Museo Civico Bassano del Grappa, Manoscritti Canovani III 254 / 2595: Cawdor asks further questions regarding the delivery of the *Hebe* and the *Bust of Peace* to London;
Canova to Cawdor, Rome, 6 March 1816, published in H. Honour (ed.), *Epistolario (1816-1817)*, Salerno, 2003, pp. 127-128, no. 108: Canova outlines that he is awaiting the arrival of the English ship which will transport the *Hebe*, the *Bust of Peace*, a portrait and prints. Canova then announces that he has dedicated a print of Venus Victrix to Cawdor;
Canova to Cawdor, Rome, 8 July 1816, published in H. Honour (ed.), *Epistolario (1816-1817)*, Salerno, 2003, p. 322, no. 295: Canova confirms that the ship *Abundantia*, having delivered Roman statues taken to Paris by Napoleon, has been loaded with the *Hebe*, the *Bust of Peace*, and a crate of books, together with many gesso works which have been sent to the British Government from the Pope. Canova laments that a slight darkening has appeared on the upper lip of the *Peace*, which he says has spoiled the gentle expression. He begs Cawdor's apology;
Canova to Cawdor, Rome, 13 July 1816, published in H. Honour (ed.), *Epistolario (1816-1817)*, Salerno, 2003, pp. 323-324, no. 297: Canova confirms the details given in the letter of 8 July 1816, and adds that he has added a statue of a *Nymph* which had been commissioned by Cawdor but is destined for the Prince Regent, Cawdor having relinquished his claim;
Cawdor to Canova, Longleat, Wiltshire, 10 September 1816, Museo Civico Bassano del Grappa, Manoscritti Canovani III 254 / 2596; published in H. Honour (ed.), *Epistolario (1816-1817)*, Salerno, 2003, pp. p. 429, no. 377: Effusive, Cawdor says that he waits impatiently for the arrival of the *Hebe* and the *Bust of Peace*;
Cawdor to Canova, London, 13 June 1817, Museo Civico Bassano del Grappa, Manoscritti Canovani III 254/2597; published in H. Honour (ed.), *Epistolario (1816-1817)*, Salerno, 2003, pp. 856-858: Cawdor describes the Royal Academy exhibition. He says that the *Hebe* met with universal admiration. However, he laments the placement of the *Bust of Peace*, on a site with poor light. He says that neither of the best sites in the room are good for sculpture.
Ledger of Sir Francis Chantrey, 130: Chantrey records the packing and transporting of *Peace* from the RA to Lord Cawdor at a cost of 7s 9d.

Fig. 1: Sir Joshua Reynolds (1723-1792), *Portrait of John Campbell*, oil on canvas, Cawdor Castle, image courtesy of the Dowager Countess Cawdor

Fig. 2: Sir William Beechey (1753-1839), *Isabella Caroline Howard*, oil on canvas, Scottish National Portrait Gallery, Edinburgh

Antonio Canova's masterful *Bust of Peace* was last displayed in public over two hundred years ago when it was exhibited in the Royal Academy summer exhibition of 1817. Long thought lost, this rediscovered marble is of seminal importance within the *oeuvre* of Canova, the greatest Neoclassical sculptor. The *Bust of Peace* is the first of the sculptor's celebrated *Ideal Heads* (*Teste ideali*) to have been received by a high ranking British aristocrat at the close of the Napoleonic Wars. It was the first such head to arrive in Britain and, by virtue of its subject, is symbolic of the peace established by the Great Powers after Waterloo.

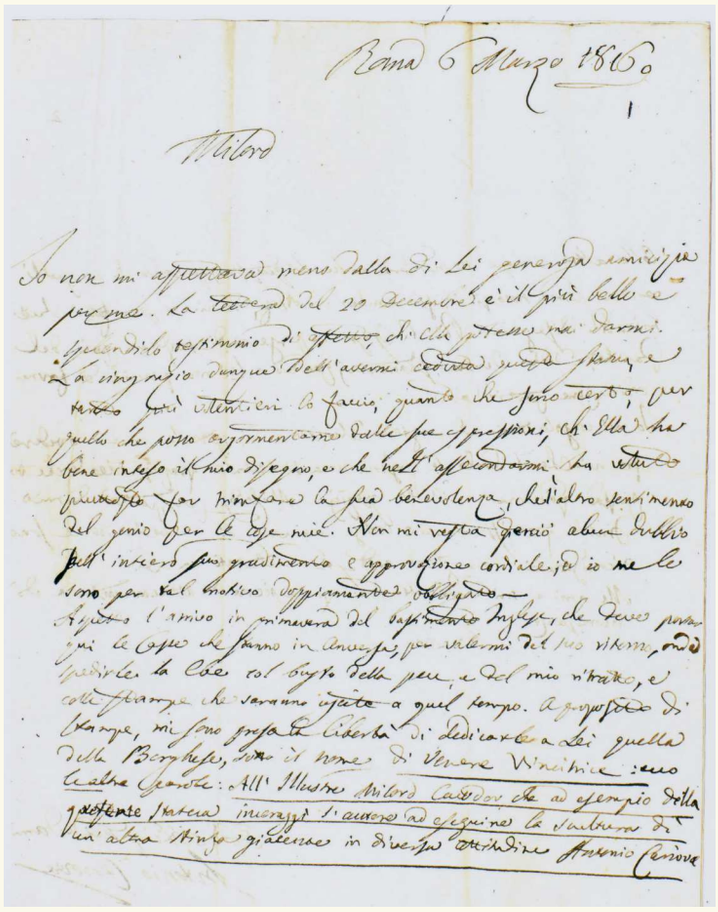
John Campbell, Lord Cawdor, was Canova's earliest British patron. He commissioned the *Amorino* (National Trust, Anglesey Abbey, inv. no. NT 516599) and the celebrated *Cupid and Psyche* (Musée du Louvre, Paris, inv. no. MR1777), both in 1787, and, in correspondence from that same year, Canova describes a bond of friendship between the two men beyond that of any other patron.

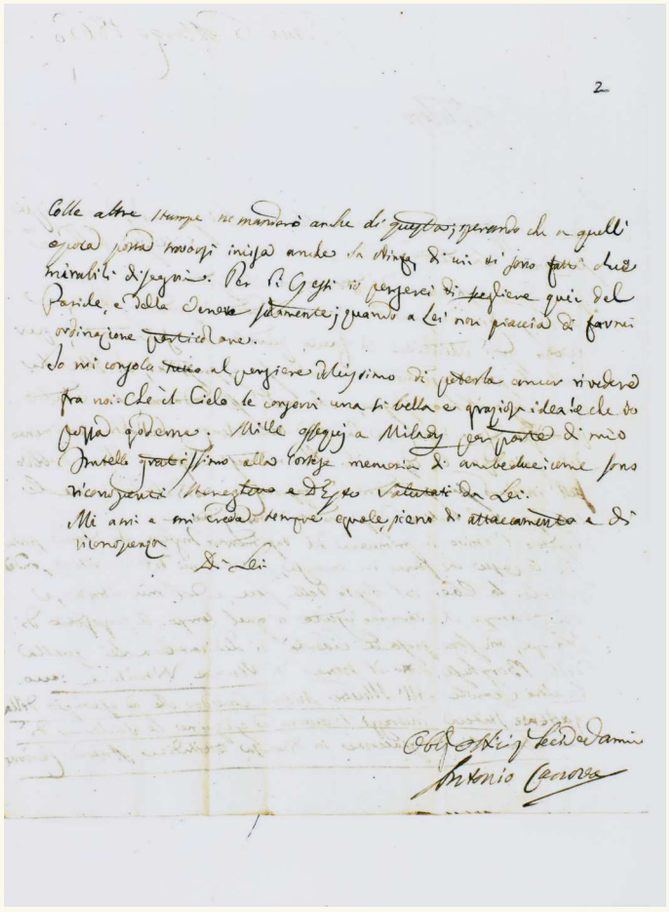
Cawdor visited Canova in Rome in late 1814 and early 1815, at which time the sculptor is likely to have been formulating his plans to repatriate Rome's great antiquities and paintings which had been confiscated by Napoleon's armies and installed in the Louvre. Following Napoleon's final defeat at Waterloo in June 1815, Canova was dispatched to Paris by Pope Pius VII with the task of negotiating the return of these artworks. He was followed by Cawdor in September 1815 and, on 9 September 1815, the two men met with Charles Long, art adviser to the Prince Regent, and Richard William Hamilton, Under-Secretary of State to Lord Castlereagh, the British Foreign Secretary. There can be little doubt that they discussed Canova's mission for, the next day, and despite considerable resistance from Talleyrand and Vivant Denon, Director of the Musée Royale at the Louvre, Canova put his case to King Louis XVIII. Shortly afterwards, with the backing of the Duke of Wellington and the Prince Regent, an agreement was reached for the artworks to be returned to Rome.

Canova appears to have developed the concept of *Ideal Heads* (*Teste ideali*) with the specific purpose of gifting them to friends and patrons who had helped him in particular ways. He gave his first such bust, the *Helen*, conceived in 1811, to Countess Isabella Teotochi Albrizzi in 1812 (Palazzo Albrizzi, Venice), and another, the *Clio*, also executed 1811, to Luise Stolberg, Countess of Albany, who had commissioned Canova to execute the tomb of the poet Vittorio Alfieri (Musée Fabre, Montpellier). The Canova authority Hugh Honour has noted that, 'None of them were commissioned - most unusually for Canova - and he took advantage of the opportunity to escape from the restrictions of portraiture or of mythological and historical subject-matter to realise his elusive aesthetic ideal' (Honour, 1995, *op. cit.*).

As with the other *Ideal Heads*, the *Bust of Peace* must likewise have been presented as a gift by Canova to his friend. Lord Cawdor had been a steadfast patron throughout Canova's career and, despite the interval of the Napoleonic wars, had proven to be one of the sculptor's champions in Britain. He visited Canova's studio with the Duke of Bedford, at which time the *Three Graces* was commissioned (Victoria and Albert Museum, London, inv. no. A.4-1994; NGS, Edinburgh, inv. no. NG 2626), and later facilitated Canova's meeting with the Prince Regent. As is discussed below, Cawdor may also have been involved in securing the restitution of looted artworks to Rome. John Davies has confirmed that, 'amongst all other payments from Cawdor, there is no record at all of negotiation or payment for the *Bust of Peace*' (private correspondence). Moreover, the *Bust of Peace* was completed in 1814. Cawdor arrived in Rome only at the close of that year (he visited Canova's studio on 26 December 1814) and so could never have commissioned the bust. The fact that the sculptor apologises for a flaw in the marble in his letter of 8 July 1816 further goes to support the inevitable conclusion that the marble was presented gratis and not as a commission.

Canova's *Ideal Heads* enshrine the sculptor's idea of facial perfection. Informed by nature, they are removed from the idiosyncrasies of portraiture and guided by Classical principles. Carved in a state of *amore caldissimo*, the *Ideal Heads* transcend the corporeal and present a vision of universal beauty inspired by Canova's unique genius. The remarkable, almost ethereal, quality of the finished heads can be attributed to Canova's superb surface finish. This, however, appears to have been achieved solely by virtue of the sculptor's skill as a marble carver, since he told Cawdor in March 1817 that 'some believe that I use a sort of





Figs. 3 and 4: Letter from Canova to Lord Cawdor, 6 March 1816, images courtesy of the Carmarthenshire Archive Service

encaustic paint on the marble of my finished sculpture, but of which crime I can no longer - for many years - be accused of. I challenge you to look and examine again the two statues of *Hebe* and *Terpsichore*, which were not treated with any wash, except that I passed over them a brush soaked in sandy water, which can be removed and washed off simply with a sponge' (Canova to Cawdor 27 March 1817, published in Honour, *Epistolario*, *op. cit*., p. 219).

The *Ideal Heads* can be broadly divided into three main subjects: mythological (including: *Helen*; *A Vestal*; the Muses *Clio*, *Callipe* and *Erato*); historical or literary figures (including: *Lucrezia d'Este*; *Laura*; *Beatrice*; *Sappho*); and personifications (including: *Peace*; *Gratitude*; *Philosophy*). A fourth group exists of busts lacking identities.

Canova's *Bust of Peace* symbolises the epoch. Presented by the artist to his friend and earliest British patron within months of Napoleon's downfall, it represents, by virtue of its subject, the peace brought about by the Great Powers. Categorised as an *Ideal Head* by Missirini as early as 1824, and subsequently by Hugh Honour (private correspondence), the *Bust of Peace* has an added significance within the group, since it was the first *Ideal Head* to be presented to a British patron following Napoleon's defeat. Cawdor's meetings with Canova in Paris, alongside Hamilton and Long, further indicate that the bust may have given to his friend not merely for his loyalty as a patron but in thanks for his support in the campaign to restitute the confiscated artworks of the Papal States. In the very least the *Bust of Peace*, which was the first *Ideal Head* to arrive in Britain, is representative of Canova's gratitude, as Pope Pius VII's Plenipotentiary Minister, to the British for their role, alongside Russia and Prussia, in defeating Napoleon.

Subsequently, in 1818, the four British dignitaries also present in Paris in the autumn of 1815, and who were instrumental in garnering support amongst the Great Powers for the restitution, were each presented with an *Ideal Head* by Canova. The Duke of Wellington received the *Head of a Dancer* (Apsley House, London) derived from the full figure *Danzatrice con le mani sui franchi* commissioned by Josephine Beauharnais circa 1802, completed 1811-12, later acquired by Emperor Alexander I of Russia, and now in the Hermitage Museum, St Petersburg; Viscount Castlereagh was gifted a *Bust of Helen* (Londonderry collection) after the aforementioned 1811 model given to Countess Isabella Teotochi Albrizzi; William Richard Hamilton was given an *Ideal Head* (Ashmolean Museum, Oxford, inv. no. WA1996.395) of the type alternately identified as *Clio* or *Calliope* first conceived as *Clio* for the Countess of Albany in 1811; and Sir Charles Long was sent an *Ideal Head* (Kimbell Art Museum, Fort Worth, inv. no. AP 1981.13) probably derived from the head of the S*eated Muse Polymnia*, which had originally been commissioned as *Concorde* by Elisa Baciocchi Bonaparte (Eustace suggests that the bust may be a portrait of Caroline Murat, *op. cit*., p. 81).

Three of the busts were first recorded in the *Notizie del Giorno*, 24 September 1818, shortly after their arrival in England: 'tre teste di donne di squisto lavoro, una al duca di Wellington, altra a lord Castlereagh, ed altra all'onorevole Charles Longh' (as quoted in Eustace, *op. cit*., p. 66). Eustace has noted that Pius VII, in a letter to the Duke of Wellington, had promised to show his thanks for Britain's role in the return of looted artworks, and has concluded that the busts may have been intended as official or semi-official gifts (*op. cit*., p. 66).

Recently, the original final plaster version of the *Bust of Peace* was discovered in the Museo civico, Bassano del Grappa, by Prof. Mario Guderzo, Director of the Museo Canova and Gipsoteca canoviana in Possagno. The pointed plaster bust was donated to the museum by Canova's half brother Abbate Giambattista Sartori-Canova (1775-1858). Two further plasters of the model were listed in Canova's studio after his death, one of which is lost, the other destroyed. A further untraced plaster bust was cast by Canova and presented to the wife of Richard Long, Amelia Hume, in 1817 (1762-1837) (see letter between Canova and Cawdor, 6 September 1817, published in Honour, *Epistolario*, *op cit*., pp. 127-128). The accounts of the plasterer Vincenzo Malpieri dating to 6 September 1817 show that the cast of the *Bust of Peace* cost 7,20 scudi, substantially more than casts of Hamilton's 'Muse' at 4,20 scudi, Wellington's 'Ballerina' at 3,60 scudi and Castlereagh's 'Elena di parigi' at a mere 2,40 scudi; the price differential is not explained (see accounts of Vincenzo Malpieri published in Honour, *Epistolario, op cit.*, p. 1191).

Fig. 5: George Dawe (1781-1829), *Portrait of Count Nikolai P. Rumyantsev*, 1828, oil on canvas, Russian State National Library

Fig. 6: Antonio Canova, *Bust of Peace*, Pointed Plaster, image courtesy of the Museo Canova and Gipsoteca canoviana, Possagno

COUNT NIKOLAI P. RUMYANTSEV AND THE COMMISSION OF THE *STATUE OF PEACE*

Canova had first been approached to sculpt a statue of Peace by the Russian Foreign Minister and Chancellor Count Nikolai Petrovich Rumyantsev (Romansov) (1754-1826) in 1811 (although he had developed the concept as early as 1805; see Praz, *op. cit*., p. 123). The Romanzov family had a long and distinguished history as peacemakers. Count Nikolai's father, the great military commander Pyotr Alexandrovich Rumyantsev-Zadunaisky (1725-1796), had forced the Ottoman Sultan to sue for peace during the First Russo-Turkish War in 1774, whilst his grandfather Count Alexander Ivanovich Rumyantsev had concluded the Treaty of Abo in 1743, ending the Russo- Swedish War of 1741-1743.

A Francophile and a Russian patriot, Count Nikolai Rumyantsev was a supporter of the Treaty of Tilsit on 7 July 1807, which established peace between Russia and France, and, in 1808, he concluded the peace which bound Swedish Finland to Russia. In 1809 he had made a peace proposal with Britain to avoid war. His commission for a statue of peace in 1811 was intended to serve as a memorial to his family's role as peacemakers in Europe. It came at a time when Canova's reputation in Russia was approaching its zenith. The sculptor was even offered to relocate to Russia, but he declined, saying 'Italy…is my country - is the country and native soil of the arts' (Memes, *op. cit*., pp. 468-478).

A terracotta bozzetto exists for the *Statue of Peace* in the National Gallery of Scotland (Clifford, et al., *op. cit*., no. 24). Interestingly, having been gifted by Canova to his friend Mary Berry, circa 1820-1821, this entered the collection of the Earls of Carlisle at Castle Howard in 1853, the family of Lord Cawdor's wife Caroline Isabella. An early unfired clay bozzetto of different composition exists at Possagno (inv. no. 225), together with two plaster bozzetti thought to date to circa 1811 which broadly show the final composition (inv. nos. 227 and 228). The large scale finished plaster shows the pointing markers used for the execution of the marble and is incised: *Finita in 7bre 1812*.

Due to the hostilities between Russia and the French Empire in the intervening period, the *Statue of Peace* was only finished in 1815, and delivered to Saint Petersburg in November 1816. The statue is now in the Varvara and Bogdan Chanenko Museum, Kiev (inv. no. 204). Canova's student Demut-Malinovskiy (1776-1846) cast a bronze version of the statue entitled: *Monument to Ecaterine II* in 1834, now in the Shchusev Museum of Architecture, Moscow. A further cast was made for the funerary monument to Count Nikolai Rumyantsev, who sadly fell out of favour with the Tsar towards the end of his life (now Petrikov Ethnographic Museum, Gomel; see Grabar, *op. cit.*, p. 241).

Swathed in classical drapery, *Peace* is supported by a truncated column onto which is inscribed the names of the peace treaties secured by the Rumyantsev family. She is winged, crowned with a diadem, holds a staff in one hand, and, with her right leg, tramples upon the serpent of war. According to Canova, the composition is derived from a Claudian medal (Cicognara, *op. cit.*, pp. 227-229). The head of *Peace* is stylistically and compositionally very close to the head of *La Concordia* (Galleria Nazionale, Parma), which had been conceived circa 1809-1814 as a portrait of the Empress Marie-Louise (Clifford, et al, *op. cit.*, no. 23). Significantly, the present *Bust of Peace* of 1814 predates the completion of the full figure marble, completed in 1815.

When Count Rumyantsev's full figure *Statue of Peace* arrived in Saint Petersburg in 1816, it must surely have symbolised Russia's role in bestowing peace upon the war torn European continent. Entering Paris on 30 March 1814, the Tsar Alexander I had declared: 'I come to bring you peace and commerce'.

CANOVA'S BUST OF PEACE: AN EXCEPTIONAL MARBLE

Autograph marbles by Antonio Canova are extremely rare at auction. Canova was the ultimate master of marble carving, his works form the cornerstones of the most important European sculpture collections around the world, from the Louvre to the Hermitage, from Chatsworth to the Victoria and Albert Museum. The rediscovered *Bust of Peace* is a work of unique beauty and seminal importance within Canova's corpus of busts. Symbolic of peace, she represents the end of the Napoleonic era and the artist's sense of optimism at the burgeoning new age of European politics. Her remarkable history, given to the sculptor's earliest British patron and one of his closest friends, exhibited at the Royal Academy and then lost from the public eye for over two hundred years, is as poetic as the marble is beautiful. The sale of the *Bust of Peace* represents a unique opportunity to acquire one of the finest and last *Ideal Heads* in private hands.

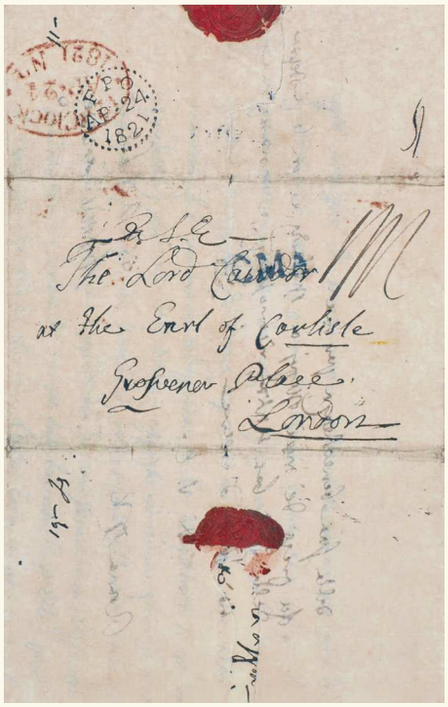


Fig. 7: Envelope of Canova's final letter to Lord Cawdor, 1821,image courtesy of the Carmarthenshire Archive Service

Fig. 8: Demolition of Stackpole Court House, St. Petrox, Pembrokeshire, 1963. Image courtesy of the Royal Commission on the Ancient and Historical Monuments of Wales, Aberystwyth

ESSAYS

Canova's Bust of Peace is discussed in two essays, respectively by Professor Mario Guderzo, Director of the Museo Canova and Gipsoteca Canoviana, Possagno, and Dr John Davies, Former Head of the Carmarthenshire Archives Service at the Welsh National Archives. Dr Davies is the author of the forthcoming volume: 'Changing Fortunes: The Cawdors, a British aristocratic family, 1689-1976.' These essays are available upon request. Summaries of the essays can be found below:

QUEEN OF THE WORLD: PEACE BY ANTONIO CANOVA FOR LORD CAWDOR

Professor Mario Guderzo

The genesis for Canova's *Bust of Peace* lies in Count Nikolai Rumyantsev's commission for a *Statue of Peace* to commemorate treaties signed by himself, his father and grandfather. The *Bust of Peace* dates to 1814. Canova used his characteristic method to create the bust. Three plaster versions of the *Bust of Peace* are recorded. One at the Museo di Bassano, a second at the Gipsoteca in Possagno (severely damaged) and a third (lost). Guderzo then outlines Canova's method: conceiving his models in clay and then casting them in plaster, before executing the marble. A glossary in order of the process is provided, outlining Canova's sculptural practice. The first stage was drawing, followed by a clay bozzetto, followed by the plaster cast, followed by a clay model of actual size. A plaster mould was taken, the clay would be destroyed, and a plaster model to actual size cast. Pointing markers would thence be added, from which the marble would be roughed out to scale by a highly experienced artisan. Canova would intervene at the final stage, elevating the marble to a state of 'exquisite perfection' according to Cicognara. Guderzo discusses Canova's brother's donation to the Museo di Bassano and the place of the plaster model of the *Bust of Peace* within this important collection.

JOHN CAMPBELL, FIRST BARON CAWDOR (1755-1821): PATRON, COLLECTOR AND CONNOISSEUR

Dr John E. Davies

Cawdor Castle was the principal seat of the Campbell's of Cawdor until 1689, at which time Stackpole Court in Pembrokeshire was added their estates through marriage. John Campbell, 1st Baron Cawdor was one of the largest British landowners and an Italophile who visited Italy on several occasions. His art dealer Henry Tresham probably introduced Campbell to Canova in 1787, with whom he struck a strong and lifelong friendship. Campbell commissioned the *Amorino* from Canova in 1787 and the *Cupid and Psyche* two years later. Campbell married Caroline Howard, daughter of the 5th Earl of Carlisle in 1790 and leased a house on Oxford Street where he amassed an antiquities collection. The house and contents were sold due to financial worries in 1800. In 1814 Campbell travelled to Rome, dining with Canova daily, including on Christmas day. In 1815 he records seeing Canova working on the *Hebe* and *Statue of Peace* (Rumyantsev's full size marble) in his studio. He arrived in Paris on 6 September 1816 and met with Canova who was lobbying to secure the return of Italian artworks looted by Napoleon. Canova gifted the *Bust of Peace* to Cawdor in gratitude for his support in this task and his long term patronage. Ideal Heads were later gifted to Charles Long, Castlereagh, William Hamilton and the Duke of Wellington. Campbell moved at the highest levels in British society, though his collecting habits were curtailed by financial restraints. Stackpole was demolished in 1962 subsequent to the sale of its contents, including the *Bust of Peace*.

RELATED LITERATURE

L. Cicognara, *Biografia di Antonio Canova : aggiuntivi I. Il catalogo completo delle opere del Canova, II. Un saggio delle sue lettere familiari, III. La storia della sua ultima malattia scritta dal dott. Paola Zannini*, Venice, 1823; M. Missirini, *Della vita di Antonio Canova*, Libri quattro, Prato, 1824; S. Memes, *Memoires of Antonio Canova with a Critical Analysis of his Works and an Historical View of Modern Sculpture*, Edinburgh, 1825; A. Graves, *The Royal Academy of Arts: a complete dictionary of contributors and their work from its foundation in 1769 to 1904*, London, 1906; H. Honour, 'A. Canova and the Anglo–Romans', *Connoisseur*, vol.143, 1959, pp. 241–5; vol.144, 1959, pp. 225–31; H. Honour, 'Canova's Studio Practice', *Burlington Magazine*, vol.114, 1972, pp. 146–59, 214–29; G. Pavanello, *L'opera completa del Canova*, Milan, 1976; I. Wardropper and T. F. Rowlands, 'Antonio Canova and Quatremère de Quincy: the Gift of Friendship', *Art Institute of Chicago Museum Studies*, vol.15(1), 1989, pp. 38–44; H. Honour, 'A Bust of *Sappho*by Antonio Canova', *Artibus et historiae*, vol.24, 1991, pp. 193–200; T. Clifford, H. Honour, J. Kenworthy-Browne, Iain Gordon Brown and A. Weston-Lewis, *The Three Graces*, exh. cat. National Gallery of Scotland, Edinburgh, 1995; H. Honour, 'An Ideal Head by Canova', *Sotheby's Preview*, London, December 1995; H. Honour, 'Canova's "Amorini" for John Campbell and John David La Touche', *Antol. B. A.*, vols.48–51, 1994, pp.129–39; H. Honour (ed.), *Epistolario (1816-1817)*, Salerno, 2003; A. Coliva and F. Mazzocca, *Canova e la Venere Vincitrice*, exh. cat, Galleria Borghese, Rome, 2007; I. Roscoe, E. Hardy and M. G. Sullivan, *A Biographical Dictionary of Sculptors in Britain, 1660-1851*, New Haven and Yale, 2009; S. Androssov, F. Mazzocca and A. Paolucci, *Canova. L'ideale classico tra scultura e pittura*, exh. cat., Museo San Domenico, Forlì, 2009; M. Guderzo, *Antonio Canova: Sculture, dipinti e incisioni dal Museo e dalla Gipsoteca di Possagno*, exh. cat., Palazzo Monte Frumentario, Assisi, 2013; S. Androssov, *Museo Statale Ermitage. La scultura italiana dal XVII e XVIII secolo. Da Bernini a Canova. Catalogo della Collezione*, cat. Hermitage Museum, St Petersburg, Milan, 2017

26

THE SCHÖNBORN CUPID AND ANACREON

BERTEL THORVALDSEN (1768-1844)
ITALIAN, ROME, 1823-1824

RELIEF WITH CUPID RECEIVED BY ANACREON

white marble
52.5 by 68 by 7cm., 20⅝ by 26¾ by 2¾in.

PROVENANCE

Franz Erwein von Schönborn-Wiesentheid, Count of Schönborn-Wiesentheid (1776-1840), by whom commissioned in 1823 and executed by Thorvaldsen in 1824;

The provenance has been confirmed by Laila Skjøthaug, Registrar at the Thorvaldsens Museum, Copenhagen. Traditionally the Schönborn relief was identified as the version in the Landesmuseum Oldenburg (inv. no. LM 014.01). Skjøthaug left open this possibility in the 2015 English version of her catalogue raisonné, but has confirmed in private correspondence that the present marble is in her opinion the Schönborn relief (see Skjøthaug, op. cit, nos. 329.3 and 329.5). The relief was only shipped to Count Schönborn in 1840, this is confirmed by a letter from Johan Bravo to Thorvaldsen dated 29 April 1840 (Thorvaldsens Museum Archives, no. m23 1840, nr. 18).

certainly Henri Israel Hinrichsen (1868-1942), Leipzig, circa 1930s;
confiscated by the German government, 1941;
Antiquitätenhandlung Lange, Berlin, 1941;
Alte Nationalgalerie, Berlin, acquired 1941 (inv. no. BI 633);
restituted to the Hinrichsen heirs, 2003;
private collection, Switzerland

EXHIBITED

Berlin, Alte Nationalgalerie, 1941- before 2003;
Berlin, Alte Nationalgalerie; Stendal, Winckelmann-Museum; Weimar, Kunstsammlungen, *Italia und Germania, deutsche Klassizisten und Romantiker in Italien*, 1975-1976, no. 80;

LITERATURE

M. Misserini, *Intera Collezione Di Tutte Le Opere Inventate E Scolpite Dal Cav. Alberto Thorwaldsen…*, Rome, 1831 (Schönborn relief);
H. Le Grice, *Walks Through the Studii of the Sculptors at Rome*, Rome, 1841, vol. I, pp. 55, 67 (Schönborn relief);
C. Keisch, *Italia und Germania: Deutsche Klassizisten und Romantiker in Italien*, exh. cat. Nationalgalerie, Berlin; Winckelmann-Museum, Stendal; Kunstsammlungen, Weimar, 1975, no. 80;
J. Birkedal Hartman, *Antike Motive bei Thorvaldsen, Studien zur Antikenrezeption des Klassizismus,* Tübingen, 1979, p. 59, pl. 14.3;
K. Bott, 'Die Italienreise des Franz Erwein von Schönborn und seine Begegnung mit Thorvaldsen', in *Festschrift für Gerhard Bott zum 60. Geburtstag: 14. Oktober 1987,* Darmstadt, 1987, pp. 139-158 (Schönborn relief, the Thorvaldsens Museum relief is illustrated);
K. Bott, Ein Kunstsammler zu Beginn des 19. Jahrhunderts. Franz Erwein von Schönborn (1770-1840), Weimar, 1993;
Laila Skjøthaug, 'Catalogue', in S. Grandesso (ed.), *Bertel Thorvaldsen (1770-1844)*, Milan, 2015, no. 329.5;

‡ W £ 150,000-200,000
€ 172,000-229,000 US$ 203,000-271,000

"Twas noon of night, when round the pole
The sullen Bear is seen to roll;
And mortals, wearied with the day,
Are slumbering all their cares away;
An infant, at that dreary hour,
Came weeping to my silent bower,
And waked me with a piteous prayer,
To save him from the midnight air!
'And who art thou,' I waking cry,
'That bidd'st my blissful visions fly?'
'O gentle sire!' the infant said,
'In pity take me to thy shed;
Nor fear deceit: a lonely child
I wander o'er the gloomy wild."

ANACREON

Ode III, first stanza [translation: Thomas Moore, 1869]

The celebrated Neoclassical sculptor Bertel Thorvaldsen was hailed as "the patriarch of the bas-relief" during his lifetime. This beautifully carved marble relief is typical of the sculptor's *oeuvre*, and is one of a handful of versions executed by the sculptor, including others in institutions: notably the Thorvaldsens Museum, Copenhagen, and the Hermitage Museum, St Petersburg.

Thorvaldsen's composition is inspired by Anacreon's *Ode III*, in which the ageing poet opens his home on a cold and rainy night to the infant Cupid, who seeks shelter. As he warms himself against the fire, Cupid asks Anacreon if he can test his bow, and plunges an arrow into the poet's heart. Jubilant, Cupid flies off, delighted that his arrows can still inspire love.

Anacreon's poem highlights the truth that older people can still feel desire. The obvious homoerotic connotations would not have been lost on Thorvaldsen or any of his contemporaries with a Classical education. The notion of Greek Love is implicit in both the poem and the relief. Such homosexual relationships, in which an older man (the *erastes*) would love a younger man (the *eromenos*), were deemed to be educational and were essentially seen as a rite of passage in Ancient Greece. Thorvaldsen's composition plays upon the innate contrasts between those of the same gender: the older, bearded and muscular man, and the slender winged youth. Anacreon embodies experience and seriousness on the one hand, Cupid mischievous playfulness on the other. It is, however, Cupid who holds the power in Thorvaldsen's depiction, as he thrusts his arrow into Anacreon's heart, leaving the poet love sick; a warning, perhaps, against the foolishness of those who fall for youths in old age.

The present relief in fact inspired scorn from one English critic, Hawks Le Grice, who, after a visit to Thorvaldsen's studio, wrote in 1841: 'Nor time nor years can secure against the insidious arts of inordinate desire, if the proximate occasion of error be not avoided, or a willing ear be lent to the suggestions of passion under the guise of virtuous feeling. The angel of darkness sometimes assumes the form of an Angel of light; and even the trembling object of charity may prove the disguised instrument of vice, unless we unite the prudence of the serpent with the simplicity of the dove (Le Grice, *op. cit.*, p. 67).

Laila Skjøthaug has confirmed that, in her opinion, the present relief is the one commissioned by Franz Erwein von Schönborn-Wiesentheid, Count of Schönborn-Wiesentheid in 1823 and executed in 1824, but dispatched to the patron in 1840 (private correspondence). Previously, the Schönborn relief was assumed to be the one in the Landesmuseum, Oldenburg (inv. no. LM 014.019) (see Skjøthaug, *op. cit.*).

Schönborn also commissioned two reliefs said to symbolise *Summer* and *Autumn*. The present model, *Cupid received by Anacreon*, is thought to have represented *Winter*, and was commissioned as a pair with a relief depicting *Cupid and Bacchus* or *Spring* (a marble version is in the Thorvaldsen Museum, Copenhagen, inv. no. A797). Curiously, the Schönborn *Cupid received by Anacreon* appears to have been in the artist's studio many years later, since it is only recorded as being sent to Count Schönborn in 1840; this is confirmed by a letter from Johan Bravo to Thorvaldsen dated 29 April 1840 (Thorvaldsens Museum Archives, no. m23 1840, nr. 18).

The present composition was clearly successful since Thorvaldsen executed a number of versions. Aside from these two versions, there exists a plaster in the Thorvaldsens Museum, Copenhagen (inv. no. A415), and a marble formerly in the collection of Thomas Hope (1769-1831) in the same museum (1824, presented to Hope 1828; inv. no. A827). Another, formerly in the collection of the Thorvaldsens Museum is now in the Kunstmuseum, Vejle (see *Bertel Thorvaldsen*, 1988, *op. cit.*, no. 50). Further marble versions are in the Hermitage Museum, Saint Petersburg (inv. no.H.CK.-1510) and at Christianelyst, Sophienholm, Denmark. Several additional versions are lunette shaped. One of these, thought to be that from the collection of Lord Norton, Hams Hall, Warwickshire, was sold together with three further reliefs representing *Cupid and Bacchus*, *Pan teaching a Child Satyr* and *a Bacchante and a Child Satyr*, at Sotheby's New York on 30 January 2014, $2,405,000.

The present marble is carved with the precision and attention to detail for which Thorvaldsen is most celebrated. The attributes, such as the Cithara, the acorn-headed thyrsus, and the brazier from which flickering flames rise, are beautifully delineated. The contrast between the fur, feathered wings and smooth flesh is superlative.

Bertel Thorvaldsen (1768 or 1770-1844) was widely considered the greatest sculptor in Europe after the death of Antonio Canova, which is apparent from the abundance of noble and royal patronage he received throughout his career. Among his patrons were: Alexander I of Russia, King Ferdinand of Naples (equestrian statue, not executed), King Ludwig of Bavaria (a figure of *Adonis* and several classical and mythological subjects), Sir Thomas Hope (figure of *Jason*, a relief of *Cupid received by Anacreon* dated 1827, among other pieces) and a number of English nobility and cognoscenti. Moreover, in 1823, Thorvaldsen was commissioned to produce a tomb for Pope Pius VII, a mark of great official recognition.

RELATED LITERATURE

Bertel Thorvaldsen 1770-1844. Scultore danese a Roma, 1989-1990, exh. cat., Galleria Nazionale d'Arte Moderne, Rome, p. 184, no. 50; *Künstlerleben in Rom - Bertel Thorvaldsen (1770 - 1844)*, exh. cat., Germanisches Nationalmuseum, Nuremberg, and Schleswig-Holsteinisches Landesmuseum Schloss Gottorf, Schleswig, 1992, pp. 669-670, no. 8.16; Jørnæs, B. (2003). Thorvaldsen [Thorwaldsen], Bertel. *Grove Art Online.* Retrieved 28 May. 2018.

Sotheby's would like to warmly thank Laila Skjøthaug of the Thorvaldsens Museum, Copenhagen, for her kind assistance in cataloguing this lot.

27

THE KING OF SARDINIA'S SCULPTOR

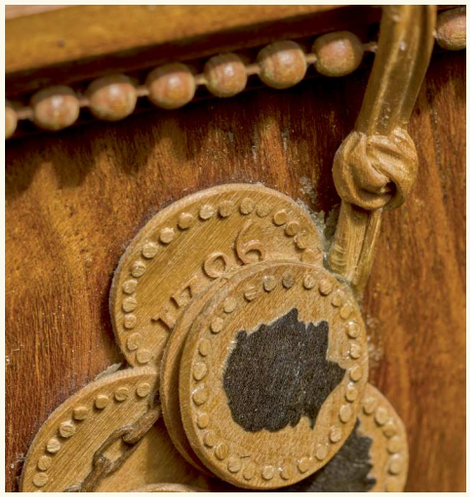


Fig. 1, Detail of the presente lot, showing the carved date

AN ITALIAN CARVED LIMEWOOD, WALNUT, TULIPWOOD, EBONY AND FRUITWOOD "MICROSCULTURA" RELIEF SELF-PORTRAIT BY GIUSEPPE MARIA BONZANIGO DATED 1796

the oval central medallion with a profile portrait of the artist, framed by a banded and beaded oval moulding surrounded by a thin laurel wreath issuing from acanthus scrolls flanking a lion mask; below the medallion an inscribed tablet "JOSEPH MARIE BONZANIGO . SCVLPTEVR . DU ROI DE SARDAIGNE"; from the rinceaux by the acanthus two garlands with silhouetted coins link to two upright vases issuing foliate wreaths and supported by a platform of fruits and wheat sheaves; carved 1796 to one coin to left hand side; the border of darker ground has in the upper side two scrolls issuing from the central acanthus with an inscription partially lost "J.A ROS(...)IGN(...) LEUR(...)M(...) SE(...)F / LES ATS RECO(...)N(...)S(...)N"; the corners with profile portraits with further smaller silhouette portraits, each side with three further medallion portraits interspersed by lozenge panels with trophies related to Sculpture and Architecture, all on a dark ground with an entwined vine frieze centred by cord topped by tied ribbon; the lower side of border with rinceaux frieze with heads of hounds, tiger, lion and cockerel, the whole in a later glazed frame
62.7cm. high, 59cm. wide; 2ft. ½in. 1ft. 11 ¼in.

PROVENANCE

Art trade, Milan, in the late 19th century;
Moisé Michelangelo Guggenheim (1837-1914), Venice;
Acquired from the above by Sir George Donaldson, London, 1897;
Probably acquired from the above by Sir Lionel Faudel-Phillips Bt., (1877-1941), Balls Park, Hertfordshire;
His daughter Miss Jean Faudel-Phillips (1909-1992);
Thence by family descent to the present owner.

LITERATURE

Archivio Centrale dello Stato, Roma, Ministero della Pubblica Istruzione, Direzione Generale di Antichità e Belle Arti, II versamento, II serie, busta 630, fascicolo 6242, *Licenza di esportazione di Michelangelo Guggenheim, firmata da Attilio Marzollo, agente della galleria, del 28 dicembre 1897;*
Gabiani, N., *Giuseppe Maria Bonzanigo da Asti intagliatore in legno ed in avorio*, Torino, 1920, p.46 (ill.);
Maggiora-Vergano, T., *Nuove opere dell' Insigne Scultore Astigiano Giuseppe Maria Bonzanigo*, Torino, 1935, frontespiece (ill.);
Baudi di Vesme, A., *Schede Vesme, L'Art in Piemente dal XVI al XVIII*, Torino, 4 vol, 1963-4, p. 166;
Bertolotto, C., et. al., *Giuseppe Maria Bonzanigo: intaglio minuto e grande decorazione*, (exh. cat.) Pinacoteca civica, Asti, 1989, p.32 (ill.);
Ferraris, G., *Giuseppe Bonzanigo e la scultura decorativa in legno a Torino nel periodo neoclassico*(1770-1830), Turin, 1991;
Dragone, P., et. al., *Un Bonzanigo in terra Benese*, Savigliano, 2004, p. 57-61 (ill.);
Arnaldi di Balme, C., & Merlotti, A., *Trofeo Militare di Giuseppe Maria Bonzanigo*, Torino, 2011, p.10 (ill.);
Martignon, A., *Michelangelo Guggenheim (1837-1914) e il mercato di opere, di oggetti d'arte e d'antichità a Venezia fra medio Ottocento e primo Novecento*. Doctoral Thesis, Università degli Studi di Udine, 2015.

£ 200,000-400,000
€ 229,000-458,000 US$ 271,000-545,000

JOSEPH-MARIE-BONZANICO
-SCVLPTEVR-
DV-ROI-DE-SARDAIGNE

A self-portrait by the most celebrated cabinet-maker and woodcarver working in Piedmont in the late 18th and early 19th century - Giuseppe Maria Bonzanigo (1745-1820) - this exquisite panel is a bold statement of the artist's supreme talent as a sculptor. Of unparalleled scale within his *microscultura* portraiture, this important piece is a recent rediscovery, its location hitherto unknown since the beginning of the 20th century.

Bonzanigo's micro-sculpture has perhaps been slightly overshadowed in recent years by the importance ascribed to the cabinet-making commissions received from the royal family for the Royal Palace in Turin and the royal residences at Moncalieri, Rivoli, Stupinigi and Venaria. Nevertheless, the fame he achieved during his lifetime derived precisely from the extraordinary skill demonstrated in the minute carving of wood and ivory, resulting in further commissions from the royal family, the Piedmontese aristocracy and from the Napoléonic establishment.

Born into a family of sculptors in Asti in 1745, Bonzanigo is first recorded as working for the House of Savoy in Turin by 1773. From the following year onwards, his name appears more and more frequently in the Real Casa documents and having a particularly prolific period from 1784 to 1786.

In 1787 he joined Francesco Bogliè and Giuseppe Antonio Gianotti as *scultore in legno* for Vittorio Amadeo III, a title he was particularly proud of, having it inscribed in the present lot – "Sculpteur du Roi de Sardaigne". The royal edict is complimentary: "*La particolare abilità, e perizia dimonstrata dallo scultore in legno Giuseppe Maria Bonzanigo, nell esseguimento de' diversi travagli da parecchi anni a questa parte ordinati per nostro servizio, e di quelli singolarmente, che ha in ultimo luogo con singolare maestria perfezionati, invitandoci a darglien contrassegno della nostra beneficenza, ci hanno disposti a stabilirlo nostro scultore in legno, all'ogetto anche di maggiormente animarlo a distinguersi nell'arte suddetta"* (Ferraris, *op. cit.* p.49).

Fig. 2, Giuseppe Maria Bonzanigo, *Ritratto di Vittorio Amedeo III*, c.1790-95 © Torino, Palazzo Madama – Museo Civico d'Arte Antica (inv. 1071.L), reproduced by permission of the Fondazione Torino Musei, (photo: Studio Gonella 2010).

It was not until 1817, after the restoration of the Savoy rule, that he would become Vittorio Emanuelle I's *primo* sculptor, due no less to the prestige and commercial success that his minute sculpture reached during the Napoléonic rule, when furniture commissions were scarce.

Of the multiple *microscultura* portrait panels and frames executed by Giuseppe Maria Bonzanigo, his workshop and pupils working independently, the present example can be considered the genre's *chef-d'oeuvre*, appropriately depicting its creator and leading master at the peak of his career for the Savoy sovereigns. He is presented dignified, with an assured expression and dressed as a successful *gentiluomo*.

The two vases, flanking the oval medallion, bear the king's initials V[ictorius] R[ex] and on the coin garlands above, another two discreet VR cyphers can be seen, underlining his closeness to his principal patron. Related vases are present in the architectural decoration of the apartments of the Dukes of Aosta in the Palazzo Reale, which reveals an ornamental approach that he carries throughout his different projects.

Influenced by the classical architecture from his hometown, and from the French neoclassical taste coming from the north, Bonzanigo's style is rooted in an architectural language, using antique ornamental motifs within neatly ordered compositions. A signed drawing for the main altar frontal at the Church of S. Francesco d'Assisi, Turin (1787) (Biblioteca Reale, Turin) (fig.1) shows several elements in common with the present lot, such as the acanthus embracing one side of the medallion.

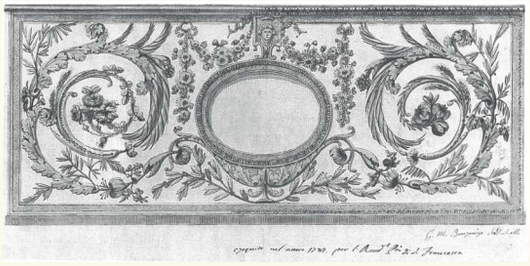


Fig. 3, Giuseppe Maria Bonzanigo, drawing for the altar frontal of Church of San Francesco d'Assisi, Turin, 1787 (Biblioteca Reale, Turin)

Another example where Bonzanigo employed similar features both in micro-sculpture and interior decoration is the Anticamera now called "della Regina" at the Palazzo Stupinigi, where the walls are framed with bands with entwined vines, such as those seen in the side borders of the present lot, albeit without medallions. This use of the entwined vine band motif was also employed in an exceptional relief panel depicting the Three Graces at Palazzo Madama, Turin (Museo Civico d'Arte Antica, inv.787).

Claudio Bertolotto suggests an interesting theory, that the profile portraits to the corners and side bands represent Bonzanigo's direct collaborators, or even sculptors and architects whom he admired or worked with. The trophies interspersing the highly naturalistic personal medallions probably refer to branches of Sculpture and Architecture and are suggestive in this direction. The fact that some of his collaborators go on to become leaders in their fields, such as Morizio Bianco and Francesco Tanadé, show that they were not mere journeymen working for the master. Interestingly, in the 1792 census, his workshop listed thirteen workers and apprentices, including the two mentioned above but also Claudio Stefano Bliú and Giuseppe Arigoni (Ferraris, *op. cit.* p.55).

The silhouetted coin garlands to upper section, with incredibly minute chains, are less personal in their profiles and, following the above theory, one could suggest they symbolise the larger workforce supporting his achievements. This motif of a garland of coins, although without silhouettes, can be seen in a Portrait of Vittorio Emanuele I in wood and ivory (Private Collection, ill. Bertolotto, *op.cit.* p. 48).

Bonzanigo profile portraits should be considered in the context of coeval practices of the painted silhouette, marble, cameo and wax portraits. An interesting Portrait of Vittorio Amedeo III (fig.2), of circa 1790-1795 (Palazzo Madama, Torino inv. 1071/L) has a relatable composition to the present lot, showing a profile medallion of the king, framed by an olive laurel wreath and by a border with twelve silhouette portrait medallions of members of the royal family.

THE PANEL IN THE LAST CENTURY

The present panel is not listed in Bonzanigo's stock sale after his death in 1820 and the panel's whereabouts are unknown for about a century. It re-surfaced in Milan in the final years of the 19th century where it is acquired by Moisé Guggenheim, who took it to Venice. Here it was seen and handled by Conte Alessandro Vesme (1854-1923) who was not only the head of the Pinacoteca di Torino and Soprintendente degli Oggetti d'Arte of Piemonte and Liguria, but also an indefatigable historian of Piemontese art, having written the seminal *L'Arte in Piemonte dal XVI al XVIII secolo*, posthumously published. In this book, this panel is mentioned as one of the main works of Bonzanigo (Vesme, *op.cit.* vol. I, p.126). It is nevertheless, Niccola Gabbiani who, in 1920, publishes an image and mentions that Vesme, after having encountered the panel, requested the renowned photographer Secondo Pia to register this self-portrait - *"Verso il principio del corrente secolo l'illustre signor comm. Baudi di Vesme conte Alessandro, (...) ebbe ocasione di avere nelle mani, per qualche ora, l'originale dell'anzidetto autoritrato, e giovandosi della rara abilitá fotográfica del nostro egregio concittadino comm. avv. Secondo Pia ne poté far eseguire la fedele riprosuzione in fotografia, la cui negativa si conserva nella preziosissima e ricca colleziona di quest'ultimo"* (Gabbiani, *op.cit,* 1920, p.46) (fig.3). Gabbiani also mentions that it is not known where it is, and that sadly it had emigrated far away - *"Ignorasi dove la scultura original di questo autoritratto sia andato a finire e si retiene che esso, disgraziatamente abbia emigrato lontano."*

In fact, the panel had been sold by Guggenheim to a British dealer, Sir George Donaldson in 1897. According to its export license issued by the Accademia di Belle Arti di Venezia, he sent a sculpted portrait with the inscription «JOSEPH MARIE BONZANIGO SCULPTEUR DU ROI DE SARDEGNE» [sic], together with another one with a watercolour portrait and the inscription «PIETRO GIACOMO PALMIERI BOLOGNESE ACCADEMICO CLEMENTINO», for a total declared price of 2000 lire. (We kindly thank Dott.sa Alice Martignon for this information).

JOSEPH · MARIE · BONZANICO
· SCVLPTEVR ·
DV · ROI · DE · SARDAIGNE

(*Fot. S. Pia*).

Autoritratto di Giuseppe Maria Bonzanigo (1745-1820).

Fig. 4, the present lot when published by Gabbiani, 1923, photographed by Secondo Pia.

Fig. 5, Moisé Michelangelo Guggenheim

MOISÉ MICHELANGELO GUGGENHEIM (1837 – 1914)

Of German origin, Guggenheim (fig.4) was one of the most prominent and respected figures in 19th century Venice, renowned as an antiquarian, collector, furniture maker and public figure. He was also the city's largest antique dealer. When he opened the shop in 1857 Guggenheim not only took on the mantle of proprietor but also designer and creative director of the works created there. Whilst he strove to promote and ingratiate a new, and altogether expressive, visual language he also was taken with the traditional and preeminent styles. So celebrated were his designs that his works were presented at the World Exhibition in Vienna, 1873 - likewise in Milan, 1881, Venice, 1887 and Paris, 1889. In 1879 Guggenheim's factory was established on the Grand Canal in the Palazzo Balbi. He had an impressive book of clientele which consisted of King Ludwig II of Bavaria, King Umberto I of Italy, Queen Alexandra of the United Kingdom and Victoria, Empress of Germany to name but a few.

Guggenheim's collection was varied and included an assortment of objects of interest to him such as terracotta models, majolica, jewels, a hugely important collection of textiles, fragments of timber, frames and furniture. He likely gathered these objects through his vast network of contacts within the art world which included critics and art historians such as Giovanni Morelli (1816 - 1891), Wilhelm von Bode and Adolfo Venturi, imminent collectors of the day such as Nélie Jacquemart-André, Baron de Rothschild and Isabella Stewart Gardner. He also had strong affiliations with museums which include, but are not restricted to, the Royal Museums Berlin, South Kensington Museum, Prague Museum of Decorative Arts.

SIR GEORGE DONALDSON (1845 - 1925)

Sir George Hunter Donaldson had a similar career to Guggenheim, having been a prominent art dealer and collector with a predominant interest in English and European furniture from the sixteenth to eighteenth centuries, but also an eye for contemporary furniture production. He had a great interest in early musical instruments, donating his unparalleled collection to the Royal College of Music in 1894, and also Old Master paintings. He formerly owned Titian's Ranuccio Farnese, 1541 – 1542, now in the National Gallery of Art, Washington and Francisco de Goya's Don Andrés del Peral, before 1798; which he donated to the National Gallery, London, in 1904.

He opened his business as an art dealer in New Bond Street, in the early 1870's, having built some exceptional collections - amongst his clients were the collectors George Salting and John Jones and he also sought works for the South Kensington museum and made his own substantial donations.

In his lifetime Donaldson was made knight, first class, by the grand duke of Saxe-Coburg and Gotha in 1885, a chevalier of the Legion d'honneur in 1892 for artistic services to France and in 1904 he was awarded his knighthood.

SIR LIONEL FAUDEL-PHILLIPS (1887–1941)

It is likely that Donaldson sold Bonzanigo's self-portrait to Sir Lionel Faudel-Phillips, who had the piece at Balls Park, Hertfordshire (fig.5). This grand Queen Anne house had been bought by his father Sir George Faudel-Phillips, 1st Baronet (1840–1922) in 1901, having rented it from the 1880s. He had a distinguished political career, and was made Baronet following his post to Lord Mayor of London in 1896. Sir Lionel also had a public service life as president of the Bethlem Hospital, High Sheriff of Hertfordshire, first Chairman of the British Council's Fine Arts Committee and a trustee of the Wallace Collection in London.

Fig. 6, Balls Park, Hertfordshire, 1912, © Country Life Picture Library

PROPERTY OF A DIRECT DESCENDANT OF THE BONAPARTE FAMILY

LOTS 28-71

The collection of portrait miniatures relating to Napoléon Bonaparte and his family presented here reflects two different facets of an art form that had evolved at royal courts of France and England during the second and third decades of the sixteenth century: the state portrait and the intimate portrait. The state portrait, used by ruling families to define their rank and status, was an idealised representation intended for public viewing; by contrast, the intimate portrait was a private record of an individual painted for the enjoyment of a small family circle. The present collection is exceptional in the number of intimate portraits it contains of members of a family that is more usually defined by elaborately orchestrated images of state.

The state portrait is represented by the gold and enamel imperial presentation snuff box by Gabriel Raoul Morel, which is inset with a portrait of Emperor Napoléon I after Robert Lefèvre (lot 39). When the emperor set about trying to establish the Bonapartes as a hereditary dynasty he adopted, with modifications where appropriate, much of the protocol and etiquette that had been observed previously under the Bourbons. Among the traditions he revived was the practice of giving a portrait snuff box as a mark of favour. The present box, with a provenance from the Bertrand family, was almost certainly given by Napoléon to General Count Bertrand in recognition of his unwavering loyalty - both the general and his wife accompanied the former emperor to Saint Helena and were present at his death.

Napoléon was acutely aware of the efficacy of the image as a tool for propaganda: when he was First Consul he sought the advice of Dominique Vivant Denon about miniature painters. The artist recommended by Denon, Jean Bertin Parant, was commissioned subsequently to paint numerous portraits of Napoléon and his family, often in imitation of cameos (lots 31 and 32). An anonymous reviewer of the 1804 Salon noted '... ces charmantes imitations de pierres précieuses de M. Parant. Il est impossible de faire mieux; il faut savoir par qui cela est peint' (quoted Maze-Sencier, Les Fournisseurs de Napoléon 1er et les deux Impératrices,Paris, 1893, pp. 202–203). The appeal of the en camaïeu portrait miniature for Napoléon was perhaps founded on the association of the art of hardstone cameo carving with imperial Rome. Indeed such was his enthusiasm for the art form that he patronised Nicola Morelli, a contemporary Roman gem-engraver. This collection includes several examples of Morelli's work, among them a portrait of Napoléon in the guise of a Roman emperor, mounted on a Florentine gold-mounted pietra dura snuff box (lot 30).

The contrast between state and intimate portraiture is well illustrated by two miniatures of Catherine, Queen of Westphalia. The first, painted in 1808 by one of the great French miniaturists of the period, Jean Baptiste Jacques Augustin, is mounted with a pendant portrait of her husband, Jérôme Bonaparte, on the lid of a lapis lazuli snuff box (lot 46). Both sitters wear magnificent court dress that proclaims their status, she in a gold-embroidered white gown with a pearl parure. The other portrait, painted six years later by one of Augustin's most brilliant pupils, Jean Baptiste Joseph Duchesne, depicts the sitter modestly dressed in a cream-coloured gown without any jewellery (lot 46). This discreet portrait, rather than being set in a gold box, is mounted on a leather travelling wallet that contains a notebook and assorted implements - a practical item intended for private use. The respective genres are also to be seen in two portraits of the Empress Joséphine. One, by Ferdinando Quaglia, an Italian-born artist who was part of the empress's court, shows the sitter in a silver-embroidered white gown and a richly jewelled parure (lot 33). This was an official image that Quaglia replicated several times, all destined for the lids of gold presentation snuff boxes. This portrait may be contrasted with another remarkable work by Jean Baptiste Isabey, which depicts the moment the empress received the news of Napoléon's great victory at Austerlitz (lot 38). Although this miniature referenced a major event in the history of the empire, its conception is intimate. As always the empress is dressed in the height of fashion but her only jewel is a portrait miniature of the emperor suspended on a gold chain. Rather than being depicted in a rigid, hierarchical pose, she is shown in suspended movement, thereby suggesting the excitement of the moment.

The 'Austerlitz' Joséphine portrait was created as a private family record. The same may be said of two other miniatures by Isabey representing Napoléon's parents which, like the 'Austerlitz' portrait, are set in simple dark tortoiseshell snuff boxes (lots 41 and 42). Compared with the swagger portraits of the Bonaparte dynasty exhibited at the Salons, they show a more toned-down version of the family iconography. Interestingly, they were both based on earlier portraits, and what is, and what is not, included in them is revealing. The portrait of the emperor's mother, Madame Mère, was based on a painting by Baron Gérard, painted around 1802. In his version Isabey excluded the pearl earrings and two strand necklace depicted in the Gérard portrait. This editing was in keeping with the modest tastes of the sitter. The portrait of Carlo Buonaparte, Napoléon's father is even more intriguing: the sitter had died some twenty years previously, and so Isabey had to work from an old portrait. In his version Isabey was apparently faithful to the original - necessary if the recipient remembered the subject. Around the same date the prototype was also given to Anne Louis Girodet de Roussy Trioson, who produced a full length portrait of Carlo Buonaparte wearing contemporary dress, a very different image that fitted in perfectly with the parade portraits of the family created for public rather than private display .

It is perhaps with the miniatures of the children of the imperial family that the genre of the intimate portrait is most evident. The tender relationship between a mother and her children is captured poignantly by Giovanni Battista Gigola in his portrait of Augusta Amalia, Princess of Bavaria, Vicereine of Italy, surrounded by her four eldest children (lot 37). The significance of family connections seen in the miniature of Louis-Napoléon Bonaparte, later Emperor Napoléon III, a copy after a watercolour by the sitter's mother, Hortense de Beauharnais (lot 56). Lastly, the charming portrait by Pierre Paul Emmanuel de Pommayrac of the young Prince Imperial, only child of Napoléon III and Eugénie de Montijo (lot 57). This treasured miniature of the short-lived prince, like many of the family portraits assembled here, was bequeathed by the Empress Eugénie to Victor, Prince Napoléon (1862–1926), Bonapartist pretender to the French throne after the death of the Prince Imperial in 1879, and the Empress's universal legatee.

Indeed, it was due to Victor, Prince Napoléon's position as Bonapartist pretender that the objects in this collection, with different lines of Bonaparte provenance, were gathered together. Most were inherited from the

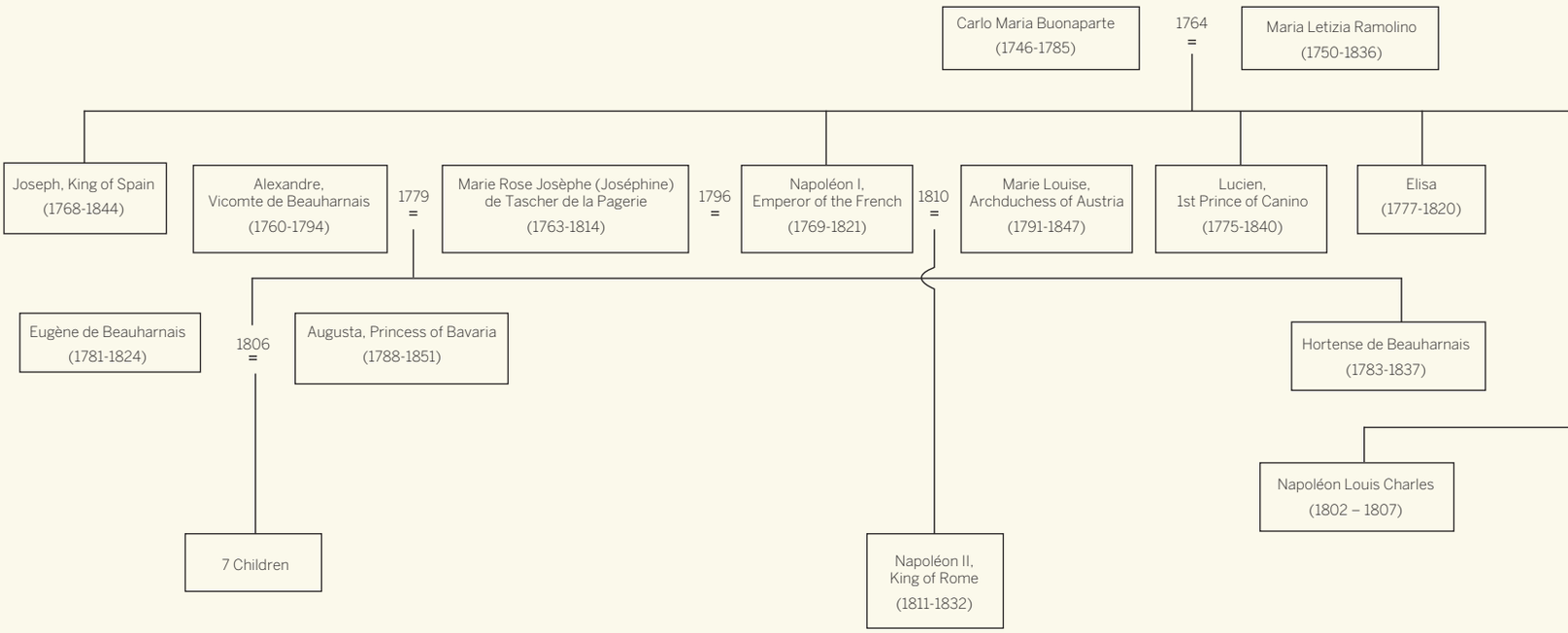
Empress Eugénie, who had established herself as guardian of the Bonaparte family archives and memorabilia. Some of the objects trace directly back through her consort, Napoléon III, to Louis Bonaparte and Hortense de Beauharnais, collaterally to her brother, Eugène de Beauharnais, and their mother Empress Joséphine. Objects which had belonged to Napoléon I on St Helena came to Prince Victor through his executors including General Bertrand, whose heirs returned the splendid presentation box to the family in 1855. Those associated with Jérôme Bonaparte, King of Westphalia, and his consort Catherine of Württemberg, his grandparents, came to Prince Victor by direct descent. Some came from other members of the family - Princess Mathilde, his paternal aunt, and Princess de la Moskowa, granddaughter of both Joseph Bonaparte, sometime King of Spain, and Lucien Bonaparte, 1st Prince of Canino. A small group was given to Prince Victor, son of Clotilde of Savoy, in 1904 by her nephew the King of Italy. The consistent concern was to preserve these intimate family portraits just as later families conserved their photograph albums. The difference in this case is that this particular family, and its many royal and imperial connections, changed the history not only of France but also of Europe.

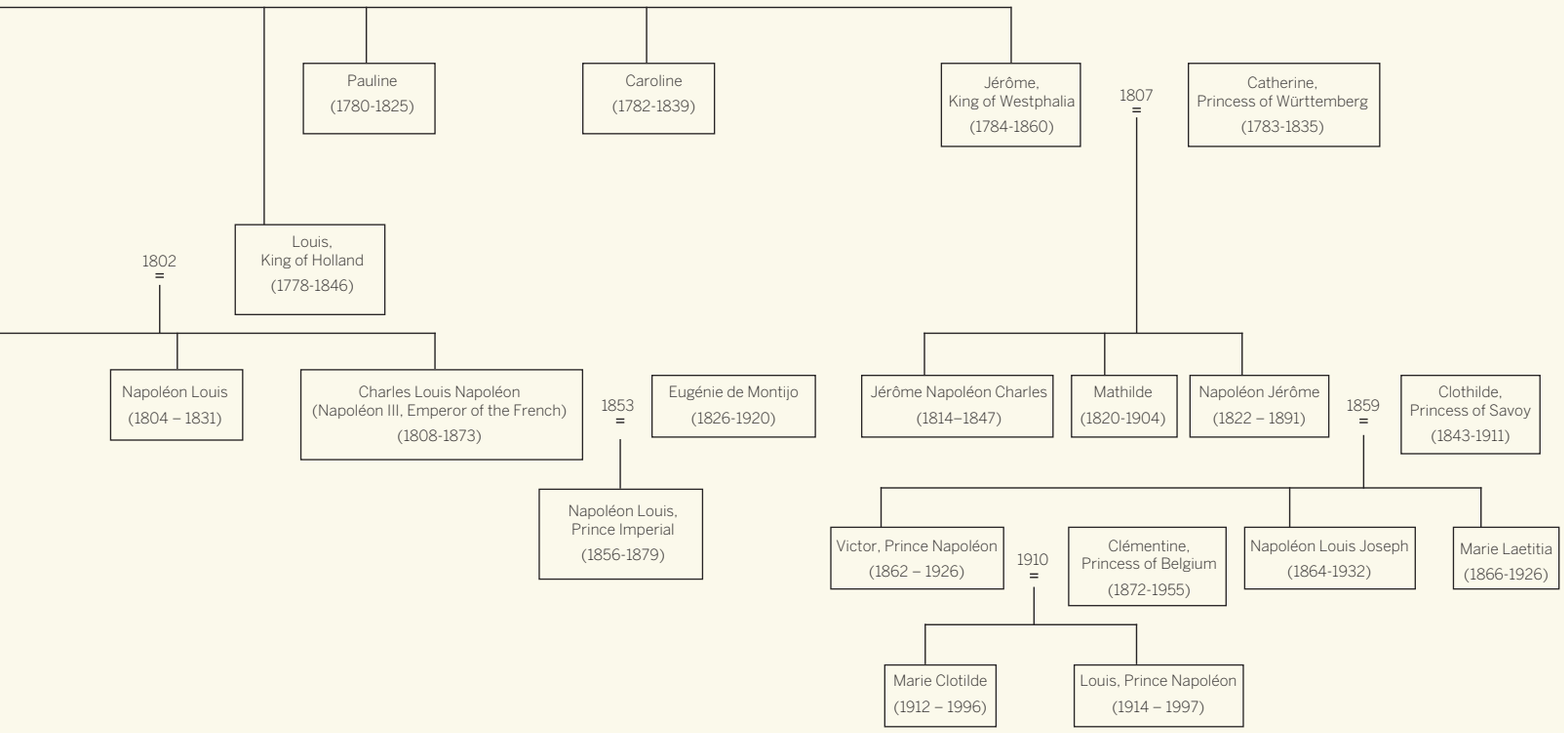
Sotheby's would like to thank Annamaria Giusti, Bernd Pappe, Diana Scarisbrick and Lucia Pirzio Stefanelli for their assistance with cataloguing this collection.

Lot 30 (enlarged)

DESCENDANTS OF CARLO MARIA BUONAPARTE AND MARIA LETIZIA RAMOLINO

(SIMPLIFIED FAMILY TREE)




Pauline
(1780-1825)
Caroline
(1782-1839)
Jérôme,
King of Westphalia
(1784-1860)
1807
=
Catherine,
Princess of Württemberg
(1783-1835)
1802
=
Louis,
King of Holland
(1778-1846)
Napoléon Louis
(1804 – 1831)
Charles Louis Napoléon
(Napoléon III, Emperor of the French)
(1808-1873)
1853
=
Eugénie de Montijo
(1826-1920)
Napoléon Louis,
Prince Imperial
(1856-1879)
Jérôme Napoléon Charles
(1814–1847)
Mathilde
(1820-1904)
Napoléon Jérôme
(1822 – 1891)
1859
=
Clothilde,
Princess of Savoy
(1843-1911)
Victor, Prince Napoléon
(1862 – 1926)
1910
=
Clémentine,
Princess of Belgium
(1872-1955)
Napoléon Louis Joseph
(1864-1932)
Marie Laetitia
(1866-1926)
Marie Clotilde
(1912 – 1996)
Louis, Prince Napoléon
(1914 – 1997)

28

A SMALL GOLD-MOUNTED TORTOISESHELL AND FIGURED AGATE SNUFFBOX, ADRIEN-JEAN-MAXIMILIEN VACHETTE, PARIS, 1789

oval, the lid inset with an oval panel of agate with mossy inclusions, resembling a winter sunset or even Napoléon's bicorne hat with Mercury's wings, gold frame and lining, *maker's mark, charge and discharge marks of J. J. Kalendrin, date letter for 1789*
2.6 x 7.8 x 4.7 cm.

PROVENANCE

Eugénie, Empress of the French (1826-1920)
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Mémoires de Constant, premier valet de l'Empereur, Paris, 1830, vol. 2, p. 88; Sophie Mouquin, 'Agate, Jasper and Sardonyx: Gemstones in French Mineralogical Collections of the Eighteenth Century', in Alexis Kugel, *Gold Jasper and Carnelian, Johann Christian Neuber at the Saxon Court,* London, 2012, pp. 44-89

‡ ⊙ £ 6,000-8,000
€ 6,900-9,200 US$ 8,200-10,900

Although one of the most lavish distributors of richly-jewelled presentation boxes, in his private tastes Napoléon I preferred simplicity. According to his valet he wore no jewels and carried in his pockets only a handkerchief, a snuff box and a bonbonnière containing licorice. 'His snuff boxes were narrow, oval with hinges, in black tortoiseshell, mounted in gold, decorated with cameos or antique medals in silver or gold'. Napoléon's will describes the cabinet of snuff boxes which he had taken with him to St Helena, including 33 mainly of tortoiseshell, his favourites set with coins or portraits of family members, much like the boxes in the present collection and including a rectangular example simply set with an agate like the present box.

Interesting mineral specimens had long been included in cabinets of curiosities such as that of the Abbé de Fleury (sold in 1756) and Dezallier d'Argenville (dispersed in 1766). When categorising their collections, some preferred to index them by place of origin and others to typify their patterns and physical characteristics, particularly with regard to the dendritic agates. This serious scientific research had a more frivolous side and gave rise to stones being chosen for the pictures which could be seen in them then setting them in snuff boxes for display. A gold box set with a 'very precious' oriental agate was included in the sale of the' comte de ***' in March 1786 – in the middle [of the stone] is shown a young stag running, its hind legs resting on a small section of terrace and having before it a kind of hillock'. It is typical of the work of Vachette, that he should have seen the potential in the pictorial stone on this box and should choose to mount it in the taste of the Emperor.

Adrien-Jean-Maximilien Vachette, a prolific and imaginative gold box maker, combined the excellence of quality and inventive creativity of a Carl Fabergé while always remaining within his strictly defined area of boxes. Baptised at Cauffry in the Oise on 20 January 1753, he was the fifteenth and last child of Pierre Vachette, a tax collector, and his wife Marie-Anne Pillon. After 8 years of *apprentissage,* he became master under the auspices of the gold box maker Pierre-François Drais whose influence can be seen, particularly in the pre-revolutionary period, in Vachette's clean lines emphasised often by pilasters. Vachette remained for some years in the vicinity of Drais's former workshops, taken over by Ouizille, in the place Dauphine. In 1798, he was recorded at 3/45 quai de l'Horloge and then 3/45 quai du Nord (the revolutionary name for the quai de l'Horloge) in 1806. He continued to produce a large number of boxes, many in association with Charles Ouizille, Nitot and Montauban. He died in 1839, leaving a widow, Anne Cécile Fronteau, and daughter.

29

THE FAMILY BONAPARTE

A GROUP OF TEN HARDSTONE, SHELL OR GLASS PASTE CAMEOS, ITALIAN AND FRENCH. EARLY TO MID 19TH CENTURY

comprising:

1. small agate, Catherine, Princess of Württemberg, *3 cm.*, gold bracelet clasp frame;
2. shell, Mathilde Bonaparte, Princess of San Donato, by Paul Victor Lebas, signed: *Paul Lebas,* on truncation, *4.5 cm.*;
3. agate three layer, Madame Mère, with veil, by Nicola Morelli, signed: *Morelli, 4.7 cm.,* gadrooned gold frame;
4. citrine, Jerome Napoléon, King of Westphalia, by Nicola Morelli, signed: *Morelli, 4.8 cm.;*
5. large, glass paste, coloured layers, Napoléon I, Emperor of the French, wearing a laurel wreath, *7 cm.*;
6. citrine, Catherine, Princess of Württemberg, by Nicola Morelli, signed: *Morelli, 4.5 cm.;*
7. agate four layer, jugate portrait of Napoléon I and Joséphine, Empress of the French, *2.4 cm.* gold and blue enamel frame;
8. onyx, Napoléon I, *3 cm.*;
9. agate four layer, Napoléon I, by Nicola Morelli, signed: *Morelli, 3.4 cm.;*
10. agate, probably Pauline Borghese, Princess of Sulmona, after Canova, *1.8 cm.*

on a rectangular plush-covered board
board 27.5 cm.
(11)

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ £ 20,000-30,000
€ 22,900-34,400 US$ 27,100-40,600

RELATED LITERATURE

G.A. Guattani, *Memorie enciclopediche romane,* Rome, 1807, ii, pp.8/10;
R. Righetti, *Incisori di gemme e cammei a Roma,* Rome, 1954, pp. 50/1;
G.C. Bulgari, *Argentieri, gemmari e orafi d'Italia, Roma*, ii, Rome, 1959;
Lucia Pirzio Biroli Stefanelli, 'Nicola Morelli, Incisore in Pietre Dure, Accademico di Merito di S. Luca, Virtuoso del Pantheon', *Bollettino dei Musei Comunali di Roma*, 1992, vol.VI;
Lucia Pirzio Biroli Stefanelli, 'Hardstone Gem Engraving in Rome: the great flowering of the 18th and 19th centuries', exhibition catalogue, *The Art of Gem Engraving,* ed. Diana Scarisbrick, Japan, 2008, pp.319-322

For information about Nicola Morelli, please see the footnote to the following lot. It should be noted that the citrine cameos are the only examples so far recorded by Morelli in this material.

Paul Victor Lebas (1820-circa 1876) was a prominent mid-nineteenth century cameo carver who had trained first as an engraver and then under the scuptor Louis-Denis Caillouette. He worked for the Imperial family showing a cameo profile of the Empress at the Salon of 1853; an angelic cameo of the Prince Imperial, circa 1865, is now in the collections of the Metropolitan Museum (Ac. No. 40.20.16). His most famous work, however is a *commesso* portrait of the young Queen Victoria, executed after a portrait by Thomas Sully of 1839 and made in conjunction with Félix Dafrique (V & A , M. 340-1977)

1
2
3
4
5
6
7
8
9
10

30

NAPOLÉON I, EMPEROR OF THE FRENCH

A GOLD-MOUNTED PIETRA DURA AND CAMEO IMPERIAL PORTRAIT SNUFF BOX, GALLERIA DEI LAVORI, FLORENCE, CIRCA 1805-1810

circular, the lid inset with a fine agate cameo of Napoléon I, in profile to dexter, after the Antique, wearing a laurel wreath, by Nicolo Morelli, signed: *MORELLI* under the truncation, gold frame, the ground of lid and base of lapis lazuli divided by slender gold and white chalcedony fillets within strings of hardstone simulated pearl borders, the sides diagonally striped in gold, lapis and white chalcedony, gold lining and gadrooned gold mounts and rims, *apparently unmarked*
box 2.6 x 7.4 cm., cameo 3.9 x 2.7 cm

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

G.A. Guattani, *Memorie enciclopediche romane,* Rome, 1807, ii, pp.8/10;
R. Righetti, *Incisori di gemme e cammei a Roma,* Rome, 1954, pp. 50/1;
G.C. Bulgari, *Argentieri, gemmari e orafi d'Italia, Roma*, ii, Rome, 1959, p. 178;
Anna Maria Massinelli, *Hardstones,- The Gilbert Collection,* London, 2000, 152-155;
Lucia Pirzio Biroli Stefanelli, 'Nicola Morelli, Incisore in Pietre Dure, Accademico di Merito di S. Luca, Virtuoso del Pantheon', *Bollettino dei Musei Comunali di Roma*, 1992, vol.VI;
Annamaria Giusti in exhibition catalogue, *Arte e manufattura di Corte a Firenze,* Florence, 2006(a);
Annamaria Giusti, *Pietre Dure and the Art of Florentine Inlay,* London, 2006(b),
Lucia Pirzio Biroli Stefanelli, 'Hardstone Gem Engraving in Rome: the great flowering of the 18th and 19th centuries', exhibition catalogue, *The Art of Gem Engraving,* ed. Diana Scarisbrick, Japan, 2008, pp.319-322;
Alvar Gonzalez-Palacios, 'Florentine Snuffboxes' in Murdoch & Zech, *Going for Gold,* Brighton, 2014, pp. 163-183

‡ £ 60,000-80,000
€ 69,000-91,500 US$ 81,500-109,000

According to the account books of the Electress Palatine, Anna Maria Luisa, the gem carver Louis Siriès had been creating hardstone snuff boxes in Florence from around 1720. It was not until around 1780, however, that the Galleria dei Lavori, later Opificio delle Pietre Dure, is recorded as working on snuff boxes in the inlaid hardstone designs known in English as *pietra dura* work (see lot 12). As with the flourishing trade in glass micromosaics in Rome at the same period, these designs were often based on the many recent archaeological finds in Italy although naturalistic arrangements of shells and coral were popular as well as musical trophies based on the designs of the Florentine painter Gesualdo Ferri (Charles Truman, *The Gilbert Collection of Gold Boxes,* Los Angeles, vol. 1, 1991, pp. 408-9 and vol. 2, 1999, pp. 97-8).

In 1801, Ludovico of Bourbon-Parma arrived in Florence, named by Napoléon as King of Etruria. On his death in 1803 his wife Maria Luisa, daughter of Charles IV of Spain, took over as regent. She had inherited the family passion for the arts and was particularly interested in the Galleria dei Lavori and its *pietra dura* productions. Indeed in 1806 she issued an edict that the Galleria should no longer undertake private commissions but instead should work solely for the crown.

Although the actual work was never completed, Maria Luisa had commissioned Carlo Carlieri in 1807 to design a table for presentation to Napoléon. Oblong with rounded ends it would be of lapis lazuli inlaid with military trophies alternationg with laurel wreaths, perhaps enclosing a central initial N (Giusti, *Arte e Manufattura di corte,* 2006a, no. 173). When Napoléon's sister, Elisa Bonaparte Baciocchi took over in 1809 as Grand Duchess of Tuscany, she continued with the project but it fell into abeyance with Napoléon's defeat in 1814.

During Maria Luisa's reign, she had commissioned a number of small *pietra dura* objects for herself including snuff boxes and etuis, for some of which Carlo Carlieri's designs survive (Giusti, 2006a, no. 165a). The snuff boxes are circular, of lapis lazuli inlaid with gold fillets and strings of pearls surrounding either a central monogram or a neo-classical urn; the mounts are of simple hatched gold. Further designs of the period show very similar circular lapis boxes, the borders and sides inlaid with a pleated ribbon design (for the design and illustration of a box, now in the Gilbert Collection, with a central urn holding flowers, see Giusti, 2006b, p. 214, ills. 171 and 172), not unlike the slanted design of stripes on the present example.

Although no published designs from the Galleria show boxes set with cameos, a *pietra dura* etui in the British Royal Collections is very similar in design to a watercolour drawing in Florence by Carlo Carlieri of an etui for Maria Luisa, to be inlaid with her monogram (Giusti, 2006a, no. 165b; Royal Collections RCIN 4538). The Royal Collections etui, however, is set on each side with large malachite cameos of Roman warriors. A slightly later gold-mounted Florentine malachite and *pietra dura* souvenir, is applied with an onyx cameo of Maria Luisa's successor, Elisa Bonaparte, Grand Duchess of Tusacany, signed by Nicola Morelli (Christie's, 28 May 2002, lot 223).

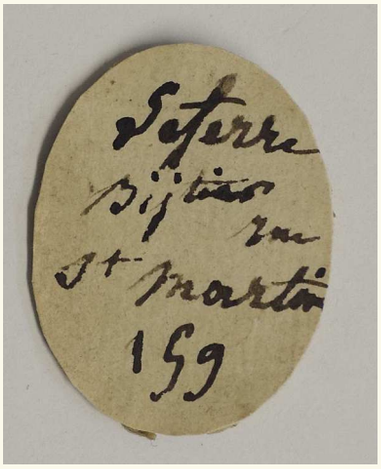
Nicola Morelli (1771-1838) was trained as a cameo carver in Rome, it is thought, by the master *incisore in pietre dure,* Angelo Amastini, whose daughter he subsequently married. In 1799 he is recorded himself as teaching the gem-carver Benedetto Pistrucci. In 1810 he was received as a gem engraver by the Accademia di S. Luca and in 1812, with Girometti and Cerbara, he was admitted to the Academy's order of merit, an honour never previously accorded to artists other than painters or sculptors. A portrait of Morelli by his son Carlo is still held in the Academy's collections..

Morelli preferred to work in relief rather than carving in intaglio but he did not limit himself to portraits alone. He also executed mythological and other subjects such as a large onyx cameo of St George slaying the Dragon (Treasures from the Rothschild Collection, Sotheby's London, 12 December 2003, lot 95).

Among his more important clients Morelli numbered the Vatican and Franz I of Austria, but he is most celebrated for his work for the Bonaparte family. A cameo of the laurel-crowned Napoléon I, carved by Morelli, from the Castellani collection, now in the Museo di Villa Giulia, Rome (Stefanelli, 1992, pp. 63-76, fig. 2); a further diamond-set example was sold, Sotheby's London, 28 March 1996, lot 300. Cardinal Fesch is also recorded as commissioning portraits of ten of the Bonaparte family members from Morelli, to be set into a diadem as a gift for his sister, Letizia Bonaparte, Napoléon's mother.

31

NAPOLÉON I, EMPEROR OF THE FRENCH AND HIS CONSORT JOSÉPHINE, EMPRESS OF THE FRENCH



Backing card
© Bernd Pappe

A TORTOISESHELL DOUBLE PORTRAIT BOX WITH GOLD AND ENAMEL MOUNTS, MARTIN-GUILLAUME BIENNAIS, PARIS, 1801-1809

oval, the lid inset with two facing profiles in cameo of Napoléon I, Emperor of the French and his consort Joséphine, Empress of the French, in cameo after the Antique, *by Jean Bertin Parant, the miniature of the empress signed: Parant, circa 1805,* he to sinister, crowned with a laurel wreath; she to dexter wearing a diadem and dress with a Van Dyck collar, gold mount and translucent blue enamel frames, gold-lined, *maker's mark, Paris grosse garantie and 3me titre for 1798-1809*
box 2.5 x 9.3 x 4.7 cm., miniatures 3 x 2.3 cm

PROVENANCE

According to family tradition the box belonged to Empress Joséphine (1763-1814);
her daughter Hortense de Beauharnais, sometime Queen of Holland (1783-1837);
Napoléon III, Emperor of the French (1808-1873);
his consort Empress Eugénie (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

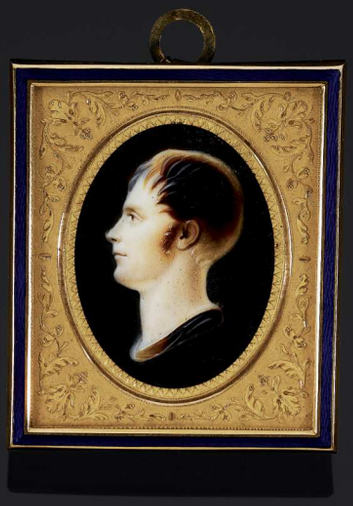
Bernard-Henri Lévy (foreword by), *Napoléon: A Private View, Treasures from the Bruno Ledoux Collection,* New York, 2018

‡ ◉ £ 40,000-60,000
€ 45,800-69,000 US$ 54,500-81,500

In the early years of the Consulate, Jean Bertin Parant (1768–1851), a pupil of Jean Leroy, was recommended to Napoléon by Dominique Vivant Denon as an artist capable of painting portraits for presentation snuff boxes. Thereafter, and throughout the empire period, he received numerous commissions for portraits, many imitating cameos. He exhibited at the Salon from 1800 to 1834. At the Salon of 1806 his work, for which he was awarded a medal, included a 'Cadre renfermant plusieurs portraits et sujets imitant la sardoine, l'agathe' (*Livret*, no. 461), on which the *Journal de l'Empire* of 13 November commented: 'M. Parant imite ... sur l'ivoire, le relief et les couches nuances de la sardoine, l'onyx, et ces petits ouvrages, le disputant à la pierre fine'. He was also employed at the Sèvres Manufactory, where his most spectacular work was the *Table des Grands Capitaines de l'Antiquité,* commissioned by Napoléon in 1806. Completed in 1812 at a total cost of 29,025 francs, the table, following the fall of Napoléon and the restoration of the Bourbon monarchy, was given by a grateful King Louis XVIII to the Prince Regent, later King George IV (Royal Collection Trust, inv. no. RCIN 2634).

In the Musée du Louvre there are three autograph variants by Parant of the Joséphine miniature (inv nos OA 54, OA 5006 and RF179); a fourth version, inset in a gold snuff box, and closest to this miniature, is in the Bruno Ledoux collection (see Lévy, p. 292). The Ledoux collection also has a larger version of the Napoléon portrait (ibid. p. 255). The dark flecks on the ivory ground of the present miniature also appear on one of the Louvre versions, RF179. The present Napoléon miniature is interesting in that the reverse is also painted with a cameo bust, executed to the same degree of finish as that on the front. It is not unusual for artists to paint areas on the reverse of a miniature, knowing that, due to the ivory ground's translucency, the colour will be visible on the front. However, as the recto and verso portraits on the present miniature are mirror replicas of each other, the ivory's translucency could not be exploited. It therefore seems probable that Parant either envisioned that it would be mounted in a setting that was glazed on both sides, or that he was allowing the box maker the option of mounting the imperial image facing either right or left.

Although the gold lining of the box is unusually struck with the maker's mark of the celebrated *orfèvre de S.M l'Empereur Roi* and retailer, Martin-Guillaume Biennais, the backing card behind one of the portraits is inscribed: 'Leferre / 159 rue Saint-Martin' (Fig. 1). This refers to the *tabletier/ garnisseur* Jean-Louis Leferre, 'qui fait toute sorte de boîtes doublées' and was described as 'garnisseur en or pour la tabatière ronde et de forme, boîtes de cailloux et coquillages'. He entered his first marks in 1803 and again in 1811-12 from 159 rue St-Martin where he remained until his death in 1822 when the business was taken over by his widow, Catherine Adélaïde Duponnois who entered her own marks for '*bijouterie ; la garniture de tabatière ; le doublé*' on 19 September 1822 from the same address. As with the contemporary Blerzy and Morel families, there has been some confusion between the different members of the Leferre family, caused largely by the 1871 fire which destroyed so many Paris registration records and by the French habit of describing people by their position in a family rather than by first name, such as *fils ainé* or *cadet/jeune.* It seems, however, that Jean-Louis Leferre, son of Nicolas and his wife Catherine Charlotte Georges, had married Catherine Adélaïde Duponnois on 15 April 1788. They appear to have had at least two sons and a daughter – Jean Marie Nicolas (born circa 1789), Alexandre Jean Marie (born 13 September 1790) and Anne Catherine Charlotte. Both sons seem to have been trained by their father but the elder (*fils ainé*) set up in business on his own, first found in the records at 12 and then 4 rue Grenéta in 1817. Following Jean-Louis's death in 1822, his widow and the younger son, Alexandre, continued to trade at rue Saint-Martin 159 as *Leferre Veuve et fils*.



32

EUGÈNE DE BEAUHARNAIS, VICEROY OF ITALY

AN IVORY *EN CAMAÏEU* MINIATURE, JEAN BERTIN PARANT, CIRCA 1805

oval, in profile to dexter, with forward-combed hair, rectangular gold mount chased with foliate scrolls on a *sablé* ground, blue enamel border, gold loop
miniature 3.5 x 2.7 cm., mount 5.2 x 4.5 cm.

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Wraxhall & Wehrhan, *Memoirs of Queen Hortense,* London, 1862

‡ ⊙ £ 12,000-18,000
€ 13,800-20,600 US$ 16,300-24,400

'Neither a duchy of Genoa, nor a kingdom of Italy, can tempt me to treason ... I would sooner be an honest soldier than a treacherous prince. 'The Emperor', you say, 'has wronged me'. If so, I have forgotten it. I only remember his kindness. Everything I possess or am, I owe to him; my rank, my titles, my fortune, and above all, what you kindly call my glory. Therefore, I am determined to serve him as long as I live ... May my sword shiver in my hand if I ever draw it against the Emperor or my native country' (*Memoirs of Queen Hortense*, pp. 285-6). So Eugène de Beauharnais, Viceroy of Italy, wrote to Alexander, Emperor of Russia, when he offered the Viceroy the duchy of Genoa if he were to leave Napoléon's cause and join the opposition. Eugène's loyalty and affection would under no circumstances permit this. The feeling was mutual: Napoléon considered Eugène to be the most capable member of his family and had officially adopted the son of his first wife Empress Joséphine, on 12 January 1806. Eugène did not become heir to the imperial throne but was declared Heir presumptive to the Kingdom of Italy in February 1806, after Napoléon had been crowned King of Italy on 7 June 1805 and had appointed Eugène Viceroy of Italy to the Italian Legislative Assembly. It was also Napoléon who chose the candidate for Eugène's marriage for political reasons, but unlike the marriage of his sister Hortense, his was a happy one: on 14 January 1806, Eugène married Princess Augusta Amalia of Bavaria (1788–1851), eldest daughter of Napoléon's ally, King Maximilian I Joseph of Bavaria. The couple had seven children (see lot 37). After Napoléon's abdication in 1814, Eugène moved to Bavaria to join his wife's family and his father-in-law later made him Duke of Leuchtenberg and Prince of Eichstätt. He died in 1824 in Munich.

This '*en camaïeu*' portrait may be compared with Andrea Appiani's coloured chalk profile of the sitter, today in the collection of the Museo Correr, Venice.

33

JOSÉPHINE, EMPRESS OF THE FRENCH

AN IVORY MINIATURE, PAOLO FERDINANDO LUIGI QUAGLIA, CIRCA 1810

oval, the empress wearing a silver-embroidered white dress, a two-strand pearl necklace, pearl earrings and gold-mounted turquoise demi-parure, later gilt-metal mount, rectangular ebonised wood easel frame
miniature 4.4 x 2.8 cm

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

LITERATURE

Chiara Parisio, *Ferdinando Quaglia, 1780–1853, da Piacenza a Parigi*, Brescia, 2012

‡ ⊙ £ 8,000-12,000
€ 9,200-13,800 US$ 10,900-16,300

Paolo Ferdinando Luigi Quaglia, born in Piacenza in 1780, commenced his studies in his hometown, furthering them in Palma, under Gaetano Callini, and later in Florence. At the beginning of the new century he moved to Milan, drawn by the prospect of patronage at the Napoléonic court. In 1805 Giovanni Battista Maggi, another native of Piacenza and a member of the Legislative Assembly, encouraged Quaglia to move to Paris to study miniature painting. There he became a protégé of Empress Joséphine and part of her household, painting official portrait miniatures, both unique compositions and multiples that could be inset in presentation snuff boxes. He exhibited at the Salon between 1808 and 1824. As well as painting miniatures he worked in oil, and in later life he specialised in lithography. He died in Paris in 1853.

The present miniature is an example of one of the iconic portraits Quaglia created of the empress. Several autograph replicas are known, including one formerly in the collection of Stéphanie de Beauharnais in the Napoléonmuseum, Arenenberg (inv. no. 1214, Parisio, cat. no. 13 (other versions nos 14-17)). The image was also reproduced on porcelain, witness a Dihl plaque in the collection of the Musée national des Châteaux de Malmaison et Bois-Préau (inv. no. M.M. 70.12.1) and a Paris (Dihl et Guerhard) gold-ground imperial portrait cup and stand from the Lothian collection, sold Sotheby's London, 28 March 2017, lot 429.

34

HORTENSE DE BEAUHARNAIS; EUGÈNE DE BEAUHARNAIS

The base

A GOLD-MOUNTED TORTOISESHELL DOUBLE PORTRAIT SNUFF BOX, PIERRE ANDRÉ MONTAUBAN, PARIS, 1798-1809

oval, the lid and base set with hexagonal miniatures of Hortense de Beauharnais and her brother Eugène de Beauharnais, *French School after François Pascal Simon, Baron Gérard, after 1802,* she, on the lid, with hair plaited into a knot, wearing a yellow dress over an embroidered white chemise, with a paisley shawl and he in the red and dark green uniform of a colonel of the *chasseurs à cheval,* gold-lined, *maker's mark, bear's head and Paris 3me titre et grosse garantie for 1798-1809*
box 2.5 x 9.3 x 4.8 cm., miniatures 5 x 2.7 cm.

PROVENANCE

According to family tradition, this box belonged to Empress Joséphine (1763-1814);
Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Exhibition catalogue, *Eugène de Beauharnais, honneur & fidélité*, Musée national des châteaux de Malmaison et de Bois-Préau, 1999–2000;
Andrea Stuart, *Josephine. The Rose of Martinique,* London, 2004

‡ ◉ £ 15,000-20,000
€ 17,200-22,900 US$ 20,300-27,100

Following the birth of her son Eugène in 1781, Josephine de Beauharnais, née Tascher de la Pagerie, gave birth to Hortense in April 1783. During the Reign of Terror in 1794, Joséphine wrote from the imprisonment of herself and her first husband, Vicomte Alexandre de Beauharnais, who was a general during the French Revolution, to her young children: 'My darling little Hortense, it breaks my heart to be separated from you and my dear Eugène; I think ceaselessly of my two darling children whom I love and embrace with all my heart' (Stuart, 2004, p. 132). Alexandre was guillotined the same year, and Joséphine married Napoléon Bonaparte two years later. Throughout this marriage, brother and sister mediated numerous times between Joséphine and Napoléon in order to save their marriage, which was ultimately dissolved in December 1809. After the tragic loss of her eldest son Napoléon Charles in May 1807, it was Hortense's brother, with his optimism and positive attitude, who helped her recover. The relationship between Hortense, Eugene and Joséphine remained particularly close, and it is probable that Empress Joséphine owned this snuff box, set with miniature portraits of her beloved children, who were physically separated from each other because of their respective marriages and the subsequent relocations to other European countries.

Both miniatures are taken after paintings by Baron Gérard, of which several replicas were made. A version of the Hortense portrait is in the collection of the châteaux de Malmaison et Bois-Préau (inv. no. M.M. 40.47.7231), and a version of the Eugène portrait is in a private collection (see Malmaison 1999–2000, cat. no. 43). The original portraits were probably taken *circa* 1802, when Eugène was appointed a colonel of the *chasseurs à cheval* and Hortense married Louis Bonaparte.

The distinctive hexagonal shape of the miniatures is an example of a short-lived fashion for such geometric forms that flourished in France at the end of the Consulate and early years of the Empire. If not initiated by Jean Baptiste Isabey, it was certainly a fashion embraced by him: see an upright octagonal miniature of a lady in the Hillwood Museum, Washington (inv. no. 53.6) and a similarly shaped miniature of an officer of the Emperor's House Guard, formerly in the D. David-Weill and Clore collections (Sotheby's London, 17 March 1986, lot 110).

Pierre-André Montauban was born in Paris on 22 September 1763 but is not recorded as working there until 1800 when he entered a post-revolutionary mark as *bijoutier; garnisseur* from 30 quai des Orfèvres. As *garnisseur*, he specialised in mounting miniatures or other types of panel in gold or more often, gold-lined or mounted tortoiseshell boxes. In common with other *garnisseurs* at this date, such as the Leferres, he appears to have worked both on his own account and more often as a supplier of boxes to retailers such as Gibert, particularly to produce presentation boxes for the Imperial family. No boxes with Montauban's maker's mark are to be found with post-1819 Paris marks and he is no longer recorded in the almanacs after around 1814 so it is to be presumed that he either retired, emigrated or died before then.

35

HORTENSE DE BEAUHARNAIS, QUEEN OF HOLLAND

A CHASED GOLD PORTRAIT SNUFF BOX, ADRIEN-JEAN-MAXIMILIEN VACHETTE, PARIS, 1789

of elongated rectangular form with cut corners, the lid set with an oval miniature of Hortense, Queen of Holland, by Pauline Augustin née Du Cruet de Barailhon, after 1807, wearing 16th century costume, a gold-embroidered cerulean dress with puffed sleeves and a standing white lace collar, her head crowned with a matching cap affixed with a pearl and ruby pendant, glazed white silk backing, within a garland chased oval gold frame, the ground, sides and base chased with foliate scrolls on a matted ground, within formal roundel and laurel borders, *maker's mark, charge and discharge marks of J. J. Kalendrin, date letter for 1789, with Paris petite recense and petite garantie, 1809-1819, and petite recense 1819 to 1838*
box 2.9 x 8.5 x 4.1 cm., miniature 3 x 2.2cm.

PROVENANCE

Napoléon III, Emperor of the French (1808-1873);
his consort Empress Eugénie (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Evangeline Bruce, *Napoléon & Josephine, an improbable marriage,* London, 1995;
Bernd Pappe, *Jean-Baptiste Jacques Augustin: 1759–1832: une nouvelle excellence dans l'art du portrait en miniature,* Verona, 2015

‡ ⊙ £ 30,000-50,000
€ 34,400-57,500 US$ 40,600-68,000

Hortense Eugénie (1783–1837), daughter of Alexandre, Vicomte de Beauharnais and his wife, née Marie Rose Josèphe de Tascher de la Pagerie, was adopted by her step-father and brother-in-law Emperor Napoléon I in 1806. Four years earlier she had married the emperor's younger brother, Louis Bonaparte, King of Holland from 1806 to 1810. It was a dynastic union, arranged by Napoléon and Joséphine, which brought little happiness to the betrothed. In 1808, after the birth of their third child, Louis Napoléon, the future Emperor Napoléon III, they lived apart. In 1811 she bore a natural son by Auguste Charles, comte de Flahault, Charles Demorny, later created 1st duc de Morny by his half-brother, Emperor Napoléon III. Although not considered beautiful Hortense was, as Madame de Remusat noted, 'slender as a palm tree' (Bruce p. 304); her charm and kindness, attributes inherited from her mother, endeared her to the court, much to the pique of her Bonaparte sisters-in-law. The duchesse d'Abrantes observed that the emperor did not 'use indecent expressions in her presence'.

This miniature of Hortense de Beauharnais, Queen of Holland, is a variation of one by Jean Baptiste Jacques Augustin that was painted in Paris some time after 1807, when the sitter returned to the city from Holland on the grounds of ill-health. While the original portrait by Augustin is untraced today, it is known through an artist's tracing still in the possession of his descendants (Pappe, cat. no. 1044), and by a copy made by his wife, Pauline Augustin, today in the collection of the Musée du Louvre (inv. no. RF 30660, ibid., p. 50, fig. 48). Comparison between the Louvre miniature and the present work suggest they are by the same hand, but, there are differences in scale and costume. In the former the queen is depicted half-length, wearing a dress with a rounded neckline and a hat with a peaked front and raised crown; in the latter she is portrayed bust-length, wearing a dress with a v-shaped neckline and a cap-form headdress.

Both costumes, with their standing lace collars and puffed sleeves, embody *le style troubadour*, a fashion that drew inspiration from late sixteenth and early seventeenth century dress. Isabey had introduced such details in his designs for the costumes worn at the coronation of Napoléon and Joséphine in December 1804, and thereafter his reinterpretations of Renaissance costume became a feature of both everyday and masquerade dress. This fashion flourished at the same time as a new category of historical painting emerged in France, *le genre chevaleresque,* a style inspired by contemporary romantic literature. Empress Joséphine was both a devotee of the fashion - see lot 38 - and an avid collector of the paintings, examples of which may be seen in Auguste Garnerey's watercolour of the Music Salon at Malmaison (Musée national des Châteaux de Malmaison et Bois-Préau, inv. no. M.M.40.47.7215).

In June 1800, Madeleine Pauline Du Cruet de Barailhon (1781–1865), daughter of a *secrétaire du roi aux finances*, married her miniature teacher, Jean Baptiste Jacques Augustin, twenty-two years her senior. She was one of the most accomplished of his numerous pupils, collaborating with him and honing her style so precisely to his that it can be difficult at times to distinguish between the two hands.

36

‘SA MAJESTÉ LA REINE HORTENSE’

A FRENCH IMPERIAL SILVER-GILT TEA EQUIPAGE, PARIS, 1819-1838

comprising: twelve teaspoons and a pair of sugar tongs, in a fitted gilt-tooled green leather carry-case, *stamped SA MAJESTE LA REINE HORTENSE* teaspoons, *maker’s marks distorted*, the terminals chased with putti and doves, *14.5cm., 5 3/4 in. long*; sugar tongs, *Aimée-Catherine Clérin*, bright-engraved border, each side pierced with scrolling husks, *16.5cm., 6 1/2 in. long,* all engraved with the Imperial crown
the case 43.6cm., 17¼in. long
403gr., 12oz. 18dwt.

PROVENANCE

Hortense de Beauharnais, sometime Queen of Holland (1783-1837);
Napoléon III, Emperor of the French (1808-1873);
his consort Empress Eugénie (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ £ 4,000-6,000
€ 4,600-6,900 US$ 5,500-8,200

Detail of Imperial Crown

37

AUGUSTA AMALIA, PRINCESS OF BAVARIA, VICEREINE OF ITALY

AN IVORY MINIATURE, GIOVANNI BATTISTA GIGOLA, *SIGNED: GIGOLA,* CIRCA 1812/13

oval, with her four eldest children, the vicereine wearing a blue dress with gold-embroidered bodice, her hair partly covered by a white veil, surrounded by her children dressed in white, gilt-metal mount, rectangular black-lacquered wood frame
9.5 x7.4 cm

PROVENANCE

Eugene de Beauharnais (1781-1824);
Hortense, sometime Queen of Holland (1783-1837);
Napoléon III, Emperor of the French (1808-1873);
his consort Empress Eugénie (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Impératrice Joséphine, *Correspondance, 1782–1814,* Bernard Chevallier, Maurice Catinat & Christophe Pincemaille eds, Paris, 1996;
Bernardo Falconi, Fernando Mazzocca & Anna Maria Zuccotti, *Giambattista Gigola 1767–1841 e il ritratto in miniatura a Brescia tra Settecento e Ottocento,* Geneva/Milan, 2001

‡ ◉ £ 6,000-8,000
€ 6,900-9,200 US$ 8,200-10,900

The children are, to her mother's left, Joséphine Maximilienne Eugénie Napoléone, Princess of Bologna, later Queen of Sweden and Norway (1807–1876); to her mother's right, Eugénie Hortense Auguste, Princess of Leuchtenberg, later Princess of Hohenzollern-Hechingen (1808–1869); seated in front, August Karl Eugen Napoléon, later 2nd Duke of Leuchtenberg and Prince of Eichstadt (1810–35); and on her mother's lap, Amélie Auguste Eugénie Napoléone, Princess of Leuchtenberg, later Empress of Brazil (1812–73).

Empress Joséphine, writing to her daughter Hortense from Munich in December 1805, observed of her future daughter-in-law, Augusta Amalia of Bavaria, 'The princess unites in one charming figure all the qualities that render a wife interesting and amiable' (Joséphine, letter 248). Born in Strasburg in 1788 to Maximilian I Joseph of Bavaria and Augusta Wilhelmine of Hesse-Darmstadt, Augusta Amalia was originally promised to Charles of Baden. At the request of Napoléon I, however, she married his adopted son Eugène de Beauharnais on 14 January 1806 in Munich, and Bavaria was made a Kingdom in return.

Born in Brescia, Giovanni Battista Gigola (1769–1841) studied in Milan in the early 1790s and later in Rome, where he frequented the Accademia di San Luca and won a first prize in composition. After a sojourn in his hometown he moved to Paris, exhibiting at the Salon from 1802 to 1804. He then returned to Milan where he entered the service of Eugène de Beauharnais, recently appointed Viceroy of Italy. As well as portrait miniatures, Gigola also painted Troubadour pictures, with subjects ranging from Byron's *Corsair,* to Romeo and Juliet and the history of Lombardy.

For the viceregal family he created both formal and informal portraits. Of the former, two of the most striking are the half-length portraits of the viceroy as Prince of Venice, dated 1807 (Musée Marmottan Monet, Paris, inv. no. 811; Falconi et al, cat. no.136), and the vicereine with her eldest daughter, the Princess of Bologna, dated 1809 (Hessische Haussiftung, Kronberg; ibid., cat. no. 141). It is interesting to contrast the hierarchical formality in this portrait of the vicereine, wearing a jewelled and cameo-set tiara, with the informality of the present miniature, where she is depicted relaxed and surrounded by her four eldest children. This exceptional unpublished work is the most evolved example of Gigola's informal viceregal portraits. In some ways it can be seen as a fusion of two other miniatures by the artist: the vicereine wearing a white veil (Bayerisches Nationalmuseum, Munich, ibid., cat. no. 140) and three children of the viceroy (Ateneo di Scienze, Lettere e Arti, Brescia, inv. no. 1401; ibid., cat. no. 144).

38

JOSÉPHINE, EMPRESS OF THE FRENCH

Empress Joséphine, after Isabey © Alamy

A GOLD-MOUNTED TORTOISESHELL PORTRAIT SNUFF BOX, PIERRE ANDRÉ MONTAUBAN, PARIS, 1806-1809

rectangular, the lid inset with a navette-shaped miniature of Joséphine, Empress of the French, *by Jean Baptiste Isabey, signed: Isabey, circa 1807,* wearing a purple velvet gown with puffed sleeves and a standing white lace collar, with a matching toque trimmed with lavender ostrich plumes, a gold chain hung with a miniature portrait of Napoléon across her shoulder and holding a letter announcing the victory at Austerlitz dated 2 December 1806, a Gothick background behind, the rectangular gold spandrel chased with neo-classical ornament, on a *sablé* ground, under glass, narrow blue enamel frame, gold mounts and thumbpiece, *maker's mark, bear's head 3me titre, Paris 3me titre et grosse garantie for 1798-1809*
box 2.6 x 9.2 x 5.6 cm., miniature 7.6 x 4.1 cm.

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

EXHIBITED

Malmaison 2006, *Jean-Baptiste Isabey (1767–1855) portraitiste de l'Europe*, Musée national des châteaux de Malmaison et de Bois-Préau, 2006, cat. no. 63bis

RELATED LITERATURE

Mme de Basily-Callimaki, *J.-B. Isabey sa vie- son temps*, Paris, 1909;
Napoléon Bonaparte, *Correspondance Générale, V, Boulogne, Trafalgar, Austerlitz, 1805*, Paris, 2008, letter 11144

‡ ⊙ £ 80,000-100,000
€ 91,500-115,000 US$ 109,000-136,000

In this exceptional miniature by Isabey the artist evokes the moment Empress Joséphine received the letter from Napoléon announcing his victory at Austerlitz on 2 December 1806, perhaps the greatest achievement of the *Grande Armée*. For the sake of the pictorial narrative the artist has eschewed chronological accuracy. The empress is shown against a gothic backdrop, an allusion to Strasbourg where she had been staying just before the battle; however, when she received the emperor's letter she had already left the city and was on her rain-soaked way to Munich. The letter she holds is dated the day of the battle, although Napoléon only wrote to her of his victory - 'I have beaten the Russian and Austrian armies commanded by the two emperors' - the day after, 3 December (Napoléon, vol. V. p. 873). As painter and draughtsman of His Majesty's cabinet, Isabey fully understood his role as an eulogist of the imperial family.

Isabey's role in defining the imperial family's image extended to the clothes they wore and is evident in this miniature. For the coronation in 1804 he was required to design costumes that bore no relationship with the immediate Bourbon past and so he looked back to the Renaissance as a source for inspiration. The lace collar and puffed sleeves of the velvet dress worn by the empress in this miniature derive from her coronation robes. Indeed, it is quite possible that Louis Hippolyte Leroy, the creator of the coronation gown and the empress's favourite *marchand de modes,* was also responsible for this dress. Given the nature of the occasion represented it is fitting that the only jewellery worn by the empress is a gold chain hung with a miniature of Napoléon. This particular portrait, showing the emperor in the uniform of a colonel of the Foot Grenadiers of the Imperial Guard, was created by Isabey (for a version of this miniature see Basily-Callimaki, p. 99).

By combining the gothic setting with a reimagined Renaissance dress, Isabey aligned himself with a group of contemporary artists who were painting romanticised historical subjects, *le genre chevaleresque.* Empress Joséphine was an early admirer of these 'Troubadour' paintings: in 1805 she acquired *Valentine de Milan,* exhibited by Fleury François Richard at the Salon of 1802, which depicted the velvet-robed subject in a gothic interior (The State Hermitage Museum, St Petersburg).

Given the allure of this Isabey portrait it is not surprising that in the nineteenth century it became a popular subject for engravers: Madame de Basily-Kallimaki lists no less than five versions (ibid., cat. nos. 52–56), see Fig. 1.

For information about the gold box maker Pierre André Montauban, see footnote to lot 34.

39

NAPOLÉON I, EMPEROR OF THE FRENCH

A GOLD AND ENAMEL IMPERIAL PRESENTATION PORTRAIT SNUFF BOX, GABRIEL-RAOUL MOREL, PARIS, 1812-1815

rectangular, the lid inset with a miniature of Napoléon I, French School, *after Robert Lefèvre, after 1812*, wearing the red and dark green uniform of a colonel of the *chasseurs à cheval,* with the sash, star and badge of the Order of the Legion of Honour and the badge of the Iron Cross of Lombardy, within a rectangular spandrel chased with foliate scrolls on a matted ground, narrow black enamel frame, the sides and base diaper engine-turned within borders decorated with neo-classical ornament in blue enamel, *maker's mark, baby's head 2me titre, petite garantie 1809-1819, the left rim stamped: 65 and engraved: No 234*
box 2.1 x 8.7 x 6 cm., miniature 5.5. x 3.4 cm.

PROVENANCE

Legs Comtesse Bertrand, 1855
General Henri Bertrand (1773-1844), one of the emperor's most loyal aides, had first come to Napoléon's attention for his bravery during the Egyptian campaign and accompanying him thereafter, being appointed Grand Marshal in 1813, probably the occasion of the gift of this presentation snuff box. Bertrand, his wife (born Fanny Dillon) and young family endured voluntary exile with Napoléon on St Helena and were at the emperor's deathbed. Bertrand had been appointed one of the executors of Napoléon's will and in 1840 was invited to return to St Helena to retrieve Napoléon's remains.

LITERATURE

Mme de Basily-Callimaki, *J.-B. Isabey sa vie - son temps*, Paris, 1909, illust. p. 73 (as by Isabey, owner Prince Victor Napoléon);
André Castelot, Alain Decaux & Pierre Marie Koenig, *Le livre de la famille impériale. L'histoire de la famille Bonaparte à travers les collections du prince Napoléon,* Paris, 1969, illust. p. 39

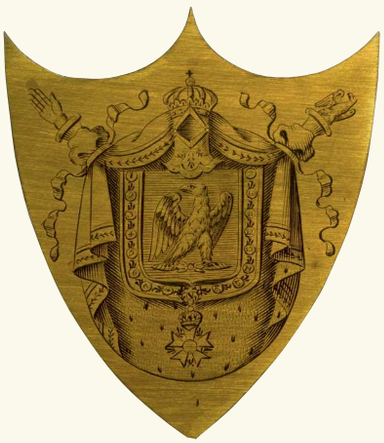
‡ ◉ £ 80,000-100,000
€ 91,500-115,000 US$ 109,000-136,000

The miniature is after Robert Lefèvre's full-length portrait of the emperor painted in 1812 (Apsley House Collection, inv. no. WM 1491-1948). Compared with the images of Napoléon painted by Augustin and Isabey in the early years of the empire, which heretofore had been used for presentation snuff boxes, the present portrait shows a more world-weary figure of authority. The same source was used by Jean Baptiste Joseph Duchesne for a miniature inset in a jewelled gold and enamel snuff box presented by the emperor to the British sculptor Anne Seymour Damer on 1 May 1815 (British Museum, London, inv. no. 1828,1111.1).

Gabriel Raoul Morel (Paris 1764 – Passy 1832) entered a first goldsmith's mark, using a flower (described as a bouquet) as device, on 22 Messidor, an V (1797). He is subsequently recorded by Douët at 5 place Thionville in 1806. He entered the lozenge mark seen on this box (GRM below an ear) in 1812/13 when he moved to 3 rue du Coq-St-Honoré, taking over the premises of Victoire Boisot, widow of Etienne-Lucien Blerzy.

40

PRINCESS PAULINE BORGHESE



AN IMPERIAL FRENCH SILVER, SILVER-GILT, AND PARIS PORCELAIN CHOCOLATIÈRE DE VOYAGE, RETAILED BY MARTIN-GUILLAUME BIENNAIS, PARIS, CIRCA 1800

engraved with the cypher *PB* for Pauline Borghese, comprising: a silver chocolate pot, *Marie-Gabriel Genu, Paris, 1798-1809*, with two detachable turned wood handles, *15.7cm., 6 1/4 in. high,* five silver-gilt mounted cut-glass caddies, *the mounts, Jean-François Demoulins, Paris, 1798-1809*, in two sizes, the mounts with bright-engraved rims, *largest 12cm., 4 3/4 in. high;* two silver-gilt-mounted bottles, *unmarked, 6.3cm., 2 1/2 in. high*; a silver-gilt strainer, *Paris, 1798-1809*, pierced with stars; two later George V silver-gilt coffee spoons and a caddy spoon, *Francis Higgins & Son Ltd, London, 1920;* together with a pair of Paris porcelain cups and saucers; all contained in a fitted brass bound mahogany case, the central cartouche engraved with the arms of Napoléon Bonaparte, lock mount engraved *Biennais Md Tabletier ébéniste au Singe Violet Rue Honoré No. 511, Paris.*
the case 37.5cm., 14¾in wide

PROVENANCE

Princess Pauline Borghese (née Bonaparte), sister of the Emperor;
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997);

‡ £ 40,000-60,000
€ 45,800-69,000 US$ 54,500-81,500

Fig. 1 A sculpture of Pauline Borghese, Thomas Campbell, 1840, The Sculpture Gallery at Chatsworth House

N
N
N

The Imperial arms engraved on the case are for Napoléon I, Emperor of the French. The monogram PB engraved on some of the contents is for Princess Pauline Borghese (née Bonaparte) (Fig.1).

Pauline Bonaparte was born in 1780 in Ajaccio, Corsica, the second of Napoléon's sisters and considered the most beautiful. In 1797, much to Napoléon's chagrin, she married one of his staff officers, General C-V-E Leclerc, travelling with him to Santo Domingo before his early death from yellow fever.

At home Napoléon's prominence and wealth was rising and he found himself the de facto patron to the Bonaparte family. As an important family member, Pauline, upon her return to Paris, was introduced by her brother to Prince Camillo Borghese of the eminent Roman family with whom the Emperor seeked to create a dynastic alliance. After their marriage in 1803 Princess Pauline moved with Borghese to Rome. In 1804 Borghese received the title of a French Prince and in the ensuing years accompanied the Emperor on the Austrian and Prussian campaigns.

Her second marriage was an unhappy union, with Pauline spending most of her time in Paris, but despite this her relationship with Napoléon remained strong. The present lot, the case engraved with Napoléon's coat-of arms and the contents with the monogram PB, was most likely a personal gift from Napoléon to Pauline rather than part of the larger Borghese Service commissioned by the Emperor upon their marriage.

The Borghese service comprised more than 500 silver-gilt objects and included over 1,000 pieces of table silver, primarily by the French Imperial silversmith Martin-Guillaume Biennais (1764-1843). Originally a cabinet maker and tabletier, by 1789 Biennais had established premises at 283 rue St Honoré 'Au Singe violet'. Following the definitive abolition of corporate regulations in 1797 Biennais diversified his business to include the production of silver and gilt items. He supplied Napoléon from as early as 1798 and assured his preferred place with the future Emperor when, upon Napoléon's return from Egypt in 1801, he was prepared to supply him plate on credit. With the expansion of Imperial glory Biennais' workshop was soon employing up to 600 workers and collaborators, including the master silversmith Marie-Joseph-Gabriel Genu, whose mark can be found on the chocolatiere in the present lot. The present service dates to post-June 19th 1798, according to the silver marks, but before 1802 when Biennais registered his own goldsmiths mark. After 1804 he signed his objects 'Goldsmith to Napoléon' or 'First Goldsmith to the Emperor' after producing the crown and sceptre for Napoléon's coronations in Milan and Paris.

Biennais supplied not only dinner services and regalia, but opulent nécessaire de voyage, which typically included utensils for taking coffee, tea and chocolate. Napoléon himself was known to enjoy warm chocolate whilst on campaign or when working late as his trusted diplomat Louis Antoine Fauvelet de Bourrienne writes in his memoirs in 1831, *"at night he never ordered coffee, but chocolate, of which he made me take a cup with him. But this only happened when our business was prolonged till two or three in the morning".*

Nécessaire's came into fashion during the *Regencé* (1715-23) in France and were defined as a case with fitted compartments, easily transportable, containing a maximum of objects in a minimum of space. Biennais' masterful creations in this field, predisposed from his early training as a *tabletier*, were supplied in various equipages to the Royal houses of Russia, Austria, and Bavaria, as well as multiple creations for the Emperor, including his campaign cassette which was used the morning of the battles of Ulm and Austerlitz.

As well as the Borghese *nécessaire de voyage* or supper service, now at the Metropolitan Museum of Art (the gift of Audrey Love, and illustrated in A. Phillips and J. Sloane, *Antiquity Revisited, English and French Silver-Gilt, from the Collection of Audrey Love*, London, 1997, fig. 24), a *nécessaire* given to Pauline pre-marriage, subsequently bequeathed to her admirer the 10th Duke of Hamilton in 1825, is in the National Museum of Scotland. Napoléon commissioned another nécessaire for his adopted niece Stephanie de Beauharnais, presented upon her marriage in 1806, now in the Royal Collection, and another for his second wife Marie-Louise in 1810 at a cost of 8,400 francs.

Biennais, M.d Tabletier, Ebéniste, au Singe Violet, Rue Honoré N.o 511, Paris

41

CARLO MARIA BUONAPARTE

Fig. 1 Carlo Maria Buonaparte, after Girodet ©Bridgeman Images

A GOLD-MOUNTED TORTOISESHELL PORTRAIT SNUFF BOX, PIERRE ANDRÉ MONTAUBAN, PARIS, 1798-1809

of elongated oval form, the lid inset with a historicising portrait of Carlo Maria Buonaparte, *by Jean Baptiste Isabey, signed: Isabey, circa* 1805, with powdered hair *en queue*, wearing a plum-coloured coat and a lace jabot, gold spandrel within blue enamel border, *maker's mark, bear's head 3me titre, Paris grosse garantie and 3me titre for 1798-1809,* with a lock of fine, straight dark hair tied with blue silk ribbon and accompanying note
box 2.8 x 9.4 x 4.8 cm., miniature 4.8 x 3.3 cm.
(3)

PROVENANCE

According to family tradition, this box belonged to Empress Joséphine (1763-1814);
Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)
The note accompanying the lock of hair is inscribed: *Cheveux de mon / fils Napoléon / dans la boîte / du portrait de / mon père*

‡ ◉ £ 15,000-25,000
€ 17,200-28,600 US$ 20,300-33,800

Hair and note found inside the box.

Carlo Maria Buonaparte (1746–85), the descendant of minor Tuscan nobility who had moved to Corsica in the sixteenth century, studied law at Pisa university before returning to Corsica to administer his family's property following the death of his father. Although a sometime personal assistant to the Corsican nationalist Pasquale Paoli, Buonaparte embraced the new government established by the French following their acquisition of the island from Genoa. He fulfilled numerous official roles, among them deputy of the Nobility of Corsica at the French court in 1777 and Corsica's representative at Versailles the following year. Ill-judged business ventures and profligate spending eroded his considerable inheritance, so that when he died, aged thirty-eight, he left his young widow in strained circumstances.

In 1806 Anne Louis Girodet de Roussy Trioson painted a full length portrait of Carlo Maria Buonaparte (see fig. 1), father of Emperor Napoléon I (Musée des Beaux-Arts, Palais Fesch, Ajaccio, inv. no. MNA839-1-1). Girodet was one of number of prominent artists - among them David, Ingres, Gérard and Lefèvre - commissioned to paint state portraits of the emperor, his consort and his siblings. These portraits, expressly intended to promulgate the magnificence of the imperial family, were often exhibited at the Salon where they received wide public exposure. What is notable about the Girodet commission, however, is that Carlo Buonaparte had died twenty-one years previously. While the sitter is depicted with powdered hair *en queue,* as was fashionable in the *ancien régime*, the gold embroidery on his coat is reminiscent of official uniforms of the empire period. Further, he stands in an unequivocally nineteenth century interior. Girodet's portrait is a deft work of propaganda, past and present orchestrated carefully to glorify the Bonaparte dynasty.

To execute this painting Girodet must have been provided with a portrait of the sitter, today untraced. It is almost certain, given the overall similarities, that the same work was given to Isabey when he painted the present miniature. Interestingly, Isabey did not seek to update the portrait: the cut of the coat and its plum colour are both in keeping with the fashion of the early 1780s, which suggest that he did not vary far from the prototype. For a member of the family who remembered the sitter, this would have been an important consideration.

Although this portrait snuff box is neither in shape nor size the same as the box set with a miniature of Carlo Buonaparte's wife, Letizia, (lot 42), it is noteworthy that they were both mounted in tortoiseshell boxes of elegant simplicity, by the same goldsmith and at the same date. Possibly they were planned to be part of an intimate portrait gallery, one to be enjoyed in privacy, away from the pomp of the court.

The box contains a lock of straight, fine, dark hair accompanied by a handwritten note stating that the hair belongs to 'my son Napoléon in the box with a portrait of my father'. Identification to which of the grandchildren of Carlo Buonaparte it refers, is not possible since several were called Napoléon.

42

MARIA LETIZIA BONAPARTE, MADAME MÈRE

Fig. 1, Baron Gerard, Portrait of Madame Mère © Sotheby's

A TORTOISESHELL PORTRAIT SNUFFBOX WITH GOLD MOUNTS, PIERRE ANDRÉ MONTAUBAN, PARIS, 1798-1809

rectangular, the lid set with an oval miniature of Maria Letizia Bonaparte, Madame Mère, *by Jean Baptiste Isabey, after François Pascal Simon, circa 1805,* wearing a diamond and ruby-set tiara part covered by a white veil embroidered with gold stars, and a white chemise with a lace collar under a gold-trimmed black velvet robe, gold and blue enamel frame, *maker's mark, bear's head 3me titre, Paris grosse garantie and 3me titre for 1798-1809*
box 2.5 x 7.7 x 4.9 cm., miniature 5.8 x 4 cm.

PROVENANCE

Princesse de la Moskowa (1820-1904)
In 1872, Eugénie Bonaparte, later Princesse de la Moskowa, was born in Italy as the youngest daughter of Napoléon Charles Bonaparte, 5th Prince of Canino and Princess Maria Cristina Ruspoli. As such, she was the granddaughter of Charles Bonaparte (1803-1857), who had married his cousin Zénaïde Bonaparte (1801-1854) in 1822 in Brussels. Charles's father, Lucien Bonaparte, and Zénaïde s father, Joseph Bonaparte, were both brothers of Napoléon I, Emperor of the French, meaning their grandparents were Carlo Buonaparte and Letizia Ramolino. Portrait miniatures set into snuff boxes, intended as tokens of family affection and as a private memory, were often passed down through generations, such as this example with the portrait of Madame Mère de l'Empereur, owned by her great-great-great granddaughter Eugénie Bonaparte. Eugénie had received the title Princesse de la Moskowa in 1898 through marriage with Léon Napoléon Ney, 4th Prince de La Moskowa. This victory title had been created by Napoléon I for the Marshal Ney after the Battle of Borodino, which was fought during the French invasion of Russia on 7 September 1812 and was recorded as the deadliest day of the Napoléonic Wars.

RELATED LITERATURE

Malmaison 2006, *Jean-Baptiste Isabey (1767–1855) portraitiste de l'Europe*, Musée national des châteaux de Malmaison et de Bois-Préau, 2006

‡ ◉ £ 30,000-50,000
€ 34,400-57,500 US$ 40,600-68,000

This miniature by Isabey is based on the first of three full-length portraits painted by Baron Gérard of Maria Letitzia Bonaparte, Madame Mère (see fig. 1). The portrait, commissioned by Napoléon when he was First Consul, depicted her seated near a sculpture of a mother with children, raised on a base inscribed *Fecunditas*, an allusion to her thirteen children, eight of whom survived to maturity. This portrait, painted circa 1802, formerly in the collection of Caroline Murat, was sold at Sotheby's New York, 26 January 2006, lot 58. The changes in the later versions, Apart from those of composition - for example, the direction of the sitter's pose was reversed - reflect Napoléon's ascendant career: in the second the sculptural group is replaced with a bust of Napoléon as First Consul, and in the third a bust of Napoléon as Emperor. Numerous variants and replicas were made of these portraits, in particular the third version, which was also copied in tapestry by the Gobelins manufactory.

In this miniature Isabey has faithfully replicated the Gérard portrait save in editing the pearl earrings and necklace, a modification fitting for a miniature intended for private contemplation rather than public display. It was also more in keeping with her identity as Madame Mère - as she was generally known - rather than her formal title 'Son Altesse Impériale, Madame Mère de l'Empereur', which was conferred on her in 1805. Although showered with luxury by Napoléon, she, unlike most of her children, remained unchanged by it, preferring to live quietly and modestly. Having endured severe financial difficulties after the early death of her husband Carlo Buonaparte (see the previous lot), she was well aware of the fickleness of fortune. Perhaps with some sense of foreboding about the fate of the Empire she commented 'Pourvu que ça dure!' ('Let's hope it lasts!'). The mounting of this miniature in a simple tortoiseshell snuff box is in keeping with the sitter's style and also the private taste of her son Napoléon who had two plain tortoiseshell snuff boxes set with miniatures of his mother among the 33 snuff boxes which accompanied him to St Helena.

Another version of the portrait by Isabey, of almost identical size (5.8 x 4.6 cm), set in pearl and gold necklace, is in the collection of the Châteaux de Malmaison de Bois-Préau (MM 2004.10.1, see Malmaison 2006, cat. no. 70).

43

MARIA LETIZIA BONAPARTE, MADAME MÈRE

AN IVORY MINIATURE, FRENCH SCHOOL, CIRCA 1810

wearing a white dress with gold lace and embroidery, a pearl necklace and headdress part-covered by a fine veil, gilt-metal frame, the glazed reverse with trellis pattern hair work over a pink ground, the rim inscribed: *Madame Mère 1810*
miniature 4 x 2.4 cm

PROVENANCE

Jérôme Napoléon, King of Westphalia (1784-1860);
Prince Napoléon, called 'Plon-Plon' (1822-1891);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ ◉ £ 2,000-3,000
€ 2,300-3,450 US$ 2,750-4,100

44

AN IVORY MINIATURE OF A LADY, ACCORDING TO FAMILY TRADITION, REPRESENTING AUGUSTE AMALIA, PRINCESS OF BAVARIA, DANIEL SAINT, SIGNED: *SAINT DAPRES [SIC] AUGUSTIN*, AFTER JEAN-BAPTISTE JACQUES AUGUSTIN, CIRCA 1805

oval, wearing a fine blue muslin dress, stamped gilt-metal mount, rectangular ebonised wood frame
miniature 4 x 2.9 cm

The early nineteenth century fashion for wearing dresses made of sheer muslin with little or nothing beneath, although embraced by the future Empress Joséphine, was decried as indecent by the guardians of public morality and was often the butt of the satirist's pen. Augustin, through his remarkable technical virtuosity was one of the most successful in depicting this fashion, as may be seen in his portrait of the empress wearing a pink-coloured dress, under which, in the name of modesty, she wears a fine white chemise (Fondation Napoléon, Paris, inv. no. 670, Pappe cat. no. 448). Augustin miniatures of this type were copied by his contemporaries, witness the present miniature, inscribed 'Saint dapres [sic] Augustin'. The original portrait by Augustin, of identical size, is in a private collection (see Pappe cat. no. 535). It is interesting that Saint, who was a pupil of Isabey, made a copy of a work by his master's leading rival, the champion of a markedly different style of miniature painting. Another Augustin miniature, depicting a lady wearing a lilac-coloured dress was copied by Mlle Elise Larrieu in 1805 (see Pappe cat. no. 538). In all these miniatures the fall of the dress neckline is identical.

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Bernd Pappe, *Jean-Baptiste Jacques Augustin: 1759–1832: une nouvelle excellence dans l'art du portrait en miniature,* Verona, 2015

‡ ◉ £ 4,000-6,000
€ 4,600-6,900 US$ 5,500-8,200

45

MARIE LOUISE, EMPRESS OF THE FRENCH

A BLOND TORTOISESHELL PORTRAIT BONBONNIÈRE, FRENCH, LATE 18TH CENTURY

circular, the lid later inset with an oval ivory miniature of Marie Louise, Empress of the French, *by Jean Baptiste Isabey, signed: Isabey, circa 1810*, wearing a gold-embroidered white dress with a standing lace collar, pearl necklace, earrings and comb, on a reeded foiled ground with foliate stamped gold frame, gold rims, *struck with Paris petite garantie, 1809-1819*
box 2.3 x 6.7 cm., miniature 3.4 x 2.4 cm

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

LITERATURE

André Castelot, Alain Decaux & Pierre Marie Koenig, *Le livre de la famille impériale. L'histoire de la famille Bonaparte à travers les collections du prince Napoléon,* Paris, 1969, illust. p. 50

RELATED LITERATURE

Arthur Léon Imbert de Saint-Armand, *The Memoirs of the Empress Marie Louise*, London 1886

‡ ◉ £ 6,000-8,000
€ 6,900-9,200 US$ 8,200-10,900

'The marriage of H.M. the Emperor with the Archduchess Marie Louise has been celebrated with unsurpassable magnificence, to which the preceding fêtes bore no comparison. The truly prodigious quantity of diamonds and pearls, the richness of the costumes and uniforms, the innumerable quantity of lustres which illuminated all parts of the Castle, and the joy of those present imparted to the fête a brilliancy worthy of the great and majestic solemnity' (quoted Imbert de Saint-Amand, p. 145 f.) The splendour described by the French Ambassador to the Duke de Cadore comes as no surprise for the marriage held in 1810 between Marie Louise, daughter of the last Holy Roman Emperor Franz II, and Napoléon, recently divorced from Joséphine, joined two Imperial houses. In 1811, their son was born - Napoléon François Charles Joseph Bonaparte, King of Rome. When Napoléon I joined his army in Germany in 1813, Marie Louise remained in France as regent de jure. Their marriage lasted until 1814, when Napoléon's reign was ended by the Treaty of Fontainebleau and he was sent to Elba, while Marie Louise was given the Duchies of Parma, Piacenza and Guastalla, which she ruled until her death in 1847, remarrying twice: Comte de Neippberg in 1821 and thirteen years later, the Comte de Bombelles.

Jean Baptiste Isabey (1767–1855), Dessinateur du Cabinet de S. M. Empereur et Roi, was one of the most favoured artists of Napoléon's court, he helped to define the iconographic identity of the imperial family, not only by the means of portraiture but also by the ceremonies, fêtes and public festivals that he was called upon to organise. Having been previously the drawing master of Empress Joséphine and her daughter Hortense, Isabey fulfilled the same role for Empress Marie Louise. His affable nature eased any anxiety the new empress might have harboured about his connection with his former pupils, and rapidly an understanding developed between them. This rapport is reflected in the tender portraits he painted of her in the succeeding years, in particular those where she is depicted with her son the Roi de Rome, who was born in 1811.

46

JÉRÔME NAPOLÉON, KING OF WESTPHALIA, AND HIS CONSORT CATHERINE, PRINCESS OF WÜRTTEMBERG

A GOLD-MOUNTED LAPIS LAZULI DOUBLE PORTRAIT SNUFFBOX, PROBABLY FLORENCE, CIRCA 1810

the lid applied with two gold-framed oval portraits of Jérôme Napoléon, King of Westphalia, and his consort Catherine, Princess of Württemberg, *by Jean Baptiste Jacques Augustin*, *he signed Augustin; she signed [Aug]ustin and dated [18]08,* he wearing the white uniform with black and gold trimming of the 1st Westphalian Line Infantry Regiment, the gold epaulettes of a colonel, and the sash, star and badge of the Legion of Honour; she wearing a white dress with gold lace and embroidery, the box composed of six panels of lapis lazuli within gold cagework mounts chased with acanthus and neo-classical foliate ornament, *apparently unmarked*
box 1.9 x 7.9 x 5.2 cm., miniatures 3.5 x 2.6 cm.

PROVENANCE

Jérôme Napoléon, King of Westphalia (1784-1860);
Prince Napoléon Jérôme, called Plon-Plon (1822-1891);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Bernd Pappe, *Jean-Baptiste Jacques Augustin: 1759–1832: une nouvelle excellence dans l'art du portrait en miniature,* Verona, 2015

‡ ◉ £ 30,000-50,000
€ 34,400-57,500 US$ 40,600-68,000

A similar portrait of Jérôme, but with his torso turned to the right, signed by Augustin and dated 1808, is in the Wallace Collection, London (5 x 4 cm, inv. no. M7, Pappe, cat. no. 616); an upright octagonal version of the Catherine portrait, signed and dated 1807, is in the Museo Napoléonico, Rome (5.5 x 4.5 cm, inv. no. MN 133, Pappe, cat. no. 602). Miniatures such as these, relatively small in scale and showing the sitter in state dress, were often destined to be mounted in gold presentation snuff boxes, one of the means by which a monarch could mark favour. Most typically the presentation snuff box was mounted with a single portrait, such as that with a miniature of Jérôme by Jean Baptiste Aubry in the Fondation Napoléon, Paris, (inv. no. 632), or the Napoléon I portrait snuff box in the present collection (lot 39). During the empire the snuff boxes presented by members of the Bonaparte family tended to be the work of Parisian goldsmiths. It is probable that the miniatures of Jérôme and Catherine by Augustin were mounted on this Italian gold-mounted lapis lazuli box by Jérôme's sister Elisa, while in Florence as Grand Duchess of Tuscany from 1809-1813, or after the fall of the empire, when Jérôme's family were living in exile in Italy.

Jérôme Bonaparte was born in 1784 in Ajaccio, the youngest brother of Napoléon I, Emperor of the French. He served in the French navy, and was sent to Saint-Domingue in 1801 to subdue the slave revolt in the French West Indian colony. Instead of returning directly to France, Jérôme sailed in 1803 to the United States where he fell in love with Elizabeth Patterson, a daughter of a wealthy merchant, whom he married on Christmas Eve of the same year. Napoléon I, who sought to expand his Empire by arranging marriages to the relevant European courts, did not approve of the marriage and annulled it himself in 1805. Instead, he and Empress Joséphine had chosen Catherine, daughter of Frederick I, King of Württemberg, as the future spouse for Jérôme, who then obeyed his brother and was made King of Westphalia in 1807. He moved to Kassel, the Kingdom's capital in the Northwest of Germany, where he and his queen consort lavished vast sums on stately furniture and French silver for the royal palaces. Jerôme was known as '*König Lustik/Lustig*' (King Funny') in Germany, mainly because he apparently only spoke three words in German: '*Morgen wieder lustig*', ('tomorrow funny again') (Lorenz Seelig, 'König Lustik' im Bildnis', *Kunst und Antiquitäten*, IV/July-August, 1984). His luxurious lifestyle displeased his elder brother who then refused further financial support for Jérôme. The greatest achievement of King Jérôme, however, was arguably the end of discrimination of Jews and Catholics in his Kingdom of Westphalia, which had the first constitution and parliament on German soil. When the kingdom was declared dissolved in 1813, Jérôme and Catherine fled to Italy. The Prince and Princess of Montfort – titles given in 1816 by Catherine's father King Frederick I of Württemberg - had three children: Jérôme Napoléon Charles Bonaparte, Prince of Montfort (1814–1847); Napoléon Joseph Charles Paul Bonaparte (1822–1891), known as Prince Napoléon or 'Plon-Plon'; and Princess Mathilde Bonaparte (see lot 61). In 1850, Jérôme was appointed a Marshal of France and served as President of the Senate; he died in 1860 in Villegenis in France.

47

JÉRÔME NAPOLÉON, KING OF WESTPHALIA

AN ENAMEL MINIATURE, SALOMON GUILLAUME COUNIS, SIGNED: *COUNIS*, CIRCA 1810

oval, wearing the white uniform with black and gold trimming of the 1st Westphalian Line Infantry Regiment, the gold epaulettes of a colonel, and the sash, star and badge of the Legion of Honour, gold bezel, later openwork border set with pearls and coloured green stones, mounted on a rectangular plush-covered panel with easel strut
miniature 5 x 3.9 cm

Salomon Guillaume Counis (1785–1859) initially studied enamelling for *bijouterie* in the city of his birth, Geneva, before moving to Paris in 1806 to work in the studio of Anne Louis Girodet. In 1810 he exhibited at the Salon for the first time – 'Plusieurs portraits peints sur émail' (*Livret* no. 1128) and 'Portrait en émail de S.M. le Roi de Westphalie, d'après Gérard' (*Livret* no. 226). Baron Gérard introduced him to Elisa Baciocchi, Napoléon's eldest sister, Grand Duchess of Tuscany, who invited him to Florence and appointed him painter to the court. After the fall of Napoléon, Counis moved to Geneva and later to Paris, where his patrons included the Duchess of Berry. In 1830, precipitated perhaps by the July Revolution, he moved again, finally settling in Florence. In 1842 he published *Quelques souvenirs suivis d'une dissertation sur l'émail, sur la porcelain et d'un traité à l'usage du peintre en émail,* which he had written some eleven years earlier.

PROVENANCE

Jerome Napoléon, King of Westphalia (1784-1860);
Prince Napoléon, 'Plon-Plon' (1822-1891);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ ◉ £ 10,000-15,000
€ 11,500-17,200 US$ 13,600-20,300

48

CATHERINE, QUEEN OF WESTPHALIA

A PURPLE LEATHER TRAVELLING NECESSAIRE, SET WITH AN EARLIER IVORY MINIATURE, JEAN BAPTISTE JOSEPH DUCHESNE, SIGNED AND DATED: *J B J. DUCHESNE. PARIS. 1814* (?), CIRCA 1835

she wearing a cream-coloured dress rimmed with gold ribbons and a lace scarf, the oval miniature set on the front of a rectangular folder of patterned deep amethyst leather containing a wallet, notebook with days of the week in French, steel pencil, scissors and file, gilt-metal tweezers and combined pincers and spoon, with tortoiseshell-mounted folding pen knife and lancet, stamped gilt metal mounts, stamped for: *Susse / 31 Place de la Bourse*
wallet 2.2 x 14.8 x 9.6 cm., miniature 7 x 5.1 cm.
(9)

In 1807, Jérôme-Napoléon Bonaparte, King of Westphalia, married as his second wife Catherine of Württemberg at the Royal Palace of Fontainebleau. Born in St. Petersburg in 1783, she was the daughter of Frederick, Duke of Württemberg and Augusta of Brunswick-Wolfenbüttel. Napoléon arranged this marriage for his younger brother in order to secure and expand his Empire. After the dissolution of the Kingdom of Westphalia and the end of the Empire, when Jérôme was sent into exile in Trieste, Catherine followed him despite her father's expectation that she would separate from her husband. During the Hundred Days in 1815, the period between Napoléon's return from exile on Elba to Paris and the restoration of Louis XVIII, Catherine helped Jérôme to escape in order to join Napoléon I. Later, the couple, who had three children, lived in Trieste, Italy and Switzerland, referring to themselves as Princess and Prince of Montfort, a title which they had been granted by the King of Württemberg. Catherine of Württemberg died in Lausanne in 1835.

Jean Baptiste Joseph Duchesne (1770–1856), son of the sculptor Charles Jean Baptiste Duchesne, studied miniature painting in Paris under François Elie Vincent and Jean Baptiste Jacques Augustin. He exhibited at the Salon between 1802 and 1842, and in 1814 was appointed chevalier of the Legion of Honour. The transition from Bonaparte to Bourbon rule in no way affected his career, and he continued to receive the most eminent patronage. A letter of recommendation written in 1841 by Louise, Queen of the Belgians, to her niece Queen Victoria is revealing of his character: '[Duchesne] is a poor old Man but a very excellent Man and a most CONSCIENTIOUS and highly gifted artist. He is only VERY SLOW as he finishes very much all he does and does not work for RAISING MONEY: but through real love of his Art' (quoted Remington, vol. I, p. 158). In the mid 1820s he began to add the name of the town of his birth to his signature: Duchesne de Gisors.

The firm of Susse, later Susse Frères, was established in the passage des Panoramas in Paris in 1805 as stationers, soon under the Empress's patronage. They rapidly expanded into metalwork with the purchase of a foundry for the creation of both statues and artistic frames, and then into all types of fancywork with impressed leather document holders and wallets in rich colours a particular speciality. They opened their premises at 31 place de la Bourse around 1831 and in 1839 they signed a contract with Daguerre and Alphonse Giroux to produce the first commercially available cameras.

PROVENANCE

Jérôme Napoléon, King of Westphalia (1784-1860);
Prince Napoléon, 'Plon-Plon' (1822-1891);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Vanessa Remington, *Victorian Miniatures in the Collection of Her Majesty the Queen*, 2 vols, London, 2010

‡ ◉ £ 5,000-7,000
€ 5,800-8,100 US$ 6,800-9,500

49

JÉRÔME NAPOLÉON, KING OF WESTPHALIA

AN IVORY MINIATURE, FRENCH SCHOOL, CIRCA 1810

oval, wearing a red and white uniform with gold epaulettes, possibly of a colonel of the First Cuirassier Regiment, with the star and badge of the Order of the Legion of Honour and the sash of the Order of the Crown of Westphalia, chased gold mount with blue enamel border, later rectangular ebonised wood easel frame
miniature 4.7 x 3.1 cm

PROVENANCE

Jérôme Napoléon, King of Westphalia (1784-1860);
Prince Napoléon, 'Plon-Plon' (1822-1891);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ ◉ £ 6,000-8,000
€ 6,900-9,200 US$ 8,200-10,900

The decree authorising the creation of the Order of the Crown of Westphalia was signed by Emperor Napoléon I on 25 December 1809, fulfilling Jérôme's wish to have an order for the recently created Kingdom of Westphalia. Like the Legion of Honour, after which it was modelled, it was intended to be both a military and a civil award. The badge, suspended on a blue ribbon, comprised a crowned imperial eagle above a crowned demi-eagle demi-lion with supporters in the form of crowned lion (Kassel) and a horse (Westphalia). Although the order was abolished after the fall of the kingdom in 1813, Jérôme, who enjoyed the pomp and splendour associated with the royal court, continued to wear the insignia until his death. The motto of the order was 'Charakter und Aufrichtigkeit' - 'Character and Honesty'.

50

LOUIS NAPOLÉON, KING OF HOLLAND

AN IVORY MINIATURE, DANIEL SAINT, SIGNED: *SAINT,* CIRCA 1809

oval, wearing the white and red uniform of the Life Guards on Foot with the sash and star of the Royal Order of the Union of Holland and the badge of the Legion of Honour, later gilt-metal mount and rectangular ebonised wood easel frame
5 x 3.5 cm

PROVENANCE

Napoléon III, Emperor of the French (1808-1873);
Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Melbourne 2012, *Napoléon: Revolution to Empire*, National Gallery of Victoria, Melbourne, 2006

‡ ◉ £ 6,000-8,000
€ 6,900-9,200 US$ 8,200-10,900

Louis (1778–1846), fourth surviving son of Carlo Buonaparte and Letizia Ramolino, *Prince français* in 1804, was created King of Holland (as Lodewijk I) in June 1806 by his brother, Emperor Napoléon. His care and concern for the people of his new kingdom soon set him at odds with the Emperor, who had envisioned Louis as figure head of a puppet state, and in 1810 Holland was re-annexed into the French Empire. Thereafter Louis lived a life of exile, mainly in Austria.

Daniel Saint (1778–1847), a pupil of Jean Baptiste Isabey, Jean Baptiste Regnault and Louis François Aubry, participated at most of the Salons from 1804 until 1839. He received extensive patronage from the imperial family, in particular from Empress Joséphine. Saint's image of the empress wearing a pearl-set parure was incorporated in several presentation boxes, among them one by Pierre André Montauban in the collection of the Fondation Napoléon, Paris (inv. no. 635, see Melbourne 2012, p. 18)

A slightly larger version of the present miniature (6.5 x 4.4 cm) is in the Wallace Collection, London (inv. no. M294); a smaller version, inset in a gold and enamel presentation box, is in the collection of the Foundation Napoléon, Paris (inv. no. 1098). All three may be compared with the full-length portrait of Louis Napoléon painted in 1809 by Charles Howard Hodges (Rijksmuseum, Amsterdam, inv. no. SK-A-653). The king wears the sash and star of the Royal Order of the Union of Holland, so named in a decree of February 1808, an evolution of the Order of the Union that Louis had established in December 1806. In October 1811, after Napoléon had removed Louis from the throne of Holland, the order was abolished.

51

ENAMELLED GOLD MEDALLION WITH A SILVER PLAQUE, AND AN ENAMEL MEDALLION OF THE ROYAL ORDER OF THE SERAPHIM OF SWEDEN, AWARDED TO PRINCE NAPOLÉON JÉROME (1822-1891).

(manqué un lion)
8.1cm diameter and 5.5cm diameter

PROVENANCE

Prince Jérôme Napoléon, called Plon-Plon (1822-1891)
Prince Victor Napoléon (1862-1926)
Prince Louis Napoléon (1914-1997)

‡ £ 12,000-15,000
€ 13,800-17,200 US$ 16,300-20,300

52

MEDALLION OF THE GREAT CROSS OF THE BAVARIAN ORDER OF SAINT HUBERT, ENAMEL ON GOLD WITH DIAMONDS. THE MEDALLION AWARDED TO KING LOUIS (WITHOUT THE PLAQUE).

9cm diameter

PROVENANCE

Awarded to Louis Napoléon Bonaparte (1778-1846), King of Holland
his son, Louis Napoléon Bonaparte, Napoléon III (1808-1873)
Eugénie, Empress of the French (1826-1920)
Prince Victor Napoléon (1862-1926)
Prince Louis Napoléon (1914-1997)

‡ £ 15,000-20,000
€ 17,200-22,900 US$ 20,300-27,100

53

PRUSSIA. THE BADGE OF THE ORDER OF THE RED EAGLE, AWARDED TO KING LOUIS OF HOLLAND, BEFORE 1810

4.5cm diameter

PROVENANCE

Awarded to Louis Napoléon Bonaparte (1778-1846), King of Holland
his son, Louis Napoléon Bonaparte, Napoléon III (1808-1873)
Eugénie, Empress of the French (1826-1920)
Prince Victor Napoléon (1862-1926)
Prince Louis Napoléon (1914-1997)

‡ £ 15,000-20,000
€ 17,200-22,900 US$ 20,300-27,100

54

CAROLINE BONAPARTE MURAT

AN IVORY MINIATURE, JEAN BAPTISTE ISABEY, CIRCA 1800

oval, wearing a white dress and a pearl necklace, a lace veil partly covering her hair, stamped gilt-metal mount, rectangular black-lacquered wood frame
miniature 4.8 x 3.3 cm

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Laure Junot, *Memoirs of the Duchess D'Abrantès*, vol. 1, New York, 1832, p. 256.

‡ ◉ £ 3,000-5,000
€ 3,450-5,800 US$ 4,100-6,800

The sitter has been traditionally identified as Fanny de Beauharnais, née Marie Anne Françoise Mouchard (1737–1813), lady of letters and *salonnière*, aunt of Alexandre de Beauharnais and godmother to his daughter, Hortense. However, the features do not correspond with a captioned portrait of her, used as the frontispiece of the first volume of *Illustrations de Fables de Phèdre,* published by P. Didot l'aîné in Paris in 1806. With some modifications - the change from a rectangular to an oval-shaped ground and the inclusion of a pearl necklace - this miniature is a variant of a signed portrait by Jean Baptiste Isabey in the Wallace Collection, London (4.5 x 4.1 cm, inv. no. M228). Curiously, the Wallace Collection miniature also bore a traditional but spurious identification of the sitter: Letitzia Bonaparte.

The sitter may, perhaps, be more plausibly identified as Caroline Murat (1782–1839), youngest sister of Napoléon Bonaparte. The same open-mouthed half smile was captured by Elisabeth Vigée Le Brun in a full length portrait of the her with her eldest daughter, Letizia, painted in 1807 (Châteaux de Versailles et de Trianon, inv. no. MV4712). This miniature, based on the style of costume and the artist's technique, must have been painted around 1800, the year of the civil marriage of Caroline, then aged seventeen, to Joachim Murat. Isabey's portrait has captured what Laure Junot, duchesse d'Abtantès, observed of her: 'fresh as a rose: not to be compared, for the regular beauty of her features, to [Pauline Bonaparte], though more pleasing perhaps by the expression of her countenance and the brilliancy of her complexion' (Junot, p. 256).

55

MAXIMILIAN JOSEPH, ARCHDUKE OF AUSTRIA-ESTE

A RED MOROCCO LEATHER WALLET ENCLOSING A NOTEBOOK AND AN IVORY MINIATURE, JOHANN MARIA MONSORNO, CIRCA 1810

The front and reverse with entwined banner and snake motif and tooled gold corners, the interior with two pockets, one set with a gold-framed rectangular miniature of Maximilian Joseph, Archduke of Austria-Este, wearing a white uniform with a red collar and black stock, and the star and badge of the Teutonic Order, the notebook with dedication to Count Catinelli, in Italian, signed: *Massimiliano*, further inscribed: *Vienna*, with later pencilled notes of attribution
wallet 1 x 13.4 x 8.7 cm., miniature 6.2 x 4.9 cm.

PROVENANCE

Carlo Catinelli (1780-1869);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Bernardo Falconi, Fernando Mazzocca & Anna Maria Zuccotti, *Giambattista Gigola 1767–1841 e il ritratto in miniatura a Brescia tra Settecento e Ottocento,* Geneva/Milan, 2001

‡ ◉ £ 2,000-3,000
€ 2,300-3,450 US$ 2,750-4,100

Maximilian Joseph (1782–1863) was the fourth son of Ferdinand, Duke of Modena, and his consort, Maria Beatrice, Duchess of Massa and Princess of Carrara. From 1835 until his death he was Grand Master of the Teutonic Order of Holy Mary in Jerusalem, to which he had professed in 1806. In this miniature he wears the star and badge of the order, founded in Acre around 1190 to aid Christian pilgrims in the Holy Land.

Count Carlo Catinelli (1780–1869), a pupil of the Academy of Engineers in Vienna, pursued a varied military career. He fought at Marengo (1800) and was wounded at Caldiero (1805). After a long convalescence he returned to service under Archduke Maximilian of Austria-Este. Forced to leave the Austrian army after the Treaty of Schönbrunn (1809), which gave his birthplace, Gorizia, to France, he joined the British army in Sicily, serving under Lord William Cavendish-Bentinck. In later life he addressed the Italian question in a substantial tome, *Sopra la questione italiana,* first published in Italian in 1858. Catinelli was unequivocal about his viewpoint: 'Il mio nome suona italiano; sono però per nascita e per sentimento - il lettore non tarderà ad accorgersene -austrico' (My name sounds Italian; however, I am by birth and feeling - the reader will not be slow in noticing - Austrian'). He viewed those seeking independence from Austria as 'feccia del popolo' ('scum') and believed that the catholic church could only survive in Italy under Austrian rule. In 1854 Emperor Franz Josef made him a hereditary knight of the Austrian Empire in recognition of his steadfast loyalty to the Austrian cause.

Johann Maria Monsorno (1768–1836), was a miniaturist favoured by the high aristocracy of Vienna. Two of his most noted works are portraits of Maria Beatrice d'Este, dated 1808, and Maria Ludovika, Empress of Austria, dated 1809, mother and sister of Archduke Maximilian Joseph (private collection, Milan, see Falconi et al, figs 11, 12).

56

PRINCE LOUIS NAPOLÉON OF FRANCE, LATER NAPOLÉON III, EMPEROR OF THE FRENCH

AN IVORY MINIATURE, AFTER HORTENSE DE BEAUHARNAIS, CIRCA 1830

oval, wearing a dark coat, white waistcoat and a black stock, later gilt-metal frame
4.2 x 3.1 cm

This miniature is taken after a watercolour painted in the late 1820s by the sitter's mother, Hortense de Beauharnais, since 1814 titled duchesse de Saint-Leu (illust. Castelot & al, p. 102).

PROVENANCE

Hortense, sometime Queen of Holland (1783-1837);
Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

André Castelot, Alain Decaux & Pierre Marie Koenig, *Le livre de la famille impériale. L'histoire de la famille Bonaparte à travers les collections du prince Napoléon,* Paris, 1969

‡ ◉ £ 2,000-3,000
€ 2,300-3,450 US$ 2,750-4,100

57

LOUIS NAPOLÉON, THE PRINCE IMPERIAL OF FRANCE

AN IVORY MINIATURE, PIERRE PAUL EMMANUEL DE POMMAYRAC, SIGNED: *P DE POMMAYRAC,* CIRCA 1860

wearing a blue coat and a lace-edged white chemise, gold frame
miniature 4 x 3.2 cm

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ ⊙ £ 3,000-5,000
€ 3,450-5,800 US$ 4,100-6,800

'He is a charming young man, full of spirit and energy, speaking English admirably, and the more you see of him the more you will like him. He has many young friends in the Artillery, and so I doubt not with your ... kind assistance he will get on well enough' (The Illustrated London News, June 28, 1879). These were the words of the Duke of Cambridge, Commander-in-Chief of the British army, when asking the British colonial administrator Sir Henry Bartle Edward Frere to take the Prince Imperial with him to the Kingdom of Zulu in 1879. Napoléon Eugène Louis Jean Joseph Bonaparte, Prince Imperial, by his full title, was born in 1856 in Paris as the only child of Napoléon III and Eugénie de Montijo. Having relocated to England after the dethronement of his father in 1873, the Prince Imperial trained as a soldier. Despite his mother's reluctance, he was eager to join his comrades as a spectator during the Zulu War, and supposedly took the sword carried by Napoléon I in the battle of Austerlitz in 1804 with him to the war zone in Southern Africa. The news of the Prince Imperial's sudden death in June 1879, resulting from a skirmish with the Zulus, during which the 23-year old was fatally stabbed by a spear, came as an enormous shock not only for his family but also for those hoping for a restoration of the House of Bonaparte.

Pierre Paul Emmanuel de Pommayrac, born to French parents in Puerto Rico in 1807, moved to Paris when young. A pupil of the miniature painter Mme de Mirbel, and of Baron Gros, he exhibited at the Salon from 1835 until his death in 1880. Awarded the Legion of Honour in 1852, he was miniature painter to Empress Eugénie.

58

A GIFT FOR A YOUNG PRINCE

A NEAPOLITAN DELUXE GLAIVE FOR A SENIOR NAVAL OFFICER
ROYAL NEAPOLITAN MANUFACTORY, CIRCA 1806-15

with straight double-edged 'deluxe' blade etched in imitation of watered steel, formed with a pair of slender full-length fullers on each face and tapering to a sharp point, gilt-brass hilt comprising a pair of straight quillons cast with foliage and with lion mask terminals, shield-shaped langets cast with a profile bust of King Joachim Murat on the front and the Imperial Eagle on the reverse, tall pommel cast with a pair of crossed cannon centring on an anchor, a lion rampant, and two further devices, finely engraved grip formed of four gilt-brass panels engraved with delicate neoclassical scrolls and foliage at the front and a trellis design at the reverse, the centre of each face with an engraved mother-of-pearl plaque enclosed by minute faceted beads in imitation of brilliants, the junctions of the quillon terminals, grip and pommel all encrusted with minute beads en suite, matching faceted steel pommel button, in its original green fabric-covered wooden scabbard (areas of wear), with gilt-brass mounts comprising locket, middle-band and chape all encrusted with beads and engraved en suite with the grip, chape with two looped drag terminals (the third missing), and the locket with two small loops for suspension and inscribed 'Mfre Rle di Napoli' for the Royal Neapolitan Manufactory above an exotic bird issuant surrounded by fruit, flowers and foliage
42.2 cm; 16⅝in blade

PROVENANCE

By family tradition a gift from Joachim Murat to his nephew, Napoleon Charles Bonaparte, Prince Royal of Holland who died in infancy (10th October 1802-5th May 1807) Louis, King of Holland (1778-1846) Napoleon III (1808-1873) Empress Eugenie (1826-1920) Prince Victor Napoleon, Napoleon V (1862-1926) Prince Louis Napoleon (1914-1997)

‡ £ 80,000-120,000
€ 91,500-138,000 US$ 109,000-163,000

It has long been held in the family that the current glaive was a gift to the young Prince Royal of Holland, Napoleon Charles Bonaparte by Joachim Murat, his uncle through marriage and one of Napoleon I's most favoured officers. Indeed at the time of the young Prince's birth Napoleon was without an heir and he was considered a potential heir and as such it may have made an appropriate gift from his military-minded uncle. Indeed Murat's own son is pictured aged just nine years old in a naval uniform in the famous painting by Louis Ducis of Napoleon and his nephews and nieces on the terrace at Saint Cloud in the collections at Versailles.

Murat was responsible for reviving the Neapolitan naval construction industry following a direct order from the Emperor in 1810. During the following years a number of new warships were completed including the 74-gun ships of the line Capri (launched 1810) and Giacchino (launched 1812), the frigates Carolina (launched 1811) and Letizia (launched 1812). Vesuvio, an 80-gun ship, was on the stocks at the time of Murat's fall. The Neapolitan Navy followed the French navy fashion for their uniforms and weapons. See Digby Smith, The Army of the Kingdom of Naples, 1806-15, Helion & Company, 2018.

The present sword is related, and perhaps inspired by, the work of Martin Guillaume Biennais (1764–1843) who supplied the Emperor's crown and sceptre for his coronation in 1804 and the sword of Murat as King of Naples. The latter incorporates a cameo on the langet decorated with Caroline Bonaparte as Queen and has similarly decorated quillons and pommel to the present sword. The Biennais sword was previously in the ownership of Murat's descendant family and on display at the Musée de L'Armée (10397 - dépôt 148). See Napoléon et ses soldats. L'apogée de la gloire 1804-1809, Relié, 1986.

The Neapolitan Royal Manufactory was founded in 1757 by Charles III, King of the Two Sicilies, at Torre Annunziata near Naples. The firearms and edged weapons are of a consistently high quality and during this period they show a very clear influence from contemporary French makers. The use of faceted beads, as illustrated on the present sword, is a particular characteristic and is seen on a number of the most elaborate swords from there. One of the most famous examples is that preserved in the Royal Collection at Windsor Castle (RCIN 61170) previously belonging to Joseph Bonaparte and presented by the Duke of Wellington to the Prince Regent in 1813, having been seized from his baggage by the British after the battle of Vitoria in 1813.

59

A MINIATURE BREAST BADGE OF THE ORDER OF THE LÉGION D'HONNEUR, CIRCA 1810 WITH GOLDEN ENAMELS, AWARDED TO PRINCE EUGÈNE DE BEAUHARNAIS

1.5cm diameter

PROVENANCE

Eugène de Beauharnais (1781-1824);
Hortense, sometime Queen of Holland (1783-1837);
Napoléon III, Emperor of the French (1808-1873);
His consort Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ £ 800-1,200
€ 950-1,400 US$ 1,100-1,650

60

GREAT BRITAIN, CRIMEAN WAR CAMPAIGN MEDAL, SILVER, 3 CLASPS ALMA, INKERMANN, SEBASTOPOL, UNNAMED AS ISSUED, AWARDED TO PRINCE NAPOLÉON CALLED PLON-PLON

3.4cm diameter

PROVENANCE

Prince Napoléon, called Plon-Plon (1822-1891)
Prince Victor Napoléon (1862-1926)
Prince Louis Napoléon (1914-1997)

‡ £ 400-600
€ 500-700 US$ 550-850

61

PRINCESSE MATHILDE

A PARCEL-GILT SILVER, LACQUER AND ENAMEL SNUFF BOX, FRANCE, MID 19TH CENTURY

oval, in 18th century taste, the lid applied with an earlier oval enamel plaque depicting a mother attempting to read to two recalcitrant infants, probably Geneva, circa 1795, in gold and pearl frame, the ground, sides and base striped in green lacquer, the interior gilt, *maker's mark illegible, boar's head post-1838 control, the front rim further struck apparently with a capital C or G below a star*
2.6 x 7.2 x 5.5 cm

PROVENANCE

Princess Mathilde (1820-1904);
Prince Napoléon Louis Joseph (1864-1932), sole legatee of Princess Mathilde;
Prince Louis Napoléon (1914-1997)

‡ £ 1,500-2,000
€ 1,750-2,300 US$ 2,050-2,750

On 27 May 1820, Mathilde was born in Trieste as the second child of Jérôme-Napoléon Bonaparte, former King of Westphalia, and Princesse Catherine of Württemberg. Previously engaged to the future Napoléon III of France, the younger son of Louis Bonaparte and Hortense de Beauharnais, Mathilde married the wealthy Russian Anatole Demidoff in 1840 in Rome. Following the fall of Napoléon in 1813, Jérôme and Catherine had been forced to live in exile between Italy and Austria. Despite the fact that Demidoff, who had been made Prince by the Grand Duke of Tuscany only shortly before the marriage with Mathilde, was well-known for his capriciousness and rudeness, Jérôme approved of the marriage, hoping that Demidov would help in overcoming his own difficult economic situation.The turbulent marriage of Prince Anatole and Princesse Mathilde ended rather abruptly in 1846 following a public scandal at a ball attended by both Mathilde and Demidoff's current lover. Mathilde, who remained on good terms with Emperor Nicholas I of Russia throughout her life, received a large annual sum in alimony from Demidoff which enabled her to live as a prominent salon holder during the Second Empire in Paris. She was a close friend of Marcel Proust, in whose novel series, *In Search of Lost Time,* she makes a brief appearance.

62

A 'VERNIS MARTIN' BONBONNIERE, FRENCH, CIRCA 1750-60

circular, the lid painted with a pastoral subject in the manner of François Boucher, the sides with swagged garlands of flowers, the base with a bouquet of summer flowers, on a foiled ground impressed with wavy concentric rings
3.5 x 8.2 cm

PROVENANCE

Princess Mathilde (1820-1904);
Prince Napoléon Louis Joseph (1864-1932), sole legatee of Princess Mathilde;
Prince Louis Napoléon (1914-1997)

RELATED LITERATURE

Exhibition catalogue, A. Forray-Carlier & M. Kopplin, *Les secrets de la laque française,* musée des Arts Décoratifs, 2014, p. 130, and nos. 103 and 107, for very similar examples

‡ ◉ £1,500-2,000
€ 1,750-2,300 US$ 2,050-2,750

In the eighteenth century, the name 'vernis Martin' became synonymous with the French art of imitating lacquer, frequently used to decorate furniture, or even carriages, as it could be applied to curved surfaces, unlike real Japanese and Chinese lacquer, which was much more prone to brittleness. It was also used for smaller items, such as caskets, *brisé* fans, and snuff boxes such as the present lot. The name comes from that of the four Martin brothers - Guillaume, Etienne-Simon, Robert and Julien - who owned the leading studio for this technique in Paris from around 1728 until 1770. They were *vernisseurs du roi*, a title which reflects the high appreciation for this technique in France - Voltaire once referred to French japanned cabinets as 'ces cabinets où Martin a surpassé les arts de la Chine' (Michael Sonnenscher, *Work and Wages: Natural Law, Politics and the Eighteenth-Century French Trades*, Cambridge, 1989, p. 211).

63

A SMALL GOLD, ENAMEL AND HARDSTONE DESK SEAL, PROBABLY GENEVA, CIRCA 1810

faceted agate handle with rounded top, the gold collar and cushion decorated in bright polychrome *taille d'épargne* enamelling with floral motifs, the rectangular amethyst matrix engraved with the cipher of Jérôme Napoléon, King of Westphalia, *unmarked*
6cm. high

PROVENANCE

Jérôme Napoléon, King of Westphalia (1784-1860);
Prince Napoléon, 'Plon-Plon' (1822-1891);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ £ 6,000-8,000
€ 6,900-9,200 US$ 8,200-10,900

64

A GOLD-CASED CARNELIAN FOB SEAL, LATE 18TH CENTURY

openwork scrolled handle with reeded ring and mount, the cut-cornered rectangular carnelian matrix engraved with a monogram
3.5 cm. high

PROVENANCE

According to family tradition the seal belonged to Madame Mère, Maria Letizia Ramolino, whose monogram is said to be engraved on the matrix.
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ £ 4,000-6,000
€ 4,600-6,900 US$ 5,500-8,200

65

AN ORMOLU, GOLD AND HARDSTONE SWIVEL SEAL, ITALIAN, MID 19TH CENTURY

the handle of twined laurel and oak leaves, formerly incorporating the figure of an imperial eagle, the oval agate matrix engraved with the Imperial coat of arms of France comprising crown, shield and order, the reverse of the frame inscribed in enamel: *NE AL PRISCO ONOR L'ESTOILE O NUME ETERNO?*, the initial letters spelling the name: NapoléonE
overall height 5cm., matrix height 3.2cm.

PROVENANCE

Napoléon III, Emperor of the French (1808-1873);
Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

The phrase engraved on the matrix in this seal equates to: 'Shall he be elevated to the ancient honour?' The language is historicising, in the style of the Italian poet Vittorio Alfieri (1749-1803), glancing back to the epic poetry of Torquato Tasso.

‡ £ 5,000-7,000
€ 5,800-8,100 US$ 6,800-9,500

66

A SILVER-MOUNTED HARDSTONE DESK SEAL, FRENCH, MID 19TH CENTURY

faceted rock crystal handle, the collar and cushion cast with floral scrolls below reeding, the cut-cornered rectangular foiled citrine matrix engraved with a crowned eagle above the motto: *Honneur / Liberté, post-1838 boar's head control*
7.8 cm. high

PROVENANCE

Eugénie, Empress of the French (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ £ 6,000-8,000
€ 6,900-9,200 US$ 8,200-10,900

67

A COMMEMORATIVE HARDSTONE AND METAL DESK SEAL, FRENCH, LATE 19TH CENTURY

of tapering cylindrical form, the agate handle overlaid with openwork oval panels containing military figures within gothic-inspired ornament, the top engraved with the Imperial 'N', the rectangular steel matrix engraved with the Imperial eagle above the motto of the *Légion d'Honneur*: *Honneur et Patrie*
9 cm. high

PROVENANCE

Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

‡ £ 1,500-2,000
€ 1,750-2,300 US$ 2,050-2,750

68

A GOLD-MOUNTED ROCK-CRYSTAL DESK SEAL, PROBABLY PERSIAN, 1854

the handle of rock crystal overlaid with cut and engraved gold, the cap formed as a many petalled flower above a band of fuchsia flowers, the upright collar applied with engraved leaves and flowers, the rectangular matrix engraved closely in Persian script, reading *'jawhar-e a'yineh-ye ma'delat parani hami-ye din-e masiha'i bargozideh-ye arkan-e saltanat pasandideh-ye jomhure-e mamlekat-e Napoléon-e seyyom shahanshah-e keyvan bargah-e ahl-e molk-e france 1854,* translating to *'The essence of the mirror that spreads justice, protector of Christian religion, the choice of the pillars of sovereignty, admiration of the populace of the country, Napoléon III, the king of the seventh heaven, the court of the people of the land of France 1854'*
13cm. high

PROVENANCE

Napoléon III, Emperor of the French (1808-1873);
his consort Empress Eugénie (1826-1920);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

Persian diplomatic, commercial and cultural representation in France had been established for some 25 years before Napoléon III ordered the opening of a permanent French legation in Teheran in July 1854. The official role of the ministers was to lay the basis of French influence as protectors, teachers, court physicians and military advisors. Unofficially, as mentioned in the text on this seal, they also assumed the protection of Catholics of any nationality in Persia.

‡ £ 8,000-12,000
€ 9,200-13,800 US$ 10,900-16,300

69

CZAPEK & CIE.

A YELLOW METAL QUARTER REPEATING CYLINDER WATCH WITH ENAMEL PORTRAITS, CHAIN, SEAL AND RING
NO 1529 CIRCA 1850

jewelled cylinder movement; yellow metal cuvette; white enamel dial, Roman numerals, outer minute track; yellow metal case, the crystal with *later* central enamel portrait, coin-edged band, the reverse with engraved Napoleonic arms with central enamel portrait depicting Napoléon I; movement signed, case numbered; accompanied by an associated yellow metal and pearl chain, key, seal in the form of an eagle head, and enameled and diamond-set ring inscribed 'sous le masque la vérité'
diameter 41 mm

PROVENANCE

Prince Napoléon Jérôme, called Plon-Plon (1822-1891);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

Founded in 1845, after 6 years of partnership with Antoine Norbert de Patek, Francois Czapek, quite rightly recognised as one of the best watchmakers of the 19th Century, began a personal venture Czapek & Cie. So high was the esteem in which Czapek was held that the company provided watches to the French Imperial Court and was appointed the Watchmaker of Prince Napoléon in 1850.

‡ £ 4,000-6,000
€ 4,600-6,900 US$ 5,500-8,200

70

SWISS

RETAILED BY CHARLES GROTTENDIECK: A YELLOW GOLD HALF HUNTING CASED KEYLESS WATCH WITH DAY AND RETROGRADE DATE
NO 60084 CIRCA 1880

gilt movement, lever escapement; yellow gold cuvette; white enamel dial, Arabic numerals, outer minute track, subsidiary dial for constant seconds combined with day, retrograde date; plain 18k yellow gold half hunter case, the reverse with *French Imperial Coat of Arms;* cuvette inscribed *CH. Grottendieck, Bruxelles, Fournisseur de S.A.I. Le Prince Victor Napoléon, case numbered 60084*
diameter 54 mm

PROVENANCE

Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997);

Charles Grottendieck was a Belgian clockmaker of the highest repute and was appointed Clockmaker to the King and Queen of Belgium in 1890. While primarily concerned with the making of clocks, he did however also deal in fine watches - of which the present lot, bearing his name - is an example.

‡ £ 3,000-4,000
€ 3,450-4,600 US$ 4,100-5,500

71

CHARLES OUDIN

A YELLOW GOLD OPEN-FACED QUARTER REPEATING CYLINDER WATCH
NO 6418 CIRCA 1820

jewelled cylinder movement, repeating on two gongs; yellow gold cuvette; silvered dial, guilloché centre field, Roman numerals, outer minute track, subsidiary seconds; yellow gold case, engine-turned band and back, back monogrammed 'J.N'; case numbered, *cuvette signed and numbered*
diameter 53 mm

PROVENANCE

Jérôme Napoléon, King of Westphalia (1784-1860);
Prince Napoléon, called Plon-Plon (1822-1891);
Prince Victor Napoléon (1862-1926);
Prince Louis Napoléon (1914-1997)

Charles Oudin was a particularly innovative watchmaker and studied under Abraham-Louis Breguet, who held him in very high esteem. Oudin, established his own workshop at the Palais Royal no. 52 in 1805 and is now considered one of the oldest French horological institutions.

‡ £ 6,000-8,000
€ 6,900-9,200 US$ 8,200-10,900

72

ADMIRAL HORATIO NELSON'S POCKET WATCH

'Time is everything; five minutes makes the difference between victory & defeat'

HORATIO NELSON

THE MOVEMENT OF ADMIRAL HORATIO NELSON'S POCKET WATCH CARRIED WITH HIM AT THE BATTLE OF TRAFALGAR HOUSED IN A CARRIAGE CLOCK CASE BY LADY BRIDPORT TO 'BE PRESERVED FOR ANY ONE OF HER DESCEDENTS THAT MAY ENTER THE NAVY'

JOSIAH EMERY

AN EARLY LEVER POCKET WATCH MOVEMENT NOW MOUNTED IN A CARRIAGE CLOCK CASE
NO 1104 CIRCA 1787

gilt full plate movement, two-plane lever escapement, jewelled pallets and impulse, four-arm balance, double S balance wheel with two gold timing screws and two gold adjusting screws, steel escape wheel, jewelled holes, balance and lever with screwed down caps, engraved balance bridge, diamond endstone, fusee with Harrison's maintaining power, stop lever now lacking; gilt dust cap; white enamel regulator type dial, eccentric hour dial with Roman numerals, outer arabic mintue track, subsidiary seconds; dial signed, cap and movement signed and numbered *Josiah Emery, Charing Cross London, 1104* ; *later* mounted in a gilt carriage clock form case with gilt mask, engraved inscription *The Chronometer of Horatio Viscount Nelson. Worn by him at The Battle of Trafalgar, placed in this case by his niece Charlotte Mary, Lady Bridport, to be preserved for any one of her descendents, who may enter the Navy;* leather outer carrying case
diameter of dial 45 mm, diameter of case 49 mm, height of case 15.5 cm

PROVENANCE

Vice-Admiral Horatio, Viscount Nelson K.B.
William, 1st Earl Nelson
His daughter Charlotte, Lady Bridport
By descent until sold privately Sotheby's 2005

EXHIBITED

1891: Royal Naval Exhibition, Chelsea, catalogue no. 3001.
2015: Admiral Farragut Academy, St. Petersburg, Florida

LITERATURE

Rina Prentice, *The Authentic Nelson* (2005), pp.133-4
Colin White (ed.), *The Nelson Companion* (1997, first pub; 1995), p.71
Jonathan Betts, *Josiah Emery:The Surviving Lever Watches, Antiquarian Horology, Number Two, Volume Twenty-Three* (1996), pp. 134-150

£ 250,000-450,000
€ 286,000-515,000 US$ 338,000-610,000

LONDON
EMERY
THE CHRONOMETER
Worn by Him at the Battle
Charlotte Mary La
be preser
of her dece

Nelson possibly acquired his Emery pocket watch No.1104—or was given it by an admirer—following his triumph at the battle of the Nile in 1798. He certainly lacked the means to purchase such a fine timepiece—which would have cost him at least £100—until his first eye-catching action at the battle of St. Vincent in February 1797. It is also said that he gave the watch he had worn at the Nile to Josef Haydn when he met the composer at Eisenstadt in September 1800, indicating he already had a better replacement. Two years later, during a tour of the Midlands, Nelson was seen using his 'stopwatch' to time the steam presses at Matthew Boulton's factory in Birmingham. Jonathan Bett's in his series of articles on Emery published in Antiqurian Horology comments that 'it is highly likely that this [watch] was Emery 1104'. On his return to sea in 1803, he wrote his thanks to his mistress Emma, Lady Hamilton for sending him a new: '*Watch string…for the other was very rotten, and as it comes from Ha* [Horatia, their daughter], *it is of more value to me than if it was covered with diamonds.*'

As the action commenced on the morning of 21 October 1805, William Beatty, the surgeon aboard the *Victory* observed how Nelson: '*called Lieutenant Pasco, Mr Ogilvie, and some other officers, near him, and desired them to set their watches by the time of that which His Lordship wore.*' (On Nelson's orders, Pasco, as duty signal officer, had earlier made the famous signal "England expects that every man will do his duty.") Indeed, it is not far fetched to suggest that the tumultuous events of that historic day unfolded to the time kept by Nelson's watch.

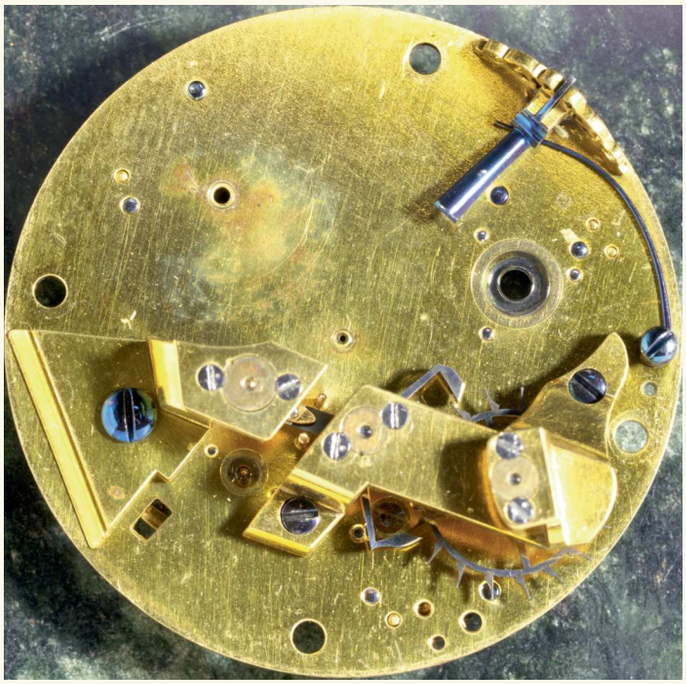
When Nelson was shot he was taken below to the Orlop deck where he was stripped, to prevent cloth infecting his wound, and his belongings—his watch, purse, medals and a miniature of Emma Hamilton he was wearing—removed for safekeeping. On 16 December—days after *Victory*'s sombre return to London bearing Nelson's body preserved in a cask of brandy—these relics were inspected by Nelson's brother and his lawyer in the presence of Lady Hamilton. Nelson's "gold watch" was the seventh item on the list of nineteen articles they prepared.

The watch formed part of the estate inherited by William, 1st Earl Nelson, on his brother's death. In 1835 it passed to the Earl's sole surviving child Charlotte Nelson (1787-1873) who arranged for the watch to be mounted in its current form as a carriage clock, presumably so it could be better admired and treasured as her illustrious uncle's most precious possession.

After Trafalgar, as titles and money cascaded upon her undeserving father, Charlotte was discreetly removed from Emma's orbit. As niece to England's greatest naval hero she was, according to one observer: '*a piece of goods that is worth anyone's while to look after*'. In 1810 Charlotte completed her rise in Society by marrying the Hon. Samuel Hood, the grandson of Nelson's former mentor Admiral Lord Hood. On the accession of her husband to his father's titles, she became Lady Bridport. Her standing was further enhanced when, following the death of her father and by virtue of Italian law, Charlotte inherited, in her own right, her uncle's dukedom of Bronte.

Her family's and the Bridport's illustrious naval past undoubtedly informed Charlotte's decision to specify, in the inscription she placed beneath the watch in its case, that it be "*preserved for any one of her descendants who may enter the Navy*." Her injunction had the happy, though unintended, effect of saving Nelson's watch from the fate that befell many of his other relics which Charlotte had inherited from her father. These included the admiral's orders and decorations, the hilts to his presentation swords and two of his freedom boxes. In the late 1880's Charlotte's son, General Alexander Nelson Hood, Viscount Bridport, arranged for all these items to be displayed and photographed ahead of their sale at Christies in July 1895. Although the most precious relics from the Bridport collection were saved for the nation by the government in the first purchase of its kind; many were subsequently lost in a robbery at Greenwich Royal Hospital in 1900. Consequently Nelson's watch, which was excluded from the sale at Christie's, is a poignant, and exceptionally rare, survivor from that remarkable photograph and one of only a small handful of the admiral's most prized possessions known to have survived.

EMERY
LONDON
THE CHRONOMETER OF
Horatio Viscount Nelson.
WORN BY HIM AT THE BATTLE OF TRAFALGAR.
placed in this case by his Niece,
CHARLOTTE MARY LADY BRIDPORT,
to be preserved for
any one of her descendents, who may
ENTER THE NAVY.



The watch was lent to the Royal United Services Museum in 1930 and, from 1962 to 2005, to the National Maritime Museum, Greenwich.

Josiah Emery was born in 1725 in the French speaking part of Switzerland and was most likely originally trained in Geneva. Emery moved to London in the second half of the 1700's, at this time London had a thriving watch and clock making community and was considered to be the center of Precision Horology throughout the world. It was there that Josiah Emery would have been surrounded by the best of the best of a craft that was literally changing the world. While Emery was in London one of the most important scientific challenges was to secure a reliable way of determining longitude at sea. This was so important that Parliament set up a board of Longitude with a very substantial monetary reward for a solution. Emery involved himself in this challenge for the last 25 years of his life and it is not therefore a surprise that the admiral of the fleet possessed a watch made by him. The watch itself is also extraordinary as it is one of a series of around 38 of which some 23 are known today and, again as Jonathan Betts explains in his series of articles, "this is a very high survival rate and says much about the respect that these watches have always engendered".

This particular watch numbered 1104, is of the smaller size used by Emery for his Lever watch series. The term Lever refers to the escapement which is the part within the watch movement that allows the watch to run consistently and is one of the most important components in a precision timepiece. This watch is made to the highest standards, this is evident even today as it is a piece that we would have difficulty emulating in the present. Every part of this watch will have been finished by hand. Indeed this escapement was so difficult to make that its creator, Thomas Mudge, had little time for it and passed on its secrets to Josiah Emery as a maker who might be able to produce it. Emery was certainly up to the challenge and created this series of watches in conjunction with his struggle to conquer the problem of Longitude. It is a testament of the importance of this series that not only was it used by Lord Nelson, as his personal watch during an historic battle, interestingly it has probably been used by you as well. This is because nearly every mechanical watch produced today uses a form of lever escapement. Josiah Emery died in London on the 2nd of July 1794.

EMERY
LONDON
THE CHRONOMETER OF
Horatio Viscount Nelson
WORN BY HIM AT THE BATTLE OF TRAFALGAR,
placed in this case by his Niece,
CHARLOTTE MARY, LADY BRIDPORT,
to be preserved for
any one of her descendents, who may
ENTER THE NAVY.

PERSONAL TREASURES OF AN IMPERIAL FAMILY

A GROUP OF ROMANOV PORTRAIT DIAMONDS

An Introduction by Diana Scarisbrick

The sale of this collection of miniatures covered by portrait diamonds is an unusual event, for each one is a great rarity in itself. Moreover, they comprise a series evoking outstanding personalities in Russian history, Alexander I, his brother Nicholas I, their mother the Empress Maria Feodorovna, the Empress Maria Alexandrovna and her son, the Grand Duke Vladimir. Intensely personal, each would have been given by the sitter to a close member of the Imperial family, or to a beloved individual, signifying the bond between them, and always displayed with the pride of possession. The group includes one from a member of a European Royal family descended from Emperor Nicholas I and seven (in five lots) from a private collection assembled over many years by an American enthusiast. According to George Foxe, historian of the celebrated London jeweller Rundell, Bridge and Rundell, it was Catherine II who was a major client for this type of jewel. He describes her purchases of "rings of different sizes and values, generally set with brilliants and having small miniatures of Catherine covered with small thin flat diamonds commonly called pichere diamonds and for these diamonds large sums were obtained and consequently great profits made by them as Rundell, Bridge and Rundell were the only purchasers as they had a market for them". This type of royal jewellery in which the miniature was not only surrounded with diamonds but also covered with a diamond became a Russian speciality which continued to be popular with the Imperial family right up to the Revolution of 1917. Flat on both sides, the top surface faceted at the edges, known as Lask or portrait diamonds, the stones come from the cleavage of irregularly shaped octahedrons. The portrait is lit up by the reflections from the facets of the diamond, the highly polished limpid surface lets the portrait shine through with more éclat than crystal and draws the eye towards it. Only the very clearest stones can obtain this magical effect.Long before the Russian monarchs discovered them, portrait diamonds were known to European royalty. One of the first to recognise that a diamond cover greatly enhanced the effect of a miniature was the Dowager Queen of France, Marie de Médici, the luxury loving widow of Henri IV. Immensely proud of her rank and able to assert it with grandiose displays of jewellery, she wore a gold ring enclosing the miniatures of her young son, Louis XIII and his wife, Anne of Austria, beneath a large diamond, echoing those blazing from her head, neck, wrists and dress. In her turn, Queen Anne bequeathed her younger son, the duc d'Orleans, brother of Louis XIV, a "bracelet centrepiece set with a large flat diamond above a miniature within a border of closely set small diamonds" and ring set with a diamond above a miniature of his father, Louis XIII. Across the Channel, Charles I, married to Henrietta Maria, the daughter of Queen Marie de Médici, is associated with at least one ring with a portrait diamond above his own image, surmounted by the royal crown, with his initials CR on the back. In Florence, another Medici princess, Anna

Maria Ludovica, Electress Palatine (1667-1743) who had inherited the family taste for splendour possessed "a small picture jewel with the miniature portrait of the Grand Duke Cosimo III (her father) in the centre covered with a large flat table diamond instead of a crystal, embellished with many brilliants, eight large, the others small beneath the grand ducal crown similarly embellished with brilliants".Wishing to reward the Duke of Marlborough for his victory over the forces of Louis XIV at Blenheim in 1703, Queen Anne gave his portrait covered by a flat diamond with brilliant edges to his wife. Proud of her husband's brilliant career, and considering herself almost royal, Duchess Sarah displayed the miniature as the centrepiece of a four row pearl bracelet. Again in England, but later in the century, George III gave his wife Charlotte a ring set with his miniature beneath a portrait diamond on their marriage; this is still in the collection of Her Majesty Queen Elizabeth II. Their extravagant son, the future George IV, ordered from Rundell, Bridge and Rundell several examples for the various women in his life, of whom the most important, Maria Fitzherbert, was given a locket, which descended through the family of her adopted daughter until sold last year. Exclusively associated with royalty, few portrait diamond jewels belonged to the aristocracy. However the close friendship between the celebrated Georgiana Duchess of Devonshire and the young George IV, her "dearest, dearest brother", could have been marked by a ring enclosing her portrait beneath a diamond, now in a private collection. Exceptionally in France, the Maréchale de Richelieu in 1780 commissioned a locket from the court jeweller, Aubert, enclosing a miniature, presumably of her 84 year old husband, distinguished as a soldier and diplomat, covered by a very fine brilliant.It was around this time that the portrait diamond was adopted by Catherine II who with her huge revenues and sense of the importance of jewellery in asserting rank and authority gave it a sumptuous character which is distinctively Russian. We catch a glimpse of the effect created by one of her gifts through the Journal of Mrs Richard Trench, an Irish traveller, who on a visit to Dresden in 1800, met Count Alexei Orlov (1737-1808), one of the brothers of Grigory Orlov who helped Catherine II gain the throne and overthrow her husband. Mrs Trench was impressed by the miniature of Catherine II which he wore and by the size of the very large portrait diamond covering it. Similarly, in Russia, Catherine Wilmot, the companion of the Princess Daskov, who thought Count Orlov "a monster in appearance, strong beyond belief," added that "he wears the empress's picture set in diamonds of enormous size and instead of a glass this a single diamond which covers the portrait".Thereafter portrait diamonds became closely linked with the rulers of the Russian empire. Both Alexander I, proclaimed Emperor after the assassination of his father Paul I in 1801, and his brother Nicholas I who succeeded him, are shown in uniform, underscoring their importance as the most powerful men in Europe. Quite different in character is the pendant medallion centred on a memorial miniature of the wife of Alexander II, the Empress Maria Alexandrovna who died in 1880. This tender and moving image belonged to her daughter Marie, married to the second son of Queen Victoria, Alfred, Duke of Edinburgh, who had the medallion made. Devoted to her mother who bore her last twenty years of ill health and the humiliation of her husband's infidelities with exemplary dignity, Grand Duchess Marie was with her in St Petersburg almost to the end. Since the Duke of Edinburgh was considered an odd person with virtually no friends, this very Russian style jewel offered in sympathy with his wife's sorrow throws new light on his character. The last in the series depicts the Grand Duke Vladimir who died 1909. As uncle of the Tsar Nicholas II, a true Romanov and patriot, he was the second most important person in the Russian capital, very influential abroad, and in charge of the Imperial Academy of Arts for half a century. His death in 1909, which came as a surprise, could be regarded as a blessing since it spared him the horrors of the Revolution which brought an end to the dynasty whose members are so evocatively portrayed in these miniatures.

73

EMPRESS MARIA FEODOROVNA

AN IMPERIAL PORTRAIT DIAMOND DEMI-PARURE, POSSIBLY DUVAL, ST PETERSBURG, CIRCA 1790 AND EARLIER

comprising a pendant centred with a miniature portrait of Grand Duchess, later Empress, Maria Feodorovna, below a table diamond, the bezel and leaf spray frame set with rose-cut diamonds, ribbon tie surmount, pendant loop; and two earrings each centred with a miniature portrait of a young gentleman, possibly her sons, Grand Duke Alexander Pavlovich, later Emperor Alexander I (1777-1825) and Grand Duke Constantine Pavlovich (1779-1831) or possibly two of her brothers, each below a table diamond, within diamond-set leaf and ribbon frames, gold hook wires, the mounts silver with gold backs chased with swirling reeds, *apparently unmarked*
(3)
the pendant 42 x 23 mm, the earrings 35 x 25 mm

PROVENANCE

Empress Maria Feodorovna (1759-1828), by whom possibly given to her mother-in-law, Empress Catherine II (1729-1796)
With S.J. Phillips, London
Property from a Private American Collection of Historic Jewels

LITERATURE

Diana Scarisbrick, *Portrait Jewels: Opulence & Intimacy from the Medici to the Romanovs*, London, 2011, figs. 335-337, pp. 330-331

‡ £ 250,000-350,000
€ 286,000-401,000 US$ 338,000-474,000

Maria Feodorovna, born Duchess Sophie Dorothea of Württemberg, was passionate about sentimental jewellery. She commissioned and herself made pieces set with cameos and silhouettes of members of her family, often set with locks of hair, or with acrostic gems spelling their names. The present lot, luxurious but intimate jewels, must surely have been destined for a close family member, possibly her mother-in-law, Catherine the Great, or possibly her own mother, Duchess Friederike of Württemberg. Catherine the Great was very keen on portrait diamonds, presenting at least two to her lover Count Grigory Orlov, one in 1764, and the famous 24-carat heart-shaped Tafelstein in 1771. The latter was later remounted over a miniature of Alexander I in a Gothic-style bracelet and is in the Diamond Fund at the Kremlin Armoury, Moscow.

74

EMPEROR ALEXANDER I

AN IMPERIAL PORTRAIT DIAMOND PENDANT, PROBABLY DUVAL, ST PETERSBURG, CIRCA 1809, ELEMENTS OF THE JEWEL PROBABLY EARLIER

centred with an earlier miniature portrait of Emperor Alexander I wearing the uniform of the Preobrazhensky Regiment, with the sash and breast start of the Order of St Andrew and the badge of the Order of St George, below a faceted table diamond, the bezel set with rose-cut diamonds, the border of graduated circular-cut diamonds, the frame a spiralling ribbon tied at the surmount and set with rose-cut diamonds, pendant loop, the hinged reverse of silk under glass, *apparently unmarked, the reverse with inventory numbers 26597 and 3702, both crossed through*
36 x 28 mm

PROVENANCE

Emperor Alexander I (1777-1825), by whom probably given to his sister, Grand Duchess Catherine Pavlovna (1788-1819) at the time of her marriage, in 1809, to Duke George of Oldenburg (1784-1812)
With S.J. Phillips, London
Property from a Private American Collection of Historic Jewels

LITERATURE

Diana Scarisbrick, *Portrait Jewels: Opulence & Intimacy from the Medici to the Romanovs*, London, 2011, fig. 343, p. 336

‡ £ 500,000-700,000
€ 575,000-805,000 US$ 680,000-950,000

The late jewellery historian and curator Lilia Kuznetsova believed, from her study of the Duval archives, that the present lot is the portrait diamond that Emperor Alexander I gave to his sister, Grand Duchess Catherine Pavlovna, when she married in 1809. That date accords with the style of the jewel, of a late neoclassicism typical of the work of the last of the Duval family of jewellers and before the heavier style, influenced by French Empire, which appeared after 1815. The appearance of the Emperor suggests an earlier date for the portrait miniature, which was perhaps painted before he came to the throne in 1801.

The luxurious portrait diamond given to Catherine Pavlovna, the fourth daughter of Emperor Paul I and Empress Maria Feodorovna, stunned courtiers and others attending her wedding. The diamond covering the image was of such quality and was so large that contemporaries recalled it as 'the size of a franc'. Archival records indicate that the diamond was 34 carats (measured using the system of the period and not the current metric weight) and valued at an astonishing 88,842 roubles. This made it even larger by weight than the Great Tafelstein portrait diamond, originally given by Catherine the Great to Count Grigory Orlov and now in the Diamond Fund at the Kremlin Armoury, Moscow, later set with a miniature of Alexander I.

Catherine Pavlovna was Alexander I's favourite sister. His letters to her are filled with declarations such as, 'I am yours, heart and soul, for life'. She was probably also Maria Feodorovna's favourite daughter. When the 'atheist and usurper' Napoléon hinted at his wish to marry the Grand Duchess, both Alexander and his mother were horrified. A quick wedding to the Empress' nephew Duke George of Oldenburg was arranged. The luxury of the present lot hints at Alexander's relief that his beloved sister would be able to stay in Russia.

Sotheby's is grateful to Dr Karen Kettering for her assistance in cataloguing and researching this lot.

75

EMPEROR NICHOLAS I

AN IMPERIAL PORTRAIT DIAMOND PENDANT, POSSIBLY DUVAL, ST PETERSBURG, THE PORTRAIT CIRCA 1815, THE JEWEL LATE 18TH CENTURY

centred with a miniature portrait painted on ivory of Grand Duke Nicholas Pavlovich, later Emperor Nicholas I, wearing the uniform of the Life Guards Regiment and the breast star and sash of the Order of St Andrew, below a table diamond, the border of graduated circular-cut diamonds in a silver mount, pendant loop, hinged gold back, *apparently unmarked*
23 x 17 mm

PROVENANCE

Emperor Nicholas I (1796-1855), by whom probably given to his future wife, Princess Charlotte of Prussia (1798-1860), later Empress Alexandra Feodorovna
Grand Duchess Maria Nikolaevna (1819-1876)
Thence by descent
Property of a European Royal Family

◉ £ 60,000-80,000
€ 69,000-91,500 US$ 81,500-109,000

The original recipient of this jewel is unknown but, in keeping with tradition, it would have been given by the future Emperor to someone very close to him. It may have been a gift to his mother, Empress Maria Feodorovna. The Grand Duke appears to be about eighteen years old, which would date the miniature to 1814, although the jewel itself is evidently earlier. As we know Alexander I gave portrait diamonds to his sisters at the time of their marriages, and it is possible that Nicholas followed the same custom and gave it to his sister, Grand Duchess Anna Pavlovna, when she married the future King of the Netherlands in 1816. However, the piece does not appear to be mentioned in the list of jewels in her dowry, which remains in the archives of the Dutch Royal Household (see U. Tillander-Godenhielm, *Jewels from Imperial St Petersburg*, London, 2012, p. 49).

Much more likely is that the Grand Duke gave it to his future wife, Princess Charlotte of Prussia. Although they were not married until 1 July 1817, when he was 21 years old and she nearly 19, arrangements for the marriage commenced in 1814, the intention being to fortify the alliance between Russia and Prussia. The couple first met when Nicholas and his brother Michael visited Berlin in February 1814. The following year he visited again, and by then the young couple were in love, with the Princess writing that 'in our hearts we have a world of our own'. The engagement was made official in October 1816. The jewel may have been given by him personally or sent to Berlin during these years. Much later, Emperor Nicholas I maintained a great affection for both his wife Empress Alexandra Feodorovna and their earliest years as a couple. When much of the Winter Palace was destroyed by fire in 1837, he told an aide 'Let everything else burn up, only just save for me the small case of letters in my study which my wife wrote to me when she was my betrothed' (B. Lincoln, *The Romanovs: Autocrats of All the Russias,* New York, 1981, p. 417).

76

EMPEROR NICHOLAS I

AN IMPERIAL PORTRAIT DIAMOND RING, ST PETERSBURG, CIRCA 1830

centred with a miniature portrait, attributed to Ivan Winberg, of Emperor Nicholas I, below a table diamond, the border and shoulders set with circular-cut diamonds, *struck with city mark for St Petersburg, 72 standard*
23 x 20 x 16 mm

PROVENANCE

Emperor Nicholas I (1796-1855), by whom probably given to his wife, Empress Alexandra Feodorovna (1798-1860), or his mistress Varvara Nelidova (d. 1897)
With S.J. Phillips, London
Property from a Private American Collection of Historic Jewels

LITERATURE

Diana Scarisbrick, *Portrait Jewels: Opulence & Intimacy from the Medici to the Romanovs*, London, 2011, fig. 344, p. 336

‡ £ 150,000-200,000
€ 172,000-229,000 US$ 203,000-271,000

The present lot differs markedly from other known portrait diamonds of Nicholas I, all of which are more traditional full bust portraits, with the sitter in uniform and with background. By contrast, the more intimate depiction seen here evokes the 'lover's eye' miniatures of the late 18th and early 19th centuries, a look deep into the eye and the soul of the sitter. This suggests that the recipient was someone on very intimate terms with the Emperor. Although happily married to his consort, Empress Alexandra Feodorovna, born Princess Charlotte of Russia, he had several affairs. Around 1830, he began a relationship with Varvara Nelidova, whose aunt had been a mistress of his father, Paul I. The affair lasted until Nicholas' death in 1855 and was noted for its discretion; their illegitimate son, Alexei Pashkine, was born in 1831. A ring such as the present lot, set with a miniature which is not an obvious portrait of the Emperor, fits well with this account.

Another ring set with a miniature of Nicholas I below a table diamond and dated 1834 is in the British Royal Collection (RCIN 9038), acquired by Queen Mary.

77

EMPRESS MARIA ALEXANDROVNA

AN IMPERIAL PORTRAIT DIAMOND PENDANT, PHILLIPS BROTHERS & SON, LONDON, 1880

centred with a miniature portrait, attributed to Alexander Wegner, of Empress Maria Alexandrovna, below a table diamond, within a border of circular-cut diamonds, the frame of openwork yellow gold Gothic tracery and beads part-enamelled in opaque black with white highlights and set with four further diamonds, diamond-set pendant loop, the hinged gold reverse inscribed 'Marie/ In remembrance/ of her dear mother/ from her affectionate/ husband, Alfred./ 5/17 October 1880', *struck with addorsed Ps and Prince of Wales feathers maker's mark*
64 by 39 mm including loop

PROVENANCE

Given by Alfred, Duke of Edinburgh (1844-1900), to his wife, Grand Duchess Maria Alexandrovna of Russia (1853-1920), daughter of the Empress, on her twenty-seventh birthday, 17 October 1880
Property from a Private American Collection of Historic Jewels

£ 100,000-150,000
€ 115,000-172,000 US$ 136,000-203,000

Empress Maria Alexandrovna (1824-1880), born Princess Marie of Hesse and by Rhine, was the consort of Emperor Alexander II. She died at the Winter Palace following a long illness on 3 June 1880, by which time her husband had already moved his mistress and their three illegitimate children into the palace. He married her just six weeks after his wife's death, horrifying the Empress' six surviving children, including Grand Duchess Maria Alexandrovna. Maria's husband, Alfred, Duke of Edinburgh, later Duke of Saxe-Coburg and Gotha, second son of Queen Victoria, certainly had this in mind when he commissioned the present lot as a birthday gift to Maria, in commemoration of her recently deceased mother.

While mourning the loss of her mother, Grand Duchess Maria maintained a frosty relationship with her mother-in-law Queen Victoria, 'a silly obstinate old fool', in her view. There were frequent arguments over rank and titles. The Grand Duchess, as the only daughter of the Emperor, had precedence over all the grand duchesses of Russia and resented ranking lower than the Princess of Wales in England. As an Imperial Highness by birth and a Royal Highness by marriage, she protested the Queen's edict that 'Royal' come first by flaunting her magnificent jewels before the Queen and her daughters, whose collections were less impressive. She also defied convention by smoking in public.

The celebrated Phillips Brothers firm of retail jewellers was established before 1839 by the brothers Magnus Albert and Robert Abraham Phillips at 31 Cockspur Street, Charing Cross, London. By 1851, when the firm exhibited a gold and silver figure of a British Life-Guard at the Great Exhibition, R.A. Phillips was solely in charge of the firm. In 1867, he became the only English jeweller to win a Gold Medal at the Paris Universal Exposition. Reflecting the eclecticism of late 19th century taste, the firm advertised in 1870 as 'Classic goldsmiths, jewellers and coral merchants, Art Reproductions in the Egyptian, Etruscan, Greek, Roman, Runic, Byzantine, Mediaeval, and Oriental styles.' Phillips Brothers supplied medals and decorations to Queen Victoria and counted other members of the British Royal Family as clients (J. Culme, *The Directory of Gold and Silversmiths, Jewellers and Allied Traders, 1838-1914*, Woodbridge, 1987, pp. 364-365, and S. Bury, *Jewellery, 1789-1910*, vol. 2, London, 1991, p. 465).

Alexander Matveevich Wegner (1824-1894) was a portrait miniaturist who was promoted to Academician of the St Petersburg Academy of Fine Arts in 1858 having completed his studies there. He served as Court miniaturist from the 1870s, producing portraits of the Imperial Family, including one of the Empress set in a bracelet which sold, Sotheby's London, 26 November 2013, lot 637.

MARIE
IN REMEMBRANCE
OF HER DEAR MOTHER
FROM HER AFFECTIONATE
HUSBAND. ALFRED
5th OCTOBER 1880

78

GRAND DUKE VLADIMIR ALEXANDROVICH

AN IMPERIAL PORTRAIT DIAMOND PENDANT, PROBABLY FABERGÉ, ST PETERSBURG, CIRCA 1899

centred with a miniature of Grand Duke Vladimir Alexandrovich wearing the uniform of the Life Guards Dragoon Regiment and the sash of the Order of St Andrew, below a table diamond within a border of rose-cut diamonds, the pierced frame of diamond-set entwining bands, suspending from an Imperial crown, gadrooned gold reverse, chain link necklace, *apparently unmarked*
56 x 37 mm including crown

PROVENANCE

Grand Duke Vladimir Alexandrovich (1847-1909), by whom probably given to his wife, Grand Duchess Maria Pavlovna (1854-1920), on the occasion of their silver wedding anniversary in 1899
Christie's Geneva, 15 November 2007, lot 266
Property from a Private American Collection of Historic Jewels

LITERATURE

Diana Scarisbrick, *Portrait Jewels: Opulence and Intimacy from the Medici to the Romanovs*, London, 2011, fig. 351, p. 340

‡ £ 70,000-90,000
€ 80,500-103,000 US$ 95,000-122,000

Grand Duke Vladimir Alexandrovich was the third son of Emperor Alexander II, the brother of Alexander III, and the uncle of Nicholas II. During his nephew's reign, he was the senior Romanov Grand Duke and exerted considerable influence on him. He and his wife Grand Duchess Maria Pavlovna, born Duchess Marie of Mecklenburg-Schwerin, presided over a glittering court at the Vladimir Palace on the Neva River in St Petersburg. They were great patrons of the arts and keen collectors of precious objects, buying prodigiously from Cartier and Fabergé among others. A previously unknown trove of their belongings, mostly cigarette cases and cufflinks, was discovered in 2009 and sold at Sotheby's London on 30 November 2009.

The Sotheby's group of objects confirmed that the Imperial couple often celebrated their wedding anniversary on 16 August with the giving of lavish gifts commissioned from Fabergé. Given the Romanov tradition of giving portrait diamonds to one's nearest and dearest, it is suggested here that the present lot may have been a gift from the Grand Duke to his wife at the time of their 25th wedding anniversary in 1899. An attribution to Fabergé is supported by the Duke's patronage of the firm; it was he who orchestrated the commissioning of The Hen Egg, the first Imperial Fabergé Easter egg purchased by Alexander III in 1885. Fabergé's workmasters were skilled in the use of portrait diamonds, which were sometimes incorporated in the decoration of the famous Imperial eggs, including the 1893 Caucasus Egg (over a portrait of Grand Duke George Alexandrovich) and the 1895 Rosebud Egg (a portrait of Emperor Nicholas II). Additionally, table diamonds cover cyphers or dates on the 1897 Coronation Egg, the 1900 Cockerel Egg, the 1906 Swan Egg, the 1907 Rose Trellis Egg, the 1908 Alexander Palace Egg, the 1911 Fifteenth Anniversary Egg, the 1912 Napoléonic Egg, the 1912 Tsarevich Egg, the 1913 Romanov Tercentenary Egg, the 1914 Grisaille Egg, and the 1898 Kelch Hen Egg (K. Kettering, "Fabergé and the Romanov Portrait Diamonds", Reports of the International Academic Conference: 170th Anniversary of the Birth of Carl Fabergé, Fabergé Museum, St. Petersburg, Russia, October 7, 2016, ed. Mikhail Ovchinnikov, forthcoming in 2018).

79

PRINCE GRIGORY POTEMKIN

AN EMERALD INTAGLIO BROOCH/PENDANT, CIRCA 1785-1790

centred with an emerald carved with a profile portrait bust of Prince Grigory Potemkin in a gold collet, the border of circular-cut diamonds in a silver mount, the gold back with swirling reeds, pin and pendant loop, *apparently unmarked*
26 by 23 mm

PROVENANCE

Prince Grigory Potemkin (1739-1791), by whom almost certainly given to Empress Catherine II (1729-1796)
Property from a Private American Collection of Historic Jewels

‡ £ 100,000-150,000
€ 115,000-172,000 US$ 136,000-203,000

The present lot was almost certainly a gift from Prince Grigory Potemkin to his lover – and possibly wife – Catherine the Great, who had a passion for carved and engraved gems and would have been delighted to receive it. Their intimate relationship began in 1774, following his help with the 1762 coup which placed her on the throne and his military successes in the Russo-Turkish War of 1768-1774. Although the intense passion of the beginning of their affair was short-lived, they remained close until his death in 1791. The question of whether they secretly married has never been resolved, but many letters written by the Empress after 1784 suggest that he was her husband, and he continued to rise in stature throughout the course of their relationship.

The Empress collected both Ancient glyptic gems and those produced during the late 18th century revival of this art, which her interest greatly encouraged. She admitted in letters to her agent Baron Grimm that her fervour for these objects was a kind of 'gluttony' or 'illness'. Her prodigious acquisitions formed the core of the Hermitage's collection, estimated at more than 10,000 gems today. She gave an emerald intaglio, carved by her Court medallist Johann Caspar Jaeger with a profile image of her, to Count Grigory Orlov, one of Potemkin's predecessors as favourite (illustrated, Diana Scarisbrick, *Portrait Jewels: Opulence and Intimacy from the Medici to the Romanovs*, London, 2011, fig. 184, p. 175). The present lot appears to date from after Jaeger stopped working in 1780 and is therefore unlikely to have been carved by him. The Prince appears to be approaching the same age and weight as in the well-known c. 1790 portrait of him by Johann Baptist von Lampi the Elder, suggesting 1785-1790 as a possible date. Notably, the Prince does not appear in the present lot in full court dress or military uniform but rather casual day wear, signifying the very personal nature of the gem.

Another emerald intaglio caved with an image of the Empress is in the Diamond Fund of the Kremlin Armoury, Moscow. The scarcity of intaglios of this stone is accounted for by the difficulty in carving it, the most friable of all precious gems, without shattering. Sotheby's is grateful to Ms Margaret Kelly Trombley for her assistance in cataloguing this lot.

80

KEEPING TIME WITH AN AUTOMATON MUSICIAN

A GEORGE III ORMOLU QUARTER STRIKING MUSICAL AUTOMATON TABLE CLOCK FOR THE CHINESE MARKET, ENGLISH/SWISS, CIRCA 1790

3-inch enamel dial with centre seconds, paste-set bezel and surround, the Swiss two train chain fusee clock movement with verge and balance escapement, the ting-tang quarters and hours struck by the automaton figure on two bells, triggering at the hour a separate substantial Swiss automaton movement with chain fusee driving a highly complex pinned cam wheel causing the automaton figure of a kneeling boy to play one of two tunes on two nests of four bells using hammers held in his hands and turning his head from side, accompanied by a colourful paste-set metamorphic whorl above, the case with a simulated tiled canopy surmounted by the whorl and sheltering the automaton figure, the base concealing both movements, on leaf scroll feet, mounted on a finely punched and chiselled plinth with knurled bun feet, the whole with gryphon, foliate, paste and neoclassical foliate mounts
62.5cm. 24½in.

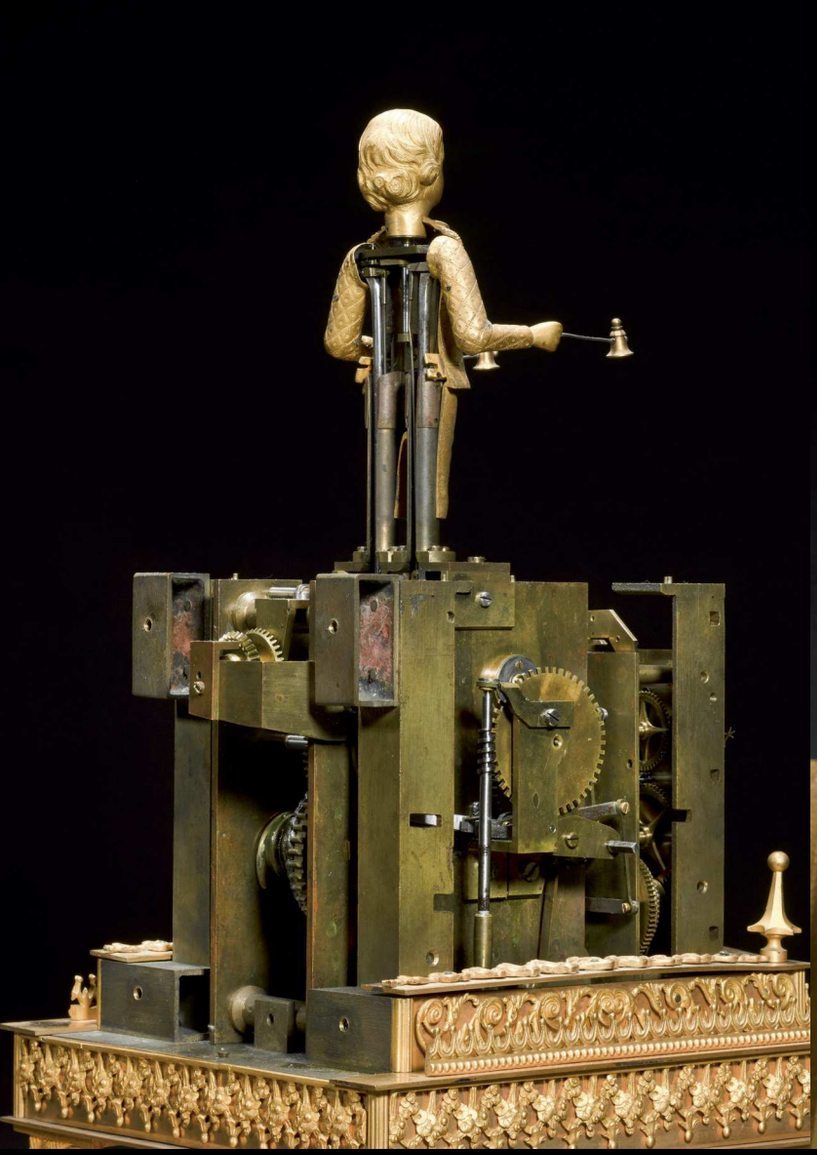
‡ £ 300,000-500,000
€ 344,000-575,000 US$ 406,000-680,000

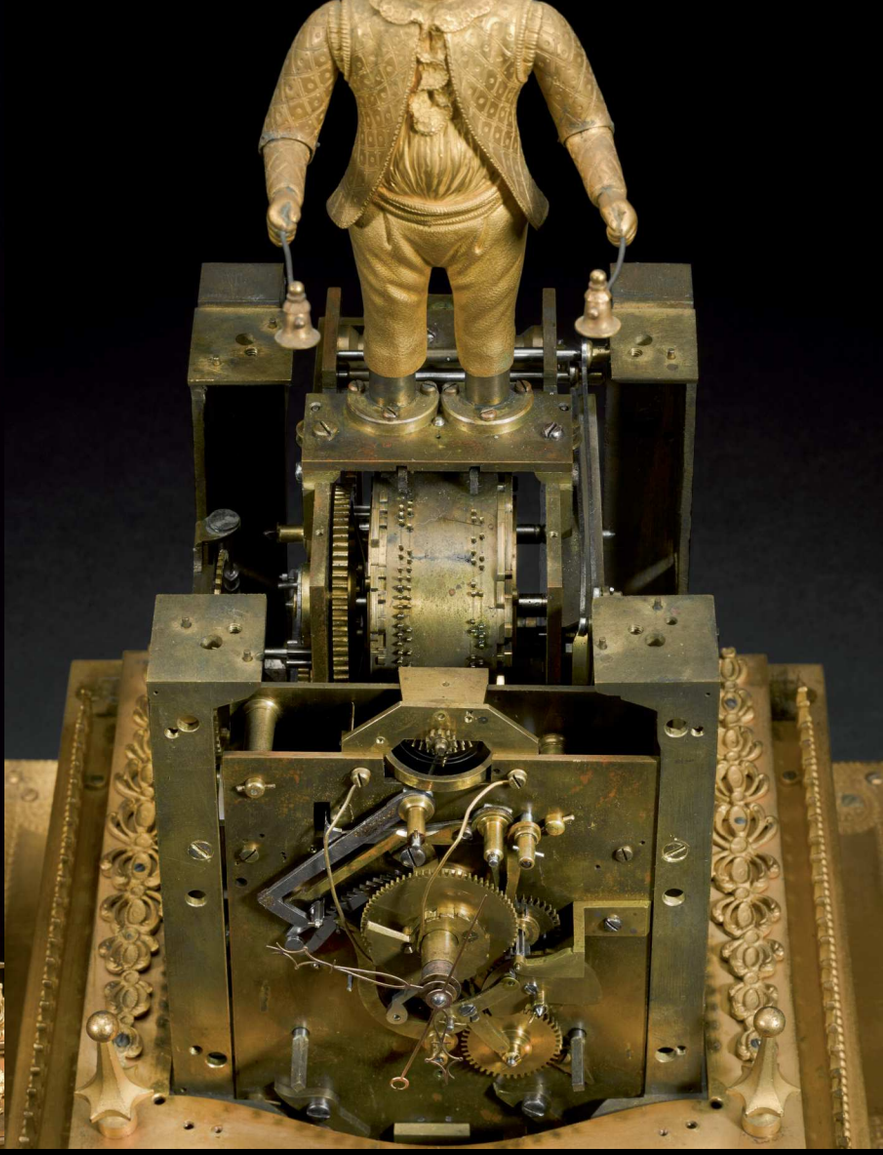
At the end of the 18th century European horologists and craftsmen from other associated trades, dealing through London, were collaborating to produce fabulous clocks and watches with entertaining complications, in the hope that they would appeal to their wealthy Chinese clients. For over one hundred years the trade in silks, fine porcelains and tea had grown to an such an extent that it became necessary to attempt to correct the trade imbalance. The Chinese considered that there was very little produced in Europe that they were unable to obtain within their own economy, but their enthusiasm for highly decorative and novelty watches and clocks made in or sold through London provided an opportunity for trade. Since the end of the 17th century, London had gained a worldwide reputation for horological innovation and accuracy of timekeeping. However, the restrained characteristics of traditional English clock making did not satisfy Chinese tastes and it was necessary for English merchants to use the best Europe-wide resources available to them in order to appeal. As trade in these novelties was established, the demand for ever-more complicated and decorative clocks grew and the Qing Emperors became some of the most important collectors.

In the Valleys above Neuchatel in Switzerland, the Jaquet-Droz were firmly established as the finest makers of mechanical automata by the third quarter of the 18th century. Singing birds, automaton figures and musical boxes were designed to amaze the observer and were an instant success with Chinese collectors. Henri Maillardet (1745-1830) had been apprenticed to and worked for the Jaquet-Droz in La Chaux de Fonds but by 1790 had established himself in London with his two brothers as makers of automata. With the automaton mechanism of this clock very much in the style of the Jaquet-Droz, it is interesting to speculate if it might have been commissioned from Switzerland or, perhaps, constructed solely in London but in the Swiss manner by the Maillardet's. What is clear however is the close collaboration required between the case makers and movement makers in order to achieve the masterpiece of their arts presented here. Indeed, it would, of course, have been easiest if the two entities had been constructed in the same city rather than across a continent.

This remarkable and most attractive clock has survived in extraordinarily fine original condition. It is a rare example of a bell-playing or drummer automaton. Other examples are to be found in the Collection of the Palace Museum, Beijing. The highly complex mechanism is required to control the arms of the figure both up and down and sided to side in order to strike the bells to play the tune. At the same time, the figure moves his head as though looking where he is playing. The key component of this mechanism is the programmed cam wheel and, in this example, is typical of the work of the Jaquet-Droz and Maillardet's. The fine ormolu case is a combination of styles incorporating neo-classical elements as well as alluding to the Orient. It is typical of the finest English metalwork of the period and is most interesting as it contains an oval mount also found on the rear of the exceptional Swan Clock sold in these rooms on 9th July 2014. The metamorphic whorl to the top of the clock is also very similar to the whorl on the Swan Clock and there can be no doubt that the same workshops were involved in the making of both clocks.

Grand Tours of the 18th and 19th centuries are well documented but it is less well known that they also continued well into the 20th century. For a wealthy young Japanese gentleman, it was fashionable to travel to see the great sights of Europe and America as well as Asia. Spectacular clocks such as this have always been highly prized and, having witnessed other examples during his personal Grand Tour during the 1930s, the grandfather of the current owner was determined to add one to his own collection. It is not known precisely where the clock was acquired but, as can be seen by his scrapbook and the labels on his luggage preserved by his family, figs. 1 & 2, his travel was truly extensive.





GRAND HOTEL
INTERLAKEN
HOTEL ESPLANADE
BERLIN
NIAGARA FALLS

Fig.1

Fig.2

81

ENCHANTING SWISS BIRDSONG

COURVOISIER & COMPE. NO.359: AN ORMOLU AND MAHOGANY MUSICAL AUTOMATON BIRDCAGE TIMEPIECE WITH DOUBLE SINGING AND JUMPING BIRDS, SWISS, CIRCA 1820

2-inch enamel dial with regulation sector and signed *Courvoisier & Compe, No.359*, the fusee timepiece movement with verge and balance escapement and housed within the mahogany oval plinth, triggering at the hour a cylinder musical movement also contained within the plinth and playing one of two tunes, the octagonal bird cage mounted on the plinth and housing two feathered birds which, at the end of the tune or at will, sing, open their beaks, flap their wings, turn to each other and seemingly jump between perches accompanied, at the rear, by a series of revolving glass rods simulating a waterfall, the fusee automaton movement contained within the base of the cage and consisting of a complex cam controlling piston whistles and the movements of the birds, the domed cage with panels of finely pierced and engraved foliate scrolls, the matted base decorated with stylised flowers, the timepiece, musical and automaton movements all wound through the plinth, the right side with three controls with inscribed brass plate for *Silence, Musique* and *Autre/Même,* on brass bun feet
37.55cm. 14¾in. high

◉ **£ 150,000-200,000**
€ 172,000-229,000 US$ 203,000-271,000

N.359.
Courvoisier & Comp.e

Courvoisier & Compe. registered their mark in La Chaux-de-Fonds, in 1811. The firm consisted of Louis Courvoisier, Philippe Ducommun and Philibert Humbert Droz. The firm's roots go back much further and the Louis Courvoisier family is known as one of the oldest in the horological industry working in La-Chaux-de-Fonds. Originally founded by Josue Robert et fils in 1770, his son-in-law Louis Courvoisier joined in 1787. For a further history of this illustrious family of makers, see Pritchard, K., *Swiss Timepiece Makers*, pp C81-C93.

To date only six bird cage pieces, either attributed to, or signed Courvoisier & Compe. have been recorded. Of this select group only two were signed. Although none of the pieces are identical, each shares characteristics that help attribute them to this maker. Production of their cages spans a fifteen year period between 1820-1835. Previously unrecorded, No.359 becomes the seventh known bird cage of this type and the third signed example. Several of the shared features comprise the cage shape and design, including the grilles which are composed of delicately pierced and engraved scrollwork. Furthermore, a particular specialty of Courvoisier is the use of a fusee chain to drive the bird motion, unlike their contemporaries, such Jaquet Droz, who used silk thread.

The cost of making these pieces apparently prevented Courvoisier & Compe. from commercial success which probably accounts for the small number of cages produced. There is little available literature regarding the firm's production of bird cages. For examples of their bird cage automata either signed or attributed to Courvoisier & Compe. of the aforementioned six, see Chapuis, A. and Droz, E., *Automata,* pp. 214-215, fig 260, which was formerly in the Collection Ikle, Saint Gallen, one in the Collection of the Topkapi Palace Museum, Istanbul, fig. 261, two others in Bailly, S. and Bailly, C., *Flights of Fancy*, pp. 131, 197-198,The Reuge Collection, and another from the Estate of Laurance S. Rockefeller, Sotheby's, New York, 11-12 October 2005, now in a private collection.

Another very similar bird cage signed Courvoisier & Compe, No.11359 was sold Sotheby's New York on 10th December 2014, Lot 63.

PROPERTY OF A DESCENDANT OF WILLIAM BECKFORD AND THE DUKES OF HAMILTON

LOTS 82-87

82

THE HAMILTON BEAR

A GERMAN SILVER-GILT CUP AND COVER IN THE FORM OF A BEAR, MAKER'S MARK ONLY MV CONJOINED, THE SHIELD MELCHIOR BAIR, AUGSBURG, CIRCA 1600

on its haunches supporting a heraldic shield, with chained nose ring, beaded collar, the shield engraved with a Ducal coat-of-arms, *the body, head and shield also with 1806-1810 Austrian control marks*
19cm., 7½in. high
594.7gr, 19oz 2dwt

PROVENANCE

Probably acquired by William, 11th Duke of Hamilton (1811-1863)
His granddaughter, Lady Mary Louise (1884-1857), only child and principal heir of William Alexander Douglas-Hamilton, 12th Duke of Hamilton, who married in 1906 James Graham (1878-1954), Marquis of Graham who in 1925 succeeded his father as 6th Duke of Montrose.
thence by descent to the present owner

£ 120,000-180,000
€ 138,000-206,000 US$ 163,000-244,000

Fig 1. William Alexander Anthony Archibald, 11th Duke of Hamilton

Fig 2. Performing Bear, engraving by Hans Burgkmair, Germany, 16th century (Mary Evans Picture Library)

Several examples of cups survive from the 16th century which are in the form of bears, recalling the many dancing bears then seen in street entertainments across Europe (Fig. 2). In German culture the bear has symbolized the state of Brandenburg since the 12th century rule of the first Margrave, Albert the Bear (1100?-1170). In the early modern period a bear was adopted for the Berlin coat-of-arms as well as the city's assay mark.

In Europe during the 16th century, *trinkspiele* (drinking games) became a fundamental part of dining entertainment. Cups in the form of noble creatures, including stags, lions and owls, were often used at guild ceremonies and hunt feasts. For example, the Royal Lion Drinking Cup,1 presented by William III of England to the Burghers of Berne about 1690, is in the form of an heraldic lion supporting a shield emblazoned with the King's arms. A ledger of 1801 belonging to the Archers' Guild, to whom the cup had been transferred, records an occasion when it was used at an annual shooting competition dinner, when 'Governor Graf emptied the King William [as the Lion Cup was known] nine times and Carl von Graffenried von Bergenstein drained his Minister [a cup in the form of an owl] in one go.' Whether on display or distributed for use around a dining table, the evident costliness of these extraordinary vessels were witness both to the generosity of their donors and the high standing of their owners.

This bear is likely to have been acquired by William, 11th Duke of Hamilton (1811-1863) (Fig. 1) who, building on the collection of such pieces owned by his maternal grandfather, William Beckford of Fonthill (1860-1844), was a keen collector of Continental silver, Limoges enamels and other items of antiquarian interest. He married Marie Amelie, Princess of Baden in 1843 and lived chiefly in Baden and Paris. In 1857 two inventories compiled of the Duke's plate by R. & S. Garrard & Co., the Crown Jewellers, record a silver-gilt bear at Brodick Castle on the Isle of Arran2 and another ('A chased Sr. gilt Bear') at his London town house in Arlington Street.3 This second bear was transferred to the Brodick Castle inventory, apparently on 28 October 1874.4

Another inventory of the plate at Brodick Castle, compiled by the Glasgow auctioneers, Morrison, Dick & McChlery in November 1921, lists two bear cups (the first of which is this present example) on p. 195:

'Old Silver Gilt Bear supporting Shield, with Coat of Arms, 7 1/2'' high' £25

'Old German Upstanding Bear, with Imitation fur, on circular stand, 7'' [corrected to 8 inches] high' £21

By then the collection had passed to the 11th Duke's granddaughter, Mary Louise (1884-1857), only child and principal heir of William Alexander Douglas-Hamilton, 12th Duke of Hamilton, who was married in 1906 to James Graham, Marquis of Graham who in 1925 succeeded as 6th Duke of Montrose (1878-1954). Annotations to the Morrison, Dick & McChlery inventory relating to the silver from Brodick Castle sold by the trustees of the 12th Duke of Hamilton at Christie's on 1 July 1931, as well as objects given away as presents around the same time, suggest that this present bear (the 'Old Silver Gilt Bear supporting Shield, with Coat of Arms, 7 ½" high') was still in the Duke and Duchess of Montrose's possession after that date.

The second bear was sold in the Marchioness of Graham's sale at Christie's, London on 2 June 1919 (lot 65, £195) and is now (lacking its 'circular stand') in the Schroder Collection.5

NOTES

1. Sold Sotheby's, London, 11 February 1999, lot 41
2. 'Inventory of the Arran Plate belonging to His Grace the Duke of Hamilton 1857,' entry 11 (National Trust, Brodick Castle)
3. Entry 34
4. Entry 33
5. Timothy Schroder, *Renaissance Silver from the Schroder Collection*, exhibition catalogue, The Wallace Collection, 12 July to 14 October 2007, p. 126, no. 41

WILLIAM BECKFORD'S SEAT FURNITURE

LOTS 83-85

There is a good deal of mystery surrounding the collections built and lost by William Beckford in the early 19th century. The chairs and stools which form the following three lots are no different and it is a challenge to place their acquisition accurately amongst the melee of building, acquiring and auctions that constituted Beckford's life in the 1820's.

A connoisseur, antiquarian and sophisticated collector, Beckford was among a great cohort of similar enthusiasts of his time, Walpole, Soane, Hope, intrigued and influenced by the past whilst passionate about collecting, designing and building. The set of twelve chairs and pair of matching stools, almost certainly of the design referred to as the 'Fonthill pattern' appear in many of the artist Willes Maddox's interiors of Lansdown Tower. Maddox depicts them in the Scarlet and Crimson Drawing rooms and the Sanctuary, whilst the armchairs appear in Edmund F. English's *Views of Lansdown Tower Bath*(1844), where one chair of this model appears in the overtly staged depiction of *'Ornamental Furniture from Mr. Beckford's Collection'* described as 'TWO BLACK ANTIQUE SHAPED ELBOW CHAIRS, with gilt ornaments, the backs and seats covered with crimson morine, with silk fringe'. Whether these formed part of the original furnishings of Beckford's remarkable abbey in Wiltshire will most likely remain conjecture as the descriptions of the furniture in the 1822-3 auction catalogues are not detailed enough to ascertain with total certainty, but English's description may suggest an earlier acquisition. Indeed the set of twelve chairs may well be those described in Phillips' thirty-seven day sale of the contents of Fonthill Abbey in 1823 as '12 ebonised ditto [chairs], backs and seats, stuffed with hair, covered with red morocco leather and silk fringe'. We know that Beckford bought back some of his favoured possessions in that sale and had them moved to Bath so this is a plausible suggestion.

It is further interesting to note in support of the current seat furniture having originated at Fonthill, that in John Rutter's *Delineations of Fonthill and its Abbey* of 1823, a group of eight X-framed stools conceived in the antique manner, similar to that of the current armchairs, are seen in The Grand Drawing Room demonstrating that this form of furniture was not foreign to Beckford's taste at this time. Beckford was certainly very aware of the interiors that the great Regency designer Thomas Hope had created in his Duchess Street mansion, indeed he had even considered Hope to be a potential future son-in-law at one stage, and there is an undeniable correlation between the current armchairs and that depicted in plate XX of Hope's *Household Furniture and Interior Decoration* of 1807 and the example in the Royal Pavilion Brighton, whilst the stools are of very similar form to those illustrated by Hope in plate VI.

The 'antique' design of both the armchairs and the side chairs and stools reflecting both classical antiquity and in the case of the fluted legs to the chairs and stools the renaissance taste, would have appealed greatly to Beckford's sensibilities. The ebonised surface of this furniture would have been in keeping with the oriental lacquer and earlier pieces of ebony furniture Beckford is known to have collected which we now know originally emanated from the Coromandel Coast of India or Batavia some of which is illustrated *in situ* in John Britton's *Graphical and Literary Illustrations of Fonthill Abbey* of 1823. Such pieces were highly prized by the bibliophile collectors of this period, attracted by their early origins (see Sotheby's London, 3 May 2018, lot 130 for a pair of ebony cabinets which were possibly at Fonthill).

Whether this seat furniture was originally commissioned by Beckford and with every possibility designed by him, for Fonthill or Lansdown Tower is open to conjecture. What makes them so important however, in the history of English furniture, is the design, an early example of the antiquarian taste, a precursor to the more widely adopted historicism that was to pervade furniture design more prevalently in the nineteenth century. The group truly demonstrates the sophisticated taste of one of England's most celebrated connoisseur collectors, a visionary and a gentleman responsible in part for a revival that was to dominate rest of that century.

Following Beckford's death in 1844, this group of furniture passed to his daughter and son-in-law, Alexander, 10th Duke of Hamilton (1767-1852) who, like Beckford, was a passionate collector. He often vied with his father-in-law over purchases and it serves as a further testament to Beckford's taste that these were amongst the possessions that the Duke added to his collection.

83

THE 'FONTHILL PATTERN' SEAT FURNITURE

Chromolithograph depicting the stools in the Crimson Drawing Room, Lansdown Tower, Bath, 1844, courtesy of Beckford's Tower & Museum, Bath.

A PAIR OF REGENCY EBONISED, PARCEL-GILT AND LEATHER UPHOLSTERED STOOLS, CIRCA 1820-30

each with a padded leather oblong seat, string tassel fringe and set on four parcel gilt and ebonized fluted and turned legs, with a moulded H-stretcher
each 46cm. high, 46cm. wide, 33cm. deep; 18in., 18in., 13in.

PROVENANCE

William Beckford, possibly Fonthill Abbey, Wiltshire and later Lansdown Tower, Bath
Very possibly part of the set of '6 [ebonised] seats' delivered by English and Son between October and December 1846 to his daughter and son-in-law, the Duke (Alexander, 10th Duke) and Duchess of Hamilton for either their Portman Square house in London or Easton Park, Suffolk
by descent to Mary Louise Graham (nee Douglas-Hamilton), Duchess of Montrose, 1884-1957, and thence by descent to the current owner.

EXHIBITED

New York, The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, *William Beckford 1760-1844 : An Eye for the Magnificent,* 18 October 2001-6 January 2002.
London, The Dulwich Picture Gallery, *William Beckford 1760-1844 : An Eye for the Magnificent,* 5 February 2002-14 April 2002.

LITERATURE

English, E., & Son, Hume, R., *Inventory and Valuation of all the Household Furniture, Gold and Silver plate, plated Articles, China, Glass, Linen, Paintings, Prints and Drawings, Wearing Apparel, Jewels, Curiosities, Coins, Bronzes, Marbles and Ornaments, Wines, Horses, Carriages, Farming and Garden Stock and Implements of Husbandry at Nos. 19 & 20 Lansdown Crescent, Bath. The Tower on Lansdown and Farm and premises all adjoining - The Property of the late William Thomas Beckford Esq.,* 13th September 1844, *possibly 2 from the following group listed in p.69, '2 w*indow seats covered in scarlet leather, fringed etc.' in the Belvedere at the tower;
Ostergard, D.E. (ed)., *William Beckford 1760-1844 : An Eye for the Magnificent,* Yale University Press, 2001, p. 400, no. 147.

W **£ 15,000-25,000**
€ 17,200-28,600 US$ 20,300-33,800

84

THE 'FONTHILL PATTERN' SEAT FURNITURE

Chromolithograph depicting the side chairs in the Crimson Drawing Room Lansdown Tower, Bath, 1844

A SET OF TWELVE REGENCY EBONISED AND PARCEL-GILT, LEATHER UPHOLSTERED SIDE CHAIRS, CIRCA 1820-30

each with a red leather back and seat, fringed with string tassles, the curved back and uprights on four tapered turned and fluted legs, united by a moulded H-stretcher, with block and turned feet, each leg with three gilt bands, three with later red leather

PROVENANCE

William Beckford, possibly Fonthill Abbey, Wiltshire and later Lansdown Tower, Bath.
Possibly those sold Phillips, The Valuable Library of Books in Fonthill Abbey... The Unique and Splendid Effects of Fonthill Abbey...The Pictures and Miniatures at Fonthill Abbey, day 17 of 37, lot 746, '12 ebonised ditto [chairs], backs and seats, stuffed with hair, covered with red morocco and silk fringe', £12.1.6d.
Very possibly the 'Ebonised chairs - 6 seats, 2 arm, 12 chairs' delivered by English and Son between October and December 1846 to his daughter and son-in-law, the Duke (Alexander, 10th Duke) and Duchess of Hamilton for either their Portman Square house in London or Easton Park, Suffolk
by descent to Mary Louise Graham (nee Douglas-Hamilton), Duchess of Montrose, 1884-1957, and thence by descent to the current owner.

EXHIBITED

New York, The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, *William Beckford 1760-1844 : An Eye for the Magnificent,* 18 October 2001-6 January 2002.
London, The Dulwich Picture Gallery, *William Beckford 1760-1844 : An Eye for the Magnificent,* 5 February 2002-14 April 2002.

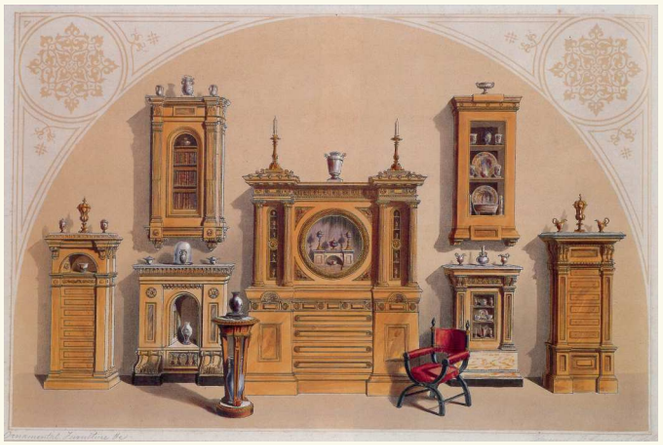
LITERATURE

English, E., & Son, Hume, R., *Inventory and Valuation of all the Household Furniture, Gold and Silver plate, plated Articles, China, Glass, Linen, Paintings, Prints and Drawings, Wearing Apparel, Jewels, Curiosities, Coins, Bronzes, Marbles and Ornaments, Wines, Horses, Carriages, Farming and Garden Stock and Implements of Husbandry at Nos. 19 & 20 Lansdown Crescent, Bath. The Tower on Lansdown and Farm and premises all adjoining - The Property of the late William Thomas Beckford Esq.,* 13th September 1844, where probably those listed in the Scagliola Library of number 19, '8 Chairs curved seats and backs covered in Scarlet leather Gilt nails and silk fringe' together with four listed in the Scarlet Room of the same building, '4 chairs, backs and seats covered in Scarlet leather Gilt Nails & fringe'
Ostergard, D.E. (ed)., *William Beckford 1760-1844 : An Eye for the Magnificent,* Yale University Press, 2001, p. 400, no. 146.

W **£ 80,000-120,000**
€ 91,500-138,000 US$ 109,000-163,000

85

THE BECKFORD ARMCHAIRS



Chromolithograph depicting Mr Beckford's furniture at Lansdown Tower, Bath. 1844.

A PAIR OF REGENCY EBONISED AND PARCEL-GILT BEECH ARMCHAIRS, CIRCA 1820-30

each with a button upholstered red leather back and seat, with two knopped and fluted finials carved with stiff leaves, the arms and legs moulded from a double C frame, the padded arm-rails with carved and gilt decorated terminals, the front frame further gilt outlined with a central boss, one chair stamped to the base 'W. Pike'

PROVENANCE

William Beckford, possibly Fonthill Abbey and later Lansdown Tower, Bath.
Very possibly the '2 arm(chairs)' delivered by English and Son between October and December 1846 to his daughter and son-in-law, the Duke (Alexander, 10th Duke) and Duchess of Hamilton for either their Portman Square house in London or Easton Park, Suffolk
by descent to Mary Louise Graham (nee Douglas-Hamilton), Duchess of Montrose, 1884-1957, and thence by descent to the current owner.

EXHIBITED

New York, The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture, *William Beckford 1760-1844 : An Eye for the Magnificent,* 18 October 2001-6 January 2002.
London, The Dulwich Picture Gallery, *William Beckford 1760-1844 : An Eye for the Magnificent,* 5 February 2002-14 April 2002.

LITERATURE

English, E., & Son, Hume, R., *Inventory and Valuation of all the Household Furniture, Gold and Silver plate, plated Articles, China, Glass, Linen, Paintings, Prints and Drawings, Wearing Apparel, Jewels, Curiosities, Coins, Bronzes, Marbles and Ornaments, Wines, Horses, Carriages, Farming and Garden Stock and Implements of Husbandry at Nos. 19 & 20 Lansdown Crescent, Bath. The Tower on Lansdown and Farm and premises all adjoining - The Property of the late William Thomas Beckford Esq.,* 13th September 1844, where listed in the Scagliola Library of number 19, '2 Elbow Grecian Chairs - Hopes pattern gilt mouldings, nails and silk fringe'.
Ostergard, D.E. (ed)., *William Beckford 1760-1844 : An Eye for the Magnificent,* Yale University Press, 2001, p. 400, no. 145.

W £ 40,000-60,000
€ 45,800-69,000 US$ 54,500-81,500

86

THE BECKFORD GOURD

A VICTORIAN SILVER MOUNTED GOURD BOTTLE, THE STOPPER MOUNTS AND COLLAR, RAWLINGS & SUMMERS, LONDON, 1839, THE FOOT, R. & S. GARRARD & CO., LONDON, 1844

The tan-coloured bottle gourd (Lagenaria siceraria) or calabash body applied with a plain silver neck band, lip mount and detachable stopper with ring terminal, the connecting chain terminating at one end in a detachable padlock, the fixed circular silver base or stand pierced with scrolls and other motifs in 1760s London style
47.6cm., 18¾in. high

PROVENANCE

Probably William Beckford of Fonthill (1760-1844)
The Dukes of Hamilton
by descent to Mary Louise Graham (nee Douglas-Hamilton), Duchess of Montrose (1884-1957)
thence by descent to the current owner

£ 20,000-30,000
€ 22,900-34,400 US$ 27,100-40,600

Fig 1. "Cucurbita longa flore albo, protuberante ventre = Calebasse = Cucuzza a fiafca. [Bottle gourd]", *The New York Public Library Digital Collections*. 1772 - 1793.

The provenance of this gourd means that it almost certainly belonged to William Beckford of Fonthill (1 October 1760 - 2 May 1844) and that he probably ordered the fixed base or stand from Garrard's shortly before his death.

His extraordinary collection of works of art is well known for having included dozens of examples of Chinese porcelain and hardstone vessels, most of which were garnished with silver and silver-gilt mounts for him by various London goldsmiths. In the manner of a Renaissance 'gentleman of vertu,' Beckford delighted in creating appropriate settings for his treasures which, by their size and richness, would have put any 16th and 17th century cabinet of curiosity to shame.

One of the gems of in Beckford's possession was a late 17th century amber casket which had been made for either the Princess of Bavaria or the Queen of Bohemia. We are told that other prized mounted organic objects in his collection included 'ostrich eggs, boxwood carvings, coral, pearls, and gourds'[1] (Fig. 1). The latter seem to be particularly appropriate inasmuch as the bulk of the Beckford family fortune derived from their West Indies estates, where gourds, including bottle gourds, grew in abundance.

That other William Beckford (of Somerly, d. 1790), who was the illegitimate son of our William Beckford's fraternal uncle, Richard, supervised his own sugar plantations until 1777 when he fell into debt and lost both his fortune and his Jamaican estates. It was he who had introduced the artist George Robertson to the island, who produced what have been described as 'the most aesthetically ambitious views of Jamaica' in the 18th century. Eventually a prisoner for debt in London's notorious Fleet Prison, Beckford (of Somerly) published in 1790 a two volume account of Jamaica. The author's often lyrical narrative of the lush island he had been forced to leave suggests that his financial downfall and return to England was a blow from which he never recovered. He wrote:

'Here is seen a blue and circular bason, the profundity of which cannot be measured by the plummet and the line, and over which the branching trees spread forth their verdant canopies, and inclose its waters with an artificial night; there, a grove of coco or chocolate-nut trees protrude their bulbous and purple pods from the rinds of the stems and branches: and there too the calabash-tree displays its fantastic boughs, and puts forth in the same mode of vegetation, its large and green productions; and from which the negroes make their dishes and their spoons, and other utensils of domestic necessary convenience.'[2]

The 'Inventory and Valuation of all the Household Furniture, Gold and Silver Plate [&c.]' belonging to William Beckford of Somerly's cousin, William Beckford of Fonthill following his death in 1844 included the following:
'An Engraved Gourd mounted with Turquoise' ('In Drawers. Mr. Beckford's Bed Room')
'A Gourd engraved [,] with cornelian top and enamel mounted' ('In Small Library')[3]

NOTES

1. Bet McLeod, 'A Celebrated Collector,' Derek E. Ostergard, editor, *William Beckford 1760-1844: An Eye for the Magnificent*, Yale University Press, New Haven and London, 2001, ch. IX, p. 158

2. *A Descriptive Account of the Island of Jamaica*, London, vol. I, pp. 236 and 237

3. 'Plate and Paintings,' Inventory of Property of William Thomas Beckford (Bodleian Library, Oxford, TD 73/100/80/1)

87

THE DUCHESS OF HAMILTON'S FABERGÉ

The first owner of the clock, Mary, Duchess of Hamilton

A FABERGÉ SILVER-GILT AND ENAMEL TIMEPIECE, WORKMASTER MICHAEL PERCHIN, ST PETERSBURG, 1899-1903

circular, the surface enamelled in translucent pink over sunburst engine-turning and applied with painted gold foil leaf and berry sprigs, the border of bound leaf tips, seed pearl bezel, white enamel dial, ivory back, scroll strut, *struck with workmaster's initials and Fabergé in Cyrillic, 88 standard, scratched inventory number 6418*, in original Fabergé wood box
diameter 9.5cm, 3¾in.

PROVENANCE

Mary, Duchess of Hamilton (1854-1934)
Mary, Duchess of Montrose (1884-1957)
Thence by descent

Lady Mary Montagu was the eldest daughter of the 7th Duke of Manchester. She married, in 1873, William Douglas-Hamilton, the 12th Duke of Hamilton. The couple had one child, a daughter, also called Mary, who married James Graham, later the 6th Duke of Montrose, in 1906. They had four children.

The painted gold foil, or *paillon*, sprigs call to mind the Gatchina Palace Imperial Easter Egg of 1901, now at the Walters Art Gallery in Baltimore, USA. Also by Perchin, the egg is decorated with green, red and brown-painted *paillons* of ribbons, foliate swags and trophies of the Arts and Sciences. This complex technique involves applying the gold foil to the top layer of enamel before re-firing it with the final clear sealing layer, or *fondant*.

◉ **£ 60,000-80,000**
€ 69,000-91,500 US$ 81,500-109,000

ФАБЕРЖЕ
СТЪПЕТЕРБУРГЪ
МОСКВА, ОДЕССА

88

ENGLISH EXOTICISM

Fig 1. Frederick, Duke of York and Albany by George Swendale, after Sir Thomas Lawrence, oil on millboard, 1829, based on a work exhibited in 1822 (National Portrait Gallery, London)

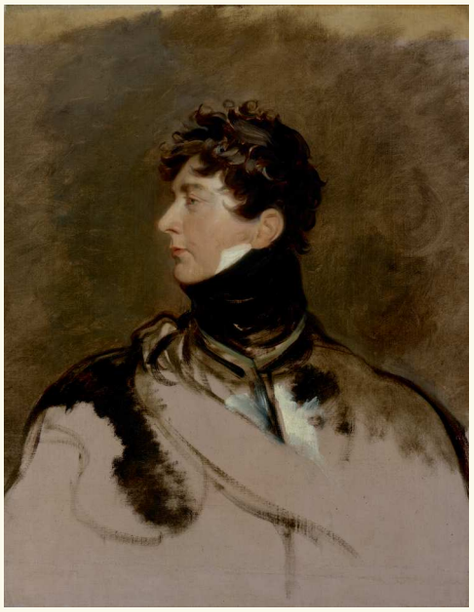


Fig 2. King George IV by Sir Thomas Lawrence, oil on canvas, circa 1814 (National Portrait Gallery, London)

A CHINESE CELADON-GLAZED PORCELAIN GE-TYPE MOON FLASK WITH GEORGE IV ENGLISH SILVER-GILT MOUNTS, THE PORCELAIN QUIN DYNASTY, QIANLONG PERIOD, THE ENGLISH MOUNTS WILLIAM ELLIOTT, LONDON, 1827, PROBABLY RETAILED BY THOMAS HAMLET

of flattened globular body on short oval foot, surmounted by a cylindrical neck applied with a pair of pierced dragon handles, the glaze suffused with a matrix of dark grey and gold crackles, mounts cast and chased with borders of acanthus foliage, screw-in chained domed cover
45.5cm., 17 7/8in. high

PROVENANCE

Sotheby's, London, 13 July 2005, lot 207, when it was stated that, by repute, the flask had been removed during the 19th century from Brighton Pavilion and had descended thereafter in the seller's family.

£ 100,000-150,000
€ 115,000-172,000 US$ 136,000-203,000

Fig 3. One of a pair of silver-gilt pilgrim bottles, William Elliott, London, 1823, probably retailed by Thomas Hamlet, engraved with the arms of Peel (Metropolitan Museum of Art, accession no.: 2016.710.1)

Detail of cover

Trade cards, bill-heads, advertisements, newspaper reports and existing examples of silver and silver-gilt are abundant evidence that the early 19th century London goldsmith, Thomas Hamlet counted among his customers members of the British royal family. George, Prince of Wales, later George IV, Frederick Augustus, Duke of York and their sisters, the Princesses Augusta, Elizabeth, Mary and Sophia were all purchasers at his shop in Princes Street, Leicester Square.

Hamlet's principal silversmith during the most fruitful years of his career was William Elliott of Clerkenwell and it is the latter's mark which is struck on the mounts of this flask. Moreover, while the design of Elliott's mounts, particularly the shape of the screw-on cover, nods in the direction of China as befits the flask itself, the silversmith was actually looking for his inspiration at a pair of late 17th century silver flasks, George Garthorne, London, 1690, which were then owned by the Duke of York. These were acquired in 1827 by George IV and are now in the royal collection, presently on view in the Lantern Lobby, Windsor Castle. Elliott (and therefore Hamlet) knew of the Garthorne flasks as early as 1823 when he copied them for the Peel family of Drayton Manor, Staffordshire, one of whom was Sir Robert Peel (1788-1850), Home Secretary from 1822 to 1827 and Prime Minister in 1834/35 and from 1841 to 1846.

That the flask in this lot is said to have been removed from Brighton Pavilion immediately brings to mind the large number of Oriental vases, flasks and other objects, many mounted in ormolu, which George, Prince of Wales, later George IV, began to acquire in the 1780s for the Chinese Room at Carlton House.[1] Many of these treasures were later removed to the Prince's seaside villa or palace at Brighton, which he and his architect, John Nash enlarged and embellished between about 1815 and mid 1820s; as a writer in *The Brighton Gleaner* observed, it was a continuing project: 'The splendid decorations of the palace, in the aggregate considered, afford the most pleasing testimony, that John Bull, with suitable encouragement, has it within the scope of his own powers, to excel all the boasted frippery ornaments of the continent. 'The palace, generally, however, is yet undergoing improvements, the real nature of which it is impossible to write with certainty upon, though they are to be continued in the Chinese taste and style, and to display a magnificence suitable to the high rank and dignity of the owner.'[2]

The taste for Chinese decoration was shared by a number of the Prince's contemporaries. Harley Place, Bath, belonging to Sir Robert Wilmot, 3rd Bt. (1765-1842) boasted 'a tasteful Chinese passage . . . handsomely fitted up with Chinese decoration.'[3] The Hon. Frederick West (1767-1852), third son of 2nd Earl De La Warr, lived at 37 Upper Grosvenor Street, which for the 1819 season had undergone improvements including the Chinese Room which 'displayed all its nouvelle embellishments.'[4]

Of this relatively small group of sinophiles, apart from the Prince of Wales himself, by far the most celebrated was William Beckford (1760-1844), the wealthy, eccentric bibliophile and collector who built Fonthill Abbey. He amassed a large group of Chinese ceramics, many of which were mounted in silver or silver-gilt. Perhaps the most striking example was the white porcelain bottle made at Jinkdezhen early in the 14th century which had been presented to Charles III of Durazzo by Louis the Great of Hungary in 1381.[5]

WILLIAM ELLIOTT

The mounts on the present flask bear the mark of William Elliott (1773-1855), the manufacturing silversmith of 25 Compton Street, Clerkenwell. The lack of any substantial information about him and his workshop in no way diminishes the exceptional quality of much of the surviving silver and silver-gilt which bears his mark. As in the retail/manufacturer relationships which existed between Rundell, Bridge & Rundell and Paul Storr and Kensington Lewis and Edward Farrell, there is good evidence to suggest that Elliott was chief supplier of new plate to the goldsmith and jeweller, Thomas Hamlet (1770?-1853).

William Elliott, who was born on 22 March 1773 and baptized at St. James's, Piccadilly on 6 April following, was the eldest child of William Elliott and his wife, Rebecca.[6] At the age of 14 in May 1787 he was apprenticed to Richard Gardner, Citizen and Goldsmith, of Silver Street, Golden Square, Soho, when his father was described as 'of Warwick Lane London plate worker.'[7]

Richard Gardner (active ?1745-?1795) had been apprenticed in 1745 to William Cripps (1715-1766), a prominent London manufacturing and retail silversmith of the middle of the 18th century, who in turn was apprenticed in 1731 to the Huguenot goldsmith, David Willaume (1658-1741).

Elliott gained his freedom of the Goldsmiths' Company upon completing his apprenticeship on 1 April 1795. In 1799 he was recorded as of Warwick Lane (not to be confused with his father at the same address) when he took John Angell, brother of Joseph Angell, as apprentice.[8]

Although for the next ten and a half years Elliott disappears from view, he was married and had two children: Richard William (1805?-1866) and Jane Rebecca (1805?-1860). The next firm date found for him is 6 October 1809, when he entered his first mark in partnership with Joseph William Story (1781?-1864), from 25 Compton Street, Clerkenwell.

A former apprentice of the smallworker Abstainando King (1764-1833), Story dissolved his partnership with Elliott in 1813. Story is then discovered as a silversmith in Southwark on 8 July 1821 when one of his daughters, Ann Sarah was christened at St. Saviour. On 28 December 1830, Story, his wife, Mary (née Gilbert), their six children and Mr. and Mrs. Gilbert arrived at Hobart Town, Tasmania on board the ship 'Mary.' Unlike the London silversmith Thomas Wimbush (1805/06-1869), however, who was transported to the island at Her Majesty's pleasure in 1849, Story's emigration was voluntary.[9]

William Elliott remained at 25 Compton Street for the rest of his working life. Among his apprentices there were Charles Fry (d. 1826) and his brother, John (d. 1859). Subsequently also working in Clerkenwell, the Frys entered their joint mark on 29 August 1822. Their work, which is not common, includes a pair of five-light candelabra, London, 1824/25, the bases of which are cast with the royal arms.[10] It has been suggested that they might have been Elliott's outworkers.

In 1842 Elliott apparently handed over the day to day running of the business to his son, Richard William. The latter's mark, entered on 13 January that year, is seldom seen, however, which his hardly surprising because he was declared bankrupt less than two years later in November 1843.[11] Meanwhile, his father, a widower, retired with his daughter[12] to a five bedroom house at Northfleet Hill, near Gravesend, Kent, with 'excellent soft water, commanding views of the river and country,'[13] where he died in 1855. His will, signed on 12 March 1852, was proved on 17 September 1855 by his executors, his daughter and his nephew, John Julius Elliott (1821-1897).[14]

The following is a select list of items bearing William Elliott's mark (sometimes erroneously attributed to the silver spoon and fork maker, William Eaton), which were or are believed to have been retailed by Thomas Hamlet: 1814 – a silver-gilt tankard, goat and putti pattern,[15] engraved with the royal arms, said to have been from the collection of Frederick Augustus, Duke of York (1763-1827). (Christie's, London, 25 March 1981, lot 151) 1818 – a pair of silver-gilt candlesticks, the stems in the form of young Chinese noblemen (Sotheby's, London, 30 November 1967, lot 121) 1820 – a silver-gilt ewer and basin, engraved with the arms of Princess Augusta Sophia (1768-1840), second daughter of George III and Queen Charlotte. (Sotheby's, New York, 6 April 1989, lot 93) 1820/25 – a silver-gilt toilet service, engraved with the initial M below a royal coronet for Princess Mary, later Duchess of Gloucester (1776-1857), fourth daughter of George III and Queen Charlotte. (Christie's, London, 6 May 1959) Subsequently items from this service appeared at auction separately, including the mirror, 1825 (Sotheby's, London, 14 December 1972, lot 63), and two caskets, 1820 (Sotheby Parke Bernet, New York, 14 February 1983, lot 46 and Sotheby's, London, 2 June 1992, lot 126). 1821 – a silver coffee pot, stand and burner, engraved with the arms of Frederick Augustus, Duke of York (1763-1827). (Christie's, London, 22 March 1827, 4th session, lot 82; Sotheby's, London, 6 March 1997, lot 126) 1822 – a silver six-light candelabrum centrepiece, presented to the Duke of Buckingham and Chandos, the base stamped: 'Hamlet, goldsmith to His Majesty The Duke of York & Royal Family' 1823 – a pair of silver wine bottles or flasks, engraved with the arms of Peel of Drayton Manor, Staffordshire (Christie's, New York, 17 October 1996, lot 246).[16] These are copies of the pair of flasks, George Garthorne, London, 1690, which were in the collection of Frederick Augustus, Duke of York (1763-1827) (Fig.3).[17] 1826 – a silver entrée dish and cover, engraved with the arms of George Hamilton Chichester, Earl of Belfast, later 3rd Marquess of Donegall (1797-1883), against whom in of before 1834 Thomas Hamlet had secured two bonds for the repayment of £23,059 and £11,251 13s.[18] 1829 – a pair of silver candlesticks, the stems cast as figures of Pluto and Prosperpina after original Kloster Veilsdorf porcelain candlesticks, the original model for which is thought to be by Friedrich Wilhelm Eugen Döll.[19] (Christie's, London,18 May 1966, lot 14) 1829 – a silver two-bottle inkstand with table bell, inscribed: 'The Gift of his Majesty King William the 4th to Prince George of Cumberland 27th May 1832' (Christie's, 12 June 2007, lot 27) 1832 – a pair of silver seven-light candelabra, the bases stamped: 'Hamlet Goldsmith to the King' (Christie's, London, 23 May 1973, lot 48)

Fig 4. A printed trade card of Thomas Hamlet, goldsmith and jeweller to His Majesty, Princes Street, Leicester Square, 1820-1826 (The Bodleian Libraries, The University of Oxford, John Johnson Collection: Trade Cards 10 (39))

THOMAS HAMLET, GOLDSMITH TO THE KING

Thomas Hamlet's is an altogether more complex story. He is said to have been one of the illegitimate children of the notorious Francis Dashwood, 11th Baron le Despencer (1708-1781), a claim apparently first published in 1883 by William Chaffers (1811-1892), the well-known authority on silver and ceramics.[20] He (Chaffers) may have had some private knowledge in that either he or his father, also William (1784-1867), established City of London pawnbrokers, dealers in coins, silversmiths, &c. was among Hamlet's creditors. Likewise, one of these Chaffers was chosen as an assignee when Hamlet was finally declared bankrupt in 1841.[21]

Other reports published following Hamlet's death in 1853 stated that he was born at Boughton, Cheshire about 1770. According to these, he left Chester as a poor boy to make his fortune in London. One local newspaper, hinting at some special knowledge, told its readers who might be interested in learning of Hamlet's origins that his niece was married to William Jones, overseer in the 1820s at St. Oswald's, Chester.[22]

According to Chaffers, Hamlet's rise began as one of the assistants, together with Francis Lambert (1778/80-1841, founder of Lambert & Rawlings), of 'Mr. Clark, of Exeter Change, who dealt in cutlery, bronzes, clocks, watches, jewellery, and silver goods.'[23] This was the hardwareman and toyman, Thomas Clark (1737?-1816), one of London's 'most singular and well-known characters,' who is said to have died leaving a fortune of £300,000. It was he who in 1770 established the Exeter Change menagerie, where, or, rather, at the adjoining Lyceum, in 1790 he exhibited a rhinoceros - a 'wonderful Herculean Quadruped' - imported from India.[24] The following year, Clark sold his business interests and retired to Upper Belgrave Place, Pimlico. This more or less coincided with the marriage on 25 April 1791 at St. George, Hanover Square, of his daughter, Elizabeth, to his young assistant, Thomas Hamlet.

Chaffers states that, 'About 1800 Hamlet took a shop on his own account, together with Lambert, in St. Martin's Court. . . Here they sold jewellery, second-hand plate, fishing-tackle, &c.'[25] This may have been the case but in 1792 Hamlet was apparently there alone. That year, describing himself as a dealer in umbrellas, he prosecuted Mary Cockayne, a pockmarked 45-year old Londoner for having taken several umbrellas from a hook at his shop door.[26] Hamlet then moved, perhaps as early as 1796, to 1 Princes Street, corner of Sydneys Alley, Leicester Fields (later Square), where he traded as a (retail) jeweller / goldsmith and toyman / silversmith and supplier of military and civil decorations.

Over the next 35 years and more, Hamlet traded with great success, building up his business, his clientele to include royalty and the nobility and in the process his own fortune (Fig.4). At one time his London residence was in Cavendish Square and in 1813 he purchased Denham Court, Buckinghamshire from Sir George Bowyer[25] (1783-1860).[27] With these properties to fill, Hamlet became a passionate collector of pictures, works of art and, probably, armour.[28] His anonymous sale by George Robins on 3 February 1834 included 'a small collection of Articles in taste and vertu – very limited in number, but exceedingly rare and precious in quality,' which the auctioneer advertised as having 'been deposited as a collateral security, and are now consigned to the uncertain fate

of the hammer.'[29] Among this group was 'THE TWELVE CÆSARS IN MASSIVE SILVER . . . by the celebrated BENVENUTO CELLINI,' more familiarly known now as the Aldobrandini Tazzas, which have been the subject of recent study and an exhibition at The Metropolitan Museum of Art, New York.[30] Ellenor Alcorn and Timothy Schroder suggest in the catalogue of this exhibition that Hamlet may have been holding these items as collateral for the actual owner, perhaps a member of the royal family.[31] While this might have been so, there is also the possibility that Hamlet may have owned them himself, including the 'Twelve Caesars'; in 1841 it was revealed that at this time (1834) he was in financial difficulty and had 'executed an assignment in trust of all his debts, securities, stock in trade freehold and leasehold estates [together with his 'valuable books and paintings'] to [among others] John Linnit, of 9, Cursitor-Street, Chancery-lane, goldsmith . . . and William Elliott, of Compton-street, silversmith, for the benefit of themselves and other creditors. . .'[32] This might also mean that from 1834 some or all of the profits from Hamlet's business were set aside for the payment of his debts.

In March 1826, Hamlet sold for £9,000 three paintings, the cream of his collection, to the National Gallery.[33] The most important of these was Titian's 'Bacchus and Ariadne,' which he had acquired in 1816. Perhaps not coincidentally, it was during the following month, April 1826 that Kensington Lewis was reported to have purchased the Aldobrandini Tazzas 'at a large price' and was clearly looking for a buyer.[34] Given that Thomas Hamlet was an avid collector, could he have been that buyer?

Either way, the mid 1820s were a critical moment in Hamlet's life. On the surface he appeared to be the exceeding prosperous owner of a flourishing business. Out of sight, however, he was clearly over extending his finances in a number of projects for which the year 1825 became notorious for its plethora of risky commercial schemes. For instance, he involved himself as chairman in the General Pearl and Coral Fishery Association (capital £500,000), a 'wild and unprofitable' venture which eventually yielded nothing in the way of discoveries.[35]

Hamlet's speculations in property were no more successful.[36] In the spring of 1828, with the opening of his Bazaar in Oxford Street, intended as a fashionable resort, with its 'British Diorama' consisting of four 27 by 35ft. pictures by well-known theatrical scene painters and stands let at so much per foot for selling luxury goods, he hoped to recoup his losses. Unfortunately, at the end of May the following year the Bazaar was destroyed by fire. Hamlet was determined to rebuild and the new structure opened as the Queen's Bazaar in late 1829 or early 1830. In 1838 he began to covert the building into a theatre, the Princess's, which opened with a series of promenade concerts in the autumn of 1840. But six months later, Hamlet was adjudged bankrupt, which created 'a good deal of astonishment in money circles, he being considered a very wealthy individual.'[37] The Princess's was sold and prospered under a succession of managements, including that of Charles Kean with his series of ground-breaking Shakespeare revivals throughout the 1850s. The theatre was closed in 1902 and demolished in 1931.

This was the end of Hamlet's career. He retired with his daughter, Elizabeth[38] to live at 5 Park Place, St. James's Street, where he died on 21 February 1853. He was buried a week later at All Souls Cemetery, Kensal Green.

Thomas Hamlet, who had had such an exciting, even extraordinary career as a shopkeeper goldsmith, was ultimately the victim of his own enthusiasms and overreaching ambitions. Immortalized by Thackeray in *The History of Samuel Titmarsh and the Great Hoggarty Diamond* (1848/49) as 'the great jeweller, Mr. Polonius,' it was the journalist George Augustus Sala who had the last word. He recalled that Hamlet had 'amassed an immense fortune, but muddled it away on disastrous speculations, among which was a large investment in Royal Bonds which were never paid.'[39]

Notes

1. Geoffrey de Bellaigue, 'Samuel Parker and the Vullimays, purveyors of gilt bronze,' *The Burlington Magazine*, London, January 1997, pp. 26-37
2. Brighton, Monday, 26 August 1822, p. 261
3. *The Bath Chronicle*, Bath, Thursday, 5 November 1818, p. 1c
4. *The Morning Post*, London, Monday, 21 June 1819, p. 3c
5. Illustrated in the frontispiece of John Britton's *Graphical and Literary Illustration of Fonthill Abbey*, 1823. This piece, now stripped of its mounts and in the National Museum of Ireland, Dublin, is discussed in Gillian Wilson, *Mounted Oriental Porcelain in the J. Paul Getty Museum*, revised edition, Los Angeles, 1999, p. 4, figs. 2 and 3.
6. His younger brother, Richard, who was born on 18 December 1780 and baptised at St. Olave, Southwark on 10 January 1781, became a noted Wesleyan minister in Devizes, Wiltshire. He died in 1853. In his will, signed on 19 August 1848 and proved on 17 March 1853, he bequeathed to his brother, 'William Elliott of Northfleet Kent Gentleman the sum of nineteen pounds and nineteen shillings as a small token of my regard.' (National Archives, Kew, PROB 11/2168). Richard Elliott was buried in the Tottenham Court Chapel. There is an engraved portrait of him, published in 1831 by Rudolph Ackerman, in the National Portrait Gallery, London.
7. London Metropolitan Archives, ELJL/1181/89; A.G. Grimwade, *London Goldsmiths*, p. 503
8. A.G. Grimwade, *London Goldsmiths*, 1990 edition, pp. 424 and 735
9. Archives Office of Tasmania, Series Number: MB2/39/1/1
10. Sworders, 17 April 2018, lot 269. See A.G. Grimwade, *London Goldsmiths*, p. 516. Charles Fry's will, signed on 6 March 1826 was proved on 10 August following (National Archives, Kew, PROB 11/1715)
11. *The London Gazette*, London, Friday, 1 December 1843, p. 4228a. For further information, see John Culme, *The Directory of Gold and Silversmiths*, Woodbridge, 1987, vol. I, p. 143. R.W. Elliott was married to Emma Venner on 15 January 1842 at the Parish Chapel of St. Pancras. Following his bankruptcy he re-established as a dealer in plaster of paris but failed again, registering as a bankrupt on 26 March 1863 (*The London Gazette*, London, Tuesday, 28 April 1863, p. 2286). His will was proved by his widow on 7 June 1866, when his effects were valued at under £100.
12. Jane Rebecca Elliott, who died early in 1860, was interred at Abney Park Cemetery, Stoke Newington (plot Sec. C03, Index 1S10)
13. *Kentish Independent*, Woolwich, Saturday, 9 June 1855, p. 1b
14. National Archives, Kew, PROB 11/2219
15. A number of silver-gilt tankards of this pattern have been recorded, the earliest of which bears the mark of Joseph William Story and William Elliott, 1812 (Sotheby's, London, 27 February 1992, lot 152) and the latest, William Elliott, 1827 (Sotheby's, London, 9 November 1999, lot 123)
16. The Metropolitan Museum of Art, the gift of Mrs. Charles Wrightsman, in memory of Judge Irwin Untermyer, 2016 (Accession nos. 2016.710.1 and 2016.710.2)
17. Described as a pair of 'Scotch flaggons,' Duke of York's sale, fourth day, Christie's, London, 22 March 1827, lot 87; E. Alfred Jones, *The Gold and Silver of Windsor Castle*, Letchworth, p. 36, pl. XVIII
18. *The Era*, London, Sunday, 25 April 1841, p. 7a
19. For a pair of these porcelain sticks, see Sotheby's, London, 1 May 2018, lot 251
20. *Gilda Aurifabrorum*, p. 95
21. *The Era*, London, Sunday, 11 April 1841, p. 7a
22. *Chester Chronicle*, Chester, Saturday, 5 March 1853, p. 8b. For Jones, see *Chester Chronicle*, Chester, Friday, 11 August 1820, p. 2c, &c.
23. *Gilda Aurifabrorum*, p. 95
24. N. Burt, *Delineation of Curious Foreign Beasts and Birds*, London, 1791, pp. 9 and 10; T.H. Clark, *The Rhinoceros from Dűrer to Stubbs, 1515-1799*, London, 1986, p. 73
25. *Gilda Aurifabrorum*, p. 96
26. The Proceedings of the Old Bailey, 23 May 1792
27. At the time of Hamlet's bankruptcy in 1841, Sir George was one of the debtors to the amount of £12,246 (The Era, London, Sunday, 21 April 1841, p. 4b)
28. For further comment, see Mark Westgarth, 'A Biographical Dictionary of Nineteenth Century Antique & Curiosity Dealers,' *The Journal of the Regional Furniture Society*, vol. XXII, 2009, p. 113. It is likely that the large collection of armour, sold anonymously at auction by George Robins at the Queen's Bazaar, Oxford Street (premises owned by Thomas Hamlet) on 13 March 1834, belonged to Hamlet. (*The Morning Post*, London, Saturday, 11 January 1834, p. 4e)
29. *The London Courier and Evening Gazette*, London, Tuesday, 21 January 1834, p. 1d; *The Gentleman's Magazine*, London, April 1834, p. 418
30. Julia Siemon, editor, *The Silver Caesars, A Renaissance Mystery*, exhibition catalogue, The Metropolitan Museum of Art, New York, 2017
31. ibid. 'The Nineteenth- and Twentieth-Century History of the Tazze,' p. 205, note 13
32. *The Era*, 25 April 1841, p. 7a.
33. *The Globe*, London, Tuesday, 25 April 1826, p. 3d.
34. *The Morning Chronicle*, London, Saturday, 29 April 1826, p. 3c
35. *The Morning Chronicle*, London, Thursday, 17 March 1825, p. 1b
36. See, for instance, correspondence and plans for the proposed development of part of the Crown's Estate at Millbank (National Archives, Kew, CRES 2/682)
37. *The Times*, London, 8 April 1841, p. 7b
38. Elizabeth Hamlet was born on 22 May 1795 and baptised on 18 June following at St. Anne, Soho. She died unmarried on 17 May 1865 at 13 Great College Street, Westminster, a boarder in the house of William Underwood Whitney, a surgeon (1861 Census). Her will was proved on 9 June following, with effects valued at under £200. For further information, see Peter James Bowman, *The Fortune Hunter*, Oxford, 2010, p. 138 et seq.
39. *The life and adventures of George Augustus Sala written by himself*, London, 1895, vol. I, p. 125

89

A FATHER'S GIFT

A PAIR OF IMPERIAL GILT-BRONZE-MOUNTED MALACHITE VASES, IMPERIAL LAPIDARY WORKS, PETERHOF, THE MOUNTS JOHANN ANDREAS SCHREIBER, ST PETERSBURG, 1844 AND 1847

after the 1839 design by Ivan Galberg, both of amphora form, veneered overall in cross-cut malachite, the brackets cast as Bacchic female masks, the handles terminating in scrolls applied with rosettes issuing spirals, fluted shoulders, flared neck and feet, on associated white-veined black marble pedestals, probably Italian, late 19th or early 20th century, both applied with an engraved plaque, one inscribed in English, the other in Italian, 'This Pair of Malachite Vases were given/ by the late Emperor Alexandra [sic] Nicholas/ Csar [sic] of Russia, to the King of Wurtenberg [sic]/ and afterwards became the property of/ Prince Lippe/ there are two similar pairs in existence,/one pair at Windsor Castle and the other pair/ at the Vatican./ they are of the Empire Period'
(2)
height of vases 104cm, 41in., height of pedestals 111.5cm, 44in.

PROVENANCE

Given by Emperor Nicholas I of Russia (1796-1855) to his daughter, Grand Duchess Olga Nikolaevna (1822-1892), later Queen of Württemberg
Grand Duchess Vera Constantinova (1854-1912)
Thence by descent until sold to the present owner in the 1980s

LITERATURE

V.B. Semyonov, *Malachite*, Sverdlovsk, 1987, vol. 2, pp. 98-99, the design illustrated vol. 1, pl. 24, p. 140

W £ 600,000-800,000
€ 690,000-915,000 US$ 815,000-1,090,000

Portrait of Queen Olga as Kronprinzessin by Franz Xaver Winterhalter. © Landesmuseum Württemberg

The original design for the vases by Galberg, 1839

One of the presend vases in situ at the Villa Berg, Stuttgart, in the 19th century

The Golden Age of malachite was undeniably the 19th century, when huge deposits of workable and especially decorative malachite were discovered in the Ural Mountains of Russia. The stone became Russia's national treasure, a passion proclaimed most famously in the Malachite Room of the Winter Palace in St Petersburg, furnished with massive malachite columns and fireplace in the 1830s, where Romanov brides were dressed before their weddings. The beauty of Russian malachite was something the country – and in particular Emperor Nicholas I – employed to impress foreigners, commissioning a number of grand malachite-veneered objects from the Imperial Lapidary Works in Peterhof and Ekaterinburg to be sent abroad as presentation gifts. These included the large urn which the Emperor sent to Queen Victoria in 1839, now at Windsor Castle (RCIN 43957); his consort Empress Alexandra Feodorovna had sent a smaller one to King George IV in 1827 (RCIN 1708).

The design for this vase was produced by Ivan Ivanovich Galberg (1782-1863) for the Imperial Cabinet, which approved the design on 14 April 1839, according to the notation; Galberg submitted it after the agreed deadline due to an illness. The original design specified male masks for the brackets. Another version of the design was created by Galberg, also in 1839, illustrating just the malachite elements without any mounts (see V.B. Semyonov, *Malachite*, Sverdlovsk, 1987, vol. 1, pl. 25, p. 141).

The present vases are recorded in the Russian State Archives (fond 468, band 12, deed 259, folio 7; deed 1274, folio 7 reverse; and fond 468, band 16, deed 3152, folio 16) as gifts from Emperor Nicholas I to his second daughter Grand Duchess Olga Nikolaevna as part of her magnificent dowry. She married, on 13 July 1846, Crown Prince Charles of Württemberg (1823-1891), later King Charles I. The first vase was made in 1844, in anticipation of her eventual marriage, and cost 1385 silver roubles. The second of the pair was produced to match the first in 1847 at a cost of 1380 silver roubles, with 180 silver roubles 'to be paid into Schreiber's account for the bronze', 'both items presented (by resolution of 31st August) to Her Imperial Highness Olga Nikolaevna in Stuttgart'. Later family tradition may have been that the vases were gifts to her husband, hence the erroneous inscriptions on the later Italian marble pedestals, but the archives confirm that they formed part of the Grand Duchess' dowry. Olga Nikolaevna became Queen of Württemberg on her husband's accession to the throne in 1864. The couple did not have any children, and the Queen's estate was inherited by her niece, Grand Duchess Vera Constantinova, whom they had unofficially adopted in 1863.

One of the vases of the present lot can be seen in a view of the dining room of Villa Berg in Stuttgart, the couple's summer residence, a watercolour painted by Franz Heinrich (1802-1890). It is depicted on a light-coloured stone pedestal, which is presumably the Berkutinsky pedestal mentioned in the archives, the pair of which cost 279 roubles.

An identical vase of this size was given by the Emperor to the 3rd Earl of Mount Edgcumbe in 1846, the Emperor having visited London two years previously and presumably made the acquaintance of the Earl. Another was sent that same year to Domenico Antonio Lo Faso Pietrasanta, Duke of Serradifalco, who served as Court Chamberlain to King Ferdinand II of the Two Sicilies. The Emperor had spent part of the winter of 1845-1846 in Sicily with his ailing wife, Empress Alexandra Feodorovna, and the vase was presumably to thank the Duke for his attention during their visit. This latter vase sold, Sotheby's London, 8 July 2015, lot 41. Sotheby's is grateful to Mr Paul Dyson for his help in researching and cataloguing the present lot.

90

THE CRIMEA REVISITED

Fig. 1. Count Paul Demetrius von Kotzebue

A JEWELLED FOUR-COLOUR GOLD AND ENAMEL ROYAL PRESENTATION SNUFF BOX, PROBABLY HANAU, CIRCA 1775, EMBELLISHED PROBABLY R & S GARRARD & CO., CIRCA 1875

oval, the sides and base chased with swag-hung medallions on a reeded ground between acanthus borders, the later lid top pierced over translucent blue enamel and applied with an oval jewelled and enamelled cipher of Edward, Prince of Wales, later Edward VII (1841-1910), also on blue enamel, *the base with maker's mark I I H crowned above an emblem, between two leaf sprays, front rim with 19th century Polish control mark*
8.2 cm., 3¼in. wide

PROVENANCE

Presented in April 1869 by Edward, Prince of Wales, to Paul Demetrius, Count Kotzebue (1801-1884) on the occasion of the Prince and Princess of Wales's commemorative tour of the Crimea;
thence by descent to Count Tolstoy, Biarritz, 2006

LITERATURE

The Times, Thursday, 29 April 1869, p. 9;
The Illustrated London News, 22 May 1869, p. 543 and others;
William Howard Russell, *A Diary in the East during the tour of the Prince and Princess of Wales,* London, 1869

£ 60,000-80,000
€ 69,000-91,500 US$ 81,500-109,000

Paul Demetrius von Kotzebue (1801-1884) was a Russian military officer of Baltic German origin, and later a diplomat in the service of Alexander II. One of the eighteen children of the German dramatist August von Kotzebue, he was educated in St Petersburg and at a military academy in Moscow. He entered the *Suite de Sa Majesté imperiale* in 1819 and saw combat in the Caucasus (1821), Persia (1828-29) and during the pacification of Poland (1831). By the beginning of the Crimean War von Kotzebue had been appointed adjutant-general and chief of staff of the army of the Danube. He received numerous accolades for his bravery during the conflict, particularly from 1855 during the siege and fall of Sebastopol. He continued to rise through the upper echelons of the army, being admitted to the imperial council of state in 1863 and being awarded the Order of St Andrew 'with diamonds', an honour reserved for the most important dignitaries of the Russian Empire.

In the spring of 1869, some 13 years after the Crimean War had ended in defeat for Russia, the Prince and Princess of Wales undertook a tour of the Eastern Mediterranean in the yacht *Ariadne.* Four days were to be spent in the Crimea visiting the battlefields and various national cemeteries and memorials. By order of Tsar Alexander II, 'Aide de Camp General de Kotzebue, Governor of New Russia and Bessarabia, and Commander of the Military Forces of the District of Odessa', had planned the programme for the royal visit and 'in full uniform, his breast covered with well-won honours and orders' accompanied the royal party. William Howard Russell, the *Times* reporter who covered the tour, admired the General's tact as it was not easy for representatives of enemy sides in the conflict to visit the scenes of former carnage together. 'No one ... could be a more competent or accomplished guide to the Russian works than His Excellency ... and certainly no one whatever could execute a task of which it is needless to point out the delicacy and difficulty with more perfect courtesy, grace, and feeling'.

ICH
DIEN

base enlarged

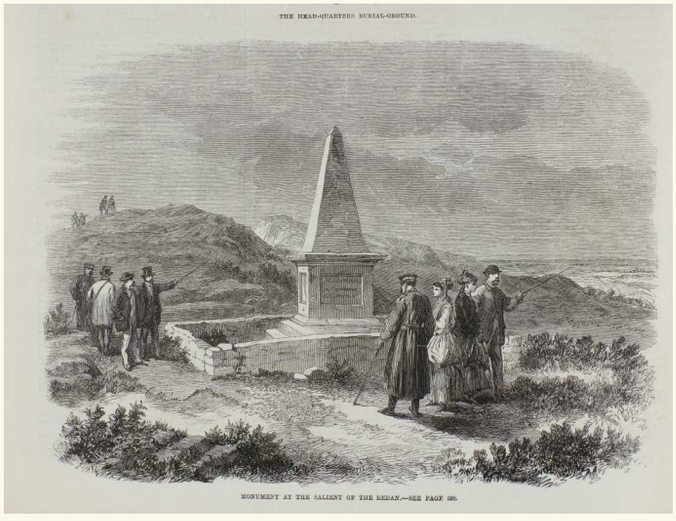


Fig. 2, Crimean monument, *Illustrated London News*, 12 June 1869, p. 592

From 1874 to 1880, the general served as governor-general in Warsaw, then capital of the Russian province of Vistula. That a German should hold such high office in the service of the Russian Empire was not considered unusual since the Germans were noted for their efficiency and incorruptibility. It is said that von Kotzebue himself always spoke German and slightly looked down on his Russian fellow officers, morally if not in fact, since in height he measured less than one metre fifty.

The interior base of the box is struck with the maker's mark IIH crowned above a curious three-pronged symbol and between leaf fronds. This maker's mark appears on a number of good-quality chased gold boxes (see Serge Grandjean, *Les tabatières du musée du Louvre,* Paris, 1981, no. 506, and other examples in private collections) in conjunction with the same leafy sprigs arranged in different groupings. In each example, the initial I is almost obliterated but the spacing of crown and symbol confirm that there is a third letter. The design and workmanship of the boxes would suggest a German origin, most probably Hanau or Berlin, and they seem to date from between roughly 1765 and 1780.

In the nineteenth and twentieth centuries it was quite common for economical royalty to adapt earlier or foreign-made boxes for presentation use and the British royal family frequently used the Court Jewellers R & S Garrard & Co. for this purpose as well as to create new boxes, sometimes in eighteenth century taste, such as the jewelled gold and enamel double portrait snuff box made by Garrards, London, 1911/12, for the coronation of George V and Queen Mary (Royal Collection IN4083).

ICH
DIEN

91

A GIFT FROM DOWAGER EMPRESS MARIA FEODOROVNA

Princess Marie Louise of Hanover and Prince Maximilian of Baden at their engagement in 1900.

A GIFT FROM DOWAGER EMPRESS MARIA FEODOROVNA: AN IMPERIAL FABERGÉ GOLD AND ENAMEL FRAME, WORKMASTER JOHAN VICTOR AARNE, ST PETERSBURG, 1899-1900

of demilune form, enamelled in translucent pale turquoise over wavy sunburst engine-turning, the oval bezel above a leaf and berry spray, the ribbon surmount suspending four-colour gold floral festoons, reeded border, mother of pearl back, silver-gilt scroll strut, *struck with workmaster initials and Fabergé in Cyrillic, 56 and 88 standards, scratched inventory number 3370*, containing a photograph of Princess Marie Louise of Hanover and Cumberland
width 5.3cm, 2⅛in.

PROVENANCE

Purchased by Dowager Empress Maria Feodorovna of Russia (1847-1928) on 21 July 1900
Princess Thyra of Denmark, Crown Princess of Hanover and Duchess of Cumberland and Teviotdale (1853-1933)
Princess Olga of Hanover (1884-1958)
Prince Ernst August of Hanover (1914-1987)
Countess Monika zu Solms-Laubach, Princess of Hanover (1929-2015)
Sold, Sotheby's London, 24 November 2008, lot 19
Property of a Private Collector

EXHIBITED

Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé Hofjuwelier de Zaren*, 5 December 1986 - 22 February 1987, cat. no. 429
Munich, Kunsthalle der Hypo-Kulturstiftung, *Fabergé-Cartier Rivalen am Zarenhof*, 28 November 2003 - 12 April 2004, cat. no. 251

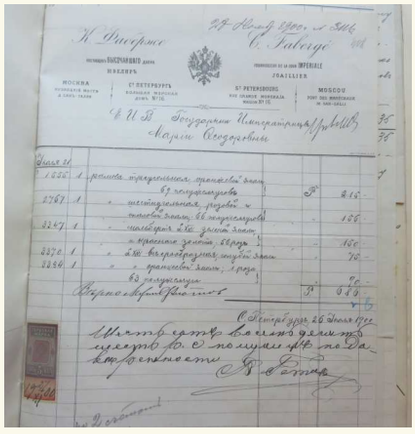
LITERATURE

G. von Habsburg, *Fabergé Hofjuwelier de Zaren*, Munich, 1986, pp. 227-8, illustrated
G. von Habsburg, *Fabergé-Cartier Rivalen am Zarenhof*, Munich, 2003, p. 227, illustrated

£ 70,000-90,000
€ 80,500-103,000 US$ 95,000-122,000

Princess Thyra had the good fortune of being the sister of Fabergé's two greatest patrons, Empress Maria Feodorovna of Russia and Queen Alexandra of Great Britain. The giving of presents among them was a strong tradition, with every occasion commemorated with the exchange of small, luxurious things. Princess Thyra amassed an impressive collection of Fabergé objects which included a number of small frames in addition to the present lot, pill boxes, gum pots, paper knives, and hardstone animals, which were sold at Sotheby's London in 2008.

Princess Thyra chose an image of her eldest daughter, Princess Marie Louise of Hanover (1879-1948), to place in the frame. The photograph is her engagement picture, with the groom unceremoniously cropped out. She married, on 10 July 1900 at Gmunden, Austria-Hungary, Prince Maximilian of Baden (1867-1929), later Margrave of Baden. The couple were third cousins once removed, sharing descent from Charles II, Grand Duke of Mecklenburg-Strelitz and Princess Friederike of Hesse-Darmstadt.



The invoice sent by Fabergé to the household of the Dowager Empress

Sotheby's EST. 1744

Collectors gather here.

Attributed to
GIOVANNI BATTISTA FOGGINI (1652–1725)
Lucretia and Pompeia Paulina
Estimate £180,000–250,000

Old Master Sculpture & Works of Art

Auction London 3 July 2018

Viewing 30 June – 3 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES CHRISTOPHER.MASON@SOTHEBYS.COM +44 (0)207 293 6062
SOTHEBYS.COM/OLDMASTERSCULPTURE

DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSSCULPTURE

TS EST. 1744

Sotheby's EST. 1744

Collectors gather here.

Great Britain, The Most Noble Order of the Garter, a magnificent Lesser George Sash Badge with cameo by Pistrucci, presented by King William IV to his nephew Prince George of Cambridge on the occasion of the young Prince's installation as a Knight of the Garter, 15th August, 1835
Estimate £80,000–120,000

ROYAL ORDERS AND MEDALS

from the Collection of George, Duke of Cambridge (1819-1904)
King George III's Grandson

In association with
MORTON & EDEN

Auction London 3 July 2018
Viewing 29 June – 3 July

34–35 NEW BOND STREET, LONDON W1A 2AA
ENQUIRIES +44 (0)20 7293 5470 SHIONA.FOURIE@SOTHEBYS.COM
SOTHEBYS.COM/ROYALORDERS

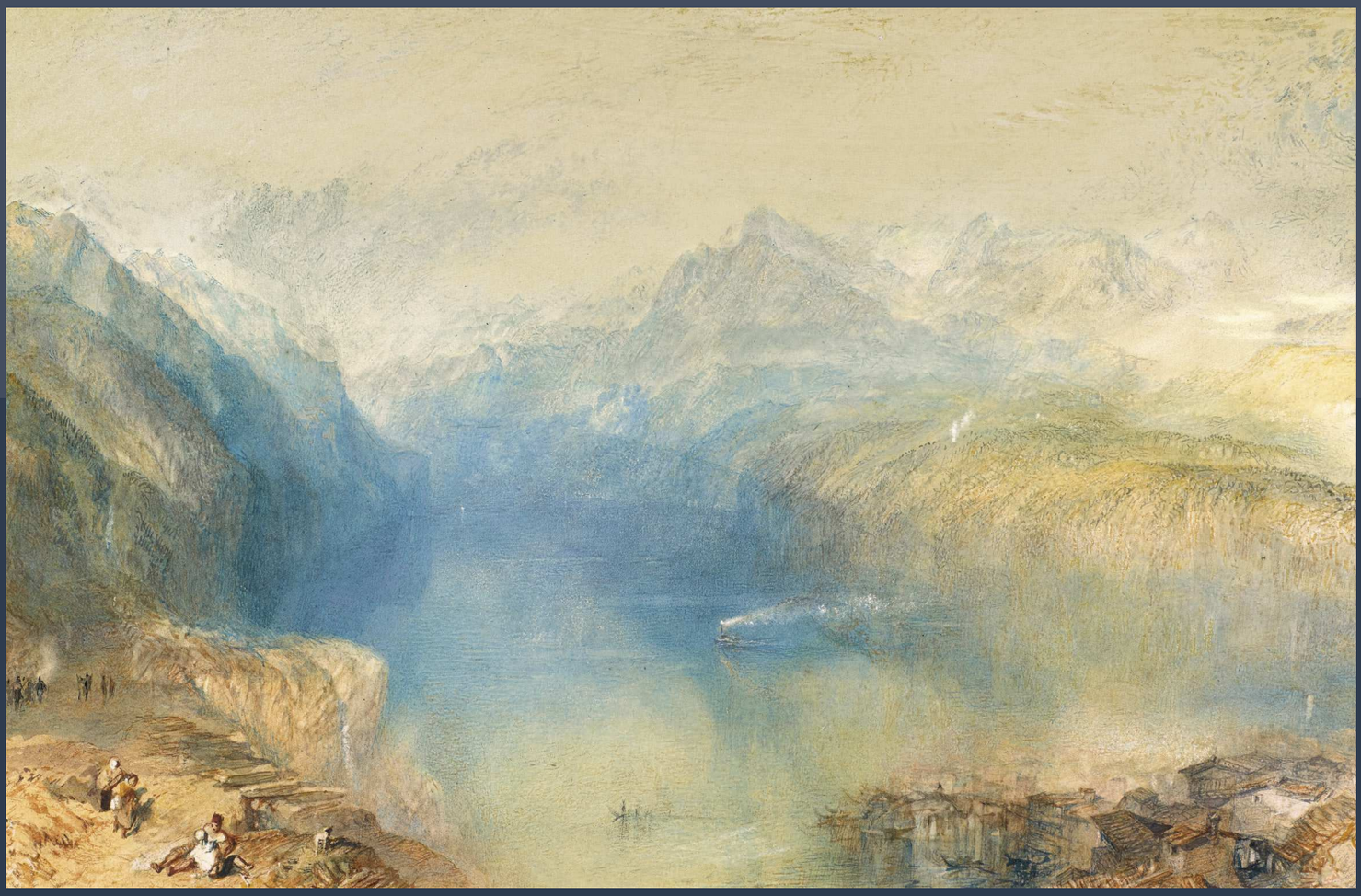
DOWNLOAD SOTHEBY'S APP
FOLLOW US @SOTHEBYS
#SOTHEBYSDECARTS

S EST. 1744

Sotheby's EST. 1744

Collectors gather here.

JOSEPH MALLORD WILLIAM TURNER R.A.
The Lake of Lucerne from Brunnen
Estimate £1,200,000–£1,800,000



Old Master & British Works on Paper

Auction London 4 July 2018

Viewing 30 June – 4 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5417 GREG.RUBINSTEIN@SOTHEBYS.COM

SOTHEBYS.COM/OLDMASTERDRAWINGS

DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

#SOTHEBYSMASTERS

EST. 1744

Sotheby's EST. 1744

Collectors gather here.

JOHN WILLIAM WATERHOUSE
The Siren
Estimate £1,000,000–1,500,000

Victorian, Pre-Raphaelite & British Impressionist Art

Auction London 12 July 2018

Viewing 7 – 12 July 2018

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)207 293 5731 SIMON.TOLL@SOTHEBYS.COM

SOTHEBYS.COM/VICTORIAN

DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

#SOTHEBYSBRITISH

S EST. 1744

Sotheby's EST. 1744

Collectors gather here.

L'Art de Vivre: Property from the Collection of Kathleen and Martin Field

Auction New York October 2018

Viewing October 2018

1334 YORK AVENUE, NEW YORK, NY 10021

ENQUIRIES +1 212 894 1195 DENNIS.HARRINGTON@SOTHEBYS.COM

SOTHEBYS.COM/DECARTS

SOTHEBY'S, INC. LICENSE NO. 1216058. © SOTHEBY'S, INC. 2018

DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

#SOTHEBYSDECARTS

EST. 1744

Sotheby's EST. 1744

Collectors gather here.

The Pohl-Ströher Collection of Portrait Miniatures Part I

Auction London 6 December 2018

Highlights Exhibition: Viewing 30 June – 4 July

34–35 NEW BOND STREET, LONDON W1A 2AA

ENQUIRIES +44 (0)20 7293 5083 MARK.GRIFFITH-JONES@SOTHEBYS.COM

SOTHEBYS.COM/OLDMASTERDRAWINGS

DOWNLOAD SOTHEBY'S APP

FOLLOW US @SOTHEBYS

#SOTHEBYSMASTERS

EST. 1744

© 2015 ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK

ANDY WARHOL. *$(4)*, 1982

TREASURE THE ART.
UNLOCK THE VALUE.

As the art market reaches new heights, it is time to look at your art in a new light.

Sotheby's Financial Services allows you to enjoy your investment in fine art, decorative art or jewellery with renewed liquidity, capitalising on its value while maintaining ownership.

With over 25 years of experience in art lending, more than $4 billion in loans made to date, and in-depth knowledge of the international art market, we can arrange truly bespoke financing solutions for our clients.

Comprehensive valuations from renowned specialists combined with unparalleled market expertise enable us to offer loans discreetly and with unmatched speed.

Contact us for a confidential consultation today.

Enquiries
New York +1 212 894 1130
London +44 (0) 207 293 6006
Hong Kong +852 2822 8188
services@sothebysfinancial.com
sothebysfinancial.com

Sotheby's FINANCIAL SERVICES

THE EXPERTS IN ART FINANCING

Sotheby's

ABSENTEE/TELEPHONE BIDDING FORM

Sale Number L18303 | **Sale Title** TREASURES | **Sale Date** 4 JULY 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE | FIRST NAME | LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE | COUNTRY

DAYTIME PHONE | MOBILE PHONE | FAX

EMAIL

Please indicate how you would like to receive your invoices: ❑ **Email** ❑ **Post/Mail**

Telephone number during the sale (telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted in pounds sterling and all bid requests should be submitted at least 24 hrs before the auction. Telephone bids are offered for lots with a minimum low estimate of £3,000.

LOT NUMBER	LOT DESCRIPTION	MAXIMUM STERLING PRICE OR ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
		£
		£
		£
		£
		£
		£
		£
		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE | COUNTRY

❑ I will collect in person ❑ I authorise you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE

PRINT NAME | DATE

BIDS DEPARTMENT 34-35 NEW BOND STREET LONDON W1A 2AA | TEL +44 (0)20 7293 5283 FAX +44 (0)20 7293 6255 EMAIL BIDS.LONDON@SOTHEBYS.COM

12/16 NBS_BIDSLIP

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Multi-lingual staff are available to execute bids for you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

9/16 NBS_AB BID

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US$10,000.
- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

05/18 NBS_BUYING AT AUCTION

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An **EU Licence** is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A **UK Licence** is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds
Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve
Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right
Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US.
A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue. Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax

implications of purchasing property at Sotheby's. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged except for lots sold subject to Temporary Admission for which the applicable rate will be that in force at the time of collection. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT on the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring reinvoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.

2. PROPERTY WITH A † SYMBOL

These items will be sold under the normal UK VAT rules and VAT will be charged at the standard rate on both the hammer price and buyer's premium.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded.

(VAT-registered buyers from other EU countries may have the VAT cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

3. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

‡ - the reduced rate
Ω - the standard rate

You should also note that the appropriate rate will be that in force on the date of collection of the property from Sotheby's and not that in force at the date of the sale.

These lots will be invoiced under the margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

Sotheby's will transfer all lots sold subject to Temporary Admission to its Customs warehouse immediately after sale.

5. EXPORTS FROM THE EUROPEAN UNION

The following amounts of VAT may be cancelled or refunded provided Sotheby's receive the appropriate export documents within the time limits stated:

Property with no VAT symbol (see paragraph 1)
The amount in lieu of VAT charged on Buyer's Premium may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a † symbol
The VAT charged upon the hammer price may be refunded provided the purchaser resides outside of the United Kingdom and the property is exported from the EU within 3 months of the sale. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a ‡ or a Ω symbol
The Temporary Admission VAT charged on the hammer price may be refunded under the following circumstances:-

- Sotheby's is instructed to ship the property to a place outside the EU
- The property is hand carried from the UK directly outside the EU and Sotheby's pre lodge the export entry with HMRC
- The VAT liability is transferred to your shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

Under all other circumstances Sotheby's is required to complete the importation and pay the VAT due to HM Revenue and Customs prior to the property leaving its premises and so a VAT refund will not be possible.

Proof of export required

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under Temporary Admission (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.
- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission (‡ or Ω symbols) and therefore transferred to Customs Warehouse after sale should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK.

Claim forms are available from:
HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations

and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

(i) these Conditions of Business;

(ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;

(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and

(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

(i) the information provided to it by the Seller;

(ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the

Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:

Sotheby's Property Collection

Opening hours:

Monday to Friday 9.00am to 5.00pm

34–35 New Bond Street

London, W1A 2AA

Tel: +44 (0)20 7293 5358

Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: Sotheby's Greenford Park Fine Art Storage Facility

Opening hours:

Monday to Friday 8.30am to 4.30pm

Sotheby's Greenford Park,

13 Ockham Drive, Greenford, Middlesex, UB6 0FD

Tel: +44 (0)20 7293 5600

Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

(i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
(ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
(iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

(i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
(ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

ESTIMATES IN EUROS AND US DOLLARS

As a guide to potential buyers, estimates for this sale are also shown in Euros and US Dollars. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US$1.3519
£1 = €1.1436

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you.

Thank you for your co-operation.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

REMOVAL OF FURNITURE TO SOTHEBY'S GREENFORD PARK

Purchasers wishing to clear items of Furniture from Bond Street on the day of the sale should contact the department administrator as soon as possible.

UPHOLSTERED FURNITURE

Whilst every care has been taken in cataloguing upholstered furniture, no guarantee can be given to the originality of the timber covered by upholstery or fabric.

IVORY

Some items in this sale contain ivory which may be subject to export and import restrictions. In addition, African elephant ivory cannot be imported into the United States. Please refer to the Endangered Species section in the Buying at Auction guide printed in the catalogue. Your attention is also drawn to Condition 10 of the Conditions of Business for Buyers.'

CLOCKS

Although condition reports may be given on request, such reports are statements of opinion only and may not specify all mechanical replacements or imperfections in the movement, case, dial, pendulum, separate base(s) or dome. All dimensions are approximate.

SCULPTURE

Casts in bronze, terracotta and other material are catalogued with the full name and dates of the artist that created the original model. In most cases, however, this does not mean that the cast is by the hand of the artist or of that precise date but, rather cast after the model by that artist.

10/15 NBS_NOTICE_FURNITURE €

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 LOUIS XV CHEST OF DRAWERS, THIRD QUARTER 18TH CENTURY
This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

2 LOUIS XV CHEST OF DRAWERS
This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration and in some cases it may also indicate that the piece has been constructed from old parts.

3 LOUIS XV STYLE CHEST OF DRAWERS
The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

4 STAMPED....'/ 'SIGNED....'/ 'INSCRIBED....'/ 'DATED....'
in our opinion the stamp/ signature/ inscription/ date is by the maker.

5 'BEARING THE STAMP...' /'BEARING THE SIGNATURE...'/ 'BEARING THE INSCRIPTION.....'/ 'BEARING THE DATE.....'
in our opinion the stamp/ signature/ inscription/ date is not by the maker. This does not imply that the piece itself is not by the maker to whom the stamp and the signature refers.

10/01 NBS_GLOS_CONT FURN

INTERNATIONAL DEPARTMENTS

For a full listing of our offices and salerooms worldwide with detailed information on all of Sotheby's services, visit sothebys.com

London

Mario Tavella
Chairman, Sotheby's Europe,
Chairman Private European Collections
+44 (0)20 7293 5052

London

PRIVATE EUROPEAN COLLECTIONS

Mario Tavella
+44 (0)20 7293 5052

Project Manager
Shiona Fourie
+44 (0)20 7293 5470

UK COUNTRY HOUSE SALES

Harry Dalmeny
+44 (0)20 7293 6076

ENGLISH FURNITURE

Henry House
Head of Department
David Macdonald
Thomas Williams

CLOCKS

Jonathan Hills
+44 (0)20 7293 5538

SILVER

Cynthia Harris
Alice Bleuzen
James Clare
Harry Charteris
Consultant
John Culme
Consultant
+44 (0)20 7293 5100

VERTU

Alice Bleuzen
+44 (0)20 7293 5100
Julia Clarke
Consultant

CERAMICS AND GLASS

Richard Hird
Phillip Howell
Consultant
+44 (0)20 7293 5133

FRENCH AND CONTINENTAL FURNITURE

João Magalhães
+44 (0)20 7293 5089

TAPESTRIES

Stephanie Douglas
+44 (0)20 7293 5469

Paris

FURNITURE

Brice Foisil
Head of Department
Louis-Xavier Joseph
+33 1 53 05 53 01

Constance Schaefer-Guillou
+33 153 05 5306

SILVER

Thierry de Lachaise
+33 1 5305 5320

New York

FURNITURE

Dennis Harrington
+1 212 894 1195

SCULPTURE, WORKS OF ART AND TAPESTRIES

Margaret H. Schwartz
Alexander Grogan
+1 212 606 7213

CERAMICS

Christina Prescott-Walker
+1 212 606 7332
Derya Baykal
+1 212 894 1442

SILVER

John Ward
Kevin Tierney
Consultant
Alessandra Merrill
+1 212 606 7160

CLIENT LIAISONS

Amsterdam

Albertine Verlinde
+31 20 550 2204

Athens

Elia Portalaki
+30 210 689 1827

Brussels

Amicie de Villenfagne
+32 2 627 71 97

Cologne

Herbert Van Mierlo
+49 (0)221 207 1721

Frankfurt

Dr Philipp Herzog von Württemberg
+49 69 74 07 87

Geneva

Emily Black
+41 22 908 4811

Madrid

Sofia Roji
+34 91 576 5714

Milan

Francesco Morroni
+39 02 2950 0203

Monaco

Mark Armstrong
+37 7 9330 8880

Munich

Heinrich von Spreti
+49 89 291 31 51

Portugal

João Magalhães
+44 (0)20 7293 5089

Rome

Luisa Lepri
+39 06 6994 1791

Stockholm

Peder Isacson
Sofia Ström
+46 8 679 5478

Vienna

Jördis Fuchs
+43 (1) 512 4772

Zurich

Sonja Djenadija
+41 44 226 22 45

In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.

Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

Photography
Malcolm Smith
Rick Jenkins
Amanda Harvey
Sean Edgar
Catalogue Designer
Philip Alsop
Antonella Banfi
Colour Editor
Lee Hillier
Production Controller
Gaelle Monin

BOARD OF DIRECTORS

Domenico De Sole
Chairman of the Board

The Duke of Devonshire
Deputy Chairman of the Board

Tad Smith
President and
Chief Executive Officer

Jessica Bibliowicz
Linus W. L. Cheung
Kevin Conroy
Daniel S. Loeb
Olivier Reza
Marsha E. Simms
Diana L. Taylor
Dennis M. Weibling
Harry J. Wilson

SOTHEBY'S EXECUTIVE MANAGEMENT

Jill Bright
Human Resources
& Administration
Worldwide

Amy Cappellazzo
Chairman
Fine Art Division

Valentino D. Carlotti
Business Development
Worldwide

Kevin Ching
Chief Executive Officer
Asia

Adam Chinn
Chief Operating Officer
Worldwide

Lauren Gioia
Communications
Worldwide

David Goodman
Digital Development
& Marketing
Worldwide

Mike Goss
Chief Financial Officer

Scott Henry
Technology & Operations
Worldwide

Jane Levine
Chief Compliance Counsel
Worldwide

Laurence Nicolas
Global Managing Director
Jewelry & Watches

Jonathan Olsoff
General Counsel
Worldwide

Jan Prasens
Managing Director
Europe, Middle East, Russia,
India and Africa

Allan Schwartzman
Chairman
Fine Art Division

SOTHEBY'S INTERNATIONAL COUNCIL

Robin Woodhead
Chairman
Sotheby's International

John Marion
Honorary Chairman

Juan Abelló
Judy Hart Angelo
Anna Catharina Astrup
Nicolas Berggruen
Philippe Bertherat
Lavinia Borromeo
Dr. Alice Y.T. Cheng
Laura M. Cha
Halit Cingillioğlu
Jasper Conran
Henry Cornell
Quinten Dreesmann
Ulla Dreyfus-Best
Jean Marc Etlin
Tania Fares
Comte Serge de Ganay
Ann Getty
Yassmin Ghandehari
Charles de Gunzburg
Ronnie F. Heyman
Shalini Hinduja
Pansy Ho
Prince Amyn Aga Khan
Catherine Lagrange
Edward Lee
Jean-Claude Marian
Batia Ofer
Georg von Opel
Marchesa Laudomia Pucci Castellano
David Ross
Patrizia Memmo Ruspoli
Rolf Sachs
René H. Scharf
Biggi Schuler-Voith
Judith Taubman
Olivier Widmaier Picasso
The Hon. Hilary M. Weston,
CM, CVO, OOnt

CHAIRMAN'S OFFICE

AMERICAS

Lisa Dennison
Benjamin Doller
George Wachter

Thomas Bompard
Lulu Creel
August Uribe

EUROPE

Oliver Barker
Helena Newman
Mario Tavella
Dr. Philipp Herzog von Württemberg

David Bennett
Lord Dalmeny
Claudia Dwek
Edward Gibbs
Caroline Lang
Lord Poltimore

ASIA

Patti Wong
Nicolas Chow

Richard C. Buckley
Quek Chin Yeow

03/18_BOD

Sotheby's EST. 1744

Collectors gather here.