



THE COLLECTOR

ONLINE AUCTION 2-16 NOVEMBER 2021

CHRISTIE'S

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THE COLLECTOR

ONLINE AUCTION
2-16 NOVEMBER 2021

VIEWING

6 November	12.00 pm – 5.00 pm
7 November	12.00 pm – 5.00 pm
8 November	9.00 am – 5.00 pm
9 November	9.00 am – 8.00 pm
10 November	9.00 am – 5.00 pm

Contact details: collectorenquiries@christies.com

UPCOMING EVENTS

What Works in the 21st Century?

MASTERCLASS

Join us for a masterclass into The Collector sale and discover antiques and decorative works of art for the home with *Lennox Cato Antiques Dealer*

Including appraisals, advice and a handling session with items from The Collector sale

Tuesday 9 November, 6.00 – 8.00 pm GMT
8 King Street, London SW1Y 6QT

To register or find out more about the short course, please contact shortcoursesuk@christies.edu

PANEL DISCUSSION

The Directors of Decorative Arts invite you to a panel discussion with *Lennox Cato Antiques Dealer*

Molly Mahon Designer and Printmaker

Benjamin Berry Decorative Arts Cataloguer

Moderated by *Elizabeth Metcalfe Features Editor, House & Garden*

Wednesday 10 November, 6.00 pm GMT

To join the panel discussion online, [email collectorenquiries@christies.com](mailto:collectorenquiries@christies.com)
This event will also be streamed via Zoom, should you be unable to attend.

CHRISTIE'S



FROM A PRIVATE RESIDENCE IN LONDON (LOTS
500-526)

■500

**AN OTTOMAN POLYCHROME REVERSE GLASS-PAINTED AND
GILT MIRROR**

LATE 18TH/ FIRST HALF 19TH CENTURY

Decorated with floral and architectural designs, the top section as an arched window with painted exotic garden, surmounted with a red and gilt starburst, flanked by ribbed gilt and marble effect urns with polychrome bricked domed buildings, the frame with rose and carnation filled baskets on gilt pedestals against a blue ground above a shaped apron with floral swags

43½ in. x 21 in. (110 cm. x 53 cm.)

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■501

AN ITALIAN SCAGLIOLA PANEL

SECOND HALF 17TH/EARLY 18TH CENTURY, NOW INSET INTO A LATER BRONZE LOW TABLE

The rectangular top with a central hexagon depicting an exotic polychrome bird in a cherry tree, on a black ground with scrolling foliage, on four legs with x-shaped sides

20 in. (50.5 cm.) high; 27 in. (68 cm.) wide; 21 in. (53 cm.) deep

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■502

A BATAVIAN BRASS-MOUNTED EBONY, EBONISED AND SANDALWOOD CABINET-ON-STAND

LATE 17TH CENTURY, THE STAND LATER

Decorated overall with foliate and floral carving, the cabinet with two doors lined with red velvet enclosing an arrangement of twelve drawers decorated with swirling floral carving in low relief, the stand with ripple-moulded edge and foliate apron carved with flowerheads on spirally twisted legs joined by similarly carved stretchers on bun feet, the stand remade in Europe in the 19th century with associated elements

57. 1/2 in (146 cm.) high; 42. 1/2 in. (108 cm.) wide; 26. 1/2 in. (67.5 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

Boldly and profusely carved with flowers and foliage in low and high relief and made from costly ebony and fragrant sandalwood, this fine cabinet is both visually and olfactorily striking. Made in the Dutch colony of Batavia, present-day Jakarta, the cabinet combines a form European in origin with the precious materials of the Far East. Batavia was home to a large number of

Chinese artisans and cabinet-makers in the 17th and 18th centuries and their influence may be seen on the form and style of the mounts of this cabinet. The luscious and lavish carving of plants in symmetrical swirling outlines is related to a Batavian clothes chest in the Tropenmuseum in Amsterdam (TM-1295-27a) dated 1650-1700, as well as a cabinet sold with Zebregs & Röell, Amsterdam. The Zebregs & Röell cabinet shares with the present lot an arrangement of interior drawers carved in lower relief. Another cabinet with related low-relief carving on the interior was sold Christie's London 2 December 1977, lot 103. This type of cabinet also shares characteristics with colonial furniture made on the Coromandel Coast. An ebony chair in the Ashmolean, Oxford (WA.OA180) that was reputedly given to Charles II as part of Catherine of Braganza's dowry has similar shallow-relief carving and an ebony cabinet with related shape and carving, formerly in the collection of the Dukes of Hamilton, was sold Sotheby's London, 3 May 2018, lot 128.



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

503

ITALO-FLEMISH, LATE 17TH OR EARLY 18TH CENTURY

Minerva and a classical companion

marble group; on an integrally carved base; the reverse simply finished

36 in. (91.5 cm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■504

A PAIR OF GEORGE II STONE-PAINTED AND PARCEL-GILT ARMORIAL HALL CHAIRS

CIRCA 1730

Each with shaped top rail with lipped cresting above a rectangular back inset with a panel painted with the Barrington arms, the dished seat on square front legs with re-entrant corners and splayed back legs joined by turned stretchers, traces of original dark green decoration

43 in. (119 cm.) high; 18. 3/4 in. (47.5 cm.) wide; 23. 1/2 in. (60 cm.) deep

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

The Barrington family and possibly George Alan Lowndes, Barrington Hall, Essex.

Anonymous sale, Phillips, London, 13 June 1995, lot 92 (a set of five)

The coat of arms adorning these hall chairs is that of the Barrington family of Barrington Hall, Essex. Though these arms were likely painted on to the

chairs in the 19th century, they refer to a prestigious dynastic marriage made by Thomas Barrington to Winifred Pole in the first quarter of the 16th century. The Barrington arms in the top left are quartered by Winifred's arms consisting of Pole, Plantagenet, Nevill, Beauchamp and Montague, five of mediaeval England's most prominent dynasties. The prestige of this match is indicated by the fact that descendants of the family continued to use these arms into the 19th century, even when the baronetcy itself had died out. The arms appear on two chairs by Chippendale, one currently in the Metropolitan Museum of Art, New York (64.101.980), most probably made for Barrington Hall when it was under reconstruction in the mid-18th century. The Barrington baronetcy became extinct upon the death of Fitzwilliam Barrington in 1833 and with his four daughters inheriting, it is difficult to say which member of the family might have redecorated the current chairs. Barrington Hall had lain empty for most of the late 18th and early 19th centuries, victim to an overly ambitious reconstruction programme but in the mid-19th century it was inherited by George Alan Lowndes who remodelled the house in Jacobean style. It is possible that these chairs were redecorated in line with the house's revival.



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■505

A NORTH EUROPEAN WHITE-PAINTED AND PARCEL GILT CONSOLE TABLE

SECOND QUARTER 18TH CENTURY, POSSIBLY GERMAN

The rounded rectangular *vert de mer* marble top above fluted moulding on a frieze carved with scrolling leaf motifs and centred by a satyr mask crowned with vine leaves on a cartouche, on cabriole legs carved with fish scales, acanthus-leaf motifs and scrolls, the legs joined by a stretcher centred by shell, on scrolling feet, redecorated probably in 19th century

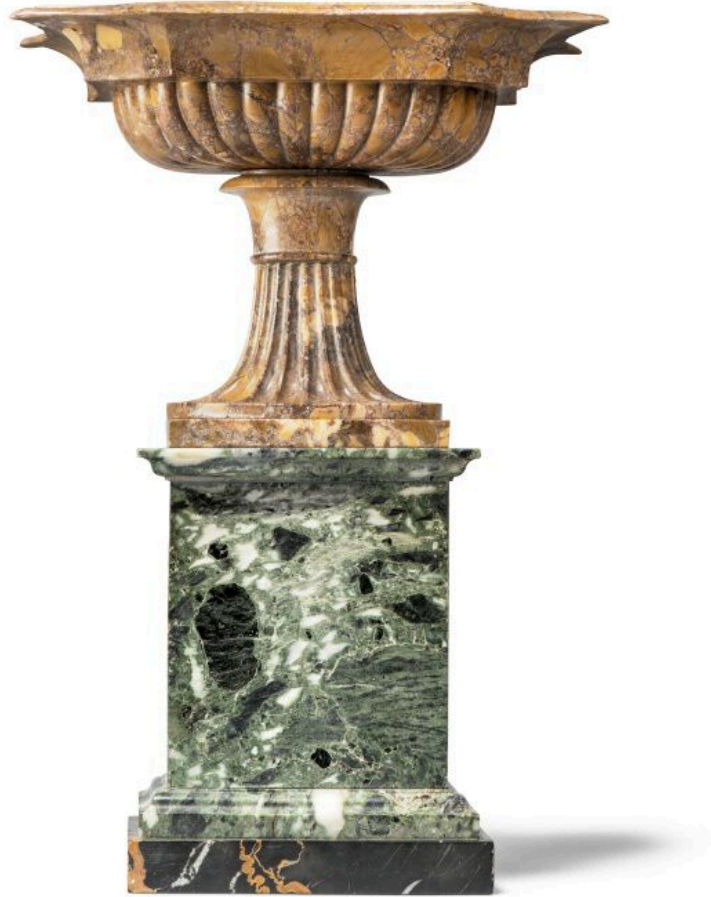
35. 1/2 in. (90 cm.) high; 55 in. (140 cm.) wide; 27. 1/2 in. (70 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

This striking console table is testament to the exchange of ideas and proliferation of published designs throughout Europe in the first half of the 18th century. The general outline of the table with its central cartouche, here centred by a satyr mask, generously-carved angles, and most importantly its stretcher with shell cresting, derives from designs by Nicolas Pineau (1684-1754) in *Nouveaux dessins de pieds de tables et de vases et consoles*

de sculpture en bois (1732-29) and later plagiarised by Thomas and Batty Langley in their *The City and Country Builder's and Workman's Treasury of Designs* (1740).

Much like the Rococo style that they propagated, these designs were copied and disseminated through all of Europe, including in Germany. A table by Johann Paul Egell, currently in Schloss Thurn & Taxis, Regensburg (illustrated H. Kreisel, *Die Kunst des deutschen Mobels*, Munich, 1970, fig. 609), bears similarities to the current lot but is more faithful to Pineau's design with caryatids on the angles and a flowerhead in the central cartouche. A related table was sold at Christie's London, 3 December 1970, lot 72 and illustrated at Hall Place, Maidenhead in C. Hussey, *English Country Houses: Early Georgian*, p.116, fig. 177.



FROM A PRIVATE RESIDENCE IN LONDON (LOTS
500-526)

■506

AN ITALIAN GRAND TOUR *BRECCIA ROSSA APPRENNINICA*
MARBLE TAZZA

SECOND QUARTER 19TH CENTURY

With ogee shaped border and reeded inner bowl, on a fluted spreading oval
base above an *antico verde* marble plinth and *portoro* marble base

14 in. (35.5 cm.) high; 9½ in. (23.5 cm.) wide; 7½ in. (19 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■507

A GEORGE III MAHOGANY CONCAVE-FRONTED DRESSING-CHEST

CIRCA 1760

The lattice strung top above three graduated drawers, the top drawer with compartmented interior and easel-back mirror, the drawers fitted with brass swan neck handles and rosette backplates, flanked by chamfered angles with split cluster-columns on shaped bracket feet; originally with a slide in the top drawer

31¼ in. (80.5 cm.) high; 46½ in. (118 cm.) wide; 23 in. (58.5 cm.) deep

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■508

A GEORGE III SCAGLIOLA-INLAID MARBLE TABLE ON A REGENCY WHITE-PAINTED AND PARCEL-GILT BASE

THE TOP ATTRIBUTED TO DOMENICO BARTOLI, LAST QUARTER 18TH CENTURY, THE BASE EARLY 19TH CENTURY

Of semi-elliptical outline, the scagliola-inlaid white marble top decorated with interlaced trailing vines and blue and purple flowerheads with beaded borders, the back centre inlaid with purple and blue half-medallion enclosed by a foliate band, above a frieze on acanthus-headed tapering front legs and fluted pilaster back legs with scrolling spandrels, on a concave-fronted plinth

38. 1/4 in. (97 cm.) high; 58. 1/4 in. (148 cm.) wide; 25. 1/2 in. (65 cm.) deep

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000

PROVENANCE

The top: Probably supplied either to John, 3rd Earl of Bute (1713-1796) for Luton Park, Bedfordshire or his London residence in South Audley Street, or to John, Viscount Mountstuart, later 1st Marquess of Bute (1744-1814) for Hill Street, London or Cardiff Castle *circa* 1777-8

The base: Almost certainly commissioned by John, 2nd Marquess of Bute (1793-1848), either for Cardiff Castle *circa* 1818 or for Luton Park *circa* 1825-30.

Sold, Works of Art from the Bute Collection, Christie's, London, 3 July 1996, lot 33.

This elliptic slab of statuary marble is inlaid in richly polychromed scagliola with a fan-scalloped demi-patera edged by an acanthus meander and within an outer ribbon-border with pearled black and gold ribbons, vines and flowers in the 'Etruscan' manner popularised by the excavations of Pompeii and Herculaneum. These flowered arabesque scrolls springing from acanthus buds were almost certainly inspired by antique vases and relate to the neck-band of a vase engraved by P. F Haynes in his *Collection of Etruscan, Greek and Roman Antiquities in the Collection of Sir William Hamilton of 1766-7*. It is, therefore, no small coincidence that John, 3rd Earl of Bute was entertained by Hamilton in Naples in 1769. In a letter to Hamilton of 17 January, Bute remarked that he '*intended to pass a few days at Naples; where I shall take the liberty of asking your advice Sir; with regard to some excursions I wish to make in that kingdom!*' (F.Russell, *John, 3rd Earl of Bute: Patron and Collector*, forthcoming, p.85). Arriving on 14 February, Bute '*braved all the difficulties of Mount Vesuvius*' and engaged Hamilton both to buy specimens

of lava and commission Pietro Fabris to paint several views around Naples. However Bute's ill-health cut-short his stay, and he left Naples on 1 March for Rome and then on to Florence.

On his visit to Florence, Bute may well have seen the closely related Florentine scagliola table top supplied to the Pitti Palace, Florence. Consequently confiscated by Napoleon and now in the Grand Trianon (A. Gonzalez - Palacios, *Il Tempio del Gusto*, Milan, 1987 vol. II, fig. 269), it was described in the Napoleonic inventory of 9 August 1801 as '*une Console en marbre blanc dans lequel on a incrusté des ornements arabesques en stuc. 1m 20cmt sur 60cmt*'.

The Bute table top was almost certainly executed in England by the celebrated Italian *scagliolista* Domenico Bartoli (fl. 1767-94) of Newport Street. Although it was his partner, John (Johan) Augustus Richter (fl. 1767-96) who patented the invention of inlaying scagliola in 1770, Richter appears almost exclusively to have been the financial arm of the partnership. With its 'Palmyreen' sunflower and Etruscan beaded borders, this slab certainly relates to Robert Adam's design '*of two Tables for the Salon the tops to be of Scagliola*' of Luton Park (Sir John Soane Museum). However, although Bartoli and Richter worked extensively for Bute's architect Robert Adam, such as the pair of table tops for Nostell Priory executed in 1777 at a cost of 150 gns, an 'Etruscan' chimneypiece for 20 Portman square in 1775, and the Croome Court tables of 1768 (sold from the collection of the late Sir Charles Clore, Christie's London, 20 November 1986, lot 194), these commissions all corresponded directly to Adam designs.

This slab is directly related to the chimneypiece and demi-lune table top supplied by Bartoli to Brownlow, 9th Earl of Exeter, whom Bute may well have encountered on the Grand Tour, for the Third George Room at Burghley House, Lincolnshire. The chimneypiece, executed at a cost of £225 16s, the bill being dated 6 November 1784, is embellished with a related beaded border and arabesques. It is interesting, therefore, that Exeter, like Lord Mountstuart at Cardiff and Hill Street, had turned to Capability Brown for architectural improvements between 1756-78.

With its Grecian scrolled volutes and stiff leaf-cup tapering supports, the stand was almost certainly supplied under Sir Robert Smirke's direction, either for Cardiff Castle *circa* 1818 or Luton Park, which Smirke completed *circa* 1825-30.



FROM A PRIVATE RESIDENCE IN LONDON (LOTS
500-526)

■509

**A DIRECTOIRE EGYPTIAN PORPHYRY AND MARBLE OBELISK
MANTEL CLOCK**

CIRCA 1795

The central enamel dial with Arabic numerals, signed 'Guillois à Paris', flanked with winged Egyptian female sphinxes supporting an obelisk, on a carved leaf-tip stepped base with porphyry veneer, the twin barrel movement with silk suspension

22½ in. (58 cm.) high

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■510

A PAIR OF ITALIAN SCAGLIOLA COLUMN PEDESTALS

19TH CENTURY

Both simulating *brocatello di Siena* marble, on white painted plaster socles and square marble bases, restorations

43. 1/4 in. (109.5 cm.) high; 18 in. (46 cm.) wide; 18 in. (46 cm.) deep

£2,500-4,000 | US\$3,500-5,500 | €3,000-4,700



FROM A PRIVATE RESIDENCE IN LONDON (LOTS
500-526)

■511

**AN ITALIAN SPECIMEN MARBLE TABLE TOP MOUNTED AS A
LOW TABLE**

FIRST HALF 19TH CENTURY

The rectangular white marble slab with verde antico banding, inlaid with latticed semi-precious stones including lapis lazuli, Spanish brocatelle, porphyry, *granito bianco e nero*, *porfido verde antico*, *Saint-Pons*, blue turquin, and other marble, limestone, granite and lumachelle stones, the later bronze base with pierced angle brackets on square legs with stepped feet

16 in. (40 cm.) high; 49½ in. (126 cm.) wide; 26¼ in. (66 cm.) deep

£6,000-9,000 | US\$8,200-12,000 | €7,100-11,000



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■512

AN ITALIAN MARBLE AND GIALLO 'GRAND TOUR' RELIEF OF ROMAN EMPERORS

FIRST HALF 19TH CENTURY

The laureate profile busts incised below with the names *JULIUS*, *OCTAVIUS*, *NERO*, *CLAUDIUS*, *GALBIN* and *TITUS*, on a black marble ground within a later giltwood frame carved with a ribbon-tied laurel wreath, regilt

23. 1/4 in. (59 cm.) high; 22 in. (56 cm.) diameter

£2,500-4,000 | US\$3,500-5,500 | €3,000-4,700



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■513

A WILLIAM IV SIMULATED ROSEWOOD ARMCHAIR

SECOND QUARTER 19TH CENTURY

Bobbin-turned throughout, the top rail above an open back supported by three rails, on turned tapering legs terminating in bun feet with recessed brass castors, with beige suede loose cushions

38. 1/4 in. (97.5 cm.) high; 34 in. (87 cm.) wide; 30 in. (76 cm.) deep

£2,000-4,000 | US\$2,800-5,500 | €2,400-4,700



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■514

AN ITALIAN SPECIMEN MARBLE TABLE TOP MOUNTED AS A LOW TABLE

FIRST HALF 19TH CENTURY

The rectangular verde antico marble top inlaid with squared semi-precious stones including amethyst, malachite, lapis lazuli, Spanish brocatelle, porphyry, *granito bianco e nero*, *porfido verde antico*, *giallo di verona*, and other marble, limestone, granite, lumachelle stones, within an ormolu-interlaced flowerhead cast border, the later bronze base with pierced angle brackets on square legs with stepped feet

16 in. (41 cm.) high; 50½ in. (128 cm.) wide; 26½ in. (67 cm.) deep

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■515

A PAIR OF ITALIAN PIETRA-DURA INLAID MARBLE, WALNUT AND EBONISED GUERIDONS

CIRCA 1830

Each with circular white marble top inlaid around the edge with *Siena* banding enclosing a trailing garland of flowerheads, the centre inlaid with an architectural landscape roundel of *Alberese* and *Diaspra di Sicilia* among others and surrounded by beads shaped into a flowerhead, above a frieze drawer on three patinated legs terminating in hoof feet on a tripartite plinth base

32. 1/2 in (82.5 cm) high; 22. 1/2 in. (57 cm.) diameter

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■516

A GEORGE IV GONCALO ALVES SOFA

CIRCA 1820-30

With padded back and sides upholstered in a deep-buttoned green suede, the armrests carved with palmettes, supported on turned legs with brass caps and castors

35½ in. (90 cm.) high; 93¾ in. (238 cm.) wide; 33½ in. (85 cm.) deep

£2,500-4,000 | US\$3,500-5,500 | €3,000-4,700



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■517

A GEORGE IV MAHOGANY FOUR TIER BOOK STAND

CIRCA 1820-30

The waterfall top shelf with moulded edge and raised three quarter gallery, supported by faceted uprights and X-pattern paling, on four turned legs with brass caps and castors, restorations

47 in. (120 cm.) high; 48 in. (122 cm.) wide; 16 in. (40 cm.) deep

£2,500-4,000 | US\$3,500-5,500 | €3,000-4,700



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■518

A PAIR OF REGENCY-STYLE ORMOLU AND SCAGLIOLA LAMPS

BY RUPERT HOBBS, AFTER BENJAMIN VULLIAMY, 20TH CENTURY

Each with simulated porphyry column with three lion masks and suspended chains, supporting upspringing acanthus, with a concave socle and square plinth, fitted for electricity, shades not supplied

27 in. (68 cm.) high; 7 in. (17 cm.) wide; 7 in. (17 cm.) deep

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

The design for these lamps is after Benjamin Vulliamy (d. 1821), 'furniture man' and clock-maker to George, Prince of Wales, later George IV, circa 1800. Their ormolu calix of palm-wrapped Roman acanthus derives from the 'Barberini' Roman tripod-candelabrum that the architect Charles Heathcote Tatham illustrated in his *Etchings representing the best examples of Ancient Ornamental Architecture*, 1799.



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■519

**A PAIR OF CONTINENTAL PORCELAIN LARGE TWO-HANDLED
BALUSTER BLUE AND WHITE VASES**

POSSIBLY CIRCA 1800, PERHAPS DOCCIA

The blue faux-marble grounds of each reserved on one side with a shaped rectangular white panel, the shoulders applied with satyr masks, their horns forming handles, the waisted flared necks moulded with up-turned white acanthus leaves

34 in. (86.5 cm.) high

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

The blank panels on each side may indicate that the decoration of these vases (or monumental storage jars) may not have been completed as intended. It is possible that the cartouches were designed to enclose a coat-of-arms, and that the circumstances of the commission prevented this, or alternatively, perhaps they were designed as storage jars (as suggested by the handles), and the cartouches were intended to enclose paper labels.



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■520

A PAIR OF REGENCY MAHOGANY ARMCHAIRS

EARLY 19TH CENTURY

Each with a tablet top rail above turned and reeded rails, the arms on turned spreading supports above a caned seat on turned tapering front legs and splayed back legs with brass caps and castors, with buttoned loose cushions covered in blue fabric, one chair with replaced legs

one: 32. 2/4 in. (83 cm.) high; 24 in. (61 cm.) wide; 29 in. (74 cm.) deep; the other: 32. 2/4 in. (83 cm.) high; 24. 3/4 in. (63 cm.) wide; 29 in. (74 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■521

A VICTORIAN GROS-POINT NEEDLEWORK CARPET

CIRCA 1840

The central black ground with patterned floral sprays of roses, morning glories, lilies and others, within a single border of lobed cartouches with flowers

152 in. (385.5 cm.) long; 113¾ in. (289 cm.) wide

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

CHRISTIE'S

THE COLLECTOR: ONLINE

LONDON | 2 NOVEMBER 2021 | 19968



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■522

A WILLIAM IV MAHOGANY BERGERE

SECOND QUARTER 19TH CENTURY

The curved deep-buttoned padded back and sides with outscrolled arms, the seat-rail carved with scrolling foliate motifs, on turned and lotus-carved front legs and plain cabriole back legs with brass caps and castors

46 in. (117 cm.) high; 35 in. (89 cm.) wide; 33. 1/2 in. (85 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



FROM A PRIVATE RESIDENCE IN LONDON (LOTS
500-526)

■523

A PAIR OF FRENCH ORMOLU EWERS

*AFTER A MODEL BY NICOLAS DELAUNAY, MID-19TH
CENTURY*

Each of baluster form with fluted neck centered with a vitruvian scroll frieze and gadrooned spout above a mask of Neptune on a punched ground, with standing panther handle atop a mask of apollo, the body with scrolled frieze designed with dolphin heads, medallion portraits and masks, on a short waisted spreading circular socle with cast-leaf and ribbed rim

12½ in. (31.5 cm.) high

£2,000-4,000 | US\$2,800-5,500 | €2,400-4,700

The present pair of ewers are after a model by silversmith Nicolas Delaunay (1646 - 1727), made in 1697, now in the Cathedral Museum in Poitiers, France. (see *Les Trésors des Eglises de France*, Exhibition Catalogue, Musée des Arts Décoratifs, Paris, 1965, p. 187, no. 347).



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■524

A PAIR OF GEORGE IV MAHOGANY LIBRARY BERGERES

SECOND QUARTER 19TH CENTURY

Each with cane-filled back and sides in reeded and shaped frame terminating in scrolled arms on baluster supports, the seat with a loose cushion above ring turned tapering front legs and splayed back legs, with brass caps and castors, repairs and restoration

39. 1/4 in. (99.5 cm.) high; 23. 1/2 in. (59.5 cm.) wide; 29. 1/2 in. (75 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■525

AN ITALIAN WHITE MARBLE AND ALABASTRO FIORITO TABLE

THE BASE BY CHIURAZZI & FILS AND DE ANGELIS & FILS, NAPLES, CIRCA 1910, THE TOP ASSOCIATED

After the *Antique*, the circular veneered top on three carrara supports with dragon-head capitals enriched with foliate decoration joined by a tripartite stretcher and ending on claw feet on stepped plinths

38. 1/4 in. (97 cm.) high; 38. 1/4 in. diameter

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

The sculpted base, modelled after one discovered at Pompeii, features in the 1910 *catalogue Fonderie Artistische Riunite - J. Chiurazzi & Fils - S. De Angelis & Fils*, p.446 'Table ronde en marbre'.

CHRISTIE'S

THE COLLECTOR: ONLINE

LONDON | 2 NOVEMBER 2021 | 19968



FROM A PRIVATE RESIDENCE IN LONDON (LOTS 500-526)

■526

FLEMISH, 15TH CENTURY STYLE

Saint George and the Dragon

limestone group; on an integrally carved naturalistic base

20 in. (50.5 cm) high x 16½ in. (42 cm.) wide x 6¼ in. (16 cm.) deep

£6,000-10,000 | US\$8,200-14,000 | €7,100-12,000



***527**

A VINCENNES PORCELAIN BLEU-CELESTE DECAGONAL SALAD-BOWL FROM THE LOUIS XV SERVICE (SALADIER A MORTIER OR JATTE FORME D'ANCIEN)

CIRCA 1754, BLUE INTERLACED L MARK ENCLOSING DATE LETTER A, PAINTER'S MARK FOR LOUIS-JEAN THEVENET, INCISED A.D AND 5

Painted with five panels of fruit and flowers within gilt husk borders, the interior with a central arrangement of flowers and fruit below an arched gilt husk border with pendant flower trails

11¼ in. (28.7 cm.) wide

£60,000-80,000 | US\$82,000-110,000 | €71,000-94,000

PROVENANCE

Louis XV (1710-1774), château de Versailles, the delivery recorded 31 December 1754.

By descent to his grandson, Louis XVI (1754-1793).

Baron Carl de Rothschild (1785-1857); sold, Christie's, London, 1-5 March 1858, lot 1387 or 1388 (each sold for £35).

The Robert von Hirsch Collection; sold, Sotheby's, London, 23 June 1978, Vol. 3, lot 525 (part lot).

Anonymous sale; Sotheby's, London, 7 December, 2010, lot 19 (part lot; sold with later gilding applied to the rim and mounted on ormolu bases with Meissen swans).

LITERATURE

David Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, service list 55-1, pp. 289-90.

David Peters, *Decorator and Date Marks on 18th Century Vincennes and Sèvres Porcelain: Supplement*, Little Berkhamsted, 2019, p. 4.

This salad-bowl belonged to the magnificent *bleu céleste* service made for Louis XV, King of France, for his personal use at the château de Versailles.

Commissioned in 1751, the service was delivered to the King in three stages, on 24 December 1753, 31 December 1754 and 31 December 1755. This deep, ten-sided bowl, known as a *saladier à mortier* or *jatte forme d'ancien*, bears a date letter 'A' indicating it was made in 1754. It is one of only four made for the service and is one of two included in the second delivery to the King on 31 December 1754, its cost recorded in the Sales Registers as 480 *livres*.²

The service was remarkable for its complex, innovative new forms, its bold, newly-introduced turquoise ground colour and its impressive size. Production began in 1753, the year after Louis XV had become a quarter shareholder in the factory, and the creation of the service marked considerable technical and

artistic advances at Vincennes. The brilliant turquoise or *bleu céleste* ground colour, initially called '*bleu Helot*' and '*bleu ancien*' in the factory records, was well suited to the soft paste porcelain body and was to become one of the factory's most successful ground colours. The colour was probably invented especially for the service by the factory's chemist, Jean Hellot, who later described it as '*le bleu du roy ou bleu turquoise du service complet de sa Majesté trouvé en 1753 par moi*'. The deeper tone of the turquoise ground colour on the present lot is typical of pieces made for the second and third deliveries, while components from the first delivery tend to be of a slightly lighter tone, an indication that Hellot was experimenting with his recipe for the *bleu céleste*, to achieve consistency in surface application and tone.³

The King's service extended well beyond the size of any earlier service produced by the factory and saw the introduction of many new dinner and dessert ware shapes. Many components of the service were especially designed by Jean-Claude Duplessis père, a goldsmith, sculptor and gilt-bronze worker, who was brought in to supervise the modelling workshops at Vincennes from 1748. He soon became the creative driving force behind many new models. In its original form, the service included plates, fruit-dishes of various different shapes, sugar-bowls, ice-cups, juice-pots, salts, mustard-pots, stew and soup-tureens, bottle-coolers, bowls, trays and baskets. Many of Duplessis's detailed design drawings for these components are preserved in the archives at Sèvres. The design of the decagonal salad-bowl form was probably based on an Eastern model, the source of which could have been a Japanese bowl or a Meissen basin imitating a 17th century Japanese original. A turquoise-ground example of a *saladier à mortier*, probably made the same year as the present lot, is in the Collection of Her Majesty the Queen.⁴

In the years following the first three deliveries, the King placed several more orders for additional pieces via the *marchand-mercier*, Lazare Duvaux, with two of these supplements recorded in 1756 and 1757. Duvaux had arranged a public display in Paris of the first part of the service and was responsible for its delivery to the King at Versailles. In May 1757, Louis XV sold part of the service through Duvaux to Etienne-François de Choiseul, comte de Stainville, future duc de Choiseul-Stainville and protégé of the King's mistress, Madame de Pompadour. The comte purchased 72 of the original 112 plates, 13 of the 30 fruit-dishes, and 12 of the 35 *corbeilles*, to form a dessert-service. A substantial number of dessert-dishes and plates, probably originally from the comte's acquisition, are now in the collection of the Duke of Buccleuch at Boughton House in Northamptonshire.

The principle part of the service, including the *saladiers à mortier* remained with Louis XV. Further supplements purchased in 1766, 1767, 1771 and 1773, suggest the service may have been moved to the château de Bellevue, former home of Madame de Pompadour. However, an inventory of Sèvres porcelain stored at the château de Petit Trianon dated 16 June 1778 records a large service with close parallels to the Louis XV service. Finally, in 1784 and 1787, the *marchand* François-Charles Bazin purchased *bleu céleste* service wares, which were most likely part of the Louis XV service. It can perhaps be inferred from the Bazin purchases that, by the 1780s, Louis XVI had disposed of the rest of the service. There are no apparent supplements in the Sales Registers after 1779.⁵

While it is largely unknown how the Louis XV service was dispersed in the late 18th century, these salad-bowls resurface in the 19th century as they are probably those belonging to a vast collection of works of art and objects of vertu from the estate of Baron Carl de Hochschild (1785-1857), which was sold over five days at Christie's in London, 1-5 March 1858. Baron de Hochschild was the Envoy Extraordinary and Minister Plenipotentiary from the Court of Sweden to London.

The service is mentioned by the duc de Croÿ his Court journal entry of 4 February 1754, following a dinner at Versailles: Louis XV '*nous occupa à déballer son beau service bleu, blanc et or, de Vincennes, qui l'on venait de renvoyer de Paris, où on l'avait étalé aux yeux des connaisseurs. C'était un des premiers chefs-d'œuvre de cette nouvelle manufacture de porcelaines qui prétendait surpasser et faire tomber celle de Saxe*'.⁶ Distinguished by its restrained flower painting, mottled, intense turquoise ground and gilded husk borders around the reserves, the Louis XV *bleu céleste* service clearly made a great impression on the Court at Versailles and on subsequent generations of noble collectors.

Louis-Jean Thévénat père or l'aîné, identified by the painter's mark of a pin, and responsible for the flower painting on this *saladier* was active at Vincennes and then Sèvres from 1745 to 1778, painting birds in the early 1750s, flowers and patterns.

1. The first delivery was recorded in the Sales Registers and invoiced on 30 June 1754, six months after it was delivered, the delay enabling the factory to work out the prices of the new shapes and ground colour.

2. Two *saladiers à mortier* are listed in the Sales Registers as part of the second delivery of 31 December 1754, at 480 livres each (Sèvres archives Vy1, fo 69). Two *jattes forme d'ancien* are listed in the Sales Registers as part of the first delivery of 24 December 1753, also priced at 480 livres each (Sèvres archives Vy1, fo 45). *Jatte forme d'ancien* was probably an alternative name for the decagonal *saladier à mortier*.

3. Hellot initially defined the ground colour composition and application as three parts of aquamarine and one part of glaze mixed in a ration of three to one with red lead, then melted, powdered and sieved twice on to a mordant coated on the glaze of the body to be coloured.

4. RCIN. 59301; illustrated and the form discussed by Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, pp. 563-4, cat. no. 134.

5. See David Peters, *Vincennes and Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, pp. 283-291, service lists 54-1, 54-2 and 55-1 for a full account of the history of the Louis XV *bleu céleste* service, archival references and list of surviving pieces in museum collections. See also the essay by David Peters, 'Royal and Imperial Vincennes-Sèvres porcelain', exhibition catalogue, *Feu et Talent III*, 18 June – 2 July 2014, pp. 28-29.

6. Duc de Croÿ, *Journal inédit du duc de Croÿ* (1718-1784), I, pp. 230-1, entry for 4 February 1754. Louis XV 'kept us busy unpacking his beautiful blue, white and gold service from Vincennes, which had just arrived from Paris, where it had been exhibited for the connoisseurs to admire. This is one of the first masterpieces of this new porcelain factory which hopes to surpass and topple that of Saxony'.



*528

A PAIR OF VINCENNES PORCELAIN BLEU-CELESTE PIERCED OVAL BASKETS FROM THE LOUIS XV SERVICE (CORBEILLES 'OVALES ELEVEES')

CIRCA 1755-56, ONE INCISED GD TO BASE, THE OTHER INCISED # TO FOOTRIM

Of flared form, with two bands of interlocking gilt-edged gadroons, interwoven with a *bleu céleste* ribbon, the upper tier with a border of gilt-edged trefoil husks, the lower part with a *bleu céleste* basketweave-moulded band

3½ in. (9 cm.) high; 7½ in. (18 cm.) wide

£50,000-70,000 | US\$69,000-95,000 | €59,000-82,000

PROVENANCE

Louis XV (1710-1774), château de Versailles, the delivery recorded 31 December 1755.

By descent to his grandson Louis XVI (1754-1793).

The collection of the Dukes of Abercorn, Baronscourt, Northern Ireland, from the beginning of the 19th century; sold, Christie's, London, 12 June 1995, lot 393.

EXHIBITED

London, The International Ceramic Fair & Seminar, 'Vincennes and Sèvres Porcelain From a European Private Collection', 15-18 June 2001, no. 2.

LITERATURE

David Peters, *Decorator and Date Marks on 18th Century Vincennes and Sèvres Porcelain: Supplement*, Little Berkhamsted, 2019, p. 5

This pair of baskets belong to a group of seven extant *corbeilles ovals élevées* which are all associated with the magnificent *bleu céleste* service made for Louis XV, King of France, for his personal use at the château de Versailles.

Commissioned in 1751, the service was delivered to the King in three stages, on 24 December 1753, 131 December 1754 and 31 December 1755. 2Oval baskets were included in the third delivery to the King, recorded in the Sales Registers in the archives at Sèvres on 31 December 1755 as: '6 *corbeilles ovals élevées de 6 pcs*', each costing 192 *livres*. The shape name indicated an oval basket with a pierced openwork border. 4While the Sales Registers state that six were delivered, surviving examples suggest that an additional basket was produced at the same time. It is likely that at least two of these baskets remained at Versailles, passing to the King's son, Louis XVI, before being acquired, probably in the early 19th century, by the earls and later dukes of Abercorn, whose family seat was Baronscourt in Northern Ireland.

The service was remarkable for its complex, innovative new forms, its bold, newly-introduced turquoise ground colour and its impressive size. Production began in 1753, the year after Louis XV had become a quarter shareholder in the factory, and the creation of the service marked considerable technical and artistic advances at Vincennes. The brilliant turquoise or *bleu céleste* ground colour, initially called '*bleu Helot*' and '*bleu ancien*' in the factory records, was well suited to the soft paste porcelain body and was to become one of the factory's most successful ground colours. It was probably invented especially for the service by the factory's chemist, Jean Hellot, who later described it as '*le bleu du roy ou bleu turquoise du service complet de sa Majesté trouvé en 1753 par moi*'. The King's service extended well beyond the size of any earlier service produced by the factory and saw the introduction of many new dinner and dessert ware shapes. The oval basket form and many other components of the service were especially designed by Jean-Claude Duplessis père, a goldsmith, sculptor and gilt-bronze worker, who was brought in to supervise the modelling workshops at Vincennes from 1748. He soon became the creative driving force behind many new models. In its original form, the service included plates, fruit-dishes of various different shapes, sugar-bowls, ice-cups, juice-pots, salts, mustard-pots, stew and soup-tureens, bottle-coolers, bowls, trays and baskets. Many of Duplessis's detailed design drawings for these components are preserved in the archives at Sèvres.

In the years following the first three deliveries, the King placed several more orders for additional pieces via the *marchand-mercier*, Lazare Duvaux, with two of these supplements recorded in 1756 and 1757. Duvaux had arranged a public display in Paris of the first part of the service and was responsible for its delivery to the King at Versailles. In May 1757, Louis XV sold part of the service through Duvaux to Etienne-François de Choiseul, comte de Stainville, future duc de Choiseul-Stainville and protégé of the King's mistress, Madame de Pompadour. The comte purchased 72 of the original 112 plates, 13 of the 30 fruit-dishes, and 12 of the 35 *corbeilles* (including four *corbeilles ovales élevées*), to form a dessert-service. Four pierced oval baskets and other dessert wares and plates, probably originally from the comte's acquisition, are now in the collection of the Duke of Buccleuch at Boughton House in Northamptonshire.

The principle part of the service remained with Louis XV. Further supplements purchased in 1766, 1767, 1771 and 1773 suggest the service may have been moved to the château de Bellevue, former home of Madame de Pompadour. However, an inventory of Sèvres porcelain stored at the château de Petit Trianon, dated 16 June 1778, records a large service with close parallels to the Louis XV service, although no baskets were included in this inventory. Finally, in 1784 and 1787, the *marchand* François-Charles Bazin purchased *bleu céleste* service wares, which were most likely part of the Louis XV service. It can perhaps be inferred from the Bazin purchases that by the 1780s Louis XVI had disposed of the rest of the service. There are no apparent supplements in the Sales Registers after 1779.5

The service is mentioned by the duc de Croÿ his Court journal entry of 4 February 1754, following a dinner at Versailles: Louis XV '*nous occupa à déballer son beau service bleu, blanc et or, de Vincennes, qui l'on venait de renvoyer de Paris, où on l'avait étalé aux yeux des connaisseurs. C'était un des premiers chefs-d'œuvre de cette nouvelle manufacture de porcelaines qui prétendait surpasser et faire tomber celle de Saxe*'.6 Distinguished by its restrained flower painting and intense, mottled turquoise ground, the Louis XV *bleu céleste* service clearly made a great impression on the Court at Versailles and on subsequent generations of noble collectors.

While it is largely unknown how the Louis XV service was dispersed in the late 18th century, we do know that the pair of baskets in the present lot were acquired then by the earls and later dukes of Abercorn of Baronscourt, County Tyrone, Northern Ireland, together with a larger group of Louis XV dessert-service wares, including another single oval basket, four *corbeilles losanges* and a *corbeille octogone*. This would suggest the possibility that the Louis XV service baskets was acquired by the Duke of Abercorn at the same time and from the same source as those in the collection of the Duke of Buccleuch at Boughton House. Alternatively, they might have been acquired later in the 19th century, by James Hamilton, 2nd Marquess of Abercorn (1811-1885), created 1st Duke of Abercorn in 1868. The Abercorn *corbeilles* group was sold at Christie's in London on 12 June 1995, and included the present pair of pierced oval baskets (lot 393) and the single pierced oval basket (lot 394). The single example is now in the collection at the châteaux de Versailles et de Trianon.7

1. The first delivery was recorded in the Sales Registers and invoiced on 30 June 1754, six months after it was delivered, the delay enabling the factory to work out the prices of the new shapes and ground colour.

2. The delivery date is recorded as 31 December 1755, which would suggest that pieces in the third delivery should bear a date letter B for 1755. However, two oval baskets associated with the service and one '*corbeille losange*' are recorded as marked with date letter C for 1756. This inconsistency is explained by David Peters in the 2019 supplement to his treatise on Vincennes and Sèvres services of the 18th century: 'the 1755 delivery was recorded in the Sales Registers under the book-keeping date 31 December, which – as on later occasions – tends to imply that production was not

completed, but a sale entry was made in the financial year when most of the production took place.' (David Peters, *Decorator and Date marks on 18th Century Vincennes and Sèvres Porcelain: Supplement*, Little Berkhamsted, 2019, p. 7).

When the pair in the present lot were sold from the Abercorn collection at Christie's, London, 12 June 1995 (lot 393) the basket with the incised # to the footrim was recorded as inscribed in gilt with a scrolling interlaced LL mark with the date letter C. This gilt mark is no longer found on the basket. The need to remove it is unclear, given that other baskets similarly inscribed are accepted as from the service, despite the fact that date letter C (1756) is outside the parameters of the recorded deliveries. A single example of the same form (lot 394 in the Abercorn sale at Christie's) and a *corbeille 'losange'* also from the third delivery (lot 391 in same sale) are now both held at Versailles. Peters has clarified that the inconsistency between the date letter and the delivery date can be explained by the factory's book-keeping methods as cited above

3. The abbreviation '*pcs*' referred to the size of the baskets, signifying the dimensional unit of *pouces*.

4. A basket of this form is illustrated by Tamara Préaud and Antoine d'Albis, *La Porcelaine de Vincennes*, Paris, 1991, no. 16, p. 75.

5. See David Peters, *Vincennes and Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2015, pp. 283-291, service lists 54-1, 54-2 and 55-1 for a full account of the history of the Louis XV *bleu céleste* service, archival references and list of surviving pieces in museum collections. See also the essay by David Peters, 'Royal and Imperial Vincennes-Sèvres porcelain', exhibition catalogue, *Feu et Talent III*, 18 June – 2 July 2014, pp. 28-29.

6. Duc de Croÿ, *Journal inédit du duc de Croÿ* (1718-1784), I, pp. 230-1, entry for 4 February 1754. Louis XV 'kept us busy unpacking his beautiful blue, white and gold service from Vincennes, which had just arrived from Paris, where it had been exhibited for the connoisseurs to admire. This is one of the first masterpieces of this new porcelain factory which hopes to surpass and topple that of Saxony'.

7. Museum no. V5766.1 (for an image of the oval basket in the centre between two circular baskets).



PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT DE BALKANY (LOTS 529-532)

■•* 529

**A PAIR OF ITALIAN SILVERED AND GILT-METAL BUSTS OF
TROJAN WARRIORS**

20TH CENTURY

Each modelled wearing a helmet, on a square stepped ochre marble plinth
base

17¾ in. (45 cm.) high

£800-1,200 | US\$1,100-1,600 | €940-1,400

PROVENANCE

Acquired from Carlucci Gallerie Antiquarie, Rome.



PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT DE BALKANY (LOTS 529-532)

■*530

A BAROQUE STYLE GILT-METAL MOUNTED PIETRA DURA AND EBONY LARGE CABINET-ON-STAND

19TH CENTURY, INCORPORATING SOME 17TH CENTURY
ELEMENTS AND SOME LATER PIETRA DURA PANELS

Inset overall with semi-precious stones and specimen marbles including lapis lazuli, porphyry, giallo antico, jaspers, agates and quartzes, of architectural form, surmounted by a superstructure with four putti finials above five drawers, the cabinet with a columned niche of cartouche-shaped panels around a door frame supported by Atlas figures, flanked to either side by panelled drawers, the base with foliate-carved shaped bracket feet, the stand with similarly-panelled frieze drawers on panelled scrolled volute legs joined by peripheral stretchers and on bun feet, the small central drawer to the base of the cabinet with paper label inscribed in ink 'mobilier provenance du Palais impérial de S. A. I. l'archiduchesse Marie de Bavière 1571-1616 l'a fait venir comme tous ses objets de luxe de Munich...ANT. BURG...GASSE.GRAZ'. one drawer inscribed in black ink 'Stockholm 18/8 - 1947/ H. HALKJAER/ DENMARK' and 'HÖRN 1955-1965/ COMÉRY', a drawer from the stand with Swedish inscription in pencil to the underside, *The cabinet was purchased in the 1940s*

from Consul General Jean Jahnsson, formerly Van Der Nootska palace when we moved to Ostermalmsgatan 21, Stockholm...changes when Stensund o v Nootska left Eugene Cormery Strangnas, July 1996', the back leg inscribed in white chalk 'Haussem....'

76 in. (193 cm.) high; 80½ in. (204.5 cm.) wide; 24¼ in. (62 cm.) deep

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

PROVENANCE

Jean Jahnsson (1854-1944), Van Der Nootska palace, Stockholm, Sweden (according to Swedish pencil inscription)
Acquired from Carlucci Gallerie Antiquarie, Via Babuino, Rome, 2015.



PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT DE BALKANY (LOTS 529-532)

■~*531

**A LOUIS XIV ORMOLU-MOUNTED EBONY, BRASS AND
TORTOISESHELL BOULLE MARQUETRY STRIKING MANTEL
CLOCK**

*THE MOVEMENT BY CLAUDE ARTUS, PARIS, EARLY 18TH
CENTURY*

The case with domed cover and outset *flambeau* vase finials, the arched dial flanked by caryatid mounts, with lambrequin frieze, the engraved rectangular dial plate with applied chapter ring and signed to the lower edge 'Claude Artus / A Paris', later blue enamel chapters and pierced steel hands, the twin barrel movement with verge escapement, silk suspension and two hammers rack striking two bells above the case, the backplate signed 'Claude Artus A Paris'

21 in. (53.4 cm.) high; 12 in. (30.5 cm.) wide; 5¼ in. (14.5 cm.) deep

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

PROVENANCE

Anonymous sale; Sotheby's, Amsterdam, 21 November 2007, lot 497.



PROPERTY FROM THE COLLECTION OF THE LATE
ROBERT DE BALKANY (LOTS 529-532)

■~*532

**A LOUIS XIV ORMOLU-MOUNTED TORTOISESHELL STRIKING
MANTEL CLOCK**

*THE MOVEMENT BY MARGUERITE, PARIS, EARLY 18TH
CENTURY*

The case of architectural outline with outset herm busts above the shaped base with paw feet, the arched dial with enamel Roman chapters, engraved outer seconds ring and steel hands, applied mount above signature 'MARGUERITE A PARIS', the twin barrel movement with countwheel strike to bell above the case, later brocot regulation, the plates with five vase-shaped pillars and signed to the backplate 'Marguerite A Paris'

26 in. (66 cm.) high; 18 in. (45.7 cm.) wide; 9½ in. (24 cm.) deep

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

PROVENANCE

Anonymous sale; Cambi, Genoa, 25-27 February 2008, lot 724.



PROPERTY FROM THE COLLECTION OF MR AND MRS
DAVID WHEELER

***533**

A SWEDISH SILVER-GILT SNUFF-BOX

*MAKER'S MARK ONLY 'IBG' POSSIBLY FOR JOHAN
BERGENGREN, KRISTIANSTAD, 1752-88*

Rectangular with slightly flaring plain sides, applied on the front with a large
shell, the hinged cover chased with diaperwork and rosette centred with a
foliate scrolling cartouche and shell, *marked on flange*

2 $\frac{5}{8}$ in. (6.8 cm.) long

3 oz. 17 dwt. (120 gr.)

£700-1,000 | US\$960-1,400 | €830-1,200

LITERATURE

E. Andren, B. Hellner, C. Hernmarck and K. Holmqvist, *Svenskt Silversmide
1520-1780, Guld- och Silverstämpelar*, Stockholm, 1963, p. 379, no. 5007.

For similar snuff-boxes in shape and decoration, see B. Bramsen, *Nordiske
Snusdaser Pa Europaeisk Baggrund*, Kobenhavn, 1965, p. 236, no. 529.

CHRISTIE'S

THE COLLECTOR: ONLINE

LONDON | 2 NOVEMBER 2021 | 19968



PROPERTY FROM THE COLLECTION OF MR AND MRS
DAVID WHEELER

***534**

A GERMAN GOLD-MOUNTED HARDSTONE ETUI A TABLETTES

SAXONY, CIRCA 1780

Rectangular, the front and back set with panels of moss agate in tones of rust, red, green and grey, the sides set with panels of bloodstone, the gold mounts chased with scrolling foliage and flowers on reeded ground, with gilt-metal lining and push button

4 in. (10.2 cm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



THE PROPERTY OF A PRIVATE COLLECTOR (LOTS 535-538)

535

A PAIR OF CAPODIMONTE (CARLO III) PORCELAIN ALTAR CANDLESTICKS

CIRCA 1750-55

Modelled by *Giuseppe Gricci* and *Gaetano Fumo*, each in four parts, moulded with foliate shells and strapwork on three scroll feet, the lower sections painted by *Giovanni Caselli* in puce *camaieu* with scenes from the Life of Christ including the Crucifixion and Christ being crowned, the sections above with putti holding devices

19¼ in. (49 cm.) high

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400

EXHIBITED

Naples, Museo Archeologico Nazionale, December 1986 - April 1987, no. 201.

LITERATURE

Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, pp. 260-262, no. 201.

For a further pair of undecorated examples, together with a Crucifix, in the Museo di Capodimonte in Naples see Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, p. 259, no. 200.



THE PROPERTY OF A PRIVATE COLLECTOR (LOTS 535-538)

536

A PAIR OF CAPODIMONTE (CARLO III) PORCELAIN ALTAR CANDLESTICKS

CIRCA 1750-55

Modelled by *Guisepppe Gricci* and *Gaetano Fumo*, each in four parts, moulded with foliate shells and strapwork on three scroll feet, the lower sections painted by *Giovanni Caselli* in puce *camaieu* with scenes from the Life of Christ including his birth and the flight into Egypt, the sections above with putti holding devices

19¼ in. (49 cm.) high

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400

EXHIBITED

Naples, Museo Archeologico Nazionale, December 1986 - April 1987, no. 201 (part).

LITERATURE

Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, pp. 260-262, no. 201.

For a further pair of undecorated examples, together with a Crucifix, in the Museo di Capodimonte in Naples see Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, p. 259, no. 200.



THE PROPERTY OF A PRIVATE COLLECTOR (LOTS
535-538)

537

**A PAIR OF CAPODIMONTE (CARLO III) PORCELAIN COFFEE-
CUPS AND SAUCERS**

CIRCA 1755, BLUE FLEUR DE LYS MARKS

The floral decoration by *Giacomo Nani*, painted with specimens including
cornflowers and tulips on rockwork

The saucers 5 $\frac{3}{8}$ in. (13.5 cm.) diameter

£2,500-4,000 | US\$3,500-5,500 | €3,000-4,700

PROVENANCE

Anonymous sale; Christie's, London, 30 June 1986, lot 168 (part).

EXHIBITED

Naples, Museo Archeologico Nazionale, December 1986 - April 1987, no. 27.

LITERATURE

Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, p. 79, no. 27.



THE PROPERTY OF A PRIVATE COLLECTOR (LOTS 535-538)

538

A PAIR OF CAPODIMONTE (CARLO III) PORCELAIN COFFEE-CUPS AND SAUCERS

CIRCA 1755, BLUE FLEUR DE LYS MARKS

The floral decoration by *Giacomo Nani*, painted with specimens including tulips and roses on rockwork

The saucers 5 $\frac{3}{8}$ in. (13.5 cm.) diameter

£2,500-4,000 | US\$3,500-5,500 | €3,000-4,700

PROVENANCE

Anonymous sale, Christie's, London, 30th June 1986, lot 168 (part).

EXHIBITED

Naples, Museo Archeologico Nazionale, December 1986 - April 1987, no. 27.

LITERATURE

Angela Caròla-Perrotti, Exhibition Catalogue, *Le Porcellane dei Borbone di Napoli, Capodimonte e Real Fabbrica Ferdinanda 1743-1806*, Naples, Museo Archeologico Nazionale, December 1986 - April 1987, Naples, 1986, p. 79, no. 27.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

539

A PAIR OF GEORGE II SILVER WAITERS

MARK OF PAUL DE LAMERIE, LONDON, 1733 AND 1738

Each shaped-square with everted reeded borders and on bracket feet, with stylised foliate engraving, later engraved with two crests and earl's coronet, *marked underneath*

5 $\frac{7}{8}$ in. (15 cm.) wide

17 oz. 1 dwt. (530 gr.)

The crests are those of Byng for John, 1st Earl of Strafford G.C.B (1772-1860).

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

Almost certainly commissioned by Admiral Sir George Byng (d. 1733), created Viscount Torrington in 1721, by descent to, John, 1st Earl of Strafford G.C.B (1772-1860), by descent to,

Edmund Henry Byng, 6th Earl of Strafford (1862-1951), of Wrotham Park, Hertfordshire.

LITERATURE

Inventory of Plate and Jewels belonging to George Byng, July 1847, Messrs Garrard & Co., Panton Street, Haymarket, London, part of '4 smaller ditto [waiters] oz. 40'.

This pair of waiters, fully hallmarked and each with the maker's mark of Paul de Lamerie originally formed a set of four waiters as listed in the 1847 Garrard inventory, together with one example struck with Paul de Lamerie's maker's mark struck four times only and another example unmarked. The latter two waiters were sold in Two Regency Collectors, Philip John Miles and George Byng (1815-45), Christie's, London, 9 June 2005, lot 26.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

540

A PAIR OF GEORGE II SILVER CANDLESTICKS

*MARK OF PAUL DE LAMERIE, LONDON, 1719, BRITANNIA
STANDARD*

Each with square section base and knopped baluster stem below a vase-shaped nozzle, with gadrooned borders, shell and lattice engraving, later engraved with two crests with earl's coronet above, each with later associated drip pan, with mark of William Stroud, London 1804, marked to underneath

6¼ in. (15.8 cm.) high

31 oz. 17 dwt. (991.6 gr.)

The crests are those of Byng, for John, 1st Earl of Strafford G.C.B. (1772-1860).

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000

PROVENANCE

Almost certainly commissioned by Admiral John Byng (d.1757), by descent to

John, 1st Earl of Strafford G.C.B (1772-1860), by descent to, Edmund Henry Byng, 6th Earl of Strafford (1862-1951), of Wrotham Park, Hertfordshire.

LITERATURE

Inventory of Plate and Jewels belonging to George Byng, July 1847, Messrs Garrard & Co., Pantion Street, Haymarket, London, part of '12 square foot gad flat chasing [candlesticks] oz. 228'.

A set of six matching candlesticks by Edward Feline, London, 1746, which originally formed part of the set of twelve listed in the 1847 Garrards inventory, were sold in Two Regency Collectors, Philip John Milles and George Byng 1815-45, Christie's, London, 9 June 2005, lot 28.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

■~541

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH
AND INDIAN ROSEWOOD BUREAU PLAT**

BY CHRISTOPHE WOLFF, CIRCA 1755-60

The serpentine top inset with a green tooled leather surface above three frieze drawers and three opposing simulated drawers with cast leaf and rocaille ormolu scroll handles and a shaped apron, on four cabriole legs headed with cast acanthus and floral mounts ending in pierced scrolled sabots on castors, the underside of the central drawer stamped 'JME C*WOLFF'

29 in. (74 cm.) high; 50 in. (127 cm.) wide; 25½ in. (65 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

PROVENANCE

Acquired by George Byng M.P. (1764-1847) for Wrotham Park from Christie's, 1829, for £15, 10s;

By descent to his nephew George Stevens Byng, 2nd Earl of Strafford, the son of John Byng, created 1st Earl of Strafford of the third creation;

Thence by descent to the 6th Earl of Strafford.

LITERATURE

List of Furniture, Porcelain, Paintings & C., purchased by George Byng Esq., for Wrotham Park, 1816-43, 'Christies 1829 A Library Table in Tulip Wood and Ormolu mounts with 3 drawers and Green Leather Top £15 OS'.

Christophe Wolff, *maître* in 1755.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

542

**A LOUIS XV ORMOLU-MOUNTED BLANC-DE-CHINE STYLE
PORCELAIN BOWL**

MID-18TH CENTURY

The glazed circular bowl with raised prunus branches, mounted to with a
cast rim and twin hoop handles either side, on a pierced floral base

4 in. (10 cm.) high; 5 in. (13 cm.) diameter

£1,500-2,500 | US\$2,100-3,400 | €1,800-2,900

PROVENANCE

Acquired by George Byng M.P. (1764-1847) for Wrotham Park; and by descent
to his nephew George Stevens Byng, 2nd Earl of Strafford, the son of John
Byng, created 1st Earl of Strafford of the third creation;
Thence by descent to the 6th Earl of Strafford.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

■543

**A PAIR OF LOUIS XV ORMOLU-MOUNTED CHINESE CELADON
PORCELAIN POT-POURRI VASES**

*THE MOUNTS CIRCA 1765-70, THE PORCELAIN KANGXI
PERIOD (1661-1722)*

Each ovoid body with underglazed prunus branches and birds on a crackle glaze ground, flanked by channelled twin handles cast with acanthus and berry motif, the base with pierced scrolling foliage and flowerheads, mounted with later pierced foliate lid with pine cone finial

9¼ in. (23.5 cm.) high

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

Almost certainly acquired by George Byng M.P. (1764-1847).
In place at Wrotham Park since at least 1898, according to an insurance document;
Thence by descent to the 6th Earl of Strafford.

LITERATURE

1898 *The Earl of Strafford, Insurance, Schedule of Pictures, Articles of Vertu etc. at Wrotham Park*, 'A pair of old cracklin china vases and covers decorated blue flowers and heavily mounted in ormolu -50'



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

■~544

**A LATE LOUIS XV ORMOLU-MOUNTED KINGWOOD AND
TULIPWOOD COMMODORE**

PROBABLY DUTCH, CIRCA 1770

The grey veined canted and moulded breakfront marble top above two conformingly-shaped drawers decorated *sans-traverse* with inlaid key-pattern banding and with ribbon-tied husk garland loose-ring handles and escutcheons, the shaped apron with foliate-cast mount centred by lion's mask, the sides similarly inlaid, flanked by faux-fluted angles on cabriole legs ending in foliate-cast scrolled sabots

33½ in. (85 cm.) high; 47¼ in. (120 cm.) wide; 22 in. (56 cm.) deep

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

Acquired by George Byng M.P. (1764-1847) for Wrotham Park;
By descent to his nephew George Stevens Byng, 2nd Earl of Strafford, the
son of John Byng, created 1st Earl of Strafford of the third creation;
Thence by descent to the 6th Earl of Strafford.

Pale grey marble veined in white was commonly used in Holland for the tops of French-style furniture in the second half of the 18th century. As with the present lot, many of these tops would have a simply canted and moulded edge. A transitional commode with a similar top made in Amsterdam is illustrated Reinier Baarsen, *Paris 1650-1900 Decorative Arts in the Rijksmuseum*, Rijksmuseum, 2013, p.337.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

545

**A PAIR OF SEVRES PORCELAIN BLEU CELESTE-GROUND
FLOWER-VASES (CUVETTE A FLEURS 'COURTEILLE', 3EME
GRANDEUR)**

*CIRCA 1769, FOLIATE BLUE INTERLACED L MARKS
ENCLOSING DATE LETTER Q, PAINTER'S ANCHOR MARK
FOR CHARLES BUTEUX*

Of bombé form on four scroll feet, one painted with pastoral and musical
trophies on each side, the other with a musical trophy on one side and a
trophy emblematic of love on the other, within gilt scroll cartouches

9½ in. (23.2 cm.) wide, overall

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000

PROVENANCE

Almost certainly purchased by George Byng Esq. M.P. (d.1847) and by
descent.

Charles Buteux *l'ainé*, later *père*, was active at Vincennes and then Sèvres
from 1756 to 1786. Buteux is especially noted as the most prolific trophy and
attribute painter at the factory.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

546

**A VINCENNES PORCELAIN BLEU LAPIS-GROUND ECUELLE,
COVER AND STAND (ECUELLE 'RONDE TOURNEE' ET PLATEAU
'RONDE', 1ERE GRANDEUR)**

*CIRCA 1754, THE ECUELLE AND STAND WITH UNDERGLAZE
BLUE INTERLACED L MARKS ENCLOSING DATE LETTER A,
PAINTER'S CRESCENT MARK FOR LOUIS-DENIS ARMAND
AND INCISED I MARK*

Painted with birds in flight and perched on branches within elaborate gilt
foliate and scrollwork cartouches, with gilt dentil rims

Ecuelle: 8¾ in. (21.3 cm) wide overall
Stand: 9¼ in. (23.5 cm) diameter

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000

PROVENANCE

Acquired by George Byng M.P. (1764 - 1847) for Wrotham Park from
Christie's, London, April 1836;

By descent to his nephew George Stevens Byng, 2nd Earl of Strafford, the
son of John Byng, created 1st Earl of Strafford of the third creation;
Thence by descent to the 6th Earl of Strafford.

LITERATURE

*List of Furniture, Porcelain, Paintings & C., purchased by George Byng Esq., for
Wrotham Park, 1816-43, 'April 1836 Christie's An Ecuelle Cover and Stand of
Sevres Bleu du Roi - painted in 7 medallions of birds £18 0s 0d.'*

*1898 The Earl of Strafford, Insurance, Schedule of Pictures, Articles of Vertu
etc. at Wrotham Park, 'A Gros blue old Sevre Ecuelle shaped bowl cover and
stand decorated birds'.*

This form of *écuelle* is first mentioned in the factory records (in four sizes)
in 1752, with the title appearing in the sales records the following year, 1753.
Louis-Denis Armand *l'aîné* was one of the factory's foremost bird painters,
who was recorded at Vincennes and Sèvres from 1745 to 1788. Armand was
one of the highest paid artists working at the factory and his hand is evident
on many important commissions decorated with birds, and on components
for the finest dinner services. A *bleu lapis* ground example with closely related
bird decoration is held at the J. Paul Getty Museum, Los Angeles, museum
no. 89.DE.44.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

■~547

A LOUIS XVI ORMOLU AND PORCELAIN MOUNTED TULIPWOOD AND MARQUETRY TABLE-EN-CHIFFONNIÈRE

BY CHARLES TOPINO, CIRCA 1780, THE PORCELAIN ADDED
BY EDWARD HOLMES BALDOCK CIRCA 1829, RETAILED BY
BALDOCK

The rectangular top with open pierced gallery inset with a central oval Sèvres-style porcelain dish decorated with exotic birds within a pink border with gilt embellishment and painted cartouches, further inset to all four corners with floral painted porcelain roundels, above three drawers *sans-traverse* with foliate marquetry flanked with cast fruit and ribbon hangings, the sides similarly decorated, on four turned tapered legs joined by a galleried under-tier decorated with floral marquetry; the underside stamped 'C. TOPINO'; the Sèvres-style porcelain with interlaced 'L' and letter 'V'

28½ in. (73 cm.) high; 18 in. (45.5 cm.) wide; 13 in. (33 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

PROVENANCE

Acquired by George Byng M.P. (1764-1847) for Wrotham Park from Christie's, 1829, for £11, 10s;

By descent to his nephew George Stevens Byng, 2nd Earl of Strafford, the son of John Byng, created 1st Earl of Strafford of the third creation; Thence by descent to the 6th Earl of Strafford.

LITERATURE

List of Furniture, Porcelain, Paintings & C., purchased by George Byng Esq., for Wrotham Park, 1816-43, 'Christies 1829 A small Table from Baldock with oval centre piece of China and four small pieces in corners £11 0s 0d (Upstairs landing)'.

This porcelain-mounted table appears in the list of purchases made by George Byng between the years 1816-1843, who acquired the table from a Christie's sale in 1829. The list mentions many porcelain mounted objects acquired from Edward Holmes Baldock (d. 1846), as well as another porcelain-mounted table-en-chiffoniere by Carlin, demonstrating his fashionable taste for porcelain mounted pieces.

Appointed 'Purveyor of China, Earthenware and Glass to William IV', Baldock was responsible for the formation of many of the greatest 19th century English collections of French furniture, including those of the Dukes of Buccleuch and Northumberland, the Earl of Lonsdale and William Beckford (G. de Bellaigue, 'Edward Holmes Baldock - Part 1', *The Connoisseur*, August,

1975, p. 292). Acting both as a manufacturer and retailer, Baldock established his Hanway Street business trading in Sèvres in about 1806. Baldock's name appears as a buyer in many of the more spectacular public auctions of the 19th century, and he specialised in selling not only the *chefs-d'oeuvres* of the Ancien Régime, but also in embellishing plainer examples of 18th century porcelain and *ébénisterie* and commissioning ormolu mounts in the Louis XV style to mount existing 18th century Sèvres and Oriental porcelain.

Byng's relationship with Baldock had begun at least by 1829, when his name is first mentioned in the acquisition lists - and the latter continued to supply him up until 1846, both with Sèvres porcelain and porcelain-mounted furniture. Baldock's influence - and much of the furniture he supplied to Byng - can clearly be seen in the interiors of the Blue Drawing Room, painted by Jane Paris *circa* 1845.

The current piece probably altered by him, would originally not have had any porcelain, as it would have been highly unusual for Topino's work.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

■548

**A PARIS (FEUILLET & JACOB PETIT) PORCELAIN ARMORIAL
PART SERVICE**

*CIRCA 1830, GILT SCRIPT MARKS TO SOME PIECES, THE
SUGAR BOWL WITH BLUE J.P. MARK FOR JACOB PETIT*

Painted with supporters below crests and between a motto, the coat-of-arms
for George Stevens Byng, 2nd Earl of Stafford and his first wife Lady Agnes
Paget, comprising:

Six breakfast-cups and five saucers
Five coffee-cups and four saucers
One two-handled sugar-bowl and cover
One waste-bowl
One milk-jug
Five plates

The plates: 9½ in. (24.3 cm.) diameter

£1,500-2,500 | US\$2,100-3,400 | €1,800-2,900

PROVENANCE

Supplied to George Byng, later 2nd Earl of Stafford, *circa* 1830, and by
descent to the 6th Earl of Stafford.

The arms on this service are those of Byng impaling Paget for, George
Stevens Byng, later 2nd Earl of Stafford (1806-1886), styled Viscount Enfield
between 1847 and 1860, of Wrotham Park, Hertfordshire and his first wife
Lady Agnes Paget (d.1845), daughter of Field Marshal Henry Paget, 1st
Marquess of Anglesey, whom he married in 1829.



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

■549

**A RESTAURATION ORMOLU AND PORCELAIN-MOUNTED
PENDULE 'A CERCLES TOURNANTS'**

CIRCA 1820

The ovoid urn lacquered in blue, with enamel Roman and Arabic chapter rings flanked with cast acanthus twin handles and mounted with floral garlands and an entwined serpent pointing his tongue as the clock hand, above a square pedestal base with roundels of Sèvres style porcelain plaques depicting hand painted floral sprays, the movement signed 'Javelot Paris', twin-barrel movement with recoil anchor escapement, and silk suspension

18 in. (45.5 cm.) high; 7 in. (17.5 cm.) wide

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

PROVENANCE

Almost certainly acquired by George Byng M.P. (1764-1847) for Wrotham Park, purchased in Paris in 1823;
Then by descent to his nephew George Stevens Byng, 2nd Earl of Strafford, the son of John Byng, created 1st Earl of Strafford of the third creation;

In place at Wrotham Park since at least 1898, according to an insurance document.
Thence by descent to the 6th Earl of Strafford.

LITERATURE

Probably: *List of Furniture, Porcelain, Paintings & C., purchased by George Byng Esq., for Wrotham Park, 1816-43, 'Paris 1823- A singularly Elegant Vase Clock 2nd - 75.'*

1898 The Earl of Strafford, Insurance, Schedule of Pictures, Articles of Vertu etc. at Wrotham Park, 'A circular vase shaped French gilt time piece decorated with old Sevres china panels - 100'



THE PROPERTY OF THE 6TH EARL OF STRAFFORD'S
WILL TRUST (LOTS 539-550)

■~550

**AN EARLY VICTORIAN BRASS-MOUNTED PADOUK, WALNUT,
INDIAN ROSEWOOD AND FRUITWOOD MARQUETRY BUREAU
PLAT**

FIRST HALF 19TH CENTURY

In the French taste, the top inset with a gilt-tooled maroon leather writing surface in a floral marquetry border with tulipwood banding and brass mount, above a central drawer flanked by two conforming shaped drawers with cast *rocaille* escutcheons, the opposing side with dummy drawers and similar floral marquetry panels, the corners with pierced acanthus and shell chutes above pierced scrolled sabots

29¾ in. (75.5 cm.) high; 48½ in. (123 cm.) wide; 25½ in. (65 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

PROVENANCE

Possibly acquired by George Byng M.P. (1764 - 1847) for Wrotham Park from Christie's, 1829, for £16, 10s;

By descent to his nephew George Stevens Byng, 2nd Earl of Strafford, the son of John Byng, created 1st Earl of Strafford of the third creation; Thence by descent to the 6th Earl of Strafford.

LITERATURE

List of Furniture, Porcelain, Paintings & C., purchased by George Byng Esq., for Wrotham Park, 1816-43, possibly either 'Christies 1829 A Library Table in Tulip Wood and Ormolu mounts with 3 drawers and Green Leather Top £15 0s'

'Ditto with dark leather Top £16 0s 0d (BOTH in Drawing Room) '

Or '1841 Richly inlaid satinwood Table... English marqueterie...Baldock 45'.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■551

A PAIR OF LATE EMPIRE ORMOLU AND PATINATED BRONZE FIGURAL CANDELABRA

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, BASED ON A DESIGN BY CHARLES PERCIER, CIRCA 1815-1830

Each modelled as an Egyptian caryatid with falcon headdress and ringlet wig supporting ten ormolu candle-branches in two tiers with anthemion bands and cast scrolled acanthus leaves surmounted with a flame finial, the model standing on a stepped square marble base with central ormolu mounts of crows flanking a figural symbol, each with later patinated metal pedestals

Each light 51 in. (129 cm.) high; plinths 21 in. (54 cm) high

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

Charles Percier designed identical figural models as upright supports for a console table in 1802, for which the original pen and ink drawing can be found in the Louvre (RF30630). For an illustration of the design see H. Ottomeyer and P. Proschel, *Vergoldete Bronzen*, fig. 5.3.4. p. 336. Ottomeyer and Proschel also illustrate one of a pair of candelabra stamped by Thomire, again with identical bronze figural supports, *ibid.* fig 5.3.3. p. 336.

Compare also the console table delivered by Thomire and Duterne in 1812 to the Garde Meuble, again with identical bronze figures and now in the Grand Trianon (see D. Ledoux-Lebard, *Inventaire Général du Musée Nationale de Versailles et des Trianons, I, Le Grand Trianon, Meubles et Objets d'Art*, pp. 20-21). A pair of candelabra with identical figural supports and stamped by Thomire was shown by the Galerie Gismondi in the Biennale des Antiquaires de Monaco, July/August 1991. Another pair with same figures and ormolu mounted pedestal was sold from the Michael Inghald Collection, Christie's London, 22 January 2014, lot 136 (£434,500).

Another pair of candelabra by Thomire was part of the imperial furniture collection of the Château de Saint-Cloud around 1828, in the salon des jeux of the Charles X apartments and now in the Garde-Meuble, with identical female bronze models (J. M. Humbert, et al, *Egyptomania*, 1994, p. 286). Many of the examples seen have contrasting gilt-bronze parts for the clothing and the headpiece. The closest comparable pair by Thomire featuring the same fully patinated bronze female support, with a different arrangement of candle-branches, would be the pair delivered to Czar Paul I, in the *nouveau cabinet de travail* of the Pavlovsk Palace's ground floor (A. Kuchmov, *Pavlovsk, Palace and Park*, 1975, pp. 176, 178 and 180). Another related pair with fully patinated bronze body, was sold as from the collection of M. Hubert de Givenchy at Christie's Monaco, 4 December 1993, lot 39.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■552

**A LOUIS-PHILIPPE ORMOLU AND PATINATED-BRONZE
TWELVE-LIGHT CHANDELIER**

CIRCA 1830

The palmette-encircled corona with finial and scrolling terminals issuing six suspension rods holding a central body, the twelve candle-holders with scrolled arms attached on foliate mounts, with cast fluted nozzles and circular drip-pans, ending with an acanthus and berry finial

39 in. (99 cm.) high; 25 in. (64 cm.) diameter

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■553

A PAIR OF REGENCY GOTHIC-REVIVAL MAHOGANY STOOLS

CIRCA 1805-1810

Upholstered with buttoned cream and yellow silk, the square seats with plain frieze above cluster-column legs joined by gothic pointed arches, the rails originally with applied quatrefoil decoration and formerly parcel-gilt

18 in. (46 cm.) high; 15 in. (38 cm) wide

£2,500-4,000 | US\$3,500-5,500 | €3,000-4,700

PROVENANCE

Acquired from Mallets, 7 March 1968 (£300).



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■554

A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE TWIN-LIGHT CANDELABRA

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1805

Each with a kneeling Egyptian priestess wearing a nemes and pleated shendyt supporting the twin cornucopia branches above her head, on a tapering rectangular plinth with pseudo hieroglyphics

17½ in. (45 cm.) high

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000

After Napoleon's campaigns in Egypt in 1798 and the subsequent publication of *Voyage dans la Basse et Haute Egypte* by Baron Bivart-Denon in 1802, this Egyptian subject became popular throughout the Empire period.

A pair of related Egyptian candelabra, forming part of a garniture and attributed to Claude Galle, bronzier au Garde-Meuble, is illustrated in H. Ottomeyer, P. Proschel et al., *Vergoldete Bronzen*, Munich, 1986, p. 338, fig. 5.3.6. A further nearly identical pair is illustrated in *Egyptomania, Exhibition Catalogue*, Paris, 1994, p. 290, fig. 4 and in P. M. Favelac, *Aujourd'hui s'installer en Directoire*, Empire, Paris p. 46.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■555

**A BALTIC ORMOLU-MOUNTED OFF-WHITE-PAINTED AND
PARCEL-GILT CONSOLE TABLE**

EARLY 19TH CENTURY

The rectangular light-grey granite top above a fluted frieze on two front spiral-turned tapering legs sumounted with ormolu winged female bust capitals ending in paw feet, on a faux-marble platform, the back with painted trompe-l'oeil simulated panel

37½ in. (95.5 cm.) high; 37½ in. (95.5 cm) wide; 16 in. (41 cm.) deep

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■556

A CHARLES X ORMOLU AND PATINATED-BRONZE TWELVE-BRANCH CHANDELIER

CIRCA 1820

The central body surmounted with a central winged cherub holding a flaming torch, held with six suspension chains issuing from a lotus circlet with finial, the palmette candle-arms each cast with a grotesque mask and flame nozzle

36 in. (90 cm.) high; 26 in. (67 cm) diameter

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■557

**A REGENCY EAST INDIAN SATINWOOD AND PARCEL-GILT
LIBRARY TABLE**

EARLY 19TH CENTURY, IN THE MANNER OF GILLOWS

The rectangular top above a plain frieze on spindle end-supports with sabre legs joined by a turned stretcher, with brass caps and castors, the stretcher replaced

28½ in. (72.5 cm.) high; 54 in. (137 cm.) wide; 25½ in. (65 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

PROVENANCE

Acquired from Mallet, London, 1972.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■558

A MATCHED PAIR OF GEORGE IV MAHOGANY TRIPOD TABLES

ATTRIBUTED TO GILLOWS, CIRCA 1820-30

The circular tops with beaded rim, each supported on a turned baluster column with hipped and beaded outswept legs, one column replaced to match the other

28 1/2 in. (73 cm.) high and 29 in. (74 cm.) high; 19 in. (48 cm.) diameter

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

PROVENANCE

Acquired from William Bedford, London, 18 October 1991.

This model of tripod table is illustrated in folio 3333 of *Gillows' Estimate Sketch Books*, 1824, labelled as a 'rosewood circular fly table'.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■559

A GEORGE II FIGURED WALNUT AND PARCEL-GILT MIRROR

CIRCA 1720-30

The later bevelled rectangular plate with re-entrant upper corners and moulded foliate slip, the frame with swan neck cresting centered with an acanthus-wrapped cartouche and decorated with flowerheads and foliage on a part-pounced ground, with a shaped apron, the cartouche apparently original

51 in. (130 cm.) high; 29 in. (74 cm.) wide

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■~560

A LOUIS XVI ORMOLU-MOUNTED EBONY, EBONISED, AND JAPANESE LACQUER SECRÉTAIRE-A-ABATTANT

BY ETIENNE LEVASSEUR, CIRCA 1780-85

The shaped veined-marble top surmounted by a pierced ormolu gallery and tassled drapery gallery mount above a frieze drawer and a fall-front with central oval panel with flowering shrub against a fence, rockwork, alongside a water landscape, with gilt-bronze leaf-tip and beaded encadrements, enclosing a tulipwood and amaranth veneer interior of four drawers and three compartments, with an English Regency gilt-tooled green leather-lined writing surface, flanked with galleried open shelves above a further central drawer, the whole inset with Japanese lacquer panels with pagodas and trees within ebony borders, on square tapering legs with ormolu ribboned angles, terminating in octagonal sabots, stamped 'E. LEVASSEUR JME' to the left underside

47½ in. (120.5 cm.) high; 35 in. (89 cm.) wide; 13½ in. (34 cm.) deep

£100,000-150,000 | US\$140,000-200,000 | €120,000-180,000

PROVENANCE

The Honourable Lady Baillie (1899-1974), Leeds Castle, Kent.
With John Smith.

With Patridge, acquired by the present owner for \$275,000.

LITERATURE

P. Kjellberg, *Le Mobilier Français du XVIIIème siècle, dictionnaire des ébénistes et des menuisiers*, 1998, p. 527 illustrated.

Etienne Levasseur, *maître* in 1767.

This superb *secrétaire-à-abattant* by Etienne Levasseur, veneered with precious seventeenth-century Japanese lacquer and set with beautifully chased gilt-bronze mounts, was once part of the collection of the celebrated collector and socialite Lady Baillie in Leeds castle, Kent.

It relates closely to pieces of furniture usually decorated with plaques of Sèvres porcelain supplied by the *marchand-merciers* Simon-Philippe Poirier and Dominique Daguerre, such as the *secrétaire* of this shape incorporating a porcelain plaque dated 1776 and with similar opened shelves to the sides is now at the Wallace collection (inv. F304); and another, *circa* 1775, formerly in the collection of Baron Nathaniel Mayer von Rothschild (1836-1905) and now in the J. Paul Getty Museum, Los Angeles.

The pieces of this type decorated with Japanese lacquer panels are rare. A related example by Martin Carlin with an oval Japanese lacquer panel representing a cockerel and a hen in a gold bira and takamakie ground delivered to the 18th century opera singer Mademoiselle Laguerre (1755-1783) and sold at Christie's, London, 9 December 1982, lot 74. Another secrétaire à abattant attributed to Weisweiler with an oval panel representing a cockerel and a chicken was sold at auction in London, 2 December 1997, lot 93.

Etienne Levasseur learned his craft with the sons of André-Charles Boulle, probably from A-C. Boulle the younger (1685-1745) or Charles-Joseph Boulle (d. 1754) and by 1765 was established as a privileged craftsman in the faubourg Saint-Antoine at a shop known as 'Au Cadran bleu.' Levasseur was received *maître-ébéniste* on 2 April 1767 and could count amongst his most important patrons the King's aunts, Mesdames Adélaïde and Victoire at Bellevue, as well as rich collectors, such as the *fermier-général* Mulet de Pressigny. Etienne Levasseur (père) does not appear to have continued working after the Revolution and died in 1798. Both his son and grandson however followed in his footsteps, perpetuating his specialization in Boulle marquetry furniture well into the 1820s and continuing to use his stamp. Only a few pieces by Etienne Levasseur incorporating lacquer panels are recorded such as the pair of side cabinets now in the Royal Collection (inv. RCIN 2464) and a desk sold from the collection of Ezra & Cecile Zilka at Sotheby's, New York, 20 November 2020, lot 179.

These lacquer pieces by Levasseur were probably commissioned by *marchands-merciers* such as Dominique Daguerre as no furniture-maker at this time would have had sufficient capital to acquire large and fine Japanese lacquer panels himself. To respond to the demand for pieces mounted with exotic lacquer, *marchands-merciers* were buying Oriental porcelain, lacquer and other exotic goods, and they incorporated them in the works of art with which they seduced their clients.

LADY BAILLIE AND LEEDS CASTLE

The Hon. Mrs. Filmer, as Lady Baillie then was, in 1926 acquired Leeds Castle, a historic and romantic seat with Royal connections dating back to Saxon times and famously described by the historian Lord Conway as '*the loveliest castle...in the whole world*'. Lady Baillie immediately breathed new life into the castle, embarking on extensive refurbishments carried out under the guidance of the legendary French designers Armand-Albert Rateau and Stéphane Boudin of the house of Jansen, creating a celebrated series of revitalized interiors. An informed and educated connoisseur, Lady Baillie was a pioneering collector of the very best French furniture who reached almost iconic status. As a result, in the 1930s Leeds Castle became one of the great society houses of England, with Queen Marie of Romania, Alfonso XIII of Spain and members of the British Royal family frequent visitors alongside stars of stage and screen including Douglas Fairbanks, Errol Flynn and James Stewart. Following her death in 1974, ownership of Leeds Castle passed to the Leeds Castle Foundation, allowing it to be left to the nation in perpetuity.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 551-561)

■561

A WILLIAM AND MARY WALNUT SEMI-ELLIPTICAL CARD TABLE

CIRCA 1700-1715

The feather-banded burr walnut top inset with a pink baize-lined interior, the frieze with three small drawers and pull out oak candle slides above an ogee apron, on turned tapering legs joined by concave stretchers and turned feet

28 in. (70.5 cm.) high; 32 in. (82 cm.) wide; 14 in. (35.5 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

PROVENANCE

Peter Liptich at the Antique Dealers' Fair, Grosvenor House, London, June 1991

A similar card table was in the famed collection of Percival D. Griffiths F.S.A (d.1938), illustrated in R.W. Symonds, *English Furniture From Charles II to George II*, London 1929, p.128 and sold Christie's, London, 10-12 May 1939, lot 199 (336 gns to Symonds). An almost identical card table is in the collection of the Victoria & Albert Museum (R. Edwards & P. Macquoid, *Dictionary of English Furniture*, London, 1954, vol. III, p. 194, fig. 5) and another from

Beningborough Hall is illustrated in A. Bowett, *English Furniture 1660-1714, From Charles II to Queen Anne*, Woodbridge 2002, p. 291.

Another was sold from the John Parry Collection, Christie's, London, 25 March 2010, lot 57 (£34,850 including premium).



PROPERTY OF A GENTLEMAN (LOTS 562-564)

■562

A GEORGE III MAHOGANY TWIN-PEDESTAL DINING-TABLE

CIRCA 1800

The reeded rounded top with two later additional leaves, on turned baluster pedestals with reeded splayed legs ending in brass caps and castors

28½ in. (73 cm.) high; 128½ in. (327 cm.) long; 57½ in. (146 cm.) wide

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

Acquired from Neil Wybrow, 2000.



PROPERTY OF A GENTLEMAN (LOTS 562-564)

■563

A SET OF 10 REGENCY MAHOGANY DINING-CHAIRS

CIRCA 1810-20

Including two armchairs each with reeded tablet top rail above a curved X-splat centred by a flowerhead, the seat upholstered in striped-velvet fabric, on turned tapering legs, eight chairs marked 'MS' or 'S' underneath back seat-rail

Each 34 in. (86.5 cm.) high; 20½ in. (52 cm.) wide; 16 in. (40.5 cm.) deep, the armchairs: 34 in. (86.5 cm.) high; 21 in. (53 cm.) wide; 23 in. (48.5 cm.) deep

£6,000-10,000 | US\$8,200-14,000 | €7,100-12,000

PROVENANCE

Acquired from Freshfords, Bath, 2002



PROPERTY OF A GENTLEMAN (LOTS 562-564)

■564

A GEORGE IV GONCALO ALVES BREAKFRONT SIDE CABINET

ATTRIBUTED TO GILLOWS, CIRCA 1820

The superstructure with a pierced brass three-quarter gallery on reeded and leaf-moulded supports, above a shaped and galleried shelf on plain baluster supports, with mirror back, the base of breakfront outline with rosette-carved frieze above three doors flanked by scroll-headed pilasters, the side doors with pleated yellow silk and brass grilles, the central door with pleated yellow silk, each enclosing with three adjustable shelves, on reeded bun feet

55 in. (139 cm.) high; 60 in. (153 cm.) wide; 16 1/2 in. (42 cm.) deep

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

Acquired from Neil Wybrow

This sideboard is an excellent demonstration of the quality and popularity of Gillows-designed furniture. The squared rosettes over the reeded pilasters on the current lot are a feature seen on other Gillows furniture including a bookcase at Dallam Tower, Cumbria (illustrated Susan E. Stuart, *Gillows*

of Lancaster and London 1730-1840, 2008, Woodbridge, p. 379, pl. 450). The influence of this Gillows model is illustrated by a Scottish bookcase made by Young, Trotter and Hamilton for Penicuik House (illustrated Francis Bamford, *A Dictionary of Edinburgh Furniture Makers*, pl. 74). The form of the mirror-plated superstructure, moulding of the pilasters as well as gadrooned moulding of the plinth and reeded bun feet relate directly to the present lot. The brass gallery and superstructure supports of a chiffonier made by Miles & Edwards (illustrated Christopher Gilbert, *Marked London Furniture 1700-1840*, 1997, p. 333, fig. 637) suggest that the present lot was made in Gillows' London workshops. The motif of the gallery and cast of the supports is the same and this indicates that Gillows and Miles & Edwards, a London-based firm, used the same supplier for these metal fittings.



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
TOM CRAIG (LOTS 565-572)

■565

AFTER GAETANO MERCHI (ITALIAN, 1747-1823), 19TH CENTURY

Mademoiselle Marie-Madeleine Guimard

Terracotta bust; inscribed 'Merchi. f 1769'; her veiled hair brushed up and back and decorated with roses, leaves and berries, her face gazing up to the left, her dress secured off one shoulder and enriched over the left breast with ivy, on a grey marble socle

43 in. (109 cm.) high with socle; 19 in. (48 cm.) wide

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

PROVENANCE

Mrs. James de Rothschild, sale; Christie's, London, 29 June 1972, lot 21, described in that catalogue as 18th century.

Originally from Brescia, Gaetano Merchi left Italy for Saint Petersburg where he found himself under the patronage of Empress Catherine II. In 1777, he traveled to Paris where he studied at the Académie Royale of Painting and Sculpture and became known for his portraits of famous contemporary

actresses, like the subject of our present lot, Marie-Madeleine Guimard. A star of the Parisian stage and one of the most notorious lovers of 18th century France, Mademoiselle Guimard is equally known today for her artistic legacy. A sitter for Fragonard and David, Guimard had a huge neo-classical palace designed for her in Paris by Claude-Nicholas Ledoux. A marble version of the current bust signed by Merchi with date 1779 is currently in the V&A (A.71-1952).



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
TOM CRAIG (LOTS 565-572)

■566

A LOUIS XV WALNUT BERGERE A OREILLES

MID-18TH CENTURY

The moulded and waved frame with flowerhead and shell-centred top rail and seat-rail, the back, wings, seat and armrests close-nail upholstered in associated gros and petit-point needlework depicting the Rape of Proserpina with natural motifs and strapwork, the cushion similarly upholstered, on flower-headed cabriole legs

44 in. (112 cm.) high; 28 in. (72 cm.) wide; 28 in. (71 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

PROVENANCE

Anonymous sale; Christie's, London, 6 June 1985, Lot 64.

Cat. by BB 13.08.2021

Valued at £4000-6000 26 March 2021

Acquired at Christie's London 6 June 1985 for £5,023

Can we estimate a more accurate date?

Needlework depicting Rape of Proserpina after a particular artist? Looks similar in composition to the The Rape of Proserpina by Jan van Huysum and Nicolaas Verkolje in Apsley House
Reverse of chair upholstered in red damask
HILLED PG/RA/AR/BB 29/09/2021



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
TOM CRAIG (LOTS 565-572)

■~567

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH
AND FRUITWOOD MARQUETRY AND PARQUETRY COMMODE**

BY JEAN-GEORGES SCHLICHTIG, CIRCA 1765

The moulded breche marble top above two graduated drawers inlaid sans travers with parquetry cubes and a central cartouche containing a basket of flowers and mounted with handles and escutheons of *rocaille* form, the sides conformingly inlaid, the shaped apron mounted with floral, acanthus and *rocaille* motifs, on cabriole legs, the angles with foliate mounts terminating in scrolled sabots, stamped 'J.G. SCHLICHTIG' and 'JME'

33. 1/2 in. (85 cm.) high; 50 in. (127 cm.) wide; 23. 1/2 in. (59.5 cm.)

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

PROVENANCE

Anonymous sale; Christie's, 6 November 1970, lot 125.

Jean-Georges Schlichtig, *maître* 2 October 1765.

Schlichtig has long been considered a cabinet-maker of quality and this commode is typical of his output in the Louis XV period, early in his tenure as *maître*, though a man in his 40s by this point. The central cartouche containing a marquetry basket of flowers and framed by a darker timber, in this case amaranth, is indicative of his style. A secretaire with a similar cartouche and marquetry basket sold at Galerie Charpentier, Paris, 1957, lot 106 and at Christie's, Paris, October 16 2012, lot 181.

Like many *ebenistes* active in Paris in the 18th century, Jean-Georges Schlichtig was of German origin. He is associated with an interesting group of Louis XVI furniture with distinctive figural and landscape marquetry stamped by several different cabinet-makers. Thought to be evidence of a skilled 'freelance' marqueteur working for different *ebenistes*, one of this group stamped JG SCHLICHTIG bears the cipher of Marie-Antoinette in its marquetry, indicating that by the Louis XVI period Schlichtig was working for the Royal Court.



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
TOM CRAIG (LOTS 565-572)

568

**A PAIR OF MEISSEN AND FRENCH PORCELAIN ORMOLU-
MOUNTED FLOWER-TUBS**

*THE MEISSEN PORCELAIN CIRCA 1740, BLUE CROSSED
SWORDS MARK TO ONE EXAMPLE, THE FRENCH
PORCELAIN FLOWERS 18TH CENTURY AND LATER, THE
ORMOLU PROBABLY 19TH CENTURY*

The Meissen porcelain painted with *Holzschnitt Blumen*, surmounted by
scrolling ormolu branches with naturalistically painted porcelain flowers

15¼ in. (39 cm.) high

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

PROVENANCE

The collection of Mrs. Derek Fitzgerald, sold; Christie's, London, 23 March
1972, lot 63.



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
TOM CRAIG (LOTS 565-572)

■~569

**A LOUIS XVI ORMOLU-MOUNTED BOIS CITRONNIER,
SATINWOOD, TULIPWOOD AND AMARANTH-INLAID BONHEUR
DU JOUR**

BY ROGER VANDERCRUSE, 'DIT' LACROIX, CIRCA 1780

The three-quarter pierced galleried grey-vained marble top above two cupboard doors flanking a central open compartment and drawer, the lower section with frieze drawer containing wells, a hinged writing-surface lined with original blue silk and compartment beneath, the faux-fluted tapering legs united by a shaped and galleried undertier, inlaid overall with stylised floral patterns and swirling rosettes, stamped once *JME* and twice *R*.
LACROIX

41. 1/2 in. (105 cm.) high; 25. 1/2 in. (65 cm.) wide; 15. 1/2 in. (39.5 cm) deep

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

PROVENANCE

Signor A. Conti, collection; Christie's, London, 2 December 1971, lot 111.

Roger Vandercruse *dit* Lacroix or RVLC, *maître* 6 February 1755.

Lacroix was among the premier cabinetmakers of the transitional period late in the reign of Louis XVI although the current lot is an example of his later work in the Louis XVI style. His work was distinguished from early on by the quality of its marquetry often executed in floral and geometric patterns and in timbers of light tone. This bonheur-du-jour is typical of Lacroix's later work, particularly with his characteristic swirling rosette and in his generous employment of satinwood veneers, the use of which Lacroix was an early exponent.

A comparative Bonheur du Jour of demi-lune form with similar marquetry and legs was sold Christie's Geneva, 8 May 1973, lot 60 and another at Christie's New York October 14 2020, lot 178 and a bonheur-du-jour of very similar design was sold Christie's New York Oct 21, 2010 - Oct 22, 2010, lot 13.

A master cabinetmaker of Flemish origin, Roger Van der Cruse, known as Lacroix was elected *maître* in 1755 and was at the heart of Parisian cabinetmaking life. His older sister was the wife of firstly Jean-Francois Oeben and later Jean-Henri Riesener and two other sisters married Simon Oeben and Simon Guillaume. He himself was brother-in-law of Pierre Pioniez and Jean Marchand and friends with Pierre II Migeon and Martin Carlin. Lacroix provided furniture for the French Royal Family as well as the *marchands merciers* and was recorded as being a subcontractor for Riesener.



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
TOM CRAIG (LOTS 565-572)

■570

**A PAIR OF GEORGE III SATINWOOD AND AMARANTH SIDE
CABINETS**

CIRCA 1790-1800, IN THE MANNER OF GEORGE SIMSON

Each with pierced ormolu three-quarter gallery above two open graduated waterfall shelves, the lower section with mahogany-lined frieze drawer inlaid with geometric patterns above a door with oval pleated-silk panel, flanked by two similarly lined side panels, the sides crossbanded, on six turned tapering legs terminating in brass caps and castors

48 in. (122 cm.) high; 29. 1/2 in. (75.5 cm.) wide; 11 in. (28.5 cm.) deep

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

PROVENANCE

Acquired from H.C. Baxter & Sons, February 1968



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
TOM CRAIG (LOTS 565-572)

■571

**AN ITALIAN GILT, SILVERED. EBONY AND EBONISED CENTRE
TABLE**

SECOND HALF 19TH CENTURY

The ormolu-mounted *diaspro tenero di Sicilia* top on a turned central shaft
encircled by three standing silvered storks, on a circular lotus leaf-moulded
base applied with gilded foliage, on castors

31 in. (79 cm.) high; 26 in. (69 cm.) wide

£6,000-10,000 | US\$8,200-14,000 | €7,100-12,000

PROVENANCE

Anonymous sale; Christie's, London, 14 December 1972, lot 113



PROPERTY FROM THE COLLECTION OF MR. AND MRS.
TOM CRAIG (LOTS 565-572)

■572

EDWIN-WHITNEY SMITH, CIRCA 1941

The Waking Child

bronze; a young girl with plaits, arms raised to her head and sitting down, turning slightly to the left, signed 'Edwin Whitney-Smith', and dated 'CIRCA 1941'

27 in. (69 cm.) high

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

Edwin Whitney-Smith (1880-1952) studied sculpture at Bath and Bristol art schools and in his early career exhibited at the Paris Salon and the Royal Academy. His sitters included Ernest Bevin, Mrs S. A. Courtauld and Sir Alfred Munnings. The current lot is a 1941 version of 'The Waking Child' which was shown at the Royal Academy in 1920 and acquired by the Ferens Art Gallery, Hull. A 1920s photograph of Whitney-Smith in his studio with *The Waking Child* is held in the National Portrait Gallery (NPG x194201).



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■~573

A LOUIS XIV ORMOLU-MOUNTED BRASS, PEWTER, TORTOISESHELL, MOTHER-OF-PEARL 'BOULLE MARQUETRY' INLAID COMMODE

ATTRIBUTED TO NICOLAS SAGEOT, EARLY 18TH CENTURY

Decorated overall in *premiere-partie* with Berain-esque design, the rectangular moulded top with some polychrome inlays, designed with figural composition of musicians, one playing the organ under a *lambrequin*, with scrolling branches, hunting scene, exotic birds, and courting scenes, above two short and two long drawers outlined with ebony, with loose handles, centered by ormolu male grotesque mask escutcheons, the sides similarly decorated with cranes, flanked with pierced curved uprights with rosewood squared sections, on paw feet

31½ in. (80 cm.) high; 46½ in. (125 cm.) wide; 26 in. (66 cm.) deep

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

This richly decorated commode recalls the arabesque engravings of Jean Bérain (1640-1711) *dessinateur de la Chambre et du cabinet du Roi* from 1674,

as published in *Oeuvre de Jean Bérain recueillies par les soins de sieur thuret* (1711). His engravings provided ample material for the *ébénistes* of the day and are seen on numerous Boulle marquetry commodes. The decoration of this cabinet reflects the courtly pastimes of the day with its playful depiction of a group playing instruments, lovers courting, dancers under parasols and hunters shooting birds and chasing rabbits and dogs. The Ottoman costume of the figures illustrates the great taste for 'Turquerie' at the court of Louis XIV, a vogue stoked by an increase in diplomatic relations which saw a revival of the Franco-Ottoman Alliance in the later 17th century. A commode with the same decoration *en premiere partie et contre partie* was sold Christie's Paris 8 November 2005, lot 351 and excepting the addition of an apron and the different shape of the uprights is of similar composition to the present lot. The shape of the present lot is related to a four-drawer commode probably by Sageot in the Wallace Collection, London (F39). The curved uprights (pierced in the present example), handles and ormolu mouldings are common features to commodes attributed to Sageot. Another related commode was sold Christie's New York 2 November 2000, lot 267.

Sageot had a thriving workshop on the rue du faubourg Saint-Antoine by 1698 and became a master in 1706. He evidently rapidly expanded his business, as by 1711 he had 12,000 livres, almost all in stock-in-trade. The extensive nature of his business is revealed by the sale in 1720 to Leonard Prieur 'Marchand Mercier Grossier Joaillier Privilegi suivant la Cour' of 16,000 livres worth of furniture, consisting of a wide range of armoires, bureaux

and commodes. In the same year he sold 12,000 livres worth of bois de menuiserie to Claude Franois de Maignat, marchand de bois, consisting mainly of oak, pine and limewood. It is worth noting that most of Sageot's case pieces employ a pine drawer construction, as with the present lot.



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■574

A PAIR OF REGENCE GILTWOOD CONSOLE TABLES

CIRCA 1715, POSSIBLY ITALIAN

Each with serpentine-shaped languedoc marble top sat on a six-pillar carved base with diamond pattern interlaced frieze panels above a pierced apron with central twin c-scroll and acanthus leaf carving, the legs with graduated dropped harebells centered with rosettes, joined by an ogee-shaped stretcher with central scrolled acanthus finial, on eight knopped feet

34 in. (87 cm.) high; 61½ in. (156 cm.) wide; 23 in. (58.5 cm.) deep

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■~575

A LOUIS XIV ORMOLU-MOUNTED AMARANTH, FRUITWOOD, EBONY AND EBONISED FLORAL MARQUETRY COMMUNE

ATTRIBUTED TO AUBERTIN GAUDRON, EARLY 18TH CENTURY

Decorated overall with scrolling and floral motifs, the moulded rectangular top with a central flowering vase flanked by butterflies, masks, acanthus branches and birds, inlaid with ivory flowerheads, above two short and two long drawers mounted with loose handles and mask escutcheons, the sides similarly inlaid with large flowering classical vases and lion masks, flanked by curved uprights terminating in hoof sabots

33 in. (84 cm.) high; 47 in. (120 cm.) wide; 25. 1/2 in. (65 cm.) deep

£25,000-40,000 | US\$35,000-55,000 | €30,000-47,000

As a contemporary of André-Charles Boulle producing similar marquetry pieces, Aubertin Gaudron (active circa 1670-1700) is intrinsically linked to him in the production of marquetry furniture. Both cabinet-makers inspired themselves from the rich Dutch floral designs by artists such as Jean-

Baptiste Monnoyer and Nicolas Beaudesson, of which André-Charles Boulle owned many studies of flowers and birds.

An interesting description of a marquetry commode delivered by Gaudron for the Château de Compiègne relates closely to the present one, described as: 'de bois de plusieurs couleurs fond d'ébène ornée au milieu d'un vase rempli de fleurs pose sur un bout de table et un masque grotesque au-dessous le reste rempli de rinceaux fleurs oiseaux et papillons au naturel' (AN 01/3308).

The grotesque masks above the drawer handles can also be seen on a similar commode in the Musée des Arts Décoratifs in Paris (CLUNY 11762), as well as another commode possibly by Gaudron, sold at Bonhams, London, 9 July 2015, lot 26 (£52,500 including premium).

The small ivory inlay found on the few jasmine flowers to the top surface can also be found on a commode from the Wildenstein Collection, sold at Christie's London, 14-15 December 2005, lot 115 (£84,000 including premium).

For an illustrative comparison of a Late Louis XIV floral marquetry and ebony commode with the same shape, ormolu mounts and grotesque masks, see P. Kjellberg, *Le Meuble Français et Européen du Moyen Age à nos jours*, Paris 1991, p 92.



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■576

A PAIR OF NORTH ITALIAN GILTWOOD ARMCHAIRS

LATE 18TH CENTURY, PROBABLY GENOA

Each with moulded acanthus leaf and beading frame, upholstered with yellow silk fabric, the scrolling pierced arms with acanthus-capped arm-supports, above a seat-rail carved with vitruvian scroll frieze, on four tapered fluted legs headed with rosette

£6,000-10,000 | US\$8,200-14,000 | €7,100-12,000



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■~577

A REGENCE ORMOLU AND BRASS-MOUNTED ROSEWOOD AND KINGWOOD COMMODORE

CIRCA 1720, ATTRIBUTED TO NOEL GERARD

The moulded D-shaped top with a bended intralaced geometrical motif, above three long drawers mounted with leaf-tips border and loose handles flanked with palmettes and cornucopias, centered with cartouche escutcheons with palmettes and dolphin, above an apron with figural mask, flanked with brass inlaid fluting, on double-scroll foliage sabots centered with a shell

31½ in. (80 cm.) high; 52 in. (132 cm. wide); 25 in. (63.5 cm.) deep

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000

Marchand-ébéniste in Paris in the first quarter of the 18th century, Noël Gerard was considered among the greatest *ébénistes* alongside André-Charles Boulle and Nicolas Sageot. His clients included important figures such as the King of Poland Stanislas Leszczyński, the Spanish Ambassador, the Marquis de Castellanos and the English Ambassador Lord Waldegrave.

A closely related commode stamped by Noël Gerard, with the same shape, central escutcheons, heavy double-scroll feet and fluting to the sides, sold at Christie's London, 26 November 2011, lot 133.

Another stamped by him was sold at Christie's New York, 29-30 March 2001, lot 245, reflecting the same attributes of the d-shape body, similar mounts to the handles, parquetry and fluting to the sides.

A commode sold at Bonhams London, 25 November 2003, lot 187, attributed to Gerard also shows identical handles, brass fluting and feet.



FROM THE ESTATE OF A DISTINGUISHED PRIVATE
COLLECTOR (LOTS 573-588)

■578

A FRENCH GILTWOOD BANQUETTE

19TH CENTURY

In the Louis XIV style, the red velvet upholstery with silver and gold thread stitching, above a guilloche pattern border on six square-tapered legs, joined by foliate-carved X-shaped stretchers with acanthus foliage centers

21 in. (53 cm.) high; 72 in. (183 cm.); 25 in. (64 cm.)

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■579

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE CANDELABRA

SECOND HALF 19TH CENTURY, IN THE MANNER OF FRANÇOIS REMOND

Each modelled as a Classical maiden holding aloft a fruit-filled cornucopia issuing three candle-branches with corolla nozzles, scrolled foliage and cockerel head terminals, centered with a serpent-entwined fluted shaft surmounted with a pine-cone finial, mounted on a circular griotte marble pedestal base

38½ in. (97.5 cm.) high

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

This pair of candelabra is based on a model by François Rémond, of which one pair is currently in the Musée du Louvre (OA 5246-5247), after being transferred from the Mobilier National in 1901, previously furnishing the Château de Pau.



FROM THE ESTATE OF A DISTINGUISHED PRIVATE
COLLECTOR (LOTS 573-588)

■580

**A FRENCH CUT-CRYSTAL EIGHTEEN-LIGHT 'ZENITH'
CHANDELIER**

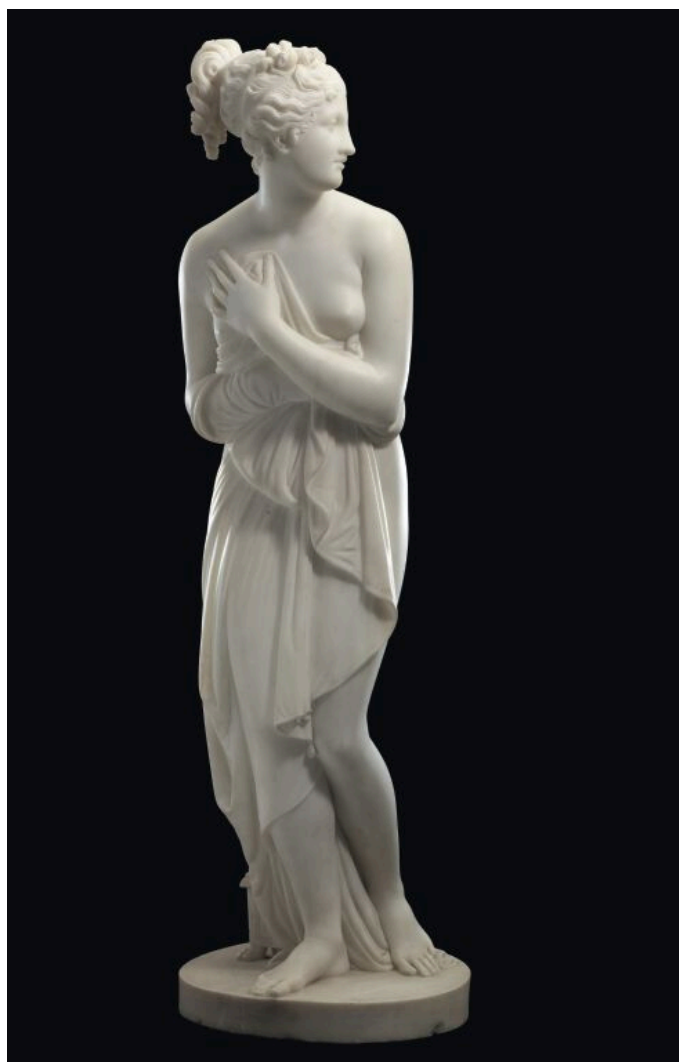
ATTRIBUTED TO BACCARAT, PARIS, 20TH CENTURY

Decorated overall with pendant bells and prisms, the central stem issuing
eighteen barley-twist arms, electrified, restorations and replacements

59 in. (150 cm.) high; 44 in. (112 cm.) diameter

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

Conceived *circa* 1850, Baccarat's series of 'Zenith' chandeliers has remained
an enduring design which has seen increased popularity in the 20th century.
Notably, Philippe Stark designed the 'Zenith Darkside' *lustre* for the firm
in 2003 featuring opaque black crystal in celebration of the iconic form
(illustrated M. Lerch, *Baccarat: la légende du cristal*, Exhibition catalogue, 15
October 2014 – 4 January 2015, Paris, p. 28).



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■581

PIETRO BAZZANTI (ITALIAN, 1825-1895), AFTER ANTONIO CANOVA

Venus Italica

Signed and inscribed to the back of the circular platform 'Peter Bazzanti Florence'

MARBLE

31½ in. (80 cm) high with platform

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

Canova was commissioned to execute the original model at the suggestion of Ludovico I, King of Etruria, as a replacement for the Antique statue of the Medici Venus, which had been plundered by the French in 1802. An ambitious request, Canova rose to the challenge. Completed in 1812, the sculpture was placed in the Palazzo Pitti, Florence where it received great acclaim from the moment it was unveiled. Canova subsequently produced several other examples, which were purchased by, among others, the

Marquess of Lansdowne, Lucien, Prince of Canino and brother of Napoleon, and the Marquess of Londonderry.

Another sculpture of Venus Italica by Pietro Bazzanti (1825-1895) sold Christie's, New York, 25 October 2005, lot 391 (\$22,800 including premium).



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■582

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

19TH CENTURY

Each with three scrolling foliate and grotesque beast cast branches around a spreading triangular central branch, supported by a figure of winged victory bearing a cornucopia branch in each hand, on a square base applied on the front with a classical female figure in relief and on the sides with two putto pilaster uprights, on quadripartite plinth

28. 1/2 in. (72 cm.) high

£6,000-10,000 | US\$8,200-14,000 | €7,100-12,000



FROM THE ESTATE OF A DISTINGUISHED PRIVATE
COLLECTOR (LOTS 573-588)

■583

**AN ITALIAN SPECIMEN MARBLE, MICROMOSAIC AND
GILTWOOD GUERIDON**

*SECOND QUARTER 19TH CENTURY, THE BASE PROBABLY
MID 19TH CENTURY*

The circular top inlaid with a central micromosaic of The Doves of Pliny roundel surrounded with a graduated stylised leaves of various semi-precious stones and marbles including lapis lazuli, malachite, amethyst, labradorite, grey and red porphyry, agate, bianco et nero, Spanish brocatelle, breche, griotte, within a geometrical border, on a gadrooned moulded border with leaf-tips acanthus frieze, on a baluster shaped tripod stand with castors

31½ in. (80 cm.) high; 39 in. (99 cm.) diameter

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■584

A VICTORIAN CUT AND MOULDED-GLASS EIGHTEEN-BRANCH CHANDELIER

CIRCA 1860, POSSIBLY BY PERRY & CO

The slender moulded baluster stem with cut canopy hung with graduated tiers of prismatic cut beads and drops, the disc issuing alternating short and long S-shaped and rope twist moulded arms joined by hanging chains of cut beads with large cut drops, with faceted pendant drops below, restorations and replacements

72 in. (180 cm.) high; 37 in. (94 cm.) diameter

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000

Perry & Co., makers of cut-glass chandeliers, lustres and candelabra, were established in 1817 when the firm moved to New Bond Street in London. Formerly named 'Parker & Perry' and founded by William Parker in 1756, the firm received commissions from many prominent patrons including the Royal family. They supplied to the Prince of Wales at Carlton House, and upon Queen Victoria's accession, they were one of two lustre-makers called

upon to supply for the Royal household (R. Edwards, *The Shorter Dictionary of English Furniture*, London, 1964, p. 674). There are two patterns for closely related chandeliers contained in a sketch book of drawings for chandeliers and brackets in ormolu and glass compiled between 1867 and 1879 by Mr. Bartlett, who acquired the firm of Perry & Co. in the mid-19th century - now held in the Prints & Drawings Collection of the Victoria & Albert Museum, London (E.2064-1952).

A very similar chandelier by Perry & Co, made in 1850, is illustrated in M. Mortimer *The English Glass Chandelier*, Woodbridge, 2000, p.153, pl.91. A comparable chandelier from the Desmond Heyward collection, from Haseley Court, Oxfordshire, was sold, Christie's, London, 8 June 2021, lot 122 (£27,500 including premium).



FROM THE ESTATE OF A DISTINGUISHED PRIVATE
COLLECTOR (LOTS 573-588)

■585

**A SET OF EIGHTEEN LOUIS XV STYLE CANED BEECH DINING
CHAIRS**

LATE 19TH CENTURY/EARLY 20TH CENTURY

Comprising two armchairs and sixteen chairs, each with cartouche shaped
caned back supports, the channelled frame moulded with flowers to the crest
rail, above a salmon silk upholstered seat with rocaille frieze on four cabriole
legs joined by an X-shaped stretcher

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■586

**A PAIR OF CHARLES X ORMOLU AND PATINATED BRONZE
FOUR-LIGHT CANDELABRA**

CIRCA 1830

Each with four foliate and floral cast branches emanating from a garland of flowers centred by a papyrus-leaf and floral cast finial, supported by a male and female winged fairy in classical dress holding a cornucopia, on a sphere above a reeded cylindrical column on a square plinth base

26. 1/2 in. (68 cm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■587

A GEORGE III MAHOGANY SILVER TABLE

CIRCA 1760, IN THE MANNER OF THOMAS CHIPPENDALE

The rectangular top with brass-lined and gothic-style arched fretwork gallery above a plain frieze and pierced corner brackets, the panelled square tapering legs with blind fretwork and pierced corner brackets, joined by arched and pierced X-stretchers, with block feet and castors, the underside with label 'PALACE OF HOLYROOD HOUSE ROOM 28B NO. 18 - HOLYROOD AMENITY TRUST ACQUISITIONS 1952'.

31¼ in. (81 cm.) high; 32½ in. (82.5 cm.) wide; 21½ in. (42.5 cm.) deep

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

The Palace of Holyroodhouse, Edinburgh, probably introduced after 1926.

The label refers to the Holyrood Amenity Trust, established in 1926 (and wound up in 1979) following the opening of the State Apartments and intended to administer a proportion of the income received for beneficial

purposes. It was used to purchase 'articles of historical, educational or aesthetic value suitable for inclusion within the walls of the Palace or in connection with it' and to accept the 'custody of articles handed over to their care either by His Majesty or by the Nation or by private individuals'. The table offered here is noted as being located in the Lady in Waiting's Sitting Room (28B) but it must have been moved from there, and perhaps also from the Palace, by 1952 since an inventory of the Holyrood Amenity Trust acquisitions that year does not list anything of a similar description.



FROM THE ESTATE OF A DISTINGUISHED PRIVATE COLLECTOR (LOTS 573-588)

■588

MARIUS JEAN ANTONIN MERCIÉ (FRENCH, 1845-1916)

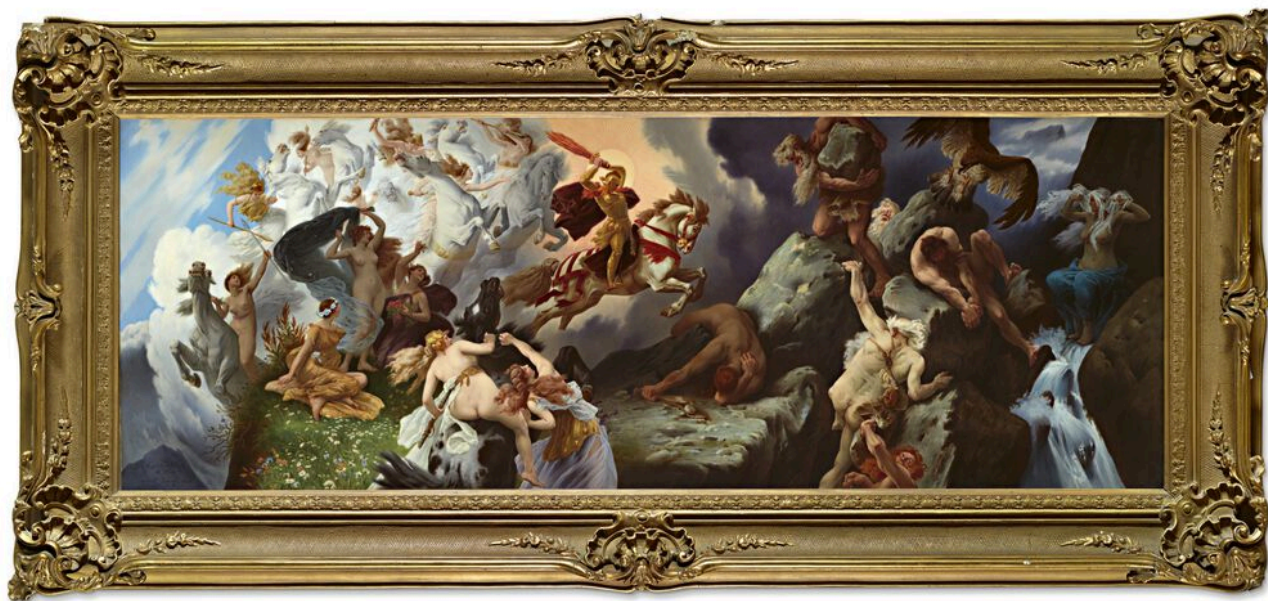
Gloria Victis

modelled as a nude fallen soldier holding a broken sword, carried by the winged representation of Fame, on a naturalistic circular base with laurel branch, signed 'A. MERCIÉ', the side of the base titled 'GLORIA VICTIS'; with foundry inscription 'F. BARBEDIENNE, Fondateur. Paris.' and with 'A. COLLAS REDUCTION MECHANIQUE' cachet, the underside stamped '287' and 'N', mounted on a rouge griotte and black marble stepped base

BRONZE

34 in. (87 cm.) high

£6,000-10,000 | US\$8,200-14,000 | €7,100-12,000



PROPERTY OF A GENTLEMAN (LOTS 589-591)

■*589

A MONUMENTAL BERLIN (K.P.M.) PORCELAIN PLAQUE

DATED 1899, IMPRESSED SCEPTRE AND UPPER CASE KPM MARK

Finely painted with an allegorical scene using elements and characters from Norse myth to represent Summer, signed and dated in the lower left corner 'Copiert nach Prof. H. Prell von L. Scherf 1899', the reverse inscribed in blue 'Sommer' nach Prof. H. Prell

21½ in. (53.5 cm.) high; 45½ in. (114.5 cm.) wide, overall

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

This lot has been in the same ownership in a Continental European Collection since it was acquired at the time of manufacture.

The scene on this plaque is taken from the original mural painted by the German artist Hermann Prell (1854-1922), for the throne room of the then Prussian Embassy in Rome, the Palazzo Caffarelli. It is illustrated by Franz Hermann Meissener in *Hermann Prell's Wandgemälde Im Thronsaale De Deutschen Botschaft, Zu Rom Palazzo Caffarelli*, Dresden, 1899, p. 51.

Hermann Prell was personally commissioned to design the murals for the throne room of the German Embassy in Rome by Kaiser Wilhelm II (1859-1941). Prell was one of the most sought after artists for large murals such as these in the late 19th and early 20th centuries. His mythological motifs were particularly popular in the Wilhelmine Empire. For the murals in the Palazzo Caffarelli, Prell decided to use the seasons as his inspiration, integrated with various characters and motifs from Norse mythology taken from the Medieval text, *The Edda*. Prell painted three murals for the throne room, each representing a season; Winter, Spring and Summer. Interestingly, there was no mural for Autumn.¹

In 1918 at the end of the First World War, the Palazzo Caffarelli was confiscated from the Germans by the Italians and the murals were returned to Berlin. The throne room was then subsequently destroyed. Once returned to Berlin, the murals were kept in the cellars of the Foreign Ministry on Wilhelmstrasse along with other works also returned from the Palazzo, until a decision could be made as to where to display them in order to make them accessible to the wider public. Unfortunately no decision was made, and the murals, still in the cellar, were destroyed in 1945.

A copy of the original mural design is held by the Museen der Stadt, Dresden, museum no. 1989/k 237.

1. The lack of an Autumn mural may be because historically Germany did not separate Autumn and Winter as two separate seasons, leaving only three seasons a year. See Franz Hermann Meissener in *Hermann Prell's Wandgemälde Im Thronsaal der Deutschen Botschaft, Zu Rom Palazzo Caffarelli*, Dresden, 1899, p. 28.



PROPERTY OF A GENTLEMAN (LOTS 589-591)

■*590

A LARGE BERLIN (K.P.M.) PORCELAIN PLAQUE

LATE 19TH CENTURY, IMPRESSED SCEPTRE AND KPM
MARK, INCISED 26" 16" 3/4

Finely painted in an allegorical scene using elements and characters from Norse myth to represent Winter, signed in the lower left corner 'Copiert nach Prof. H. Prell von L. Scherf, the reverse inscribed in blue 'Winter' nach Prof. H. Prell'

20 in. (50.7 cm.) high; 33½ in. (85 cm.) wide overall

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

This lot has been in the same ownership in a Continental European Collection since it was acquired at the time of manufacture.

The scene of this plaque is taken from the original mural painted by the German artist Hermann Prell (1854-1922), for the throne room of the then German Embassy in Rome, the Palazzo Caffarelli. It is illustrated by Franz Hermann Meissener in *Hermann Prell's Wandgemälde Im Thronsaale De Deutschen Botschaft, Zu Rom Palazzo Caffarelli*, Dresden, 1899, p. 53.

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A copy of the original design is held by the Museen der Stadt, Dresden, museum no. 1988/k 75.

1. The lack of an Autumn mural may be because historically Germany did not separate Autumn and Winter as two separate seasons, leaving only three seasons a year. See Franz Hermann Meissener in *Hermann Prell's Wandgemälde Im Thronsaal der Deutschen Botschaft, Zu Rom Palazzo Caffarelli*, Dresden, 1899, p. 28.



PROPERTY OF A GENTLEMAN (LOTS 589-591)

■*591

A LARGE BERLIN (K.P.M.) PORCELAIN PLAQUE

LATE 19TH CENTURY, IMPRESSED SCEPTRE AND KPM MARK

Finely painted with an allegorical scene using elements and characters from Norse myth to represent Spring, signed in the lower left corner 'Copiert nach Prof. H. Prell von L. Scherf, the reverse inscribed in blue 'Frühling' nach Prof. H. Prell'

19¼ in. (49 cm.) high; 24½ in. (62.2 cm.) wide overall

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000

This lot has been in the same ownership in a Continental European Collection since it was acquired at the time of manufacture.

The scene on this plaque is taken from the original mural painted by the German artist Hermann Prell (1854-1922), for the throne room of the then German Embassy in Rome, the Palazzo Caffarelli. It is illustrated by Franz Hermann Meissner in *Hermann Prell's Wandgemälde Im Thronsaale De Deutschen Botschaft, Zu Rom Palazzo Caffarelli*, Dresden, 1899, p. 49.

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A copy of the original design is held by the Museen der Stadt, Dresden, museum no. 1989/k 240.

1. The lack of an Autumn mural may be because historically Germany did not separate Autumn and Winter as two separate seasons, leaving only

three seasons a year. See Franz Hermann Meissener in *Hermann Prell's Wandgemälde Im Thronsaal De Deutschen Botschaft, Zu Rom Palazzo Caffarelli*, Dresden, 1899, p. 28.



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***592**

A SWISS ENAMELLED GOLD ZARF FOR THE TURKISH MARKET

GENEVA, CIRCA 1830

Of usual form applied with three raised quaterfoil bosses enamelled in translucent colours with views of Hagia Sophia, the Blue Mosque and Topkapi Palace in Constantinople interspaced with engraved gold Turkish military trophies against a dark translucent blue ground within white and red borders, the stem and foot with scallop motifs

2.14 in. (59 mm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

A Collection of Nineteenth Century Swiss Zarfs; Sotheby's, Zurich, 6 May 1980, lot 41.



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***593**

A SWISS ENAMELLED GOLD ZARF

GENEVA, CIRCA 1830

Of usual form with scalloped rim and foot, the cup enamelled with three diagonal oval reserves painted with trophies of music, war and flowers on an opalescent ground within fluted gold and white enamelled borders, framed by matted gold openwork panels chased with flowers cornucopiae, the rims enamelled with intertwined black plumes and light blue ribbons held by light green rosettes

2 $\frac{1}{2}$ in. (59 mm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

A Collection of Nineteenth Swiss Zarfs; Sotheby's, Zurich, 6 May 1980, lot 46.



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***594**

A SWISS ENAMELLED GOLD ZARF

GENEVA, CIRCA 1830

Of typical form with chased scalloped upper and foot rims with oval enamelled reserves painted with flower spray interspaced with *fleuron*, the openwork sides enamelled with three diagonal oval reserves painted with trophies of music and war on a black ground within fluted gold and white enamelled borders linked by diamond shaped reserves painted with flower spray, within filigree foliate scrolls, the stem and the lower part of the body enamelled in white, light green and black foliate festoons

2¼ in. (56 mm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***595**

A SWISS ENAMELLED GOLD ZARF

GENEVA, CIRCA 1830

Of usual form with wavy rims, the cup and foot enamelled with three diagonal oval reserves painted with flower spray trophies on a blue ground within white enamelled braided border, separated by pierced matted gold fruiting cornucopia, the upper and foot rims with enamelled opaque light green and light blue braid

2¼ in. (56 mm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

A Collection of Nineteenth Century Swiss Zarfs; Sotheby's, Zurich, 6 May 1980, lot 35



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***596**

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1800, MAKER'S MARK RTC; THE ENAMEL PLAQUE BY JEAN-LOUIS RICHTER

Rectangular with canted corners, the cover painted with a river view featuring a boy and dog chasing a donkey watched by children on a barge laden with barrels, with mountainous background, signed Richter, the border chased with flowers on a black and blue enamel ground within white lines, the sides and underside engine turned with diaperwork, the angle panels with similarly enamelled foliate urns

3 $\frac{3}{8}$ in. (87 mm.) long

£1,200-1,800 | US\$1,700-2,500 | €1,500-2,100

PROVENANCE

Property of a New York Private Collector; Sotheby's, New York, 24 October 1979, lot 107.

Jean-Louis Richter was born in Geneva in 1766 and learned his art from Etienne and Philippe-Samuel-Théodore Roux. He is perhaps the most well known and regarded enamel painter of the early 19th century, specialised in working on gold boxes. He is most renowned for his lakeside and alpine landscapes and is credited with developing the technique of using a translucent background over rayed engine-turning to create the impression of a sun-lit sky. See H. Boeckh, *Jean-Louis Richter, peintre genevois sur émail (1766-1841): son mode de travail et le choix de ses motifs*, Geneva, n.s., XXXI, 1983, pp. 101-119.



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***597**

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1790; MAKER'S MARK R IN CURSIVE UNDER A CROWN; STAMPED ON FLANGE WITH NUMBER 68

Octagonal, the cover, four sides and base enamelled in white fired with vertical bands of plaited gold *paillons* alternating with translucent blue leaf and gold twig bands, within bands of translucent blue enamelled bands, the cover centred by an octagonal translucent blue enamelled reserve painted *en grisaille* with a couple and their dog strolling in a landscape, the overlapping thumbpiece enamelled with opaque white stripes alternating with translucent blue stripes fired with lighter foliate *paillons*, a *taille d'épargne* rosette in the centre

3½ in. (79 mm.) wide

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

For another box with the same maker's mark and the same shape, see French and English Furniture from a Distinguished Private Collection; Christie's, New York, 24 October 2017, lot 31.



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***598**

A SWISS ENAMELLED GOLD SNUFF-BOX

GENEVA, CIRCA 1780 WITH PRESTIGE FRENCH MARKS INCLUDING DATE-LETTER X FOR 1761/1762 AND DECHARGE FOR HENRY CLAVEL AND JEAN-FRANCOIS KALENDRI, PARIS 1782-1789 AND TRACE OF ANOTHER MARK; WITH RESTRICTED WARRANTY MARK FOR GOLD STRUCK TWICE, PARIS 1847-ONWARDS

Ingot shape, the lid set with three enamel plaques under glass painted *en camée* in sepia on opaline glass in the manner of Jacques-Joseph de Gault, with in the centre a sacrifice to Hymen, and putti on the each side, the cover, side and underside enamelled in translucent blue scattered with pellet and star *paillons* within red enamel beaded border and white enamel foliate border

3½ in. (90 mm.) long

£15,000-20,000 | US\$21,000-27,000 | €18,000-23,000

PROVENANCE

Rene Fribourg.
The Rene Fribourg Collection IV; Sotheby's, London, 14 October 1963, lot 325.
Anonymous sale; Sotheby's, Zurich, 17 May 1979, lot 100 (CHF 16,000).



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***599**

A LOUIS XVI AVENTURINE GLASS AND GOLD BONBONNIÈRE SET WITH A MINIATURE

BY CLAUDE-PIERRE POTTIER, MARKED, PARIS, 1783/1784, WITH THE CHARGE AND DISCHARGE MARKS OF HENRY CLAVEL II, JEAN-FRANÇOIS KALENDRI; THE MINIATURE BY LOUIS-GABRIEL MOREAU; TWO LATER CONTROL MARKS ON FLANGE

Circular, the cover inset with a glazed gouache on paper miniature signed depicting couples in a landscape, framed by a matted gold band set with corded borders, the sides and base inset with blue aventurine glass panels and with four laurel-set side-dividers

2 $\frac{7}{8}$ in. (72 mm.) diameter

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

PROVENANCE

Thomas C. Amory Collection, New York.

The Thomas C. Amory Collection; Christie's, Geneva, 15th November 1988, lot 140 (CHF 8,250).

Pierre-Claude Pottier (or Pottiers or Poitiers) struck his mark in 1778 and survived the French Revolution, being still mentioned by Douet in 1806. Louis-Gabriel Moreau (1740-1806) was Painter to the Comte d'Artois, and according to Leo R. Schidlöf 'one of the greatest of the French school of the 18th century' whose work compares to Van Blarenberghe (see L. R. Schidlöf, *The Miniature in Europe*, Graz, 1964, II, p. 570).



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***600**

A LOUIS XV ENAMELLED GOLD SNUFF-BOX

BY JEAN FORMEY (FL.1754-1791), MARKED, PARIS, 1761/62, WITH THE CHARGE MARK OF ELOY BRICHARD AND ETIENNE SOMFOYE AND THE EXPORT DECHARGE MARK FOR JEAN-JACQUES PREVOST 1762-1768; STAMPED ON FLANGE WITH INVENTORY NUMBER 372

Oblong, the cover and base centred by oval reserves chased in gold with a children's bacchanal, on a translucent blue-enamelled engine-turned gold ground, framed by foliate ribbon-twist border, the sides identically bordered and enamelled with broad blue enamelled flutes surrounded by reeded ribbon-twist motifs on a matted ground

3 $\frac{3}{4}$ in. (92 mm.) wide

£25,000-35,000 | US\$35,000-48,000 | €30,000-41,000

PROVENANCE

The property of a European collector; Christie's, Geneva, 14 November 1995, lot 123.

The scene chased on the base is after 'L'Amour Vendangeur' painted in the early 1730s by François Boucher (1703-1770) and part of a set of four commissioned by his first important Parisian patron, the lawyer François Derbais. It associates Love (in the guise of cupid) with wine-making or drink, and would have served to represent Autumn in the set of seasonal allegories.

Boucher was a very prolific artist and produced a wide range of artworks from pastoral paintings, porcelain and tapestry designs as well as stage designs which deeply influenced the new Rococo movement and were an important source of inspiration to all artists, notably snuff-box makers.



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***601**

A LOUIS XVI ENAMELLED GOLD SNUFF-BOX

BY CHARLES-ALEXANDRE BOUILLEROT, MARKED, PARIS, 1777/1778, WITH THE CHARGE AND DECHARGE MARKS OF JEAN-BAPTISTE FOUACHE

Oval, the cover, sides and base with translucent plum-coloured enamel on an engine-turned ground, the lid inset with an oval enamel plaque depicting a seated couple with a dog, in the manner of Jean-Baptiste Le Prince, within a white enamelled beaded frame, the gold *sablé* borders enamelled in translucent green and red with berries and leaves

2 $\frac{5}{8}$ in. (66 mm.)

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

PROVENANCE

Anonymous sale; Sotheby's, Zurich, 17 May 1979, lot 34 (CHF 12,000).



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***602**

A CONTINENTAL SILVER-GILT AND GLASS TANKARD

APPARENTLY UNMARKED; POSSIBLY HUNGARIAN, 17TH CENTURY WITH LATER ELEMENTS; THE GLASS LINER 19TH CENTURY

Of tapering cylindrical form, on spreading foot, the domed cover chased with sea monsters and putti, set in the centre with medallion of Maximilian II, with Maria von Spanien and Ferdinand I to verso, the strapwork sides with engraved medallions of 'MAVRI', 'IVLIVS W' and 'APOLINA', each in a Mannerist cartouche, and alternating with plain vertical straps and bust terminals, the rim engraved 'Catharina Frey Frau v: Segesser gebohrne Freyin v: Gumpenberg'

6¼ in. (15.9 cm.) high

£1,500-2,500 | US\$2,100-3,400 | €1,800-2,900



PROPERTY FROM A PRIVATE SWISS COLLECTION (LOTS 592-603)

***603**

A FRENCH SILVER-GILT AND GLASS CLARET JUG

MARK OF VICTOR BOIVIN, PARIS, CIRCA 1890

The ovoid body with leaf-capped scoll handle and on spreading foot, the glass enclosed by foliate cagework, *marked on spout, foot and handle*

12 $\frac{3}{8}$ in. (31.5 cm.) high

£1,800-2,200 | US\$2,500-3,000 | €2,200-2,600



PROPERTY OF A LADY (LOTS 604-613)

■*604

A LOUIS XIV MOTHER-OF-PEARL, BRASS AND PEWTER-INLAID GREEN-STAINED HORN 'BOULLE MARQUETRY' TABLE

ATTRIBUTED TO BERNARD I VAN RISENBURGH DIT BVRB I, CIRCA 1700

Inlaid overall with arabesque, foliate and dolphin motifs, the rectangular brass-moulded top inlaid with a central cartouche depicting Venus in a swan-drawn chariot encircled by putti, baskets of flowers, cornucopias and musical trophies and further adorned with female figures representing the fruits of the earth, above a conformingly inlaid frieze enclosing a drawer, on scrolled legs joined by a shaped X-framed stretcher on toupie feet

28. 1/4 (72 cm.) high; 26. 1/2 (67 cm.) wide; 18 in. (46 cm.) deep

£60,000-100,000 | US\$82,000-140,000 | €71,000-120,000

PROVENANCE

Anonymous sale, Sotheby's, New York, 24-25 June 1983, lot 87.
Anonymous sale, Sotheby's, London, 24 June 1988, lot 67.

This rare table veneered in green stained horn inlaid with copper, pewter and mother-of-pearl belongs to a small group of *tables à pieds en consoles* produced in Paris by the same workshop, possibly that of Bernard Van Risenburgh I, during the last years of Louis XIV's reign and discussed by Calin Demetrescu in *Les ébénistes de la Couronne sous le règne de Louis XIV*, Lausanne, 2021. They all share the same shape derived from a so-called bureau mazarin with S-shaped legs and interlaced stretchers, overall decorated in marquetry using precious and exotic materials.

The first and probably earliest group among these tables, conceived *circa* 1695-1715, is decorated with floral marquetry with pewter inlays such as the table sold at Ader Tajan, Paris, 24 June 1992, lot 156; the other at Marc-Arthur Kohn, 19 November 1993.

The second group, to which the present table belongs, is decorated in 'Bouille' marquetry in *première* or *seconde-partie* using tortoiseshell or stained horn and metals forming arabesques. The top of these tables are centred with an oval depicting Venus on a chariot drawn by swans related to engravings by Daniel Marot (1661-1752). These tables include:

-a table in *première-partie* with red tortoiseshell background and pewter inlays, sold at Tajan, Paris, 3 April 1996, lot 129.

-a table in *contre-partie* with pewter background inlaid with red tortoiseshell and green-stained horn, sold at Tajan, 20 March 2000.

A third group, probably slightly later in date (*circa* 1710-20), can be recorded. These tables in Bouille marquetry are decorated with elaborated chinoiserie scenes and landscapes with polychrome inlays, including:

-a table in *première-partie* formerly in the collection baron Le Fèbvre and madame O'Rossen and subsequently sold from the collection Jean Rossignol, Artcurial, 13 December 2005, lot 114.

-another in *contre-partie* formerly in the collection of Boni et de Castellane and Ana Gould and subsequently sold from the collection of Howard Brighton Keck and Elizabeth A. Keck, Sotheby's, New York, Sotheby's, 5-6 December 1991, lot 31.

Other table of similar shapes and decoration are attributed to BVRB I are recorded including the example inlaid with a figure emblematic of America sold at Binoche et Giquello, Paris, 7 June 2013, lot 14; and a table from the collection of René Weiler and subsequently in the collection of George Farrow, sold at Sotheby's, London, 19 May 1967, lot 182.

Father of the celebrated *ébéniste* Bernard II van Risenburgh, Bernard the Eldest came from Groene in Holland before settling in Paris in 1696 where he became Master *ébéniste* before 1722. He seems to have been specialised in the production of bracket clocks cases in Boulle marquetry as revealed by his inventory of his stock made in 1738 which only listed clocks. However, a corpus of more important pieces are now attributed to him including the bureau made for Elector Maximilien II Emmanuel of Bavaria, delivered after 1715 (discussed by Jean-Nérée Ronfort and Jean-Dominique Augarde in their article 'Le Maître du bureau de l'Electeur' L'Estampille, January 1991, pp. 42-74); or the commode delivered to Louis-Charles de Machault (1667-1750) sold at Christie's, Paris, 16 December 2008, lot 11 similar to another commode part of the collection of Marquess of Bath, Longleat Castle, which bears the stamp 'BVRB', indicating it was completed by his son Bernard II.



PROPERTY OF A LADY (LOTS 604-613)

■*605

**A LOUIS XV ORMOLU-MOUNTED GREEN STAINED-HORN
CARTEL CLOCK**

*THE MOVEMENT BY JACQUES-JEROME GUDIN, CIRCA
1755-65*

The case surmounted with a naturalistic floral and acanthus leaf cast, above further scrolls, leaves and blooms to the sides and edges, the central enamel dial with Roman chapters and Arabic seconds, signed 'GUDIN, A PARIS', behind a hinged convex glass cover, above a glass panel with foliate braches, on scrolled feet, the twin barrel mouvement with silk suspension, verge escapement and strike on bell, the back of the mouvement signed 'GUDIN A PARIS'; the bracket with similar applied mounts; the mounts re-gilt

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY OF A LADY (LOTS 604-613)

■*606

A PAIR OF ITALIAN GILTWOOD CONSOLE TABLES

SECOND QUARTER 18TH CENTURY, POSSIBLY NEAPOLITAN

Each with shaped pink granite top above a waved pierced rocaille frieze centred by a bacchic mask issuing flower garlands from its mouth, on four scroll and rocaille carved legs further adorned with flowers, the front legs headed with satyr masks, on claw-on-ball feet on a plinth with scrolling splayed legs, slight differences in carving

36. 1/4 in. (92 cm.) high; 47 in. (120 cm.); 46. 1/2 (118.5 cm.) wide; 22 in. (56 cm.) deep

£25,000-35,000 | US\$35,000-48,000 | €30,000-41,000

These console tables exhibit characteristics of the exuberant and whimsical carving executed in the South of the Italian peninsula in the first half of the 18th century. The influence of the Baroque period lingered in Rome and Naples much longer than elsewhere in Europe and these tables, with their heavy claw-on-ball feet and profuse decoration of creeping flowers and masks alongside *rocaille* motifs might well be considered part of this *Barochetto* transition. The longstanding Southern Italian taste for this type of decoration conceived in the late Baroque period and adapted up until the

later 18th century can be seen in a number of larger Roman console tables with carved mask and flowerhead decoration (illustrated Alvar Gonzalez, *Palacio, Arredi e ornamenti alla corte di Roma*, Milan, 2004, pp. 119, 124-125, 165-166) and in console tables dated to the third quarter of the 18th century, sold Sotheby's London 9 June 2015, lot 132 and Sotheby's Milan, 14 March 1995, lot 333.



PROPERTY OF A LADY (LOTS 604-613)

***607**

**A SILVER-MOUNTED BÖTTGER RED STONEWARE COFFEE-POT
AND COVER FOR THE TURKISH MARKET**

CIRCA 1712-15, THE MOUNTS PROBABLY 19TH CENTURY

Of baluster octafoil-section form, the spout issuing from a fish's head, the double-scroll handle secured by a foliate silver mount with clasps around the lower terminal and upper part, the cover moulded as a jewelled turban with a later silver knop finial

7½ in. (19.1 cm.) high overall

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

The form of this coffee-pot with its turban-shaped cover was based on Islamic originals but the decorative elements of the spout issuing from a fish's head were based on Chinese originals. For a coffee-pot of this type in the Wark Collection with polished panels, see Ulrich Pietsch, *Early Meissen Porcelain, The Wark Collection from The Cummer Museum of Art & Gardens*, London, 2011, p. 71, no. 12, where he notes that in the inventory of the stock taken at Meissen in 1711 the model is described as a *Türkische Caffee-Kanne* (Turkish coffee-pot).



PROPERTY OF A LADY (LOTS 604-613)

***608**

A BÖTTGER RED STONEWARE ENAMELLED TEAPOT AND COVER

CIRCA 1710-1711

After a Chinese original, probably designed by *Johann Jacob Irminger*, of squat circular form with a short tapering spout and loop handle, each side moulded with flowering and fruiting branches enriched in coloured enamels, possibly by *Johann Martin Meyer*, the flat cover with two sprays of foliage and a flower-spray around a knob finial, the rim moulded with a raised band border, the cover interior glazed

3½ in. (7.9 cm.) high

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000

This circular teapot was not thrown on a wheel but was press-moulded in four sections and looted together, as evidenced by the looted joins which are still just visible. It would appear that the present example may be the only known enamelled teapot of this squat globular form with a flat cover; examples of the higher (more globular) teapots with enamelled decoration exist, although these are also extremely rare. A teapot of the more globular

type with a domed cover and with related moulded and enamelled decoration is in the Porzellansammlung, Dresden, and is illustrated by Ingelore Menzhausen, 'Das Rothe und das Weisse Porcellain' in *Johann Friedrich Böttger, Die Erfindung Des Europäischen Porzellans*, Leipzig, 1982, fig. 115, where she attributes the model to Johann Jacob Irminger. The same teapot is also illustrated by Claus Bolz, 'Steinzeug und Porzellan der Böttgerperiode - Die Inventare und die Ostermesse des Jahres 1719 -' in *Keramos*, 2000, No. 167 / 168, p. 116, no. 154.

The first group of stoneware products recorded were a group of 16 especially fine pieces which were sent on 20th April 1720 to Augustus 'the Strong' while he was in Poland for his inspection. One of the items listed was *1 round enamelled teapot*, and it is possible that the present teapot could have been the teapot sent for Augustus to inspect; see Ulrike Weinhold, "of unusual design" - Johann Jakob Irminger as the designer of Böttger stoneware' in Dirk Syndram and Ulrike Weinhold (ed.), *Böttger Stoneware, Johann Friedrich Böttger and Treasury Art*, Altenburg, 2009, p. 67, where the other 15 pieces are listed.



PROPERTY OF A LADY (LOTS 604-613)

***609**

**A PLAUE-ON-HAVEL RED STONEWARE BROWN-GLAZED
COFFEE-POT AND COVER**

CIRCA 1717

After a Böttger original, of baluster square-section form, the curved spout with a support and issuing from a sea-monster's jaws, the angular handle with a curved lower terminal, decorated with gilding over red bole, the sides with flowers below a gilt band border with husks, the domed cover with a square knob finial and similar gilt border

7½ in. (18.2 cm.) high

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

The Plaue-on-Havel manufactory was established on the estate of Friedrich von Görne, a Brandenburg nobleman. The local clay turned red after firing and it was hoped that Plaue's products would rival those of Böttger's factory at Meissen. Görne tried to negotiate with the Saxon government for his factory to be incorporated as a Prussian branch of the Meissen manufactory, but he was not successful. The two factories kept an eye on each other's products and spied upon each other. An attempt by Plaue to lure Johann

Georg Melhorn from Meissen to Plaue went awry when a letter to him was intercepted in April 1715, resulting in Melhorn being sent by Meissen to spy upon Plaue. Melhorn reported back that Plaue was making red stoneware, but not with a black glaze.¹

Unfortunately the Plaue factory archive is lost to scholars, making precise stylistic dating difficult (Friedrich von Görne's successor, Wilhelm von Alhalt, threw all the paperwork relating to his predecessor into the river Havel).² Horst Mauter suggests that Plaue was using black glazes in 1715 and brown glazes from 1717.³ A black-glazed coffee-pot of related form to the present lot is in the Gliwice Museum (Inv. No. MGI/RA/18).⁴ The Gliwice museum example has a double scroll support attaching the spout to the body rather than the curved support on the present example. It is clear that this Plaue coffee-pot form is derived from the Böttger original designed by Johann Jakob Irminger.

1. Barbara Szelegejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Warsaw, 2013, p. 302.

2. Barbara Szelegejd, *ibid.*, 2013, p. 303 (note 7), citing H. Köhler, 'Steinzeug aus der Plaue "Porcelain Fabrique" (1713 bis 1730)', in *800 Jahre Plaue 1197-1997, Festschrift*, 1997, p. 63.

3. Cited by Barbara Szelegejd, *ibid.*, 2013, p. 302.

4. Illustrated by Barbara Szelegejd, *ibid.*, 2013, p. 302, fig. XXII.



PROPERTY OF A LADY (LOTS 604-613)

***610**

A BÖTTGER RED STONEWARE BLACK-GLAZED TEAPOT AND COVER

CIRCA 1715, THE COLD COLOUR DECORATION ALMOST CERTAINLY MARTIN SCHNELL WORKSHOP, DRESDEN

After a Chinese original, with a high bail handle, each side painted in cold colours with flowering shrubs enriched in gilding, the domed cover with gilt bands to the vase-shaped knob finial and the rim

5½ in. (14 cm.) high

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

Anonymous sale; Christie's, London, 20 May 1991, lot 148.

LITERATURE

Discussed by Barbara Szelejejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Warsaw, 2013, p. 185.

An un-glazed stoneware teapot of this very rare form (without a cover) is illustrated by Barbara Szelejejd, *ibid.*, 2013, pp. 183-185, no. 26, where she mentions the present teapot together with only three other stoneware teapots of this form which are known to have survived.¹ The present example is the only known example with 'black lacquer' decoration in imitation of Japanese lacquer.

The August 1711 inventory of items at the Meissen manufactory records twenty-five plaster moulds relating to various vessels for serving tea, of which only one, no. 19, could relate to this form of teapot. The mould is described as a 'round teapot with an upper handle' (*Ein rundt Thee Krügel mit einen ober-henckel*),² and there are 40 fired pieces recorded, and 11 unfired pieces *im Brenn-haus* (in the firing chamber), but no mention is made of the decoration of the teapots. In the 1719 inventory, under *Teekannen*, 6 teapots *mit (Ober)Henkel/überhenklig* are listed, of which three were porcelain and three were stoneware. One of the three stoneware teapots in the 1719 inventory is recorded as being *schwarzglasiert* (black-glazed).³

Böttger's early factory quickly adapted the use of black lacquer and other decorative elements found on Asian imports into its highly innovative repertoire for the decoration of red stoneware. Red stoneware and black-glazed red stoneware were first offered for sale at the Easter Fair (*Ostermesse*) at Leipzig in 1710, the same year that the factory opened. Also in January the same year, Martin Schnell was employed by Augustus 'the Strong', Elector of Saxony, as his *Hofflacquier* (Court lacquerer), and a

collaboration with the Meissen factory was formed. Schnell is recorded as having been paid a high salary by the factory for lacquering and decorating red stoneware. In a list of factory workers drawn up in Autumn 1710 (probably by Böttger himself), a *Laccierer* Schnell is recorded with a weekly salary of 5 *thalers*.⁴ By August 1711 he was hugely busy, being paid 30 *thalers* every two weeks.⁵ It is clear from his extremely high wages that his work was very highly regarded by Augustus, even if the wages included the cost of the gold which he needed for his work.⁶

However, specific information about Schnell's work appears to be scant. Monika Kopplin takes on the problem of attribution for Schnell's work by detailed comparison between simulated lacquerwork on Böttger pieces with lacquer furniture and other wood objects applied with lacquer decoration known to have been supplied by Schnell.⁷ Schnell's workshop didn't decorate Meissen stoneware pieces for very long; from 1716 onwards his name no longer appears in the Meissen records. The factory's development and shift to white porcelain production from 1713 onwards is thought to be a factor in this, and by 1717, Schnell and his workshop were fully preoccupied with the fittings and interior decoration of various buildings for the king.

No provenance before the 1991 Christie's sale is known. There are two collection labels of undetermined date (19th century?) attached to the underside of the teapot; the central label is inscribed 45 in sepia ink, and this is enclosed concentrically by a circular label inscribed *Dresden. "Böttcher". 1706* in sepia ink.

1. A teapot and cover from the Staatliche Kunstsammlungen Dresden, Porzellansammlung, which is now in the Schloss Friedenstein Gotha / Schlossmuseum, is illustrated by Ingelore Menzhausen, 'Das Älteste aus Meißen: Böttgersteinzeug und Böttgerporzellan', in *Johann Friedrich Böttger zum 300. Geburtstag*, Staatliche Kunstsammlungen Dresden February – August 1982 exhibition catalogue, Dresden, 1982, col. pl. 1/8, where it is described as a 'Treck-Potgen' with an 'Oberhenkel' (former inventory number P.E. 2444). Another (apparently unpublished) teapot of this form was put on display in April 2000 as part of the permanent exhibition of antique pieces in the Staatliche Porzellan-Manufaktur Meissen GmbH. A third (un-glazed) example richly decorated with cut decoration is in the Wark Collection, Florida, and is illustrated by Ulrich Pietsch, *Early Meissen Porcelain, The Wark Collection*, London, 2011, p. 68, cat. No. 9.
2. Szelegejd, *ibid.*, p. 185, citing Claus Bolz, 'Formen des Böttgersteinzeugs im Jahre 1711', in *Keramik Freunde der Schweiz*, 1982, No. 96, p. 20.
3. Claus Bolz, 'Steinzeug und Porzellan der Böttgerperiode – Die Inventare und die Ostermesse des Jahres 1719 –' in *Keramos*, April 2000, No. 167/168, p. 122, table 13.7.
4. Barbara Szelegejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Warsaw, 2013, p. 211.
5. Barbara Szelegejd, *ibid.*, 2003, p. 211.
6. Noted by Monika Kopplin in her essay 'All Sorts of Lacquered Chinese on a Black Glaze - Lacquer Painting on Böttger Stoneware and the Problem of Attribution to Martin Schnell' in 'Schwartz Porcelain', Museum für Lackkunst December and Schloß Favorite bei Rastatt 2003-2004 Exhibition Catalogue, Munich, 2003 (English Edition, Munich, 2004, p. 84). The 1712 factory payroll records that Schnell's monthly salary was 100 *Reichstaler*.
7. Kopplin, *ibid.*, Munich, 2003, pp. 171-193 (English Edition, 2004, pp. 83-91).



PROPERTY OF A LADY (LOTS 604-613)

***611**

A BÖTTGER RED STONEWARE BALUSTER COFFEE-POT AND COVER

1710-1713

Designed by *Johann Jacob Irminger*, of baluster square-section form, the square-section spout issuing from a sea-monster's jaws and joined to the body above by a double-scroll support, the spout terminal and support enclosed by an unpolished panel centred by cut dot-ornament and edged with a cut line border, the scroll handle with polished channelled sides, the area between the two terminals similarly decorated, the underside of the footrim polished and the centre cut with a polished dot, the square domed cover and square knob finial polished

5 $\frac{7}{8}$ in. (15 cm.) high

£15,000-20,000 | US\$21,000-27,000 | €18,000-23,000

The form was designed by the Dresden Court Silversmith Johann Jacob Irminger (1635?-1724) who was asked by the King in 1710 (and subsequently formally instructed in 1712) to contribute designs for Böttger's new stoneware. He created this model of coffee-pot by fusing contemporary

Baroque silver models with decoration derived from Chinese originals (the sea-monster's head is derived from fish's heads found on Chinese pieces). It has also been suggested that the form of Japanese sake-bottles may have influenced Irminger's design, as well as being similar to coffee-pots made by Huguenot goldsmiths in England.¹ The sides would originally have been moulded with prunus branches, but these have been removed by polishing (traces of these branches can still just be seen). For a stoneware coffee-pot with a polished spout but unpolished sides, see Ulrich Pietsch, *Early Meissen Porcelain, The Wark Collection from The Cummer Museum of Art & Gardens*, London, 2011, p. 65, no. 6.

1. By Ulrike Weinhold, curator of the Grünes Gewölbe, Dresden, cited by Maria Santangelo, *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain*, San Francisco, 2018, p. 41 and note 27.



PROPERTY OF A LADY (LOTS 604-613)

***612**

A BÖTTGER RED STONEWARE JEWELLED AND ENAMELLED COFFEE-POT AND COVER

1710-1711

Designed by *Johann Jakob Irminger*, of baluster square-section form, the sides moulded with flowering and fruiting branches, the square-section spout cut with flutes and issuing from a sea-monster's jaws, the scroll handle cut with channelled sides and with a studded exterior, painted in coloured enamels, probably by *Johann Martin Meyer*, each branch terminating in an eagle's head, painted with a fly, a hound, a snake, a scorpion and a scrolling foliate border below the rim at each side, the flowerhead centres applied with gold-foil and set with garnets, the domed cover cut with steps and angles, the square knob finial also cut

6 in. (15.2 cm.) high

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

Enamelled decoration on Böttger period stoneware is extremely rare. Very few pieces were made because the Elector King Augustus 'the Strong' regarded enamelled decoration as too expensive. Augustus

intervened in October 1710 when he wrote to the manufactory to tell them to stop using enamelling as a form of decoration, reminding them how expensive it was: *'...bey welchen wegen der daran befindlichen emailirten Arbeit zu erinnern, da#, weil dieselbe kostbarer als die Geschirrrchen selber, so wäre besser, wenn ins künftige dergleichen Verzierungen in die Höhe oder in die Tiefe hineingeschliffen würden'* (...in this connection [I wish to] remind you on account of the enamelling on them that it would be better in future to cut décors in low or raised relief because the enamelling is more valuable than the crockery itself).² Three enamellers who had been listed among the workers at Meissen in August 1710 were no longer listed two years later,³ so in all probability, the present coffee-pot was decorated in 1710, the first year of the manufactory's output, and it is also very possible that it was offered for sale at the Leipzig Easter Fair of 1710.⁴

It is not certain which of the three *Emeillirer* decorated the present coffee-pot, although comparison with a coffee-pot in Gotha which is signed by one of these enamellers, Johann Martin Meyer, suggests that the present pot is also Meyer's work.⁵ Meyer appears at the head of the *Emeillirern* (enamellers) on the list of factory workers which was taken on 5th August, and his weekly pay was 4 *thalers* (a stoneware coffee-pot of this form cost between 1 *thaler* 6 *groschen* and 10 *thalers*, depending on how it was decorated).⁶ The Gotha coffee-pot is illustrated in a different publication by Ingelore Menzhausen along with another enamelled coffee-pot from the State Porcelain Collection in Dresden,⁷ and it is interesting to note that these coffee-pots are both painted with flies, insects and birds. The running hound,

snake and scorpion on the present lot may perhaps be unique. A mounted enamelled coffee-pot of the same form (without garnets) was sold from the Princes Reuß collection by Christie's Germany at Gera on 26-27th May 1998, lot 140. The Reuß coffee-pot was painted with a ladybird, butterfly and an insect, and the underside was impressed with a *Ruyi* lappet mark.

The form was designed by the Dresden Court Silversmith Johann Jakob Irminger (1635?-1724) who was asked by the King in 1710 (and subsequently formally instructed in 1712) to contribute designs for Böttger's new stoneware. Böttger needed high-quality and contemporary designs, and turning to the Court Silversmith, who was *au fait* with the latest designs from Augsburg and beyond, was the natural choice. Irminger submitted his designs to Meissen in copper or silver, rarely visiting the factory.⁸ He created this model of coffee-pot by fusing contemporary Baroque silver models with decoration derived from Chinese originals (the sea-monster's head is derived from fish's heads found on Chinese pieces). It has also been suggested that the form of Japanese sake-bottles may have influenced Irminger's design, as well as being similar to coffee-pots made by Huguenot goldsmiths in England.⁹

1. Augustus II (1670-1733), King of Poland and Elector of Saxony, who owned the Meissen manufactory.

2. Augustus wrote on 25th October 1710 after receiving enamelled pieces while he was in Gdansk. SächsHStA Dresden Loc. 1340, Conv. 1, fol. 64, cited by Ulrich Pietsch, "Of red or brown porcelain" – decoration and refinement of Böttger stoneware' in *Böttger Stoneware, Johann Friedrich Böttger and Treasury Art*, Altenburg, 2009, p. 48.

3. Ulrich Pietsch, *ibid.*, p. 48; the enamellers were Johann Martin Meyer, Elias Wolff and Wolff's son. Meyer is also recorded as having worked on glass, see Dwight P. Lanmon, 'A Royal Saxon Goblet' in *The Burlington Magazine*, May 1987, pp. 313-315.

4. This model of stoneware coffee-pot with jewelled and enamelled decoration is recorded as being offered for sale at the 1710 Easter Fair at Leipzig; see Ingelore Menzhausen, *Alt-Meißner Porzellan in Dresden*, Berlin, 1988, p. 194, no. 2.

5. This coffee-pot is now in the Schlossmuseum, Gotha (Inv.-No. St 349), and the signature is an enamelled monogram on the underside. It is illustrated by Ulrich Pietsch, *ibid.*, p. 47, ill. 16, and for an illustration of the monogram on the underside see Ingelore Menzhausen, 'Das Älteste aus Meißen: Böttgersteinzeug und Böttgerporzellan' in *Johann Friedrich Böttger zum 300. Geburtstag*, Staatliche Kunstsammlungen Dresden February – August 1982 Exhibition Catalogue, Dresden, 1982, fig. 1/16 (underside) and fig. 1/15 (coffee-pot). At the time of publication in 1982 the pot was in the Porzellansammlung, Dresden (formerly Inv. Nr. P.E. 893).

6. Cf. Barbara Szelejejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Warsaw, 2013, p. 177.

7. Ingelore Menzhausen, 'Das Rothe und das Weisse Porcellain' in *Johann Friedrich Böttger, Die Erfindung Des Europäischen Porzellans*, Leipzig, 1982, figs. 115 and figs. 113 and 114.

8. Ulrike Weinhold, "of unusual design" – Johann Jakob Irminger as the designer of Böttger stoneware' in Dirk Syndram and Ulrike Weinhold (Ed.), *Böttger Stoneware, Johann Friedrich Böttger and Treasury Art*, 2009, p. 105. Irminger received a monthly salary of 20 *thalers*, irrespective of the individual pieces or groups of works that he worked on. Johann Melchior Steinbrück (an inspector at Meissen who had been Böttger's secretary since 1709) did not share his master's high regard for Irminger, frequently complaining that the silversmith barely visited the factory. After Böttger's death in 1719, it wasn't long before Irminger's name was deleted from the salary list.

9. By Ulrike Weinhold, curator of the Grünes Gewölbe, Dresden, cited by Maria Santangelo, *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain*, San Francisco, 2018, p. 41 and note 27.



PROPERTY OF A LADY (LOTS 604-613)

***613**

A BÖTTGER RED STONEWARE BLACK-GLAZED TEAPOT AND COVER

CIRCA 1710-1713, THE GILDED DECORATION ALMOST CERTAINLY MARTIN SCHNELL WORKSHOP, DRESDEN

Of pyramid octagonal-section form designed by *Johann Jakob Irminger*, with a flamboyant five-scroll handle, the eagle-head spout joined to the body by a support issuing from a mask, the teapot facets gilded with chinoiserie figures alternating with vases and shrubs, moulded and gilded with a crowned escutcheon on the handle facet, the rounded lower part with a gilt strapwork border, the domed stepped cover with a foliate knob finial enclosed by an octagonal double gilt line border and a waved gilt line and dot ornament border at the rim

4 in. (10.2 cm.) high

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000

This baroque eagle-spout octagonal teapot was designed by Johann Jakob Irminger, the Court Silversmith who was asked by the King in 1710 (and subsequently formally instructed in 1712) to contribute designs for Böttger's

new stoneware. The design was produced with two different handles, and there is also a different but related teapot form which is much less elaborate.¹ There is a black "lacquered" teapot of the same form as the present lot in the Hans Syz Collection in Washington DC., and another (the cover seemingly with a replacement finial) in the Wark Collection, Jacksonville, Florida. Other published black-glazed teapots of this type appear to have the simpler handle rather than the flamboyant handle of the present lot.²

In the August 1711 inventory of pieces at the factory there were twenty one teapots of this type described as *8 Bassigs Thee Krügel mit dem Adler Schnäutzgen* (8-sided teapots with eagle-shaped spouts).³ The shape of handle is not differentiated, so presumably some were of the same type as the present lot, and others (probably a greater number) were of the type with a simpler handle. Four of these teapots were described as *laccirt* (lacquered), had presumably already received their final decoration, while 17 were described as *schwarz glassurt* (black-glazed), and presumably had yet to receive over-glaze decoration. It's very possible that the present lot is one of the 21 teapots recorded in 1711.

Böttger's early factory quickly adapted the use of black lacquer and other decorative elements found on Asian imports into its highly innovative repertoire for the decoration of red stoneware. Red stoneware and black-glazed red stoneware were first offered for sale at the Easter Fair (*Ostermesse*) at Leipzig in 1710, the same year that the factory opened.

Also in January the same year, Martin Schnell was employed by Augustus 'the Strong', Elector of Saxony, as his *Hofflacquiere* (Court lacquerer), and a collaboration with the Meissen factory was formed. Schnell is recorded as having been paid a high salary by the factory for lacquering and decorating red stoneware. In a list of factory workers drawn up in Autumn 1710 (probably by Böttger himself), a *Laccierer* Schnell is recorded with a weekly salary of 5 *thalers*.⁴ By August 1711 he was hugely busy, being paid 30 *thalers* every two weeks.⁵ It is clear from his extremely high wages that his work was very highly regarded by Augustus, even if the wages included the cost of the gold which he needed for his work.⁶

However, specific information about Schnell's work appears to be scant. Monika Kopplin takes on the problem of attribution for Schnell's work by detailed comparison between simulated lacquerwork on Böttger pieces with lacquer furniture and other wood objects applied with lacquer decoration known to have been supplied by Schnell.⁷ Schnell's workshop didn't decorate Meissen stoneware pieces for very long; from 1716 onwards his name no longer appears in the Meissen records. The factory's development and shift to white porcelain production from 1713 onwards is thought to be a factor in this, and by 1717, Schnell and his workshop were fully preoccupied with the fittings and interior decoration of various buildings for the king.

1. For an example of the alternative (simpler) scroll handle, see Maria Santangelo, *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain*, San Francisco, 2018, pp. 42-43, no. 8.

2. The Syz Collection piece in the Smithsonian Institute, Washington, D.C., is illustrated by Ingelore Menzhausen, 'Das Rothe und das Weisse Porcellain' in *Johann Friedrich Böttger, Die Erfindung Des Europäischen Porzellans*, Leipzig, 1982, fig. 93, and the Wark Collection example is illustrated by Ulrich Pietsch, *Early Meissen Porcelain, The Wark Collection*, London, 2011, p. 77, no. 18.

3. Claus Bolz, 1982, pp. 25 and 40, ill. 8. A variant eagle-head spout octagonal teapot, with less steep sides, a single-scroll handle and a gadrooned lower part was made; for an un-polished stoneware example of this form see Barbara Szelegejd, *Red and Black Stoneware and their Imitations in the Wilanów Collection*, Warsaw, 2013, pp. 243-246, no. 37.

4. Barbara Szelegejd, *ibid.*, 2013, p. 211.

5. Barbara Szelegejd, *ibid.*, 2003, p. 211.

6. Noted by Monika Kopplin in her essay 'All Sorts of Lacquered Chinese on a Black Glaze - Lacquer Painting on Böttger Stoneware and the Problem of Attribution to Martin Schnell' in '*Schwartz Porcelain*', Museum für Lackkunst December and Schloß Favorite bei Rastatt 2003-2004 Exhibition Catalogue, Munich, 2003 (English Edition, Munich, 2004, p. 84). The 1712 factory payroll records that Schnell's monthly salary was 100 *Reichsthaler*.

7. Kopplin, *ibid.*, Munich, 2003, pp. 171-193 (English Edition, 2004, pp. 83-91).



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

This collection mainly acquired in the 1970s and 1980s offers a comprehensive view of the glorious years of Transylvanian silver when the area was still part of Hungary. This historical region inhabited by Hungarians, Saxons and Romanians is located in the centre of Romania and developed a very strong identity through its complex culture and varied political history.

Hungary emerged as a recognized European force under the rule of King Matthias Corvinus (r. 1458–90). During his reign, the country became one of the most sophisticated cultural centres in early Renaissance Europe, which coincided with the arrival of skilled immigrants; the Saxons, from Luxembourg, Flanders and Germany who settled near the salt, copper, silver, and gold mines and proceeded to establish thriving merchant towns.

Matthias' successors, however, were unable to repel the mighty Ottoman empire's advances into Hungarian territory. The country's political structure collapsed after the Turkish army won the decisive battle at Mohács in 1526 and western

Hungary fell under the control of the Catholic Austrian Habsburgs.

During this period of economic and political instability that took hold in the early sixteenth century, artisans left war-torn Buda and the surrounding region and moved to the calmer regions of Royal Hungary in the northwest and Transylvania in the east. Workshops flourished under the guidance of strong guilds benefiting from the patronage of churches and monasteries as well as from the aristocracy and the rich merchants.

The demands of these affluent patrons were satisfied by new forms and designs developed by well-travelled Hungarian artists and by journeymen goldsmiths returning from their obligatory tours of the European cultural centres in Italy and Germany. Silver objects in an astonishing variety of shapes and sizes reflect the wide array of influences that artisans translated into a characteristic Transylvanian style. Standing cups and beakers were typically made with a flared cylindrical body raised on a hollow, spreading foot. Shallow bowls with small handles were used for serving brandy and other spirits as well as sweets and fruits.

Decoration such as the so-called snakeskin ornament as well as floral decoration composed of large blooms entwined with foliage, were the most popular ornaments sometimes combined with animals and figures.

By adapting and innovating, these craftsmen created forms and motifs that seem to be unique to the region and would define Hungarian style.

614

A HUNGARIAN SILVER-GILT TANKARD

MARK OF GEORGIUS RENNER, NAGYSZEBEN (SIBIU / HERMANNSTADT), CIRCA 1630

On spreading foot chased with cross-bands and applied with Roman coins, the slightly tapering body chased with scrolls and foliage on matted ground and applied at intervals with Roman coins, the hinged cover with cherub holding a vacant shield finial, the base applied inside with a Saxon coin, *marked underneath and with later Dutch control mark*

8¾ in. (22 cm.) high

16 oz. 8 dwt. (511 gr.)

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

PROVENANCE

Anonymous sale; Phillips, London, 7 November 1997, lot 45, then by descent.

For the maker's mark see E. Kőszeghy, *Magyarországi ötvösjegyek a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 246, no. 1391.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

615

A HUNGARIAN PARCEL-GILT SILVER BEAKER

*MAKER'S MARK ONLY FOR PETRUS SCHNELL II,
NAGYSZEBEN (SIBIU/HERMANNSTADT), CIRCA 1640*

Trumpet shaped, chased with auricular foliate scrolls framing plain silver panels, *marked underneath*

6½ in. (16.5 cm.) high

4 oz. 3 dwt. (129.5 gr.)

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

A Gentleman; Sothebys, London, 11 June 1970, lot 81 (£185), then by descent.

The maker's mark on this beaker is that of Petrus Schnell II, and is one of three goldsmiths in the Schnell family working in the mid-17th century with very similar hallmarks.

Nagyszeben was the capital of the Principality of Transylvania and became part of Romania after the First World War following the end of the Austro-Hungarian empire.

For the maker's mark see E. Kőszeghy, *Magyarországi ötvössjegywk a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 248, no. 1402.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

616

TWO HUNGARIAN SILVER AND PARCEL-GILT WINE-CUPS

ONE WITH MAKER'S MARK ONLY OF MICHAËL SCHELLING OR MICHAËL SEIBRIGER KNOWN AS SOMMER, CIRCA 1640, THE OTHER APPARENTLY UNMARKED BUT POSSIBLY ANDREAS MAY SENIOR, 1690-1737, BRASSÓ (BRAS#V / KRONSTADT)

The first with spreading foot chased with masks, scrolls and fruit trophies, the plain baluster stem with calyx, the tapering bowl engraved with foliate festoons and birds including a stork and an owl, *marked on foot rim*; the second with domed foot embossed with diaperwork and rosette, baluster stem and octofoil bowl decorated with panels of fruit and foliage, the footrim later engraved 'AZ Kezdi Vauarhelit Szigarto Géhé Año 1809 dié 2.ma / Maŷ'

6¾ in. (16.2 cm.); and 6¾ in. (17.2 cm.) high

4 oz. 11 dwt. (142 gr.); and 6 oz. 16 dwt. (213 gr.)

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

D. Hawkins, 1 Albany Villas, Hove, Sussex.

D. Hawkins; Christie's, London, 10 April 1968, lot 114 (£52), the Seibriger cup, then by descent.

Claud Allen, Ash Pollard, Rockshaw Road, Merstham, Surrey.

Claud Allen; Christie's, London, 21 February 1968, lot 177 (£200), the unmarked cup, then by descent.

Michaël Seibriger is described in 1663 in the *Rezept book* of Petrus W. Kecskméti, goldsmith master in Kassa, and former pupil of Seibriger as having worked for 16 years as a journeyman spent time in Germany, England, France and above all in Sweden as Court Goldsmith (probably to Gustav Adolfus) and finally Constantinople.

For the maker's mark see E. Kőszeghy, *Magyarországi ötvösjegyek a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936; p. 32, no. 189 and p. 44, no. 251.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

617

TWO HUNGARIAN SILVER AND PARCEL-GILT SILVER BEAKERS

THE SMALL BEAKER, BESZTERCE (BISTRITA/ BISTRITZ), UNIDENTIFIED MAKER'S MARK PM IN SHIELD, CIRCA 1650; THE LARGER BEAKER WITH MARK OF GEORGIUS SCHNELL, NAGYSZEBEN (SIBIU/HERMANNSTADT), CIRCA 1660

Each trumpet shaped on spreading foot, chased with large stemmed flowers and swirling foliage, the Sibiu example chased below the rim with laurel wreath framing drapery with initials G.K./M.K. and date 1695 below, the smaller beaker marked underneath, the larger one on the foot rim

5⅞ in. (14.7 cm.); and 7½ in. (19 cm.) high

3 oz. 17 dwt. (121 gr.); and 5 oz. 8 dwt. (169 gr.)

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

with Peter Szuhay, London, the Beszterce beaker, then by descent.

The maker's mark PM is recorded in Kőszeghy and although it is not identified is believed to have struck on pieces from the second half of the 17th century, notably a sideboard dish illustrated in J. Kolba, *Hungarian Silver, the Nicolas M. Salgo Collection*, London, 1996, p. 56, no. 34. E. Kőszeghy, *Magyarországi étvősjegyek a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 10, no. 45 and p. 251, no. 1424.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

618

TWO HUNGARIAN PARCEL-GILT SILVER BEAKERS

ONE WITH MAKER'S MARK ONLY FOR GEORGIUS HARNISCHMACHER, BRASSÓ (BRAS#V/KRONSTADT), CIRCA 1650; THE OTHER WITH MAKER'S MARK ONLY UNIDENTIFIED, HB UNDER THREE LEAVES, SEGESVÁR (SIGHIȘOARA /SCHÄSSBURG), CIRCA 1650

Each trumpet shaped, the first chased on the foot with houses in a wooded landscape, the upper body with three oval reserves of a village, a shepherd and his dog and a saddled donkey, within plain scrolling cartouches and *fleur-de-lys* motifs; the second chased on the foot with animals including bear, fox and hare, the body with scrolling cartouches held by winged putto busts and framing animals including bull, donkey, fox, goat, lion, horse and stag, *marked underneath*

6½ in. (15.5 cm.); and 6 in. (15.2 cm.) high

5 oz. 2 dwt. (160 gr.); and 5 oz. 2 dwt. (159 gr.)

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

Anonymous sale; Christie's, London, 9 February 1972, lot 48 (£260), the Harnischmacher beaker, then by descent.

Anonymous sale; Debenham Coe, London, 30 October 1973, lot 285 (£580), the H. B. beaker, then by descent.

The scrolling *fleur-de-lys* motif also appears on another beaker by Georgius Harnischmacher, illustrated in J. Kolba, *Hungarian Silver, The Nicolas M. Salgo Collection*, London, 1996, p. 67, no. 45.

Segesvár is located in Transylvania and like Brassó was populated in the 12th century by German craftsmen and merchants known as the Transylvanian Saxons who had been invited to settle by the King of Hungary. After the First World War, Segesvár passed with Transylvania from Austria-Hungary to the Kingdom of Romania.

For the maker's mark see E. Kőszeghy, *Magyarországi ötvösjegyek a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 36, no. 209 and p. 324, no. 1924.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

619

A HUNGARIAN PARCEL SILVER-GILT STANDING CUP

APPARENTLY UNMARKED, 17TH CENTURY

On a domed bombé foot chased with foliate scrolls on matted ground, with openwork bracketed stem between two calyxes, the trumpet-shaped bowl chased with winged grotesque busts amidst stylised scrolls, fruiting swags and foliage

12¾ in. (32.4 cm.) high

13 oz. 16 dwt. (430 gr.)

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

Purchased from Leslie S. Scott, 18 Motcombe Street, Knightsbridge London, 22 December 1970 (£250), then by descent.

Standing cups are a traditional drinking vessel in most of Eastern European countries. The construction and decorative elements used for this example suggest a Transylvanian origin. An example illustrated in J. Kolba, *Hungarian*

Silver, the Nicolas M. Salgo Collection, London, 1996 shows a similar example p. 40, no. 18.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

620

A HUNGARIAN SILVER-GILT BEAKER

MAKER'S MARK ONLY FOR THOMAS KLOSCHE, BRASSÓ (BRAȘOV / KRONSTADT), CIRCA 1660

On spreading foot chased with a hound and a fox in landscape, the trumpet shaped body with fruit trophies in auricular style scrolls on matted ground, marked underneath and on footrim, number 13921 inked underneath

5½ in. (14 cm.) high

5 oz. 1 dwt. (158 gr.)

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

Claud Allen, Ash Pollard, Rockshaw Road, Merstham, Surrey.
Claud Allen; Christie's, London, 21 February 1968, lot 167 (£155), then by descent.

Brassó was historically the regional capital of the Transylvanian Saxons of the Burzenland, who had come to the area in the 12th century at the

invitation of the Hungarians in order to develop towns, build mines, and cultivate the land of Transylvania. In addition to the German/Saxon population living in the walled city and the northern suburbs, Brassó also had a significant Romanian, Bulgarian and Hungarian population. The former campaigned from the 17th century for national, political and cultural rights supported by the Romanians from other provinces, however, it was not until the collapse of Austro-Hungary and the Proclamation of the Union of Alba Iulia in December 1918 that Transylvania was integrated into the Romanian state.

The chased motif of the running hound and fox can also be found on another of Thomas Klosch beakers illustrated in J.H. Kolba, *Hungarian Silver, The Nicolas M. Salgo Collection*, London, 1996, p. 87, no 65.

For the maker's mark see E.Kőszeghy, *Magyarországi ótvösjegyek a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 38, no. 220.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

621

TWO HUNGARIAN SILVER BEAKERS

MAKER'S MARK ONLY FOR JOHANNES HENNING, BRASSÓ (BRAS#V / KRONSTADT), DATED 1678, AND ANDREAS ECKHARDT, NAGYSZEBEN (SIBIU / HERMANNSTADT), CIRCA 1610

The tall beaker with tapering body and plain banding, the matted ground with laurel cartouche engraved '1678' and monogram 'PW', *marked underneath*; the second one with conforming banding and matted body, engraved laurel cartouche with later initials 'H. J.' over 'D. B.', *marked underneath*

6½ in. (16.5 cm.); and 4¼ in. (10.8 cm.) high

13 oz. 13 dwt. (425 gr.); and 5 oz. 4 dwt. (163 gr.)

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

with Nicholas Gorevic, London, 1970, the Brassó beaker, then by descent.

E. Kőszeghy, *Magyarországi ötvösjegyek a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 40, no. 231 and p. 244, no. 1373.

No. 231 mentions only one item and it is the same beaker by Johannes Henning described above.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

622

TWO HUNGARIAN PARCEL-GILT SILVER WINE TASTERS AND A GERMAN SILVER-GILT BEAKER

THE LARGER WINE TASTER WITH MARK OF MICHAEL ALLERT, THE SMALLER ONE WITH MARK OF ALEXANDER KRAUDY, BESZTERCEBANYA (BANSKA BYSTRICA), CIRCA 1670; THE BEAKER WITH MARK OF ANDREAS KAUXDORF, LEIPZIG, 1650-1652

The large wine taster, octofoil, the centre embossed with a seated young boy playing the harp and framed by large scrolls, the lobed circular wine taster embossed in centre with a fruit trophy, both with two scroll handles, *marked on rim*; the slightly tapering beaker with snakeskin pattern, engraved underneath A.C.B. 1732, *marked underneath*

5½ in. (13 cm.) long; 3¾ in. (8.5 cm.) diameter; 3 in. (7.5 cm.) high

4 oz. 4 dwt. (132 gr.); 1 oz. 10 dwt. (48gr.); 2 oz. 15 dwt. (87 gr.)

£2,600-3,200 | US\$3,600-4,400 | €3,100-3,800

Besztercebánya, known today as Banská Bystrica, is located in central Slovakia on the Hron River in a long and wide valley encircled by the mountain chains of the Low Tatras, the Veľká Fatra, and the Kremnica Mountains. Founded by German settlers, it is an important copper mining town whose Hungarian name comes from the Beszterce river (the Slavic name of which is Bystrica). The suffix bánya is connected to the mines.

For the maker's mark see E.Kőszeghy, *Magyarországi ötvösjegyek a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 18, no. 102 and no. 101.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

623

A HUNGARIAN ENAMELLED AND HARDSTONE-MOUNTED SILVER-GILT CLASP

MAKER'S MARK ONLY FOR THOMAS MELCHIOR, BRASSÓ (BRAS#V / KRONSTADT), CIRCA 1680

Circular with twisted chain border, the raised centre applied with Gothic motifs of foliate scrolls interspaced with turquoise, pearls and dark red paste cabochons, the central octagonal paste framed by white enamelled flowers, some centred with a pearl, the back plate with hinged pin and locking hook, marked on pin

4¾ in. (12.1 cm.) diameter

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

PROVENANCE

Anonymous sale; Sotheby's, London, 12 December 1974, lot 120A (£320), then by descent.

These large round brooches, known as *Heftel* (or *Heftlenn* in old Transylvanian Saxon dialect), were worn as clasps or as pendants on special

occasions by women in Transylvanian Saxony as a display of their wealth and their ethnic identity.

Originally a simple clasp used to fasten the bodice, by the 17th century it had developed into a huge pendant worn on a velvet band round the neck, generally set with genuine gems and as a display of their wealth and their ethnic identity.

The Museum Magyar Menzeti in Budapest hold three similar clasp, two illustrated in *'Schätze des Ungarischen Barock'*, Hanau 1991, no. 151 and 152. no. 151 is described as a breast rosette or *Hemdspange* with maker's mark of Johann Gebell or Johann Gorgias, Brassó (Kronstadt) circa 1630 and also illustrated in *Baroque Splendour. The Art of the Hungarian Goldsmith*, The Bard Graduate Center, New York, 1994, cat. no. 120. The British Museum in London also holds an example apparently unmarked (AF. 2884). A similar brooch was sold from the The Estate of Eugene V. Thaw; Christie's, New York, 30 October, 2018, lot 379, also with the mark of Andreas Gorgias, Brassó, circa 1675.

For the maker's mark see E. Kőszeghy, *Magyarországi ötvösjegyek a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 42, no. 239.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

624

A HUNGARIAN SILVER AND PARCEL-GILT GINGER CANISTER

MARK OF TOBIAS KNOHT, SELMECBÁNYA (BANSKÁ ŠTIAVNICA /SCHEMNITZ), CIRCA 1690

Of lobed outline with domed screw-off cover and hinged scroll handle, the panels embossed with flowerheads, the cover with a laurel band, *marked underneath*

total height: 5½ in. (14.2 cm.)

8 oz. 6 dwt. (259 gr.)

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

Hallam Tennyson, 2nd Baron Tennyson (1852-1928), son of the poet Alfred, 1st Baron Tennyson,
The Trustees of Hallam, Lord Tennyson's Will Trust; Christie's, London, 26 June 1974, lot 97 (£700), then by descent.

LITERATURE

E.Kőszeghy, *Magyarországi étvősjegywk a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 327, ref. 1934 and p. 329, ref. 1960.

E. Toranová, *Goldschmiedekunst in der Slowakei*, Hanau, 1982, p. 225.

Toranová lists Tobias Knoht as active between 1663 and 1720. A ginger canister of the same design by Knoht is in the Slowakischen Bergbaumuseums (the mining museum) and illustrated E. Toranová, *Goldschmiedekunst in der Slowakei*, Hanau, 1982, p. 225, no. 255.

The maker's mark is illustrated in E.Kőszeghy, *Magyarországi étvősjegywk a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 327, no. 1934 and p. 329, no. 1960.

Selmecebánya known today as Banská Štiavnica is a town in central Slovakia, whose wealth came from the exploitation of its abundant resources of silver ore making it the main producer of silver and gold in the Kingdom of Hungary and the third biggest town in 1782. From the second half of the 19th century, the town suffered from the decline of the mining activity.

For the maker's marks see E. Kőszeghy, *Magyarországi étvősjegywk a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 327, no. 1934 and p. 329, no. 1960.
E. Toranová, *Goldschmiedekunst in der Slowakei*, Hanau, 1982, p. 225.



PROPERTY OF A PRIVATE COLLECTOR (LOTS 614 - 625)

625

A GROUP OF HUNGARIAN SILVER

THE COFFEE AND THE HOT MILK JUGS WITH MARK OF JACOBUS OLMUTZER II, KEŽMAROK (KÉSMÁRK), CIRCA 1810; THE SUGAR VASE WITH MARK OF DANIEL SZAKMÁRY, KASSA (KOŠICE / KASCHAU), 1813; A SUGAR BOX WITH MARK OF CAROLUS FRÖLICH, KASSA (KOŠICE / KASCHAU), 1837

Comprising:

A coffee pot and hot milk jug, each on octagonal base chased with plain leaves, the tapering oval section body applied with two medallion figuring classical emperor' bust framed by a stylised laurel wreath on matted ground, with wood angular handle, *marked on base and in cover, later control mark*;
An ovoid sugar vase chased on the lower part with stiff leaves and with bifurcated twin-handles, the domed cover with bud finial, *marked below the rim*;

A sugar box, plain rectangular with domed hinged cover, applied on the front panel with shield-shaped escutcheon and stylised flower on each side, *marked underneath*;

Together with a Swedish parcel silver-gilt beaker, *mark of Sigismund Novosadi, Karlskrona, 1745*, on spreading gadrooned foot, the tapering body with a wriggle-work shield and stylised foliate decoration, *marked underneath*

The ewers - 11¼ in. (29.3 cm.) and 10¾ in. (27.3 cm.) high; the cup - 8¼ in. (21 cm.) high; the box - 5 in. (12.7 cm.) wide; the beaker - 3¾ in. (9.5 cm.) high

The ewers - 23 oz 13 dwt. (736.5 gr.) gross; the cup - 16 oz. 4 dwt. (505 gr.); the box - 12 oz. 17 dwt. (400 gr.); the beaker - 2 oz. 9 dwt. (76.6 gr.)

£2,600-3,200 | US\$3,600-4,400 | €3,100-3,800

PROVENANCE

Mr J. Speeds; Sotheby's, London, 20 October 1977, lot 109 (£308), the jugs, then by descent.

Anonymous sale; Sotheby's, London, 14 January 1971, lot 80 (£45), the box, then by descent.

Anonymous sale; Christie's, London, 4 December 1968, lot 67 (£65), the cup, then by descent.

David and David, Philadelphia; Christie's, London, 4 December 1968, lot 109 (£210). the beaker, then by descent.

For the maker's mark see E. Kőszeghy, *Magyarországi étvősjegywk a középkortól 1867-ig* [Goldsmiths' hallmarks in Hungary from the Middle Ages to 1867], Budapest, 1936, p. 159, no. 949; p. 149, no. 888; p. 152, no. 908.



PROPERTY OF A LADY (LOTS 626-627)

■~626

A PAIR OF GEORGE III LACQUERED BRASS-MOUNTED FUSTIC, TULIPWOOD AND MARQUETRY COMMODES

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1780

Each with a rectangular top with canted corners, centred by a sunflower and surrounded by sweeping ribbon-tied leafy branches, above a door inlaid with a two-handled vase draped with laurel garlands enclosing a mahogany edged shelf, the angles with diminishing husk-swags, on shaped cabriole legs with foliate sabots, one with handwritten label 'Lord R. Cavendish', and 'Somerles House', both with black plastic labels 'LADY ZIA WERNHER'

34½ in. (87 cm.) high; 38 in. (96 cm.) wide; 17½ in. (45 cm.) deep

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

PROVENANCE

Possibly Lord George Augustus Cavendish (d.1794) for Holker Hall, Cumbria
Then to his brother Lord Frederick Cavendish (1729-1803)
George Cavendish, 1st Earl of Burlington (1754-1834)
William Cavendish, 7th Duke of Devonshire (1808-1891)
His son Lord Edward Cavendish (1838-1901)

His brother Lord Richard Cavendish (1871-1946)

Sold 'Property of The Rt. Hon. Lord Richard Cavendish, C.B., C.M.G., removed from Holker Hall'

Christie's London, 11 December 1930, lot 45, to Moss Harris for 1,155 gns (£1,213)

Sir Harold and Lady Zia Wernher, probably acquired from Moss Harris for Someries House, Regent's Park
Moved to Luton Hoo, Bedfordshire
Thence by descent

LITERATURE

7th Duke of Devonshire's probate inventory, by J.G. Crace & Son, dated April 1892, Chatsworth Archive, CH36/5/12, p.146

E. Musgrave: *Luton Hoo : an illustrated survey of the historic Bedfordshire home of the Wernher family and of the Wernher Collection of works of art.*, 1951

A. Longden: *The Wernher Collection at Luton Hoo*, 1954

M. Smith: *The history and treasures of Luton Hoo : the Wernher Collection : the Bedfordshire home of Sir Harold A. Wernher Bt., G.C.V.O.*, 1957

E. Pinto *Antiques*, 1957

'The Wernher Collection' *Antique Collector*, June 1960

These commodes reflect the neoclassical taste for furniture in England in the 1770s and can be confidently attributed to the cabinet-makers William

Ince and John Mayhew. They may have been commissioned by Lord George Augustus Cavendish, second son of the 3rd Duke of Devonshire, who inherited Holker Hall in Cumbria from a Lowther family cousin in 1753 and employed John Carr to make additions to the house in c.1783, or by his nephew Lord George Cavendish, later 1st Earl of Burlington. There are several documented Ince and Mayhew commissions for the Cavendish family from which these commodes may have come from. Lord Burlington's wife, Lady Elizabeth Compton, is a documented client of the firm, evidenced by correspondence that survives between Lady Elizabeth and Ince and Mayhew which documents furniture ordered for either Compton Place, East Sussex or for Burlington House, Piccadilly. Lord Burlington's elder brother, the 5th Duke of Devonshire is also a documented client, and these commodes interestingly share some similar decorative motifs with this commission. Holker was then inherited by the 2nd Earl of Burlington, later 7th Duke of Devonshire, who re-built it in Jacobean Revival style, where the commodes appear definitively in his probate inventory, dated April 1892, listed in the Drawing Room as 'Pair 3ft. walnut tulipwood & inlaid marqueterie Cabinets, with shelves & panel doors, ormolu mounted.' As the 7th Duke certainly moved furniture and pictures around between the many Cavendish houses that he inherited with the dukedom in 1858, there is no certainty where these commodes were originally made for. Holker passed in 1891 to his third son Lord Edward Cavendish and on his death in 1901 to his second son Lord Richard Cavendish, by whom the commodes were sold (Christie's 11 December 1930, lot 45), likely the only time these commodes have been on the market since their creation. From here it entered the collection of Sir Harold and Lady Zia Wernher at Someries House, Regent's Park. Many labels on these commodes survive which confirm this fascinating provenance as noted above.

The commode's box-like form, pioneered by Ince and Mayhew in commissions for the Earls of Coventry and Exeter in the 1760s, allows the front and top to be used for the uninterrupted display of marquetry, features a variety of neoclassical motifs (vase, trailing swags, sunflower motifs etc.) which are hallmarks of the firm's documented furniture. The cabriole legs, shaped apron and garlanded ormolu border is an example of Ince and Mayhew's transitional style of the early 1770s, similarly seen on a single commode c.1770 commissioned for Sir James Lowther, 1st Earl of Lonsdale (1736-1802) which sold from the collection of Mrs Henry Ford II (Christie's New York 31 March 2021 lot 169, \$50,000) featuring similar husk swags and branches of foliage to the front.

The use of a vase motif draped with a double husk swag is seen in a more formal style on a pair of commodes made for Lord Willoughby de Broke in 1780 as depicted in a watercolour of the same date, and on two further commodes c.1780, one made for Lord Palmerston now at Broadlands and another for General Richard Vyse. Further examples of these swags as a motif are illustrated and discussed in detail in Lucy Wood, *Catalogue of Commodes*, London 1994, pp. 195-238. The lines of diminishing husks to the canted corners are an idiosyncratic leitmotif employed by Ince and Mayhew, and interestingly are also seen on two documented pieces made for the 5th Duke of Devonshire still at Chatsworth. A writing table and pembroke table both feature similar trailing husks to their corners, and the frieze of the pembroke table is similarly shaped to the apron of the commodes. Additionally, a music stand with scrolling foliage interlacing both the top and particularly around the shaft of the stand is seen in a similar design scrolled to the top of these commodes. The husk headed by an anthemion in particular is seen on a set of sideboard tables made for The Earl of Kerry c.1770 now at the Lady Lever Art Gallery, and is used in conjunction with trailing foliage and sunflowers to decorate a satinwood display cabinet made for Sir Thomas Rumbold c.1775, now in the Royal Collection. The use of a sunflower motif is also seen on much of the partnership's documented furniture, most notably to the centre of the top of a commode made for Lord Digby c.1780 now at Sherborne Castle. Interestingly, a satinwood bookcase c.1785 inherited by Lord George from the Chesham family features the same unusual foliage to the front panels as on the top of these commodes.

These commodes were subsequently in the celebrated art collection formed by the industrialist Sir Harold Wernher and his wife Lady Zia, a member of the Russian Royal family. The Wernher Art Collection was one of the greatest of its kind ever assembled in England, housed at Luton Hoo in Bedfordshire and Someries House, Regent's Park, where these commodes resided in the 1930s. Someries, previously named Scudamore House and renamed to honour a ruined castle next to Luton Hoo, was an eighteenth-century mansion purchased by the couple in 1919 and became an epicentre of English society hosting throughout the 1920s and 1930s. It was destroyed in the Blitz of 1940 and from then the commodes were moved to Luton Hoo. The Wernhers collected English art and design as their focus throughout the interwar period, advised by leading furniture historian R. W. Symonds, they built up an impressive collection of English furniture spanning from William and Mary to the Regency period, as featured in several articles by Edward Pinto in *Antiques* in 1957. This was often acquired through dealers such as Partridge, Mallet and as seen here Moss Harris. They built up enviable collections of Old Masters and Faberge in this period, some of which is now housed in the Wernher Collection at Ranger's House, Greenwich.



PROPERTY OF A LADY (LOTS 626-627)

■627

**A GEORGE III MAHOGANY, SYCAMORE AND AMARANTH
MARQUETRY TALLBOY**

LATE 18TH CENTURY

The canted cornice with dentil and stiff-leaf moulding above a frieze inlaid with stars and simulated fluting, above three short and four long drawers inlaid with an uninterrupted trailing flowering vine issuing from a vase, flanked by faux-fluted angles with chamfered bases decorated with oval paterae, the lower section with four long drawers above a shaped apron centred by a vase issuing trailing husks, on acanthus-inlaid bracket feet

92 in. (234 cm.) high; 50. 1/2 in. (128 cm.) wide; 25 in. (64 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



PROPERTY OF A GENTLEMAN (LOTS 628-629)

628

A GEORGE II SILVER BASKET

MARK OF PAUL DE LAMERIE, LONDON, 1741

Shaped oval, on four grotesque mask bracket feet, the pierced sides with scrolls and foliage, the rim cast with masks, shells and flower bouquets, the swing handle with caryatid supports, the base with later engraved coat-of-arms, *marked underneath and on handle, further engraved with scratch weight '62-7'*

14½ in. (36.8 cm.) long

61 oz. 17 dwt. (1,924 gr.)

The arms are those of Rodes as borne by the Rodes family of Great Houghton, Yorkshire, presumably for Dame Mary Rodes (1714-1789), of Great Houghton, daughter of Richard Rodes (1691-1720) and co-heir of her brother William Rodes (d.1740), the last in the male line of the Rodes of Great Houghton.

£25,000-35,000 | US\$35,000-48,000 | €30,000-41,000

PROVENANCE

Presumably Dame Mary Rodes (1714-1789) of Great Houghton, co. York, by bequest to her niece, Mary Ann Busk (d.1803), wife of James Milnes M.P. (1755-1805) of Thornes House, Wakefield, co. York, then by descent.

Dame Mary Rodes

Dame Mary Rodes (1714-1789) inherited the estate of Great Houghton as the co-heir of her brother William who died in 1740. Her sister, also co-heir, had married the wealthy Swedish born Leeds wool merchant Hans Busk (d.1792). Mary never married and although the arms on the basket are not engraved within a lozenge, its subsequent provenance, descending in the family of her niece Mary-Ann Milnes and the date of the engraving, *circa 1770*, make Mary Rodes the likely owner. Her will does not specify specific items of silver, however, she wrote that her '*plate shall be equally divided between my niece Mary-Ann the wife of James Milnes the younger Esquire and my said niece Rachel Milnes to the separate use of each respectively.*' Great Houghton also passed to the Milnes family and was admired in the 19th century as a house of great antiquity, dating from the reign of Elizabeth I and having survived with many of its early contents. Although Richard Slater Milnes (1759-1804) is recorded as having spent £1,000 on the house when it entered his possession he only lived there for a very short time. It was tenanted for much of the 19th and early 20th century before being demolished in 1939 having been converted to an inn.

Paul de Lamerie's Baskets

Ellenor Alcorn notes in her publication *Beyond the Maker's Mark, Paul de Lamerie Silver in the Cahn Collection*, Cambridge, 2006, p. 106 that baskets must have been a speciality of de Lamerie's business, forming a large part of his production as proportionately many survive. They range from the early examples, which imitate basket weave and are unadorned with figurative ornament, to examples from the high Rococo period, such as the Rodes basket offered here, which displays the skill for which Lamerie's workshop was celebrated. The feet, borders and handle are embellished with floral and figurative castings with finely chased detail.

The present basket has an unusual touch. The feet are conceived as bearded male masks, thought perhaps to be references to the medieval mythical figure of the Green Man or Wodewose. They also appear on a basket on 1741 in the Cahn collection, Alcorn, *op. cit.*, pp. 97-98, no. 37. Alcorn cites a number of other baskets which feature the same castings for the feet. The handle of the Rodes basket is formed from demi-putti who glance to the side. This form is also seen on a basket in the Cahn collection, Alcorn, *op. cit.*, pp. 109-110, no. 42, which is similarly finely pierced with shells, scrolls and flowers. It was made for Henry Issac, a Dutch born London based Jewish diamond merchant.

Paul de Lamerie

Paul de Lamerie is rightly seen as the greatest silversmith working in Britain in the 18th century; his works have been prized above all others for the last two hundred and fifty years. His obituary published in the *London Evening Post* following his death in 1751 celebrated him for being '*famous in making fine ornamental plate*'. When the names of other silversmiths were forgotten his lived on, his work inspiring the silversmiths of the rococo revival in the early 19th century and being widely coveted by leading silver collectors since the 19th century. When Christie's sold the magnificent silver collection of the late Duke of Sussex (1773-1843), sixth son of King George III, in 1843, the description of a tea urn was ornamented with the note that it was '*in the beautiful taste of Paul L'Emery*'.

His work was the subject of a monograph by P. A. S. Phillips published in 1935 and a ground-breaking exhibition dedicated to his work at the Goldsmiths' Hall, London in 1990. The research for the 1990 exhibition catalogue and subsequent work by Ellenor Alcorn, late of the Metropolitan Museum, New York and now Chair and Curator of European Decorative Arts at the Art Institute of Chicago, the art historian and silversmith Ubaldo Vitali and the author and art historian Maureen Cassidy-Geiger for the Cahn Collection catalogue, *op. cit.*, and many others has resulted in a wealth of information and analysis of the master and his work.

In common with a number of the greatest and most inventive silversmiths working in London in the 18th century Lamerie was of French Huguenot parentage. He was apprenticed to the fellow Huguenot, Pierre Platel, of Pall Mall in 1703, becoming free of his master in 1711. Within six years he was being described as '*the King's Silversmith*'. He was admitted into the Livery of the Company in 1717. During his long career Lamerie supplied many of the powerful aristocrats of the time but the international nature of London and the wealth of its merchant class is attested by the many commissions he received from rich London based traders.



PROPERTY OF A GENTLEMAN (LOTS 628-629)

629

A SET OF FOUR GEORGE III SILVER WINE-COASTERS

MARK OF ROBERT HENNELL, LONDON, 1777

Each with pierced border and applied with ram's masks, laurel swags and paterae, engraved with a crest, *marked on side of foot*, mahogany turned bases and later metal liners

5 in. (12.7 cm.) diameter

The crest is that of Milnes for James Milnes (1755-1805), of Thornes House, Wakefield, co. York.

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

James Milnes (1755-1805), of Thornes House, Wakefield, co. York and then by descent to his first cousin's son Benjamin Gaskell (1781-1856), grandson of Milnes' sister Mary (d.1780) and her husband Benjamin Gaskell, and then by descent to his son James Milnes Gaskell (1810-1873), M.P. for Wenlock, Shropshire 1832-1868 and Lord of the Treasury 1841-1846, and then by descent.



PROPERTY FROM A DECEASED ESTATE (LOTS 630-631)

■*630

**A GEORGE I MAHOGANY AND SPECIMEN MARBLE CENTRE
TABLE**

EARLY 18TH CENTURY

The octagonal top inlaid with squares of coloured marble including rouge Griotte, Portor, *Alabastro Fiorito*, Cipollino, Sarrancolin and others, and centred by a sunburst with malachite centre, on a stand with applied shells to the frieze and eight foliate-carved turned tapering legs, joined by capstan-form stretcher and with pad feet, four shells original, replacements to carved ears, previously with castors

27¾ in. (71 cm.) high; 30 in. (76 cm.) wide

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

PROVENANCE

Anonymous sale, Christie's, London, 22 January 2009, lot 119



PROPERTY FROM A DECEASED ESTATE (LOTS 630-631)

■*631

AN IRISH GEORGE II MAHOGANY SIDE TABLE

MID-18TH CENTURY

The rectangular moulded top above a shaped apron centred by a lion mask flanked by scrolling foliage and eagles' heads on a dotted trellis ground, on scrolled cabriole legs headed with foliage on paw feet, the conforming sides centred by sunflowers

31 in. (79 cm.) high; 56 in. (142.5 cm.) wide; 26¼ in. (67 cm.) deep

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

PROVENANCE

Anonymous sale, Sotheby's, London, 5 July 1991, lot 88.

With Godson & Coles, London.

Anonymous sale, Christie's, London, 22 January 2009, lot 120

The leg profile of this table with its knuckle just above the foot is a feature associated with Irish tables of the mid-eighteenth century. For example, an Irish mahogany side table of c. 1750 with the same leg profile and also 'antique stippled' background on the apron is illustrated in *The Knight of Glin*

& J. Peill, *Irish Furniture*, New Haven & London, 2007, p. 223, cat. no. 71 and another related table is in the City Art Museum of St Louis, Missouri (*ibid.*, p. 224, cat. no. 75).

Such tables have long been sought after by elite-collectors of Irish furniture. An Irish mahogany side table with a lion's mask in the apron and birds perched on foliage swags, was sold anonymously, Christie's, London, 5 June 2008, lot 115 (£87,650), another was sold from Glin Castle, Co. Limerick, 7 May 2009, lot 96 (£73,250 including premium).



PROPERTY OF A NOBLEMAN (LOTS 633-635)

633

A JAMES I SILVER TWO-HANDLED 'OX EYE' CUP

LONDON, 1610, MAKER'S MARK I. A.

The bulbous body with spreading foot and twin 'ox-eye' ring handles, *marked underneath*

6 $\frac{3}{4}$ in. (16.8 cm.) high

22 oz. 3 dwt. (690 gr.)

£40,000-60,000 | US\$55,000-82,000 | €47,000-70,000

PROVENANCE

with Titus Kendall

The present 'Ox-eye' cup pre-dates the previously earliest known example, the 'Northampton cup' of circa 1616, owned by the Worshipful Company of Mercers, originally given to Trinity Hospital, Greenwich, by Thomas, Earl of Arundel. This form of drinking vessel was widely used at the colleges of Oxford and Cambridge Universities. A set of twelve were recorded amongst the plate of Queen's College, Oxford, dating to 1677.

M. Clayton, *The Collector's Dictionary of the Silver and Gold of Great Britain and North America*, Woodbridge, 1985, pp. 122-3.



PROPERTY OF A NOBLEMAN (LOTS 633-635)

634

A PAIR OF WILLIAM III SILVER CANDLESTICKS

LONDON, 1696, MAKER'S MARK IN SCRIPT DW WITH MULLET BENEATH, A CROWN ABOVE IN HEART-SHAPED PUNCH, THE NOZZLES CIRCA 1760

Each on square base with canted angles and gadrooned border, the baluster stem applied with four lions' masks and with partly fluted vase-shaped socket and detachable nozzles, each engraved with a crest with duke's coronet above, *marked underneath, numbered '1' and '2'*

8 in. (20.3 cm.) high

52 oz. 18 dwt. (1,646 gr.)

The crest is that of Grenville, for the Richard Temple-Nugent-Brydges-Chandos-Grenville, 1st Duke of Buckingham and Chandos (1776-1839) or his son Richard Plantagenet Temple-Nugent-Brydges-Chandos-Grenville, 2nd Duke of Buckingham and Chandos (1797-1861).

£40,000-60,000 | US\$55,000-82,000 | €47,000-70,000

PROVENANCE

Richard Temple-Nugent-Brydges-Chandos-Grenville, 1st Duke of Buckingham and Chandos (1776-1839) or, Richard Plantagenet Temple-Nugent-Brydges-Chandos-Grenville, 2nd Duke of Buckingham and Chandos (1797-1861)
The Stowe House; Christie's House Sale, 15 August 1848, and for 37 days, probably part of lot 407.
Thomas Hugh Cobb (1863-1944), solicitor and collector of 9 The Manor, Davies Street, Mayfair, London.
The Executors of the late Thomas Hugh Cobb Esq.; Sotheby's, London, 19 October 1944, lot 26.
with S. J. Phillips Limited, London.

Although unrecorded, this maker's mark is found on many fine pieces made in the later years of the 17th Century, including a William III silver-gilt ewer, sold from the collection of the late Hilmer Reksten, Christie's, London, 22 May 1991, lot 142.



PROPERTY OF A NOBLEMAN (LOTS 633-635)

635

A GEORGE II SILVER COFFEE-POT

MARK OF PAUL DE LAMERIE, LONDON, 1744

Tapering cylindrical and on spreading foot, the body chased at the rim with flower and foliage swags on a textured ground and below *rocaille*, the lower body chased with flower and foliage scrolls, the curved spout capped with a shell and with applied flower and foliage motifs and a lizard, the top handle junction applied with a lion's mask, the hinged cover with pinecone finial, engraved with a coat-of-arms, marked near handle, under base and on cover bezel, the base further engraved with a scratchweight '29*9'

8 7/8 in. (22.4 cm.) high

30 oz. 3 dwt. (938 gr.) gross

The arms are those of Leighton impaling Pinfold for Lt. General Francis Leighton (1696-1773), and his wife Renea, daughter of Colonel Charles Pinfold, Governor of Barbados. Francis was the fourth son of Sir Edward Leighton 1st Bt. (d.1711).

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

PROVENANCE

Francis Leighton (1696-1773).

A European Collector; Christie's, London, 12 July 1983, lot 176. with Spink and Sons, Ltd., London.

A Private Collection; Sotheby's, New York, 7 April, 1987, lot 160.

LITERATURE

Country Life, 'Spink and Son Ltd. advertisement', vol. 178, issue 4595, 12 September 1985, p. 89.

M. Clayton, *Christie's Pictorial History of English and American Silver*, Oxford, 1985, pp. 150-151, fig. 1.

Paul de Lamerie

Paul de Lamerie is rightly seen as the greatest silversmith working in Britain in the 18th century; his works have been prized above all others for the last two hundred and fifty years. His obituary published in the *London Evening Post* following his death in 1751 celebrated him for being 'famous in making fine ornamental plate'. When the names of other silversmiths were forgotten his lived on, his work inspiring the silversmiths of the rococo revival in the early 19th century and being widely coveted by leading silver collectors since the 19th century. When Christie's sold the magnificent silver collection of the late Duke of Sussex (1773-1843), sixth son of King George III, in 1843, the description of a tea urn was ornamented with the note that it was 'in the beautiful taste of Paul L'Emery'.

His work was the subject of a monograph by P. A. S. Phillips published in 1935 and a ground-breaking exhibition dedicated to his work at the Goldsmiths' Hall, London in 1990. The research for the 1990 exhibition catalogue and subsequent work by Ellenor Alcorn, late of the Metropolitan Museum, New York and now Chair and Curator of European Decorative Arts at the Art Institute of Chicago, the art historian and silversmith Ubaldo Vitali and the author and art historian Maureen Cassidy-Geiger for the Cahn Collection catalogue, *op. cit.*, and many others has resulted in a wealth of information and analysis of the master and his work.

In common with a number of the greatest and most inventive silversmiths working in London in the 18th century Lamerie was of French Huguenot parentage. He was apprenticed to the fellow Huguenot, Pierre Platel, of Pall Mall in 1703, becoming free of his master in 1711. Within six years he was being described as '*the King's Silversmith*'. He was admitted into the Livery of the Company in 1717. During his long career Lamerie supplied many of the powerful aristocrats of the time but the international nature of London and the wealth of its merchant class is attested by the many commissions he received from rich London based traders.



PROPERTY OF A GENTLEMAN

■636

A PAIR OF GEORGE III MAHOGANY DINING ROOM PEDESTALS

CIRCA 1780

Each of square shape with raised platform above a sliding frieze drawer with ribbon-tied laurel swags to the front and with guilloche border, the panelled cupboard doors opening with a side button, one enclosing six baize-lined drawers with stirrup handles, the other enclosing a single shelf, the plinths replaced

39 in. (99 cm.) high; 16¼ in. (41.5 cm) wide and deep

£6,000-9,000 | US\$8,200-12,000 | €7,100-11,000



PROPERTY FROM A PRIVATE COLLECTION

639

A GEORGE III SILVER BASKET

MARK OF SAMUEL HERBERT AND CO., LONDON, 1763

Shaped oval and on four openwork feet with cast bird and *rocaille* terminal, the sides pieced and with wheat-sheaf and scroll border, the overhead swing handle cast with Chinese male busts and pierced with lattice-work, later engraved with a coat-of-arms, *marked on side*

14 in. (35.5 cm.) wide

51 oz. 12 dwt. (1,605 gr.)

The arms are those of Deacon impaling McVeagh, for James Henry Deacon of St. James's, Westminster and his wife Flora Alicia (1791-1824), daughter of Joseph McVeagh, of Drewstown, co. Meath, whom he married in 1821. They later resided in Wimpole Street. Flora Alicia gave birth to two children, James Pryse in 1821 and Henry William in 1823, before her untimely death in 1824. She was buried in Colerne near Bath.

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY OF A NOBLEMAN

■*640

A PAIR OF 'KENTIAN' GILTWOOD AND BROWN-PAINTED EAGLE CONSOLE TABLES

18TH/19TH CENTURY, IN THE MANNER OF FRANCIS BRODIE

Each with white and black veined marble top above an egg-and-dart and foliate frieze supported by an eagle standing on rockwork on a stepped plinth, decoration refreshed

36 in. (92 cm.) high; 28 in. (71 cm.) wide; 18 in. (46 cm.) deep

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

The marble-topped tables reflect the eighteenth-century 'antiquarian' taste for 'Palladian' style, promoted by the Rome-trained artist William Kent (d. 1748), who served in the King's Architectural Board of Works, and provided illustrations for the poet Alexander Pope's translation of Homer's *Odyssey*. The golden table frame recalls Ovid's *Metamorphoses* or *Loves of the Gods*, and the history of the shepherd Ganymede, who was born aloft by an eagle to serve as Jupiter's cup-bearer. A related eagle-borne table is illustrated beneath a sconce candle-branch mirror in the 1739 trade-sheet issued by the Edinburgh cabinet-maker Francis Brodie, who in that same year supplied the

Duke of Gordon with A marble table, supported by an eagle, gilt, in burnished gold (F. Bamford, 'Dictionary of Edinburgh Wrights and Furniture Makers', *Furniture History*, vol. XIX, 1983, plate 24a). A closely related 19th century model was formerly at Duchray Castle, Perthshire (see F. Lewis Hinckley, *The More Significant Regency Furniture 1800-1830*, New York, 1991, plate 36), and another comparable George II table was sold from Faringdon House, Oxfordshire, Christie's, London, 12 April 2018, lot 79 (£27,500 including premium).



PROPERTY FROM A PRIVATE COLLECTION

642

A PAIR OF DIRECTOIRE WALNUT STOOLS

BY JEAN-JOSEPH CHAPUIS, LATE 18TH/EARLY 19TH CENTURY

The padded seat close-nail upholstered in grey fabric above a seatrail supported by an X-frame centred on each side with a rosette and joined by a turned stretcher, terminating in goat-hoof feet, both stamped twice 'CHAPUIS'

Each 17. 1/2 in. (44.5 cm.) high; 17. 1/2 in. (44.5 cm.) wide; 17. 1/2 in. (44.5 cm.) deep

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

Jean-Joseph Chapuis (1765-1864) was a Parisian-trained but Brussels-based cabinetmaker active in the Directoire and Empire periods. During his own lifetime and up until the present day he has often been confused with a Parisian named Claude Chapuis but Jean-Joseph is now thought to be the more important and prolific maker as evidenced by a set of chairs he made for the Royal Palace of Laeken, Brussels (an example sold Phillips, London, 29 April 2014, lot 305) as well as a similar chair currently in the V&A

(W.24-1969). The present lot, like the Laeken set, recalls the curule chairs of ancient Rome and is a fine example of the strictly neoclassical taste of the Directoire period.



PROPERTY FROM A PRIVATE COLLECTION

■*643

A CONTINENTAL GLASS DATED MONUMENTAL TRIUMPHAL ARCH

1826, POSSIBLY FRENCH, THE VERRE DE NEVERS FIGURES PROBABLY 18TH CENTURY

The mirrored glass arch overlaid with coloured and twisted glass, inhabited by ten miniature *verre de Nevers* figures in lampworked glass, the three columned arches surmounted by a cupola within balustrading, the uppermost figure of a youth holding a dove, representing love, the frieze inscribed on one side 'Isabel' and on the other 'Casebe 1826', mounted on a silvered base, within a later glass case

38½ in. (98 cm.) high; 24½ in. (62.5 cm.) wide; 11¼ in. (28.5 cm.) deep overall

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

PROVENANCE

The collection of Emeric de Timary.
Anonymous sale; Sotheby's, London, 11 July 2001, lot 176.

This elaborate arch could once possibly have formed part of the decorations for a celebration. Celebration decorations, especially centrepieces, incorporated figures, groups and miniature vases made from sugar paste, or sometimes pastry, often resting on a mirror base to reflect the candlelight. They were created by highly skilled chefs and were expensive to produce as they might typically have lasted only one occasion. As the skills for manufacturing porcelain and glass increased during the 18th century, these edible confections were gradually replaced with centrepieces and table decorations made from more durable materials and in a variety of designs by different factories. Mirror glass, figures (whether glass or porcelain), miniature vases from various factories and sometimes architectural elements sourced from porcelain factories were employed, in some cases to form temple-like structures which could be altered or rearranged to suit the table. The present arch is constructed of a variety of glass elements and demonstrates the versatility of the material and creativity of the craftsmen involved in its design and assembly.

The elaborate triple arch is decorated with lampworked *verre de Nevers* figures. The art of lampworked glass has its origins in Venice, before it spread to France in the 16th century. The factories of Altare rivalled those in Venice. Unlike their Venetian rivals, makers in Altare operated in guilds, and were happy to export and share their knowledge of different glassmaking techniques to other centres. After they had emigrated to France, a corporation of Altarist glassmakers were granted vast monopolies for their work by King Henri IV (1553-1610) in 1597, and this included the

Loire valley. Nevers soon became one of the first French production centres for lampworked glass, specialising in figures often depicting religious, mythological or allegorical subjects and sometimes grouped together to form larger scenes or *tableaux*. Lampworked glass is a simple technique, which could be practiced away from the main glass house, whereby prepared rods or thin canes of glass are 'worked' at a lamp, or over a small flame, allowing the rods to be manipulated to form shapes such as figures or animals. Many variations of stock characters were produced, such as that of the soldier included in the central arch of the present lot, which is similar to a figure in the Corning Museum of Glass (museum no. 573.29). Other such popular characters were Court dancers and classically dressed maidens holding floral garlands, examples of which can also be seen in the present centrepiece. Comparable figures can be seen in the collection of the Art Institute, Chicago (museum nos. 1944.1091 and 1941.1159 respectively). Such was Nevers' reputation, that lampworked figures and scenes quickly became known simply as *verre de Nevers*.



PROPERTY OF A DECEASED ESTATE (LOTS 644-649)

■644

A GEORGE II BURR WALNUT TALLBOY

CIRCA 1730

Crossbanded and feather-banded overall, the canted cavetto cornice above three short and three graduated long drawers between fluted angles, the base with a green baize-lined brushing slide above three graduated drawers on bracket feet

73. 1/2 in. (187 cm.) high; 42. 1/2 in. (108 cm.) wide; 20. 1/2 in. (52 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



PROPERTY OF A DECEASED ESTATE (LOTS 644-649)

■~645

A GEORGE III ORMOLU-MOUNTED SATINWOOD AND GONCALO ALVES SERPENTINE COMMUNE

ATTRIBUTED TO JOHN COBB, CIRCA 1765-70

Crossbanded overall, the top with trellis pattern and centred by a roundel, above three graduated cedar-lined drawers with foliate handles and escutcheons, the sides with wreathed and knopped handles, with keeled angles and slightly splayed legs with foliate sabots, with concave quarter beads and red wash, with hand written label '6727' and pencil inscriptions 'Polished Jim Jones...1895'(?), the plum pudding mahogany roundel to centre top later

36½ in. (92.5 cm.) high; 49 in. (124 cm.) wide; 27 in. (69 cm.) deep

£25,000-45,000 | US\$35,000-61,000 | €30,000-53,000

PROVENANCE

Mrs. Hyam Morrison.

Sold Sotheby's London 29 May 1964, lot 186.

Acquired from Denys Wrey Ltd, 29 May 1964.

The commode can be attributed to the Royal cabinet-maker John Cobb on the basis of specific constructional and stylistic features including the presence of cedar-lined drawers with unusual concave quarter-fillets, the serpentine apron fitted as part of the bottom drawer, and the distinctive side handles with wreathed backplates.

Lucy Wood refers to a group of commodes dating from the 1760s confidently attributed to William Vile and John Cobb, of which a commode supplied by Cobb to James West for Alscot Park, Warwickshire, invoiced as an 'extra fine wood commode chest of drawers with large handsome wrought furniture, good brass locks, etc. £16', relates closely to this model, with the features referred to above as well as the same ormolu sabots and the absence of ormolu corner mounts. (L. Wood, *Catalogue of Commodes*, London, 1994, pp.43-53).

The distinctive elements of the *sans-traverse* lower drawer combined with a moulded banding on the apron, and laurel escutcheons feature on a commode attributed to Cobb, sold Christie's London, 24 November 2005, lot 92 (£108,000 including premium).

Among other commodes that are clearly related to the present lot is a pair formerly at Norfolk House, London, and illustrated in A. Coleridge, *Chippendale Furniture*, London, 1968, pl.234, and another sold anonymously Christie's London, 5 July 2012, lot 37 (£205,250 including premium); they feature the same gadrooned edge moulding and 'French-style' fixed foliate handles.



PROPERTY OF A DECEASED ESTATE (LOTS 644-649)

■~646

A GEORGE III ORMOLU-MOUNTED FUSTIC AND BRAZILIAN ROSEWOOD SERPENTINE COMMODOE

POSSIBLY BY HENRY HILL OF MARLBOROUGH, CIRCA 1770-75

The shaped top with satinwood stringing above two doors inlaid with oval ribbon-tied husk garlands enclosing two shelves, the sides similarly inlaid, the keeled angles with foliate clasps, with a shaped apron and splayed bracket feet with scrolled sabots and castors, the top reveneered in mahogany and the upper substrate later

34 in. (86 cm.) high; 49 in. (124 cm.) wide; 24 in. (61.5 cm.) deep

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

PROVENANCE

Acquired from Denys Wrey Ltd, 29 May 1964

This commode with its fine, book-matched veneers can be attributed to Henry Hill of Marlborough (1741-78) on the basis of direct stylistic and constructional aspects. Some recognisable features on this commode

include the distinctive serpentine profile, cabriole angles, scalloped apron, ormolu corner mounts and scrolled sabots. Comparatively, these features appear in a group of commodes that are among Hill's documented and attributed works, in the Lady Lever Art Gallery and discussed by Lucy Wood in *Catalogue of Commodes*, London, 1994, no. 4, pp. 64-73. While his craftsmanship often features pine drawer bottoms, there are examples where the drawers are constructed of other timbers (*ibid.*, p. 205; a commode attributed to Hill with mahogany drawer linings - formerly Sir James Horlick, 4th Bt. (1886-1972), sold 'Wilton Crescent: A Robert Kime Interior', Christie's, London, 23 July 2020, lot 152 (£18,750 including premium); the commode offered here is constructed with mahogany shelves.

A small commode attributed to Henry Hill of Marlborough featuring similar inlaid ribbon-tied husk swags to the front door panels, scalloped apron and pierced ormolu corner mounts, was sold Bonhams, London, 12 March 2014, lot 270.



PROPERTY OF A DECEASED ESTATE (LOTS 644-649)

■~647

A LATE GEORGE III TULIPWOOD AND INDIAN ROSEWOOD PEMBROKE TABLE

CIRCA 1780

The crossbanded and quarter-veneered rectangular twin-flap top above a frieze drawer, with simulated fluting on square tapering legs inlaid with husk trails, headed by pierced angle brackets, joined by a convave-shaped undertier, the ring handles and escutcheon replaced, underside of the drawer stamped '2618'

27. 1/2 in. (70 cm.) high; 43 in. (108.5 cm.) wide; 27 in. (68 cm.) deep

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

This fine Pembroke table bears features of design common to furniture by Thomas Chippendale the Elder (1718-1779). The pierced spandrels of the present lot derive from Chippendale's *The Gentleman and Cabinet-Maker's Director* of 1754 and are illustrated on a sideboard table Plate XXXV, Plate LVI, 3rd Edition, 1763. The inlaid marquetry decoration on the present lot is related to the decoration of the dressing-bureau owned by Lady Elizabeth Child-Villiers sold at Christie's London, 5 July 2018, lot 5 and a Chippendale

secretaire-chest sold Christies, London 5 July 2018, lot 6. The beautiful quarter-veneered top of the present lot shares the same Greek-key pattern inlay and quarter-veneering as the top of both of these Chippendale pieces.



PROPERTY OF A DECEASED ESTATE (LOTS 644-649)

■~648

**A GEORGE III MAHOGANY SATINWOOD AND TULIPWOOD
BANDED SERPENTINE COMMUNE**

CIRCA 1790

The shaped top centred by an oval panel, above a green baize-lined brushing slide, above three graduated drawers, with ring handles and enamel backplates depicting huntsmen, with keeled angles and slightly splayed legs, the ring handles replaced

33 in. (86 cm.) high ; 44 1/2 in. (113 cm.) wide ; 23 1/2 in. (59 cm.) deep

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000

PROVENANCE

Acquired from Denys Wrey Ltd, 2 March 1964

EXHIBITED

Denys Wrey Ltd, Antique Dealers Fair & Exhibition, Grosvenor House, 1960
(illustrated in the handbook)



PROPERTY OF A DECEASED ESTATE (LOTS 644-649)

■649

A SILK-EMBROIDERED 'WEDDING PANEL', POSSIBLY PART OF A BEDCOVER

EPIRUS OR IONIAN ISLANDS, 18TH CENTURY

Polychrome silk embroidery in couched stitch on cream linen ground, depicting a wedding scene with bride, bridegroom and attendants in Ottoman-style dress, one on a horse, decorated all over with red, green, white, purple and blue flowers and animals including roses, tulips, parrots, and 'Tree of Life' motifs including partridges symbolic of the bride, and stylised dogs facing each other across vases of flowering plants, the border banded with blue silk containing a continuous flowerhead pattern, in a black and gold-painted frame

15. 1/4 in. (38.5 cm.) high; 99. 1/2 in. (252 cm.) long

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

PROVENANCE

Frank & Beatrice Cook Collection

LITERATURE

A J B Wace, *Mediterranean & Near Eastern Embroideries*, Plate 1, Catalogue Number 12

This panel was most probably part of a suite of embroideries for the bed, thought to be the bedcover. Young women would prepare many embroideries for their marriage chests. Many of these embroidered textiles were items for the marital bed and would also be used for display at the wedding itself and for festive occasions afterwards. Matrimonial motifs were therefore common on these textiles, as is the case with this current lot.

Although the patterns for these embroideries were passed down from generation to generation and were rarely subject to changes in fashion, we can be almost certain that this piece dates from the 18th century. The same patterns were in fact used from the 15th century up until the 19th century with bird and animal motifs being particularly distinctive to the Greek Islands. The patterns and type of stitches used varied throughout Greece and its islands and are almost like a fingerprint. Although panels like this were originally attributed to the Ionian Islands, the colour palette and strong Ottoman influence now suggest that they most likely were made in Epirus, which was more influenced by Ottoman culture than the Islands. Its capital Ioannina was a prosperous and wealthy town throughout the 17th and 18th centuries, predominantly Christian but its inhabitants adopted Ottoman dress. This is reflected in the costumes of the wedding party in the current lot.

Epirus panels bearing similar embroidered motifs can be found: Sumru Belger Krody, *Embroidery of the Greek Islands and Epirus Region*, p. 100 and Ionian Islands example with similar motifs: Margaret Gentles, *Turkish and Greek Island Embroideries*, fig. 46. See also Boston Museum of Fine Arts, *Greek Islands Embroideries*, plate 1, Elizabeth Day McCormick Collection 43.374.



PROPERTY FROM A PRIVATE COLLECTION (LOTS
650-656)

■650

A GEORGE III GILTWOOD MIRROR

CIRCA 1760, IN THE MANNER OF THOMAS CHIPPENDALE

The oval plate framed with carved C-scrolls and leafy oak branches,
surmounted by a pagoda cresting with a central urn and scrolling acanthus,
previously green painted

68½ in. x 38½ in. (174 cm. x 98 cm.)

£12,000-18,000 | US\$17,000-25,000 | €15,000-21,000



PROPERTY FROM A PRIVATE COLLECTION (LOTS 650-656)

■~651

AN ITALIAN EBONY, SATIN BIRCH, FRUITWOOD AND STAINED FRUITWOOD, MOTHER-OF-PEARL AND IVORY MARQUETRY TABLE

ATTRIBUTED TO LUIGI AND ANGELO FALCINI, MID-19TH CENTURY

The shaped octagonal tilt top inlaid with gadrooned banding surrounding a marquetry border of scrolling foliate and rustic motifs including flowers, grotesque masks and mother-of-pearl and ivory elements, the central roundel containing an inlaid spray of flowers, surrounded by eight roundels inlaid with marquetry cameos and names of the Italian artists and scholars Correggio, Petrarch, Raphael, Ariosto, Titian, Dante, Michelangelo and Tasso, above a conformingly-shaped undulating gilt frieze, on a central acanthus-carved baluster support, on cabriole legs terminating in scroll feet

30. 1/2 in. (77 cm.) high; 49. 3/4 in. (127 cm.) diameter

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000

This table relates to the work of the Florentine brothers, Luigi and Angiolo Falcini (fl. 1836-69). Their output consisted principally of inlaid tables in the Renaissance fashion, as is the case with the present lot. The octagonal shape and use of ivory, ebony and stained fruitwood is typical of the Falcini workshop as is the floral and foliate decoration featuring grotesque masks. The workshops of the Falcini family were established in the early 19th century in the small town of Campi, near Florence, by Gaetano Giuseppe Falcini (d. 1846). In the late 1820s, Luigi, the latter's eldest son (d. 1861), opened a bottega in the via del Fosso, Florence, and was later joined by his brother Angiolo (d. 1850). The first piece to be exhibited by the Falcini brothers was a prize-winning marquetry table shown at the Academy of Fine Arts in Florence in 1836, and subsequently purchased by Grand Duke Leopold II for his private collection. The firm continued to exhibit at the Academy throughout the 1840s and completed important commissions for a number of prominent patrons, among which Prince Anatole Demidoff (for pieces by Falcini commissioned by Prince Demidoff see Sotheby's sale of the Villa San Donato, Florence, 21-24 April 1969, lots 115-117), the Duchess of Casigliano and Countess Borghesi. After the death of Angiolo Falcini in 1850, Luigi was joined by his two sons, Alessandro and Cesare, who continued the business until 1882. An octagonal table with similar decoration of grotesque masks attributed to the Falcini brothers was sold Sotheby's, London 2 April 1993 lot 16.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 650-656)

■652

AN ITALIAN FLORENTINE ORMOLU-MOUNTED PIETRA DURA, EBONY AND EBONISED CABINET

LATE 19TH/EARLY 20TH CENTURY

Inset overall with panels including Lapis lazuli, Brèche d'Alep, Spanish brocatelle, red serpentine, Siena, vert maurin and onyx, the swan neck pediment surmounted by a bust of Cosimo I de' Medici above five drawers with handles flanked by alabastro fiorito columns headed with corinthian capitals and surmounted by finials, over a breakfront curved pediment above a single simulated drawer, the lower section with frieze drawer above a cupboard door enclosing a shelf, the simulated drawer with typed label: 'Bought from Mr Cleverly, Swindon, about 1926'

108. 1/2 in. (275.5 cm.) high; 39 in. (99 cm.) wide; 20. 1/2 in. (52 cm.) deep

£12,000-18,000 | US\$17,000-25,000 | €15,000-21,000

PROVENANCE

Mr Cleverly, Swindon, until about 1926



PROPERTY FROM A PRIVATE COLLECTION (LOTS
650-656)

■654

**AN ITALIAN SPECIMEN MARBLE AND GILTWOOD CENTRE
TABLE**

SECOND QUARTER 19TH CENTURY

The circular top centred by a roundel of Lapis lazuli and surrounded by radiating bands of various marbles and hardstones including granite, porphyry, malachite, giallo, paesina, grand and petit antique, breccia, onyx and others, bordered by a band of white marble and *verde antico*, above a central pedestal carved as a tree trunk issuing branches and leaves and embellished by three putti representing the seasons, on a tripartite base on wooden castors, the base regilt

29 in. (74 cm.) high; 51 in. (129.5 cm.) diameter

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

PROVENANCE

Purchased from E. T. Briggs & Sons Ltd. of Maidenhead 23rd March 1962.



PROPERTY FROM A PRIVATE COLLECTION (LOTS
650-656)

■655

A PAIR OF FRENCH ORMOLU EIGHT-LIGHT CHANDELIERS

*AFTER THE MODEL BY ANDRE-CHARLES BOULLE, FIRST
HALF 20TH CENTURY*

The volute baluster-shaped central shaft surmounted by a acanthus-cast finial, framed by four putti monopodia terminating in lion paw feet between framed arches enclosing trophies above female masks interspersed with scrolling acanthus-clad candle arms terminating in gadrooned nozzles, above a caged vase with shell and scrolling decoration and spirally-reeded boss with berried finial

39 in. (100 cm.) high; 39 in. (100 cm.) diameter

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION (LOTS
650-656)

656

A FRENCH ORMOLU EIGHT-LIGHT CHANDELIER

*AFTER THE MODEL BY ANDRE-CHARLES BOULLE, SECOND
HALF 20TH CENTURY*

The volute baluster-shaped central shaft surmounted by a corona and ring,
framed by four putti monopodia terminating in lion paw feet between framed
arches enclosing trophies above female masks interspersed with scrolling
acanthus-clad candle arms terminating in nozzles, above a caged vase with
shell and scrolling decoration and spirally-reeded boss with berried finial

39 in. (100 cm.) high; 39 in. (100 cm.) diameter

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



PROPERTY FROM A PRIVATE SWISS COLLECTION

■*657

A FLEMISH MILLE-FLEURS TAPESTRY FRAGMENT

PROBABLY ENGHIEU, MID-16TH CENTURY

Woven in silks and wool, depicting flowering branches with perched exotic birds on a dark ground; minor areas of re-weaving

128 in. (325 cm.) long; 49 in. (124 cm) wide

£40,000-60,000 | US\$55,000-82,000 | €47,000-70,000

Also known as 'verdure' tapestry, this rare and brilliant example relates closely to recorded 16th century Mille-fleurs tapestries attributed to the manufactory of Enghien. By comparison, the use of blue and green colour palette and similar stylised floral motifs on a dark background can be found on a 'verdure avec animaux' tapestry in the Rijksmuseum (inv. BK-16114), with a mark for the town of Enghien. Other examples would be the 'verdure avec animaux' tapestry in the 'Städtische Kunstsammlungen' of Augsburg (inv. DMIII 12), and two others at the Palais Episcopal de Côme, also bearing the marks for the Enghien town. Further examples can also be found at the Metropolitan Museum in New York and the Musée de Cluny in Paris.

The continuous repetitive or stylised mille-fleur pattern ground emerged from the mid 15th century, testifying a love of nature, which carried on well into

the mid 16th century. As seen in some of the museum examples mentioned above, figures and animals were sometimes part of the harmonious decor and these uninterrupted panels were especially popular in the second half of the 15th century, where workshops dedicated only to verdure tapestry thrived, Enghien being one of the most successful.

Research through important household inventories found that nobles and kings had rooms ('chambres de tapisseries') with walls covered in these uninterrupted tapestries with no borders, emerging themselves completely in a naturalistic setting.



PROPERTY OF A LADY OF TITLE

■658

A LARGE SOUTH GERMAN BRASS-MOUNTED PIETRA DURA, EBONY AND EBONISED CABINET

MID-17TH CENTURY

Inlaid overall with panels on a pale *Alberese* background depicting parrots and fruits, the moulded breakfront top above an arrangement of 11 drawers around a central cupboard door inlaid with a flowering vase, a snail and a caterpillar, flanked by corinthian columns supporting a broken pediment centered by a semi-circular panel depicting a bear and a monkey, the side drawers with additional hidden compartments, the lower section with two drawers and mounted with lion masks, the bun feet and moulded top later

58 in. (147 cm.) high; 62 in. (157 cm.) wide; 23. 1/2 in. (59 cm.)

£40,000-60,000 | US\$55,000-82,000 | €47,000-70,000

PROVENANCE

Formerly the property of Harold Arthur Lee-Dillon, 17th Viscount Dillon CH FBA (1844-1932).

Thence by descent to the present owner.

This superb cabinet with its striking *pietra dura* panels, architectural form and playful mounts, provides an insight into the exchange of artistic ideas and materials between Italy and Central Europe in the late 17th century and the production of decorative arts in the economic and cultural hub of Augsburg. The composition of the current cabinet and its architectural decoration as well as the naturalistic subject of the *pietra dura* plaques is related to cabinets produced in the Augsburg workshops throughout the 17th century and the lack of doors on this cabinet indicate that it was made from the 1660s.

The 15 *pietra dura* plaques of the present lot were most probably produced in the Grand Ducal workshops in Florence and their subjects of flowers and parrots perching in trees relate to the botanical and zoological drawings executed by Iacopo Ligozzi (1547-1626), who supplied numerous patterns to the craftsmen at the Grand Ducal workshops (A. Giusti, *Il Museo dell'Opificio delle Pietre Dure a Firenze Capolavori*, Livorno, 1999, p. 30). This naturalistic subject was favoured by the Augsburg artisans and is reflected in the floral mounts and lion masks of the present lot. Skilfully cut, the plaques are made from a variety of semi-precious stones and marbles including lapis lazuli, agate, *alberese* and *breche*. The unusual pale ground of these plaques, more common in the 18th century, is testament to the individuality of this cabinet and its production. Similar plaques on pale ground can be seen on the 'German Cabinet' created in Augsburg between 1619 and 1626 and currently in the Museo degli Argenti, Florence (illustrated Annamaria Giusti, *Pietre Dure and the Art of Florentine Inlay*, London, 2006, p. 135).

Though the art of pietra dura work originated and flourished in Florence, it found favour across the continent, particularly in the lands of the Holy Roman Empire. Augsburg became an important centre of luxury production, famous in particular for cabinets finished in ebony and ivory and its reputation as a creative centre was maintained up until the end of the 17th century despite the destruction of the Thirty Years War. Though reduced by about half its number compared to thirty years previously, in the 1660s the Augsburg Cabinetmakers' Guild still recorded over 70 masters. Much like the *marchands-merciers* who would so define artistic production in Paris more than a century later, the early Augsburg workshops had as their promoter and patron Philipp Hainhofer (1578 – 1647), an art dealer and diplomat who obtained materials, commissioned and designed objects, employed artists and procured buyers. Cabinets such as the present lot were made to amuse and intrigue and were in Hainhofer's own words 'full of secrets and uses' (Heikamp 1966), a trait reflected in the hidden drawers concealed in the sides of this cabinet. The lining of the drawers of this cabinet in exotic and expensive amaranth is another characteristic of furniture produced in Augsburg.

An Augsburg cabinet of the early 17th century delivered by Philipp Hainhofer and similar in composition and in elements of decoration to the present lot can be found in Schloss Rosenborg, Copenhagen (described and illustrated H. Kreisel, *Die Kunst des deutschen Moebels*, Munich, 1970, p.174, fig. 365). A further related cabinet was sold at Christie's New York, April 28, 2017, lot 11. Schloss Köpenick in Berlin contains a cabinet with the Augsburg hallmark of comparative size and this cabinet also features keyholes crafted horizontally, a characteristic seen predominantly in German-made pieces. A cabinet by Elias Boscher of Augsburg with the same horizontal keyholes and hidden side-drawers sold at Bonham's London, 5 December 2014, lot 20 (illustrated Christine Cornet, *Die Augsburger Kistler des 17. Jahrhunderts*, Petersberg, 2016, pl. 70-76)

This cabinet was formerly in the collection of Harold Arthur Lee-Dillon, 17th Viscount Dillon (1844-1932), a major figure in the British academic art world in the late 19th and early 20th centuries and a leading antiquarian and historian in arms and armour. After an education at the University of Bonn and a period of service in the army, Dillon was appointed as the first curator of the armouries of the Tower of London. The number and importance of his appointments make clear that Dillon was a towering and well-respected figure in the British arts scene. He was chairman of the trustees of the National Portrait Gallery, President of the Royal Archaeological Institute, President of the Society of Antiquaries, a trustee of the British Museum, trustee of the Wallace Collection and antiquary to the Royal Academy. He bequeathed a number of portraits from his ancestral home, Ditchley Park to the National Portrait Gallery including the famous 'Ditchley Portrait' of Elizabeth I. After his death at Ditchley in 1932 the estate was sold, with some of the collection auctioned at Sotheby's 26 May 1933.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■~659

A LOUIS XIV ORMOLU-MOUNTED EBONY, EBONISED, FRUITWOOD AND FLORAL MARQUETRY BUREAU MAZARIN

CIRCA 1700

Decorated overall with floral and scrolling motifs, the brass-moulded rectangular top inlaid with a central flowering vase on a scrolling platform flanked by further scrolling and geometrical patterns interspersed with sphinxes, musicians playing the tambourine and trumpet, rustic masks and putti with pewter-inlaid arrows, the sides similarly inlaid, above a frieze drawer and kneehole cupboard door inlaid with a sprig of ivory flowers, flanked by two banks of three drawers with gilded escutcheons, separated by canted uprights, on square tapering legs joined by waved X-framed stretchers, on toupie feet

32 in. (82 cm.) high; 46. 1/2 (118 cm.) wide; 27 in. (69 cm.) deep

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000



PROPERTY OF A GENTLEMAN (LOTS 660 & 787)

■660

A FLEMISH HISTORICAL TAPESTRY

PROBABLY BY ERASMUS QUELLINUS THE YOUNGER II (1607-1678), ANTWERP, CIRCA 1640

Woven in silks and wool, depicting a battle scene centered with Alexander the Great mounted on Bucephalus, within a meaning Dutch floral border with cartouches to the corners and mid sections' lower border associated and right border re-used from the lower border

194½ in. x 111 in. (494 cm. x 282 cm.)

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000

This impressively large tapestry is based on the engraving by Erasmus Quellinus the Younger II (1607-1678) *'Eine Schlacht, in der Mitte ein Heerführer zu Pferde, den Wurfspieß in der Hand'* at the Städel Museum, inventory no. 3107, object no. 3107 Z.

A pupil of Peter Paul Rubens, Erasmus Quellinus the Younger II was an excellent draughtsman and painter, specialising in subjects of battles as well as historical events, allegorical figures and religious scenes. He also designed tapestries, for which the present work could be related to.

The influence of his master is clearly depicted in this famous scene, when we compare it to Rubens' *'The Death of Decius Mus in Battle'*, which was also made into a tapestry, depicting the central figure astride his rearing stallion brandishing a weapon amid a dynamic battle scene.



PROPERTY OF A GENTLEMAN

~661

A JAPANESE TORTOISESHELL, LACQUER AND BONE JEWEL BOX

EDO PERIOD, LATE 17TH/EARLY 18TH CENTURY

Decorated overall with gold lacquer depicting chrysanthemums, lilies, trees, *ho-o* birds, geese and Japanese landscape scenes, the raised rectangular hinged top and side panels banded with inlaid repeating geometric patterns, enclosing a decorated interior with a removable divided tray containing two drawers, above a removable compartment concealing an arrangement of seven tortoiseshell-veneered drawers, the right side panel enclosing a lower drawer, on moulded base on bracket feet

10. 1/2 in. (27 cm.) high; 15 in. (28.5 cm) wide; 10. 1/2 in. (27 cm.) deep

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

PROVENANCE

Acquired at Mallett.

This precious Japanese tortoiseshell and lacquer jewel box is a fine example of a luxury item made in Japan for the European market.

This shape, never adopted in the Japanese domestic market, was made from the 1640s well into the 18th century and the current example is decorated in the 'pictorial style' of the third quarter of the 17th century. Its decoration relates to the so-called 'Fine group' of exceptionally decorated Japanese lacquer pieces, including a jewel box in the Tokyo National Museum (O. Impey, C. Jörg, *Japanese Export Lacquer*, Amsterdam, 2005, p. 90). The tortoiseshell veneer of this jewel box is unusual and relates to a cabinet in Schloss Friedenstein, Gotha and in a Private Collection, illustrated *Japanese Export Lacquer* p.137. The red interior is typical of export items and the bracket feet and banding of the current lot indicate that it was made for a Northern European market.



■*662

A PAIR OF LOUIS XIV CARVED PINE TORCHERES

CIRCA 1710, POSSIBLY NORTHERN EUROPEAN, FORMERLY GILT

Each with circular rest above a tripartite tapered pierced column headed with acanthus scrolls and minerva masks, enclosing hanging flowers between a central section with carved tournesol roundels, on a tripod base with rams heads and foliate swags ending in double-scrolled feet

63 in. (160.5 cm.) high

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000



■*663

A SET OF THREE LOUIS XV GOBELINS PORTIERES DES DIEUX TAPESTRIES FROM THE SERIES 'LES DOUZES MOIS GROTESQUES'

CIRCA 1726, AFTER DESIGNS BY CLAUDE AUDRAN LE JEUNE, ANTOINE WATTEAU, AND ALEXANDRE-FRANÇOIS DESPORTES

Woven in silks and wools, each depicting a sign of the zodiac and its corresponding deity to include Hermes, Apollo and Aphrodite, within a pelmet frame with tied ribbons and garlands, on a yellow ground, surmounted with further berainesque architectural elements, scrolls, floral swags and symbols, the bottom sections with anthropomorphic monkeys, a ram, and a swan floating on a dolphin fountain, two with later linen lining

Each panel: 136½ in. (347 cm.) long x 25¾ in. (65.5 cm.) wide

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

Originally from a set of twelve, Claude Audran le Jeune (d. 1734) designed this series in 1708 and 1709 while he was executing the decoration of the apartments of the Dauphin, later King Louis XV, at the château de Meudon. An entry in the *Comptes des Bâtiments* indicates the creation of the series: 'Année 1709. Maison Royales-Peinture: à Claude Audran, autre peintre, pour

un tableau représentant un bureau où des singes sont à table; posé à Marly en 1708 et 1709, pour le nouveau bâtiment de Monseigneur à Meudon 495 livres'. It was during the same period that the young Antoine Watteau (d. 1721), then just 23 years old, worked under Audran. It is probable that he collaborated on this project, while it was Alexandre-François Desportes (d. 1743) who supplied the animal figures. Rather unusually, the original designs do not appear to have remained at Gobelins thereafter as they are not recorded in the detailed inventory taken at the workshop in 1736.

The set woven for the Dauphin, which contained gold and silver-thread, was divided into three panels, one with six joined panels and the other two with three joined panels each. That suite is today in the *Mobilier National* in Paris with the exception of one of the smaller panels depicting October, November and December that was already noted missing in 1830.

A further *Mois Grotesques* set that is almost certainly of the same smaller size is in the Yellow Room at the Palazzo Doria Pamphilj in Rome (H. Göbel, *Die Wandteppiche und ihre Manufakturen in Frankreich Italien Spanien und Portugal*, Leipzig, 1928, vol. II, fig. 132).

The edito princeps of these magnificent tapestries represents the Grand Dauphin, the future Louis XV, adopting his 'Apollo' role as patron and Lord of the Arts of France in the furnishing of his apartments at the château de Meudon. The Sun deity Apollo, as the leader of Mt. Parnassus' Artistic Inspiration, presides over these Olympic deities symbolizing the Months of the Year. Richly filigreed and coloured after the antique fashion associated

with the Parnassus grotto, they are named as the '*Douze Mois Grotesques par Bandes*'. Their richly flowered and filiated pilasters or 'paned' tablets, display the deities within triumphal *baldaquins* that are labelled by Zodiac medallions and accompanied by emblematic badges and symbols. They are designed in a graceful Roman form that evolved from the Louis Quatorze 'antique' style associated with the 'Oeuvres' of Jean Bérain (d. 1711) as 'Dessinateur de la Chambre et du Cabinet du Roi'. This new fashion was introduced by the court artist Claude Audran (d. 1734)m, whose decorative ornament was already described in 1693 as surpassing that of Bérain as being, '*plus exquis et plus svelte*'.

Audran introduced his popular '*singeries*' in 1690 at the château de Marly and composed them at the same time, as these exuberant tapestries, which demonstrate his role as Bérain's true successor. It was in 1699, while serving as a designer at the Gobelins, that Audran received the commission from Mansart for the 'Portières des Dieux' series, which were to incorporate figures by Louis de Boullogne. Then in 1704 he received a court appointment at the Palais de Luxembourg and was able to establish tapestry works there.

A set of twelve sold, Christie's London, 21 June 2000, lot 180 (£344,750 including premium).



PROPERTY OF A EUROPEAN COLLECTOR

***664**

A CONTINENTAL GOLD-MOUNTED MOTHER-OF-PEARL SNUFF-BOX

POSSIBLY HOLLAND, CIRCA 1730

Rectangular with wavy canted corners, the cover, sides and base set with mother-of-pearl panels engraved with diaperwork and applied with gold *piqué* point, the cover applied with an openwork rocaille cartouche centred by Diana the Huntress flanked by two putti, the base centred with an oval cartouche chased with Actaeon and his dog seated under a tree, the reeded gold mounts with slightly flaring thumbpiece, the interior of the cover inset with a glazed watercolour on vellum miniature depicting a harbour scene

3 in. (76 mm.) wide

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

The property of a European collector; Christie's, Geneva, 14 November 1995, lot 115.

The miniature depicts a harbour scene that resembles Venice in the manner of Luca Carlevaris (1663 -1730) regarded as the father of 18th century Venetian view painting with his rigorous perspective settings.



■665

A PAIR OF LOUIS XV SILVERED CACHEPOTS

MID-18TH CENTURY

Each with *rocaille* shell handles, conceived so that one fits in the other

7½ in high (19 cm.); 8. 1/2 in (22 cm.) wide

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY FROM A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■~666

A LOUIS XV ORMOLU-MOUNTED KINGWOOD COMMODORE

MID 18TH CENTURY, STAMPED BY CHRISTOPHE WOLFF

The serpentine *griotte de Campan rouge* marble top above two short drawers with a central small drawer and a long drawer below, with rocaille handles, escutcheons and a shaped apron with c-scroll mount, flanked with espagnolettes chutes either side, the sides with *papillon* parquetry veneer panels, on four slight cabriole legs with pierced scrolled sabots to the two front feet, some of the mounts stamped with the *C Couronné poinçon*, incised 'Marchand' below the marble top, stamped 'C. WOLFF' to carcass

34½ in. (87.5 cm.) high; 55 in. (140 cm.) wide; 25¾ in. (65 cm.) deep

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000

Christophe Wolff, *maître* in 1755.

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

It is possible that the *C couronné* stamped mounts on this commode were added from the *ébéniste*'s stock, explaining their earlier date. It could also be suggested that Wolff intervened as a restorer only, leaving the entirety of the piece to match the dates of the 1745-1749 mounts.



■667

A LOUIS XV GREY-PAINTED FIRESCREEN

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

The shaped rectangular panel covered with green damask, the foliate-carved frame with a central heart-shaped cartouche cresting, on scrolling splayed legs

39. 1/2 in. (100 cm.) high; 25 in. (64 cm.) wide; 13 in. (33 cm.) deep

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

Jean Baptiste I Tiliard (1686-1766)

The crest of this firescreen is a carved cartouche containing a heart, a characteristic motif employed so repeatedly by Tiliard that it almost acts as a secondary signature.



PROPERTY FROM A DISTINGUISHED PRIVATE
COLLECTION

■668

A LOUIS XV GREEN-PAINTED CONSOLE

CIRCA 1735, IN THE MANNER OF NICOLAS PINEAU

The shaped and moulded white-veined green marble top above a pierced
frieze centred by a double C-scrolled cartouche, on scrolled legs carved with
phoenix, joined by a stretcher centred by a shell; stripped and later painted

34½ in. (87 cm.) high; 43½ in. (110 cm.) 17 in. (43 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



***669**

**A PAIR OF LARGE LOUIS XV ORMOLU-MOUNTED CHINESE
EXPORT FAMILLE ROSE PORCELAIN POT-POURRIS**

*THE PORCELAIN MID-18TH CENTURY, THE MOUNTS CIRCA
1750-55*

Each pale ground tureen decorated with blossoming flowers, each with
foliate-cast finial and pierced frieze, the sides with foliate-cast handles
encircling a rabbit's head finial, on pierced *rocaille* and foliate scroll base

14¼ in. (36 cm.) high; 17 in. (43 cm.) wide

£60,000-80,000 | US\$82,000-110,000 | €71,000-94,000

PROVENANCE

Anonymous sale; Ader, Drouot, Paris, 16 June 1958, lot 18.
The Arts of France; Christie's, New York 21 October 1997, lot 177.



PROPERTY OF A GENTLEMAN

■670

A LOUIS XV ORMOLU-MOUNTED JAPPED COMMODE

BY MATTHIEU CRIAERD, MID-18TH CENTURY

The shaped marble top above two *sans-traverse* drawers depicting a wooded landscape with a bridge and pavillions, with foliate cast handles and pierced chute mounts cast with foliate and cabochons, the panelled sides conformingly decorated, on cabriole legs terminating with foliate sabots, stamped 'M. CRIAERD'; redecorated, largely remounted, considerable restorations and retouching to the lacquered decoration

34 in. (86 cm.) high; 44 in. (112 cm.) wide; 21 in. (53 cm.) deep

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

Mathieu Criaerd, *maître* in 1738.

This commode is typical of the production of the *ébéniste* Mathieu Criaerd (1689-1776), who specialised in lacquer commodes early in his career and made furniture for the celebrated *marchand-mercier* Thomas Joachim Hébert, who was one of the main suppliers of costly lacquer furniture to the *Garde-Meuble Royal* in the 1740s. The most celebrated examples of his work are the blue and white *vernis Martin* commode and encoignure supplied

to the '*chambre bleue*' of the Comtesse de Mailly, the King's mistress, at Chateau de Choisy in 1743, now in the Louvre (inv. OA11292 and OA9533). Related commodes by Criaerd include an example framed with a similar gilt-decorated border sold at Christie's, London, 13 June 2002, lot 45, an example of the same overall proportion and form sold at Christie's, Paris, 14 April 2015, lot 108, and a further example sold Christie's London, 10 December 2015, lot 43 (£37,000).



PROPERTY OF A LADY

671

A TOURNAI (HAGUE-DECORATED) PORCELAIN SHAPED OVAL ORNITHOLOGICAL SERVING-DISH

CIRCA 1776, BLUE STORK MARK, INCISED 5

The centre painted with water birds in a landscape within a blue-ground border embellished with gilt ovals and circles, edged with scrolls with pendant garlands and sprays of roses

12 in. (30.5 cm.) wide

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

Two services with this decoration are known. One, apparently acquired in the early 19th century in the Hague, was in a private collection in Ireland, and subsequently in the collection of Alberto Pinto, sold Christie's, Paris, 12-14 September 2017, lot 299. The second is, by repute, held in a private collection in England. A plate of this pattern, dated 1776, is in the Kunstmuseum, The Hague, and is illustrated by Constance Scholten, *Haags Porselein 1776-1790*, The Hague, 2000, p. 19. The author notes that at the manufactory in The Hague, buyers of services were able to choose their own combination of subjects and borders and as a result many of the services produced were

unique. We are grateful to Contance Scholten for her assistance with the research for this lot.



PROPERTY OF A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■672

A PAIR OF ITALIAN GILTWOOD ARMCHAIRS

ONE THIRD QUARTER 18TH CENTURY, THE OTHER OF LATER DATE, PROBABLY PIEDMONTESE

Each with oval back carved with floral cresting issuing a garland and repeating interlaced pattern, the scrolling acanthus and husk-carved arms supported by a seatrail carved with pierced swag garlands, flowerheads, and centred by a ram's head, on acanthus-carved cabriole legs, upholstered in brown velvet

one 37. 1/2 in. (94 cm.) high; 23 in. (58 cm.) wide; 25 in. (64 cm.) deep; the other: 38 in. (97 cm.) high; 22. 1/2 in. (57 cm.) wide; 26. 1/2 in. (68 cm.) deep

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

The carving and decoration of these chairs recalls the rich ornamentation of French-style furniture common at the Savoyard courts in Turin and at Stupinigi in the reign of Vittorio Amadeo III. A circle of cabinet-makers and wood-carvers with Giuseppe Maria Bonzanigo (1745-1820) at its centre produced fine neoclassical furniture for the royal family that was

distinguished by a high quality of carving and distinctive motifs. The pierced swag garlands hanging from classical roundels on the current lot appear on a number of pieces of exceptionally carved furniture in the Palazzo Reale in Turin, as illustrated and described in Enrico Colle *Il Mobile Neoclassico in Italia*, pp. 446-449. The distinctive interlaced ribbon motif on the current chairs can also be seen in the decoration of the Royal Palace in Turin, specifically to carving on the window-frames in the apartment of the Duchess of Aosta by Giuseppe Maria Bonzanigo. The same pattern appears on a mirror attributed to Bonzanigo with Burzio, London, 2021.



***673**

A PAIR OF LOUIS XV ORMOLU CHENETS

MID-18TH CENTURY, IN THE MANNER OF JACQUES CAFFIERI

Each modelled as a large acanthus leaf emerging from *rocaille* scrolling with a long-tailed parakeet perched on a balustrade below the crest

14 in. (36 cm.) high; 13 in. (33 cm.) wide

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

PROVENANCE

Collection of Mrs Anna Thomson Dodge, Christie's London, June 24, 1971, lot 16

These beautifully-crafted chenets embody the joyful spirit and sumptuous design of the Louis XV 'pittoresque' style. The fluidity of movement, fine quality of chasing and naturalistic subject matter of parakeets suggest that these chenets are related to Jacques Caffieri (1678-1755), the *sculpteur, fondeur et ciseleur du roi* and perhaps the most important *bronzier* of Louis XV's reign. In the inventory of stock made after Caffieri's death in 1755, three pairs of chenets with parakeets are mentioned, one of them thus '*item, une autre garniture de grille de cheminée complete représentant des perroquets prisé à 200 livres*'. The current lot is related to a chenet attributed to Caffieri

and sold Christie's New York, 17 November, 1979, lot 199 (illustrated H, Ottomeyer, P. Pröschel, et. al., *Vergoldete Bronzen*, Munich, 1986 vol. 1, p. 135, fig. 2.9.3.). A chenet in the Bowes Museum with similar scrolls and architectural balustrade incorporated into the design is illustrated in H, Ottomeyer, P. Pröschel, et. al., *Vergoldete Bronzen*, Munich, 1986 vol. 1, p. 112, fig. 2.4.3, and further related pairs were sold Christie's London, 13 November 2018, lot 209 and Christie's London, December 10, 2009, lot 602.

Anna Thompson Dodge was one of the great heiresses of 20th century America after inheriting the Dodge automobile fortune at the death of her husband. With the help of the art dealer Lord Duveen, Dodge assembled an impressive array of French and European decorative arts in her palace on the shores of Lake Michigan, 'Rose Terrace'. That this lot was deemed fit to be part of the collection is an endorsement of its quality and the mastery of its craftsmanship. After Mrs Dodge's death in 1970 the collection was disbanded and a large portion sold at Christie's London June 24, 1971.



*674

A PAIR OF LOUIS XV ORMOLU-MOUNTED CELADON TWIN-HANDLED LOBED VASES

THE MOUNTS ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS, CIRCA 1765, THE PORCELAIN 18TH CENTURY

Each formed as a fluted oviform vase with stylised archaic *kui* dragon handles, the mouth mounted as a lozenge chased with a trellis ground and with acanthus leaves, extending to bifurcated scroll handles, and with bell-flowers to each side, the foot mounted with pierced *rocaille* scrolls and acanthus leaves

31.5 cm. (12½ in.) high; 13.9 cm. (5½ in.) wide; 11.9 cm. (4¾ in.) deep

£60,000-80,000 | US\$82,000-110,000 | €71,000-94,000

PROVENANCE

Collection of Félix Doistau (1846-1936), Lair-Dubreuil, galerie Georges Petit, Paris, 9-11 June 1909, lot 291.

These rare and beautiful vases feature striking celadon 'claire de lune' Qianlong porcelain with stylised archaic *kui* dragon handles, while the sumptuous *rocaille* mounts can be attributed to Jean-Claude Chambellan

Duplessis, one of the most innovative and artistic *bronziers* of the reign of Louis XV.

Two other pairs of similar porcelain vases are recorded:

-a pair with green celadon bodies was sold at Thierry de Maigret, Hôtel Drouot, Paris, 02 December 2011, lot 183.

-one with unusual purple glaze and probably formerly in the collection of Jean-Baptiste de Machault d'Arnouville (1701-1794), was sold at Christie's, London, 9 July 2015, lot 22.

A plaster model of the same shape exists in the Sèvres archives and it has been suggested that Jean-Baptiste de Machault d'Arnouville who oversaw the royal porcelain factory from 1745-1754, might have asked Sèvres to take a cast from his purple vases (which have mounts attributed to Duplessis, chief designer and sculptor at the factory) to create versions at Sèvres of 'Chinese' porcelain.

THE ATTRIBUTION OF THE MOUNTS TO DUPLESSIS

The tightly controlled fluidity of the 'rocaille symétrisé' displayed by the beautifully chased mounts of these vases point to the *oeuvre* of Jean-Claude Chambellan Duplessis (1699-1774), a presiding artistic genius of the Louis XV period who was not only *orfèvre du roi* but also artistic director of the Vincennes and Sèvres porcelain factories. Interestingly, one of the few examples of work in gilt-bronze that can be securely attributed to him is an extraordinary pair of braziers, commissioned as a diplomatic gift to the Turkish Ambassador by Machault d'Arnouville (one of which is now in the

Topkapi Museum, Istanbul). The tight control of the symmetrical scrolls on these mounts is typical of the ornamental vocabulary Duplessis developed at Vincennes and Sèvres, and bases with scrolling feet joined by a central foliate motif are frequently seen on the vases produced there from *circa* 1755-1765, such as on the famous vase 'pot pourri à vaisseau' or the vase 'à la tête d'éléphant' (R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain: Vases*, London, 1988, vol. II, pp. 166 and 194). Other gilt-bronze bases attributed to Duplessis of similarly symmetrical *rocaille* form include that on a Chinese bamboo-form porcelain vase in the Royal Collection and the base for a bronze group also by Duplessis in the Wallace Collection (G. Sadde, 'Jean-Claude Duplessis, La Liberté du Style Rocaille', *L'Estampille L'Objet d'Art*, no. 392, June 2004, pp. 46 and 51).

FELIX DOISTAU (1846-1936)

These vases were once part of the renown collection of Félix Doistau. Son of a distiller and himself a liqueur manufacturer from 1873 he amassed an import Art collection and became a generous benefactor of the Louvre. From 1903 he loaned Islamic Works of Art, a collection of miniature and gold boxes and Medieval Art to the Museum and in 1909 donated his collection 169 miniatures together with Medieval Limoges enamels, and other Kunstkammer objects.

A passionate collector he also donated to other Parisian Museum such as the Musées Guimet, Carnavalet Arts Décoratifs and château d'Azay-le-Rideau. He subsequently became Vice-President of the Société des Amis du Louvres. He also loaned works of art to major exhibitions across many other fields such as in the Paris Exposition Universelle of 1900 and the one in Turin in 1911. Many of his ormolu-mounted Chinese porcelain pieces were included in the important 1911 exhibition at the Musée des Arts Décoratifs *La Chinoiserie en Europe au XVIIIe siècle*.



PROPERTY OF A LADY

■675

A PAIR OF LOUIS XV GOBELINS TAPESTRIES

CIRCA 1757-64, BY MICHEL AUDRAN AND PIERRE-FRANÇOIS COZETTE, AFTER A DESIGN BY CHARLES-ANTOINE COYPEL

Both from the Don Quixote series, one depicting The false princess Micomicon imploring Don Quixote to reinstate her on her throne, the scene in a central cartouche of an acanthus-wrapped and scrolling foliate frame headed by a peacock and draped with garlands of summer flowers and fruits, above military trophies and cornucopiae, flanked by a spaniel and a ram, within a picture frame border, the corners with interlaced L's, signed and dated '...UDRAN.G. 1757' with a fleur de lys, the blue outer slip with small replaced section by signature panel. The other depicting Don Quixote made a knight by the Inn keeper, the scene in a central cartouche of an acanthus-wrapped and scrolling foliate frame headed by a peacock and draped with garlands of summer flowers and fruits, above military trophies and cornucopiae, flanked by a spaniel and a ram, within a picture frame border, the corners with interlaced L's, signed and dated 'Cozette 1764' and also signed 'Cozette' in the outer blue slip

Their respective dimensions are 11 ft. 10 in. (361 cm.) x 9 ft. 3½ in. (283 cm.) and 11 ft. 10 in. (361 cm.) x 9 ft. 1¼ in. (275 cm.)

£120,000-180,000 | US\$170,000-250,000 | €150,000-210,000

PROVENANCE

Commissioned by the Marquis de Marigny, *Surintendant et Directeur des Bâtiments*, sold (as part of a larger set) to Madame Véron on 4 July 1763 (Don Quixote knighted by the Innkeeper delivered on 27 November 1764), and by inheritance to Louis Gregoire Véron, *Receveur Général des Finances de Franche-Comté* in 1780. 4th Marquess of Hertford in 1865. Richard Wallace; sold at Christie's, London, 20 April 1876, lot 210. Baron de Gunzbourg; sold Paul Chevalier, Galerie Georges Petit, Paris, 30 January 1884, lots 3 and 4, respectively. Clarence H. Mackay in 1926 and by descent to his daughter Mrs. Robert Z. Hawkins, in 1958.

EXHIBITED

Exposition de l'Union centrale des Beaux-Arts appliqués à l'Industrie, 1865, No. 5738.

LITERATURE

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G. Leland Hunter, 'Mr. Mackay's Gobelines-Beauvais Tapestries', *International Studio*, October 1926, pp. 31-36.
 R. Cecil, 'The Hertford-Wallace Collection of Tapestry', *The Burlington Magazine*, no. 637, April 1956, pp. 116-118.
 R. Cecil, 'Letter - The Hertford-Wallace Collection of Tapestries', *The Burlington Magazine*, no. 660, March 1958, p. 101.
 E. Standen, 'The Memorable Judgment of Sancho Panza: A Gobelines Tapestry in the Metropolitan Museum', *Metropolitan Museum Journal*, X, 1975, p. 103.
 E. Standen, *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art, New York, 1985*, I, p. 373.

Preserved in the most vibrant colours showing the deep original tones, these superb tapestries depicting scenes based on the novel *Don Quixote* by Miguel de Cervantes, boast an almost uninterrupted provenance. Commissioned by the Marquis de Marigny, *Surintendant et Directeur des Bâtiments du Roi* and brother of Madame de Pompadour, the set was sold in 1763 to Madame Véron and passed on to Louis Gregoire Véron, *Receveur Général des Finances de Franche-Comté*. It subsequently entered the fabled collections of the 4th Marquess of Hertford in 1865 and was sold by his heir Sir Richard Wallace at Christie's London in 1876 to Baron de Gunzbourg, remaining in private hands until today.

HISTORY OF THE SERIES

These tapestries series were originally conceived under the directorship of Robert de Cotte (1656-1735), the Royal Architect in Chief and Director of the Gobelines (1699 - 1735) and the duc d'Antin, *Surintendant des Bâtiments* (1708-1736) and woven for the first time in 1717 for the duc d'Antin (the duc d'Antin set, comprising 16 panels, was sold in these Rooms, 10 June 1993, lot 110, for £771,500). The Don Quixote tapestries are of particular importance because they represent a new mood at the Gobelines and in the decorative arts in France. The subject is both witty and frivolous, far removed from the more sombre classical or military subjects favoured during the reign of Louis XIV. The borders or *alentours*, which appear for the first time in this form in these tapestries, are of a revolutionary design and are treated with almost equal importance to the scenes themselves. The story of Don Quixote proved popular at Gobelines throughout the 18th Century, and was woven in at least nine separate weavings with six different *alentours*, the first in 1717 and the last in 1778.

The paintings which form the basis for these two panels were executed in 1716 and 1714, as panels 6 and 0, respectively. 'Don Quixote knighted by the Innkeeper' was thus the first painting of the series presented to Gobelines.

A set of this series with red background was woven between 1772-1786 and given by Louis XVI to Albert and Marie-Christine, Duke and Duchess of Saxe-Teschen in 1786, four of which are now at the J. Paul Getty Museum (acc. num. 82.DD.66-69). Four tapestries from the series were presented on 18 July 1788 by Louis XVI to the artist Richard Cosway as a gesture of thanks for the four tapestry cartoons by Giulio Romano of the history of Scipio which Cosway had given to the King for display in the Louvre. Cosway gave them to George IV shortly afterwards; they were eventually hung in Carlton House until c. 1823, when they were moved to Buckingham Palace where they remained until today (inv. RCIN 3190-94).

HISTORY OF THE SET

This pair of tapestries form part of the sixth weaving of the Don Quixote series, which was commissioned by the *Surintendant et Directeur des Bâtiments*, the Marquies de Marigny. The complete set was finished by 1761 and comprised 23 different subjects (the entire range of subjects) and six overdoor panels. Four tapestries and the overdoor panels were presented by Louis XV to Count Michael Illarionovich Voronzov, Grand Chancellor of Russia in 1758-59, a further six tapestries were sold to Jean Paris de Marmontel, Guard of the Royal Treasury, in 1763 and a single panel was supplied to Madame de Monmartel in 1767. Eight panels were given to Charles Henri Pussin, *tapissier*, in 1773 as part of a payment for supplying furniture to Versailles and Fontainebleau, while the remaining four tapestries, including 'The Counterfeit Princess of Micomicon' (woven between January 1756 and 25 June 1757) and 'Don Quixote knighted by the Innkeeper' (woven between January 1763 and 20 October 1764), were sold to Madame Véron on 4 July 1763 (the latter tapestry was still on the loom and made to her specific size requirements) for 10,541 *livres*. Initially Mme. Véron received 'Don Quixote served by the Ladies' as a fourth panel, but exchanged it for 'Don Quixote knighted by the Innkeeper' on 27 November 1764 after an additional payment of 599 *livres*. The four tapestries remained together certainly until 1958, when they were recorded in the collection of Clarence Mackay's daughter Mrs. Robert Hawkins. In 1974-5, the four panels were split into two pairs and the other two tapestries from this group, representing 'Sancho's Entry' and 'Sancho's Cowardice', are presently recorded in a private collection. Another tapestry from this set depicting the 'Enchanted Head at the House of Don Antonio' was sold from the property of the Wadsworth Atheneum Museum of Art. Also commissioned by the Marquis de Marigny, the latest was given by Louis XV to Charles Henri Poussin, *tapissier*, in 1773 in payment for furniture supplied to Versailles and Fontainebleau.

THE BORDERS

Jean-Baptiste Belin de Fontenay (1653-1715), flower and ornamental painter to Gobelines and Savonnerie since 1689, is credited with the introduction of the *alentours*. However, the *alentours* of this tapestry forms part of the fifth version, which was a variant of the second version, designed in 1721. That version was a collaboration between Claude Audran III (d. 1734), Jean-Baptiste Belin de Fontenay fils (d. 1730) and François Desportes (d. 1743) under the leadership of Charles Coypel (d. 1752). It formed the basis for sets woven for the Prince de Campo Florido, Ambassador of Spain, and for Infante Don Philippe, Duke of Parma. The fifth version was executed by Vallade (of whom very little is known) for 2,500 *livres* under the supervision of Coypel and supplied to Michel Audran in 1751, but was only used until 1760, when it was replaced with a further design.

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***676**

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

*THE MOUNTS CIRCA 1755, THE PORCELAIN KANGXI
(1662-1722)*

49 cm. (19¼ in.) high; 21 in. (8¼ in.) wide

£60,000-80,000 | US\$82,000-110,000 | €71,000-94,000

PROVENANCE

Anonymous sale; Christie's, London, 17 April 1989, lot 89.
With Partridge, 1990.

LITERATURE

L'Estampille l'Objet d'Art, June 1989, n° 226, « Adjugé », p. 104.



■*677

A SET OF SIX LOUIS XV FAUTEUILS

MID-18TH CENTURY

Each with caned seat and back with loose cushions upholstered in red and cream damask, the cartouche-shaped back with floral-carved top rail above padded arms with scrolling terminals supported by a channelled serpentine seat rail carved with flowers and leaves, on cabriole legs

38 in. (97 cm.) high; 27 1/4 in. (69 cm.) wide; 21 in. (53 cm.) deep

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000



PROPERTY FROM A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■~678

A LOUIS XV TULIPWOOD AMARANTH SYCAMORE AND FRUITWOOD MARQUETRY AND JAPANNED TABLE D'ACCOUCHER

CIRCA 1765

The upper removable section with a shaped top with two side compartment, a writing slide bookstand, and hinged bookrest, centered with a flower basket with a bird flanked by two ribbon tied bouquets within shaped cartouches, above a frieze drawer, the lower section with Chinoiserie landscape lacquer surface, with one drawer to the right side with writing compartment, on four cabriole legs with ormolu scrolled sabots

31 in. (78.5 cm.) high; 25½ in. (65 cm.) wide; 17 in. (43 cm.) deep

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400



PROPERTY OF A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■679

AN ENGLISH GILTWOOD MIRROR

20TH CENTURY

In the George II style, the later plate in an oval moulded frame bordered with foliate carving and centred by an egg-and-dart cresting, surmounted by a pierced shell, the sides and apron decorated with trailing interlaced pierced *rocaille* and foliate carving, regilt

48 in. (122 cm.) high; 28 in. (71 cm.) wide

£1,000-2,000 | US\$1,400-2,700 | €1,200-2,300



***680**

A PAIR OF LATE LOUIS XV ORMOLU THREE-BRANCH WALL LIGHTS

CIRCA 1770-75, IN THE MANNER OF PHILIPPE CAFFIERI

Each with swagged urn with pineapple finial above a tapering back-plate supporting three branches with foliate-cast drip pans and nozzles cast in the form of swagged vases, the base with berry finial, drilled for electricity

21 in. (54 cm.) high; 17 1/2 in. (45 cm.) wide

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000

Epitomising the neoclassical *goût grec*, these wall lights bear similarities to several models of the 1760s by the likes of Philippe Caffieri, Jean-Joseph de Saint-Germain and Jean-Louis Prieur. They relate in particular to designs for nineteen pairs of wall lights sent by Philippe Caffieri to the Royal Palace in Warsaw for King Stanislas-Augustus of Poland. Firmly placed within the early neo-classical taste the straight lines and classical ornamentation of these lights derive from elements of two designs by Caffieri (illustrated H. Ottomeyer, P. Pröschel, et. al., *Vergoldete Bronzen*, Munich, 1986 vol. 2, pp. 558-560, figs.9, 14). Though less intricately ornamented than the designs for the Warsaw commission these wall lights share the foliate-cast vase

hung with swag garlands, berry finials and shaped branches of fig. 14 and the architectural moulding of fig. 9.



***681**

A PAIR OF LATE LOUIS XV ORMOLU THREE-BRANCH WALL LIGHTS

CIRCA 1770-75, IN THE MANNER OF PHILIPPE CAFFIERI

Each with swagged and acanthus leaf-cast urn with pineapple finial above a tapering back-plate supporting three branches with foliate-cast drip pans and nozzles cast in the form of swagged vases, the base with berry finial, drilled for electricity

21. 3/4 in. (55 cm.) high; 16 in. (41 cm.) wide

£15,000-25,000 | US\$21,000-34,000 | €18,000-29,000

Epitomising the neoclassical *goût grec*, these wall lights bear similarities to several models of the 1760s by the likes of Philippe Caffieri, Jean-Joseph de Saint-Germain and Jean-Louis Prieur. They relate in particular to designs for nineteen pairs of wall lights sent by Philippe Caffieri to the Royal Palace in Warsaw for King Stanislas-Augustus of Poland. Firmly placed within the early neo-classical taste the straight lines and classical ornamentation of these lights derive from elements of two designs by Caffieri (illustrated H. Ottomeyer, P. Pröschel, et. al., *Vergoldete Bronzen*, Munich, 1986 vol. 2, pp. 558-560, figs.9, 14). Though less intricately ornamented than the designs for the Warsaw commission these wall lights share the foliate-cast vase

hung with swag garlands, berry finials and shaped branches of fig. 14 and the architectural moulding of fig. 9.



■682

A SET OF SIX LATE LOUIS XV GILTWOOD FAUTEUILS

BY LOUIS DELANOIS, CIRCA 1770

Each with oval padded back, arms and seat upholstered à chassis in green embossed-velvet, the channelled slightly incurved back carved with spiralling ribbon, the armrests with scroll terminals and inswept supports, above a conformingly carved seatrail, on roundel-headed fluted cabriole legs terminating in scroll feet, each frontrail stamped 'DELANOIS'

34¾ in. (88 cm.) high; 25 in. (64 cm.) wide; 20½ in. (52 cm.) deep

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

Louis Delanois, maître in 1761.

Louis Delanois was one of the most important *menuisiers* of the 1760's and 1770's, and was among the first to embrace the neo-classical style fashionable among avant-garde collectors of the time. He supplied extensively to *marchands-tapissiers*, but also numbered among his clients members of the aristocracy with progressive taste, such as the prince de Condé and Mme du Barry. One of his most important commissions was for the King of Poland in 1768-70, when he supplied a significant amount

of seat-furniture after striking neo-classical designs by Jean-Louis Prieur (c.1725-c.1785). These included designs for chairs with medallion backs and scrolling arm-supports, which are perhaps the most characteristic feature of the present fauteuils. These so-called '*Fauteuils oval sculpté à la Grec*' first appear in Delanois' ledger on 28 June 1768, when a large consignment was supplied to the Comte Grimod d'Orsay (S. Eriksen, *Louis Delanois*, Paris, 1968, p. 32 and p. 52 and S. Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 337 and p. 392, fig. 165 and figs. 411-414). An identical pair of fauteuils from the Galerie Gismondi Collection, Paris appear illustrated in B. Pallot, *The Art of the Chair in Eighteenth-Century France*, Paris, 1989, p. 185.



■683

A LOUIS XVI GREY-PAINTED BERGERE

BY PIERRE BRIZARD, CIRCA 1780

The padded back, seat and armrests upholstered in mustard velvet, the moulded frame with scroll arm terminals, on rosette-headed turned tapering fluted legs, stamped P. BRIZARD

37. 3/4 in. (96 cm.) high; 24 in. (60 cm.) wide; 30. 1/2 in. (78 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

Pierre Brizard (1737-1804), *maître* in 1772.



***684**

**A LOUIS XVI ORMOLU, MARBLE AND ENAMELLED STRIKING
PENDULE SQUELETTE WITH CALENDAR AND MOONPHASE**

CIRCA 1790

The openwork frame above a rectangular plinth raised on *toupie* feet, the time dial with Roman hours, seconds, days of month, days of week with corresponding symbols, the upper dial with months and zodiacal symbols, the lower dial with moonphase '1-29', the twin barrel movement with balance wheel escapement mounted to base, the backplate with countwheel and strike to bell

14¼ in. (36.2 cm.) high; 8¾ in. (22.2 cm.) wide; 5 in. (12.7 cm.) deep

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

A clock of this model signed *Soram à Paris* was sold at Christie's Monaco, 17 June 2000, lot 306; another with similar twin barrel movement and a dial signed *Laurent à Paris* is illustrated in P. Kjellberg, *L'Encyclopedie de la Pendule Francaise*, 1997, p. 417., ill. G.



***685**

**A LOUIS XVI ORMOLU-MOUNTED BLUE PORCELAIN POT
POURRI VASE AND COVER**

BY JEAN DULAC, CIRCA 1765

The domed lid with pineapple finial above a pierced frieze with satyr heads to each side joined by laurel swags, the tapering ovoid body on an acanthus-cast spreading socle on a shaped Greek key-pattern cast plinth

11. 1/2 in. (28 cm.) high; 7. 1/2 in. (19 cm.) wide

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000

This celebrated model is one of the earliest types of Sèvres vases à monter and, judging from the number of surviving examples, the most enduringly successful. The model of this vase was produced from 1765 by the *marchand-mercier* and perfumier Jean Dulac (1704-1786). Dulac was a champion of neo-classicism and the *gout grec*, a fashion manifested on the present lot in the Greek key-pattern cast mounts and satyr masks. Of the surviving examples of this model the majority, like the present lot, appear to have bodies in dark blue Sèvres porcelain but there are also examples in green and bleu céleste. There were two main variations of this model. The larger type was adorned with lion-mask mounts and the cover could be removed to reveal a candelabrum; an example of this model made for

Madame Du Barry is currently at Versailles (inv. F 586 C.1). The second variation, of which our present lot is an example, saw the lion masks replaced with satyr heads. A drawing for this design is currently in the Met in New York (inv. 61.680.1), formerly in the collection of the Dukes of Saxe-Teschen. While it is certain that Jean Dulac created this type of vase, as his use of the word 'invenit' confirms, it is interesting to note that the Manufacture du Sèvres had the right to sell them directly. This fact is confirmed by the two vases-cloches at the Palace of Pavlovsk, which were acquired directly from Sèvres in 1782 through the intermediary Prince Baryatinski for the sum of 1680 livres. Recorded in the chambre à coucher and then in the cabinet de travail of Grand Duke Paul's appartements, they comprise a garniture with a third pot-pourri vase of the lion-mask model (illustrated in A. de Gourcoff, Pavlovsk: The Collections, Vol. II, Leningrad, 1993, p. 150, fig. 20). However, the attribution of this group to Dulac is further confirmed by Horace Walpole's visit to Madame Dulac in the autumn of 1765. Walpole acquired, among other things, three closely related vases mounted with satyr-masks for his friend John Chute at the cost of 19 guineas (illustrated F.J.B. Watson, *Walpole and the Taste for French Porcelain in Eighteenth-Century England*, 1967 p185-194). Walpole wrote in his diary of this acquisition: 'A light blue potpourri of Sevre mounted in ormolu' and 'Two vases of blue china mounted in ormolu' (*ibid.* pp. 462, 500). A comparable vase in blue celeste was sold Artcurial Paris, 15 December 2010, lot 35 and a There were in fact three marchand-merciers by the name of Dulac established in the rue Saint Honoré between 1760 and 1790. Traditionally, 'Dulac' has been identified as either the marchand Antoine Dulac or his son

Antoine Charles. In reality, however, the marchand-mercier who specialised in the commercialisation of Sèvres porcelain was Jean Dulac. The son of Charles Dulac, Jean was born in 1704 and became a marchand-gantier-parfumeur before 1740. First married in 1728, following the death of his first wife he remarried in 1743. At this date, his furniture and effects were valued at the notable sum of 24,000 livres. He was appointed marchand privilégié du Roi on 16 May 1753 and, following that, marchand-bijoutier. Jean Dulac resided on the rue Saint Honoré, the majority of the building being allotted to the workshops and parfumerie. His signboard of 'le berceau d'or', inherited from his father, appears in several of his bills, while others carry the phrase 'Dulac marchand-gantier-parfumeur et bijoutier rue Saint Honoré près de l'Oratoire à la tête d'or'. Dulac's trade flourished and for several decades he supplied the leading European nobility. He retired, childless, in 1774 having made his fortune, but kept an eye over the shop, which he had rented out following the sale of part of his stock to P.A. Le Baigue for 66,000 livres. The latter replaced Dulac as marchand privilégié du Roi on 24 February 1775. Dulac died in his house in the rue Saint Honoré in 1786, leaving his cousin, the painter Charles Louis Clérisseau, as one of his principal heirs.



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION
(LOTS 686 & 713)

686

A LOUIS XV VARI-COLOUR GOLD SNUFF-BOX SET WITH A PORTRAIT MINIATURE

BY MELCHOIR-RENÉ BARRÉ (FL. 1768-1791), MARKED, PARIS, 1771/1772, WITH THE CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1774, THE MINIATURE BY JEAN-DANIEL WELPER (1730-1789)

Oval, the cover, sides and base set with panels of coin-pattern engine-turning within vari-colour gold foliate borders, the sides and base each centred with an oval *sablé* cartouche chased with musical trophies, the cover set with an oval portrait miniature, on vellum, of King Louis XV (1710-1774), signed 'Welper', lower left, within a later silver-mounted diamond surround

3 in. (84 mm.) wide

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

Melchior-René Barré was apprenticed to the master goldsmith Jean Frémin in 1751. He became master on 11 June 1768, sponsored by Jean-Louis Bouillierot. He was then living in the place Dauphine, where he is recorded in

1772 in the *Almanach d'Indication for le bijou d'or*. By 1774 he had moved to the quai des Orfèvres, advertising the loss of 'une tabatière marbrée avec un portrait de femme'. Barré retired in 1791.

Jean Daniel Welper (ca. 1730-1789) was born in Strassburg and was a miniature painter to Louis XV and a drawing teacher to the King's daughters. The greater part of Welper's miniatures were mounted on valuable boxes and used as gifts offered to foreign diplomats. The miniature is here after the portrait of Louis XV in full regalia painted by Louis-Michel Van Loo in 1763 now in the Chateau de Versailles.



PROPERTY OF A EUROPEAN COLLECTOR (LOTS 687 & 790)

687

A LOUIS XVI VARI-COLOUR GOLD ETUI

PARIS, CIRCA 1785, WITH HENRI CLAVEL'S DECHARGE DES PETITS OUVRAGES D'OR ET D'ARGENT 1782-1789

Of oval section slightly tapering, with engine turned panels of reeded motifs with pellets, framed by vari-colour gold foliate *sablé* borders, the matrix engraved with initials 'CI'

4¾ in. (118 mm.) long

1 oz. (32 gr.)

£700-1,000 | US\$960-1,400 | €830-1,200



688

A FINE ITALIAN MICROMOSAIC PLAQUE IN GILT-METAL FRAME

ROME, CIRCA 1810

Rectangular, depicting a dramatic view of the Tiber Valley with the Falls of Tivoli and the Temple of Sibyl, within a detachable raised foliate gilt frame, with original leather case

2¾ in. (69 mm.) wide

The leather case with ink inscription on the underside that reads: '*I give this micromosaic to my dearest Elizabeth...*'.

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400

Tivoli was a mountainous resort which combined hill top villas and temples overlooking an expansive countryside together with the wild torrents of the waterfalls of the river Aniene. These waterfalls as well as the ancient Roman ruins especially the villa of Hadrian with its famous mosaic floor uncovered in 1737 but also the surrounding area, were a favoured destination for visitors and tourists on the Grand Tour as well as artists such as Claude Gellée, known as Claude Lorrain (1600-1682).

These micromosaic plaques were purchased by rich European families travelling in Italy on their discovery trips either to be sent back home to loved

ones as a kind of fore-runner to postcards or brought back to be eventually mounted on snuff-boxes.

The very fine quality of the micromosaic suggests that it may well be from the workshop of Giocchino Barberi (1783-1857).



*689

A PAIR OF LOUIS XVIII ORMOLU CHENETS

CIRCA 1815, AFTER A DESIGN BY FRANCOIS-JOSEPH BELANGER

Each modelled with a flaming brazier on fluted legs and hoof feet enriched with a climbing snake, flanked by sphinxes, above a plinth centred by a mask of Apollo wrapped in cornucopiae and flanked by paterae, on foliate and spiral-fluted toupie feet

Each 18 in. (46 cm.) high; 16 in. (40 cm.) wide

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

This finely chased pair of chenets is based on a celebrated design by Francois-Joseph Belanger, most probably for the salon of the Comte d'Artois' famous pavilion, the Chateau de Bagatelle. Variations of this model (the frieze patinated, blued, silvered or ormolu) were produced for members of the French royal family by one of the greatest *ciseleurs-fondeurs* of the Louis XVI period Pierre Gouthière (1732-1813/14). Previously attributed to Claude-Jean Pitoin, examples of the model may be found in international museums; a pair with a 'blued' frieze formerly in the Marquis of Hertford's collection is currently in the Cleveland Museum of Art (1944.126) and another with an ormolu frieze is currently in the Queen's apartments at Versailles, stamped

with *garde meuble* inventory number '7870' (modern inv. OA 5259.1 and formerly in the Louvre, illustrated H. Ottomeyer, P. Pröschel, et. al., *Vergoldete Bronzen*, Munich, 1986 vol. 1, p. 313, fig. 345).

This lot is an excellent example of the revival of Louis XVI bronzes *d'ameublement* in the *restauration* period. With the return of the Bourbons to the throne of France in 1815 it is no surprise that this model, originally conceived for Louis XVIII when he was Comte d'Artois, should also experience a comeback.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 690 & 774)

■690

A LOUIS XVI ORMOLU AND BRASS-MOUNTED MAHOGANY CONSOLE DESSERTER

CIRCA 1785-90, IN THE MANNER OF ADAM WEISWEILER

The moulded grey-vained rectangular marble top above three frieze drawers with leaf-tip moulding, divided by panels inset with foliate mounts above brass-fluted cylindrical column supports terminating in blocks with *mille-raies* mounts, the back with three mirrored panels above a three-quarter pierced galleried undertier mounted with tasseled drapery, on five turned and tapering feet terminating in brass sabots

34 in. (86.5 cm.) high; 62. 1/2 in. (161.5 cm.) wide; 17 in. (43 cm.) deep

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

This elegant *console desserte* relates closely to the *oeuvres* of Adam Weisweiler and Gaspard Schneider and its form and appearance illuminate a fascinating moment of Anglo-French cultural appreciation when the Anglomania of the Louis XVI court was matched by a growing taste for French furniture among the aristocracy of Great Britain. Indeed the present

lot, with its *mille-raies* panels and capped and straight cylindrical fluted legs, relates to a pair of consoles supplied by Dominique Daguerre for George, Prince of Wales, later King George IV at Carlton House, stamped A. WEISWEILER and illustrated in A. Nicolay *L'art et la Manière des Maîtres ébénistes*, Paris, p. 483, fig D. Another related console, almost certainly supplied by Daguerre, was sold Christie's 11/12 June 2003, lot 49. The form of these consoles with three defined sections on eight toupie legs is seen in a design by Daguerre for a pair of pier tables for the dining room of Carlton House (Musée des Arts Decoratifs). This model was not however made exclusively by Weisweiler, as evidenced by a related console desserte with the stamp of Gaspard Schneider sold Christie's New York 2 November 2000, lot 227. Though this console differs slightly in its tapering cylindrical supports, the *mille-raies* panels at the base of the supports are similar in proportion to the current lot. The mounts of the present lot are particularly interesting and illustrate the exchange of models and ideas between the Parisian *ébénistes*. While the baluster form of these mounts are used by both Weisweiler and Schneider, the drapery motif recalls the work of Martin Carlin. Schneider married Carlin's widow in 1785 and took over his *atelier* and it is therefore unsurprising that there are examples of these mounts on furniture bearing Schneider's stamp. Indeed in her book on Weisweiler, Patricia Lemonnier concedes that with this *motif de draperie* 'Tout le problème de la corrélation entre Weisweiler, Carlin et Saunier [...] ressurgit ici avec les bronzes' (P. Lemonnier, Weisweiler, Paris, 1983, p. 110). Interestingly Schneider, who

married Martin Carlin's widow in 1785 and took over the latter's atelier, also inherited Carlin's relationship with Daguerre, for whom he is known to have both finished incomplete Carlin pieces as well as supplying newly-made furniture to order.

A further console of this form by Weisweiler was sold at Couturier-Nicolay 10 December 1993, lot 122 and exhibited at '*L'art Français au XVIIIe Siècle*', Copenhagen 25 August- 6 October 1935 no. 903.



■691

A SWEDISH ORMOLU MIRROR

*IN THE MANNER OF CHRISTIAN PRECHT, SECOND QUARTER
18TH CENTURY AND LATER*

The rectangular plate within a mirrored surround decorated with putti issuing foliate sprays at the corners, the arched mirrored cresting in the form of flowering foliate double scrolls centered by a later mask; adapted

60 in. (152 cm.) high; 33 in. (84 cm.) wide

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■~692

A LATE LOUIS XVI ORMOLU-MOUNTED MAHOGANY, EBONY AND TULIPWOOD DEMI-LUNE COMMODORE

CIRCA 1795

The D-shape *bleu turquin* marble top above three central graduated drawers with leaf-tip frames, each with hoop-handles, ribbon escutcheons, flanked by Neoclassical hanging chutes above fluting, on four toupie feet

31 in. (78.5 cm.) high; 30 in. (76 cm.) wide; 17 in. (43.5 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



***693**

AN EMPIRE PERIOD CUT GLASS AND GILT BRONZE SIX LIGHT CHANDELIER

EARLY 19TH CENTURY

In the form of an incense burner, the palmette corona issuing six chains above a cut glass globe decorated with stars and large lotus leaves, the central part decorated with an openwork leaf ring, with six swan-shaped light arms with outstretched wings supporting binets and bobèches, the lower part decorated with a pine cone

49 in. (125 cm.) high; 25. 1/2 in. (65 cm.) diameter

£30,000-35,000 | US\$41,000-48,000 | €36,000-41,000

PROVENANCE

Private Collection of Mr Maurice Segoura, Paris.

Lighting in the Restoration period went through a stylistic transition, where new shapes and the use of translucent stones, opaline glass and cut glass such as the current chandelier, were in vogue.

The very decorative spherical shape gained a lot of popularity during this period, and can also be found in various bright colour opalines, such as blue or pink (eg: Sotheby's London, 12 December 2001, lot 100).

The swan motif was a stylistic trait of the Empire period, and can be found on many chandeliers, often placed as arms supporting the nozzles, like the present model.

According to Ottomeyer, a variation of the current model was previously in the Munich Residence, with the same palmette corona, pine cone finial, swan arms and globe form, ours being cut glass, (H. Ottomeyer, P. Proschel, *Vergoldete Bronzen I*, Munich, 1986, pp. 359, 5.11.5).

A very similar Empire period chandelier with swan branches and central cut glass globe can also be found illustrated in 'G. Henriot, *Le Luminaire de la renaissance au XIXème siècle*, 1993, pl. 221.



■694

A FRENCH WHITE PAINTED CANAPE

EARLY 20TH CENTURY, POSSIBLY BY MAISON JANSEN

In the Louis XVI style, with carved fluted frame, the corners headed with raised rosette, the padded back, sides, seat and cushions upholstered in a grey fabric with pink pipping, on four tapered and fluted feet headed by blocked roundels

34 in. (87 cm.) high; 63 in. (160 cm.) wide; 25½ in. (65 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



PROPERTY FROM A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■695

A CHARLES X AUBUSSON CARPET

FRANCE, CIRCA 1820

The rose-pink field enclosing a rosette centrepiece and ivory-ground medallion with a floral wreath, within a chocolate-brown border with scrolling flowers and acanthus leaves, localised losses and scattered restoration, lined

19ft.6in. x 17ft.5in. (594cm. x 530cm.)

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400



■*696

**AN EMPIRE ORMOLU AND PATINATED-BRONZE SIX-LIGHT
CANDELABRUM**

CIRCA 1805

The central tapered shaft with three winged female sphinxes on a circular platform surmounted with an orb headed by a starburst crowned bust of Liberty, holding a hoop with palmette decorated candle-holders in a concentric circle, the spreading circular base designed with scrolled foliage and palmettes

18 in. (46 cm.) high

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



■*697

A RUSSIAN EMPIRE ORMOLU-MOUNTED PINK GRANITE VASE

CIRCA 1815, POSSIBLY BY THE RUSSIAN IMPERIAL LAPIDARY WORKSHOP

The everted rim with cast palmette centered by a rosette at the bottom, the body with neo-classical frieze of deities including Diana hunting with hounds, above a large cast acanthus leaf mount, on a short waisted circular socle on a square platform with cast paw feet

25¼ in. (64 cm.) high; 19¾ in. (50 cm.) diameter

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

This impressive vase was possibly made by the renowned Russian Imperial Lapidary Workshop at Peterhof, founded in 1721. The workshop specialised in important and large-scale pieces for the Russian imperial palaces.

This large ormolu-mounted campana shaped vase is emblematic of the luxurious works produced by the workshop, and relates to various Russian works quarried in the Ural mountains, where this type of pink hardstone was found.

A comparative for the use of the same pink granite used by the Imperial lapidary workshops at Peterhof, would be the tazza supported by a bronze

Egyptian figure designed by Andrei Voronikhin (1759-1814) at Pavlovsk. (I. Sychev, *Russian Bronze*, Moscow, 2003, p.89).



■*698

A PAIR OF EMPIRE ORMOLU AND MARBLE LAMPS

*CIRCA 1810 AND LATER, PROBABLY ORIGINALLY
CANDELABRA*

Each modelled after Germain Pilon's Three Graces, above a circular pillar base centered with classical relief mounts between textured bands, on an octagonal base with stiff-leaf collar

Each 17½ in. (44 cm.) high; 28½ (72 cm.) total height

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



■699

A PAIR OF GRANITE DE VOSGES TAZZE

POSSIBLY 19TH CENTURY

Each flared shallow circular dish centered by a medallion and flanked by double handles, above a waisted socle on a square base

8½ in. (21.5 cm.) high; 18½ in. (47 cm.) wide; 15¾ in. (40.5 cm.) deep

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY OF A GENTLEMAN

■*700

A PAIR OF RESTAURATION ORMOLU SIX-LIGHT CANDELABRA

CIRCA 1820

One modelled with the figure of Mercury, the other with the figure of Psyche above a sphere, each holding a fruiting cornucopia issuing six foliate-cast scrolled branches, on an acanthus-wrapped baluster shaped base, raised on a stepped square plinth; one wing lacking

31 in. (79 cm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



■*701

A PAIR OF 'ETRUSCANWARE' OPALINE GLASS VASES

PROBABLY FRENCH, MID-19TH CENTURY

Each of amphora form, painted with classical figures in the Etruscan style in black and terracotta on white ground, within two bands painted with palm fronds on terracotta ground, the upper rim and foot painted black, with gilt scroll handles, *apparently unmarked*

14½ in. (37 cm.) high

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

This pair of vases is closely related to comparable white opaline glass items in Etruscan and Pompeian styles made by the Imperial Glass Factory, and preserved at the State Hermitage Museum in St Petersburg (see T. Malinina, *Imperial Glass Factory 18th - early 20th centuries*, St Petersburg, 2009, p. 215).



■702

A QUEEN ANNE GILTWOOD MIRROR

CIRCA 1710

The scrolling foliate cresting above an arched and pounced frame carved with interlaced strapwork and lozenges, the bevelled double-plate later

77¼ in. (198 cm.) high; 35½ in. (90 cm.) wide

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

Anonymous sale, Christie's, New York, 13-14 October 2016, lot 100



PROPERTY FROM A PRIVATE COLLECTION

■703

A PAIR OF GEORGE I WALNUT ARMCHAIRS

FIRST QUARTER 18TH CENTURY

The rectangular padded back and loose seat cushion upholstered in associated 18th century Flemish tapestry *a verdure*, on cabriole legs elaborately carved with scrolling acanthus leaves and foliate motifs and centred on the angles by a cartouche, on lion paw feet, differences in detail, one likely a pattern/maquette chair, probably originally oil-gilt, some elements of carving in deal

one 39 in. (99 cm.) high; 32 in. (82 cm.) wide; 32 in. (82 cm.) deep; the other: 38 in. (97 cm.) high; 32 in. (82 cm.) wide; 30 in. (76 cm.) deep

£10,000-20,000 | US\$14,000-27,000 | €12,000-23,000

These robust and vigorously-carved armchairs were almost certainly originally gilded, as evidenced by the combination of walnut and deal, 'pieced-up' to create the thickness of the legs. They show a number of differences in the carving and other details, for example the lack of any previous castors on one chair, yet in other respects they appear to be of the same date and from the same workshop. The implication of this is that one chair, with more coarse but extensive carving, was created as a maquette, or

model, perhaps to demonstrate the pattern to a client, or else as a 'guide' for the carver. Since the maquette was not intended for practical use it would have been unnecessary to equip it with castors. The second chair is more conventionally and finely carved yet it must have been apparent that the carving need not extend around the back of the leg.

A pair of chairs of similar form and covered in needlework, formerly at Easton Neston, Northants, was sold from the collection of Jasper Conran, Christie's, London, 14 September 2021, lot 186 (£75,000 including premium).



PROPERTY OF A LADY

704

A WILLIAM AND MARY WALNUT STRIKING LONGCASE CLOCK

JOHN EBSWORTH, LONDON, CIRCA 1690

CASE: the rise and fall hood with three-quarter spiral columns, plain door with circular glazed aperture, the stepped plinth raised on bun feet; DIAL: the 10 inch dial with skeletonised chapter ring with Roman hours, half-hour markers and Arabic five minutes, the matted centre with subsidiary seconds ring and date aperture, winged cherub head spandrels, signed to the lower edge 'John Ebsworth Londini Fecit'; MOVEMENT: the twin-train five-pillar movement with later anchor escapement, countwheel to backplate and strike on bell, with bolt and shutter mechanism

77¼ in. (197.5 cm.) high; 17¼ in. (45 cm.) wide; 10¾ in. (27.3 cm.) deep

£35,000-45,000 | US\$48,000-61,000 | €42,000-53,000

PROVENANCE

Kenneth Ulyett;
The Property of the Late Kenneth Ulyett, sold Sotheby's, London, 17 December 1987, lot 128.
with Asprey, London, 1989.

LITERATURE

K. Ulyett, *British Clocks and Clockmakers*, London, 1947, p. 18.
Antiquarian Horology, volume XVIII, Spring 1989, p. 5.
D. Roberts, *British Longcase Clocks*, Pennsylvania, 1990, pp. 5 and 29.

John Ebsworth, apprenticed in February 1657 to Richard Aymes, was Free of the Clockmakers' Company in April 1665. He worked at the Cross Keys in Lothbury and was possibly the successor to Thomas Knifton's business. He was Master of the Clockmakers' Company in 1697 and died in 1699.



PROPERTY OF A GENTLEMAN

705

A COMMONWEALTH SILVER COMMUNION CUP

LONDON, 1658, MAKER'S MARK IH OR TH

Plain and on spreading foot, engraved on body with vacant cartouche framed by plumes, *marked below the rim and underneath*

8 $\frac{3}{4}$ in. (22 cm.) high

19 oz. (591 gr.)

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

This maker's mark is recorded in I. Pickford, *Jackson's Silver & Gold Marks of England, Scotland & Ireland*, Woodbridge, 1964, p. 123 on a communion cup of the same year engraved 'The gift of Robert Jenner, 1648', Marston-Meysey, Gloucestershire.



706

A GEORGE II IRISH SILVER CUP

MARK OF CHARLES LESLIE, DUBLIN, CIRCA 1740

The inverted bell-shaped body with reeded band, leaf-capped scroll handles and spreading foot, shell and foliate border below the rim, engraved with coat-of-arms and crest, *marked near handle*

6 $\frac{1}{16}$ in. (17.7 cm.) high

42 oz. 17 dwt. (1,333 gr.)

£2,600-3,500 | US\$3,600-4,800 | €3,100-4,100

A cup by Charles Leslie, of the same form, is in the Royal Collection (RCIN 47075).



707

A PAIR OF GEORGE II SILVER SAUCE-BOATS

MARK OF EDWARD FELINE, LONDON, 1735

Each on three lion's mask and claw feet and with leaf-capped scroll handle, engraved with crest, *marked underneath*

7 $\frac{5}{8}$ in. (19.3 cm.) long

29 oz. 5 dwt. (911 gr.)

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400

A pair of matching sauceboats, also by Feline, London 1735, were sold Christie's, New York, 20 April 2000, lot 261, and previously sold Sotheby Parke Bernet, New York, 20 March 1970, lot 107.



PROPERTY OF A GENTLEMAN

■708

A SET OF SIX IRISH GEORGE II EMBOSSED FLOWER PICTURES

BY SAMUEL DIXON, CIRCA 1750

Each in original black and gilt-japanned frame and depicting ribbon-tied bouquets of flowers in *basso rilievo* including anemones, fritillaries, ranunculus, bluebells, peonies, primroses, pulsatilla, tulips and other flowers, some signed on the reverse 'GH', for the artist Gustavus Hamilton

9. 1/2 in. (24 cm.) high; 7. 1/2 in. (19.5 cm.) wide

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

Samuel Dixon of Capel Street, Dublin, announced the establishment of his shop and advertised his first set of 'flower pieces, in *Basso Relievo*' in Faulkner's Dublin Journal on 26 April 1748. The set of twelve were described as 'ornamental to Lady's Chambers, but useful to paint and draw after, or imitate in Shell or Needle Work'. The works offered here relate to three watercolours bearing Dixon's label in the collection of Colonial Williamsburg, though the latter are rendered in 'ordinary technique', ie not embossed. They are depicted on black grounds and are likely to be contemporaneous with his early flower pictures.

The compositions were often ribbon-tied bouquets of flowers, almost certainly influenced by the great Dutch and French painters such as G.D.Ehret, Louis Tessier and J.B.Monnoyer. Comparable examples are illustrated in Ada K. Longfield, 'Samuel Dixons's embossed pictures of Flowers and Birds', *Quarterly Bulletin of the Irish Georgian Society*, vol. XVIII, no.4, 1975, p.115, fig.5, and 'More about Samuel Dixon and his Imitators', *Quarterly Bulletin of the Irish Georgian Society*, vol. XXIII, nos.1 & 2, 1980, pp. 3 and 4, figs. 2 & 3.

Another set of six of slightly larger size was sold anonymously Christie's, London, 13 November 2018, lot 2 (£26,250 including premium) and another set of eight was sold from the collection of Mrs Henry Ford II, Christie's, London, 15 April 2021, lot 47 (£30,000 including premium).

Gustavus Hamilton was a painter employed around 1750 by Samuel Dixon. Writing of Dixon's establishment in his *Recollections*, the painter and actor John O'Keefe (1747-1833) noted the pictures 'were painted by three youths of considerable merit: the eldest James Riley: Gustavus Hamilton, the son of a clergyman: and my brother Daniel. They lived in Dickson's house and had a table and everything comfortable and respectable'. While employed all three remained students in the Dublin Society's drawing school and later became miniature painters of merit.



■709

A GEORGE II WALNUT AND MAHOGANY CABINET

CIRCA 1735

The swan-neck pediment carved with rosette scrolls and foliate and floral patterns above two rectangular doors with leaf tip moulded panels and inlaid chequered banding, the doors with brass escutcheons, enclosing a fitted interior with green baize-lined fall-front secretaire beneath pigeon holes and fifteen crossbanded drawers flanking a central mirror-glazed door, enclosing a stepped parquetry interior, the lower section with foliate waist-moulding above two short and two long graduated cross-banded drawers on a moulded base on bracket feet, the drawers with brass escutcheons and handles, six of the pigeonholes inscribed in pen with names, probably originally with bank of drawers to internal reserve, feet replaced

91 in. (231 cm.) high; 45. 1/2 in. (116 cm.) wide; 25 in. (63.5 cm.) deep

£50,000-80,000 | US\$69,000-110,000 | €59,000-94,000

PROVENANCE

Percival D. Griffiths Esq. F.S.A (d.1938).
Frederick Poke (d.1974).

EXHIBITED

Herbert Art Gallery, Coventry, until 1996 (?).

LITERATURE

R.W.Symonds, *English Furniture from Charles II to George II*, London, 1929, p. 103, fig. 61.

Simon Houfe, 'Intuitively Collected', *Country Life*, 27 December 1990, pp. 44 - 46, fig. 5.

PERCIVAL GRIFFITHS

The collection formed by Percival D. Griffiths, F.S.A (d. 1938), under the wise counsel of R. W. Symonds is considered to be the greatest collection of English Furniture formed in the last century. Indeed, it was Griffiths' collection that provided the content for Symonds' seminal work *English Furniture from Charles II to George II*, 1929. The interiors at Sandridgebury are happily recalled in 'Sandridgebury: The Country Residence of Percival D. Griffiths', published by Symonds in *Antiques*, March 1931, pp. 193-196. Symonds later published 'Percival Griffiths, F.S.A.: A Memoir on a Great Collector of English Furniture', *The Antique Collector*, November-December 1943, pp. 163-169. His collection has come to be recognised as a benchmark of excellence, in the arena of collecting early to mid-18th century walnut and mahogany furniture and is discussed by E. Lennox-Boyd, 'Introduction: Collecting in the Symonds Tradition', *Masterpieces of English Furniture: The Gerstenfeld Collection*, London, 1998, pp. 12-31.

FREDERICK POKE

Frederick Poke (d. 1974) was one of another slightly later group of distinguished collectors of English furniture advised by the furniture historian R. W. Symonds and his collection formed the basis of several articles by Symonds, published in *The Connoisseur* from 1939-1942 (C. Streeter & M. Barker, 'A Bibliography of Publications by Robert Wemyss Symonds', *Furniture History*, 1975, pp. 88-107). The dispersal of Griffiths' collection at Christie's in May 1939 provided the nucleus for at least six major collections, and Poke's was one of these. Items owned by Poke, like items owned by collectors within Symonds' 'circle', have continued to attract collectors: two of Poke's items were included in the private collection '50 Years of Collecting: The Decorative Arts of Georgian England', sold at Christie's, London, 14 May 2003: lot 110 a mahogany serpentine chest (£69,310) and lot 39 a mahogany serpentine Pembroke table (£128,450). A small group of twelve items of furniture and objects, was sold by a descendant of Poke's, Sotheby's, London, 13 June 2001, lots 69-81. The latter group included several items formerly in Griffiths' collection. A tripod table, owned by Griffiths and then Poke, was sold anonymously, Christie's, London, 14 June 2001, lot 39 (£82,950).

R. W. SYMONDS

The furniture historian, author and advisor, Robert Wemyss Symonds (1889-1958), dominated the field of collecting, just as he dominated writing about English furniture, in the middle of the twentieth century. Between 1921 and 1958 his five major books (*The Present State of Old English Furniture*, 1921; *Old English Walnut and Lacquer Furniture*, 1923; *English Furniture from Charles II to George II ... from examples in the collection of Percival D. Griffiths*, 1929; *Masterpieces of English Furniture and Clocks*, 1940; and *Furniture Making in Seventeenth and Eighteenth Century England: an outline for collectors*, 1955) and countless articles formed and then reflected the taste of a generation. Among those he advised on their collections were Percival Griffiths (d. 1938) and J. S. Sykes, much of their furniture being used to illustrate his books. Another collector he advised was Samuel Messer, whose landmark sale took place at Christie's in December 1991. Frederick Poke was part of the group of collectors belonging to the second generation of those influenced by Symonds' ideas.

When finding furniture for his clients, Symonds laid particular emphasis on original patination, a well-balanced design and good quality carving and timber. Unlike many collectors today where provenance is paramount, Symonds' primary concern was that the piece stood on its own merits, with or without an illustrious background. These principals have endured and continue in collections that have been formed in more recent years, such as those created by Jon Gerstenfeld; and the late Simon Sainsbury, whose collection was offered for sale at Christie's, London 18 June 2008.



PROPERTY OF A LADY

■710

A GEORGE III MAHOGANY CHEST

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1760 - 75

The rectangular moulded top above two short and three long graduated drawers with original brass handles and S-pattern keyholes, on shaped bracket feet, faint inscription '1779'

37 in. (94 cm.) high; 38½ in. (98 cm.) wide; 20½ in. (52 cm.) deep

£5,000-10,000 | US\$6,900-14,000 | €5,900-12,000

PROVENANCE

Christie's, London, 23 May 2013, lot 22

The chest exhibits the restrained characteristics common in Thomas Chippendale's work, including the extensive commission for Ninian Home at Paxton House, Berwickshire, between 1774-91 and for Sir Edward Knatchbull, Bt, at Mersham-Le-Hatch, Kent between 1767-79. Gilbert praised this 'neat plainness' that 'underlines a basic quality which informs many more richly styled solid mahogany pieces' (Christopher Gilbert, *The Life and Work of Thomas Chippendale*, London, 1972, vol.I, p.272).

Closely related chests were supplied in 1759 for Dumfries House, one of Chippendale's more significant commissions, but these are attributed to Alexander Peter, whose contribution at Dumfries was analysed in Rufus Bird, 'Who was the "Dumfries House Cabinet-Maker"?', Christie's sale catalogue, 13 July 2007, vol. II, pp. 7 - 11. Importantly the present lot features the S-pattern escutcheon (and accompanying original key) distinctive in the work of Chippendale, and the same beaded handle pattern as a commode at Paxton House of circa 1774, illustrated in Anthony Coleridge, 'Chippendale, Interior-Decorator and House-Furnisher', *Apollo*, April 1963, pp. 295 - 302, fig. 10.



PROPERTY OF A GENTLEMAN

~711

JOHN SMART (BRITISH 1741-1811)

John Smart (British, 1741-1811)

A naval Captain, in blue uniform with gold epaulettes and brass buttons decorated with anchors, wearing the Captain's Gold Medal for victory in the war with Revolutionary France

Signed with initials and dated 'JS / 1800' (mid-left)

On ivory

Oval, 76 mm. high, in gilt-metal frame, the reverse with blue glass and central plaited hair panel

£10,000-20,000 | US\$14,000-27,000 | €12,000-23,000

PROVENANCE

By family descent to the present owner.

The sitter is wearing the Naval Gold Medal which was designed for and awarded to Captains who served during the war with Revolutionary France. It is thought that between 70 and 100 of these medals were presented to naval officers and they have since become valuable collector's items.

Imperceptible in the portrait miniature, the medal depicts a winged figure of Victory bestowing a laurel wreath on Britannia on one side and the name of the recipient of the award and their rank on the other.

We are indebted to Michael Naxton for his help with the identification of the sitter's medal.



PROPERTY OF A GENTLEMAN

~712

Lorenzo Theweneti (Anglo-Italian, 1800-1878)

Lorenzo Theweneti (Anglo-Italian, 1800-1878)

A lady, seated, in black dress and blue shawl; interior background
Signed 'L. Theweneti' (upper right)
On ivory

Rectangular, 107 x 82 mm., gilt-metal mount with marcasite surround

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

PROVENANCE

According to an inscription on the reverse, with Leo Schidlöf in 1918.
Erika Maria Neurath, Vienna and London (1929-2016), and by descent to the current owner.

CHRISTIE'S

THE COLLECTOR: ONLINE

LONDON | 2 NOVEMBER 2021 | 19968



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION
(LOTS 686 & 713)

~713

A GEORGE III GOLD-MOUNTED HARDSTONE NECESSAIRE

LONDON, CIRCA 1765

The case tapering rectangular in grey agate, with domed top and base, with diamond-set gold cagework mounts decorated with reeded scrolls, foliage and flowerheads, the interior fitted with ivory tablet, gold bodkin, gold tweezers, nail-file, gold-handled scissors, pencil and gold-handled hinged blade, the cover with gold suspension loop and diamond push-piece

4¼ in. (107 mm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY FROM A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■714

A PAIR OF GEORGE III GILTWOOD SIDE CHAIRS

ATTRIBUTED TO FRANCOIS HERVÉ, LAST QUARTER 18TH CENTURY

Each with a padded oval back with flowerhead cresting and bowed seat covered in copper-coloured fabric, the rails centred by foliate tablets, on tapering fluted and ring-turned legs headed by flowerhead panels, regilt

37½ in. (95 cm.) high; 22 in. (56 cm.) wide; 25 in. (64 cm.) deep

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500



■715

A GEORGE III MAHOGANY CHEST

CIRCA 1770

The rectangular top above a brushing slide lined with a tooled suede surface, above two short and three graduated long drawers with brass swan-neck handles, on a moulded base with ogee bracket feet, the handles original, label B4001 under slide

32¾ in. (83 cm.) high; 33½ in. (85 cm.) wide; 20¾ in. (52.5 cm.)

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



PROPERTY OF A GENTLEMAN

■716

A GEORGE III MAHOGANY PEMBROKE TABLE

CIRCA 1775, IN THE MANNER OF THOMAS CHIPPENDALE

The serpentine-shaped cross-banded and checker-lined twin-flap top above a mahogany-lined frieze drawer and opposing false drawer, with brass foliate drop-handles and escutcheons, on shell-carved and moulded cabriole legs ending in leather caps and castors, the handles associated

28. 1/2 in. (72 cm.) high; 36. 1/2 (93 cm.) wide; 28 in. (71 cm.) deep (open)

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

PROVENANCE

Private Collection, Scotland.

The table, designed in the French style, shows marked stylistic similarity to the pembroke table commissioned by Ninian Home for Paxton House, Berwickshire, almost certainly supplied by Thomas Chippendale. The latter was engaged by Home from 1774, and the relationship continued after the death of Thomas Chippendale Snr in 1779. The related table was illustrated

in Alastair Rowan, 'Paxton House, Berwickshire II', *Country Life*, August 24 1967, pl.9, and was sold anonymously Sotheby's, London, 10 November 2015, lot 122 (£68,750 including premium). Another similar table was formerly in the collection of Frederick Poke Esq., one of a distinguished group of English collectors advised by the furniture historian R.W.Symonds, and which was subsequently sold anonymously Christie's, London, 14 May 2003, lot 39 (£128,450 including premium).



PROPERTY OF A GENTLEMAN (LOTS 717 & 736)

■717

A PAIR OF ENGLISH GILT-GESSO PIER MIRRORS

ONE GEORGE I CIRCA 1720, REDUCED IN HEIGHT, THE OTHER LATER

Each with a divided plate with re-entrant upper corners in a moulded and pounced frame surmounted with a central acanthus scroll flanked with eagle heads, the shaped apron centered by a shell and with brass candle sconces, the plates late 19th/early 20th century

56 in. (143 cm.) high; 25 in. (63 cm.) wide

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000

CHRISTIE'S

THE COLLECTOR: ONLINE

LONDON | 2 NOVEMBER 2021 | 19968



■718

A GEORGE III MAHOGANY LIBRARY ARMCHAIR

CIRCA 1780

The moulded frame with close-nailed green leather upholstery, on square tapering legs headed with paterae, front legs replaced

35½ in. (91.5 cm.) high; 27¼ in. (71 cm.) wide; 23¼ in. (60 cm.) deep

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY OF A GENTLEMAN

720

A REGENCY STRIKING TABLE CLOCK WITH PULL REPEAT

*JAMES MCCABE, LONDON, NO. 2388, EARLY 19TH CENTURY,
THE CASE REDECORATED*

The gilt-heightened red painted Chinoiserie style case in the form of a pagoda, with outset simulated bamboo columns and lotus finials, the silvered dial with Roman hours with foliate engraving signed 'James McCabe / Royal Exchange / London / 2388', with 'SILENT / STRIKE' to upper dial, the five-pillar movement with anchor escapement, twin chain fusees and strike to bell, the backplate signed 'James McCabe / Royal Exchange / London', the bulbous bob pendulum with fine adjustment and holdfast

15. 1/2 in. (41.5 cm.) high; 9. 1/2 in. (24 cm.) wide; 8. 1/2 in. (22 cm.) deep

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



■*721

A CHINESE EXPORT REVERSE MIRROR PAINTING

LATE 18TH/EARLY 19TH CENTURY

Depicting a landscape with a courtly lady fishing by a river with an attendant, within a European black and gilt-lacquered moulded frame, backboards inscribed 'X775' and 'EJ491'

23½ in. (60 cm.) high; 33½ in. (85 cm.) wide

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000



PROPERTY OF A LADY

722

A GEORGE III LARGE SILVER-GILT SIX-LIGHT CANDELABRUM CENTREPIECE

MARK OF PAUL STORR, LONDON, 1811, RETAILED BY
RUNDELL, BRIDGE AND RUNDELL

The concave-sided triform base on acanthus and lion's paw feet, applied with three satyrs seated on lion pelts, the cylindrical upper base applied with Bacchic masks in relief, the acanthus baluster stem fitted with six detachable leaf-capped scroll branches, with acanthus foliate socket and detachable nozzles with fluted border, with central detachable bowl applied with fruiting vines, the base later engraved with monogram, two coats-of-arms and inscription, *marked on base, feet, figures, nuts, main stem, dish, branches and nozzles, one branch unmarked, the lug replaced, small upper section of stem with mark of Benjamin Smith II, some elements stamped '515', the base stamped 'RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS / ET PRINCIPES WALLIAE LONDINI FECERUNT', and later stamped 'SHARMAN D. NEILL / SILVERSMITH TO HIS MAJESTY THE KING / BELFAST'*

29 in. (73.6 cm.) high

782 oz., 8 dwt. (24,335 gr.)

The inscription reads 'Presented to the Rt. Hon. Sir Daniel Dixon Bart. D. L. June, 1904 / Mayor of Belfast, 1892 and Lord Mayor, 1893, 1901, 1902 and 1903 / in Recognition of his able Administration of Office, during those Eventful Periods'.

The arms of those of Dixon, for Sir Daniel Dixon 1st Bt. of Belfast (1844-1907).

£100,000-150,000 | US\$140,000-200,000 | €120,000-180,000

PROVENANCE

Presented to Sir Daniel Dixon 1st Bt. of Ballylolly (1844-1907), Lord Mayor of Belfast, by the Corporation of Belfast at a ceremony in the Council Chamber of Belfast City Hall on 30 May 1904.

Purchased by the vendor's husband from an Irish castle in the 1970s.

The Design of the Centrepiece

The design for this monumental candelabrum centrepiece is related to a royal commission placed by the Prince of Wales, later King George IV (1820-1830), with the Royal Goldsmith Rundell, Bridge and Rundell in 1810. It was similarly executed by Paul Storr. The magnificently modelled sculptural elements, the three seated satyrs playing pan pipes, featured on the pair of centrepieces invoiced in June 1811. Described as 'a very large Ornament for Centre of the Table' and which cost an astonishing £2,017 16s, they were later adapted by

Rundells in 1816 to the design of John Flaxman to form larger candelabra known as The Apples of the Hesperides Candelabrum (RCIN 51976) and The Mercury and Bacchus Candelabrum (RCIN 51977), both of which form part of King George IV's Grand Service.

The figures of the satyrs would have been sculpted by William Theed R.A. (1764-1817), chief modeller in the Rundells workshops from around 1804 until 1817. His authorship of the models for the Mercury candelabrum cited above was documented by the artist Joseph Farington. In 1811, Farington visited Rundell's Dean Street workshops, recording that Theed showed him 'several of his models: Candelabrams for the Prince of Wales & other works and described the great scale on which Rundell & Bridge (silversmiths) carry on their works' (*Farington Diary*, 20 September, 1811, as quoted in C. Hartop, *Royal Goldsmiths: The Art of Rundell & Bridge 1797-1843*, 2005, pp. 99-100). The models were also used in another centrepiece, one of 1809 which was sold from C. Ruxton and Audrey B. Love Collection in Christie's, New York, 19 October 2004, lot 234, illustrated in A. Phillips and J. Sloane, *Exhibition catalogue, Antiquity Revisited: English and French Silver-Gilt*, London, 1997, p. 42, no. 4.

William Theed the elder was both a sculptor and painter. He was the father of the sculptor William Theed the younger (1804-1891). The elder Theed was trained at the Royal Academy Schools and in 1786 and began a career in painting. He travelled to Italy in 1790 and spent much of his time in Rome. He returned to England in 1796 and by 1800 he was working as a modeller for Josiah Wedgwood's porcelain manufactory. In 1804 he moved to work for the Royal Goldsmiths Rundell and Bridge where he stayed until his death in 1817. He was elected an associate of the Royal Academy in 1811 and as Royal Academician in 1813. The influence of Italy and antiquity is evident in the modelling and stance of the seated satyrs, which recall the seated fauns cast in bronze in imitation of the antique by the Paduan sculptor Andrea Briosco called Riccio (1470-1532).

Sir Daniel Dixon 1st Bt. of Ballylolly (1844-1907), Lord Mayor of Belfast
Sir Daniel, a successful business man and politician, was born in 1844 in Larne, County Antrim, the third of four sons born to Thomas Dixon (1805-1868) a ship owner and timber merchant. Daniel was educated at the Royal Belfast Academical Institution, and then entered the family business, Thomas Dixon and Sons, being made a partner in 1864. The business was at one time being the largest timber merchants in Ireland. The shipping side of the company operated services as far as North and South America.

Daniel Dixon served in many public offices, first as a councillor, then as an alderman and finally as Mayor of Belfast, becoming the city's first Lord Mayor 1893, a post he was to hold six times. He also served as a Unionist politician sitting as M.P. for Belfast from 1905 to 1907. He was made a baronet by King Edward VII in 1903. This magnificent centrepiece, together with a pair wine coolers formed the handsome presentation valued at £1,000, which made to Sir Daniel by the Corporation of Belfast at a ceremony in the Council Chamber of Belfast City Hall on 30 May 1904. The ceremony was covered in exacting detail by the Belfast Telegraph in a report published the following day. The present lot was described as '...probably the handsomest single piece of silverware ever seen in Belfast', and the leading jeweller and retail goldsmith Sharman D Neill was complimented on having secured the pieces for the ceremony. Sir Daniel lived latterly at Ravendale Park, co. Louth. A bronze statue to commemorate Sir Daniel sculpted by Sir William Hamo Thornycroft was raised in his memory in the grounds of Belfast City Hall. Sir Daniel was succeeded in the baronetcy by his eldest son by his first wife Sir Thomas James Dixon 2nd Bt. (1868-1950). He died without issue so the title passed to his half brother, Herbert Dixon, 3rd Bt. who had been created 1st Baron Glentoran in 1939.



PROPERTY OF A LADY (LOTS 723 & 753)

723

A GEORGE III SILVER-GILT CUP AND COVER

MARK OF WILLIAM BATEMAN I, LONDON, 1816

Vase shaped, on waisted spreading foot, with lion's mask handles, the cover with wheat-sheaf and coronet crest finial, with trailing vine and acanthus banding, chased with a coat-of-arms, the side and cover engraved with inscriptions, the foot with later inscription, the interior with rim riveted to the body to take a wine cooler liner, *marked on side, cover rim and finial*

16¼ in. (41.2 cm.) high

102 oz. 14 dwt. (3,195 gr.) gross

The arms are those of the City of Chester.

The inscriptions read; 'Chester Races / Rd. Massey Esq., H. E. Boates Esq. - STEWARDS / 1817' on the side; 'CHESTER CUP WON BY 'HOOTON' (BY 'SIR OLIVER') 4 YEARS OLD' on the cover; the later inscription on the foot rim 'GIVEN BY CHARLES REYNOLDS WILLIAMS ON THE 50TH ANNIVERSARY OF HIS WEDDING DAY 31ST DECEMBER 1896 TO HIS SON ROMER'.

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

PROVENANCE

Won by Sir Thomas Stanley's 4 year old brown colt *Hooton*, at The Gold Cup, Chester Races, on 7 May 1817.

Sir Thomas Stanley-Massey-Stanley, 9th Bt. (1782-1841) of Hooton, probably until 1849.

Given by Charles Reynolds Williams (1816-1905), of Dolmelynllyn Hall, Dolgellau, co. Meirionnydd on the occasion of his Golden Wedding anniversary to his son, Romer Williams (1850-1942), of Newnham Hall, Daventry, co. Northampton, then by descent.



PROPERTY OF A LADY (LOTS 724,725,738 & 762)

***724**

A PAIR OF GEORGE III SILVER WINE COOLERS, COLLARS AND LINERS

MARK OF JOSEPH PREEDY, LONDON, 1804, THE COLLARS UNMARKED

Each of campana form, the matted and fluted socle with laurel-wrapped border, the body with vines and leaves to the underside, the sides cast in relief with a Bacchic procession, applied with twin bearded masks issuing berried vine swags below a waisted neck, liners to interior, *marked on feet and liners*

11 in. (28 cm.) high

256 oz. 3 dwt. (7,968 gr.)

£12,000-18,000 | US\$17,000-25,000 | €15,000-21,000

This magnificent pair of wine coolers, appropriately embellished with a sculptural Bacchanalian frieze depicting the Triumph of Bacchus attended by his drunken tutor Silenus, form part of an intriguing group of related examples. There are at least four distinct variations of the design, all inspired by antiquity, which vary only slightly in the choice of ornamental borders.

All are struck with the maker's mark of William Pitts or the maker's mark IP attributed to William Pitts' sometime partner Joseph Preedy. The wine coolers date between 1800 and 1810.

Joseph Preedy is an important but little studied maker. He was in partnership from 1791 to 1799 with Pitts, who was to become one of the most original and creative silversmiths of the first two decades of the nineteenth century. In the latter years Preedy registered his mark alone. He clearly was successful; indeed in 1802, Preedy produced a number of pieces with marine themes and engraved with the Royal badge which presumably formed part of an important Ambassadorial dinner-service.

Both Pitts and Preedy are thought to have supplied the Royal Goldsmith and retailer Rundell, Bridge and Rundell. It seems certain that Rundells would have provided Pitts and Preedy with a working design and a detailed print of the frieze around the body depicting the Triumph of Bacchus attended by Silenus. The main figures of Bacchus and Silenus are thought to have been taken from a plate in Bernard de Montfaucon's *L'Antiquité Expliquée et représentée en figures*, a highly influential series of volumes first published in Paris in 1719, and translated for an English edition in 1721. The comatose figure of Silenus features on plate LXXXVII on page 196 in the second volume of Montfaucon.

Montfaucon was a Benedictine scholar from the congregation of Saint Maur, whose travels in Italy from 1698 to 1701 led to his ambitious compilation of all

images of antiquities known in his time. The fact that the present relief was a Renaissance and not an ancient Roman work was unknown to Montfaucon, who erroneously included later works based on antique themes as well as outright forgeries in *L'Antiquité Expliquée*. One can be almost certain that Rundell's owned a copy of Montfaucon's work, as another engraving from his book provides the subject for the relief plaque applied to the celebrated Bacchus and Ariadne sideboard dishes designed by Thomas Stothard and made by Paul Storr for Rundells.

The dancing figure with a tambourine is inspired by a well-known antique cameo in the Marlborough gem collection, published in 1788, and this cameo was also reproduced by Wedgwood as a basalt-ware intaglio sometime in the following decade. The smaller putti appear to be taken from the work of the artist, Lady Elizabeth Templeton (1747-1823), who supplied Josiah Wedgwood and Thomas Bentley with designs from 1783 to 1789. Rundells must have then had a very extensive library of such print sources.

When introduced in the early part of the 19th century, they proved to be a popular and prestigious model. A pair of coolers of this design with stands from the collection of the Duke of Cumberland, brother of King George IV, manufactured in 1806 by William Pitts were sold at Sotheby's, New York 21 October 1997, lot 184. Another pair, similarly featuring the crest of a Royal Duke dating to 1800 and 1802 with the mark IP attributed to Joseph Preedy, were sold at Christie's, London on 14 December 1988. A further pair of wine coolers and stands engraved with a Royal Duke's crest, with maker's mark IP from 1801 and 1803 were sold at Sotheby's, New York in October 1996. On occasion, the two maker's marks are found within a set such as on the set of four wine coolers engraved with the crest of Egerton for John William, 8th Earl of Bridgewater (b. 1753), sold at Christie's, London, 13 March 1929, lots 49 and 50 from the collection of the Rt. Hon. Lord Brownlow. Two feature the maker's mark IP and date to 1803 and 1804; the second pair by William Pitts date to 1810. In addition to the engraved crest, the coolers were marked with scratchweights and numbered 1-4, indicating that the group was a united set of four.



PROPERTY OF A LADY (LOTS 724,725,738 & 762)

***725**

A WILLIAM IV SILVER CANDLESTICK

MARK OF PAUL STORR, LONDON, 1835

The triform base naturalistically cast and chased with dolphins, shells and sea foam, with conforming baluster stem and campana-shaped socket, engraved '1835', *marked on base*

18 $\frac{3}{8}$ in. (48 cm.) high

127 oz. 17 dwt. (3,977 gr.)

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

This candlestick, almost certainly originally a candelabrum base, matches an example illustrated in N. M. Penzer, *Paul Storr, The Last of the Goldsmiths*, London, 1954, p. 232, pl. LXXVII.



PROPERTY FROM A COUNTRY HOUSE NEAR KILLARNEY

■726

A HICKS & MEIGH IRONSTONE CHINA PART DINNER-SERVICE

CIRCA 1820, BLUE PRINTED ROYAL ARMS AND 'STONE CHINA NO. 13' FACTORY MARKS, SOME PIECES WITH IRON-RED PAINTERS' MARKS

Each piece painted in blue, iron-red and gold in the Imari style with Oriental flowering plants, the plates and dishes with trelliswork borders, comprising:

- One hexagonal soup-tureen, cover and stand,
- Two hexagonal vegetable-tureens and covers,
- Two hexagonal sauce-tureens, covers and stands,
- Eight shaped oval serving-dishes in sizes,
- One square serving-bowl,
- Twelve soup-plates,
- Thirty-four dinner-plates,
- Twenty dessert-plates

The large shaped oval serving dish - 19 in. (48.3 cm.) wide

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

Hicks & Meigh was one of the first and among the leading manufacturers of stone china, together with Masons, Spode and Davenport. This service is an extremely fine example of the richly decorated 'Japan' pattern stone china dinner and dessert services that were made from about 1813. For further discussion of the factory see Geoffrey A. Godden, *Godden's Guide to Ironstone*, Woodbridge, 1999, pp. 252-264, and p. 258, pl. 198 for an illustration of a plate decorated with pattern no.13, described by the author as largely hand-painted.

An extensive Hicks & Meigh service of the same pattern was sold at Christie's, London, 13 November 2018, lot 76.

65174951



■727

A BACCARAT GLASS 'LULLI' PATTERN PART TABLE-SERVICE

*20TH CENTURY, ACID ETCHED FACTORY MARKS TO SOME
PIECES*

Each piece etched with scrolling foliate motifs, comprising:

- One decanter and stopper
- One water-jug
- Fifteen champagne-coups
- Seven red wine-glasses
- Twelve white wine-glasses
- Twelve dessert wine-glasses
- Eleven liqueur-glasses

The decanter and stopper: 9 in. (23 cm.) high

£2,500-4,000 | US\$3,500-5,500 | €3,000-4,700



PROPERTY OF A LADY (LOTS 724,725,738 & 762)

***728**

A VICTORIAN SILVER CENTREPIECE

MARK OF ROBERT GARRARD, LONDON, 1863

The part-matted oval base with chimera masks and raised on scroll feet, the shaped oval dish with raised crests and nymph figures to the openwork handles, supported by four putto, cast and chased overall with stylised foliate scrolls and beaded borders, engraved with a coat-of-arms with cast count's coronet above, the underside stamped 'R & S GARRARD / PANTON ST. / LONDON', marked to dish, figures and base

21½ in. (54.6 cm.) wide

231 oz. 1 dwt. (7,188 gr.)

The arms are those of Potocki of the Silver Pilawa branch, a noble Polish family who came to prominence in the 15th century. The title of Count Potocki was first granted to the senior line of the family in 1608. It is possible the arms are for Count Alfred Józef Potocki (1817-1889), who succeeded his father in December 1862, suggesting the present centrepiece was commissioned soon after the count came into his inheritance.

Count Potocki developed the family estates and the distillery set up by his father. He was instrumental in the establishment of the Polish Academy of Sciences in Kraków and built the magnificent Potocki Palace in Lviv. Known as Lemberg in German, the city is now in modern day Ukraine. The palace serves as part of the National Gallery. He served in the Austro-Hungarian Diplomatic Corps and in both houses of the Austrian parliament. He was briefly prime minister from 1869 to 1870 and governor of Galicia from 1875-1883. His sister Ewa Zofia Potocki (1820-1882) married Jan Moritz, Graf von Dietrichstein (1801-1852), Austrian Ambassador to the Count of St. James, London.

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400



729

AN EARLY VICTORIAN SILVER DESSERT-SERVICE

MARK OF JAMES DIXON & SON, SHEFFIELD, 1841

Comprising: two pairs of serving-dishes; one pair modelled as vine leaves, the other pair shaped-oval and chased with entwined acanthus leaves, each raised on mollusc feet; together with a set of eight dessert-plates, each of conforming vine-leaf form; all engraved with a coat-of-arms, *marked on top edge*

12½ in. (31.8 cm.) wide; 8¾ in. (22.5 cm.) wide; and 12½ in. (31.8 cm.) wide respectively

197 oz. 12 dwt. (6,147 gr.)

The arms are those of Haig or Haigh. As the arms are engraved without a crest or an impaled arms it is not possible to be certain for whom, within the various branches of the Haig(h) family, the arms were engraved, however, one very likely candidate is James Haig (1795-1854), 26th Laird of Bemersyde, who succeeded his father, James Zerubabel Haigh (1790-1840), a close friend of Sir Walter Scott, a year before the dessert service was made. The service may have been one of the commissions made by the new laird having come into his inheritance.

James Haig died unmarried in 1854 and his estate passed to his three maiden sisters. John Russell records in his work *The Haigs of Bemersyde, a Family History*, Edinburgh, 1881, pp. 394-395 that the sisters ensured the estate passed to a cousin after the death of the last surviving sister in 1878. The cousin was the celebrated soldier Lt. Colonel Arthur Balfour Haig (1840-1921). The estate subsequently passed to another cousin and eminent military figure, Field Marshall Earl Haig (1861-1928), having been bought by the nation to be presented to the Field Marshall in recognition for his leadership during the First World War. The estate and castle remain with the family today.

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

PROVENANCE

Anonymous sale; Christie's South Kensington, 29 November 2006, lot 737.



PROPERTY OF A GENTLEMAN

■730

A MAHOGANY SOFA

20TH CENTURY, AFTER THE 1764 DESIGN BY ROBERT ADAM

The shaped reeded back carved with shell cresting and leaves, the outscrolled arms terminating in rosettes, the seatrail carved all around with scrolling interlaced patterns and centred by a shell, on eight cabriole legs ending in claw-and-ball feet, covered in calico underlining, the back seat rail stamped 'TH'

40 in. (102 cm.) high; 87 in. (221 cm.) wide; 29. 1/2 in. (75 cm.) deep

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

This sofa is based on Robert Adam's famous design for a sofa for Sir Lawrence Dundas supplied by Thomas Chippendale in 1765.



PROPERTY OF A GENTLEMAN

■731

A PAIR OF REGENCY MAHOGANY BOWFRONT CHESTS

ATTRIBUTED TO GILLOWS, CIRCA 1810 - 20

Each with an eared reeded top above four graduated drawers between reeded tapering angles, on amphora feet, one chest with part mahogany-lined drawers, the handles apparently original

40 in. (101.5 cm.) high; 48½ in. (123 cm.) wide; one 24½ in. (62 cm.) deep, the other 25 in. (63.5 cm.) deep (2)

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000

PROVENANCE

Anonymous sale, Christie's, London, 10 July 2003, lot 88.
Anonymous sale, Christies, London, 23 May 2012, lot 288.

Messrs Gillows of London and Lancaster provided a number of similar commodes, with 'tower-cornered' tops supported on Pompeian reed-enriched columns, such as featured in Thomas Sheraton's *Cabinet Maker, Upholsterer and General Artist's Encyclopaedia*, 1804, pl. 2. In 1811, as part of a large consignment of furniture, Gillows supplied a closely related commode

with vase-capped pillars to the Rev. Mr. Twemlow of Peats Wood, Market Drayton (offered anonymously, Christie's London, 10 April 1986, lot 127). Another closely related commode was sold anonymously, Christie's South Kensington, 30 September 1998, lot 186 (£7,475).



PROPERTY OF A LADY

***732**

A PAIR OF GEORGE V SILVER ANDIRONS

*MARK OF EDWARD BARNARD & SONS, LONDON, 1916, AFTER
THE MODELS AT KNOLE*

In the Charles II style, the shaped bases raised on claw feet, with vase-shaped bodies and figure finials, each formed as a putto, one with a shovel, the other with bellows, chased in relief with busts and satyr masks amidst foliage, *each marked on reverse of base*, with later ebonised wood display plinths

25¾ in. (65.4 cm.) high

246 oz. 8 dwt. (7,664 gr.)

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400

These andirons, also described as fire-dogs or *chenets*, are copies of unmarked examples of *circa* 1665 which are displayed in the Reynolds Room of Knole House in Kent, (NT. 130004), the ancestral home of the Dukes of Dorset. The prototypes were exhibited in the 1929 Park Lane exhibition, on loan from Lord Sackville, see *Catalogue of a Loan Exhibition of Old English Plate and Decorations and Orders*, London, 1929, cat. no. 749, pl. XXVII.



■733

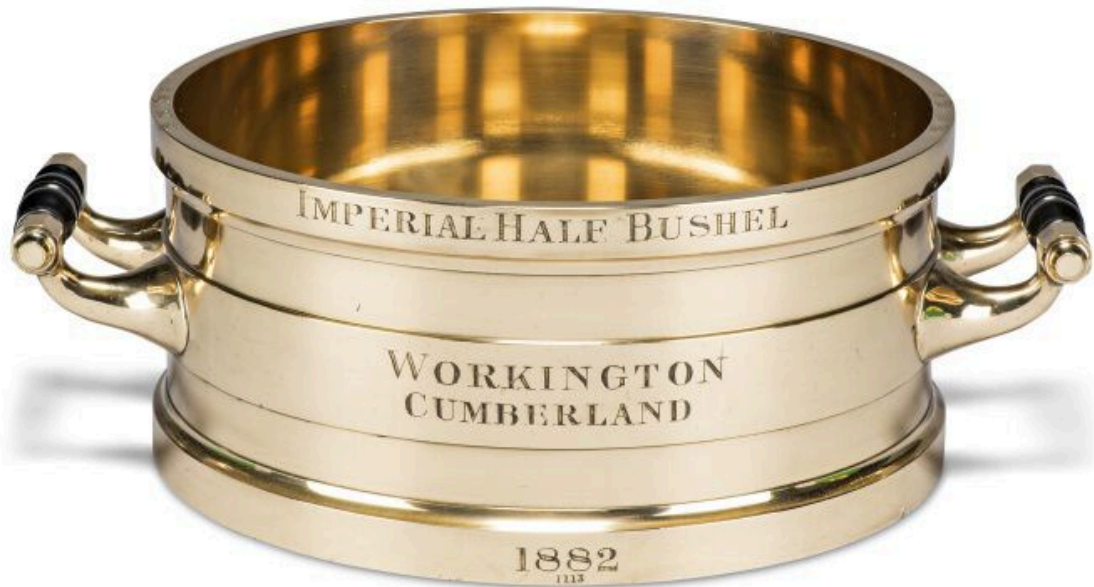
A VICTORIAN BRASS BUSHEL MEASURE

1882

With turned ebony handles either side, the rim struck with crowned VR verification marks and porticulis for dates 1882, 1892, and 1893, the front engraved 'IMPERIAL HALF BUSHEL. WORKINGTON CUMBERLAND. 1882.', with index number '1113', the side further engraved 'DE GRAVE & Co. LONDON'

19½ in. (49.5 cm.) diameter; 26 in. (66 cm.) wide with handles

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



■734

A VICTORIAN BRASS HALF-BUSHEL MEASURE

1882

With turned ebonized handles either side, the rim struck with crowned VR verification marks and porticulis for dates 1882, 1892, 1893 and 1904; the front engraved 'IMPERIAL HALF BUSHEL. WORKINGTON CUMBERLAND. 1882.', with index number '1113'

7 in. (18 cm.) high; 20½ in. (50.5 cm.) wide, across handles

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY OF A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■735

A VICTORIAN GILTWOOD MIRROR OF VENETIAN STYLE

19TH CENTURY, RETAILED BY G. TROLLOPE & SON

The central bevelled mirror plate with beaded inner border within a mirrored slip surround with c-scroll framed cartouches, some etched with Classical allegorical figures, medallions and birds on foliate branches, surmounted with an etched cartouche of Hermes and Aphrodite, flanked by a carved siren either side, the back stamped 'G TROLLOPE & SON'

96 in. (244 cm.) high; 50 in. (128 cm.) wide

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400

The West End firm of Trollope & Sons, created by George Trollope in 1820, enjoyed great success in the nineteenth century, undertaking large-scale refurbishments of residential property, including Harewood House, and supplied furniture to the nobility and wealthy individuals. The firm was one of the most important in the 1860s, on a par with Holland & Sons, exhibiting at several of the International Exhibitions.



PROPERTY OF A GENTLEMAN (LOTS 717 & 736)

■736

A REGENCY MAHOGANY CONCERTINA-ACTION DINING-TABLE

EARLY 19TH CENTURY

The rounded-rectangular top with drop-ends and four additional figured mahogany leaves, with calamander banded frieze rails, on ring-turned and tapered reeded legs with brass caps and castors, with an additional later extension made to match

28¼ in. (72 cm.) high; 184½ in. (468 cm.) long, fully extended; 53½ in. (136 cm.) wide

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000



PROPERTY OF A GENTLEMAN

■737

A SET OF 12 JAPANNED AND PARCEL-GILT DINING-CHAIRS

*8 ARMCHAIRS REGENCY, EARLY 19TH CENTURY, THE FOUR
SIDE CHAIRS LATER*

The top rails with Greek key-pattern carving above oval splats painted with classical and mythological scenes, the channelled arms with carved caryatids and paw terminals above a caned seat with black horsehair squab cushion, on turned tapering legs headed by lion masks and terminating in paw feet, largely redecorated

the armchairs: 34. 1/2 in. (88 cm.) high; 27. 1/2 in. (70 cm.) wide; 23. 1/2 in. (60 cm.) deep; the sidechairs: 34 in. (86 cm.) high; 26. 1/2 in. (67.5 cm.) wide; 23. 3/4 in. (60 cm.) deep

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000



PROPERTY OF A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

738

A SET OF TWELVE DINNER PLATES AND SIDE PLATES

MARK OF ASPREY AND COMPANY LIMITED, SHEFFIELD, 1966 AND 1970

With foliage, shell and gadrooned borders, comprising:
Twelve dinner plates,
Twelve side plates,
all engraved with a monogram CCP, *marked underneath and stamped 'Asprey London'*

The dinner plates 11½ in. (29.5 cm.); the side plates 6½ in. (16.5 cm.)

300 oz. 13 dwt. (9,352 gr.)

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400



PROPERTY OF A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■739

A SET OF ELIZABETH II SILVER MEAT DISHES AND SECOND COURSE DISHES

MARK OF ASPREY AND COMPANY LIMITED, SHEFFIELD, 1972

With stylised foliage, shell and gadrooned borders, comprising two shaped circular second course dishes and two shaped oval meat dishes, *marked underneath and stamped 'Asprey London'*

The second course dishes 16 $\frac{3}{4}$ in. (41.5 cm.) and 14 $\frac{1}{4}$ in. (36 cm.) diameter;
The meat dishes 23 $\frac{3}{4}$ in. (59 cm.) and 21 $\frac{1}{4}$ in. (54 cm.) long

268 oz. 10 dwt. (8,352 gr.)

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



■740

AN EXTENSIVE ST. LOUIS 'TOMMY' PATTERN CUT-GLASS PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARKS TO SOME PIECES

The bowls cut with a diamond pattern, the upper sections cut with fluting, comprising:

- Four decanters and stoppers, each of a different form
- Five ewers and three stoppers, of different forms
- Two water-jugs, of different forms
- A champagne-cooler
- A silver-metal-mounted cocktail-shaker
- Thirteen champagne-flutes
- Six coloured-glass champagne-flutes (two red and four blue)
- Twelve red-coloured wine-glasses
- Seven large red wine-glasses
- Nineteen smaller red wine-glasses
- Fifteen large white wine-glasses
- Fourteen small white wine-glasses
- Fourteen dessert wine-glasses
- Four small cocktail-glasses
- Ten liqueur-glasses

Eight smaller liqueur-glasses

The tallest decanter and stopper 15½ in. (39 cm.) high

The champagne-cooler 8½ in. (21 cm.) high

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

Please note that this lot will only be partially on view at Christie's King Street from the 6 - 10 November.



■741

A GROUP OF THIRTEEN MEISSEN PORCELAIN BIRDS

20TH CENTURY, BLUE CROSSED SWORDS MARKS, VARIOUS PRESSNUMMERN, INCISED LETTERS AND NUMERALS AND PAINTERS' MARKS

Comprising:
Two bullfinches,
A group of two bullfinches,
A pair of yellow-hammers,
A pair of linnet birds,
A pair of magpies,
A yellow wagtail,
A swallow,
A waxwing,
A group of nesting birds with chicks

The waxwing - 9¼ in. (23.5 cm.) high

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400



■742

**A HEREND PORCELAIN 'FRUITS AND FLOWERS' PATTERN
COMPOSITE PART TABLE-SERVICE**

*20TH CENTURY, VARIOUS BLUE PRINTED FACTORY MARKS,
VARIOUS IMPRESSED LETTERS, NUMERALS AND PAINTERS'
MARKS*

Each piece painted with various fruits and flowers within gilt-line rims,
comprising:

A pair of two-handled vegetable-tureens and covers,
A pair of smaller two-handled vegetable-tureens and covers,
One large circular serving-dish,
One shaped oval serving-dish,
One two-handled sauce-boat,
Eight dinner-plates,
Thirteen dessert-plates,
Eight shallow dessert-bowls,
Three breakfast-bowls,
Fourteen side-plates in two different forms,
Eight cake-plates,
Three small shallow bowls,
Six egg-cups,
Two coffee-pots and covers,

One teapot and cover,
One milk-jug,
One cream-jug,
Four breakfast cups and seven saucers,
Four teacups and eight saucers,
Sixteen coffee-cups in three different forms and twenty saucers in three
different forms,
Two sugar-bowls in two different forms,
One small vase

The large circular serving-dish - 14 $\frac{1}{2}$ in. (36.5 cm.) diameter

£6,000-10,000 | US\$8,200-14,000 | €7,100-12,000

*Please note that this lot will only be partially on view at Christie's King Street
from the 6 - 10 November.*



■743

A ST. LOUIS CUT-GLASS 'FLORENCE' PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARK TO MOST
PIECES

Each piece cut with fan and diamond-shaped motifs, comprising:

- Two decanters and stoppers,
- Twelve champagne-flutes,
- Twelve red wine-glasses,
- Twelve white wine-glasses,
- Twelve dessert wine-glasses,
- Twelve sherry-glasses,
- Twelve highball-glasses

The decanters and stoppers: 15¾ in. (40 cm.) tall

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

*Please note that this lot will only be partially on view at Christie's King Street
from the 6 - 10 November.*



PROPERTY OF A GENTLEMAN

744

A PAIR OF ELIZABETH II SILVER FOUR-LIGHT CANDELABRA

MARK OF ASPREY AND COMPANY LIMITED, LONDON, 1959

In the manner of Paul de Lamerie, each on square base with incurved corners cast with stylised shells and water trophies and engraved with trelliswork, the baluster stems with overlapping scales and shells, the vase shaped sockets with alternating palm leaves and laurel festoons, the branches with central *Régence* style facettèd baluster finial and four scroll arms, each with waxpan and socket, *marked on bases and branch bezels*

total height 18½ in. (46 cm.)

286 oz. 3 dwt. (8,901 gr.)

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

This model was produced by Paul de Lamerie between 1731 and 1749 and is illustrated in E. Alcorn, *Beyond the Maker's Mark, Paul de Lamerie Silver in the Cahn Collection*, Cambridge, 2006, p. 83. The form combines elements of the French *Régence*, after the designs Jean Bérain (1637-1711), with Rococo forms.



■745

A MEISSEN PORCELAIN BLUE ONION PATTERN COMPOSITE PART TABLE SERVICE

*LATE 19TH CENTURY, BLUE CROSSED SWORDS
MARKS, VARIOUS PAINTED LETTERS AND NUMERALS,
PRESSNUMMERN AND INCISED LETTERS AND NUMERALS,
SOME PIECES WITH CANCELLATION MARKS*

Painted in the blue onion pattern with gilt rims, comprising:

One two-handled oval soup-tureen and cover,
One two-handled circular vegetable-tureen and cover,
Three two-handled oval vegetable-tureens and covers,
Two pierced footed tazzas,
Two two-handled sauce-boats on fixed stands,
Two circular serving-dishes,
One shaped square serving-dish,
One oval serving-dish,
A pair of double-shell sweetmeat-dishes,
One butter-dish and cover,
Three leaf-shaped pickle-dishes,
One small shell-shaped dish,
Two small shallow bowls,
Fifteen dinner-plates,

Thirty-one pierced dessert-plates,
Eight side-plates,
Seven pierced side-plates,
Six cake-plates,
Nine custard-cups and covers,
One milk-jug,
Eight coffee-cups of two different forms and six saucers,
Five quatrefoil teacups and seven quatrefoil saucers,
One round saucer

The two-handled oval soup-tureen - 14½ in. (37 cm.) wide

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

*Please note that this lot will only be partially on view at Christie's King Street
from the 6 - 10 November.*



■746

A BACCARAT GLASS 'CAPRI' PATTERN PART TABLE-SERVICE

20TH CENTURY, ACID ETCHED FACTORY MARKS TO MOST PIECES

Each piece formed as a soft tulip shape, comprising:

Eight champagne-coupes,
Fourteen champagne-flutes,
Fourteen red wine-glasses,
Fourteen white wine-glasses,
Fourteen dessert wine-glasses,
Ten sherry-glasses,
One liqueur-glass,
Three cordial-glasses

The champagne-flutes: 7½ in. (18.7 cm.) high

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

Please note that this lot will only be partially on view at Christie's King Street from the 6 - 10 November.



PROPERTY OF A GENTLEMAN

■747

A HUTSCHENREUTHER PORCELAIN COMPOSITE PART TABLE-SERVICE

20TH CENTURY, GREEN PRINTED FACTORY MARKS,
VARIOUS PRINTED AND GILT NUMERALS

Printed in the Marina pattern with sprays of pink flowers, comprising:
A pair of two-handled vegetable-tureens and covers,
Three oval serving-dishes, in sizes,
One square serving-bowl,
Two two-handled sauce-boats on fixed stands,
Eleven two-handled soup-cups and ten stands,
Ten dinner-plates,
Nine crescent-shaped salad-plates,
Eight dessert-plates,
Seventeen side-plates,
Nine small shallow bowls,
Ten pickle-dishes,
One salt-shaker,
One pepper-shaker,
One coffee-pot and cover,
One teapot and cover,

Two milk-jugs,
Two sugar-boxes and covers, in sizes,
Ten coffee-cups and saucers,
Seven teacups and six saucers

The largest oval serving dish - 17½ in. (44.5 cm.) wide
£1,500-2,500 | US\$2,100-3,400 | €1,800-2,900

Please note that this lot will only be partially on view at Christie's King Street from the 6 - 10 November.



■748

A ROSENTHAL PORCELAIN 'BLUE IVY LEAVES PASSION' PATTERN PART DINNER-SERVICE

DESIGNED BY VERSACE, 20TH CENTURY, BLACK AND BLUE PRINTED FACTORY MARKS

Comprising:

Twelve under-plates
Eleven soup-plates
Twelve dinner-plates
Twelve dessert-plates
Two shallow bowls,
Four breakfast-cups and saucers
Four coffee-cups and three saucers
Eleven teacups and twelve saucers

The under-plates: 12 $\frac{3}{4}$ in. (31.5 cm.) diameter

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

Please note that this lot will only be partially on view at Christie's King Street from the 6 - 10 November.



PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

749

A PAIR OF SILVER-GILT DESSERT STANDS

MARK OF LONDON ASSAY OFFICE, LONDON, 2021; WITH CANCELLED MARKS

Each circular on spreading foot, cast and chased with a band of acanthus foliage, the dish applied with openwork vine border, with reeded rims, *marked on footrim, with cancelled early 19th century marks*

12 in. (30.5 cm.) diameter

121 oz. 3 dwt. (3,769 gr.)

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900

A pair of tazza of the same design, dated 1803 by Digby Scott and Benjamin Smith together with a set of three matching Victorian examples by Robert Hennell, London, 1837, all engraved with the arms of George, 6th Duke of Leeds (1775-1838), were sold Christie's, London, 17 March 1999, lot 86.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■750

A LIMOGES (BERNARDAUD) PORCELAIN DARK BLUE-GROUND 'VINTIMILLE' PATTERN PART DINNER-SERVICE

*DESIGNED BY ASPREY, MODERN, GILT AND GREEN PRINTED
FACTORY MARKS, VARIOUS INCISED MARKS*

Comprising:
Two sauceboats on fixed stands,
Twelve soup-plates,
Twelve dinner-plates,
Twelve luncheon-plates
Twelve crescent-shaped salad-plates,
Twelve side-plates,
Twelve dessert-plates,
Twelve coffee-cups and saucers,
Twelve teacups and saucers

The dinner-plates: 10¼ in. (26 cm.) diameter

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

Please note that this lot will only be partially on view at Christie's King Street from the 6 – 10 November.



PROPERTY OF A GENTLEMAN

■*751

**PIETRÒ FRANCHI (ITALIAN, 1817-1878) AFTER THE MODEL BY
JAMES PRADIER (FRENCH, 1790-1852)**

Allegory of Night

Signed to base 'P. FRANCHI', on an associated revolving marble pedestal

MARBLE

Sculpture: 59 in. (150 cm.) high

Pedestal: 30 in. (76.5 cm.) high; 20 in. (51 cm.) diameter

£70,000-100,000 | US\$96,000-140,000 | €83,000-120,000

Pietro Franchi (1817-1878) worked around 1870 to the end of the 19th century, specialising in high quality carrara sculptures after celebrated antique examples and famous contemporary works of the time, such as the present model.

Derived by the complimenting Day and Night allegories by Pradier, the model relates closely to '*Étoile du Berger, La Nuit*', where the female allegory pulls a hooded veil above her head, and a nearly identical pair of figures attributed to him (C. Lapaire, *James Pradier (1790-1852) et la sculpture française de la*

génération romantique, Milan, 2010, p. 358 no. 292-293 and p. 440-441, no. 538-539).

The inspiration behind the piece is believed to have been taken from Joseph-Michel-Ange Pollet's (1814-1870) graceful compositions, notably his '*Une Heure de la Nuit*' plaster group, which he exhibited at the 1848 salon (no. 4875).

A very similar pair of smaller proportions by Pietro Franchi, sold at Christies, New York, 28 October 2019, lot 542 (\$87,500).



PROPERTY OF A LADY (LOTS 723 & 753)

753

**A SWISS FAUX TORTOISESHELL GRANDE SONNERIE CARRIAGE
CLOCK WITH ALARM**

*COURVOISIER ET COMPANIE, SECOND QUARTER 19TH
CENTURY*

The rectangular veneered case inlaid with bone and painted floral decoration, gilt-bronze loop handle, the white enamel dial signed 'COURVOISIER ET COMPE.', twin barrel movement with rim balance to the cylinder escapement, strikework positioned on the backplate, the backplate numbered '1482' with *grande sonnerie* on two bells, three position sonnerie adjustment lever below, pull wind alarm

8 in. (20.3 cm.) high (handle down); 5¾ in. (14.5 cm.) wide; 4¾ in. (11.1 cm.) deep

£1,500-2,500 | US\$2,100-3,400 | €1,800-2,900



■754

A PARIS (FEUILLET) PORCELAIN COBALT-BLUE-GROUND PART DESSERT-SERVICE

*CIRCA 1840, GILT SCRIPT MARKS FOR BOYER ST DE
FEUILLET, VARIOUS INCISED MARKS*

The ice-pail reserved with two panels, one with a portrait of a woman, the other with a bunch of grapes within gilt scrolling foliate cartouches, the dessert-plates painted with specimen fruit including apples, figs and pomegranates, surrounded by scrolling gilt borders, the rims painted with bouquets within cartouches, comprising:

One ice-pail and cover,
Twelve dessert-plates

The ice-pail and cover 10½ in. (26.7 cm.) high

£2,500-4,500 | US\$3,500-6,100 | €3,000-5,300



PROPERTY FROM A SWISS PRIVATE

■*755

**A PAIR OF LATE EMPIRE ORMOLU AND PATINATED BRONZE
SIX-LIGHT CANDELABRA**

CIRCA 1815-1830

Each in the form of a classically-draped maiden holding aloft a flower-cast ring issuing five scrolling branches converging on a central branch in the form of a quiver, the base in the form of a sphere above a cylindrical pedestal applied with portrait medallions of various Gods and Goddesses within wreaths separated by quivers hung with garlands, on a square plinth, pierced for electricity, regilt

40½ in. (103 cm.) high

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION
(LOTS 756 & 761)

756

A PAIR OF RUSSIAN SILVER TRAYS

*MARK OF P. OVCHINNIKOV, MOSCOW, 1895, WITH IMPERIAL
WARRANT*

Rectangular with reeded borders, the centre engraved with 'D' cypher and
English duke's coronet, *each marked under rim*

13¾ in. (35 cm.) wide

66 oz. 6 dwt. (2,063 gr.)

£2,800-3,200 | US\$3,900-4,400 | €3,300-3,800



■*757

A PAIR OF RUSSIAN ORMOLU-MOUNTED MALACHITE TABLE LAMPS

CIRCA 1840

Each modelled with a central ovoid shaped urn body flanked with scrolled acanthus and shell handles, surmounted with a twin light between berry and pineapple finials, the urn sat on a double-scrolled mount with beaded detail, above a squared pedestal with stepped base, fitted for electricity

34 in. (87 cm.) high overall

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■~758

**AN ORMOLU-MOUNTED KINGWOOD AND BOIS DE BOUT
MARQUETRY WRITING TABLE**

*IN THE MANNER OF BERNARD II VAN RISENBURGH,
MID-19TH CENTURY*

The shaped top with central floral branches within a scrolling border surrounded with a border cast with palmettes, above a sliding surface lined with blue velvet, above a faux drawer with cast dolphin escutcheon and floral scrolled *encadrements* on a floral marquetry frieze, flanked by two small drawers, the opposite side long frieze drawer, flanked with chutes, on cabriole legs with scrolled and floral sabots

28½ in. (73 cm.) high; 38½ in. (98 cm.) wide; 19½ in. (49.5 cm.)

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

759

A SET OF FOUR FRENCH SILVER THREE-BRANCH WALL-LIGHTS

MARK OF FRANCOIS CAMUS, PARIS, CIRCA 1895

In the Rococo revival style, each cast and chased with scrolling acanthus leaves and berries, *marked on scrolls and sockets, stamped on socket's stems 'Dr * C'*

23¾ in. (60 cm.) high

610 oz. 1 dwt. (18,975 gr.)

£40,000-60,000 | US\$55,000-82,000 | €47,000-70,000

PROVENANCE

Anonymous sale; Sotheby's, Geneva, 13th November 1995, lot 49.

These impressive wall lights are after a model by the well known Jean-Claude Duplessis père (1695-1774) a goldsmith, sculptor and ceramics modeller, bronze-founder and decorative designer working in the Rococo style.



760

A FRENCH SILVER AND ENAMEL JARDINIÈRE

MARK OF FRANÇOIS-DESIRE FROMENT-MEURICE, PARIS,
CIRCA 1840

Rectangular on four bracket feet, the plain *bombé* body enamelled in translucent green, red and blues with ribbon-tied spray of carnation, the foot rim with foliate festoons, gilt interior, *marked underneath and on body, stamped FROMENT-MEURICE*

8½ in. (21.6 cm.) wide

37 oz. 11 dwt. (1,169 gr.)

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION
(LOTS 756 & 761)

761

A PAIR OF AUSTRIAN SILVER FIVE-LIGHT CANDELABRA

*VIENNA, 1857, MAKER'S MARK M*K*

The entwined vine stems on leaf-capped triform bases, the drip-pans and sockets cast with fruiting vines and vine leaves, with similar detachable scroll branches, the base applied with a coat-of-arms, *marked on bases*

22 in. (56 cm.) high

241 oz. 17 dwt. (7,523 gr.)

The arms are those of Abbott.

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



PROPERTY OF A LADY (LOTS 724,725,738 & 762)

***762**

A SET OF FOUR SWISS SILVER CANDLESTICKS

MARK OF BOSSARD & SOHN, LUCERNE, CIRCA 1910

Of Louis XVI style, the spreading pierced bases with openwork tripartite stems adorsed with amorini suspending floral garlands below vase-shaped nozzles, *marked on bases and stamped 'BOSSARD & SOHN'*

14 $\frac{3}{8}$ in. (37.8 cm.) high

284 oz. 1 dwt. (8,835 gr.)

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400



PROPERTY OF A GENTLEMAN (LOTS 763-764)

***763**

AN INDIAN SILVER FILIGREE CASKET

19TH CENTURY

Of rectangular outline raised on openwork scroll feet, with domed, stepped hinged cover and triform handle, engraved 'WAS' and with further indistinct marks to underneath and interior

10 in. (25.4 cm.) wide

51 oz. 6 dwt. (1596 gr.)

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500



PROPERTY OF A GENTLEMAN (LOTS 763-764)

***764**

A SILVER FILIGREE CASKET

PROBABLY WEST SUMATRA, LATE 17TH / EARLY 18TH CENTURY

Of rectangular outline on a raised base, twin loop handles and a lock clasp, decorated overall with flower heads and foliage on a ground of filigree scrolls, formerly with cloisonné inlay, indistinct engraved inscription to interior, *unmarked*

6¼ in. (16 cm.) wide

30 oz. 19 dwt. (964.6 gr.)

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

This style of filigree casket has been ascribed by Jan Veenendal to West Sumatra (J. Veenendal, *Asian Art and Dutch Taste*, Zwolle, 2014, p. 122). Veenendal differentiates between the centres of production for filigree work in Sumatra, China, the Philippines and India during the time of the Dutch East India Company. A comparable example was offered Sotheby's, London, 26 May 2021, lot 84 and a further similar example, fitted with Dutch silver tea caddies, was sold Christie's, Amsterdam, 27 April 2004, lot 251.



PROPERTY OF A EUROPEAN COLLECTOR

■*765

ANONYMOUS (LATE 17TH - EARLY 18TH CENTURY)

SCATTERED FANS

A six-panel folding screen; ink, colour, *gofun* and gold leaf on paper, with scattered open and closed fans decorated variously with blossoming plum branches, morning glories, aubergines and gourds, landscapes, sages and Daruma in a roundel

171.6 x 361.4 cm. (67½ x 142¾ in.) (when unfolded)

171.6 x 61.4 x 11.8 cm. (67½ x 24½ x 4¾ in.) (when folded)

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400



■766

A JAPANESE LACQUER HOKKAI BOX

EDO PERIOD (FIRST HALF 19TH CENTURY)

The flush-fitting and flanged cover above the ribbed circular sides, on four flared legs, decorated overall in gold *hiramaki-e* with lotus flowers and scrolling leaves on a black lacquer ground, mounted with gilt copper engraved in *hanabishi shippo* pattern, secured with green tasseled rope

17. 1/2 in. (44.5 cm.) high; 15 in. (38 cm.) diameter

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

PROVENANCE

Boisgirard-Antonini, Paris, 8 June 2019, lot 280

Previously sold with original box dated Tenpo 10 (1839).



PROPERTY OF A LADY (LOTS 767 & 788)

■767

A PAIR OF JAPANESE SIX-PANEL PAINTED FOLDING SCREENS

LATE EDO PERIOD (1615-1868)

Each with lacquered wood framing and chased floral metal mounts and roundels to either side, the panels with continuous painted scene of red-crowned cranes in flight above waters, within a foliate and diamond pattern silk border, the reverse lined with shippo-pattern paper, each screen signed to lower corner 'Edokoro azukari ju-yoni-jo Tosa no kami Fujiwara Mitsusada'

67 in. (170 cm.) high; each panel 24½ in. (62.5 cm.) wide

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400

PROVENANCE

Purchased at Christie's London, 25 April 1984, lot 261.



■768

A JAPANESE GILT AND PATINATED-BRONZE STANDARD LAMP

MEIJI PERIOD (1868-1912)

Modelled as a mythical beast balancing a ball beneath a gilt and frosted glass shade decorated with dragons, and above a gushing waterfall with a fallen beast at the base and encircled by a border of butterflies, raised on a baluster stem with decorated with frolicking beasts and butterflies, on a square base with rounded corners headed with lion mask monopodia joined by scrolls, the associated chimney marked 'BFIGICA / D.F.', not fitted for electricity

77 in. (195.5 cm.) high, including fitments; 14½ in. (37 cm.) square, the base

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400



■771

**A LARGE FRENCH 'JAPONISME' GILT, SILVERED AND
PATINATED-BRONZE JARDINIÈRE**

LAST QUARTER 19TH CENTURY

The oval, lobed body with pierced cloud-form trellis and conforming apron, flanked with branch handles, and decorated with low-relief landscape of a flowering tree along a rocky shore and flying crane, raised on four *tête d'éléphant* feet, with two removeable tole liners, one handle inscribed 'BRONZE', the underside to one foot marked 'JM'

16¾ in. (42.5 cm.) high; 25½ in. (65 cm.) wide; 14½ in. (37 cm.) deep

£6,000-8,000 | US\$8,200-11,000 | €7,100-9,400



■†772

A FRENCH GILTWOOD SEVEN-PIECE SALON SUITE

OF LOUIS XV STYLE, LAST QUARTER 19TH CENTURY

Comprising a three-seat canapé and six fauteuils *en suite*, each with giltwood channelled frames with cartouche top-rail crestings and open padded arms on cabriole legs with casters, upholstered in close-nailed tan suede

The canapé: 47 in. (119.5 cm.) high; 78¼ in. (199 cm.) wide; 27½ in. (70 cm.) deep

The fauteuils: 39 in. (99 cm.) high; 28 in. (71 cm.) wide; 24 in. (61 cm.) deep

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000



■*773

**A PAIR OF CHINESE FAMILLE ROSE ORMOLU-MOUNTED
PORCELAIN VASES**

*THE MOUNTS FRENCH, LATE 19TH/EARLY 20TH CENTURY;
THE VASES 19TH CENTURY*

Each of baluster form with central cartouches to the body and neck depicting landscapes with mountains, river and figures, on a blue enamel ground with extensive floral and foliate motifs with butterflies and mythical creatures, the front and back with relief lizards flanked by Foo dogs with flaming pearl, mounted with cast scrolls of acanthus leaves and rocaille forming twin-handles and a pierced foliate rim, on a similarly scrolled base

30 in. (76 cm.) high

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000



PROPERTY FROM A PRIVATE COLLECTION (LOTS 690 & 774)

■774

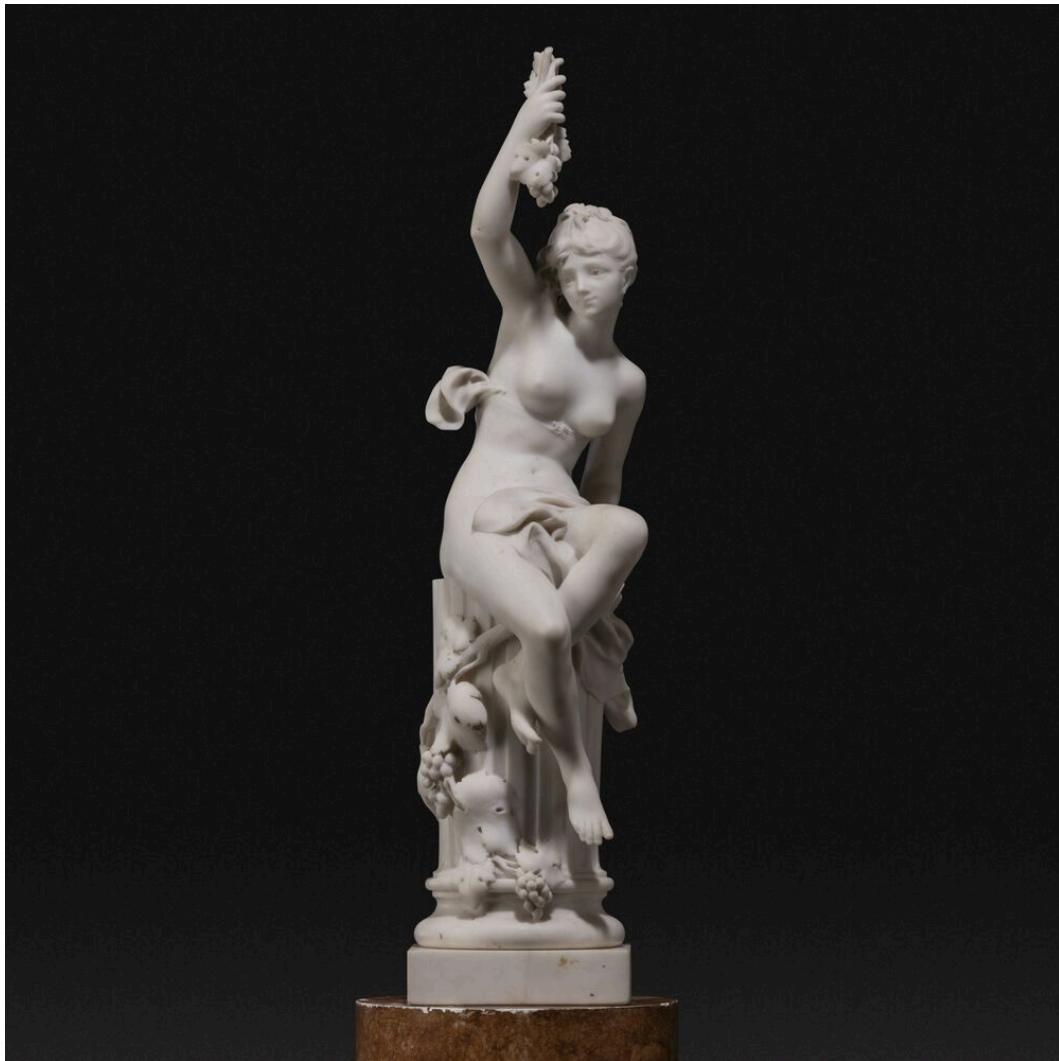
A SET OF EIGHT FRENCH ORMOLU WALL LIGHTS

AFTER A MODEL BY ANDRE-CHARLES BOULLE, EARLY 20TH CENTURY

Each with foliate-cast backplate surmounted by a dragon and a salamander, issuing assymetric foliate-sheathed candle branches, fitted for electricity

22. 1/2 in. (57 cm.) high; 10. 1/2 in. (27 cm.) wide

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000



PROPERTY OF A LADY

■775

RENE BULENS (FRENCH, LATE 19TH CENTURY)

Nymph

Signed to base of sculpture 'Rene Bulens', on a square marble socle together with a simulated marble painted metal pedestal

MARBLE

Sculpture: 30½ in. (77 cm.) high; 31¼ in. (80.5 cm.) high with socle

Pedestal: 47¼ in. (121 cm.) high

£5,000-8,000 | US\$6,900-11,000 | €5,900-9,400



■*776

A PAIR OF FRENCH ORMOLU MOUNTED SAMSON PORCELAIN EWERS

THE MOUNTS ATTRIBUTED TO MAISON MILLET, PARIS, CIRCA 1890

Each of baluster form with slightly lobbed tapered body applied with polychrome floral decorations and gilt embellishment, mounted with a heavy cast winged-dragon handle climbing atop a naturalistically sealed spout with acanthus scrolls, the side mount leading down to a pierced acanthus and rocaille base; one vase signed with Samson Chinese style iron red overglazed mark; the ormolu base indistinctly incised

25 in. (64 cm.) high

£12,000-18,000 | US\$17,000-25,000 | €15,000-21,000

Maison Millet were active between 1853-1918, producing luxury goods in the Louis XV and Louis XVI taste. An archival black and white image showing the same mounts on a pair of ewers in the Millet workshop exists.

The striking combination of thick draco finial mounts contrasted against the Samson Chinoiserie porcelain vases, could suggest the pairs were inspired from the English furniture and porcelain dealer, Edward Holmes Baldock, who specialised in the French taste for the English market. A favourite of the

18th century French royals, ormolu mounted porcelain continued flourishing in the 19th century, with an emphasis on the French Oriental taste. For close comparative examples, two pairs of vases believed to be by Edward Holmes Baldock are in the Royal Collection and have very similar ormolu dragon mounts with long entwined tail in a hoop handle as well as a pierced c-scroll base (RCIN 2318; RCIN 4927). Another pair of similarly mounted pair of urns sold Christie's, London, 10 July 2014, lot 21, are also attributed to him.



■777

A PAIR OF CHINESE IMARI VASE LAMPS

LATE 19TH CENTURY

Each of baluster shape with leaf-tip rim to the top above central cartouches depicting cranes and irises on a red ground, with floral side cartouches and further enamelled foliate branches, the bottom with meandering foliate frieze with blue underglaze, mounted on a giltwood circular base

18 in. (45.5 cm.) high, excluding light-fitting

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY OF A GENTLEMAN

■779

A NAPOLEON III ORMOLU AND ONYX CENTRE TABLE

BY MAISON MARNYHAC, PARIS, THIRD QUARTER 19TH CENTURY

The rectangular top with beaded and leaf-tip cast border above a vitruvian scroll frieze with eared corners, raised on four basket-bearing caryatid supports joined by a pierced interlaced stretcher with central roundel with key-pattern frieze, on toupie feet, the stretcher signed 'MAISON MARNYHAC 1 RUE DE LA PAIX PARIS'

28½ in. (72 cm.) high; 50½ in. (128.5 cm.) wide; 23 in. (59 cm.) deep

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000

The Maison de Marnyhac & Cie. was one of the preeminent foundries of late 19th century Paris, set up on *Avenue de l'Opéra* and then *rue de la Paix*. Like their contemporary, Barbedienne, Maison Marnyhac was renowned for their unprecedented technical abilities and took part in the Universal Exhibition of 1878, winning a medal for its quality luxury goods. The house collaborated with many of the era's leading sculptors and furniture makers to

create luxurious works of art renowned for their exceptional casting and fine chasing.



PROPERTY OF A GENTLEMAN (LOTS 780 & 784)

■~780

A FRENCH ORMOLU-MOUNTED MAHOGANY, KINGWOOD AND VERNIS MARTIN VITRINE-CABINET

BY FRANÇOIS LINKE, INDEX NUMBER 75, LATE 19TH CENTURY/EARLY 20TH CENTURY

The top surmounted with a broken pierced gallery and Vitruvian scroll frieze above a bevelled glass door and vernis martin panelled cupboard door enclosing a single shelf, flanked with curved glazed side doors with velvet lined interior, above a floral garland frieze, on square tapering legs mounted with ormolu filets, joined by two undertiers and a satine trellis backboard, on toupie feet, the locks stamped 'CT. LINKE/SERRURERIE/PARIS'

63 in. (160.5 cm.) high; 33 in. (83 cm.) wide; 10½ in. (27 cm.) deep

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000

This is an early model from Linke's repertoire. His first version of Index 75 stated to have square legs, as opposed to circular legs for later versions. The first entry for this model is in Daybook 2, p. 50, Linke's pencil drawing giving an accurate and easily identifiable image of this side cabinet, which Payne discusses in his monograph *François Linke, 1855-1946 - The Belle Epoque*

of *French Furniture*, Woodbridge, 2003, pp. 52-54. Payne refers to the vernis martin panels for index number 75 costing Linke 60 francs, and requiring the considerable expense of hiring an outside artist for the work. Another entry appeared in his Daybook 5 for the same model, referred to as 'Meuble Credence', with the vernis martin panel costing 90 francs for one cabinet. An identical vitrine cabinet sold Christie's New York, 18-19 April 2012, lot 454 (\$35,000 including premium).

A pair of similar vitrine-on-stands, with different vernis martin courting scene panels, sold Sotheby's New York, 26 October 2006, lot 156 (\$78,000 hammer).



PROPERTY OF A LADY

■*781

LEONE CLERICI (ITALIAN, LATE 19TH CENTURY)

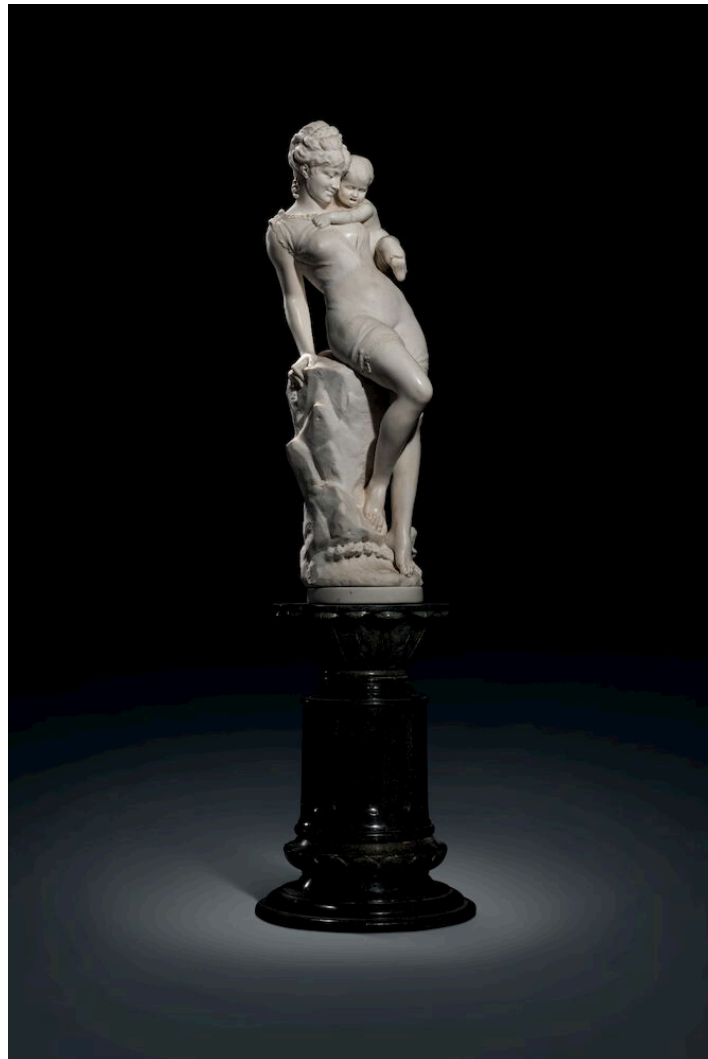
Apollo

Signed 'L. CLERICI. ROMA 1880' on a circular turned ebonised socle above a tapered fluted black *marmo nero* column with square platform

MARBLE

The bust 22 in. (55.8 cm.) high; overall 72½ in. (184.2 cm.) high

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000



■*782

ORAZIO ANDREONI (ITALIAN, FL. LATE 19TH/EARLY 20TH CENTURY)

Al mare or I bagnanti (By the sea or The Bathers)

signed 'O. ANDREONI / Roma', on a *verde antico* marble pedestal

white statuary marble

45 in. (114.5 cm.) high, the sculpture

75 in. (190.5 cm.) high, overall

Circa 1900.

£8,000-12,000 | US\$11,000-16,000 | €9,400-14,000

Orazio Andreoni, who established an international reputation through various works exhibited in Glasgow in 1888 and Berlin in 1892. The artist specialized in classically-draped and scantily-clad marble figures which showcased his superior handling of the medium, as exhibited here in the delicate carving of the bather's suit. Another example of this model sold Christie's, New York, 18-19 April 2012, lot 483 (\$37,500) and another is at the Russell-Cotes Art Gallery & Museum, Bournemouth, in the Main Hall staircase niche.



■783

A PAIR OF CANTONESE EXPORT FAMILLE ROSE VASE TABLE LAMPS

19TH CENTURY

Each with waisted neck, decorated with polychrome enamel cartouches of exotic birds, butterflies, vases, fruit and flowers throughout, flanked with gilt Foo dog handles, on a circular red and gilt painted wood base, with twin-lights fitted for electricity

14¾ in. (37.5 cm.) high, excluding light-fitting

£3,000-5,000 | US\$4,100-6,800 | €3,600-5,900



PROPERTY OF A GENTLEMAN (LOTS 780 & 784)

■~784

**A FRENCH ORMOLU-MOUNTED KINGWOOD AND SATINE
PARQUETRY GAMES TABLE**

*BY FRANÇOIS LINKE, INDEX NUMBER 449, PARIS, LATE
19TH/EARLY 20TH CENTURY*

The square shaped top with cube parquetry framed in ebony and boxwood stringing within a brass border, opening to reveal a baize-lined surface, above a single frieze drawer with pierced mount with scrolling vines, birds, and floral festoons in beaded encadrements, supported on four square tapered legs with leaf-tip cast mounts and egg and dart filets, ending in toupie feet, the locks stamped 'CT LINKE / SERRURERIE PARIS'

Closed: 29 in. (74 cm.) high; 26½ in. (67 cm.) square
Open: 29 in. (74 cm.) high; 36½ in. (93 cm.) square

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000

The model is a version of Linke's index number 449, illustrated in his archives, with different frieze mounts and feet. Based on Louis XVI style games tables, various models were produced, the green *registre* showing nine existing, the

last being made in 1927. For comparison, an exact signed table a 'mouchoir' was sold at Tajan Paris, 14 May 2008, lot 345.

Hilled 18/10/21 - TW - BB - RA



■*785

CARLO TONETTI (ITALIAN, 19TH CENTURY)

Aphrodite

Signed 'CARLO TONETTI ESEGUITO', the front section of the socle engraved 'C. FINELLI IN'

Marble

20½ in. (52 cm.) high

£7,000-10,000 | US\$9,600-14,000 | €8,300-12,000



■*786

A FLORENTINE FRAMED PIETRA DURA PLAQUE

SIGNED N. SCARPELLI, EARLY 20TH CENTURY

Depicting a Medieval themed trial by combat scene of two knights in full traditional Italian armour with feathered helmets, their horses with full barding including shaffron, crinet and fine polychrome fabric skirt, signed lower right 'N. Scarpelli Firenze', within an ebonised Flemish style frame with various patterned and moulded borders

18½ in. x 22 in. (47 cm. x 56 cm.)

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000



PROPERTY OF A GENTLEMAN (LOTS 660 & 787)

■787

A LARGE PAIR OF FRENCH CUT-CRYSTAL TWENTY-FOUR-LIGHT "CANDELABRES DE LA TSARINE"

BY CRISTALLERIES DE BACCARAT PARIS, 20TH CENTURY

Each central stem issuing twenty-four out-scrolled candle branches suspending prisms and bell-flowers, on four splayed supports, drip pans and central reserve of column stamped BACCARAT, fitted for electricity

85¾ in. (218.5cm.) high; 10¼ in. (56.5 cm.) wide

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

PROVENANCE

Sotheby's London 2019, lot 162 (£93,750 including premium).

LITERATURE

Comparative Literature:
Lerch, Moscou, Splendeurs des Romanov, Exhibition catalogue, 11 July – 13 September 2009, Monaco, pp. 214-217.
M. Lerch, Baccarat: la légende du cristal, Exhibition catalogue, 15 October 2014 – 4 January 2015, Paris, pp.68-69.

D. Sautot, The Story of Baccarat, Paris, 1993.

These magnificent candelabra are closely related to a model commissioned by Tsar Alexander II from the celebrated Manufacture de Baccarat for the private apartments of his wife, Tsarina Maria Alexandrovna. The model was subsequently known as 'candélabre de la Tsarine.' The Tsar admired the candelabrum on Baccarat's stand at the Paris Exposition universelle of 1867, and his subsequent commission – for a candelabrum, a fountain and a guéridon – was the first in a series of substantial orders by the Romanov family from the celebrated manufactory. Over the course of the following decades, Baccarat would go on to furnish many of the grandest palaces of the Russian Imperial Family, employing nearly 1000 workers on commissions for the Romanovs at the turn of the century. A similar candelabrum was shown at the recent exhibition on Baccarat at the Grand Palais in Paris and is illustrated in Baccarat, La Légende du Cristal, 15 October 2014 – 4 January 2015, Paris, 2014, p. 69. Another similar pair sold Sotheby's, New York, 20 April 2007, lot 249 (\$204,000).



PROPERTY OF A LADY (LOTS 767 & 788)

■788

A PAIR OF ITALIAN GILTWOOD MIRRORS

LATE 19TH CENTURY

Each of oval form, the plate surmounted with an eagle with outspread wings with an oak leaf, flowerhead and branch framing, the lower section with armorial cartouche, one mirror stamped to the back of the glass 'G. DALLEIZETTE & Co. ROMA'

55 in. (144 cm.) high; 38¼ in. (98 cm.) wide

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

The arms to the base of these mirrors are apparently those of The House of Savoy, the ancient dynasty who reigned as Kings of Italy from 1861 until 1945.



PROPERTY FROM A SOUTH AMERICAN COLLECTION

■*789

A FRENCH ORMOLU-MOUNTED MAHOGANY AND SPECIMEN MARBLE CENTRE TABLE

BY FRANÇOIS LINKE, INDEX NUMBER 616, PARIS, CIRCA 1900

The circular top with radiating specimen marbles, including *levanto rouge*, *violet brocatelle*, *violette de Villette*, *vert d'Irlande*, *vert antique*, inset within a *bleu belge* ground encircled by an ormolu surround signed 'F. Linke', above a frieze set with relief-cast scene of *putti* emblematic of the arts, the tapering legs headed by swagged acanthus running to leaf-cast and pomegranate-form feet

29¾ in. (75.5 cm.) high; 41½ in. (105.5 cm.) diameter

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

LITERATURE

C. Payne, *François Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003, p. 495, pl. 616 (a table of this model illustrated).

The Linke archive records that François Linke titled this table 'Grand guéridon Louis XVI, pietment de la table Muse, dessus marbre assemblés, bronzes dorés mats'. As the title indicates this table is a creation based on the celebrated rectangular marquetry *table des Muses*, supplied in 1771 for Louis XVI's Garde-Meuble by Jean-Henri Riesener and now on display at the Petit Trianon, Versailles. One other example of this table, index number 616, sold Sotheby's, New York, 14-15 April 2008, lot 224 (\$169,000).

François Linke (d. 1946) was one of the most celebrated *ébénistes* of his time. Born in Pankraz, Bohemia, Linke moved to Paris in 1875 and six years later established independent ateliers at 170, rue de Faubourg St. Antoine. As was the practice among contemporaries and noteworthy predecessors, such as Alfred Beurdeley and Henry Dasson, Linke initially produced furniture derived from styles popular during the 18th century *ancien régime*. By 1900, his worldwide reputation as an individualistic master of high quality furniture was already established. However, with a huge display, placing his extravagant pieces in room settings and winning the *Médaille d'Or* for his Grand Bureau, Linke's participation in the Paris 1900 exhibition was to be the pinnacle of his career, and prompted critics, such as Charles Dambreuse, to comment: 'L'Exposition de la maison Linke est le gros événement de l'histoire du meuble d'art en l'an de grâce 1900' (see C. Dambreuse, *L'Art Industriel à l'Exposition de Meuble de Style - M. F. Linke*, in *Revue Artistique & Industrielle*, Paris, July-August, 1900). Linke's international acclaim following the 1900 exhibition afforded him a high degree of financial stability, not only allowing him to establish a large showroom on the fashionable place

Vendôme, but also to pursue new and further distant markets by exhibiting at other international shows. These included the St. Louis World's Fair in 1904, where he was again awarded a gold medal, Liège in 1905 and the Franco-British exhibition in London in 1908.



PROPERTY OF A EUROPEAN COLLECTOR (LOTS 687 & 790)

790

A CONTINENTAL ENAMELLED GOLD-MOUNTED HARDSTONE SCENT-BOTTLE

CIRCA 1860

Faceted baluster-shaped bottle of amethyst quartz overlaid with chased gold strapwork, the open-work gold stopper with chain and entwined with a colourful enamelled snake, in fitted red leather case

2½ in. (60 mm.) high

£1,000-1,500 | US\$1,400-2,000 | €1,200-1,800



PROPERTY OF A LADY

■791

A GROUP OF FOUR ORMOLU AND OPALINE GLASS TABLE ORNAMENTS

OF PALAIS ROYAL STYLE, LATE 20TH CENTURY

Comprising a pair of chariots with a central pink glass bowl holding a lidded vase; one with oval green glass bowl holding a pink glass bottle beneath a scene of the Pantheon; one smaller with pale blue bowl

7 in. (18 cm.) high; 14 in. (36 cm.) long; 5½ in. (14 cm.) wide, the pair
8¼ in. (21 cm.) high; 12½ in. (32 cm.) long; 5¼ in. (13.5 cm.) wide, the single with green bowl
4¼ in. (11 cm.) high; 8¾ in. (22.5 cm.) long; 3¼ in. (8.5 cm.) deep, the single with blue bowl

£2,000-4,000 | US\$2,800-5,500 | €2,400-4,700

Please refer to the storage and collection terms as set out in the terms and conditions.



PROPERTY FROM A PRIVATE COLLECTION (LOTS 659, 666, 672, 678-679, 692, 695, 714, 735, 738-739, 750, 758 & 792)

■~792

A FRENCH ORMOLU-MOUNTED TULIPWOOD AND MAHOGANY WRITING TABLE

IN THE MANNER OF ZWIENER, LATE 19TH CENTURY

In the Louis XV style, the shaped rectangular brass-moulded crossbanded top inset with a tooled brown leather-lined writing surface with cabochon clasps to the angles, above a shaped frieze fitted with three drawers enriched with scrolling foliate and floral cast mounts, on cabriole legs with foliate cast pierced chutes ending in scrolled sabots

30 in. (76 cm.) high; 42 in. (107 cm.) wide; 24 in. (61 cm.) deep

£4,000-6,000 | US\$5,500-8,200 | €4,700-7,000



PROPERTY FROM THE GIUSEPPE ROSSI COLLECTION

■793

A FRENCH ORMOLU SIX-LIGHT CHANDELIER

OF REGENCE STYLE, LATE 19TH CENTURY

The baluster body cast with acanthus and strapwork and issuing six S-scroll candlearms from alternating ram's heads and satyr masks and terminating in rosettes, above a berried boss, fitted for electricity

20½ in. (52 cm.) high; 21½ in. (54.5 cm.) diameter

£1,000-1,500 | US\$1,400-2,000 | €1,200-1,800



PROPERTY OF A LADY

■795

**A PAIR OF MONUMENTAL PARCEL-GILT PATINATED BRONZE
AND ROUGE MARBLE THIRTEEN-LIGHT TORCHERES**

*20TH CENTURY, AFTER THE MODELS BY ALBERT-ERNEST
CARRIER-BELLEUSE*

Each modelled as a classically-draped maiden holding aloft the scrolled
candlebranches, raised on festooned marble plinth with paw feet, fitted for
electricity

116 in. (295 cm.) high

£30,000-50,000 | US\$41,000-68,000 | €36,000-59,000

Other examples of this popular model after Carrier-Belleuse have sold
Property from the Estate of Leona M. Helmsley; Christie's, New York, 9
April 2008, lot 5 (\$109,000); Christie's, London, 22 September 2011, lot 240
(£73,250) and Property from a Private Asian Collection; Christie's, New York,
13 April 2017, lot 18 (\$211,500).



■796

A CHINESE EXPORT LACQUER EIGHT-FOLD SCREEN

LATE 19TH CENTURY

The front with large central reserve en-travers depicting countryside life with farmers, fishermen, pagodas and naturalistic elements, in a twin dragon and flaming pearl surround with red lacquer flames, within a border with alternating cartouches of birds and riverside landscapes, on a meandering floral gilt ground, with further foliate external border, the back with individual panels of birds on floral and fruit branches

Each panel: 82¼ in. (209 cm.) high; 21¼ in. (55.5 cm.) wide

£10,000-15,000 | US\$14,000-20,000 | €12,000-18,000



■*797

**A PAIR OF VERY LARGE CHINESE CLOISSONNE ENAMEL DEER
ON STANDS**

MID-20TH CENTURY

Each deer with ribbed gilt-metal antlers, the body decorated throughout with various stylised polychrome flowers and scrolls on a brown goldstone ground; the stands with a turquoise blue ground fabric effect above a stepped section with friezes of meandering foliage and blooming chrysanthemums, on later stained pine bases with carved deer motifs

The deer: 61 in. (154 cm.) high; 43 in. (109 cm.) wide

The bases: 24½ in. (62.5 cm.) high; 36 in. (91.5 cm.) wide; 24 in. (61 cm.) deep

£20,000-30,000 | US\$28,000-41,000 | €24,000-35,000



■798

A MONUMENTAL PAIR OF BLUE JAPPANED TERRACOTTA VASES

PROBABLY CIRCA 1900, POSSIBLY GERMAN

Of baluster form, painted with figures in landscapes to the front, and with birds to the reverse, the necks painted with dragons in cartouches

34½ in. (87.5 cm.) high

£6,000-10,000 | US\$8,200-14,000 | €7,100-12,000

These vases are related to a group imitating Chinese wares, long thought to have been produced in the early 18th Century and only recently re-attributed by Samuel Wittwer in his thesis about different types of lacquer vases (see M. Kopplin, *Schwartz Porcelain: Die Leidenschaft für Lack und ihre Wirkung auf das europäische Porzellan*, Münster, 2003, pp. 237-249). As no records of such vases can be found before the 1840s (though several appear in 1840s Prussian Royal purchase ledgers), Professor Wittwer speculates that this type of vase was produced in Berlin around that time to cater for an elite group of collectors.

Related examples can be found at Schloss Charlottenburg in Berlin and the Neues Palais in Potsdam and the BASF Lacquer Museum in Münster; others

were sold from the collections of the Earl of Iveagh at Elveden Hall, Christie's house sale, 22-24 May 1984, lots 2333-2336, and at Christie's, London, 7 July 2005, lot 347.



799

TWO MEISSEN PORCELAIN COCKATOOS

LATE 19TH CENTURY, BLUE CROSSED SWORDS MARKS, INCISED 57.A, PAINTERS 72. TO BOTH, VARIOUS PRESSNUMMERN

One with a yellow crest, the other with a red crest, perched on tree stumps

9⅞ in. (23 cm.) high

£2,000-3,000 | US\$2,800-4,100 | €2,400-3,500

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