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HÔTEL LAMBERT UNE COLLECTION PRINCIÈRE

13 OCTOBRE 2022 PF2279



HÔTEL LAMBERT UNE COLLECTION PRINCIÈRE

III : A TRAVERS L'HÔTEL LAMBERT

PARIS | 13 OCTOBRE 2022

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HÔTEL LAMBERT

UNE COLLECTION PRINCIÈRE

PROCEEDS FROM THE SALE TO SUPPORT THE AL THANI COLLECTION FOUNDATION

III : A TRAVERS L'HÔTEL LAMBERT

VENTE À PARIS

VENTE I – CHEFS-D'ŒUVRE

Mardi 11 octobre 2022
16h - Lots 1 à 87

VENTE II – KUNSTKAMMER

Mercredi 12 octobre 2022
14h - Lots 101 à 326

VENTE III – A TRAVERS L'HÔTEL LAMBERT

Jeudi 13 octobre 2022
11h - Lots 401 à 753

VENTE IV – LES ARTS DE LA TABLE

Vendredi 14 octobre 2022
11h - Lots 801 à 907

VENTE V – L'ECRIN

Vendredi 14 octobre 2022
14h30 - Lots 1001 à 1218

VENTE VI – VENTE ONLINE

Lots 1301 à 1442

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Jeudi 6 octobre
10 h – 18 h

Vendredi 7 octobre
10 h – 18 h

Samedi 8 octobre
11 h – 19 h

Dimanche 9 octobre
14 h – 18 h

Lundi 10 octobre
10 h – 20 h

Mardi 11 octobre
10 h – 14 h

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SOMMAIRE

3

INFORMATIONS SUR LA VENTE

5

SPÉCIALISTES

8

A DUO OF CONNOISSEURS
AN INTERVIEW BY ÉRIC JANSEN

10

DUO D'ESTHÈTES
PROPOS RECUEILLIS PAR ÉRIC JANSEN

14

HÔTEL LAMBERT : UNE COLLECTION PRINCIÈRE
LOTS 401-753



A DUO OF CONNOISSEURS

AN INTERVIEW BY ÉRIC JANSEN

In the shadow of her brother Alberto, Linda Pinto witnessed the close relationship between the famous decorator and Sheikh Hamad bin Abdullah Al Thani, who supervised the restoration of the Hôtel Lambert.

The Hôtel Lambert was acquired in 2007 by **Sheikh Hamad bin Abdullah Al Thani** and his immediate family after Sheik Hamad had fallen in love with the residence – formerly owned by Baron Guy de Rothschild and his wife Marie-Hélène. A great aficionado of the 17th- and 18th-century decorative arts, the prince collector supervised a project which saw his dream come to life, entrusting the restoration to the decorator Alberto Pinto, with whom he enjoyed a productive friendship.

Can you tell us how you came to cross paths with Sheikh Hamad bin Abdullah Al Thani?

I believe that it was in 2006, when the prince came into the office to speak to Alberto about the house that he and his family had purchased in London. Dudley House was a historic building, but it had been partially destroyed by bombs during the war, and then it was converted into offices. Everything needed to be redesigned: the painting gallery and the ballroom had to be reconstructed, for example. Alberto explained to the prince that it was a colossal project, but the sheikh did not flinch when presented with the scale of the work. He caught on to Alberto's enthusiasm! Sheikh Hamad must have been only 25 years old at the time. We also met his parents after that.

And did Sheikh Hamad dream of a decoration paying tribute to the 18th century?

Yes, he has a passion for the decorative arts of the 17th and 18th centuries, which represent the height of refinement in his eyes. His mother taught him well, bringing him to visit museums since he was seven. She instilled that taste in him and trained his eye, and he went on to read and learn insatiably. He remembers every detail. He learns like a sponge. That is why his family completely trusted him with the renovation of the houses.

Was Dudley House a rehearsal for Hôtel Lambert?

Barely, since Hôtel Lambert came up very quickly, and we practically did both projects at the same time. You can imagine Alberto's reaction when Sheikh Hamad spoke to him about the project. It is one of the most emblematic houses in Paris! It, too, is a historic building. The prince intended to turn it into something exceptional, and Alberto assured him that it would be possible. The sheikh already knew its full history before the family visited the property. It was up to Alberto to bring the dream to life!

Is this project also the story of their relationship?

Absolutely. From the first time they met, they got along famously. They had great conversations with each other. The pursuit of beauty and excellence was something they had in common. Alberto was fascinated by the prince's sensitivity and intelligence. As for the prince, he could listen to Alberto for hours on end. When Alberto fell ill, Sheikh Hamad visited his bedside for long periods of time. I think it's safe to say that he saw him as a spiritual father-figure.

What were his instructions and desires?

The prince. He spoke in the same terms as Alberto, and they both agreed on the objective: to bring back the building's original style, and to pay tribute to the French decorative arts of the 17th and 18th centuries. Before going forward, we showed Sheikh Hamad watercolour overviews of the rooms for his approval. He was very exacting in terms of quality. If, for example, we had to copy the design of a period trim spotted at a museum or in an antique document, he demanded that it be exactly the same colour. It didn't matter if it took several months! The prince is a perfectionist, but so was Alberto.

Did they buy all the furniture and objects?

Many of them. Alberto pored endlessly over sales catalogues: that was his life. He would be on his bed with the catalogues propped up on a tray, and sticky notes would be flying all over the place! The marked catalogues were taken to the office in large baskets, while new, untouched ones were brought in. Alberto brought objects to the prince's attention, and when the prince fell in love with something, he would ask Alberto's opinion. It was a real partnership. They completely trusted each other, and it was amusing to see them together.

Alas, Alberto Pinto passed away in November 2012. Then there was the fire on 10 July 2013. I imagine that the moment remains engraved in your memory?

The house had just been finished. We still had to bring in the furniture and curtains. We were lucky in that regard! The day after the fire, I had Prince Hamad on the telephone. We were all devastated. He simply said, "We'll start over." Almost anyone else would have given up. Not him. The construction site got started all over again, this time much more difficult and pragmatic: a race against the clock. There was water damage, mould was beginning to appear, ceilings were threatening to collapse, and woodwork needed to be replaced. It was a gigantic project that took five years. We restored everything to its identical condition.

In 2018, you finally turned over Hôtel Lambert to its owner. How did you feel?

It was a moment of pure joy. And the pride of having completed a project that had been particularly important to Alberto. He never saw it finished, but fortunately he didn't see the fire, either. There was a silver lining in taking those five extra years: the prince continued his purchases, and over time, the furniture, objects and artwork were replaced by other, high-quality ones.

Do you have a favourite room?

I am particularly fond of the office at the back of the living room where there is a red sofa, as well as the gilded living room, which is spectacular in the sunlight.

How would you define the prince's taste?

He has a confident, assertive taste, and takes perfectionism to the extreme. I knew very well that he was not going to merely restore Hôtel Lambert, but rather bring out the very best in it.

Is this total look a way to resist the trend towards eclecticism or the inevitable "twist"?

I prefer to think of it as chronological and stylistic harmony. But it is true that his approach is totally unique, flamboyant and admirable.

DUO D’ESTHÈTES

PROPOS RECUEILLIS PAR ÉRIC JANSEN

Dans l'ombre de son frère Alberto, Linda Pinto a vu se nouer une complicité totale entre le cheikh Hamad bin Abdullah Al-Thani et le célèbre décorateur, artisan de la renaissance de l’hôtel Lambert.

L'hôtel Lambert a été acquis en 2007 par le cheikh Hamad bin Abdullah Al Thani et sa famille proche. Il était tombé amoureux de l’ancienne résidence du baron Guy de Rothschild et de son épouse Marie-Hélène. Grand amateur des arts décoratifs des ^{xvii}e et ^{xviii}e siècles, ce prince collectionneur allait voir son rêve se réaliser et confier la renaissance des lieux au décorateur Alberto Pinto avec lequel il avait entamé une amitié fructueuse.

Pouvez-vous nous raconter comment votre route croise celle du cheikh Hamad bin Abdullah Al Thani ?

Je pense que cela devait être en 2006, lorsque le prince est venu au bureau pour parler à Alberto de la maison qu’il avait achetée avec sa famille à Londres. Dudley House était une demeure historique, mais elle avait été en partie détruite par les bombardements pendant la guerre et ensuite transformée en bureaux. Il fallait tout repenser, reconstruire la galerie de peintures et la salle de bal par exemple. Alberto a expliqué au prince que c’était un chantier colossal, mais celui-ci n’a pas eu peur une seconde devant l’ampleur des travaux. Il était enthousiaste en voyant l’enthousiasme d’Alberto ! Le cheikh Hamad devait avoir à l’époque 25 ans ! Ensuite, nous avons également rencontré ses parents.

Et déjà le cheikh Hamad rêve d’un décor à la gloire du ^{xviii}e siècle ?

Oui, il a une passion pour les arts décoratifs des ^{xvii}e et ^{xviii}e siècles, qui pour lui sont l’expression la plus aboutie du raffinement. Il a été très bien éduqué par sa mère qui l’a emmené, dès l’âge de 7 ans, dans tous les musées. Elle lui a inculqué ce goût, elle a formé son œil et ensuite il n’a eu de cesse de lire et d’apprendre. Il retient tout. Il est comme une éponge. C’est pour cette raison que sa famille lui fait entièrement confiance pour l’aménagement des maisons.

Dudley House a été comme une répétition avant l’hôtel Lambert ?

À peine, car l’hôtel Lambert arrive assez vite, nous avons fait les deux projets quasiment en même temps. Lorsque le cheikh Hamad en a parlé à Alberto, vous imaginez sa réaction. C’est une des maisons les plus emblématiques de Paris ! Et là aussi, une demeure historique. Alberto lui a dit qu’il pouvait en faire quelque chose d’exceptionnel et le prince en avait bien l’intention. Lorsqu’il l’a fait visiter la première fois à sa famille, il connaissait déjà tout de son histoire. À Alberto de réaliser ce rêve !

Ce projet est aussi l'histoire de leur complicité ?

Absolument. Dès leur première rencontre, ils se sont divinement entendus. Ils avaient de grandes conversations ensemble. La quête du beau, de l’excellence, les réunissait. Alberto était fasciné par la sensibilité, l’intelligence du prince. Quant à celui-ci, il pouvait l’écouter pendant des heures. Lorsque Alberto est tombé malade, le cheikh Hamad a passé de longs moments au pied de son lit. Je pense pouvoir dire qu’il avait trouvé comme un père spirituel.

Quelles étaient ses directives, ses désirs ?

Le prince parlait la même langue qu’Alberto et tous les deux étaient d’accord sur l’objectif : revenir au style originel du bâtiment et en faire un hymne aux arts décoratifs français des ^{xvii}e et ^{xviii}e siècles. Ensuite, nous présentions au cheikh Hamad de grandes perspectives aquarellées et il aimait ou il n’aimait pas. Il était très exigeant en ce qui concernait la qualité. Si l’on devait copier le dessin d’une passementerie d’époque vu dans un musée ou sur un document ancien, il fallait que ce soit exactement la même couleur. Quitte à ce que cela prenne plusieurs mois ! Le prince est perfectionniste, mais Alberto l’était aussi.

Ont-ils acheté ensemble des meubles ou des objets ?

Beaucoup. Alberto passait son temps à consulter des catalogues de ventes, c’était sa vie. Il était sur son lit, les catalogues posés sur un plateau en laque et il était le roi du post-it ! Les catalogues étiquetés partaient au bureau dans de grands paniers, tandis que de nouveaux, vierges, arrivaient. Alberto signalait des choses au prince et quand celui-ci avait un coup de cœur, il demandait l’avis d’Alberto. C’était un vrai tandem, ils avaient l’un pour l’autre une confiance totale, c’était très amusant de les voir ensemble.

Hélas, Alberto Pinto décède en novembre 2012. Et puis, il y a l'incendie du 10 juillet 2013. J'imagine que ce moment est resté gravé dans votre mémoire ?

La maison était terminée. Il nous restait à installer les meubles et les rideaux. Ce fut notre grande chance ! Le lendemain de l’incendie, j’ai eu le prince Hamad au téléphone. Nous étions tous effondrés. Il m’a juste dit : « On recommence. » D’autres auraient baissé les bras. Pas lui. Un nouveau chantier a démarré, beaucoup plus lourd et prosaïque, une course contre la montre, contre les dégâts causés par l’eau, les champignons qui commençaient à apparaître, les plafonds qui menaçaient de tomber, les boiseries qu’il fallait déposer. Un travail titanesque qui a pris cinq ans. Nous avons tout refait à l’identique.

En 2018, vous livrez enfin l'hôtel Lambert à son propriétaire. Quel est votre sentiment ?

Un moment de bonheur absolu. Et la fierté d’avoir achevé un projet qui tenait particulièrement au cœur d’Alberto. Il ne l’a pas vu terminé, mais heureusement il n’a pas vu l’incendie... Ces cinq années supplémentaires ont eu un avantage : le prince avait continué ses achats et, avec le temps, les meubles, les objets, les tableaux ont été remplacés par d’autres de plus grande qualité.

Avez-vous une pièce préférée ?

J’aime particulièrement un bureau au bout du salon, avec un canapé rouge, et le salon doré, spectaculaire dans les rayons du soleil.

Comment définiriez le goût du prince ?

Un goût sûr et assumé, un désir de perfection poussé à son paroxysme. Je savais très bien qu’il n’allait pas simplement restaurer l’hôtel Lambert, qu’il allait porter le projet jusqu’à l’excellence.

Un *total look* à rebours de la tendance qui prône l'éclectisme ou le sempiternel *twist* ?

Je dirais plutôt une harmonie temporelle, stylistique. Mais il est vrai que sa démarche est totalement unique, flamboyante et admirable.



HÔTEL LAMBERT

UNE COLLECTION PRINCIÈRE

TROISIÈME SESSION
LOTS 401 – 753



401

PAIRE DE LANTERNES MURALES EN BRONZE DORÉ, ARGENTÉ ET MÉTAL PATINÉ, VERRE GRAVÉ, TRAVAIL ALLEMAND OU AUTRICHIEN, VERS 1810

A PAIR OF GILT, SILVERED AND PATINATED BRONZE CONTINENTAL WALL-LANTERNS, GERMAN OR AUSTRIAN, CIRCA 1810

with patinated metal and engraved glass, in the shape of an armor helmet
height 26 in; 66 cm.

(2)

PROVENANCE

Galerie Aveline, Paris, 2015.

This unusual model of wall-light refers to another pair of gilt, silvered bronze and engraved glass in the shape of a cannon, cuirass body and helmet sold Sotheby's Paris, 30 September 2011, lot 179.

30 000-50 000 €

30 700-51 500 US\$

L'ESCALIER D'HONNEUR





402

SUITE DE QUATRE JARDINIÈRES EN BRONZE DORÉ ET CUIVRE ARGENTÉ DE STYLE LOUIS XVI

A SET OF FOUR LOUIS XVI STYLE GILT-BRONZE AND SILVERED-COPPER JARDINIÈRES

each with a Greek key rim to the top and flanked on either sides with circular handles joined by a lion pelt garland; (previously blue-painted)
Height 12 in.; width 18 ½ in.; 30,5; 47 cm.

(4)

PROVENANCE

Arturo Lopez-Willshaw;
Sotheby's Monaco, 23 juin 1976, lot 70;
Sotheby's Londres, 24-25 novembre 1988, lot 26;
Christie's New York, *The Collector*, 10 avril 2018, lot 103.

12 000-18 000 €

12 300-18 500 US\$



Les quatre torchères et jardinières dans l'hôtel particulier d'Arturo Lopez, Neuilly-sur-Seine, photographie de Jean Vincent, 1961



403

ENSEMBLE DE QUATRE TORCHÈRES EN BOIS REDORÉ ET SCULPTÉ, D'ÉPOQUE LOUIS XV, VERS 1765-1770

A SET OF FOUR LATE LOUIS XV CARVED GILTWOOD TORCHÈRES, CIRCA 1765-1770

each with a circular top, the fluted stems with three moulded supports hung with laurel swags and raised on three fluted and leaf-carved feet surmounted by flowerhead paterae, each with a paper label to the underside marked for *Le Fils de Leon Helft* at the *Exposition de Bruxelles 1935*, one with a label for *Pusey Beaumont-Crassier* [art shippers]; (re-gilt)
height 69 ¾ in.; 177 cm.

(4)

PROVENANCE

M. Hubert de Montbrison, Paris Galerie Charpentier, 8 juin 1933, lot 69;
avec Jacques Helft, 1935;
Sotheby's Monaco, *Collection Arturo López-Willshaw*, 23 juin 1976, lot 70;
Sotheby's Londres, *Highly Important French Furniture*, 24-25 novembre 1988, lot 26;
Collection privée, Europe;
Christie's New York, *The Collector: English & European Furniture, Fine Art, Ceramics and Silver*, 10 avril 2018, lot 102.

EXHIBITED

Exposition Universelle de Bruxelles, 1935.

See extended note on SOTHEBYS.COM

60 000-100 000 €

61 500-103 000 US\$

404

**PAIRE DE MIROIRS GIRANDOLES
SUÉDOIS OVALES EN PLOMB DORÉ,
XVIII^E SIÈCLE
(LE BRAS DE LUMIÈRE D'ÉPOQUE
POSTÉRIEURE), ATTRIBUÉE À BURCHARD
PRECHT**

**A PAIR OF SWEDISH GILT-LEAD AND
BLUE GLASS GIRANDOLE MIRRORS, 18TH
CENTURY, ATTRIBUTED TO BURCHARD
PRECHT**

the oval bevelled plates within a bevelled blue
glass border; (later candle-arm)
height 28³/₈ in.; wide 17¹/₂ in.; 71,5 cm; 44,5 cm.

(2)

PROVENANCE

Sotheby's Londres, *Arts of Europe*, 10 juillet
2013, lot 19.

See extended note on Sothebys.com

15 000-25 000 €

15 400-25 600 US\$



404



406

**SUIVEUR DE LOUIS-MICHEL VAN LOO
FOLLOWER OF LOUIS-MICHEL VAN LOO**

Portrait de Louis XV (1710-1774)
huile sur toile

Portrait of King Louis XV (1710-1774)
oil on canvas
29¹/₈ in. by 23¹/₄ in. 73,9 cm by 59,1 cm

PROVENANCE

Sir Edward Sassoon, 2nd Bt. (1856-1912)
Par descendance à Sir Philip Sassoon, 3rd Bt.
(1888-1939), Londres
Par héritage à sa sœur Sybil, Marquise de
Cholmondeley (1894-1989), Houghton Hall,
Norfolk

Par descendance

Works of Art from Houghton, Christie's
Londres, 8 décembre 1994, lot 145
Christie's Londres, 14 mai 2009, lot 144

The original composition by Jean Baptiste
Van Loo is now at the château de Versailles et
de Trianon (oil on canvas, 205 x 171 cm, inv.
MV6942).

15 000-25 000 €

15 400-25 600 US\$

405

**TROPHÉE MILITAIRE NÉOCLASSIQUE EN
NOYER DORÉ, ITALIE, XIXE SIÈCLE**

**AN ITALIAN NEOCLASSICAL GILDED
WALNUT MILITARY TROPHY, 19TH
CENTURY**

height 80 in.; width 31¹/₂ in.; 203 cm; 80 cm.

PROVENANCE

Sotheby's New York, *Ariane Dandois*,
25 octobre 2007, lot 186.

10 000-15 000 €

10 300-15 400 US\$



405



407

407

PAIRE DE MÉDAILLONS EN MARBRE BLANC AVEC LE DIEU PAN ACCOMPAGNÉ D'UNE MÉNADE ET D'UN ENFANT, DANS DES CADRES EN MARBRE GRIS, ITALIE, XVIII^E SIÈCLE

A PAIR OF ITALIAN MARBLE MEDALLIONS WITH THE GOD PAN SURROUNDED BY A MAENAD AND CHILDREN, 17TH CENTURY

in grey marble frames
height 9⁷/₈ in.; width 11 in.; 25 cm; 28 cm
(2)

PROVENANCE
Delorme & Collin du Bocage, Paris, 23 novembre 2007, lot 79

1 500-2 000 €

1 550-2 050 US\$

408

BANQUETTE EN BOIS DORÉ DE STYLE RÉGENCE, FIN DU XIX^E SIÈCLE

A RÉGENCE STYLE GILTWOOD BANQUETTE, LATE 19TH CENTURY

the frieze carved with shells and foliage, with satyr masks to knees, legs joined by x-shaped stretcher
height 17³/₄ in.; width 44¹/₂ in.; depth 16 in.
45 cm; 113 cm; 40,5 cm.

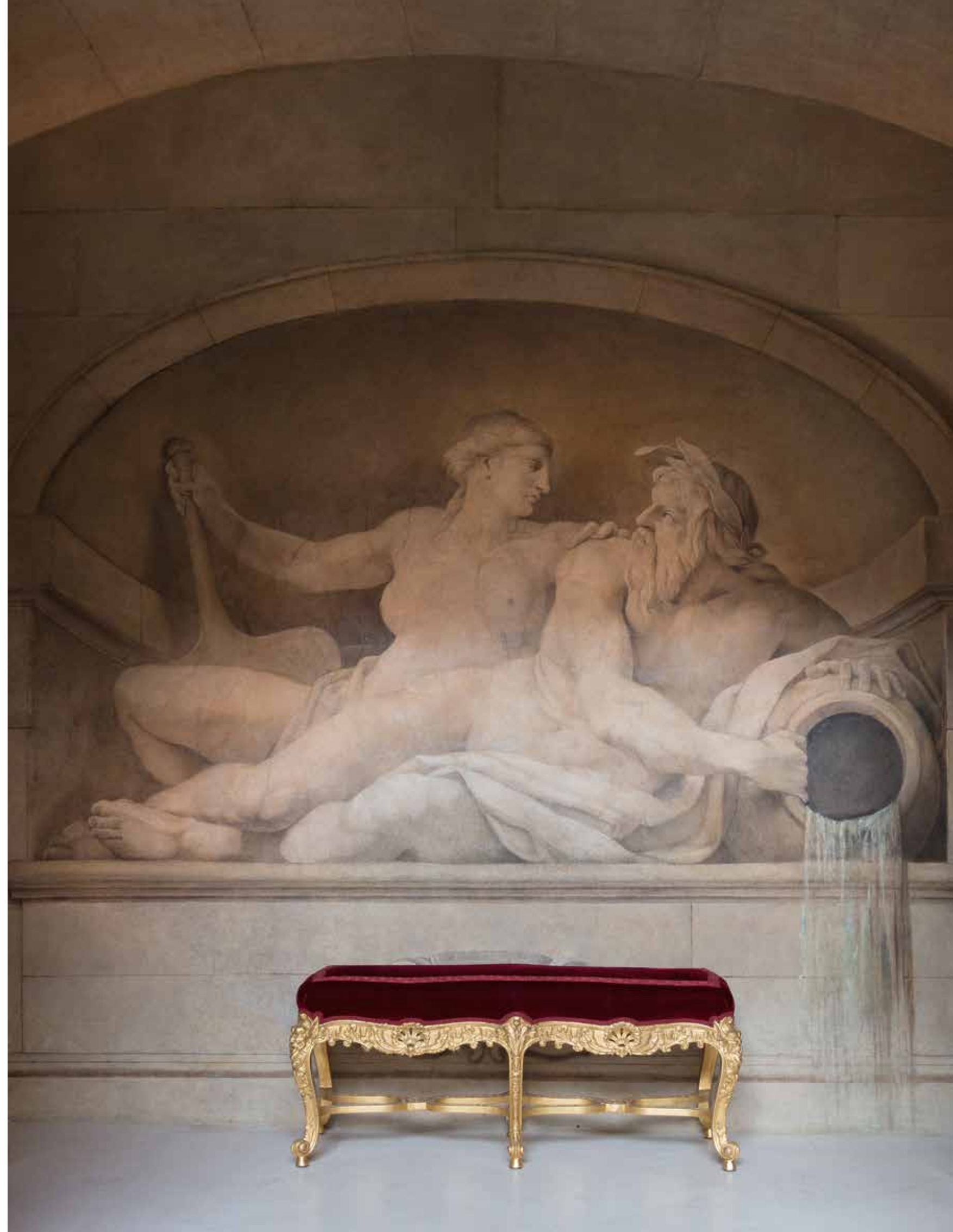
PROVENANCE
Aguttes Paris, *Tableaux*, 6 décembre 2013, lot 144.

1 000-1 500 €

1 050-1 550 US\$



408





409

VASE D'ORNEMENT EN PORPHYRE DE SUÈDE, TRAVAIL DU NORD DE L'EUROPE, PREMIÈRE MOITIÉ DU XIXE SIÈCLE

A SWEDISH PORPHYRY VASE, FIRST HALF 19TH CENTURY

of baluster shape, on a square base
height 19¼in.; 49 cm.

PROVENANCE

Sotheby's Paris, 16 octobre 2007, lot 113.

These vases are fine examples of Swedish porphyry from the early 19th century directly relating to the Swedish manufactures. They relate to C.F. Sundvall's designs for porphyry vases, which were executed around 1788-1790 and to those by the Court *ciseleur* Fredrik Ludvig Rung of 1799 (H. Sundblom, *Porfyr*, Stockholm, 1985, p.21 - fig.1).

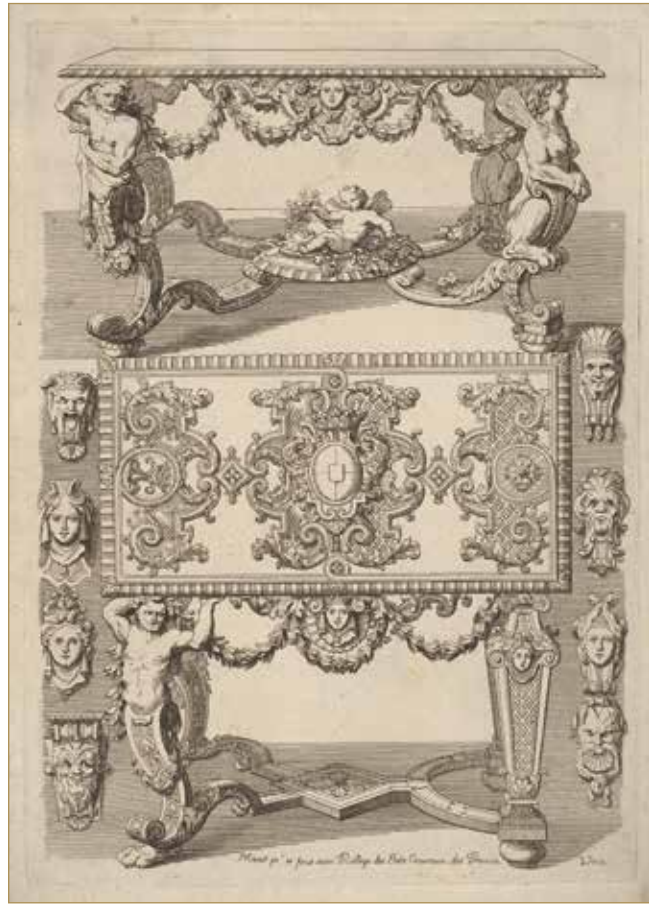
Porphyry was first discovered in the valley of Älvdalen (Elfdal) in 1731 but was not commercially exploited until after 1788 by Eric Hagström under the direction of Nils Adam Bielke. Despite being patronised by the court, commercial difficulties always existed and in 1818 the works were acquired by the new king Charles XIV, born Jean Bernadotte (1763-1844), who used them as a supplier of lavish diplomatic presents.

For several decades the workshops produced vases, urns and other monumental vessels often mounted with ormolu mounts either made in Sweden or mounted in France. Production largely ceased following the disastrous fire in 1869.

6 000-9 000 €

6 200-9 300 US\$





Projet de table by Daniel Marot

410

CONSOLE EN CHÊNE SCULPTÉ ET REDORÉ D'ÉPOQUE LOUIS XIV D'APRÈS DANIEL MAROT, PAYS BAS, VERS 1680-1700

A DUTCH CARVED AND GILT OAK CONSOLE TABLE, AFTER DANIEL MAROT, CIRCA 1680-1700

the marble top above a base pierced and carved with Roman busts, rosettes, volutes, cartouches and decorative frieze; (re-gilt) height 34½in.; width 55½in.; depth 23½in. 88 cm; 140 cm; 60 cm.

PROVENANCE

Koller Zurich, 22 mars 2010, lot 1082.

This console table belongs to a group of tables which are the most splendid examples of William and Mary furniture executed in the late 17th century. Inspired by French prototypes, they represent a new phase in Dutch furniture making which reflects characteristics of the mutual artistic influence between France and the Netherlands during the reign of Louis XIV, and owe much to the designs of Daniel Marot.

Characteristic elements of Marot deriving from his *livres* are found on the present

table. These models broke away from this traditional Dutch ornament and introduced a fashion for architectural furniture thus far unknown (R. Baarssen, *Nederlandse Meubelen 1600-1800*, Amsterdam, 1993, p. 77). Characteristics of this console table include a perforated central cartouche, front legs in broken S-shape, the helmeted warriors, the curved shaped X-stretcher with bun feet. This table, as most of the others mentioned here under, can be easily dismantled. Each leg terminates in a block, into which the top frame and the bun feet can be fitted, while the five aprons are fixed to the frame. This particular form of construction, a furniture-making innovation, could both help the gilder and facilitate transportation of the piece from house to house. It is a feature also found in the construction of some very large eight-legged Louis XIV bureaux and amongst many other examples of furniture from the Netherlands.

Comparable examples all part of a closely related group of giltwood tables include:
- A table in the collection of the Royal Palace Huis ten Bosch near The Hague. (M. Loonstra, *Het Huis Int Bosch*, Zutphen, 1985, p. 136).
- A pair of tables in the gallery of Het Loo

Palace in Apeldoorn (A. Vliegthart, *Het Loo Palace*, Emmerich, 2002, p. 86, fig. 113).

- A table in the Rijksmuseum, Amsterdam.
- The parcel-gilt and blue-painted table, slightly related and reputedly executed by William Farnborough in 1692 for Queen Mary's water gallery at Hampton Court, Sold Sotheby's London, July 10, 1998, lot 87.
- A pair of tables, in shape and decoration virtually identical to the present example, which was sold from the collection of Comtesse Diane de Castellane, Sotheby's Monaco, December 9, 1995, lot 116 (to Didier Aaron). These tables share their unusual construction with the present table, which allows them to be entirely dismantled.
- A pair of tables, which was sold anonymously, Christie's London, July 5, 1984, lot 44.
- A matched pair of Dutch giltwood pier tables, late 17th century, which were sold as the Property of a Lady, Christie's London, June 12, 2003, lot 1110, formerly belonging to the collection of Mrs. Wakefield Saunders, London.

See extended note at sothebys.com

40 000-60 000 €

41 000-61 500 US\$





411

**COFFRET EN CUIVRE DORÉ ET GRAVÉ,
TRAVAIL AUTRICHIEN, PAR GEORG
MARTIN GIZL, SALZBURG,
VERS 1740-44**

**AN AUSTRIAN GILT-COPPER WRITING
CASKET, BY GEORG MARTIN GIZL,
SALZBURG, CIRCA 1740-44**

of rectangular shape with carrying handles to each side and engraved overall, the hinged lid engraved with a hunting scene flanked on either side by concave angles with detached corner balusters, the back engraved with fighting figures riding horses; the drop front with applied beaded borders surmounted by a fruiting vase flanked by eagles above the arms of Leopold von Firmian, in the centre of the Latin inscription 'CELSISSIMUS AC REVERENDISSIMUS DOMINUS LEOPOLDUS, ARCHIEPISCOPUS ET SACRI ROMANI IMPERII EXCELSUS PRINCEPSSALISBURGENSIS SACRAE SEDIS APOSTOLICAE LEGATUS NATUS GERMANIAE PRIMAS EX ILLUSTRISSIMA ET ANTIQUISSIMA PROSAPIA LIBERORUM BARONUM DE FIRMIAN', signed to the lower right 'GEORG MARTIN GIZL'; fitted with a concealed spring mechanism revealing an escutcheon, the drop front opening to reveal its inside engraved with the cypher 'RIA', enclosing a storage compartment with the front engraved with a winged figure above two short drawers, one fitted with an inkwell and a pounce-pot; the reverse of the lid with a pierced panel centred by an eye in a triangle within a sunburst
height 10 ¾ in.; width 16 in.; depth 11 ¼ in.; 27 cm; 41 cm; 29 cm.

PROVENANCE

Leopold Anton Eleutherius von Firmian (1679-1744), Prince-Archevêque de Salzbourg de 1727 à 1744 ;
Acquis par Gregory de Ligne Gregory (d.1854) pour Harlaxton Manor, Lincolnshire ;
Par legs à Sir Glynne Earle Welby-Gregory (1806-1875) ;
De là, par descendance ;
Christie's New York, *The Exceptional Sale*, 11 décembre 2014, lot 1.

This fine and unusual 18th century Austrian casket is an especially distinctive example of its kind. The casket is mounted with pierced and foliate gilded copper motifs to the exterior and further elaborately engraved cartouches and motifs. Unique to the current lot are the engravings to the front dedicated to Leopold Anton Eleutherius von Firmian (1679–1744) who commissioned the present casket.

The rich ornamentation to all sides as well as to the interior gives the casket a three-dimensional aesthetic, underlines its craftsmanship of high quality and is a testament of the value and significance of the casket part of the collections of von Firmian.

George Martin Gizl

Unfortunately, not much is known about the life and work of George Gizl, the maker of this magnificent casket. Gizl is recorded as having worked for the court in Salzburg from the 1740s until 1787 as a sculptor, gunsmith and maker of scientific instruments. Apart from the present commission, probably his most important one, only a few other signed objects by him help to understand his oeuvre and the quality and skills which he possessed:
-there is an exquisite gilt-copper and carved Alpine ibex horn ewer and basin, dated from 1758, from the collection of Philipp Carl Graf von Seinsheim, recently acquired by the

Metropolitan Museum, New York (acc. no. 2013.442.1, .2);

-a miniature porcelain portrait plaque depicting Marie-Antoinette of Habsburg-Lorraine framed in an elaborate pierced gilt-copper surround signed and dated 'Georg. Martin Gizl. Mechanicus in Salzburg 1754', offered at Rossini, Paris, 30 April 2009, lot 143;
-a portable theodolite signed by Gizl and dated 1769, at the British Museum, acc. no. 1867.0716.2;

-a profile medallion of Leopold von Firmian, Prince-Archbishop of Salzburg, for whom he made this writing casket, at the Victoria & Albert Museum, London (acc. no. 274-1866);
-two gilt-copper profile medallions of the Prince-Archbishops of Salzburg, Andreas Graf von Dietrichstein and Siegmund Graf von Schrattenbach, dated 1753 and 1754 respectively and both signed by Gizl, in the Museum of the Abbey of St. Peter in Salzburg;
-a horizontal brass string-gnomon sundial, from around 1770, signed by Gizl but undated, sold at Sotheby's London, *Scientific Instruments*, 28 May 2003, lot 122, with the Kunstammer Georg Laue gallery in 2004.

See extended note on Sothebys.com

40 000-60 000 €

41 000-61 500 US\$



Médaille, représentant Leopold Anton Eleutherius von Firmian, par Martin Gizl, vers 1740-44. Victoria & Albert Museum, Londres (inv. 274-1866) © Victoria and Albert Museum, Londres



412

PAIRE D'APPLIQUES EN BRONZE DORÉ D'ÉPOQUE RÉGENCE, VERS 1715, ATTRIBUÉES À L'ATELIER D'ANDRÉ-CHARLES BOULLE

A PAIR OF RÉGENCE GILT-BRONZE THREE-LIGHT WALL APPLIQUES, CIRCA 1715 AND LATER, ATTRIBUTED TO THE WORKSHOP OF ANDRÉ-CHARLES BOULLE

the scrolling arms issuing from the acanthus foliage backplate, four bobèches and nozzles associated partly second half 18th century, some later leaf elements, drilled for electricity height 14⅓in.; width 15⅓in.; depth 8⅝in.; 36 cm; 39 cm; 22 cm.

(2)

PROVENANCE

Christie's Paris, *The Exceptional Sale*, 4 novembre 2015, lot 505.

André-Charles Boulle, maître in 1666 and Ebéniste, Ciseleur, Doreur et Sculpteur du Roi in 1672.

This model can be compared to several of Boulle's drawings illustrated in "*Nouveaux desseins de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André-Charles Boulle*" by Mariette probably published around 1715 and illustrated in J.N. Ronfort, *André-Charles Boulle, 1642-1732, Un Nouveau style pour l'Europe*, Francfort, 2009, p. 363. These plates are unique in the history of French decorative arts as no ébéniste

before Boulle ever published such a corpus. Around the cartouche of the first plate, Boulle illustrated his tools : drawing and ébénisterie tools and chisel for the bronze. The plate 8 shows some studies for wall lights with many similarities shared with our pair. One of these models has been created by Boulle and is now kept at the Louvre Museum, inv. OA 10516 (ill. D. Alcouffe et al., *Les Bronzes d'Ameublement au Louvre*, 2004, n. 9, pp. 38-39). Other examples include a pair sold at Sotheby's, New York, 13 April 1991, lot 49 and another pair sold in Paris, Montaigne, 29 November 1992, lot 39.

50 000-80 000 €

51 500-82 000 US\$



PAIRE DE CANDÉLABRES EN BRONZE DORÉ D'ÉPOQUE RÉGENCE ATTRIBUÉE À L'ATELIER D'ANDRÉ-CHARLES BOULLE ET DE SES FILS

A PAIR OF GILT-BRONZE FOUR LIGHT CANDELABRA, FRENCH RÉGENCE, ATTRIBUTED TO THE WORKSHOP OF A-C. BOULLE AND HIS SONS.

marqués au C couronné

each with a central acanthus-cast nozzle and drip-pan supported by a concave-sided triangular platform decorated with masks and issuing scrolling arms terminating in ram's heads surmounted by gadrooned drip pans and acanthus-cast baluster nozzles, the shaft with a twisted and fluted urn raised on a fluted baluster-form support cast with acanthus, raised upon a concave-sided triangular base fitted with three recumbent sphinxes linked by lambrequins, supported by tapered and fluted feet, marked with 'C couronné' height 21½in.; 55 cm.

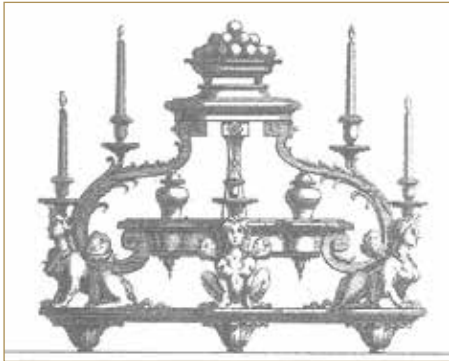
(2)

PROVENANCE

Ancienne collection du Baron et de la Baronne Cassel van Doorn, vente Galerie Charpentier, Paris, 9 March 1954, lot 58; Bernard Steinitz, 2008.

André-Charles Boulle has been credited as the source of this model of candelabra ('girandoles à sphinx et têtes de beliers') by Jean Nérée Ronfort - see 'André-Charles Boulle: die Bronzearbeiten und seine Werkstatt im Louvre' in Ottomeyer, Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, Vol. II, pp. 459-520. Ronfort further states that the design used by Boulle, in turn, derives from the work of Jean Bérain and that two versions are known with either four or five candle branches. In all likelihood this type of candelabra existed in sets of four or six, intended to be placed on giltwood pedestals, to decorate galleries.

It would appear that the prototype for this model dates from the beginning of the reign of Louis XIV. The silversmith Vautour delivered on April 15, 1669 twelve silver candelabra for the Garde Meuble de la Couronne described as "trois à pied en triangle orne de trois sphinges à queue de poisson. La tige a une figure ailée."



Détail d'une gravure de Jean Bérain

Other 18th century references have been recorded :

-the earliest in 1724 from the inventory of the wife of the merchant T.J. Hébert: "Une paire de girandoles à sphinx à trois branches et une bobèche au dessus chacune de bronze doré d'or moulu etc... 350 l. "

-in 1736, from the inventory of the Duc d'Antin: "Deux girandoles à quatre bobèches chacune garnie de sphinx sur leur pied en triangle de cuivre doré d'or moulu .. 500 livres. "

-in 1760, "six grands chandeliers de forme triangulaire à quatre bobèches de cuivre doré d'ormolu à figures de sirenes servant de pied et figures de beliers portant les bobèches. 600" are listed in the dining room of the fermier-général Bouret de Villaumont.

-Six others, placed on giltwood pedestals, are also described in the house of the fermier-général Marin de la Haye in 1753.

-A later eighteenth-century reference links the name of André-Charles Boulle as author of these candelabra: in 1776, in the collection of Blondel de Gagny in the Garden Pavilion at the Château de Garges: "quatre girandoles de Boulle à quatre lumières et sphinx de bronze doré d'or moulu ...220 livres."

-Four others described as "par Boulle" were in the Segur de Clesne sale in 1793.

-A further two were sold in the 1788 Richelieu sale and the 1789 Coclers sale. In the latter sale, the pair described as "genre de Boulle" may also be the present pair struck with the "c" couronné formerly in the van Doorn Collection.

More recently, the following candelabra are recorded in private and public collections:

-four candelabra from the collections of the Ducs d'Arenberg and subsequently in the collections of Lily and Edmond J. Safra sold at Sotheby's New York, 19 October 2011, lots 753-754.

-a pair probably acquired by John Tylney Child, 2nd Earl Tylney of Castlemaine (d.1784) for Wanstead House, Essex, offered at Christie's London, 9 June 2005, lot 24;

-a pair is conserved at Warwick Castle in England, - another pair is at Waddesdon Manor,

illustrated, Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, Fribourg, 1974, Vol. II, pp. 684-685.

-a pair formerly from the collection of an aristocratic European family, offered at Sotheby's New York, 21 May 2004, lot 14 (and previously at Sotheby's Monaco in 1999);

-another pair was sold Sotheby's New York, 20 May 2010, lot 22;

-another sold at Christie's London, 17 March 1960, lot 41.

For an example of this model with five lights instead of four, see a pair with five lights and on a base with four sphinxes sold from the collection of Mrs. Gaby Salomon, Sotheby's London, 12 November 1965.

40 000-60 000 €

41 000-61 500 US\$



**PAIRE DE FAUTEUILS EN BOIS DORÉ
D'ÉPOQUE GEORGE III, VERS 1765, DANS
LE GOÛT DE MATTHIAS LOCK**

**A PAIR OF GEORGE III GILTWOOD
ARMCHAIRS, CIRCA 1765, IN THE
MANNER OF MATTHIAS LOCK**

garniture de damas de soie et de velours

the shaped rectangular back framed with stiff leaf pattern, the top rail centred by foliage, the outward spiraling padded arms with linear banding, the padded seat above a seat-rail edged with a plain border carved with a shell issuing scrolling foliage ending with laurel branches, on cabriole legs terminating in scrolls, with a silk damask and velvet upholstery
height 42 in.; width 31½ in.; depth 30 in.; 107 cm; 80,5 cm; 76,5 cm.

(2)

PROVENANCE

Probablement livrés à Edward, 11e comte de Derby (1689-1776) pour Knowsley Hall, Lancashire;

Acquis auprès de Mallet, Londres, en 2008.

LITERATURE

'Knowsley, Lancashire', *Country Life*, 12 July 1913, p.56;
Christopher Hussey, 'Knowsley Hall, Lancashire', *Country Life*, 13 March 1937, p.280;
Marcus Binney, 'Floors Castle, Roxburghshire – II', *Country Life*, 18 May 1978, p.1372 (for the suite);
Clive Aslet, 'Titania's kingdom (Floors Castle, Kelso, Roxburghshire)', *Country Life*, 23 April 2014, pp.56-61 (for the suite).

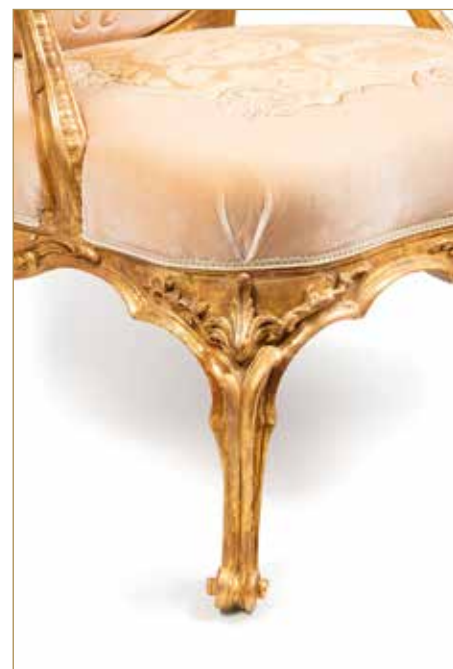
These armchairs are a fine example of English furniture created in the '*goût français*'. While the Rococo style had become the embedded, dominant style in France and had seen enthusiastic offshoots across Europe such as 'Frederician Rococo' in Prussia, it only ever remained one of a plurality of styles within the Georgian interiors of Britain. By the mid-eighteenth century, though, Britain had developed a strong market for the fluid, asymmetrical curves of Rococo design, and Chippendale even featured a 'French chair' on his trade label in this period. The broad proportions of the present armchairs also suggest the design drew on the French form known as a *fauteuil à la reine*. Although Chippendale is associated with the Rococo through his designs in the 1754 *Director*, the style was first promoted in *A New Book of Ornaments* (1752) by Matthias Lock (c.1710-1765) and Henry Copland (c.1706-1753). Lock was a bold, prominent furniture designer of the mid-eighteenth century, and the editor of a posthumous publication of his engravings notes that "famous Mr Matt Lock" was "best Draftsman...that had ever been in England". The present chairs are closely related to a giltwood

armchair in the V&A that, in turn, matches a pencil design by Lock (W.1-1973 and 2848:29), a chair which would later be depicted in several paintings by Richard Cosway.

The present armchairs chairs were commissioned as part of a suite for Knowsley Hall in Lancashire. Knowsley is the seat of the Earls of Derby, a family closely tied to English political and cultural history: *A Midsummer Night's Dream* had its premiere at the sixth Earl's wedding, and the fourteenth Earl was the Prime Minister who passed the Second Reform Act in 1867. The suites was commissioned during the renovations to Knowsley by Edward Stanley, the eleventh Earl (1689-1776) and can be seen in a *Country Life* photograph of the Walnut Drawing Room from 1912. They were later purchased in 1964 for Notley Abbey, the former home of Laurence Olivier and Vivien Leigh. The suite has been separated into smaller groups at some point in its history, and other armchairs from the same suite can be seen in the ballroom at Floors Castle in Roxburgh.

60 000-100 000 €

61 500-103 000 US\$



Le salon en noyer de Floors Castle, Roxburgh, photographié dans *Country Life*, 18 mai 1978, avec les autres fauteuils de la suite. © *Country Life*/Future Publishing Ltd.





415

FRANÇOIS DE TROY

Toulouse 1645 - 1730 Paris

Portrait de Suzanne-Henriette de Lorraine-Elbeuf, duchesse de Mantoue-Gonzague (1686-1710)

inscrit en bas à droite S [...] ZANE HENRIETTE / LORAINÉ DELBÉ [...] / DVCHESSE DE MENT
huile sur toile

L'authenticité de ce portrait a été confirmée par Monsieur Dominique Brême lors de la vente Thierry de Maigret en 2007.

Portrait of Suzanne-Henriette de Lorraine-Elbeuf, duchesse de Mantoue-Gonzague (1686-1710)
inscribed lower right S [...] ZANE HENRIETTE / LORAINÉ DELBÉ [...] / DVCHESSE DE MENT
oil on canvas

51⅞ in. by 38⅝ in. 130,5 cm by 98,2 cm

PROVENANCE

Thierry de Maigret Hôtel Drouot Paris, 13 juin 2007, lot 67

Mr Dominique Brême confirmed the authentication of this painting when sold in 2007.

In the Salon of 1704, a portrait of the Duke of Mantua by François de Troy, most probably the pendant of our painting, is mentioned. De Troy certainly painted these two portraits on the occasion of the wedding of the sitters.

A studio copy of this portrait is at the Bourg-en-Bresse museum (oil on canvas, 142 x 80 cm; inv. 938.1).

10 000-15 000 €

10 300-15 400 US\$



416

ALEXIS-SIMON BELLE

Paris 1674 - 1734

Portrait d'homme assis en manteau rouge tenant une lettre

inscription partiellement lisible sur la lettre en bas à gauche 172[?]

huile sur toile

Nous remercions Monsieur Dominique Brême d'avoir confirmé l'attribution de notre tableau à Alexis-Simon Belle en 2008 après examen de visu.

Portrait of a man seated wearing a red coat and holding a letter

bears a partially legible inscription on the letter lower left 172[?]

oil on canvas

51½ in. by 38½ in. 130,7 cm by 97,7 cm

PROVENANCE

Sotheby's Paris, 25 juin 2008, lot 55
Où acquis par l'actuel propriétaire

We are grateful to Mr Dominique Brême for having confirmed the authenticity of the painting in 2008 after first-hand inspection.

20 000-30 000 €

20 500-30 700 US\$

417

**PAIRE DE CACHE-POTS EN PORCELAINE
DE MEISSEN ET BRONZE DORÉ
D'ÉPOQUE LOUIS XV, VERS 1740**

**A PAIR OF LOUIS XV GILT-BRONZE
MOUNTED MEISSEN PORCELAIN CACHE-
POTS, CIRCA 1740**

the Meissen cache-pots after a metal original
moulded band of stiff leaves below scattered
deutsche Blumen
height 8½in.; 21.5 cm.

(2)

20 000-30 000 €

20 500-30 700 US\$



418

**CONSOLE EN BOIS DORÉ ET SCULPTÉ
D'ÉPOQUE RÉGENCE, CIRCA 1720-1730**

**A RÉGENCE CARVED GILTWOOD
CONSOLE TABLE, CIRCA 1720-1730**

avec un dessus en marbre d'époque
postérieure

with a *later* red marble top
height 33½in., width 70 in.; depth 31½in.;
85 cm; 178 cm; 80 cm.

PROVENANCE

Collection du comte de L... M. Henri Bernier,
vente Hôtel Drouot, Paris, 1er avril 1909, lot 98;
Galerie Perrin, 2007.

30 000-50 000 €

30 700-51 500 US\$





Hubert de Givenchy chez lui en 1993, crédit Getty Images

419

BUSTE D'UNE IMPÉRATRICE ROMAINE EN BRONZE À PATINE BRUN FONCÉ, SUR UN PIÉDOUCHE EN BRONZE DORÉ, VENISE, FIN XVII^E SIÈCLE, DANS LE GOÛT DE L'ANTIQUE

A VENETIAN BRONZE BUST OF A ROMAN EMPRESS, LATE 16TH CENTURY, INSPIRED BY THE ANTIQUE

bronze, dark brown patina; on a gilt-bronze base (overall) height 27¼ in.; length 13⅝ in.; width 6½ in.; 69 cm; 34 cm; 16,5 cm

PROVENANCE

Collection Comtesse de Pimodan
Paris, Comtesse Pimodan, 9 décembre 1999, lot 78
Collection Hubert de Givenchy
La Galerie de Girardon Évocation par Hubert de Givenchy, exposition Christie's, Paris juillet 2012, no VIII (acquis en vente privée)

EXHIBITED

La Galerie de Girardon, Évocation par Hubert de Givenchy, exhibition Christie's, Paris, 2012.

LITERATURE

La Galerie de Girardon, Évocation par Hubert de Givenchy, Christie's, Paris, 2012, pp. 86-89, cat. VIII.

Traditionally identified as the Roman heroine Agrippina, this elegant *all antica* bust of an aristocratic woman has also sometimes been confused with the Empress Faustina. With a reputation for a gentle and esteemed character, Agrippina was known for the political influence she wielded as daughter of the emperor Augustus and for the valuable advice she gave to the Empire. Her political involvement opened the door to the presence of women in Roman politics.

The present bronze is distinguished for its expression and elaborate finishing : her hair is arranged in sinuous locks, tied at the back, and her fine facial features have a very gentle quality, characterised by almond eyes with incised pupils and neatly brushed eyebrows. Her shoulders are covered with a draped cloak with deep folds, revealing a glimpse of her chemise. Her facial features and her elaborate hairstyle, with free-flowing locks above her forehead and a plaited chignon at the back of her head, seem to be a Renaissance adaptation and do not correspond to any known antique original.

This idealised female portrait customised for the Renaissance in an antique style, reflects the influence of Venetian sculptors, especially the famous Lombardo workshop. Stylistically it

is reminiscent of the *Female Portrait* attributed to Antonio Lombardo (1458–1516), in Modena (Museo Estense, inv. no. 2261). Also Ludovico Lombardo's (1507/09-1575), Antonio's son, elegant portrait busts - as A. Boström points out in her elaborate study -, were very sought after to decorate aristocratic Renaissance palaces (cf. A. Boström, *art. cit.*).

Other examples of this model are known in private collections which have appeared on the market. In the former Alberto Bruni Tedeschi collection, 'Agrippina' is paired with a Roman consul as his wife (Sotheby's London, 21 March 2007, lot 13), and more recently her bronze bust draped in onyx is depicted with the Roman Emperor Lucius Verus (Christie's Paris, June 30 2022, lot 21).

The present bust has an illustrious provenance: it was in the collection belonging to the Comtesse de Pimodan, member of a French noble family originally from Lorraine. Georges de Pimodan (1822-1860), an elite soldier of the former Austrian Empire, was decorated for his services and his descendants ennobled by Pope Pius X. His son Claude de Pimodan (1859-1931) married Georgina de Mercy-Argenteau, of the renowned Choiseul-Praslin family.

100 000-150 000 €

103 000-154 000 US\$





420

420

PAIRE DE PIÉDESTAUX EN PLACAGE DE MARBRE ROUGE DE RANCE, FORME GAINÉ, XIXE SIÈCLE

A PAIR OF RANCE RED MARBLE VENEERED PEDESTALS, 20TH CENTURY

on a moulded plinth
height 48 in.; width 14½ in.; depth 11 in.;
122 cm; 37 cm; 28 cm.

(2)

PROVENANCE

Christie's Paris, *Important Mobilier et Objets d'Art, Orfèvrerie et Céramiques Européennes*, 19 décembre 2007, lot 460.

4 000-6 000 €

4 100-6 200 US\$



421

421

PAIRE DE GAINES EN PLACAGE DE MARBRES POLYCHROMES, ITALIE, XVIIIIE SIÈCLE

A PAIR OF ITALIAN SICILIAN JASPER AND GIALLO DI SIENA PEDESTALS, 18TH CENTURY

with white marble tops and bases
height 49 in; 124,5 cm.

(2)

PROVENANCE

Palazzo Odescalchi, Rome;
Christie's Londres, *Seven Centuries: Italian Works of Art From Palazzo Odescalchi*, Rome, 8 novembre 2007, lot 348.

5 000-8 000 €

5 200-8 200 US\$

422

BUSTE DE LOUIS XV EN TERRE CUIE PATINÉE D'APRÈS JEAN-BAPTISTE II LEMOYNE (1704-1778), SUR UN PIÉDOUCHE EN MARBRE VEINÉ, FRANCE, XIXE SIÈCLE

A FRENCH PATINATED TERRACOTTA BUST OF LOUIS XV, AFTER JEAN-BAPTISTE II LEMOYNE (1704-1778), 19TH CENTURY

on a veined marble base
height 26 in.; 66 cm

PROVENANCE

Sotheby's Paris, 9 avril 2008, lot 138

After the bust of Louis XV in the Metropolitan Museum of Art, New York, dated 1757 (inv. no. 41.100.244).

3 000-5 000 €

3 100-5 200 US\$



422

423

PAIRE DE TABOURETS EN CHÊNE SCULPTÉ ET DORÉ DE STYLE RÉGENCE, XIXE SIÈCLE

A PAIR OF RÉGENCE STYLE GILTWOOD STOOLS, 19TH CENTURY

upholstered with velvet
height 18½ in.; 46 cm; width 22 in.;
56 cm; depth 22 in.; 51 cm.

(2)

PROVENANCE

Christie's Paris, *Important Mobilier et Objets d'Art, Orfèvrerie et Céramiques Européennes*, 19 décembre 2007, lot 502.

4 000-6 000 €

4 100-6 200 US\$



423



424

ENTOURAGE DE HYACINTHE RIGAUD
CIRCLE OF HYACINTHE RIGAUD

Portrait de Charles Louis Auguste Fouquet de Belle-Isle (1684-1761)
huile sur toile

La composition reprend en partie celle d'une œuvre originale de Hyacinthe Rigaud aujourd'hui conservée dans une collection particulière en France (huile sur toile, 134 x 101 cm).

Portrait of Charles Louis Auguste Fouquet de Belle-Isle (1684-1761)
oil on canvas
36 in. by 28 $\frac{7}{8}$ in. 91,6 cm by 73,2 cm

PROVENANCE

William Thullier, Londres
Phillips Londres, 20 avril 1993, lot 73
Phillips Londres, 26 octobre 1993, lot 15
(comme Suiveur de Hyacinthe Rigaud)
Fischer Lucerne, 19 mai 1994, lot 2068
(comme Suiveur de Hyacinthe Rigaud et titré *Duc de Gisors*)
House Sale, Christie's Londres, 21-22 juin 1999, lot 649 (comme Suiveur de Hyacinthe Rigaud et titré *Duc de Broglie, 1671-1745*)
Christie's New York, 15 avril 2008, lot 309
(comme Entourage de Hyacinthe Rigaud et titré *Duc de Broglie, 1671-1745*)

LITERATURE

S. Perreau, *Hyacinthe Rigaud - Catalogue concis de l'œuvre*, Sète 2013, pp. 237-238, no. PC.1186-4 (as Follower of Hyacinthe Rigaud, a variant)
A. James-Sarazin, *Catalogue raisonné Hyacinthe Rigaud 1659-1743*, Dijon 2016, tome II, p. 415, under cat. no. P.1259

The composition is after an original painting by Hyacinthe Rigaud, now in a French private collection (oil on canvas, 134 x 101 cm).

15 000-20 000 €

15 400-20 500 US\$



LE SALON OCTOGONE





425

BUREAU PLAT EN MARQUETERIE BOULLE D'ÉCAILLE ET LAITON ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XIV, DÉBUT DU XVIIIÈ SIÈCLE, ATTRIBUÉ À BERNARD I VAN RISAMBURGH

A LOUIS XIV BOULLE MARQUETRY BUREAU PLAT, EARLY 18TH CENTURY, ATTRIBUTED TO BERNARD I VAN RISAMBURGH

tortoiseshell and brass marquetry, gilt-bronze mounts; the front with four drawers, based on four curved legs ending in gilt-bronze sabots height 31½in.; width 48¾in.; depth 23¼in.; 79 cm; 123,5 cm; 59 cm.

PROVENANCE

Tajan Paris, 24 juin 2010, lot 153.

LITERATURE

J.-N. Ronfort, *André-Charles Boulle (1642-1732). Un nouveau style pour l'Europe*, Paris, 2009, p. 296.

J.D. Augarde and J.-N. Ronfort, 'Le maître du Bureau de l'Electeur', in *L'Estampille/l'Objet d'Art*, January 1991, p.42.

A desk with a similar shape and almost similar Boulle marquetry was in the collection of the Earl of Rosebery at Mentmore, Sotheby's London, 18th May 1977, lot 125. Another very

similar one is kept at the V&A Museum in London (ref. 1014:1, 2-1882). The design of this desk is very interesting as it shows the transition from the Louis XIV to the Regency style. As in the Louis XIV period, the search for new forms was based on aesthetics as well as on questions of use. The rich ornamentation of gilded bronze, which in turn enhanced the rich marquetry decorations, gradually gave way to simple veneers of very beautiful precious woods such as the amaranth on our desk. Our desk can be considered as a kind of prototype which takes up the innovations of the commodes which put all the drawers on the same level, unlike the old Mazarin desks which also rested on eight legs. They are directly reminiscent of André-Charles Boulle's two-drawer commodes known as "en huche", two of which are in the Louvre. The attribution of this desk to Bernard Van Risamburgh the elder is based on the almost identical patterns of the marquetry of a casket forming secrétaire which is attributed to BVRB 1st by Jean-Néré Ronfort and Dominique Augarde in the catalogue of the exhibition of André-Charles Boulle, p. 296. The marquetry casket and the desk of the V&A Museum shows great similarity to our desk.

• 40 000-60 000 €

41 000-61 500 US\$



426

**MIROIR EN BOIS DORÉ D'ÉPOQUE
RÉGENCE, VERS 1720**

**A RÉGENCE GILTWOOD MIRROR,
CIRCA 1720**

surmounted by a female mask in a cabochon
flanked with flowers, the sides decorated
with espagnolettes and the base with stylized
foliage, the bottom decorated with scrolls and
palm leaves
84¼x 45½in; 214 x 116 cm.

PROVENANCE
Christie's Paris, *Important Mobilier et
Objets d'Art, Orfèvrerie et Céramiques
Européennes*, 19 décembre 2007, lot 425.

10 000-15 000 €
10 300-15 400 US\$



426



427

427

**CONSOLE EN BOIS DORÉ DE STYLE
RÉGENCE, XIXÈME SIÈCLE**

**A RÉGENCE STYLE GILTWOOD CONSOLE,
LATE 19TH CENTURY**

with a veined liver marble top, the pierced
frieze carved with foliate scrolls, raised on leaf-
carved supports
height 30¾in.; width 32 in.; depth 20¼in.;
78 cm; 81 cm; 51,5 cm.

PROVENANCE
Sotheby's New York, 9 novembre 2007, lot 20.

2 000-3 000 €
2 050-3 100 US\$



428

428

**TAPIS AGRA, INDE DU NORD, LAINE,
DEUXIÈME MOITIÉ DU XIXE SIÈCLE**

**AN AGRA CARPET, NORTH INDIA,
SECOND HALF 19TH CENTURY**

height 165⅓ in.; width 150⅞in.; 420 cm; 382 cm.

PROVENANCE
Sotheby's Londres, 27 octobre 2020, lot 457.

With a design derived from the 'spiral-vine'
carpets of early 17th century Safavid Persia,
and including generously scaled sickle leaves
and palms, elegantly contrasted with the pale
blue ground of the border, here decorated
with elaborate split arabesques and bold
palms. Early Agra carpets frequently took their
inspiration from Safavid carpets, including
those in the holdings of the Maharaja of Jaipur.

30 000-50 000 €
30 700-51 500 US\$



429

PAIRE DE CANDÉLABRES EN PORCELAINE BLANC DE CHINE ET BRONZE DORÉ, LA PORCELAINE DEHUA FIN XVIII^e / DÉBUT DU XVIII^e SIÈCLE, LA MONTURE D'ÉPOQUE RÉGENCE VERS 1715-1725

A PAIR OF GILT-BRONZE MOUNTED CHINESE BLANC DE CHINE CANDELABRA, THE PORCELAIN DEHUA, LATE 17TH EARLY/18TH CENTURY, THE MOUNTS RÉGENCE, CIRCA 1715-1725

each candelabra stands on a blanc de Chine porcelain libation cup with a gilt-bronze rim on the bottom adorned with a pearl frieze and a gilt bronze ring with foliage scrolls on the top, the stem is composed of two smaller porcelain

libation cups, joined together by a gilt bronze ring with a pearl frieze; on top three gilt bronze foliage branches ended by a blanc de Chine drip-pan with gilt-bronze gadroons height 12½in.; diam. 7½in.; 32,5 cm.; 19 cm.

(2)

PROVENANCE
Galerie J. Kugel, Paris.

These candelabra are a fine example of exquisite Chinese porcelains enhanced with French refined bronze mounts, from the Regency period, under the leadership of Parisian *marchands-merciers*. These precious metal mounts then replaced wooden bases which lacked robustness and nobility. Even

if golden or silvered sets were made, the ormolu ones – much less expensive – were mainly favoured. Indeed, *marchands-merciers* encouraged the collectors to choose gilt-bronze, which was as aesthetic as silver-gilt with high-quality gilding and chiselling. The present pair of candelabra can be compared to a gilt-bronze mounted blanc de Chine one, kept in the Peabody Essex Museum of Salem, Massachusetts. It presents a similar structure with its three lights fixed around a central figure representing a Chinese ridding a tiger.

30 000-50 000 €

30 700-51 500 US\$





Portrait de la duchesse du Maine par Pierre Gobert (1662-1744), Château de Sceaux

430

FONTAINE EN PORCELAINE BLANC DE CHINE DU XVIII^E SIÈCLE ET BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE DU DÉBUT DE L'ÉPOQUE LOUIS XV, VERS 1735

A GILT-BRONZE AND SILVER-GILT MOUNTED CHINESE BLANC DE CHINE PORCELAIN FOUNTAIN, THE PORCELAIN KANGXI (1662-1722), THE MOUNTS EARLY LOUIS XV, CIRCA 1735

with a cylindrical porcelain wine pot, encircled with a double reed; the spout and the handle represent two dragons pursuing each other, the naturalistic lid enhanced with a rocaille gilt-bronze border, the lower half with a silver-gilt moulding and tap, the teapot is supported by three porcelain boys ridding water buffaloes, on a gilt-bronze rocaille base height 9¾in.; width 8 in.; 24,5 cm; 20,6 cm.

PROVENANCE

Possiblement Anne-Louise-Bénédictine de Bourbon, Duchesse du Maine (1676-1753); Très probablement Joseph-Marie-François de Lassone (1717-1788), "premier médecin du Roy", Paris, 5 mars 1789, lot 161; Collection de Jules Strauss, 27 mai 1949, Galerie Charpentier, Paris, lot 44; Sotheby's Londres, 14 octobre 1960, lot 101; Galerie J. Kugel, Paris.

LITERATURE

L. Scheurleer, *Chinesisches und Japonisches Porzellan in europäischen Fassungen*, Klinkhardt & Biermann, Braunschwei, p.288, ill.

The present fountain presents a perfect marriage between Louis XV gilt-bronze mounts and Blanc de Chine porcelain, a milky-white or ivory-white porcelain, made during the Ming dynasty (1368-1644) in Dehua, in the Chinese province of Fujian. Dehua's output had a huge success, millions of pieces of blanc de Chine porcelain were created there and many were exported from the end of the 17th century to Europe, where they were mounted with gilt-bronze mounts and even copied in the Western factories like Meissen or Chantilly.

This fountain with a wine pot to the centre, with its handle, spout and knob formed as lizard-like dragons and transformed as a fountain via the silver-gilt tap, flanked by figures seated on water buffaloes, is a very fine example of a type of object often described today as a water or perfume fountain. Whilst used for wine in China, the pot to the centre also found a different use in the West - for example, the drinking of tea or chocolate, both of which had just come into favour in the late 17th century.

Upon arrival in Europe, these Chinese porcelain pieces were embellished according to the taste of the West and from the Régence period onwards, under the leadership of Parisian *marchands-merciers*, refined French bronze mounts were added. These precious metal mounts sometimes then replaced wooden bases which lacked robustness and nobility. Even if gilt or silvered sets were preferred by the aristocracy, the *marchands-merciers* encouraged the collectors to choose gilt-bronze, which was as aesthetic as silver-gilt, with high-quality gilding and chiselling.

Similar unmounted wine pots are kept in public collections, such as two at the Victoria & Albert collection (see acc. no. C.558&A-1910 -fig.1- and 6822-1860). A porcelain group of a child seated on a water buffalo is illustrated in P.J. Donnelly, *Blanc de Chine, the Porcelain of Dehua in Fukien*, London, 1969, pl. 108. A pair of water buffaloes with seated figures and mounted with later gilt-bronze mounts was sold at Christie's, London, 10 September 2013, lot 122. Two mounted similar wine pots are illustrated in Pierre Kjellberg, *Objets montés*, 2000, p.71.

See extended note on Sothebys.com

35 000-50 000 €

35 800-51 500 US\$



161 Une petite Fontaine de porcelaine ancien blanc du Japon , accompagnée de trois pagodes sur des bœufs , le tout placé sur terrasse en cuivre doré.

Collection de Joseph-Marie-François de Lassone, vente, Paris, 5 mars 1789, lot 161



431

431

CANDÉLABRE À DEUX BRAS DE LUMIÈRES EN PORCELAINE DE CHANTILLY ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1735, À DEUX BRAS DE LUMIÈRE

A LOUIS XV GILT-BRONZE MOUNTED CHANTILLY PORCELAIN TWO-LIGHT CANDELABRA, CIRCA 1735

modelled as a seated magot issuing two branches mounted with French porcelain flowers

height 4¾in.; 15 cm.

PROVENANCE

Christie's Londres, 15 novembre 2017, lot 203.

4 000-6 000 €

4 100-6 200 US\$



433

433

PENDULE D'ÉPOQUE LOUIS XV, MILIEU DU XVIIIÈ SIÈCLE, LE CADRAN SIGNÉ PAR FRANÇOIS CASIMIR CORMASSON

A LOUIS XV MANTEL CLOCK, MID-18TH CENTURY, THE DIAL SIGNED BY FRANCOIS CASIMIR CORMASSON

height 13 in.; 33 cm.

PROVENANCE

Artcurial, 15 avril 2014, lot 304.

3 000-5 000 €

3 100-5 200 US\$



432

432

FLAMBEAU EN PORCELAINE DE CHINE ET DE SAXE ET BRONZE DORÉ DE STYLE LOUIS XV

A GILT-BRONZE MOUNTED CHINESE AND MEISSEN PORCELAIN CANDLESTICK, THE MOUNTS IN LOUIS XV STYLE

modelled as a seated figure behind a flowering branch supporting a nozzle and drip pan and issuing from a shaped base cast with shells and lizards

height 7¼in.; 18,5 cm.

PROVENANCE

Christie's Londres, 15 novembre 2017, lot 201.

2 000-3 000 €

2 050-3 100 US\$

434

PAIRE DE CANDÉLABRES À DEUX BRAS DE LUMIÈRES ET À ÉCRAN EN PORCELAINE DE CHINE ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1750, À DEUX BRAS DE LUMIÈRE ENCADRANT UNE FIGURE DE KWAN YIN

A PAIR OF LOUIS XV GILT-BRONZE MOUNTED CHINESE PORCELAIN TWO-LIGHT CANDELABRA, CIRCA 1750

with a screen, the porcelain figurine of Kwan Yin and flowers

height 18½in; 47 cm.

(2)

PROVENANCE

Gros & Delettrez Paris, 28 mai 2014, lot 198.

5 000-8 000 €

5 200-8 200 US\$



434



435

435

**CINQ STATUETTES DE GUANYIN
EN PORCELAINE BLANC DE CHINE,
DYNASTIE QING, XVIIIIE-XXE SIÈCLE**

**A GROUP OF FIVE BLANC DE CHINE
FIGURES OF GUANYIN, CHINA, QING
DYNASTY, 18TH-20TH CENTURY**

Height 5½in. to 10¾in. 14 cm to 27,2 cm
(5)

1 200-1 800 €

1 250-1 850 US\$

436

**GROUPE D'OBJETS EN PORCELAINE,
CHINE, DYNASTIE QING, XVIIIIE SIÈCLE ET
XXE SIÈCLE**

**A GROUP OF PORCELAIN WARES, CHINA,
QING DYNASTY, 18TH CENTURY AND
20TH CENTURY**

comprenant une paire de lions bouddhiques
et cinq coupes libatoires en porcelaine Dehua,
une statuette de Guanyin en porcelaine blanc
de Chine et une statuette de Magu avec un
cerf en porcelaine blanc de Chine

comprising a Dehua pair of buddhist lions and
five libation cups, a blanc de Chine figure of
Guanyin and a blanc de Chine figure of Magu
and deer

Height 9¾in. to 10¾in. 28 cm to 34,5 cm
Length from 2½in. to 4½in. (libation cups)
6,7 to 10,5 cm

(9)

1 200-1 800 €

1 250-1 850 US\$

437

**QUATRE STATUETTES DE GUANYIN
EN PORCELAINE BLANC DE CHINE,
DYNASTIE QING ET XXE SIÈCLE**

**A GROUP OF FOUR BLANC DE CHINE
FIGURES OF GUANYIN, CHINA, QING
DYNASTY AND 20TH CENTURY**

Height 9¾in. to 10¾in. 23,9 cm to 27,2 cm
(4)

PROVENANCE

Guanyin and child, Height 10½in.
Private collection, Austria
Collection particulière, Autriche

1 500-2 500 €

1 550-2 600 US\$



436



437



438

438

PAIRE DE VASES POTS-POURRIS EN PORCELAINE BLANC DE CHINE ET MONTURE DE BRONZE DORÉ, LA PORCELAINE KANGXI (1662-1722), LES MONTURES D'ÉPOQUE LOUIS XV, MILIEU DU XVIIIÈ SIÈCLE

A PAIR OF GILT-BRONZE MOUNTED CHINESE BLANC DE CHINE PORCELAIN POT-POURRI VASES, THE PORCELAIN KANGXI (1662-1722), THE MOUNTS LOUIS XV, MID-18TH CENTURY

height 8½ in.; width 8 in.; 22 cm; 20 cm.

(2)

PROVENANCE

Sotheby's Londres, *Genoese Silver And Furniture From A Private Swiss Collection*, 27 mai 2009, lot 28.

10 000-15 000 €

10 300-15 400 US\$



439

439

VASE POT-POURRI EN PORCELAINE DE SAINT-CLOUD ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1730

A LOUIS XV GILT-BRONZE MOUNTED SAINT-CLOUD PORCELAIN POT-POURRI JAR AND COVER, CIRCA 1730

the hexa-lobed, melon-shaped parfum pierced with stylised sunbursts and resting on a naturalistic rockwork base, applied with issuing tendrils, flower sprays and leaves, the pierced slightly domed cover with further flower finial, on a rococo scrolled base height 8½in.; 22 cm.

PROVENANCE

Galerie Brian Haughton, Londres, 2013.

This pot-pourri jar would have been inspired firstly by Japanese censers and the applied flower decoration by Dehua blanc de chine porcelain. Oriental examples had reached the Dresden Collection by 1721 and these forms were used adapted by St. Cloud in the following ten years.

8 000-12 000 €

8 200-12 300 US\$

440

PAIRE DE FLAMBEAUX EN PORCELAINE BLANC DE CHINE ET ARGENT, LA PORCELAINE DEHUA, FIN DU XVIIIE/ DÉBUT DU XVIIIÈ SIÈCLE, LA MONTURE D'ÉPOQUE RÉGENCE, VERS 1720-1722

A PAIR OF SILVER-MOUNTED BLANC DE CHINE PORCELAIN CANDLESTICKS, THE PORCELAIN DEHUA LATE 17TH/EARLY 18TH CENTURY, THE MOUNTS RÉGENCE, CIRCA 1720-1722

each candlestick stands on a crackle blanc de Chine porcelain libation cup with a naturalistic pattern in relief; on a silver-gilt moulded foot, bordered with a palm frieze surmounted by gadroons; the knob is decorated with interlaced bulrushes, foliate scrolls and flowers on a matted ground height 20 in.; width 5 in.; 20 cm; 12,5 cm.

(2)

PROVENANCE

Galerie J. Kugel, Paris.

These candlesticks are a fine example of exquisite Chinese porcelains mounted from the Regency period, under the leadership of Parisian marchands-merciers. Mostly made in gilt-bronze, these mounts were sometimes made with precious metal like gold, silver or silver-gilt. These mounts replaced wooden bases which lacked robustness and nobility.

15 000-20 000 €

15 400-20 500 US\$



440

441

BOL À LIBATION EN PORCELAINE CHINOISE DEHUA ET MONTURE EN BRONZE DORÉ, LA PORCELAINE DU XVIIIÈ SIÈCLE, LA MONTURE D'ÉPOQUE LOUIS XVI VERS 1775, EN FORME DE CORNE DE RHINOCÉROS

A GILT-BRONZE MOUNTED CHINESE DEHUA PORCELAIN LIBATION CUP, THE PORCELAIN 18TH CENTURY, THE MOUNTS LOUIS XVI, CIRCA 1775

with a rhinoceros horn-form height 4½in.; width 6¼in.; 11,5 cm; 16 cm.

PROVENANCE

Sotheby's New York, 20 mai 2010, lot 11.

4 000-6 000 €

4 100-6 200 US\$



441



442

**TABLE DE SALON EN BOIS PEINT
POLYCHROME BAROQUE, TRAVAIL
ITALIEN, PIÉMONT**

**AN ITALIAN BAROQUE POLYCHROME-
PAINTED CENTRE TABLE, PIEDMONT**

with a removable tray top painted with idealised River landscape with figurines, flowers, leaves, rosettes, cartridges and ornamental friezes, the legs with crimped ball feet and joined by a stretcher, *decoration refreshed*
height 31¾in; width 38½in; depth 31 in; 81 cm; 97 cm; 79 cm.

(2)

PROVENANCE
Koller Zurich, 2 décembre 2008, lot 1099.

**8 000-12 000 €
8 200-12 300 US\$**



443

**PAIRES D'AIGUIÈRES EN PORCELAINE
CHINOISE ET MONTURE DE BRONZE
DORÉ D'ÉPOQUE LOUIS XVI, XVIII
SIÈCLE**

**A PAIR OF LOUIS XVI GILT-BRONZE
MOUNTED CHINESE PORCELAINE
EWERS, 18TH CENTURY**

made in the 'Greek Style', these two baluster shaped vases made from Chinese porcelain possess an ornate décor and feature painted scenes in vignettes along the bowl of the

vase, painted butterflies with their wings spread sit above the vignettes just below the nape of the vase's neck, the neck itself with a draping golden garland which emphasises the preciousness of these vases
height 9½in.; width 5 in.; prof 4¾in.; 24,5 cm; 13 cm; 12 cm.

(2)

**30 000-50 000 €
30 700-51 500 US\$**

444

CHARLES-JOSEPH FLIPART

Paris 1721 - 1797 Madrid

L'heure du bal

inscrit au dos ALESSANDRO LONGHI /

VENEDIG / [...] 1780

huile sur cuivre

The hour of the masked ball

inscribed on the reverse *ALESSANDRO*

LONGHI / VENEDIG / [...] 1780

oil on copper

17⅞ in. by 13½ in. 45,5 cm by 34,3 cm

PROVENANCE

Scarpa Art Company, 1953

Christie's Londres, 31 mars 1989, lot 45

(comme Entourage de Pietro Longhi)

Christie's Londres, 11 décembre 1992, lot 406

(comme Entourage de Pietro Longhi)

Sotheby's Londres, 26 janvier 2012, lot 214

Où acquis par l'actuel propriétaire

LITERATURE

AA. VV. (?), *Pittura veneciana de Tiziano a Longhi*, exhibition catalogue, Museo Olmedo Patino Mexico City, 2002, reproduced

With its exquisitely delicate execution and refined treatment of the figures and their costumes, this painting by the French painter Charles Joseph Flipart was for a long time attributed to Pietro Longhi. The two artists shared a taste for elegant interior scenes composed in a simple and natural manner, and obviously an eminently Venetian character.

Having learnt the art of engraving from his father, Flipart went on to be trained as a painter by the Venetian Jacopo Amigoni, who encouraged him to move to Venice in the 1740s. Here, working in Joseph Wagner's print workshop, he was influenced by Longhi and engraved many of his works. He tapped into this source of inspiration for his own pictorial production, as is clearly the case here, although his manner of painting continued to display a smoother, more delicate mode of execution, with fresher colours, that clearly betrayed his French origin.

This delightful work shows two young women and a man ready to go to a ball, while a servant removes the remains of the refreshments they have just taken, in a charming and precise reflection of Venetian life of the eighteenth century. The man, comparing his pocket watch with the clock, seems to be encouraging the young women to make haste. In the centre, the clock once more has its original face: the central part was replaced at an unknown date with a real watch face, which was removed in 1992 and the clock face returned to its original state.

40 000-60 000 €

41 000-61 500 US\$



445

**IMPORTANTE PENDULE AU LION
D'ÉPOQUE LOUIS XV, VERS 1750, LE
MODÈLE ATTRIBUÉ À JEAN-JOSEPH DE
SAINT-GERMAIN (1719-1791)**

**AN IMPORTANT LOUIS XV MANTEL
CLOCK, CIRCA 1750, THE MODEL
ATTRIBUTED TO JEAN-JOSEPH DE SAINT-
GERMAIN (1719-1791)**

gilt-bronze, patinated bronze and porcelain,
with figure of a striding lion carrying the clock
case encircled in trailing flowers, with an
enamel dial, an anchor escapement and 1/2
hour striking on bell
height 26 in.; width 17¼in.; depth 7in.; 66 cm;
44 cm; 18 cm.

PROVENANCE
Partridge Fine Arts, London;
Vente Koller, 4 décembre 2007, lot 1146.

40 000-60 000 €

41 000-61 500 US\$





446

446

PAIRE D'ÉLÉPHANTS EN PORCELAINE DE CHINE ET BRONZE DORÉ, LA PORCELAINE XVIII^E SIÈCLE, LA MONTURE DE STYLE LOUIS XV, XIX^E SIÈCLE; (UN ÉLÉPHANT RESTAURÉ)

A PAIR OF GILT-BRONZE MOUNTED CHINESE PORCELAIN ELEPHANTS, THE PORCELAIN 18TH CENTURY, THE MOUNTS LOUIS XV STYLE, 19TH CENTURY

with figures on the elephant's backs; (one elephant restored)
height 11½ in.; 29 cm.

(2)

PROVENANCE

Koller Zurich, 17 juin 2008, lot 1124.

4 000-6 000 €

4 100-6 200 US\$



447

447

PAIRE D'ÉLÉPHANTS BLANCS EN PORCELAINE ET MONTURE DE BRONZE DORÉ, LA PORCELAINE PROBABLEMENT SAMSON, VERS 1900

A PAIR OF GILT-BRONZE MOUNTED PORCELAIN MODELS OF ELEPHANTS, THE PORCELAIN POSSIBLY SAMSON, CIRCA 1900

each white porcelain elephant raised on a gilt-bronze base in 18th century style
height 11 in.; 28 cm.

(2)

PROVENANCE

Christie's Londres, *Un hôtel particulier du Faubourg Saint-Germain: The Collection of The Marquis and Marquise de Ravenel*, 21 novembre 2007, lot 51.

5 000-8 000 €

5 200-8 200 US\$

448

PERSONNAGE EN PORCELAINE DE MEISSEN, VERS 1715-1720

A MEISSEN PAGODA FIGURE, CIRCA 1715-1720

seated cross-legged surrounded by tea paraphernalia, wearing a high purple cap edged in red, his hair and features picked out in brown red, on a fitted carved giltwood stand
height 5¾ in.; 14,5 cm.

PROVENANCE

Christies Londres, 25 Novembre 1991, lot 346; Sotheby's Londres, *The Collection of Giovanni and Gabriella Barilla*, 14 Mars 2012, lot 97.

See catalogue note at SOTHEBYS.COM

20 000-30 000 €

20 500-30 700 US\$



449

**COMMODE EN LAQUE DE CHINE ET
BRONZE DORÉ D'ÉPOQUE LOUIS XV,
ESTAMPILLE DE LÉONARD BOUDIN,
VERS 1760**

**A LOUIS XV GILT-BRONZE MOUNTED
CHINESE LACQUER COMMODE, BY
LÉONARD BOUDIN, CIRCA 1760**

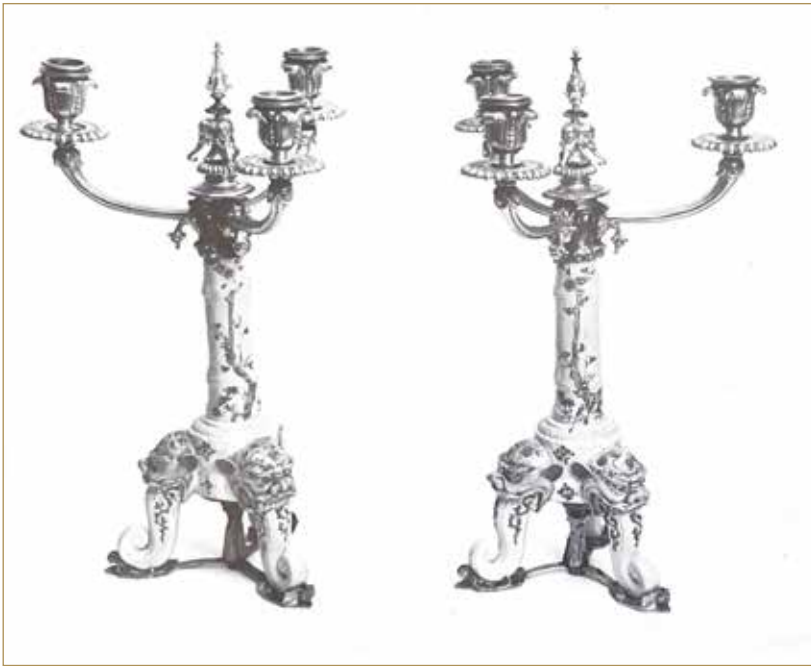
with a brèche d'Alep marble top, stamped
L. BOUDIN JME; (some mounts replaced)
height 49½ in.; width 22½ in.; depth 34¼ in.;
126 cm; 57 cm; 88 cm.

PROVENANCE
Koller Zurich, 19 juin 2007, lot 1191.

80 000-120 000 €

82 000-123 000 US\$





Paire de candélabres conservés au Victoria and Albert Museum, Londres

450

**PAIRE DE BRÛLE-PARFUMS EN
PORCELAINE DE MEISSEN DANS LE
STYLE KAKIEMON ET BRONZE DORÉ
D'ÉPOQUE LOUIS XV, VERS 1735**

**A PAIR OF LOUIS XV GILT-BRONZE
MOUNTED MEISSEN PORCELAIN BRÛLE-
PARFUMS, CIRCA 1735**

the porcelain in the Kakiemon style, in shape
of three polychrome porcelain fantastic heads
raised on scrolled feet, decorated with bulrush
and shells on a curved base
height 11 in.; 28 cm.

(2)

PROVENANCE

Collection Tamara Guilden, Sotheby's New
York, 12 novembre 1999, lot 212;
Collection Collection Theodore Sayers;
Sotheby's New York, *Fine French Furniture*, 20
mai 2010, lot 94.

A pair of three light candelabra with identical
porcelain supports in the Victoria and
Albert Museum is illustrated L. Scheurleer,
*Chinesisches und Japanisches Porzellan in
Europäischen Fassungen*, 1980, p. 471, pl. 559
(described as Japanese Kakiemon).

A Louis XV inkpot and Louis XV candelabrum,
each incorporating identical Meissen porcelain
dragon bases, were sold from the collection
of Mr. and Mrs. Saemy Rosenberg, Sotheby's
New York, 8 November 1985, lots 28 and 30
respectively.

30 000-50 000 €

30 700-51 500 US\$





451

**FIGURE EN BRONZE LAQUÉ
POLYCHROME ET MONTURE DE BRONZE
DORÉ D'ÉPOQUE LOUIS XV, MILIEU DU
XVIII SIÈCLE**

**A LOUIS XV POLYCHROME LACQUERED
BRONZE FIGURE ON A GILT BRONZE
BASE, MID-18TH CENTURY**

height 6²/₃in.; width 6 in.; 17,5 cm; 15 cm.

(1)

PROVENANCE

Sotheby's Paris, *Les Dillée*, 18 mars 2015, lot 49.

5 000-8 000 €

5 200-8 200 US\$

452

**BARRE DE FOYER EN BRONZE DORÉ
D'ÉPOQUE LOUIS XV, XVIII SIÈCLE**

**A LOUIS XV GILT-BRONZE FIRE FENDER,
18TH CENTURY**

with rocaille motifs and acanthus scrolls
height 9 in.; width 60¹/₂in.; depth 9¹/₂in.;
23 cm; 154 cm; 24 cm.

(1)

PROVENANCE

Sotheby's Paris, *Les Dillée*, 18 mars 2015, lot 34.

10 000-15 000 €

10 300-15 400 US\$



452

453

**PAIRE DE CHENETS EN BRONZE DORÉ
D'ÉPOQUE LOUIS XV, PORTANT LA
MARQUE AU C COURONNÉ, VERS 1745-
1749**

**A PAIR OF LOUIS XV GILT-BRONZE
FIGURAL CHENETS, CIRCA 1745-49**

with the C crowned mark with a male and
female figure, each holding a bird with a
dragon perched at the feet

height 13¹/₂in; width 11³/₄in; 34 cm; 30 cm; 13 cm.

(2)

PROVENANCE

Koller Zurich, 13 mars 2008, lot 1194.

A comparable pair of chenets originally owned
by Madame de Pompadour at Château de
Bellevue, now in the Musée du Louvre, is
illustrated in C. Dreyfus *Musée du Louvre: Les
Objets d'Art du XVIIIe Siècle: Époque Louis XV*,
Paris, 1923, pl. 3.

Another comparable pair from the
Wrightsman Collection, Metropolitan
Museum of Art, New York, is illustrated in F.
J. B. Watson, "*The Wrightsman Collection*",
1966, vol. II, p. 375, no. 192 A & B.

15 000-25 000 €

15 400-25 600 US\$



454

**MAGOT EN PORCELAINE DE MEISSEN,
VERS 1735-1740**

**A MEISSEN NODDING PAGODA FIGURE,
CIRCA 1735-40**

par J. J. Kändler

modelled by J. J. Kändler, seated on a cushion, cross legged wearing flowered robes decorated in *purpurmalerei* with *indianische Blumen*, with articulated hands and head height 8½in.; 21,5 cm.

PROVENANCE

The Estate of Max von Goldschmidt-Rothschild, Parke-Bernet Galleries Inc, New York, 10-11 mars 1950, lot 239; Christie' New York, 23 avril 1998, lot 93; chez Röbbig München, 2013.

For a related model see the example in the Metropolitan Museum of Art, New York, accession no. 1982.60.325 for the figure which became the prototype of the numerous version made in the 19th century.

15 000-25 000 €

15 400-25 600 US\$





455

455

EDWARD ANDREW ZEGA ET BERND H. DAMS
EDWARD ANDREW ZEGA AND BERND H. DAMS
(AMERICAN, 20TH CENTURY AND
GERMAN, 20TH CENTURY)

crayon, plume et encre, aquarelle

The garden facade, the Trianon de Porcelaine at Versailles, France

pencil, pen and ink and watercolour

17¾ in. by 28¾ in. 45,1 cm by 73 cm

PROVENANCE

Acquis directement auprès de l'artiste par Walter Lees

Sa vente, Christie's Londres, *Living with Design: The Collections of Walter Lees and Mr NC.*, 16 juillet 2010, lot 42

2 000-3 000 €

2 050-3 100 US\$



456

456

EDWARD ANDREW ZEGA ET BERND H. DAMS
EDWARD ANDREW ZEGA AND BERND H. DAMS
(AMERICAN, 20TH CENTURY AND
GERMAN, 20TH CENTURY)

Projet de tente pour rafraîchissements à la ville de Versailles

signé, inscrit et daté au verso *Projet de tente pour / rafraîchissements à la / ville de Versailles / (c) 2002 EDWARD ANDREW ZEGA / + BERND H. DAMS*

crayon, plume et encre noire, aquarelle

The Grand tent for refreshments for the town of Versailles, France

signed, inscribed and dated on the verso *Projet de tente pour / rafraîchissements à la / ville de Versailles / (c) 2002 EDWARD ANDREW ZEGA / + BERND H. DAMS*

pencil, pen and black ink and watercolour

11¾ in. by 14½ in. 29 cm by 37 cm

PROVENANCE

Acquis directement auprès de l'artiste par Walter Lees

Sa vente, Christie's Londres, *Living with Design: The Collections of Walter Lees and Mr NC.*, 16 juillet 2010, lot 41

1 500-2 000 €

1 550-2 050 US\$

457

PAIRE DE FLAMBEAUX EN ÉMAUX ET BRONZE DORÉ, XIXE SIÈCLE

A PAIR OF ENAMEL AND GILT-BRONZE CANDLESTICKS, 19TH CENTURY

decorated with volutes, and reserves, on a pierced base adorned with Chinese motifs
height 11¼in; 28,5 cm.

(2)

PROVENANCE

Pierre Bergé & Associés Paris, 15 juin 2007, lot 248.

3 000-5 000 €

3 100-5 200 US\$



457



458

458

PAIRE DE LAMPES EN BRONZE PATINÉ ET ÉMAIL BLEU PAR EDWARD F. CALDWELL & CO, NEW YORK, VERS 1920

A PAIR OF PATINATED BRONZE AND BLUE ENAMEL FLOOR LAMPS BY EDWARD F. CALDWELL & CO, NEW YORK, CIRCA 1920

in Japonisme taste, previously with Caldwell label to the underside, *drilled for electricity*
height 55 in.; 140 cm.

(2)

PROVENANCE

Christie's New York, *The Opulent Eye*, 9 juin 2014, lot 57.

8 000-12 000 €

8 200-12 300 US\$



459

459

PAIRE D'AIGUIÈRES EN BRONZE DORÉ ET CALCÉDOINE-HÉLIOTROPE, XIXE SIÈCLE

A PAIR OF EWERS, 19TH CENTURY

gilt-bronze mounted, bloodstone, chalcedony; each with a ribbed and foliate cast handle entwined with a serpent above a baluster lobed body, on a socle; (slight variation in colour)
height 5½in.; 14 cm.

(2)

PROVENANCE

Sotheby's Londres, *Haute Epoque: important early furniture, works of art & tapestries*, 31 octobre 2007, lot 222.

4 000-6 000 €

4 100-6 200 US\$

460

TAZZA EN CRISTAL DE ROCHE MONTÉE EN VERMEIL PAR ALEXANDRE-JEAN-MARIE LEFERRE, PARIS, CIRCA 1840

A ROCK CRYSTAL TAZZA WITH SILVER-GILT MOUNTS, ALEXANDRE-JEAN-MARIE LEFERRE, PARIS, CIRCA 1840

de forme ovale, les poignées s'enroulent en deux branches, les montures en vermeil ciselées et gravées de feuilles d'acanthé stylisées, et de motifs géométriques, le cristal de roche sculpté de lobes, la base gravée de motifs de feuillage

the shallow bowl of oval form, the silver-gilt mounts chased and engraved with stylised acanthus leaves, rope twists and geometric motifs, the base engraved with scrolling foliate motifs, *maker's mark, later French eagle's head control mark*
length across handles 6⅞in.; 16,3 cm.

PROVENANCE

Sotheby's Londres, 4 décembre 2012, lot 191.

EXHIBITED

Cat. Couven-Museum Aachen, 2003, no. 196.

6 000-8 000 €

6 200-8 200 US\$



460

461

VASE EN PORCELAINE DE CHINE ROUGE FLAMMÉ ET MONTURE DE BRONZE DORÉ DE STYLE LOUIS XVI, XIXE SIÈCLE

A GILT-BRONZE MOUNTED CHINESE FLAMBÉ-GLAZED VASE, THE PORCELAIN 19TH CENTURY, THE MOUNTS IN LOUIS XVI STYLE, LATE 19TH CENTURY

the lip with alternating egg and acanthus leaf motif above a border of beading, the handles with foliate scroll and garlands, the base with acanthus leaf design above a plain band
height 21 in.; 53 cm.

PROVENANCE

Sotheby's New York, *La Collection de Suzanne Saperstein : "Fleur-de-Lys"* Beverly Hills, California, 19 avril 2012, lot 1.

8 000-12 000 €

8 200-12 300 US\$





462

462

MIROIR EN BOIS DORÉ DU DÉBUT DU XVIII^E SIÈCLE

A GILTWOOD MIRROR, EARLY 18TH CENTURY

of animated shape composed of large foliage with acanthus leaves adorned with flowery branches, florets and Greek with some openwork parts at the bottom of a mirror height 32½in.; width 21½in; 83 cm; 55 cm.

PROVENANCE

Tajan Paris, 1 décembre 2015, lot 199.

2 000-3 000 €

2 050-3 100 US\$

463

ENSEMBLE DE QUATRE COUSSINS DE SIÈGE EN SOIE ET COTON, DÉCORÉ DES PANNEAUX DE BRODERIE ITALIENNE VERS 1700

A SET OF FOUR SEAT CUSHIONS, THE ITALIAN NEEDLEWORK CIRCA 1700

in silk and cotton, each incorporating Italian needlework panels decorated with velvet applique and depicting flowers, fruits and birds height of largest 18½in.; width of largest 21 in.; 47 cm; 53,5 cm.

(4)

PROVENANCE

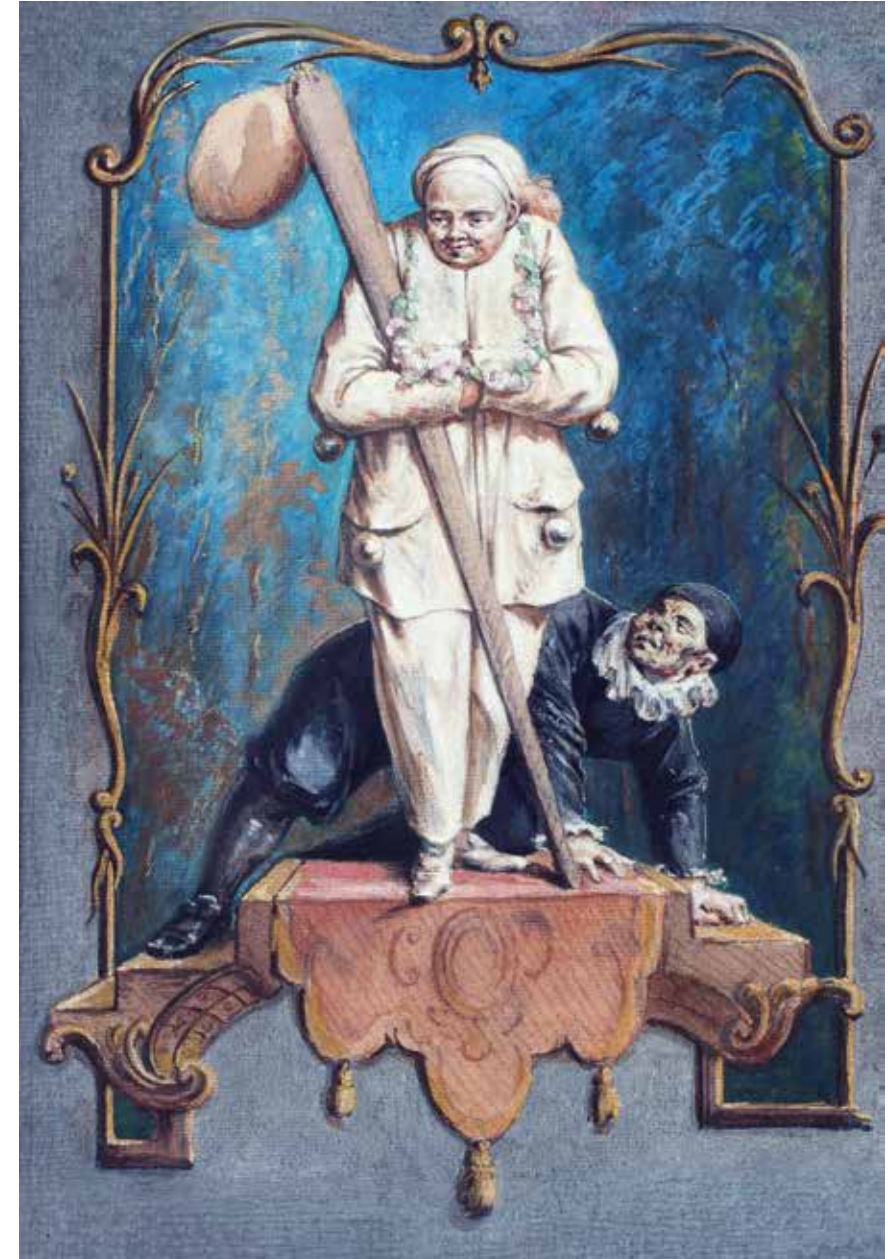
Sotheby's New York, *Biens provenant des collections de Lily et Edmond J. Safra - Volumes I-VI*, 18 octobre 2011, lot 717.

6 000-9 000 €

6 200-9 300 US\$



463



464

SUIVEUR D'ANTOINE WATTEAU

FOLLOWER OF ANTOINE WATTEAU

Deux acteurs devant des ornements
gouache et pierre noire

Two actors standing on an ornamental platform
gouache and black chalk
13½ in. by 9¾ in. 34,5 cm by 23,9 cm

PROVENANCE

Sotheby's New York, 25 janvier 2012, lot 80

This very amusing subject is related to the print after Watteau, engraved either by C. Vanloo or Nicolas Vleughels in *Figures de différents caractères*, no. 100 (P. Rosenberg and L.-A. Prat, *Antoine Watteau, catalogue*

raisonné des dessins, Milan 1996, vol. III, p. 1380, no. G.39, reproduced).

A drawing formerly in the E. Pontremoli collection, Paris, known only from an old photograph, is in reverse to the print, but is considered by Rosenberg and Prat to be a copy (*ibid.*, p. 1300, no R. 565, reproduced). In their entry for that drawing, they mention the existence of a painting of this same subject, in the same direction as the print, which was sold as Circle of Gillot at Divonne-les-Bains (*ibid.*, under no R. 565; July-August 1992, lot 30, reproduced).

4 000-6 000 €

4 100-6 200 US\$

A detailed and opulent 18th-century French interior. The room features a large, ornate desk on the left with a glass top and decorative panels, holding a large lamp with a pleated shade and various silver objects. In the center is a marble fireplace with a large, ornate chandelier hanging above it. To the right is a red velvet armchair with a decorative backrest. The walls are covered in intricate gold leaf patterns and framed by large floral paintings. A patterned rug covers the floor, and a small table with a lamp is visible in the background.

LE CABINET DES MUSES



465

**BUREAU MAZARIN EN MARQUETERIE
BOULLE D'ÉCAILLE DE TORTUE TEINTÉE
ROUGE ET LAITON ET MONTURE DE
BRONZE DORÉ D'ÉPOQUE LOUIS XIV,
VERS 1700**

**A LOUIS XIV BOULLE MARQUETRY
BUREAU MAZARIN, CIRCA 1700**

red tortoiseshell and brass marquetry "after designs by Bérain" and gilt-bronze and brass mounts; (extensively restored, partly remounted) height 31½in.; width 57¾in.; depth 31 in.; 80 cm; 147 cm; 79 cm.

PROVENANCE

Galerie Koller, 23 octobre 1980, lot 1610; Koller Zurich, 4 décembre 2007, lot 1090.

This finely inlaid bureau Mazarin decorated with Berainesque motifs, on eight s-scroll legs, closely relates to a group of Boulle bureaux Mazarin either stamped by or attributed to Nicolas Sageot (1666-1731). It is quite typical in form with three drawers flanking a kneehole on eight s-scroll legs joined by x-form stretchers and containing two recessed drawers, although the offered example has three drawers in the kneehole. A number of Parisien *ébénistes* made this

type of bureau, however, Nicolas Sageot had a particular talent for them and he was inspired by the engravings of Jean Bérain, which were widely disseminated and his marquetry often had variations in the details especially on the tops.

See for example, a bureau Mazarin stamped by Sageot, illustrated by Ronfort *op. cit.*, p. 295, although it has two drawers, straight legs and pierced x-form stretchers, it is conceived in a similar vein to the present example.

There is a related bureau Mazarin attributed to Sageot on eight legs formerly in the Roudanovski collection, now in the Hermitage Museum, St. Petersburg, illustrated by Ronfort, *op. cit.*, p. 170, figs. 4 & 5, which is identical to the one stamped Sageot in the Royal Swedish Collection. All of these feature the same s-scroll legs joined by x-form stretchers (generally pierced) and decorated with marquetry with Berainesque motifs.

The bureau Mazarin in the Victoria and Albert Museum illustrated by Ricci, *op. cit.* p. 127, is attributed to Bernard I Vanrisamburgh (d.1738) and also makes an interesting comparison. Furthermore, there was a fine example formerly in the collection of Queen Victoria which then passed to Princess Alice Mary, Countess of Athlone, subsequently

gifted to Duke Carl Eduard von Coburg that was offered in these Rooms, 12th December 2001, lot 33. It too features the same s-scroll legs and Bérainesque motifs to the top.

Two related examples of bureaux Mazarin with similar legs and decoration were sold on behalf of the Executors of the 6th Earl of Rosebery and his family, Mentmore, Buckinghamshire, Vol. I, 19th May 1977 lots 494 and 512, and another in these Rooms, 16th June 1989, lot 4. An unattributed bureau Mazarin of similar form, with stylised shells, vases of flowers and a baldachino conceived in a similar vein was sold Sotheby's, Paris, 18th June 2002, lot 23 (52,000E). Stylised shell motifs, flower-filled vases and swagged baldachinos can be seen on a related bureau Mazarin attributed to Sageot, with x-form stretchers as on the offered bureau, but with a fall-front in the kneehole, which was sold Christie's, New York, 19th October 2007, lot 227 (\$85,000). Also see another bureau with similar legs and stretcher and configuration of three drawers in the kneehole, sold lot 24, in these Rooms, 2nd December, 2008 (£40,000).

See extended note on Sothebys.com

• 30 000-50 000 €

30 700-51 500 US\$



466

PAIRE DE FLAMBEAUX EN CRISTAL DE ROCHE MONTÉS EN ARGENT, AUTRICHE-HONGRIE, VERS 1860

A PAIR OF AUSTRO-HUNGARIAN SILVER-MOUNTED ROCK CRYSTAL CANDLESTICKS, CIRCA 1860

la base octogonale reposant sur quatre pieds en forme de lion de Saint-Marc sommés de quatre sirènes jouant de la trompe

the octagonal base resting on four St Marc lions, surmounted with four mermaids blowing trumpets
height 14 5/16in ; 36.3 cm

PROVENANCE

Koopman Rare Art, Londres, 2008

7 000-10 000 €

7 200-10 300 US\$



467

PAIRE DE TEMPLES EN IVOIRE ET BRONZE DORÉ, PROBABLEMENT XXE SIÈCLE

A PAIR OF IVORY AND GILT-BRONZE TEMPLES, PROBABLY 20TH CENTURY

stamped with the makers mark "HWC" and model number "7536" at the bottom
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 9 1/2in; 24 cm.

PROVENANCE

Hampel Munich, 5 juillet 2008, lot 1018.

• 4 000-6 000 €

4 100-6 200 US\$



467

468

ENCRIER EN MARQUETERIE BOULLE D'ÉCAILLE DE TORTUE, LAITON ET MONTURE DE BRONZE DORÉ DE STYLE RÉGENCE, D'APRÈS BVRB I

A RÉGENCE STYLE BOULLE MARQUETRY INKSTAND, IN THE MANNER OF BVRB I

gilt-bronze mounted, brown tortoiseshell, brass; with coat of arms with inscription: CONCILIOQUE MANUQUE, the sides with ARS LONGA, OCCASIO PROECEPTS, JUDICIUM DIFFICILE, VITA BRAEVIS, one bronze container marked GHEL
height 4 3/4in; width 21 5/8in.; depth 15 3/8in.; 11 cm; 55 cm; 39 cm.

PROVENANCE

Galerie Gismondi, Paris;
Koller Zurich, 13 mars 2008, lot 1129.

• 4 000-6 000 €

4 100-6 200 US\$



468



469

469

SUITE DE QUATRE FLAMBEAUX EN BRONZE PATINÉ ET DORÉ DE STYLE EMPIRE, XIXE SIÈCLE

A SET OF FOUR GILT AND PATINATED BRONZE CANDLESTICKS, IN EMPIRE STYLE, 19TH CENTURY

with figure of a young woman in the taste of the antique holding a floral garland and basket of fruits
height 11⁵/₈in.; 29,5 cm.

(4)

PROVENANCE

Koller Zurich, 4 décembre 2007, lot 1346.

3 000-5 000 €

3 100-5 200 US\$

470

PAIRE DE LAMPES EN BRONZE DORÉ ET CRISTAL DE ROCHE, D'APRÈS UN MODÈLE DE THOMIRE

A PAIR OF GILT-BRONZE AND ROCK-CRYSTAL LAMPS, THE BRONZE AFTER A MODEL BY THOMIRE

the rock-crystal nozzle and drip pan above a baluster body, raised on a gilt-bronze base cast with acanthus leaves and scrolling vine,
drilled for electricity
height 20³/₄in.; 52 cm.

(2)

PROVENANCE

Christie's Londres, *Important English Furniture and Clocks*, 22 janvier 2009, lot 193.

4 000-6 000 €

4 100-6 200 US\$



470





Anatole Demidoff

471

**PAIRE DE VASES COUVERTS EN GRANIT
ET MONTURE DE BRONZE DORÉ
D'ÉPOQUE LOUIS XVI, VERS 1780**

**A PAIR OF LOUIS XVI GILT-BRONZE
MOUNTED GRANITE COVERED VASES,
CIRCA 1780**

the twisted handles decorated with heads of Bacchus surrounded by leaves and vines, the lid surmounted by a pine cone, the pedestal with water leaf pattern, resting on a square-shaped base with curved angles
height 18 in.; 6¼in.; 46 cm; 16 cm.

(2)

PROVENANCE

Collection Demidoff à San Donato;
Vente du contenu de la Villa San Donato, 15
mars 1880, lot 306;
Collection Burat, Paris, 17 juin 1937, lot 51;
Ricqlès, Paris, 9 juillet 1997, lot 222;
Sotheby's Paris, *Important mobilier, sculptures
et objets d'art*, 16 octobre 2007, lot 103.

The Russian aristocrat Anatole Demidoff, born in Saint Petersburg in 1813 was one of the great amateurs and collectors of his time. Coming from a dynasty of arms suppliers for Imperial troops and owners of mining enterprises in the Urals and in Siberia, the family was rewarded in 1720 with a title of nobility. The father of Anatole was the true founder of the family collections. Shortly after the death of his wife in 1818, he settled in Rome with his son and in 1822 bought

a large estate located in San Donato near Florence, where he built a palace to house his collections. He received the title of Count of San Donato, which was granted to him by the Grand Duke of Tuscany for his many charitable deeds. The colossal fortune of Demidoff allowed Anatole to continue on a larger scale the work begun by his father and he bought, from throughout Europe, paintings by masters and objets d'art intended to decorate the luxurious villa of San Donato. Anatole was impassioned by the Napoleonic epoch and with his marriage in 1840 to Princess Mathilde, daughter of Jerome Bonaparte, brother of Napoleon, former king of Westphalia, it served to increase the prestige and fame he constantly sought. Anatole Demidoff also pursued his quest for artistic acquisitions. He collected an impressive amount of furniture and decorative artwork from the 18th century. During his lifetime, he proceeded to auction off some of his collections in Paris. He died on April 29, 1870. His nephew, Pavel Pavlovich, inherited his property and continued the work of his uncle by restoring the villa San Donato to the splendour which had been known to him. In 1880 in a landmark auction, he decided in turn to sell the contents of the villa where these vases were then sold under number 306.

80 000-120 000 €

82 000-123 000 US\$



472

**PAIRE DE TABOURETS EN BOIS REDORÉ,
PROBABLEMENT ALLEMAGNE, MILIEU DU
XVIII^E SIÈCLE ET CERTAINS ÉLÉMENTS
D'ÉPOQUE POSTÉRIEURE**

**A PAIR OF GILTWOOD STOOLS,
PROBABLY GERMAN, MID-18TH CENTURY
AND LATER**

in oak, each with a rectangular loose cushion
seat, above a serpentine seat-rail carved with
a stylised scallopshell, rocaille, scrolls and
leaves on cabriole legs carved with bellflowers
terminating in scrolled feet; (re-gilt)
height 24³/₄ in.; width 34¹/₄ in.; depth 20³/₄ in.;
62 cm; 87 cm; 53 cm.

(2)

PROVENANCE

Sotheby's Londres, *Arts of Europe*, 3 juillet
2012, lot 62.

5 000-8 000 €

5 200-8 200 US\$



473

PHILIPPE VIGNON

Paris 1638 - 1701

Portraits présumés de deux fils de Louis XIV
le second signé et daté au centre à droite
VIGNON / F / 1689

huile sur toile, ovale, une paire

Portraits said to be of two sons of Louis XIV
the latter signed and dated center right
VIGNON / F / 1689

a pair, both oil on canvas, oval

Boy turned to the right: 29 in. by 23³/₄ in.

73,5 cm by 59 cm; Boy turned to the left:

28³/₈ in. by 23³/₈ in. 72 cm by 58,7 cm

(2)

PROVENANCE

Sotheby's Paris, 18 juin 2008, lot 97
Où acquis par l'actuel propriétaire

7 000-10 000 €

7 200-10 300 US\$



474

474

DANIEL LINDTMAYER

Schaffhausen 1552 - 1606/07 Lucerne

Chasse au cerf
monogrammé DLM et daté 1587
plume et encre noire

A Deer Hunt
signed with monogram *DLM* and dated 1587
pen and black ink
4¾ in. by 6⅙ in. 12 cm by 15,7 cm

PROVENANCE
Peut-être musée de l'Ermitage, Saint-Pétersbourg (selon Thöne)
Boerner Leipzig, 9-10 mai 1930, lot 396
Où acquis par Hugo von Ziegler (1890-1966), Schaffhausen, et son épouse Edith Schindler
Christophe Joron-Derem Paris, Hôtel Drouot, *Collection von Ziegler-Schindler Dessins anciens*, 13 décembre 2017, lot 4

EXHIBITED
Schaffhausen, *Tobias Stimmer 1539-1584*, 1939, No. 204
Schaffhausen, Museum zu Allerheiligen, *Daniel Lindtmayer, 1552-1606, Handzeichnungen*, 1952, no. 123 (cat. by H. von Ziegler)

LITERATURE
F. Thöne, manuscript inventory of the von Ziegler-Schindler Collection, circa 1965, no. 72
F. Thöne, *Daniel Lindtmayer (1552-1606 / 07)*, Zurich and Munich 1975, p. 191, no. 162, fig. 205

This bold and impressive drawing is the study for a woodcut, published in Melchior Sebitz (or Sebizius), *XV Bücher von dem Feldbaw* (Strasbourg 1592, p. 623). Three other studies for illustrations to the same publication on rural activities are known, representing: *The Production of Oil* (Schaffhausen, Museum zu Allerheiligen, Thöne, *op. cit.*, 1975, no. 160, fig. 201), *The Grape Harvest* (Schaffhausen, Museum zu Allerheiligen, Thöne, *op. cit.*, 1975, no. 161, fig. 203) and *The Heron Hunt* (private collection, Saint-Gallen, in 1975, Thöne, *op. cit.*, 1975, no. 163, fig. 207).

A translation of an earlier French publication of 1564, *XV Bücher von dem Feldbaw* was a compilation of writings on all aspects of rural life, cultivation and husbandry. It served as the model for encyclopaedias of gardening and agriculture for centuries.

5 000-7 000 €

5 200-7 200 US\$



475

475

ELISABETTA SIRANI

Bologna 1638 - 1665

Recto : tête d'un jeune garçon
Verso : étude de figures classiques
porte une signature à la plume et encre brune en bas à droite Eliz. Sirani
sanguine et estompe, dans un encadrement à la pierre noire (recto) ; sanguine (verso)

Recto: Head of a Boy
Verso: Compositional study of classically attired male and female figures
bears signature in pen and brown ink lower right *Eliz. Sirani*
red chalk with stumping, within black chalk framing lines (*recto*)
red chalk (*verso*)
8⅞ in. by 6½ in. 22,5 cm by 16,4 cm

PROVENANCE
Giuseppe Vallardi (L.1223, porte le numéro apposé par le collectionneur à la sanguine, *recto* et *verso* 0.287)
Galerie Alister Matthews, Bournemouth
Où acquis en septembre 1958 par Ralph Holland (1917-2012), Londres et Newcastle
Sa vente, Sotheby's Londres, *Galleria Portatile – The Ralph Holland Collection*, 5 juillet 2013, lot 305
Galerie Paul Prouté, Paris, 2019

EXHIBITED
Newcastle upon Tyne, Hatton Gallery, *Old Master Drawings, from the XVIth to the XIXth century*, 1960, no. 32



476

476

PAIRE DE MIROIRS EN BOIS NOIRCI ET BRONZE DORÉ DANS LE GOÛT DU XVIIIÈ SIÈCLE, XIXE SIÈCLE

A PAIR OF GILT-BRONZE MOUNTED EBONISED MIRRORS IN 17TH CENTURY STYLE, 19TH CENTURY

à décor de masques et incrustations de lapis-lazuli et d'agate

of octagonal shape, decorated with masks and inlays of lapis lazuli and agate
height 19⅞in.; 50 cm.

(2)

PROVENANCE
Sotheby's Paris, *Important Mobilier, Sculptures Et Objets*, 6 avril 2011, lot 27.

5 000-8 000 €

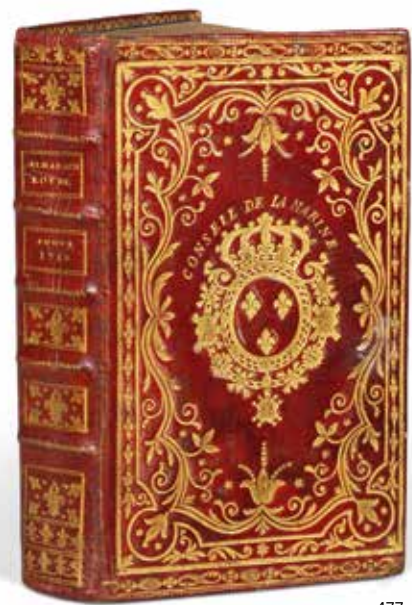
5 200-8 200 US\$

Ralph Holland, the former owner of this drawing, compared the style of the study on the *verso* with that of a sketch of a *Boy Carrying a Torch*, in the Royal Collection at Windsor Castle (O. Kurz, *Bolognese Drawings of the XVII & XVIII Centuries... at Windsor Castle*, London 1955, p. 133, no. 494, reproduced fig. 92). Both share the same handling of chalk, applied in a very free and rapid manner. The *verso* can also be compared with the Windsor drawing of the *Madonna and Child, seated on clouds* (*ibid.*, p.135, no. 503).

The technique employed by Sirani on the *recto* can also be seen in her red and black chalk *Self-portrait*, in a private collection, Geneva, which is a study for the renowned *Self-portrait of the Artist Painting her Father*, now only known through an engraving (B. Bohn, 'Elisabetta Sirani and Drawing Practices in Early Modern Bologna', in *Master Drawings*, XLII, no. 3, 2004, p. 228, fig. 40). In both drawings, we see the same vertical placement of chalk lines to model areas on the neck and face, and the application of chalk with areas of stumping lends a similar softness to both portraits. For a further discussion of Elisabetta Sirani and her drawings, see Babette Bohn, *op. cit.*

4 000-6 000 €

4 100-6 200 US\$



477

477

ALMANACH ROYAL, ANNÉE COMMUNE M. DCC. LXXXIX. PARIS, VEUVE D'HOURLY ET DEBURE, 1789.

BEL EXEMPLAIRE DU CONSEIL DE LA MARINE AUX ARMES DE LOUIS XV.

PARIS, VEUVE D'HOURLY ET DEBURE, 1789.

FINE COPY FROM THE CONSEIL DE LA MARINE, WITH LOUIS XV COAT OF ARMS (OHR 2495, FER 17).

8° (198 x 118 mm – 7 7/8 x 4 5/6 in). Contemporary French red morocco, gilt Dubuisson plaque on sides (Rahir 184-k), arms of Louis XV at centre with gilt lettering “Conseil de la Marine” above, spine gilt with fleur-de-lys, blue watered silk liners and endpapers, gilt edges. *Repaired spine-ends*. Created in 1715 during the Regency period to replace the Minister of State, the Conseil lasted eight years until the re-establishment of the Secretary of State in 1723. In an attempt to reform the institutions, another “Conseil d’administration du département de la Marine, sous le titre de Conseil de la marine” was again created in 1788.

PROVENANCE
Sotheby’s Paris, 18 décembre 2014, lot 61.

1 500-2 000 €
1 550-2 050 US\$

478

VOLTAIRE, FRANÇOIS MARIE AROUET DIT CANDIDE OU L’OPTIMISME. TRADUIT DE L’ALLEMAND PAR MR. LE DOCTEUR RALPH. [LONDRES], 1759.

SÉDUISANTE ET ÉTONNANTE RELIURE DE NOULHAC, AVEC UN MÉDAILLON EN BISCUIT PROVENANT PROBABLEMENT DE LA MANUFACTURE DE SÈVRES.

EXEMPLAIRE ENRICHİ D’UNE LETTRE AUTOGRAPHE DE VOLTAIRE.

AN ELEGANT BINDING BY NOULHAC, WITH AN ENAMEL PORTRAIT OF VOLTAIRE AND AN AUTOGRAPH LETTER FROM THE AUTHOR.

Small 8° (183 x 153 mm – 7 x 4 in). Blue straight-grained morocco, round red morocco inlay at corners, large gilt tooled vine border, spine gilt in compartments, gilt bronze mounted biscuit porcelain cameo with Voltaire’s profile portrait in white and blue, Greek key roulette, gilt edges, watered silk liners and endpapers, slipcase (*Noulhac*). *Yellowed paper. Rubbed slipcase*.

An English edition not listed by Bengesco and published in the same year as the original 1759 Geneva edition. This one differs slightly in the title page (finial with the trumpet to the left) and p. 3 (headpiece, initials and advertisement, etc.). Some words with sexual or anticlerical connotations were previously censored (“Jésuite”, p. 29, “Vérolés”, p. 31, “ Mais ce qui me surpnt davantage, c’est qu’ils nous mirent à tous le doigt dans un endroit où nous autres femmes nous ne nous laissons mettre d’ordinaire que des canules ”, p. 80; see also pp. 81, 85, 86, 89, 90), and another hand

restored the text in the margin; these lines and writings were washed out.

The cameo of Voltaire’s profile dating from the late 18th or early 19th century probably comes from the Manufacture royale de Sèvres.

[Bound with:]
Voltaire. Signed autograph letter to a benefactor of Ferney. Ferney, 25 August. 1 p. in-8 (153 x 97 mm). Slight spotting. Voltaire thanks a benefactor of his “pauvre province”, and mentions his secretary Wagnière and his niece and companion Marie Louise Mignot, known as Madame Denis : “Le vieux malade, Monsieur, apprend tout le bien que vous continuez à faire a notre pauvre province. Je vous en felicite et je vous en remercie. Mon cher Vagniere vous dira combien madame Denis et moi nous vous sommes attachez. Vous savez avec quels sentiments d’une amitiè respectueuse j’ay l’honneur d’etre, Monsieur, votre tres humble et tres obeissant serviteur. Voltaire.”

PROVENANCE
Royet (ex-libris manuscrit);
Comte et comtesse Guy de Boisrouvray;
Sotheby’s Monaco, 16 octobre 1989, lot 52.
Sotheby’s Paris, 19 juin 2014, lot n° 45.

LITERATURE
Barber, “Modèle genevois, mode européenne : le cas de Candide et de ses contrefaçons”, in *Cinq siècles d’imprimerie genevoise, Actes du colloque international sur l’histoire de l’imprimerie et du livre à Genève*, 27-30 avril 1978, Genève, Société d’histoire et d’archéologie, 1980-1981, p. 49-67.

10 000-15 000 €
10 300-15 400 US\$



478



479

[LIVRE DE FÊTES] LE SACRE DE LOUIS XV, ROY DE FRANCE & DE NAVARRE, DANS L'EGLISE DE REIMS, LE DIMANCHE XXV OCTOBRE MDCCXXII. [PARIS, IMPRIMÉ AU FRAIS DU ROI, 1731].

EXEMPLAIRE DE PRÉSENT, SUR PAPIER FORT ET DANS UNE SOMPTUEUSE RELIURE DE PADELOUP.

LE SACRE DE LOUIS XV, ROY DE FRANCE & DE BAVAREE, DANS L'EGLISE DE REIMS,

2° (625 x 467 mm – 24 ⁴/₆ x 18 ³/₆ in). Contemporary dark-blue calf gilt with royal arms on sides (OHR 2495, fer 20), large gilt border made up of 4 large stamps of laurel and acanthus leaves, crowned royal cipher at corners, spine elaborately gilt in 10 compartments with crowned royal ciphers, gilt edges (*Padeloup*).

Paper yellowed and small stains in lower margin of title. Joints and spine repaired, discreet marks on boards.

Handsome presentation copy on thick paper in a sumptuous blue morocco binding by

Padeloup, decorated with four large plaques especially designed for this edition.

Engraved throughout, frontispiece, preface and contents including 9 vignettes, 32 leaves of text, 9 double-page engraved plates, 30 plates of costumes within elaborately ornamented borders, double-page table of contents, single-page bearing the “noms des peintres et graveurs”, Audran, Bauvais, Cochin, Dupuis, Drevet, Edelinck, Haussad, Tardieu, Petit, etc, after Pierre Dulin and Pierre Josse Perrot.

A monumental illustrated account of Louis XV's coronation at Reims cathedral showing the king in full regalia, and the costumes of the dignitaries in attendance within a decorative and pictorial border. The description was written by Antoine Danchet and revised by Jean-Paul Bignon et Claude Gros de Boze. The binding was designed and executed by Antoine-Michel Padeloup, who was appointed royal binder to Louis XV in 1733. The foliate and floral ornament border is composed from the repeated impression of four large plaques

(type B described by Paul Culot). Louis XV had to wait nine years before the first copy was presented to him on 24 December 1731.

PROVENANCE
Michel Wittock (ex-libris);
Sotheby's Paris, 18 juin 2008, lot 132.

LITERATURE
Cohen, 917.
Ruggieri, 546 (“fort recherché pour la beauté des 9 grandes planches, des nombreux portraits et des encadrements du texte”).
Katalog Berlin, 3009.
Lipperheide, 2713.
Paul Culot, “Sur quelques reliures d'époque à décor doré du Sacre de Louis XV”, in Cahiers de Mariemont, I, 1970, p. 36-51.

15 000-20 000 €

15 400-20 500 US\$



480

[LIVRE DE FÊTES] RELATION DE L'ARRIVÉE DU ROI AU HAVRE-DE-GRACE LE 19 SEPTEMBRE 1749. PARIS, IMPRIMERIE D'HIPPOLYTE-LOUIS GUÉRIN & DE LOUIS-FRANÇOIS DELATOUR, 1753.

SOMPTUEUX LIVRE DE FÊTES DANS SA RELIURE DE PRÉSENT ATTRIBUABLE À GUILLAUME MERCIER, EXÉCUTÉE DANS L'ATELIER DE LA BIBLIOTHÈQUE ROYALE.

AN ATTRACTIVE PRESENTATION COPY OF THIS FESTIVAL BOOK IN A BINDING ATTRIBUTED TO GUILLAUME MERCIER AND EXECUTED IN THE WORKSHOP OF THE KING'S LIBRARY.

2° (628 x 465 mm). Red French morocco binding, wide gilt ornamented border with birds and grapes, small fleur-de-lys tool, gilt ornamented plaque in corners, with arms of Louis XV gilt in centre (OHR 2495, fer 10), spine elaborately gilt in compartments with crowned royal ciphers and small floral tooling (*Attributed to Guillaume Mercier*).
Damp stains on two plates, paper yellowed. Binding restored. Marks on covers, corners rubbed, repairs to joints and spine, partially split joints.

First edition. 3 engraved vignettes, head- and tail-pieces by Slodtz, six double-page plates by Le Bas after Descamps.

The fête du Havre was celebrated in honour of Louis XV's visit after the Treaty of Aix-la-Chapelle. The king had wished to visit a French port and was shown the manoeuvres of the sails executed by four hundred sailors in uniform and the careening of a ship. The festivities ended with a sumptuous “naval battle” and illuminations of the city's main avenue, beautifully rendered in the engraved plates.

PROVENANCE
Sotheby's Paris, 18 juin 2008, lot 133.

LITERATURE
Cohen 868.
Ruggieri, 581.

4 000-6 000 €

4 100-6 200 US\$

481

[RELIURES EN MAROQUIN]

BEL ENSEMBLE DÉCORATIF DE 14 VOLUMES EN MAROQUIN.

[MOROCCO BINDINGS]

A FINE DECORATIVE COLLECTION OF 13 WORKS IN 14 VOLUMES IN MOROCCO BINDINGS.

Sold as viewed, books not-collated.
FÉNELON, François de Salignac de la Mothe. *Les Avantures de Télémaque*, fils d'Ulysse. Amsterdam, J. Wetstein & G. Smith ; Rotterdam, Jean Hofhout, 1734. 4° (285 x 229 mm). Contemporary red morocco, gilt fillet borders, gilt spine with the arms of the Count of Argenson in compartments, gilt edges. *Small chafed patches on covers. Half-title page missing. A fine copy in morocco from the Count of Argenson's library.*
The elegant plates in this book form the first important series of illustrations before the work of Cochin (1781) and Monnet (1783). It includes an engraved frontispiece by Folkema after Picart, a portrait of Fénelon engraved by Drevet after Vivien, and 24 figures by Debrie, Dubourg and Picart, engraved by Bernaerts, Folkema, Gunst and Surugue, 24 vignettes and 21 culs-de-lampe engraved by Duflos, Schenk, Folkema and Tanje. Reference: Cohen, 381.
Provenance: Marc-Pierre de Voyer de Paulmy, Count of Argenson (armorial bookplate "Ex. Cata. Bibliothecae Argençon."; arms on covers, OHR 1721, fer 4), famous lieutenant of police of Paris, Keeper of the Seals of the Regent and

director of the King's library from 1737 to 1742, friend of Voltaire and patron of philosophers. RÉGNIER, Mathurin. *Satyres et autres œuvres* [...] accompagnées de remarques historiques. London, Jacob Tonson, 1733. 4° (280 x 225 mm). Purple morocco, gilt fillet border, spine gilt in compartments, inner dentelle, gilt and marbled edges (*R. Petit*). *Half-title page missing. Frontispiece repaired. Yellowed paper.*
Very fine edition, all pages within a red border. Contains an engraved frontispiece after Natoire by L. Cars, fleuron on title-page by Cochin, 6 (of 7) vignettes and tail-pieces (some repeated) after Boucher and Natoire engraved by Cochin. Reference : Cohen, 867.
Provenance : Alfred Piat (bookplate and motto "Libro Liber" engraved by Stern). — Genard library (bookplate).
L'Office de la Semaine Sainte. *Paris, Paris, Charles Fosset, [1680]*. 8°. Red morrocco, semé of fleurs-de-lis with crowned 'L' cipher on covers, spine elaborately gilt in compartments, inner dentelle, gilt edges (*Contemporary binding*).
L'Office de la Semaine Sainte. *Paris, Libraires associés, 1700*. 8°. Red morocco gilt 'à la fanfare', spine gilt in compartments, inner dentelle (*Contemporary binding*).
L'Office de la Semaine Sainte. *Paris, Antoine Dezailler, 1701*. Red morocco, stipple gilt covers, spine gilt with fleur-de-lis and crowned 'PP' cipher in compartments, inner dentelle, gilt edges (*Contemporary binding*).
4 *Almanachs royaux* for the years 1735, 1742,

1745 and 1775. *Paris, D'Houry, Le Breton*. 8°. All bound in contemporary red morocco, gilt spine, gilt dentelle on sides, gilt Dubuisson plaque on sides for the year 1775 (Rahir, 184k), inner dentelle, gilt edges, Augsburg endpapers for the year 1735.
Pseautier distribué pour tous les jours de la Semaine [1742]. 12°. Red morocco, gilt dentelle on covers, floral gilt motifs on corners, spine gilt in compartments, inner dentelle, gilt edges (*Contemporary binding*).
L'Ordinaire de la Sainte Messe. 12°. Red morocco, gilt dentelle on covers, spine gilt in compartments, morocco doublure, inner dentelle, gilt edges (*Contemporary binding*). Ruled copy. *Chafed patches on covers. Title-page missing.*
FERRY DE SAINT-CONSTANT. *Il genio del signor di Buffon*. London, 1780. 8°. Red morocco, Greek key border, smooth spine elaborately gilt, red edges (*Contemporary Italian binding*).
BROWNING. *Selections from The Poetical Works of Robert Browning*. London, Smith, Elder and Co., 1896. 8°. Green morocco, gilt and red morocco inlay carnations in centre, spine gilt in compartments with red morocco inlay, inner morocco frame with dentelle (*Riviere & Son*). *Spine and cover borders very faded.*
PROVENANCE
Hampel Munich, 27 juin 2014, lot 852.

2 000-3 000 €

2 050-3 100 US\$

482

RÉUNION DE 4 ALMANACHS ROYAUX 1705-1709 EN VÉLIN.

ALMANACH ROYAL POUR L'AN MIL SEPT CENS CINQ [...] 1706, 1707, 1709]. PARIS, LAURENT D'HOURY, 1705-1709.

FOUR ROYAL ALMANACS.

4 volumes 8° (circa 185 x 120 mm – 7 9/32 x 4 23/32 in). Vellum with gilt fillets, and French royal arms and various types of fleur-de-lys decoration, spines with gilt fleurs-de-lys stamps, edges mottled or gilt (*Publisher's binding*).
1705: *spotting and damp spots. Disbound and chafed.*
1706: *leading edges split.*
1707: *vellum stained and yellowed.*
1709: *rebound, renewed endpapers, title browned, marginal spotting, including additional bifolio p. 42.*

PROVENANCE

Bibliothèque du château de Valençay, propriété de Talleyrand à partir de 1803 (cachet à l'encre bleue sur l'almanach de 1705);
Historien et chartiste Eugène Aubry-Vitet (1706, ex-libris armorié);
Fleury (1707);
Sotheby's Paris, 18 décembre 2014, lot 61.

3 000-5 000 €

3 100-5 200 US\$

483

LA FONTAINE JEAN DE. CONTES.

CONTES ET NOUVELLES EN VERS. AMSTERDAM [PARIS], 1762.

2 volumes 8° (114 x 176 mm). Red morocco, spine gilt in compartments, elaborately gilt dentelle on borders, inner dentelle, green watered silk liners and endpapers, inner morocco frame with dentelle, gilt edges (*Riviere & Son*). *Misbound 'Joconde' title-page at the end of the first volume, before the 'Dissertation sur la Joconde'. Some pages yellowed.*
THE RENOWNED 'FERMIERS GÉNÉRAUX' EDITION.

With engraved frontispiece portrait of La Fontaine after Rigaud, and of Eisen after Vispré, both engraved by Ficquet. 80 illustrations after Eisen by Aliamet, Baquoy, Choffard, Delafosse, Flipart, Lemire, Leveau, Longueil and Ouvrier. 4 vignettes and 53 culs-de-lampe by Choffard.
With uncensored illustrations for 'Cas de Conscience' and 'Diable de Papefiguière'.
PROVENANCE
Harry McCalmont (ex-libris);
Hampel Munich, 27 juin 2014, lot 852.

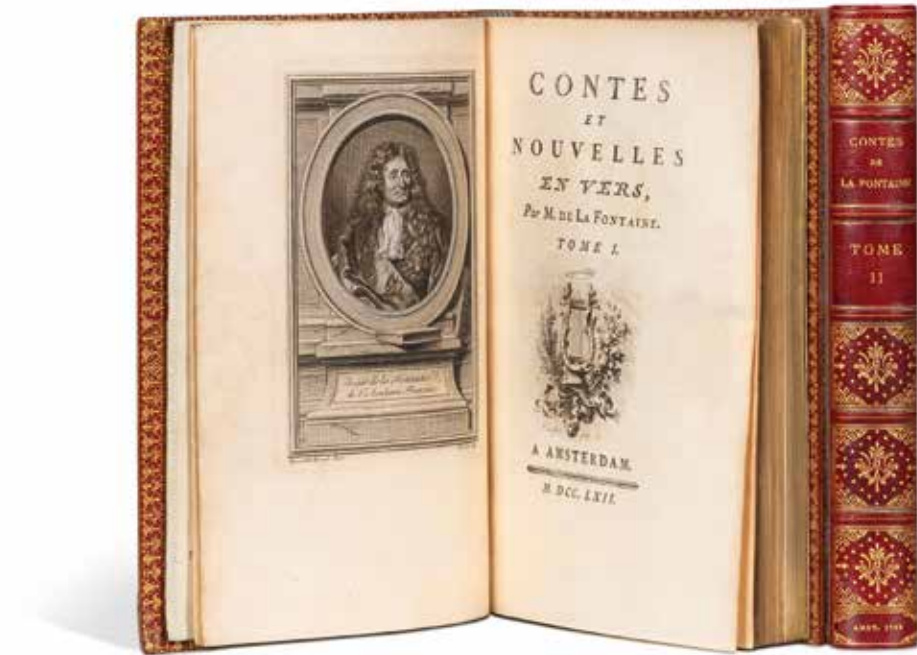
LITERATURE
Cohen, 558-571.
Rochambeau, 78.
Ray I, 26 ("The Fermiers-Généraux La Fontaine is the collector's book par excellence").

1 500-2 000 €

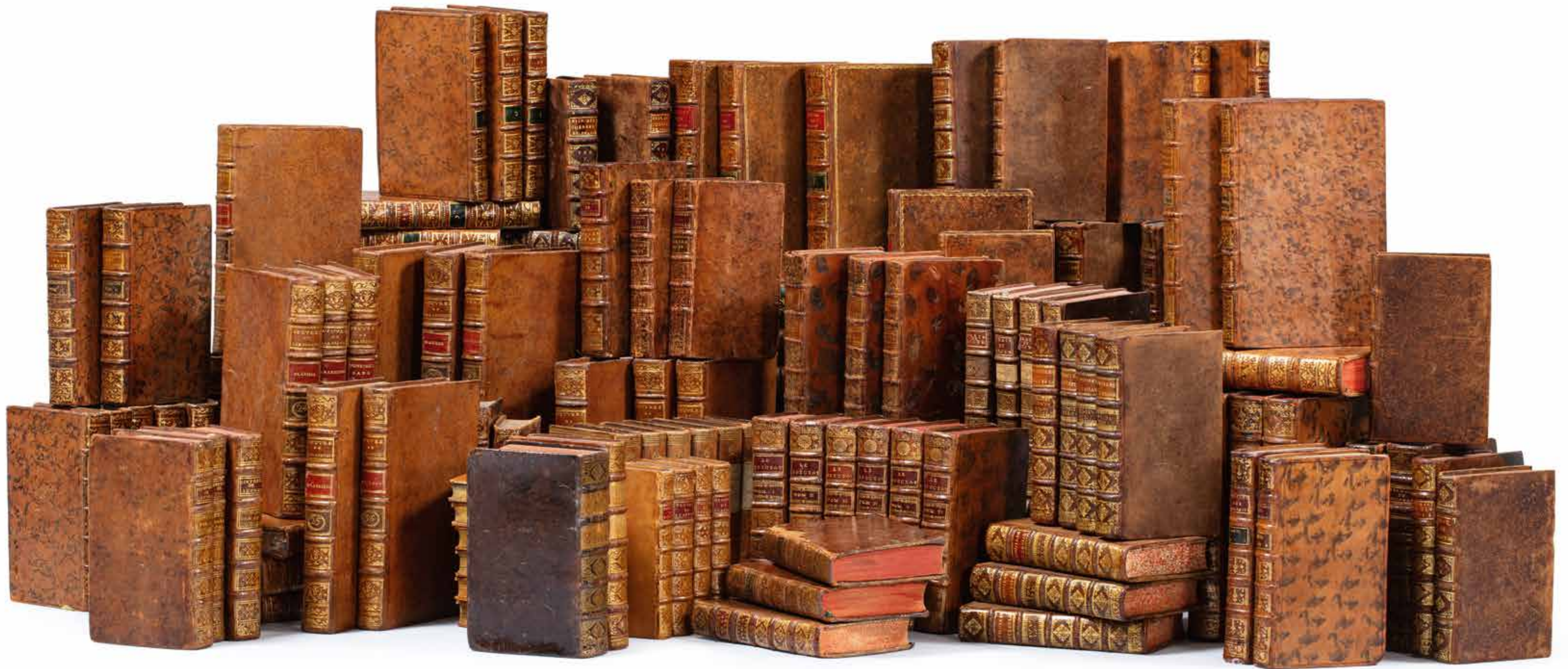
1 550-2 050 US\$



482



483



484

[RELIURES]

ENSEMBLE DÉCORATIF DE 166 VOLUMES

A DECORATIVE COLLECTION OF 166 VOLUMES IN 18TH CENTURY BINDINGS.

166 volumes in-12 ou in-8. Veau, dos orné (Reliures de l'époque).

Lot vendu en l'état, livres non collationnés.

166 volumes (12° or 8°). All bound in calf, spines gilt. Sold as viewed, books not-collated.

This large collection contains: BOSSUET, Sermons. *Paris, Antoine Boudet, 1772.* 9 volumes. — CICERO. Les Oraisons. *Paris, Chez les Frères Barbou, 1732.* 8 volumes. — Conduite pour passer saintement le temps de l'avent. *Paris, Belin, 1793.* 1 volume. — Enchiridion Seu Manuale Christianum. *Paris, Desaint et Saillant, 1750.* With the arms of Tavernier (?) of Lyon. — FLÉCHIER. Histoire de Théodose le Grand, pour Monseigneur le Dauphin. *Lyon, Jean Bruyset, 1692.* 2 volumes. Bookplate "comte Frobinus von Fürstenberg".

— GAILLARD. Histoire de François I^{er}, roi de France, dit le grand roi et le père des lettres. *Paris, Saillant & Nyon, 1769.* 7 volumes. — GOGUET & FUGERE. De l'origine des loix, des arts et des sciences ; et de leurs progrès chez les anciens peuples. *Paris, Desaint et Saillant, 1759.* 6 volumes. — L'Âme religieuse. *Lyon, Perisse, 1779.* 1 volume. — Le Traité des devoirs religieux... *Paris, Humblot, 1743.* 2 volumes. — Maximes spirituelles. *Paris, Belin, 1789.* 1 volume. — MILLEVOYE. Œuvres posthumes. *Paris, Ladvocat, 1823.* 6 volumes.

— Nouvelle retraite. *Paris, Berton, 1782.* 1 volume. — RICHARDSON. Lettres angloises, ou Histoire de Miss Clarisse Harlove, nouvelle édition. *Paris, Libraires associés, 1770.* 7 volumes. — SCARRON. Œuvres [...]. Nouvelle édition [...]. *Amsterdam, J. Wetstein & G. Smith, 1737.* 11 parts in 10 vol. Edition by the French historian Antoine-Augustin Bruzen de La Martinière (1662-1746). — STEELE & ADDISON. Le Spectateur ou le Socrate moderne, ou l'on voit un Portrait naïf des Mœurs de ce Siècle. Trad. de l'Anglois. *Amsterdam, J. Wetstein & G. Smith,*

1741. 6 volumes. 5th edition. — Abrégé de la théorie militaire...par Mr. Le Comte V.D.S.G. *Vienna, Jean-Thomas de Trattner, 1766.* 8°. Brown calf, gilt dentelle on sides, spine gilt in compartments, gilt edges, edges partially gauffered. *Binding repaired.* With circa 90 incomplete volumes, including: — Abrégé de l'histoire générale des voyages (6 volumes). — Abrégé de l'histoire générale des voyages (different binding, 3 volumes). — Histoire naturelle générale et particulière (3 volumes). — Histoire universelle depuis le commencement du monde... (3 volumes). —

LE NAIN DE TILLEMONT. Mémoires pour servir à l'histoire ecclésiastique des six premiers siècles (14 volumes). — Massillon. Sermons (1 volume). — MASSILLON. Sermons, Carême (2 volumes). — PREVOST. Œuvres choisies (20 volumes). — Etc.

PROVENANCE
Hampel Munich, 27 juin 2014, lot 852.

4 500-6 500 €

4 650-6 700 US\$



485

[LIVRE DE FÊTES]
DESCRIPTION DES FESTES DONNÉES
PAR LA VILLE DE PARIS, À L'OCCASION
DU MARIAGE DE MADAME LOUISE-
ELISABETH DE FRANCE, & DE DOM
PHILIPPE, INFANT & GRAND AMIRAL
D'ESPAGNE.
PARIS, P.G. LE MERCIER, 1740.

BEL EXEMPLAIRE AUX ARMES DU
DAUPHIN LOUIS DE FRANCE.

FIRST EDITION OF ONE OF THE MOST
LAVISH LIVRES DE FÊTES OF THE 18TH
CENTURY INCLUDING AN ILLUSTRATION
OF SPECTACULAR FIREWORKS OVER THE
SEINE.

2° (625 x 467 mm – 24 ⁴/₆ x 18 ³/₆ in).
Contemporary French red morocco, roll-tooled
border composed of palmettes and fleurs-
de-lys, at centre gilt arms of Dauphin Louis of
France, spine gilt in compartments with fleur-
de-lys, gilt edges. *Minor restorations. Rubbed*
spine-ends, joints and corners. One corner
heavily dulled, three joints split over 4 cm.
Some stains on covers. Minor foxing in the text.
Some plates slightly repaired.

Finely bound in contemporary red morocco
with the arms of the Dauphin Louis of France
(1729-1765), son of Louis XV and brother
of the bride Elisabeth of France. He died
prematurely and never reigned, but fathered
three kings of France, Louis XVI, Louis XVIII
and Charles X.
From the library of Baron Alexis de Redé,
former occupant of the Hôtel Lambert,
who remained famous for his memorable
luncheons and dinner parties on the hotel's
ground floor.
First edition, illustrated with a large fleuron
on the title engraved by Soubeyran after
Bouchardon and a head-piece designed and
engraved by Rigaud, 13 engraved plates or
plans (8 of them on double page) designed by
Blondel, Gabriel, Salley and Servandoni and
engraved by Blondel.
This sumptuous book presents the
celebrations organised for the marriage by
proxy, on 26 August 1739, of Elisabeth of
France, the eldest daughter of Louis XV, to the
second son of Philip V of Spain. The twelve-
year-old princess did not see her husband
for the first time until a few weeks later on

Spanish soil. The actual wedding took place on
25 October. The festivities were orchestrated
by the Florentine architect Servandoni and
took place on an artificial island built between
the Pont Royal and the Pont Neuf in front of
the Louvre. Sixty illuminated boats gave the
signal for the fireworks and a mock-naval
battle with “sea monsters”.

PROVENANCE
Baron Alexis de Redé (ex-libris armorié);
Léon Gruel (ex-libris);
Alde Paris, 13 décembre 2011, lot n° 44;
Sylvain Lévy-Alban, 2012.

LITERATURE
Cohen, 288.
Cicognara, 1507.
Mourey, *Le Livre des fêtes françaises*, 210-222.

5 000-7 000 €
5 200-7 200 US\$

486

LES PEINTURES DE CHARLES LE BRUN
ET D'EUSTACHE LESUEUR, QUI SONT
DANS L'HÔTEL DU CHASTELET, CY
DEVANT LA MAISON DU PRÉSIDENT
LAMBERT, DESSINÉES PAR BERNARD
PICARD [...].
PARIS, DUCHANGE, 1740.

UN BEL ENSEMBLE DE GRAVURES
REPRODUISANT LES PEINTURES
EXÉCUTÉES PAR LE BRUN ET LE SUEUR
DANS LES ANNÉES 1650 POUR L'HÔTEL
LAMBERT À PARIS.

LE BRUN, CHARLES – EUSTACHE LE
SUEUR LES PEINTURES DE CHARLES
LE BRUN ET D'EUSTACHE LESUEUR, QUI
SONT DANS L'HÔTEL DU CHASTELET,
CY DEVANT LA MAISON DU PRÉSIDENT
LAMBERT, DESSINÉES PAR BERNARD
PICARD [...].
PARIS, DUCHANGE, 1740.

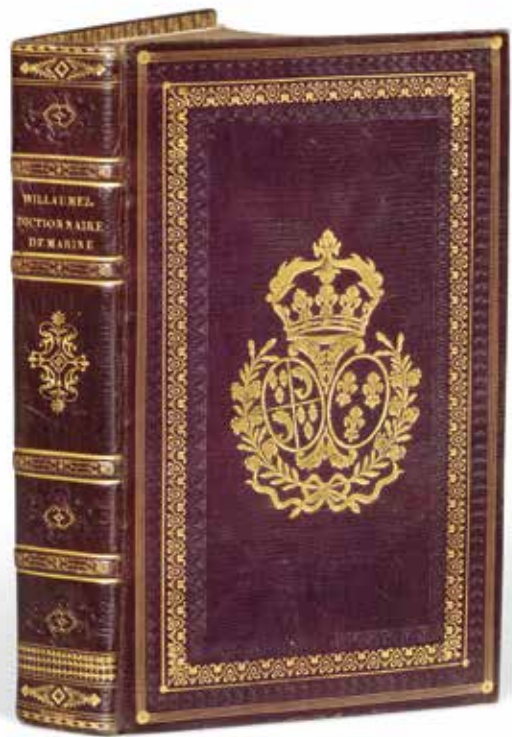
A FINE SET OF PRINTS REPRODUCING
THE PAINTINGS EXECUTED BY LE BRUN
AND LE SUEUR IN THE 1650S FOR THE
HÔTEL LAMBERT IN PARIS.

2° (521 x 396 mm – 20 ³/₆ x 15 ²/₃ in). Red
half-morocco, spine elaborately tooled (*XIXth*
century binding). *Damp stain in title margins*
and some plates. Last plate browned.
33 engraved plates, including 23 double-
plates, 8 single-plates and 2 folding plates.

PROVENANCE
Kahn & Associés Paris, 11 août 2009, lot 6.

LITERATURE
Marc Favreau, “Les fastes du Grand Siècle
au temps de Voltaire : le recueil gravé des
décors peints de l'hôtel Lambert” in *A*
L'origine du Livre d'Art, ed. C.Hattori et al.,
Paris, 2010, pp. 231-41.

2 000-3 000 €
2 050-3 100 US\$



487

487

WILLAUMEZ, JEAN BAPTISTE PHILIBERT
DICTIONNAIRE DE LA MARINE,
NOUVELLE ÉDITION.
PARIS, GAULTIER-LAGUIONIE, 1825.

NOUVELLE ÉDITION DE CE
DICTIONNAIRE, PUBLIÉ POUR LA
PREMIÈRE FOIS EN 1820, ILLUSTRÉE DE
7 PLANCHES DÉPLIANTES GRAVÉES.

HANDSOME COPY WITH THE ARMS
OF THE DUCHESS OF ANGOULÊME,
DAUPHINE OF FRANCE.

In-8 (208 x 123 mm – 8 x 4 7/8 in). Purple
straight-grained morocco binding, with the
gilt arms of the duchesse d'Angoulême (OHR
2533 fer 2), spine gilt in compartments, gilt
edges (*Contemporary binding by Fauchet*).

Modern chemise and slipcase.

Foxing. Slipcase split.

Second edition, first published in 1820, and
illustrated with 7 engraved folding plates.

PROVENANCE

Marie-Thérèse-Charlotte de France, duchesse
d'Angoulême et de Dauphine (armes);
Sotheby's Londres, Mortimer L. Schiff. Catalogue
De Ricci, III, 303, 7 juillet 1938, lot 1283;
Sotheby's Londres, J.R. Abbey, 21 juin 1967,
lot 2232.

2 000-3 000 €

2 050-3 100 US\$

488

[NAPOLEON III]
OEUVRES.
PARIS, PLON ET AMYOT, 1856.

BEL EXEMPLAIRE DE PRÉSENT AUX
ARMES DE L'EMPEREUR AYANT
APPARTENU À ERNEST-AUGUSTE II DE
HANOVRE, DUC DE CUMBERLAND.

A HANDSOME PRESENTATION COPY
WITH THE IMPERIAL COAT OF ARMS
FROM THE LIBRARY OF ERNST-AUGUST II
OF HANOVER, DUKE OF CUMBERLAND.

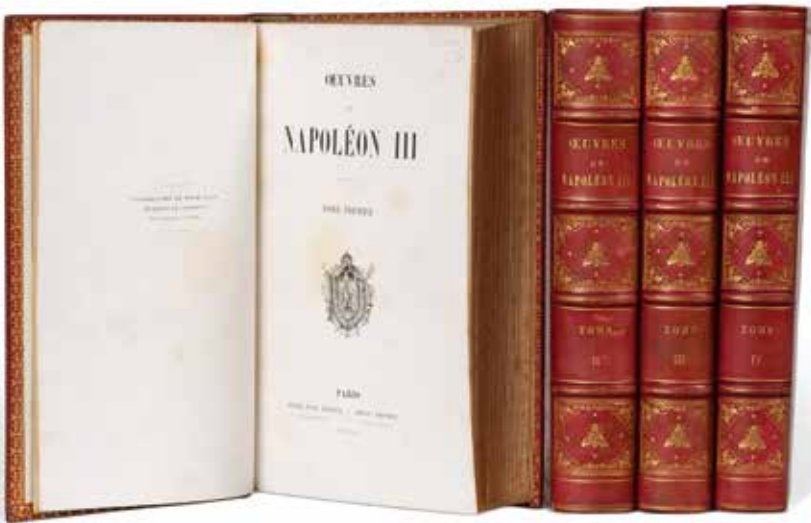
4 vol. in-8 (242 x 165 mm – 9 1/4 x 6 1/32 in).
Contemporary red calf, Napoleonic insignia in
corners and in spine compartments, gilt and
blind fillets borders on sides, imperial arms
on covers, inner dentelle, gilt edges. *Binding*
slightly rubbed. Spine faded. Some spotting.
Rare collected edition of Napoléon III's works,
printed on wove paper.

PROVENANCE

Ernst-August II de Hanovre, duc de
Cumberland (1845-1923) (ex-libris armorié);
Gérard Souham (ex-libris ; sa vente, Osenat,
Fontainebleau, 7 décembre 2008, lot 218).

1 000-1 500 €

1 050-1 550 US\$



488



489

489

CONGRÈS DE PARIS
GALERIE DE PLÉNIPOTENTIAIRES AU
CONGRÈS DE PARIS...
PARIS, ERNEST BOUDIN, 1856.

BEL EXEMPLAIRE DE PRÉSENT RELIÉ PAR
DESPIERRES, RELIEUR DE L'EMPEREUR
ÉTABLI RUE DE L'ECHELLE À PARIS.

FINE PRESENTATION COPY BOUND
BY DESPIERRES, THE EMPEROR'S
BOOKBINDER ESTABLISHED IN RUE DE
L'ECHELLE IN PARIS.

2° (554 x 495 mm). Green hard-grained
morocco, borders tooled in gilt and blind,
gilt imperial coat of arms of Napoleon III in
centre, diamond-shaped compartments with
gilt national symbols in corners, gilt edges
(*Despierres*). *Joints slightly rubbed.*

An important account of the Congress of
Paris where the peace treaty with Russia was
signed; emissaries from England, Austria,
Sardinia and the Ottoman Empire were also
represented.

Illustrated with 15 lithographed portraits on
a tinted background after photographs by
Mayer and Pierson.

The armorials of the countries present at the
congress are finely painted and illuminated on
the title page.

PROVENANCE

Osenat, *Collection Gérard Souham*, 7
décembre 2008, lot 219.

LITERATURE

Quérard, *Archives littéraires*, p. 296 lists
16 portraits (there are however only 15
biographical notes).

2 000-3 000 €

2 050-3 100 US\$



490

490

JOST AMMAN

Zürich 1539 - 1591 Nuremberg

La fille de Jephthah
monogrammé JAG et daté 1562
plume et encre noire

The Daughter of Jephthah
signed with monogram JAG and dated 1562
pen and black ink
8 in. by 5¼ in. 20,4 cm by 13,5 cm

PROVENANCE

Karl Ewald Hasse (1910-1892), Göttingen (L.860)
Ernest Ehlers (1835-1925), Göttingen, en 1930
Boerner Leipzig, 25 mai 1938, lot 5
Où acquis par Hugo von Ziegler (1890-1966),
Schaffhausen, et son épouse Edith Schindler
Christophe Joron-Derem Paris, Hôtel Drouot,
*Collection von Ziegler-Schindler Dessins
anciens*, 13 décembre 2017, lot 41

LITERATURE

K. Pilz, 'Die Zeichnungen und das Graphische
Werk des Jost Amman (1539-1591)'; in
Anzeiger für Schweizerische Altertumskunde,
XXXV, 1933, p. 217, no. 22, pl. V
F. Thöne, manuscript inventory of the von
Ziegler-Schindler Collection, *circa* 1965, no. 26

A fine, significant and well preserved sheet
by one of the leading 16th-century Swiss
designers of stained glass panels, this
complex composition represents an episode
from the Book of Judges (chapter 11, 34).
Jephthah, leader of the Hebrew army against
the Ammonites, vowed that should he be
victorious, he would offer as sacrifice to God
whomever came first to meet him on his
return home. But this first welcomer was none
other than his own daughter, "dancing to the
sound of tambourines." She asks him to fulfil
the promise made to God, but also to give her
two months to "weep for her virginity" in the
mountains with her companions (a scene the
artist represents here in the background). At
the end of the two months, Jephthah does
indeed kill his daughter.

The letter G (for "Glas"), added to the IA of the
artist's monogram, signifies that the drawing
is the design for a stained glass panel. Jost
Amman, originally from Zürich, moved to
Nuremberg in 1561, whereafter he devoted
himself mainly to book illustration and glass
designs.

10 000-15 000 €

10 300-15 400 US\$

491

REMBRANDT HARMENSZ. VAN RIJN

Leiden 1606 - 1669 Amsterdam

Rembrandt Harmensz. van Rijn, Vieil homme
à la toque de fourrure, les yeux clos, vers
1635, eau-forte

An old bearded man in a high fur cap, with eyes
closed (Bartsch, Hollstein 290; New Hollstein 148)
Etching, *circa* 1635, a very good impression
of the second state (of four), just starting to
show touches of wear in the densely hatched
areas around the face and beard, on paper
with a partial Arms of Amsterdam watermark
4½ in. by 4¼ in. 11,3 cm by 10,2 cm

PROVENANCE

Ancienne collection du Prince Soutzo
(L.2341)
Sotheby's, Londres, 30 mars 2010, lot 43

8 000-12 000 €

8 200-12 300 US\$

492

ALBRECHT DÜRER

Nuremberg 1471 - 1528

Saint Eustache, gravure, 1501

St. Eustace (Bartsch 57; Meder, Hollstein 60)
Engraving, 1501, a good, clear Meder k
impression, a small area of slipped printing
lower right, on fine laid paper with a Single
Headed Eagle watermark (Meder 224)
14 in. by 10¼ in. 35,5 cm by 26 cm

PROVENANCE

Hampel, Munich, 2 avril 2020, lot 289

12 000-18 000 €

12 300-18 500 US\$





(I)



(II)



(III)

493

(I) ANDREAS HOR (1527-1577)
 (II) CIRCLE OF DANIEL LINDTMAYER
 (III) HIERONYMUS LANG (CIRCA 1520-1582)
 (IV) ATTRIBUTED TO DANIEL LANG (1543-1602)
 (V) SWISS SCHOOL, SECOND HALF OF THE 16TH CENTURY
 I-PROJET VITRAIL, PLUME, ENCRE NOIRE, PIERRE NOIRE;II-ENTOURAGE LINDTMAYER, ETUDE VITRAIL, PLUME, ENCRE NOIRE, LAVIS GRIS, AQU.;III-ETUDE VITRAIL, PIERRE NOIRE, PLUME, ENCRE NOIRE;IV-ATTR. D.LANG, PROJET VITRAIL, PLUME, ENCRE NOIRE;V-EC. SUISSE FIN 16^e S, PROJET VITRAIL, PLUME, ENCRE VIOLETTE & GRISE, PIERRE NOIRE

(I) Stained glass design: a soldier next to the coat of arms of the Kobler family and a subsidiary scene with a man on a horse and a child holding an apple
 (II) Study for a stained-glass design: two soldiers with the coat of arms of the Canton of Uri, William tell shooting a crossbow
 (III) Study for stained glass design: the coats of arms of the families von Offtringen and von Steinbock
 (IV) Stained glass design: the coat of arms of the families von Heggelbach and von Furtenheim
 (V) Stained glass design: coat of arms of the Ansbach-Bayreuth family
 (I) inscribed and dated in pen and brown ink, upper centre *jung niclaus gall / AET...3 jar 1555* and inscribed, and dated, lower centre *Michel Kobler / 1555* and bears numbering, upper right 74.
 (II) dated lower right 1628 and also dated 1572 (twice, lower left and lower centre)
 (III) inscribed and dated *Jacob von offtringen genannt gut jär und madalena von steinbock genannt schmidin sin Eegemahel 1552* and with monogram, verso CL and a drawing of a shovel, verso

(IV) inscribed and dated *Hans Jacob von Häckelbach v. Ryggart Häckel / gebroene barin von furtenheim sin Eelicher gmahel 1566* and with numbers (for indication of colours) on the left shield
 (I) pen and black ink and black chalk
 (II) pen and black ink and grey wash and watercolour
 (III) black chalk, pen and black ink
 (IV) pen and black ink
 (V) pen and purple and grey ink over traces of black chalk
 (i) 16½ in. by 12¼ in. 41,9 cm by 31 cm;
 (ii) 15⅞ in. by 12¼ in. 40,2 cm by 31,2 cm;
 (iii) 15⅜ in. by 11⅞ in. 39,2 cm by 28,3 cm;
 (iv) 10⅜ in. by 8 in. 26,4 cm by 20,5 cm;
 (v) 16⅜ in. by 12⅜ in. 41,5 cm by 31,5 cm

7 000-10 000 €
 7 200-10 300 US\$

PROVENANCE

(I) Messikommer Zürich, 20-22 février 1922, lot 428 (comme Anonyme)
Où acquis par Hugo von Ziegler (1890-1966), Schaffhausen, et son épouse Edith Schindler
Christophe Joron-Derem Paris, Hôtel Drouot, *Collection von Ziegler-Schindler Dessins anciens*, 13 décembre 2017, lot 50
(II)Kundig Zürich, 10 février 1921 (selon Thöne)
Où acquis par Hugo von Ziegler (1890-1966), Schaffhausen
Christophe Joron-Derem Paris, Hôtel Drouot, *Collection von Ziegler-Schindler Dessins anciens*, 13 décembre 2017, lot 38
(III) Charles Rudolf Paracivini (1872-1947), Bâle, en 1880
Paul Ganz (1872-1954), Bâle
Où acquis par Hugo von Ziegler (1890-1966), Schaffhausen, en 1921
Christophe Joron-Derem Paris, Hôtel Drouot, *Collection von Ziegler-Schindler Dessins anciens*, 13 décembre 2017, lot 42
(IV) Porte un cachet de collection non identifié (initiales surmontées d'un octogone, cinq fois)
Hugo von Ziegler (1890-1966), Schaffhausen, et son épouse Edith Schindler
Christophe Joron-Derem Paris, Hôtel Drouot, *Collection von Ziegler-Schindler Dessins anciens*, 13 décembre 2017, lot 29
(V) Dietrich Schindler (1795-1882), Zürich (L.793)
Marque de collection non identifiée (L.168)
Vente anonyme Berlin, 24 avril 1895, lot 21 (comme de Lindtmayer)
Boerner Leipzig, 13 novembre 1924, lot 421 (comme de Lindtmayer)
Où acquis par Hugo von Ziegler (1890-1966), Schaffhausen, et son épouse Edith Schindler
Christophe Joron-Derem Paris, Hôtel Drouot, *Collection von Ziegler-Schindler Dessins anciens*, 13 décembre 2017, lot 19

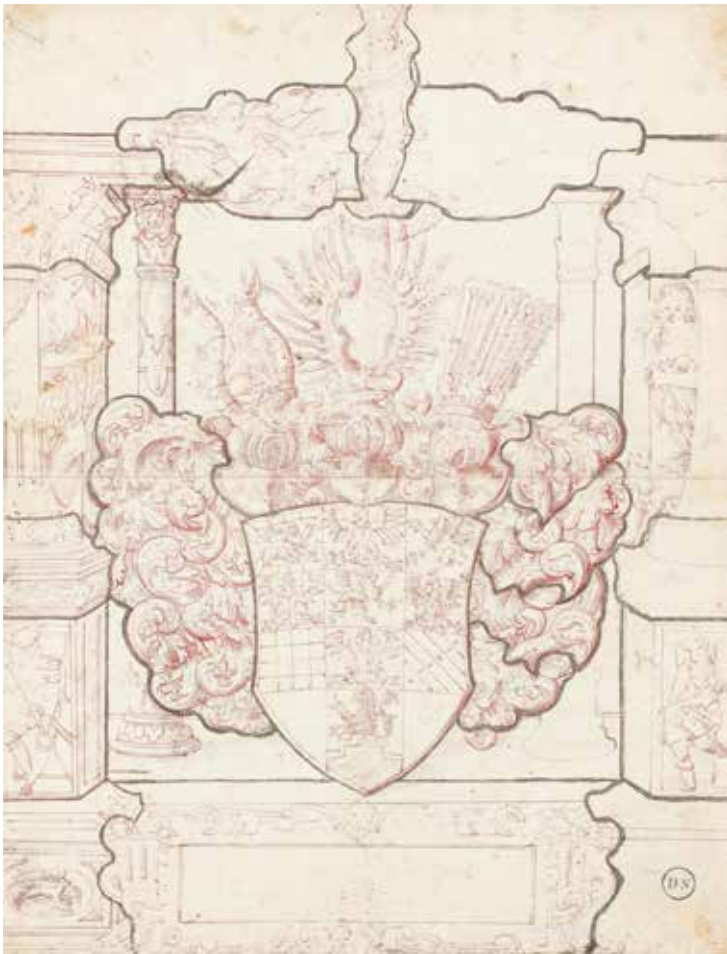
LITERATURE

(I) F. Thöne, manuscript inventory of the von Ziegler-Schindler Collection, *circa* 1965, no. 21
(II) J. Schneider, *Die Standesscheiben von Lukas Zeiner im Tagsatzungssaal zu Baden, ein Beitrag zur Geschichte der Schweizerischen Standesscheiben*, thesis, Basel 1954, pp. 131 and 148 (as Lindtmayer)
F. Thöne, manuscript inventory of the von Ziegler-Schindler Collection, *circa* 1965, no. 85
F. Thöne, *Daniel Lindtmayer (1552-1606/07)*, Zurich and Munich 1975, p. 244, no. 421, fig. 24
R. Hasler, *Die Schaffhauser Glasmalerei des 16. bis 18. Jahrhunderts* (Corpus Vitrearum, Bd. 5), Berne 2010, p. 127 and note 489
E. Brugerolles & C. Debrabant, *De la Reforme à la Guerre de trente ans, Dürer et son temps, Dessins allemands de l'École des Beaux-Arts*, exhib. cat., Paris, Ecole des Beaux-Arts 2012, p. 235 and note 46
(III) F. Thöne, manuscript inventory of the von Ziegler-Schindler Collection, *circa* 1965, no. 4
(IV) F. Thöne, manuscript inventory of the von Ziegler-Schindler Collection, *circa* 1965, no. 11 (as Hieronymus Lang)
R. Hasler, *Die Schaffhauser Glasmalerei des 16. bis 18. Jahrhunderts* (Corpus Vitrearum, Bd. 5), Berne 2010, p. 244 and note 111, under no. 52 (as Daniel Lang)
(V) F. Thöne, manuscript inventory of the von Ziegler-Schindler Collection, *circa* 1965, no. 160
F. Thöne, *Daniel Lindtmayer (1552-1606 / 07)*, Zurich and Munich 1975, p. 265, no. 527b and fig. 450 (as rejected)

(I) The donor, here represented as a Swiss *landesknecht* (mercenary), was in fact a merchant from St. Gallen. Thöne points out two stained-glass windows with his coat of arms, one dated to 1558 in Berlin (P. Boesch, "Die alte Glasmalerei in St. Gallen", 96. *Neujahrsblatt, Herausgegeben vom Historischen Verein des Kantons St. Gallen*, 1956, p. 15) and the other of 1566, formerly at St. Petersburg (Boesch, *op. cit.*, 1956, p. 19).
(II) This drawing belongs to a group of copies, dated 1628, after a lost series of drawings executed by Lindtmayer in 1572. The compositions all represent the flags of the various Cantons held by similar paired figures, and with characteristic biblical scenes in the background. Another sheet from the series was included in the group of stained glass designs from the Ziegler collection, sold, New York, Sotheby's, 28 January 2009 (lot 34).
(III) This drawing is preparatory to a stained glass window celebrating the marriage of Jakob von Offtringen and Magdalena von Steinbock. Offtringen, son of Hans Ulrich Gutjahr von Offtringen and Dorothea von Pulach, was a town councillor of the town of Waldshut, located in southwestern Baden-Württemberg, on the Swiss border.
(IV) According to Thöne, the patron of this design, Johann Jakob von Heggelbach, son of Jakob von Heggelbach and Anna Hundpiss, was lord of Eigeltingen, in Baden-Württemberg. The drawing is preparatory for a stained glass panel commemorating his marriage to Richardis von Furtenheim (or Firdenheim). The Furtenheim family arms can also be found on a drawing by Daniel Lang in the Kunsthau, Zürich.



(IV)



(IV)

494

CHRISTOPH MURER

Zürich 1558 - 1614 Winterthur

Projet de vitrail aux allégories de la Justice et de l'Innocence, avec les armes du Saint-Empire romain monogrammé en bas à droite CM plume et encre noire, lavis gris, traces d'un encadrement à la plume et encre brune, sur quatre feuilles de papier assemblées

Stained glass design: An allegorical figure of Justice, the arms of the Holy Roman Empire and an allegory of Innocence signed with monogram, lower right CM pen and black ink and grey wash within partial pen and brown ink framing lines; on four joined sheets of paper 22½ in. by 16½ in. 57,2 cm by 42 cm

PROVENANCE

A. Rump (L.168a deux fois, non identifié, le nom de Rump indiqué par Thöne)
Amsler & Ruthardt Berlin, 24 avril 1895, lot 59
Amsler & Ruthardt Berlin, 25-27 mai 1908, lot 357
Hollstein & Puppel Berlin
Où acquis en 1926 par Hugo von Ziegler (1890-1966), Schaffhausen, et son épouse Edith Schindler
Christophe Joron-Derem Paris, Hôtel Drouot, *Collection von Ziegler-Schindler Dessins anciens*, 13 décembre 2017, lot 24

EXHIBITED

Zürich, Kunsthau, *Schweizerische Landesausstellung*, 1939, no. 108.

LITERATURE

F. Thöne, manuscript inventory of the von Ziegler-Schindler Collection, circa 1965, no. 104
T. Vignau-Wilberg, *Christoph Murer und die "XL. Emblemata miscella nova"*, Bern 1982, pp. 48 note 285, 106, 117 note 10, 272 and fig. 119

Christoph Murer was one of the most accomplished draughtsmen and most imaginative designers of stained glass panels working in south Germany and Switzerland

in the years around 1600; this large and extremely well preserved sheet encapsulates his talents as an artist.

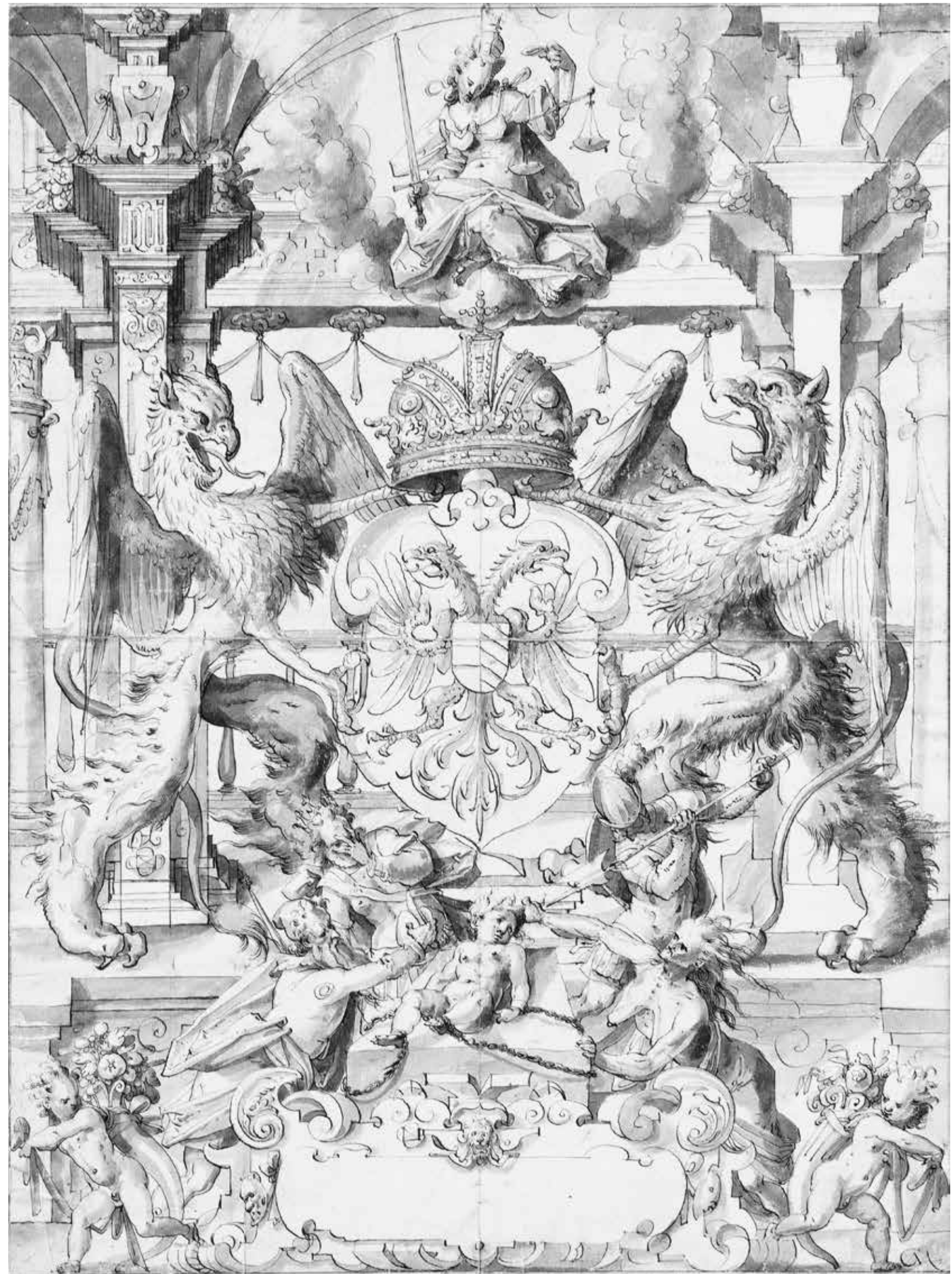
A complex composition, the meaning of the scene at the bottom can be elucidated thanks to one of the 41 engravings after Christoph Murer published in 1622 (eight years after the artist's death) in *XL Emblemata miscella nova*. The caption of the etching (pl. XXXVII) indicates that the child seen here represents Innocence threatened by Greed (the feminine figure on the left), Envy (on the right), and Persecution (the soldier in the right background), while a judge, in the left background, covers his head with his hands in order not to see the scene. Perhaps ironically, an allegorical figure of Justice overlooks the scene.

The present drawing seems to be the study for a stained glass window dated 1598, made for the town hall of Nuremberg and today in the city's Städtische Museen (T. Vignau-Wilberg, *op. cit.*, 1982, fig. 118). In the glass panel, however, the arms of the Holy Roman Empire have been replaced by those of the city of Nuremberg and the two griffons by allegorical female figures. The allegorical figure of Justice has also been replaced by an allegorical figure of Truth holding an arrow and a book.

In fact, Murer re-used his image of the allegory of Innocence several times. It seems to appear first in a circular drawing from 1585 now in the Kunsthau, Zürich (*idem*, fig. 117). Then, after the present work comes another drawing, dated 1608, in Donaueschingen (E. Baumeister, *Zeichnungen alter Meister im Fürstlich Fürstenbergisches Kupferstichkabinett zu Donaueschingen*, Munich, 1920, pl. 9). The motif also appears in two stained glass windows executed long after Murer's death, in 1637 and 1678 respectively, and even in a ceramic tile dated 1632, today in the city hall of Chur (*idem*, p. 272).

25 000-35 000 €

25 600-35 800 US\$





495

495

ECRAN À FEU EN BOIS REDORÉ D'ÉPOQUE LOUIS XV, PROBABLEMENT EUROPE DU NORD, VERS 1725

AN EARLY LOUIS XV CARVED GILTWOOD FIRE SCREEN, POSSIBLY NORTH EUROPEAN, CIRCA 1725

enclosing a panel of embroidered floral silk;
(re-gilt)
height 41½ in.; width 26½ in.; 105 cm; 67 cm.

PROVENANCE

Ghislaine David, Paris;

Christie's Londres, *A Rococo Fantasy Treasures from a Bavarian Collection*, 6 novembre 2008, lot 191.

2 000-3 000 €

2 050-3 100 US\$

496

DEUX CHENETS FORMANT PAIRE EN BRONZE DORÉ, DÉBUT DU XVIIIÈ; (PROVENANT DE DEUX PAIRES DIFFÉRENTES, FORMANT UNE PAIRE COMPOSÉE DU MÊME MODÈLE SYMBOLISANT L'AIR ET L'EAU)

A MATCHED PAIR OF GILT BRONZE ALLEGORICAL CHENETS REPRESENTNG AIR AND WATER, EARLY 18TH CENTURY

each modelled with a cherub on Juno's peacock, next to another cherub reclining on a jar, symbolising Air and Water, raised on rectangular bases and scrolling feet applied with stylised scallop clasps; (from two different pairs now associated as an arlequin pair; re-gilt)
height 18½ in; width 11 in; depth 25 in;
47 cm; 28 cm; 63,5 cm.

(2)

PROVENANCE

Galerie Kraemer, Paris, vers 1973 ;

Christie's Londres, *Un hôtel particulier du Faubourg Saint-Germain: The Collection of The Marquis and Marquise de Ravenel*, 21 novembre 2007, lot 223.

LITERATURE

G. Wilson et al., *French Furniture and Gilt Bronzes: Baroque and Régence: Catalogue of the J. Paul Getty Museum Collection*, Los Angeles, 2008, pp. 360-367.

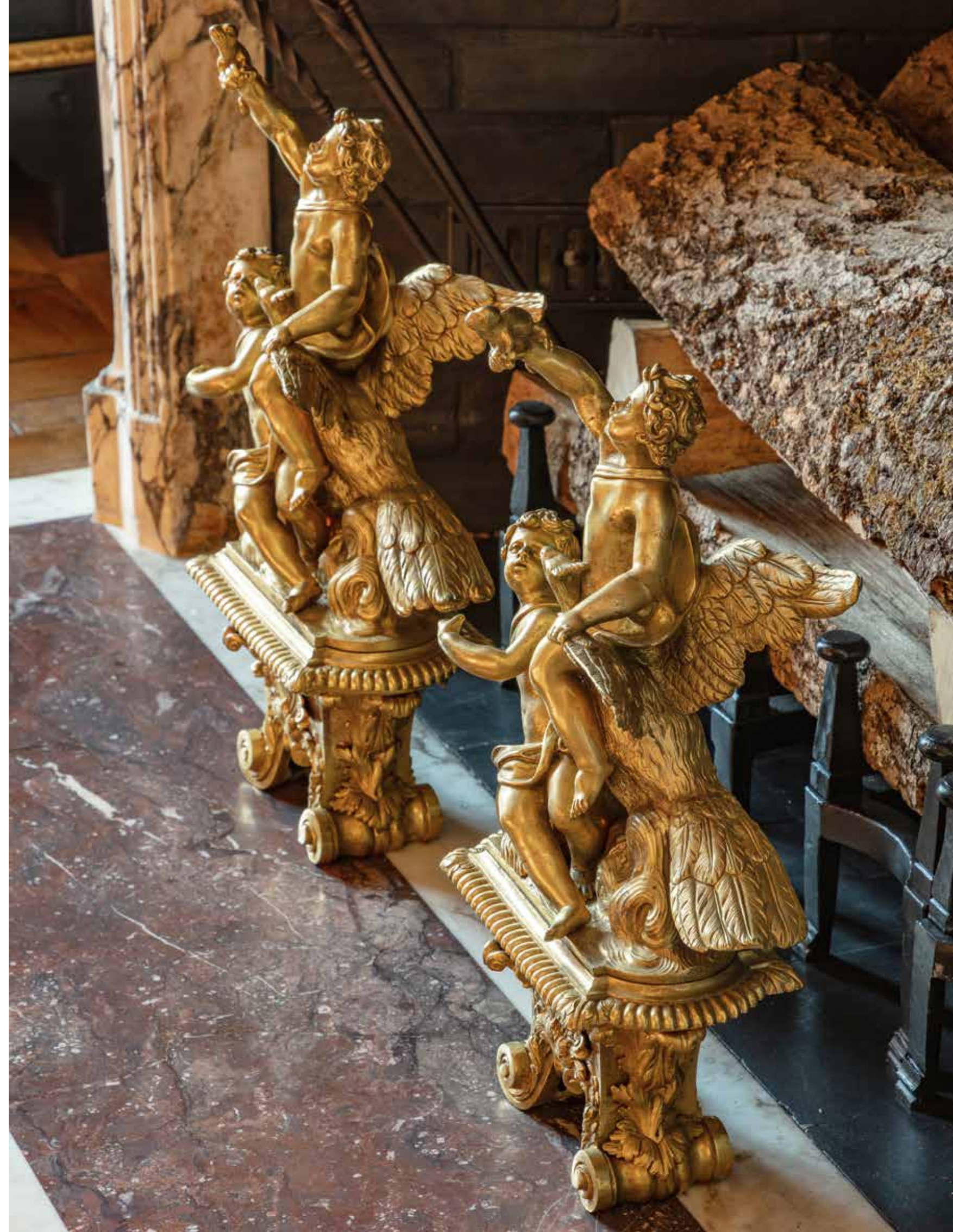
The model is known to represent the Four Elements, the original composition with two distinctive firedogs, one Earth and Fire, the other Air and Water

5 000-8 000 €

5 200-8 200 US\$



496





497

PENDULE D'ÉPOQUE RÉGENCE, PROBABLEMENT PAR JEAN-JOSEPH DE SAINT GERMAIN, LE CADRAN SIGNÉ "ET. NE BAILLON A PARIS"; VERS 1715, LE SUPPORT ET LES MONTURES DE LION ET DE COQUILLE, XIXE SIÈCLE

A RÉGENCE CARTEL CLOCK, POSSIBLY BY JEAN-JOSEPH DE SAINT GERMAIN, THE DIAL SIGNED 'ET.NE BAILLON A PARIS'; CIRCA 1715, THE BRACKET AND THE LION AND SHELL MOUNTS, 19TH CENTURY

en ébène incrusté de bronze doré et de laiton

gilt-bronze, brass-inlaid and ebony, movement with rectangular plates with cut corners and

joined by five back-pinned pillars, with repeat signature to the back plate, the movement with twin barrels, verge escapement with silk suspension and calibrated countwheel strike on bell surmounted by a pierced trellis panel beneath a c-scroll cartouche with guilloché and surmounted by a winged putti sitting on a cloudburst
height 57 in.; 145 cm.

PROVENANCE

Christie's New York, 19 octobre 2007, lot 323.

40 000-60 000 €

41 000-61 500 US\$





498

STUDIO OF NICOLAS DE LARGILLIERRE
PARIS 1656 - 1746

Atelier de Nicolas de Largillierre
Portrait d'homme à la veste bleue
huile sur toile, ovale

Portrait of a man, half-length, wearing a blue tunic
oil on canvas, an oval
31½ in. by 25½ in. 80 cm by 64,8 cm

PROVENANCE

Collection particulière, Paris
Sotheby's New York, 5 juin 2008, lot 48
Où acquis par l'actuel propriétaire

8 000-12 000 €

8 200-12 300 US\$





499

499

PAIRE DE FLAMBEAUX EN BRONZE DORÉ DE STYLE LOUIS XVI, D'APRÈS UN MODÈLE DE JEAN-DÉMOSTHÈNE DUGOURC, PREMIÈRE MOITIÉ DU XIXE SIÈCLE

A PAIR OF LOUIS XVI STYLE GILT-BRONZE CANDLESTICKS, AFTER A MODEL BY JEAN-DÉMOSTHÈNE DUGOURC, FIRST HALF OF THE 19TH CENTURY

the shaft with three caryatids and garlands of flowers, surmounted by an Athenian-shaped wick with lion masks, resting on a doucine base decorated with acanthus leaves and a pearl frieze
height 13¼ in.; 33,5 cm.

(2)

PROVENANCE

Sotheby's Paris, *Mobilier, Sculptures Et Objets D'art*, 7 novembre 2013, lot 218.

A similar example of this pair of candlesticks from the Louis XVI period, circa 1785, is reproduced in H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, p. 286. A model fairly close to this one is taken from a drawing by Jean-Demosthène Dugourc.

4 000-6 000 €

4 100-6 200 US\$

500

BUSTE PETITE-NATURE DE ROI EN IVOIRE, PROBABLEMENT GEORGE I OU GEORGE II, ALLEMAGNE, XVIIIÈ SIÈCLE

A GERMAN IVORY SMALL BUST OF A KING, POSSIBLY KING GEORGE I OR GEORGE II, 18TH CENTURY

on a turned wood base

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 6½ in.; 16,5 cm

PROVENANCE

Hampel Munich, 26 mars 2011, lot 1307

• 3 000-4 000 €

3 100-4 100 US\$



500





501

501

GROUPE EN IVOIRE AVEC PROMÉTHÉE ET LES OCÉANIDES, D'APRÈS EDUARD MÜLLER (1828-1895), FRANCE, XIXE SIÈCLE

A FRENCH IVORY GROUP OF PROMETHEUS BOUND AND THE OCEANIDS, AFTER EDUARD MÜLLER (1828-1895), 19TH CENTURY

Ivory

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
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height 18½ in.; 47 cm

PROVENANCE

Sotheby's Londres, 15 mai 2014, lot 408

• 6 000-8 000 €

6 200-8 200 US\$



502

502

BOUGEOIR EN IVOIRE DANS LE STYLE DE LA RENAISSANCE, FRANCE OU ANGLETERRE, XIXE SIÈCLE,

A CARVED IVORY CANDLESTICK, FRENCH OR ENGLISH, 19TH CENTURY, IN RENAISSANCE STYLE

the tripod base decorated with bas-reliefs, seated ancient divinities and allegorical the triangular stem with medallions, columns and masks, supported by three winged sphinxes

the finial shaped like an antique vase decorated with gadroons, interlaced acanthus and flowers

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Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 9½ in.; 24 cm

PROVENANCE

Sotheby's Paris, 22 octobre 2008, lot 37

• 3 000-5 000 €

3 100-5 200 US\$



503

PAIRE DE TAZZE EN IVOIRE ET BRONZE PATINÉ ET DORÉ, XIXE SIÈCLE

A PAIR OF IVORY, PATINATED AND GILT-BRONZE TAZZE, 19TH CENTURY

the stem in the form of a carved ivory female figure in drapery, the round base double-stepped with ornamental frieze; the top with wide relief border with grotesques and fruit decoration and a central medallion with three dancing Graces

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-

community certificate attached to this item
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 6¾in; 17 cm.

(2)

PROVENANCE

Hampel Munich, 26 mars 2011, lot 1312.

• 2 000-3 000 €

2 050-3 100 US\$



504

FIGURE EN IVOIRE DE PUTTO TENANT UN OISEAU, SUR UN SOCLE CANNELÉ EN BRONZE DORÉ, FRANCE, FIN XVIIIÈ SIÈCLE / DÉBUT XIXE SIÈCLE

A FRENCH IVORY SEATED PUTTO HOLDING A BIRD, LATE 18TH / EARLY 19TH CENTURY

sitting on a tree trunk with a nest to his right on fluted gilt-bronze base
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's

will be able to provide the buyer with the intra-community certificate attached to this item
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 10½ in.; 26,5 cm

PROVENANCE
Hampel Munich, 26 mars 2011, lot 1311

• 2 000-3 000 €
2 050-3 100 US\$

505

PAIRE D'URNES COUVERTES EN MARBRE ROUGE DES FLANDRES ET BRONZE DORÉ DE STYLE LOUIS XVI

A PAIR OF LOUIS XVI STYLE GILT-BRONZE MOUNTED FLEMISH RED MARBLE COVERED URNS

the covers with a pine cone finial, above a pierced rim, the body with gadroons on a waisted spreading socle, raised on a base decorated with a frieze of laurel leaves
height 16½in; width 15¾in; 41 cm; 40 cm.

(2)

PROVENANCE
Christie's Paris, *Important Mobilier et Objets d'Art, Orfèvrerie et Céramiques Européennes*, 19 décembre 2007, lot 280.

10 000-15 000 €
10 300-15 400 US\$





506

COMMODE EN MARQUETERIE BOULLE D'ÉCAILLE, CORNE EN PARTIE TEINTÉE, LAITON ET MONTURES DE BRONZE DORÉ D'ÉPOQUE RÉGENCE, ATTRIBUÉE À NOËL GÉRARD, VERS 1725

A RÉGENCE BOULLE MARQUETRY COMMODE ATTRIBUTED TO NOËL GÉRARD, CIRCA 1720

tortoiseshell, polychrome-tinted horn, brass and gilt-bronze mounts; the top with scenes from Ovid's Metamorphosis within cartouches, the bombé front with two drawers height 33 in.; width 50¾in.; depth 25½in.; 84 cm; 129 cm; 65 cm.

PROVENANCE
Galerie Didier Aaron, Paris;
Collection privée, Europe;

A similar commode in première partie marquetry is illustrated in A. Pradère, *L'Art du Mobilier Français, Paris, 1990*; p. 113 (Fig. 70). It has the identical design, bronzes and marquetry, but the original marble has been replaced by a Portor panel. The author attributes the chest of drawers to the ébéniste Noël Gérard, based on a comparative piece from the famous Kotschoubey auction in Paris in 1906 - similar bronze fittings can be found on it. Another commode with identical corner bronzes was sold at Koller,

Zurich, June 1994 auction, lot 1032). Another 3-drawer commode with Boulle marquetry with the same bronze corners and the same marquetry, attributed to Noël Gérard, comes from the R. Hoe collection in New York and was sold at Christie's on 19 May 2004, lot 131.

Noël Gérard

Noël Gérard *ébéniste and marchand-mercier* active between 1710-1736, is recorded as being established in rue du Faubourg-Saint-Antoine in 1719. His business prospered and he soon moved to the *hôtel* of the financier Jabach at the corner of the rue Saint-Martin in the financial and luxury goods quarter. In addition to his trade as an *ébéniste* he became one of the most important *marchands-merciers* in Paris. His illustrious clientele included the Comte de Clermont and the ex-King of Poland Stanislas Leczczyński amongst others. He also supplied furniture to foreign ambassadors such as the ambassador of Spain and the Marquis de Castellas. It is also recorded that *ébénistes* supplied him with carcasses.

He stocked mounts for various pieces and actually had bronzes chased in his own workshop for his own furniture.

• 80 000-120 000 €
82 000-123 000 US\$





507



508

507

ECOLE FRANÇAISE DU XVIIIÈ SIÈCLE
SCÈNE GALANTE, ÉTUDE POUR UN
ÉVENTAIL

FRENCH SCHOOL, 18TH CENTURY

gouache rehaussée d'or, incisé en forme
d'éventail

Fan design: *Scène Galante*

gouache heightened with gold, scored with the
fan form

11¾ in. by 22½ in. 29 cm by 57,2 cm

4 000-6 000 €

4 100-6 200 US\$

508

ECOLE FRANÇAISE DU XVIIIÈ SIÈCLE
DIANE CHASSANT, ÉTUDE POUR UN
ÉVENTAIL

FRENCH SCHOOL, 18TH CENTURY

gouache rehaussée d'or, incisé en forme
d'éventail

Fan design: *Diana hunting*

gouache heightened with gold, scored with the
fan form

11¾ in. by 23¼ in. 29 cm by 59 cm

4 000-6 000 €

4 100-6 200 US\$



509

PAIRE D'APPLIQUES EN BRONZE DORÉ ET
ARGENTÉ, XIXE SIÈCLE

A PAIR OF GILT-BRONZE AND SILVERED-
BRONZE WALL LIGHTS, 19TH CENTURY

each with a male and female musician cresting
above a rectangular pierced backplate cast
with a female mask flanked by flaming neo-
classical urns, above a scrolled cartouche with
ribbon-tied musical trophies above grotesque

masks amongst scrolls and floral swags, with
a scrolled arm of light and baluster shaped
candle-nozzle
height 2ft.3in., width 1ft.; 70 cm; 30 cm.

(2)

8 000-12 000 €

8 200-12 300 US\$



510

**FAUTEUIL À CHASSIS ET À DOSSIER
PLAT EN BOIS DORÉ D'ÉPOQUE LOUIS
XV, VERS 1730; (RESTAURATIONS À LA
CEINTURE)**

**A LOUIS XV CARVED GILTWOOD
FAUTEUIL À CHASSIS, CIRCA 1730**

richly carved with foliage, cartouches and
scrolls, upholstered with embroidered suede;
(restorations to rails)
height 39¾in.; width 27½in.; depth 23½in.;
101,5 cm; 70 cm; 60 cm.

PROVENANCE

Sotheby's Paris, 9 avril 2008, lot 108.

This armchair "à chassis" presents
decorations that are characteristic of the
chairs made in Paris at the end of the Régence
period. The motif of tied rushes on the backs

can be found on seats from the early Louis
XV period, for example on on four armchairs
from the former Castellane collection, sale at
Sotheby's Monaco on 9 December 1995, lot
64, but also on a sofa and two chairs from the
former collection of Madame André Saint, sale
in Paris on 2 May 1935, lot 146.

A fauteuil à chasis is kept in the Musée des
Arts Décoratifs illustrated in B. Pallot, *L'art du
siège au XVIIIe siècle en France*, Paris 1987, p
111. A second armchair in the same museum
is illustrated in Pallot *op.cit.* p 113. These tied
rushes can also be seen in the very famous
Crozat furniture conserved in the Louvre
Museum illustrated in B. Pallot, *Le Mobilier
du Louvre*, Dijon, 1993, Tome 2, pp. 32-35,
number 6.

15 000-25 000 €

15 400-25 600 US\$



LE VESTIBULE

511

**SUITE DE QUATRE COLONNES EN
MARBRES ET PIERRES DURES ET
MONTURE DE BRONZE DORÉ, XXE
SIÈCLE**

**A SET OF FOUR GILT-BRONZE MOUNTED
MARBLE AND HARDSTONE COLUMNS,
20TH CENTURY**

with porphyry, rosso antico, *Semensanto*,
alabastro, *Giallo di Siena*, *granito bigio*) and
white marble
the tallest : height 26½in; 67 cm.

(4)

PROVENANCE

Christie's Londres, *The European Connoisseur*,
5 juillet 2013, lot 104.

3 000-5 000 €

3 100-5 200 US\$



511

512

**SUITE DE CINQ COLONNES EN MARBRES
ET PIERRES DURES ET MONTURE DE
BRONZE DORÉ, XXE SIÈCLE**

**A SET OF FIVE GILT-BRONZE-MOUNTED
MARBLE AND HARDSTONE COLUMNS,
20TH CENTURY**

of porphyry, *breccia di Semensanto*, *alabastro*,
Giallo di Siena, *granito bigio* and white marble,
surmounted by a classical urn, spread-winged
eagle or bust of Mercury
the tallest : height 27½in; 70 cm.

(5)

PROVENANCE

Christie's London, *The European Connoisseur*,
5 juillet 2013, lot 103.

4 000-6 000 €

4 100-6 200 US\$



512



513

513

SUITE DE CINQ COLONNES EN MARBRES ET PIERRES DURES ET MONTURE DE BRONZE DORÉ, XXE SIÈCLE

A SET OF FIVE GILT-BRONZE-MOUNTED MARBLE AND HARDSTONE COLUMNS, 20TH CENTURY

porphyry, rosso antico, breccia di Semensanto, alabastro, Giallo di Siena, granito bigio and white marble, topped by a classical urn, winged putto or imperial eagle
the tallest : height 27½in; 70 cm.

(5)

PROVENANCE

Christie's Londres, *The European Connoisseur*, 5 juillet 2013, lot 101.

4 000-6 000 €

4 100-6 200 US\$



514

514

SUITE DE CINQ COLONNES EN MARBRES ET PIERRES DURES ET MONTURE DE BRONZE DORÉ, XXE SIÈCLE

A SET OF FIVE GILT-BRONZE-MOUNTED MARBLE AND HARDSTONE COLUMNS, 20TH CENTURY

porphyry, rosso antico, Semensanto, alabastro, Giallo di Siena, granito bigio and white marble
the tallest : height 26½in; 67 cm.

(5)

PROVENANCE

Christie's Londres, *The European Connoisseur*, 5 juillet 2013, lot 102.

4 000-6 000 €

4 100-6 200 US\$



515

PAIRE DE VASES À DEUX ANSES ET OVOIDES EN PORCELAINE DE PARIS, VERS 1825

A PAIR OF PARIS PORCELAIN TWO HANDLED OVOID VASES, CIRCA 1825

painted with romantic scenes, Hero and Léandre after Pierre-Claude Delorme and Pygmalion and Galatée after Girodet Trioson, each signed Moriot, within rectangular cartouches on a dark blue ground, the reverse gilt with burning tripod braziers between cornucopiae
height 21½in.; width 13½in.; 54,5 cm; 34 cm.

(2)

PROVENANCE

Sotheby's Paris, *Important Furniture, Sculptures And Works Of Art*, 9 avril 2008, lot 214.

The mythological scenes are directly inspired by paintings exhibited at the 1814 Salon for Hero and Leander which was painted by Delorme, a pupil of Girodet, while Galatea was exhibited at the 1819 Salon and executed by Girodet.

10 000-15 000 €

10 300-15 400 US\$

516

**PAIRE DE CANDÉLABRES EN BRONZE DORÉ
D'ÉPOQUE EMPIRE, PARIS, VERS 1810**

**A PAIR OF EMPIRE GILT-BRONZE
CANDELABRA, PARIS, CIRCA 1810**

the sphere with nine candelarms supported by
a column, on a square base
height 53¼in.; diameter 13¾in.;
135 cm, 35 cm.

(2)

PROVENANCE
Bernard Steinitz, 2008.

40 000-60 000 €

41 000-61 500 US\$





517

**PENDULE NÉOCLASSIQUE EN LAPIS-
LAZULI ET BRONZE DORÉ, TRAVAIL
PROBABLEMENT RUSSE, VERS 1830**

**A NEOCLASSICAL CLOCK, POSSIBLY
RUSSIAN, CIRCA 1830**

lapis lazuli and gilt-bronze clock, with a copper guilloché dial surmounted by a cup at the top, with lions and cornucopia, the counter- base with frieze of winged victories on small bun feet height 18½in.; width 9¾in.; depth ¼in., 47 cm; 25 cm; 16 cm.

PROVENANCE

Sotheby's, Londres, 13 juin 1997, lot 97;
Sotheby's Paris, 16 octobre 2007, lot 117.

40 000-60 000 €

41 000-61 500 US\$





518

PAIRE DE VASES EN PORPHYRE ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XVI, FIN DU XVIIIÈ SIÈCLE

A PAIR OF LATE LOUIS XVI GILT-BRONZE MOUNTED PORPHYRY VASES, LATE 18TH CENTURY

each with scrolling handles above ram's heads flanking the gilt-bronze neck, the urn-shaped body with a guilloché panelled collar and terminating with laurel leaves, the waisted spreading socle raised on a square base height 16¼in.; width 4¼in.; 41 cm; 11 cm.

(2)



PROVENANCE

Christie's Londres, *Important European Furniture and Sculpture*, 10 juillet 2008, lot 153.

20 000-30 000 €

20 500-30 700 US\$

519

PAIRE DE VASES EN BRONZE DORÉ D'ÉPOQUE EMPIRE, LE MODÈLE ATTRIBUÉ À CLAUDE GALLE, POSSIBLEMENT RUSSE, VERS 1810

A PAIR OF EMPIRE GILT-BRONZE VASES, THE MODEL ATTRIBUTED TO CLAUDE GALLE, POSSIBLY RUSSIAN, CIRCA 1810

of ovoid shape, on round spreading foot attached to a square green marble plinth, the shoulders applied with pairs of seated winged mermaids facing opposite directions and leaning against the trumpet-form neck, the middle section applied with two octagonal medallions with classical figures, the lower section inserted in an ornate casing consisting of oak and palm leaves height 20¼in; 51,5 cm.

(2)

PROVENANCE

Acheté à Petrograd (anciennement Saint-Pétersbourg), vers 1922; Collection privée, Leningrad; De là, par descendance.

Arcadi Gaydamak, *Russian Empire, Architecture, Decorative and Applied Arts, Interior Decoration 1800-1830*, 2000, p. 237 illustrating a Russian silver gilt ewer in the State History Museum, Moscow that was inspired by the work of Claude Galle.

E. Ducamp, Pavlovsk: *Le Palais et le Parc, Les Collections*, 1993, vol. I, p. 121, for a related model.

A pair of this model, mounted as candelabra, in the Grand Trianon, Versailles, is illustrated D. Ledoux-Lebard, *Le Grand Trianon*, Paris 1975, p. 62. Originally forming part of the furnishings supplied to the First Consul for Saint-Cloud in 1802-1803, recorded in Mme. Bonaparte's private apartment. They were moved to Trianon in 1838.

A pair of vases of this model is illustrated H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, vol. I, Munich, 1986, p. 365, fig. 5.12.8.

10 000-15 000 €

10 300-15 400 US\$





520

**PAIRE DE GUÉRIDONS PORTE-
TORCHÈRES EN BOIS DORÉ DE STYLE
LOUIS XIV, XIXE SIÈCLE**

**A PAIR OF LOUIS XIV STYLE GILTWOOD
TORCHÈRES, 19TH CENTURY**

on stem adorned with garlands of laurel and
acanthus leaves, on lion claw feet; (later bases)
height 57½in.; 146 cm.

(2)

PROVENANCE

Sotheby's Paris, *Important Furniture, Sculptures
and Works of Art*, 9 avril 2008, lot 100.

10 000-15 000 €

10 300-15 400 US\$





521

**PAIRE DE VASES EN PORPHYRE
ÉGYPTIEN, DE STYLE LOUIS XIV DANS LE
GOÛT DE SILVIO CALCI**

**A PAIR OF EGYPTIAN PORPHYRY VASES,
ROME, IN LOUIS XIV STYLE, AFTER
SILVIO CALCI**

each with carved spiraled gadrooned body and
cover, on wasted socles and circular bases
height 22½in.; width 19¼in.; depth 15¾in.;
57 cm.; 49 cm.; 40 cm.

(2)

PROVENANCE

Acquis auprès de Frank Partridge, 2012.

The model of these vases is part of a
consistent group which enjoyed a great
success in Rome, a model which embodies
the Baroque design dynamism through carved
gadrooned and spiralled sections, with several
degrees of depth and boldness of carving.

This group has been associated to the carver
Silvio Calci, who is known to have delivered
vases in porphyry and marble to the Borghese
and Doria-Pamphilj families, having worked
with sculptors such as Alessandro Algardi.

The closest to the present lot, in
proportions, is a pair of vases at the Louvre,
from the collection of Louis XIV (OA9225/6).
Part of his first wave of commissions from
Rome, these were purchased through Abbé
Benedetti, the Roman agent to Cardinal
Mazarin who, after the prelate's death,
started working for Louis XIV.

Dario Del Bufalo lists also another two vases
close in design to the present lot, one in the
Odermatt Collection, Austria (D. Del Bufalo,
*Porphyry: Red Imperial Porphyry, Power and
Religion*, 2012, p.148, V67) and another in a
private collection in Brescia (*idem*, p.151, V93).

30 000-50 000 €

30 700-51 500 US\$



LA GALERIE D'HERCULE



522

PAIRE DE PIÉDESTAUX EN MARQUETERIE D'ÉCAILLE, CUIVRE, ÉTAÏN, CORNE BOVINE TEINTÉE, BRONZE DORÉ ET ÉBÈNE, DE STYLE LOUIS XIV, VERS 1870, D'APRÈS UN MODÈLE D'ANDRÉ-CHARLES BOULLE

A PAIR OF LOUIS XIV STYLE MARQUETRY PEDESTALS, CIRCA 1870, AFTER A MODEL BY ANDRÉ-CHARLES BOULLE

ebony, tortoiseshell, copper, pewter, gilt-bronze, tinted horn; the stepped top inlaid with copper and tortoiseshell presenting a décor of foliage, the corners embellished with gilt-bronze acanthus leaves, the concave sides decorated with acanthus leaves interlaced with sunflowers, the base with a large band of gadrooning and stylised flowerets, the upper part displaying a marquetry of pewter on a blue horn ground decorated with foliated scrollwork and palmette surrounded by a gilt-bronze border, flanked on either side by volutes surmounting marquetry panels with foliate scrollwork motifs, on a quadrangular stepped base with a gilt-bronze gadroon frieze

accentuated by stylised rosettes
height 50 in.; width 20 7/8 in.; depth 14 1/2 in.;
127 cm; 53 cm; 37 cm.

(2)

PROVENANCE

Collection privée, acquis en 1996.

This model of pedestal à tablier was designed by André-Charles Boulle, then engraved and published in Paris by Mariette (Aux Colonnes d'Hercule, Rue St-Jacques) shortly after 1707 in an album of plates entitled *Nouveaux dessins de meubles et ouvrages de bronzes et de marqueterie inventés et gravés par André-Charles Boulle* ("new designs for furniture, bronzes and marquetry conceived and engraved by André-Charles" Boulle"). The term "new" here implies that the pedestals, portrayed on the engravings as vase supports, had been designed recently. Prestigious, previous examples in Boulle's work concern commissions from the Grand Dauphin in the 1680s.

• 30 000-50 000 €

30 700-51 500 US\$



523

**PAIRE DE MEUBLES D'APPUI EN
PLACAGE D'ÉBÈNE ET MARQUETERIE
BOULLE D'ÉCAILLE ET DE LAITON
DE STYLE LOUIS XIV D'APRÈS UN
MODÈLE D'ANDRÉ-CHARLES BOULLE
ESTAMPILLÉS PAR GEORGES-FRANÇOIS
ALIX, VERS 1880**

**A PAIR OF LOUIS XIV STYLE MEUBLES
D'APPUI BY BÉFORT JEUNE AFTER THE
MODEL BY ANDRÉ-CHARLES BOULLE
STAMPED BY GEORGES-FRANÇOIS ALIX,
CIRCA 1880**

la façade ornée des figures d'Aspasie et du
Philosophe, estampillés ALIX A PARIS

ebonised wood and brass Boulle marquetry
with gilt bronze mounts; the front centered
by figures of Aspasia and the Philosopher, the
cupboard doors opening to two shelves, the
carcass stamped ALIX A PARIS
height 51 in.; width 48¾in.; depth 19½in.,
130 cm; 124 cm; 49 cm.

(2)

PROVENANCE

Collection privée, Europe;
Koller Zurich, 13 mars 2008, lot 1130.

The present cabinet is based on an important
series of *armoires* of medium height which
have been studied by Alexandre Pradère, "Les
Armoires à Médaille de l'Histoire de Louis XIV
par Boulle et ses suiveurs", in *Revue de l'Art*,
no.116, 1997, pp. 42-53.

This series was created by André-Charles
Boulle (1642-1732) after 1700 and its
production was continued in the Boulle
workshops during the first half of the 18th

century. The prototype was almost certainly
a medal cabinet such as the one now in the
Ashmolean Museum, Oxford which is fitted
with vertical rows of drawers for the storage
of medals. Fully packed with medals, the
cabinet would have been extraordinarily heavy
which necessitated the additional central
foot. The concept of a medal cabinet was
further illustrated by the use of medals, or
casts of medals, as the decorative devices on
the front doors. In fact, these *armoires* were
not frequently fitted with drawers for medals,
but were made to serve a variety of purposes,
most usually as bookcases, the central foot
was retained although it no longer served a
useful purpose.

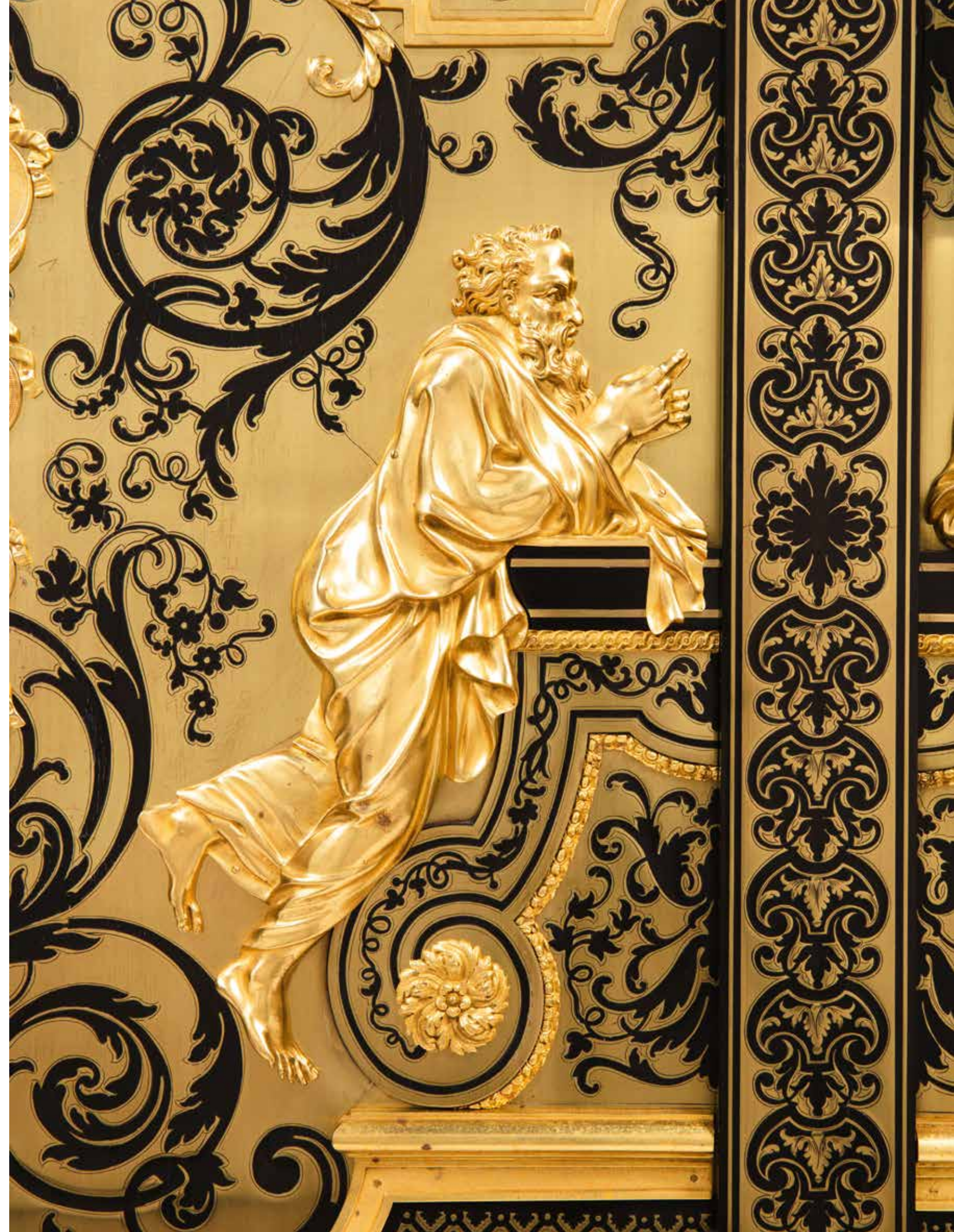
During the 18th century, the impetus for the
neoclassical production of these cabinets
seems to have been the celebrated Parisian
marchand-mercier Claude-François Julliot
(1727-1794).

A number of similar 18th century cabinets
are known today, most of them in public
collections. Ten are in the French national
collections, one pair is in the collection of
H.R.H Queen Elizabeth II, and other pairs are at
Chatsworth and the Hermitage Museum.

Georges-François Alix (1846-1906) was a
cabinetmaker working in Linke's workshops,
possibly from as early as 1881. It is thought that
Alix, at some unspecified date, started working
on his own, and that Linke purchased some
of his friend's cabinetmaking plans and wood
models or *gabarits* after Alix's death in 1906.

• 50 000-80 000 €

51 500-82 000 US\$





524

**PAIRE DE MEUBLES D'APPUI EN ÉCAILLE
DE TORTUE, ÉBÈNE ET BRONZE DORÉ
PAR BEFORT JEUNE D'APRÈS ANDRÉ-
CHARLES BOULLE VERS 1865**

**A PAIR OF LOUIS XIV STYLE MEUBLES
D'APPUI BY BÉFORT JEUNE AFTER THE
MODEL BY ANDRÉ-CHARLES BOULLE,
CIRCA 1865**

tortoiseshell, ebony, gilt-bronze mounts
height 52½in.; 49½in.; 19½in.; 132,5 cm;
126cm; 50 cm.

(2)

See footnote of previous lot

• 40 000-60 000 €

41 000-61 500 US\$





525

PAIRE DE VASES “AUX DAUPHINS” EN PORPHYRE AUX ARMES DE LA FAMILLE BARCLAY, DE STYLE LOUIS XIV XIXE SIÈCLE

A PAIR OF PORPHYRY VASES WITH DOLPHIN HANDLES, IN LOUIS XIV STYLE, 19TH CENTURY

each with stepped lid above a spiraled fluted body with carved dolphin handles above coat-of-arms of the Barclay family, on an acanthus carved circular socle and base height 22 in.; 56 cm.

(2)

PROVENANCE

Probablement, vente Palais Galliera, Paris, 17 juin 1970, lot 27;

Probablement, vente anonyme, Lyon, 2-3 décembre 1980;

Galerie Aveline, Paris;

Collection privée américaine, Californie, acquise par l'intermédiaire de Valerian Rybar & Daigre Design Crop. New York, probablement vers 1988;

Christie's New York, *Important European Furniture*, 17-18 mai 2005, lot 250;

Tomasso Bros., 2013.

LITERATURE

D. Del Buffalo, *Porphyry: Red Imperial Porphyry, Power and Religion*, 2012, ill. p. 156, v.124.

The coat-of-arms are those of the Barclay family, of Scottish origin, most likely of the Barclay de Tolly branch, who settled in the Baltic region in the 17th century. The family rose to prominence through the famous Russian general, Field Marshal Prince Michael Barclay de Tolly (1761 –1818). Commander-in-chief and Minister of War of the Russian Empire during Napoleon's invasion in 1812 and the War of the Sixth Coalition, he lead the joint Allied forces of 150,000 soldiers that took Paris in 1814. He was made a Prince by the Russian Emperor the following year. He was succeeded by his son Magnus and later the title passed to his great nephew, also a commander in the Russian army, Prince Alexander Barclay de Tolly-Weymann (1824-1905).

See extended note on Sothebys.com

30 000-50 000 €

30 700-51 500 US\$



Dessin de vase orné de canelures ayant un dauphin qui morde le torse, 1685, Paris, Bibliothèque National de France, Cabinet des Estampes

DEUX GAINES EN MARQUETERIE BOULLE D'ÉCAILLE, CORNE TEINTÉE, PLACAGE D'ÉBÈNE ET MONTURES DE BRONZE DORÉ D'ÉPOQUE LOUIS XVI ATTRIBUÉES À LEVASSEUR, DERNIER QUART DU XVIII^E SIÈCLE; (RESTAURATIONS ET BRONZES EN GRANDE PARTIE RAPPORTÉS)

TWO LOUIS XVI BOULLE MARQUETRY PEDESTALS, LAST QUARTER 18TH CENTURY, ATTRIBUTED TO ETIENNE LEVASSEUR

tortoiseshell, brass, pewter, gilt-bronze and ebony; with a rectangular top on curved border with gilt-bronze flowers and foliage and fitted at each corner with an ormolu clasp, the tapered pedestal with a scrolled lambrequin veneered in première and contre partie respectively, within a tasselled border flanked by bold acanthus leaf scrolls, raised on a gilt-bronze mounted plinth base; (extensively remounted and restored)
height 53½/in.; width 19¼/in.; 135 cm; 50,5 cm.

(2)

PROVENANCE

Acquis par Sr Antenor Patiño pour sa maison, avenue Foch, Paris;

De là, par descendance jusqu'à la vente de Miss Isabel Goldsmith, Christie's Londres, 12 décembre 1996, lot 148 ;

Gismondi, Paris;

La collection de M. et Mme Stephen C. Hilbert; Sotheby's New York, 24 novembre 2007, lot 52.

This celebrated model of pedestal was invented by André-Charles Boulle at the turn of the 18th century, the designs for which were engraved and published after 1707 by Mariette on the title page of his *Nouveaux Desseins de Meubles et Ouvrages de Bronzes et de Marqueterie Inventes et Graves par Andre-Charles Boulle*. This model would appear to have been in more or less continuous production throughout the 18th century inasmuch as it was highly prized and desirable for the display of sculpture.

The present pair of pedestals belongs to a small group which is distinguished by the pewter and copper marquetry inlaid on the lambrequin-shaped apron, as opposed to

a much larger group of well-documented examples which are veneered with either brass or pewter on a ground of blue stained horn. The only other recorded examples which incorporate pewter and copper aprons are those in the collection of the Duke of Wellington at Stratfield Saye, see, M. Aldrich, "A Setting for Boulle Furniture, The Duke of Wellington's Gallery at Stratfield Saye," *Apollo*, June 1998, pp.19-27, illustrated p. 26, pl. 11. Not only are they veneered in the same medium, they are also of identical design. It is of some interest to note that the present pair and the set of four in the Wellington Collection, have marquetry on the sides and lower parts of the pedestal more or less identical to all the other recorded examples with blue stained horn aprons, but the design of the marquetry on the lambrequin apron itself, is different which would tend to suggest that they were made in the same workshop.

The four pedestals at Stratfield Saye are unstamped but are thought to be the work of Etienne Levasseur, datable to the 1770s. Aldrich points out that they are of very slightly different proportions to the examples thought to have been made in Boulle's workshop. She also points out that the Stratfield Saye examples are decorated with sunflowers only on the front of the frieze, whereas the earlier examples have sunflowers mounted on three sides. The present pair also have sunflowers mounted only on the front of the frieze. Levasseur's *estampille* appears on three of the Boulle marquetry pedestals conserved in the Louvre, two of them also bearing the *estampille* of Nicholas Sévérin, probably stamped in his capacity as a *marchand-ébéniste*.

Etienne Levasseur who almost certainly apprenticed with one of Boulle's sons, was adept in the restoration of Boulle furniture. Not only did he restore Boulle furniture, but also he made furniture which re-interpreted Boulle's designs and which frequently incorporated authentic Boulle marquetry panels.

See extended note on Sothebys.com

• 100 000-150 000 €

103 000-154 000 US\$



527

**PAIRE DE GAINES EN BOIS DORÉ
SCULPTÉ, L'UNE D'ÉPOQUE RÉGENCE,
L'AUTRE D'ÉPOQUE POSTÉRIEURE**

**A MATCHED PAIR OF CARVED GILTWOOD
PEDESTALS, ONE RÉGENCE, THE OTHER
LATER**

one bears a printed label inscribed 154, the
body decorated with a lion head and garlands
of leaves, resting on a base decorated with
a frieze of Vitruvian scrolls, terminated by
clawed feet
height 60½in.; 8½in.; 8½in.;
154 cm; 22 cm; 22 cm.

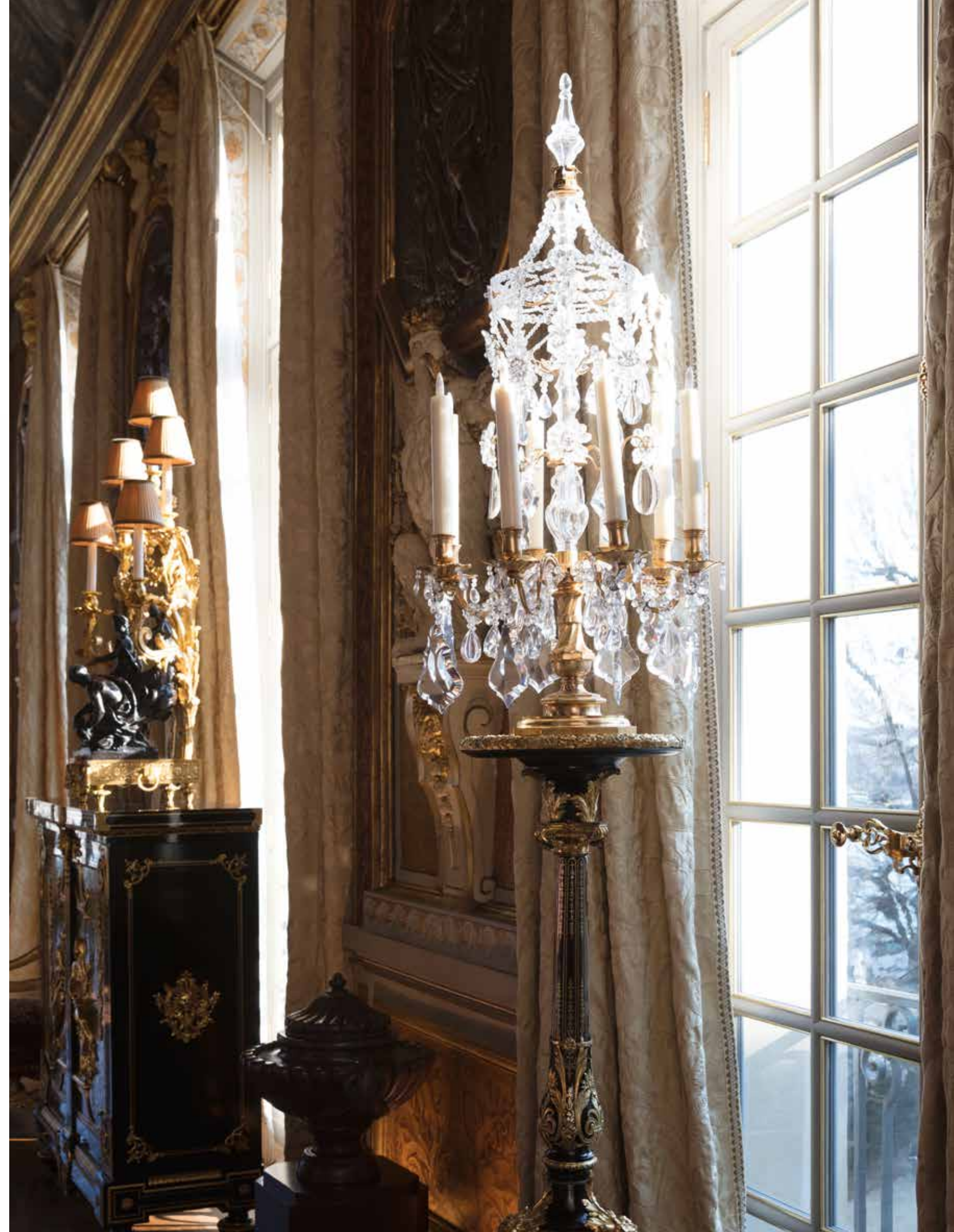
(2)

PROVENANCE

Ancienne collection du Baron de Redé à
l'Hôtel Lambert, vente Sotheby's, Paris, 16
mars 2005, lot 127 ;
Christie's Paris, *Important Mobilier et Objets
d'Art, Céramiques Européennes et Orfèvrerie*,
25 juin 2008, lot 200.

15 000-25 000 €

15 400-25 600 US\$



528

**GRANDE PAIRE DE COLONNES EN
PLACAGE D'ÉBÈNE, BOIS NOIRCI, LAITON
ET BRONZE DORÉ DE STYLE LOUIS XVI,
D'APRÈS UN MODÈLE DE RENÉ DUBOIS,
PREMIÈRE MOITIÉ DU XIXE SIÈCLE**

**A LARGE PAIR OF LOUIS XVI STYLE
PEDESTALS, AFTER A MODEL BY RENÉ
DUBOIS, FIRST HALF 19TH CENTURY**

brass, ebony, ebonised wood, gilt-bronze;
fluted columns with brass base, ebony
veneered tops and fluting; the flutes filleted
with a garland of laurel leaves; decorated in
the centre with a medallion with a profile of
Turenne and Condé, surrounded by a garland
of laurel and knotted ribbons; circular bases in
blackened wood decorated with a double gilt-
bronze border

height 55½in.; plateau diameter 16½in.; base
diameter 22½in. 141 cm; 42 cm; 57 cm.

(2)

PROVENANCE

Baron de Redé;

Sotheby's Paris, *Collection du baron de Redé de*

l'hôtel Lambert, 16-17 mars 2005, lot 130;

Christie's Paris, *La Vie de Château*, collection Jean-
Louis Remilleux, 29 septembre 2015, lot 318.

LITERATURE

J. B. Naudin, C. de Nicolay-Mazery, *Visite*

Privée, Paris, 1999, p. 31 (illustrated)

30 000-50 000 €

30 700-51 500 US\$



529

**PAIRE DE GIRANDOLES À SIX LUMIÈRES
EN MÉTAL ARGENTÉ, BRONZE ET
CRISTAL DE ROCHE D'ÉPOQUE LOUIS XV,
VERS 1730**

**A PAIR OF LOUIS XV SIX-LIGHT
GIRANDOLES, CIRCA 1730**

rock-crystal, silvered iron and bronze; each on
a circular base with fillets punctuated by three
plinthed cut-sections, ornated by elongated
flutes, three projected motifs of volutes
surmounted by the channelled, foliated and
gadrooned shaft topped with a flame, at mid-
height, three voluted and foliated 'S' shaped
branches support a lambrequin hoop holding
six curved and foliated lights with their rocaille

basins and foliated candleholders, each with
three bare, curved two-level branches holding
faceted and cut-glass plaquettes and balls,
bearing a second and smaller lambrequin
hoop, from which spring again three further
branches topped by a fleur-de-lys
height 33½in.; diam 17¾in.; 85 cm; 45 cm.

(2)

PROVENANCE

Galerie Kraemer & Cie, Paris ;

Collection privée, acquis auprès du précédent
en 2002.

20 000-30 000 €

20 500-30 700 US\$





530

**GRAND VASE EN GRANIT ROSE,
XIXE SIÈCLE**

**A LARGE PINK GRANITE VASE,
19TH CENTURY**

with spiraled gadrooned body, on waisted
socle and square base
height 31 1/2in.; 26 in.; diam ; 80 cm.; 66 cm.

PROVENANCE
Christie's Paris, *Le Goût Steinitz*, 14 novembre
2007, lot 45.

20 000-30 000 €

20 500-30 700 US\$



531

**DEUX BASSINS EN GRANIT FORMANT
UNE PAIRE, XIXÈME SIÈCLE**

**A MATCHED PAIR OF LARGE SCALE
GRANITE BASINS, 19TH CENTURY**

of oval shape, with gadrooned body on waisted
socle and rectangular base
height 27 1/2in.; width 33 1/2in; depth 20 3/4in;
69 cm.; 85 cm.; 53 cm.

(2)
PROVENANCE
Christie's Paris, *Le Goût Steinitz*, 14 novembre
2007, lot 74.

20 000-30 000 €

20 500-30 700 US\$



532



532

**PAIRE DE VASES EN PORPHYRE DE
STYLE BAROQUE**

**A PAIR OF BAROQUE STYLE PORPHYRY
VASES**

each with carved spiraled gadrooned bodies
on circular bases, after a Roman model
height 18 7/8 in.; 22 1/2 in.; 48 cm.; 57 cm.

(2)

PROVENANCE

Tajan, 18 décembre 2007, lot 56.

10 000-15 000 €

10 300-15 400 US\$



533

**PAIRE DE VASES COUVERTS EN
PORPHYRE ET MONTURE DE BRONZE
DORÉ, XIXE SIÈCLE**

**A PAIR OF GILT-BRONZE MOUNTED
PORPHYRY COVERED VASES, 20TH
CENTURY**

height 14 1/2 in.; 37 cm.

(2)

PROVENANCE

Antiquités Jean Lupu, Paris.

10 000-12 000 €

10 300-12 300 US\$



533

534

**PAIRE D'URNES EN MARBRE NOIR DE
BELGIQUE, ITALIE, D'APRÈS UN MODÈLE
ROMAIN**

**A PAIR OF ITALIAN STRIGILLATED NERO DI
BELGIO URNS, AFTER A ROMAN MODEL**

circular, on square porphyry bases, after
the white marble Roman model (1st century
d.C.) in the Galleria dei Candelabri, Vatican
Museums
height 15 1/4 in.; width 19 3/4 in.; depth 19 1/4 in.;
39 cm.; 50 cm.; 49 cm.

PROVENANCE

Acquis auprès de Frank Partridge, Londres, 2011.

These beautiful vases, with sharp carving and
fine polished surface, are carved in a deep
black marble from Belgium, and are after a
Roman model from 1st century A.D. in white
marble, today in the Galleria dei Candelabri in
the Museo Pio Clementino at the Vatican.

A rare material used for sculpture or vases,
there is nonetheless a small group of
pieces in Nero di Belgio at Villa Borghese,
Rome, commissioned in the 17th century
by Marcantonio Borghese from Alessandro
Algardi and Silvio Calci, the later a specialist
hardstone carver, who also made impressive
porphyry vases for the Doria-Pamphilj family.

30 000-50 000 €

30 700-51 500 US\$



The image depicts a grand, opulent interior space, likely a formal living room or salon, characterized by its rich Baroque or Rococo style. The room is dominated by a large, ornate fireplace mantel made of dark wood, which serves as a central focal point. On the mantel sits a large, gilded bronze sculpture of a figure on horseback, flanked by various decorative objects including vases and candelabras. Above the mantel, a large, ornate mirror reflects the room's details, and a massive, multi-tiered crystal chandelier hangs from the ceiling. The walls are adorned with intricate carvings, including medallions and panels, and are painted in a light, neutral tone. To the left, a doorway with red curtains leads to another room. The seating area features a large, plush sofa and several armchairs, all upholstered in a vibrant blue fabric with a floral pattern. The floor is covered with a patterned rug, and the overall atmosphere is one of luxury and historical grandeur.

LE GRAND SALON

535

**STATUE ÉQUESTRE DE LOUIS XIV EN
BRONZE DORÉ D'APRÈS GUILLIELMUS DE
GROF (1676-1742), FRANCE, XIXE SIÈCLE,
SUR UN SOCLE EN MARQUETERIE BOULLE**

**A FRENCH GILT BRONZE EQUESTRIAN
STATUE OF LOUIS XIV, AFTER
GUILLIELMUS DE GROF (1676-1742),
19TH CENTURY**

on a gilt bronze mounted contre-partie Boulle
marquetry base
height 26 in.; length 16⅓ in.; width 11⅝ in.;
66 cm; 41,5 cm; 29 cm

PROVENANCE
Galerie Gismondi, Paris
Collection privée européenne
Koller, 17 juin 2008, lot 1067

• 15 000-25 000 €

15 400-25 600 US\$



536

**PAIRE DE FLAMBEAUX EN BRONZE
DORÉ D'ÉPOQUE RÉGENCE, VERS 1720,
AVEC TROIS PIEDS D'ÉPOQUE LOUIS XV
MARQUÉS AU C COURONNÉ**

**A PAIR OF RÉGENCE GILT-BRONZE
CANDLESTICKS, CIRCA 1720, WITH LOUIS
XV FEET, MID-18TH CENTURY**

each adorned with three winged putti
symbolizing the winds, resting on a base with
decorated valances, hexagonal patterned
gadroons and foliage; with three feet with
the C crown mark, thus presumably affixed
between 1745 and 1749, lattice background
decor cartridges flanked by foliage
height 12½in.: 31 cm.

(2)

PROVENANCE

Collection Jean Bloch, Sotheby's Paris, 13 juin
1964, lot 94;

Collection Hubert de Givenchy, Christie's
Monaco, 4 décembre 1993, lot 12;

Sotheby's Paris, *Palladio '70: Mobilier et Objets
d'Art* provenant d'une villa décorée par John
Fowler et Tom Parr, 8 octobre 2015, lot 150.

This delightful pair of candlesticks originally
formed a pair of candelabra like the one from
the former Lord Cholmondeley collection at
Houghton, Christie's London sale, 8 December
1994, lot 6. The top of the putti head
supported the upper part of the light arms
which rested on the shaft. A few years later the
present candlesticks were given three extra
legs, presumably to bring them up to date and
punched with the crowned C on this occasion.

40 000-60 000 €

41 000-61 500 US\$



Hubert de Givenchy chez lui en 1993, crédit Getty Images



537

ENTOURAGE DE NICOLAS DE LARGILLIERRE

CIRCLE OF NICOLAS DE LARGILLIERRE

Portrait de gentilhomme portant un manteau rouge
huile sur toile

Portrait of a gentleman, half length, wearing a red cape
oil on canvas
35½ in. by 28¾ in. 90,4 cm by 72,9 cm

PROVENANCE

Sotheby's Londres, 1^{er} novembre 2007, lot 195
Où acquis par l'actuel propriétaire

5 000-7 000 €

5 200-7 200 US\$



538

ATELIER DE FRANÇOIS DE TROY

STUDIO OF FRANÇOIS DE TROY

TOULOUSE 1645 - 1730 PARIS

Portrait de femme en allégorie de la Tempérance
avec putto
huile sur toile

Portrait of a Lady as an allegory of Temperance with
a *putto*
oil on canvas

56¼ in. by 41 in. 143 cm by 104 cm

PROVENANCE

*Succession René Le Doux, Mobilier du Château
de Chiffrevast, Beussant & Lefèvre Paris, 23
octobre 2006, lot 88*

6 000-10 000 €

6 200-10 300 US\$

539

**MOBILIER DE SALON EN BOIS DORÉ
DE STYLE LOUIS XIV COMPRENANT UN
CANAPÉ ET SIX FAUTEUILS, MILIEU DU
XIXE SIÈCLE; À GARNITURE DE VELOURS
CISELÉ BLEU**

**A LOUIS XIV STYLE SUITE OF GILTWOOD
SEAT FURNITURE, MID-19TH CENTURY**

comprising a canapé and six fauteuils; each
with a rectangular arched back, padded
arms and drop-in seat upholstered à châssis,
covered with blue cut velvet
the canape: height 55½in.; width 67 in.;
depth 33 in.; 141 cm; 170 cm; 84 cm.
the fauteuils: height 52 in.; width 27½in.;
depth 27 in.; 132 cm; 70 cm; 7 cm.

(7)

PROVENANCE

Christie's Londres, *Le Goût Steinitz*,
6 décembre 2007, lot 417.

A related drawing, probably of Parisian
authorship and executed circa 1715, is in the
National Museum, Stockholm. It formed part
of an album assembled by Daniel Crönstrom,
while serving as secretary to the Swedish
Ambassador to the court of Louis XIV, and
shows a number of possible variants in form
and sculpture for a similar chair. (M. Jarry, *Le
Siège Français*, Fribourg, 1973, p. 78, fig. D23).

50 000-80 000 €

51 500-82 000 US\$





540

PAIRE DE BRÛLE-PARFUMS EN BRONZE DORÉ ET AGATE D'ÉPOQUE DIRECTOIRE, VERS 1800, CHACUN AVEC UN COUVERCLE AMOVIBLE

A PAIR OF DIRECTOIRE GILT-BRONZE AND AGATE BRÛLE-PARFUMS, CIRCA 1800

each with a removable domed lid surmounted by a berried foliate finial above a pierced guilloche frieze, above tripartite monopodiae supports
height 13½ in.; dia 6¾ in.; 34,5 cm; 17 cm.

(2)

PROVENANCE

Christie's Londres, *Le Goût Steinitz*, 6 décembre 2007, lot 450.

10 000-15 000 €

10 300-15 400 US\$



541

GRAND TAPIS AU POINT DE LA MANUFACTURE D'AUBUSSON, VERS 1820

AN AUBUSSON PILE CARPET, RESTAURATION, FRANCE, CIRCA 1820

with a rose window on an ivory background in the middle, a garland of flowers and a crimson surround in a circle of woven garlands; with a tobacco background decorated with garlands and bunches of polychromatic flowers; a border with a motif of palms and a counter-border with laurel leaves; 'restored cut'
height 236 in.; width 240 in.; 610 cm; 600 cm.

PROVENANCE

Sotheby's Paris, 16 octobre 2007, lot 194.

40 000-60 000 €

41 000-61 500 US\$

542

BONHEUR DU JOUR EN MARQUETERIE DE BOIS DE ROSE, AMARANTE, SYCOMORE ET MONTURE DE BRONZE DORÉ DE LA FIN DE L'ÉPOQUE LOUIS XV, ESTAMPILLE DE PIERRE HARRY MEWESEN, VERS 1770

A LATE LOUIS XV MARQUETRY BONHEUR DU JOUR, BY PIERRE HARRY MEWESEN, CIRCA 1770

gilt-bronze mounted, tulipwood, amaranth, sycamore; the upper part with six drawers representing vases and cooking utensils, the

front drawer partly lined with leather, the supports joined with a stretcher, stamped "PH MEWESEN" and "JME"; (partially remounted) height 34¾in.; width 48¾in.; depth 19½in.; 50,5 cm; 41 cm; 88 cm.

• 15 000-25 000 €

15 400-25 600 US\$





543

PAIRE DE POTS COUVERTS EN PORCELAINE DE CHINE ET MONTURE DE BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1772), LA MONTURE D'ÉPOQUE RÉGENCE, VERS 1720

A PAIR OF GILT-BRONZE MOUNTED BLUE AND WHITE CHINESE PORCELAIN COVERED VASES, THE PORCELAIN KANGXI (1662-1722), THE MOUNTS RÉGENCE, CIRCA 1720

each of cylindrical shape, decorated overall in blue and white with scrolls within lozenge-shaped reserves, the domed lid centred with a gilt-bronze drop handle
height 9 in.; diam. 5¾in.; 23 cm; 14,5 cm.

(2)

PROVENANCE
Galerie J. Kugel, Paris;
Christie's Londres, *The European Connoisseur*,
5 juillet 2013, lot 37.

8 000-12 000 €

8 200-12 300 US\$



544

PAIRE DE VASES POTS-POURRIS EN PORCELAINE DE CHINE À DÉCOR DE BRANCHAGES FLEURIS ET PAPILLONS, MONTURE EN BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722) À MONTURE DE BRONZE DORÉ DU DÉBUT DE L'ÉPOQUE LOUIS XV, POINÇON AU C COURONNÉ; (LES COUVERCLES EN PORCELAINE POSTÉRIEURS)

A PAIR OF GILT-BRONZE MOUNTED CHINESE BLUE AND WHITE PORCELAIN POT-POURRI VASES, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS EARLY LOUIS XV, WITH THE C CROWNED MARK, CIRCA 1745-1749

of pear shape, decorated overall with flowering branches and butterflies, the slightly domed lids with drop handle, the pierced rim with "C" couronné poinçon ; (the porcelain to lid replaced)
height 9½in.; diam. 7 in.; 24 cm; 18 cm.

(2)

PROVENANCE
Galerie J. Kugel, Paris;
Christie's Londres, *The European Connoisseur*,
5 juillet 2013, lot 40.

8 000-12 000 €

8 200-12 300 US\$



545

545

THÉIÈRE EN PORCELAINE DE CHINE BLEU ET BLANC ET MONTURE DE BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE, HOLLANDE VERS 1700

A GILT-BRONZE MOUNTED CHINESE PORCELAIN TEAPOT, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS, NETHERLANDS CIRCA 1700

of typical form, the domed lid adorned with a Centurion bust finial, the bulbous body decorated with figures within exotic landscapes, with scrolled handle and dragon-shaped spout
height 5½in.; width 6 in.; 14 cm; 15 cm.

PROVENANCE

Galerie J. Kugel, Paris;

Christie's Londres, 5 juillet 2013, lot 41.

Dutch trading companies expanded the export in Chinese and Japanese porcelain in the 17th century, between 1604 and 1657, over a 3 million pieces of porcelain reached Europe as the market for porcelain grew insatiable.

Comparable shaped spouts of mythical beasts can also be found on Dutch silver tea wares, in particular a teapot dated 1714 and a tea-kettle of 1738 (Album Rijkmuseum Amsterdam; Masterpieces, 1952, no. 153).

4 000-6 000 €

4 100-6 200 US\$



546

THÉIÈRE EN PORCELAINE DE CHINE BLEU ET BLANC ET MONTURE DE BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE, HOLLANDE VERS 1700

A GILT-BRONZE MOUNTED CHINESE PORCELAIN TEAPOT, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS, NETHERLANDS CIRCA 1700

of typical form, with domed lid and finial surmounted by a spear-wielding warrior, the bulbous body decorated with figures within exotic landscapes and foliage, with scrolled handle and dragon-shaped spout
height 6½in.; width 7½in.; 16 cm; 19 cm.

PROVENANCE

Galerie J. Kugel, Paris;

Christie's Londres, *The European Connoisseur*, 5 juillet 2013, lot 42.

4 000-6 000 €

4 100-6 200 US\$



546

547

THÉIÈRE EN PORCELAINE DU JAPON BLEU ET BLANC ET MONTURE EN BRONZE DORÉ, LA PORCELAINE DE LA PÉRIODE EDO FIN DU XVIIÈ SIÈCLE, LA MONTURE PROBABLEMENT HOLLANDE, DÉBUT DU XVIIIÈ SIÈCLE

A GILT-BRONZE MOUNTED BLUE AND WHITE JAPANESE PORCELAIN TEAPOT, THE PORCELAIN LATE 17TH CENTURY, THE MOUNTS PROBABLY HOLLAND, EARLY 18TH CENTURY

of typical form, with foliate-cast lid, the bulbous body decorated with foliage and flowerheads, with dragon-shaped spout and scrolled handles
height 7¼in.; width 9 in.; 18,5 cm; 23 cm.

PROVENANCE

Galerie J. Kugel, Paris;

Christie's Londres, 5 juillet 2013, lot 39.

10 000-15 000 €

10 300-15 400 US\$



548

TABLE EN CHIFFONNIÈRE DE LA FIN DE L'ÉPOQUE LOUIS XV EN MARQUETERIE DE BOIS DE CITRONNIER ET SYCOMORE TEINTÉ VERT ET MONTURES DE BRONZE DORÉ, ESTAMPILLÉE PAR CHARLES TOPINO, VERS 1770

A LATE LOUIS XV MARQUETRY AND PARQUETRY TABLE EN CHIFFONNIÈRE STAMPED BY CHARLES TOPINO, CIRCA 1770

gilt-bronze-mounted, satinwood green stained sycamore; of circular form with a pierced gilt-bronze gallery cast with diapers intersected with roundels enclosing a five branch rosette, above a vertically striped frieze containing a drawer, interposed by a gilt-bronze patera, on cabriole legs inlaid with bellflowers joined by a galleried circular shelf similarly inlaid to the top, terminating in gilt-bronze scrolled feet; marquetry restored, engraving enhanced; stamped C. Topino
height 31½ in.; diameter 17½ in;
79,5 cm ; 44 cm.

PROVENANCE
Partridge Fine Arts, Londres;
Sotheby's Londres, *The Dimitri Mavrommatis Collection*, 8 juillet 2008, lot 30.

LITERATURE
Isabelle Néto, *Catalogue des Collections Musée Cognacq-Jay*, Paris, 2001, p. 76-77, no. 26 (inv. J 401).

Jean Nicolay, *L'Art et La Manière des Maîtres Ébénistes Français au XVIIIe siècle*, Paris, 2nd ed. 1982, p. 459, fig. G.
Geoffrey de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, 1974, vol. I, p. 341, n. 67.

The rarity of this elegant and timeless table lies in the marquetry decoration of tinted wood coloured yellow and green evoking the striped cloth in Ottoman fashion and also French straw marquetry. See Nicolay, *op. cit.*, p. 459, fig.G, for a rectangular table by Topino with the same striped parquetry and five branch rosette.

This model of table of circular form with a shelf is also found in many forms and with various decoration, either plain veneered or in *bois de bout* marquetry by Topino. However, it is also found with this type of marquetry in the repertoire of R.V.L.C., Roger Vandercruse, otherwise known as Lacroix. See for example a table of oval form with a shelf inlaid in an identical manner but stamped R.V.L.C. in the Musée Cognacq-Jay, illustrated by Néto, *op. cit.*, p. 77, no. 26.

Finally it is worthwhile considering the secrétaire by R.V.L.C. in the Waddesdon collection, illustrated by de Bellaigue *op. cit.*, p. 341, no. 67, with identical striped marquetry on the drawers and bellflowers on the stiles to that upon this table.

The rosettes on the top and stretcher can be found on another table by Topino sold Sotheby Park Bernet, New York, 19th April 1969, lot 185 and on a table en chiffonnière signed Topino, sold Sotheby's New York, 31st October 1981, lot 389.

Charles Topino (1742-1803), received master 1773:

Charles Topino was established at the rue du Faubourg Saint-Antoine and among his clientele were members of the aristocracy and the *marchands-ébénistes* including Delorme and Tuart. His pieces were described as being 'à l'antique' which was the expression for taste devoted to neoclassical ideas in the late 18th century. His daybook covering the years between 1771 and 1779 has survived and documents, for example, the names of the *bronziers* who supplied him, amongst them Jean-Baptiste Dubuisson, *maître-fondeur* in 1765, who delivered the finest mounts in this period. It is known that the gilt-bronze mounts with which Topino embellished his furniture were cast by Viret, chased by Chamboin and Dubuisson and gilded by Bécard, Gérard and Vallet.

50 000-70 000 €

51 500-72 000 US\$





549

**PAIRE D'AIGUIÈRES EN PORCELAINE
DE CHINE DE LA FAMILLE VERTE DU
DÉBUT DU XVIIIÈ SIÈCLE À MONTURE
DE BRONZE DORÉ D'ÉPOQUE LOUIS XV
VERS 1750**

**A PAIR OF GILT-BRONZE MOUNTED
CHINESE FAMILLE VERTE PORCELAIN
EWERS, THE PORCELAIN EARLY 18TH
CENTURY, THE MOUNTS, LOUIS XV
CIRCA 1750**

the body with three gourds, on a blue powder
ground, the white cartouches decorated with
domestic objects, mounted with a scrolled lip,
a scrolling handle and a pierced base
height 12 in ; width 6¼in; 30,5 cm; 16 cm.

(2)

PROVENANCE
Sotheby's New York, *Fine French Furniture*, 20
mai 2010, lot 27.

LITERATURE
F. Watson, "Chinese Porcelain in European mounts"
cat. expo. China Institute in America, 1980.

A similar pair of gilt-bronze mounted ewers
belongs to the Metropolitan Museum, New
York (inv. 1974.356.227-228). Bequest of
Emma A. Scheafer in 1974, it was formely in
the Erich von Goldschmidt-Rothschild and later
in the Renée de Becker Collection. The pair
was exhibited in the China Institute in America,
"Chinese Porcelain in European mounts" from
October 1980 to January 1981, n° 29.

20 000-30 000 €

20 500-30 700 US\$



DEUX PAIRES DE VASES EN PORCELAINE DE CHINE BLEU POUDRÉ ET BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE QIANLONG (1736-1795), LA MONTURE DE LA FIN DE L'ÉPOQUE LOUIS XV, VERS 1770-1775

TWO PAIRS OF GILT-BRONZE MOUNTED CHINESE BLUE POWDER PORCELAIN VASES CORNETS AND COVERS, THE PORCELAIN QIANLONG (1736 - 1795), THE MOUNTS LOUIS XV, CIRCA 1770 - 1775

each with domed circular cover surmounted by a berried acanthus spray finial, the foliate and gadrooned collar issuing two channelled Greek-key handles chased with mille-raies panels and swagged with berried husks terminating in bearded masks, on a chandelles and fluted tapering base with reeded collar, the fluted spreading domed socle with ribbon-tied laurel cushion, on a cut-cornered spreading stepped plinth inset with mille-raies and entrelac panels, all the vases with traces of gilt decoration to the porcelain bodies; with several inscriptions on the reverse of covers : *MISC/121, CL/ 3 and HF 132 ; MISC/ 121 and, CL 3, CL 3/ 121*
pair A: height 17¾in.; width 10¾in.; 45 cm; 27,5 cm.; pair B: height 18¾in.; width 11 in.; 46,5 cm; 28 cm.

(4)

PROVENANCE

Très certainement livré pour le prince Auguste d'Arenberg (1753-1833), duc d'Arenberg et comte de La Marck pour l'hôtel de Charost à Paris ; à l'origine une garniture composée d'une pendule et d'une autre paire de vases de forme balustre avec des anses aux enfants tritons.

Une paire (A) :

L'appartement du premier étage de l'hôtel de Charost, 39 rue Faubourg St. Honoré, Paris, restés *in situ*, puis à l'ambassadeur du Portugal à Paris Dom Vincent de Souza Coutinho en 1790 et inventorié en 1792. Collection Heilbronner, vendue entre 1912 et 1919 ; collection de Madame L., vente Galerie Charpentier, Paris, 9-10 juin 1953, lot 45. Vente, Ader Picard, Tajan, Palais Galliera, Paris, 24 november 1976, lot A; collection Riahi, vente Christie's, New York, Magnificent French Furniture from the Collection of Monsieur and Madame Riahi, 2 november 2000, lot 25, composé d'une pendule et d'une paire de vases balustres. Collection privée, Paris.

Perrin Antiquaires, Paris, 2008

Une paire (B)

Collection Ramsay, Paris
Collection D. Riahi

Christie's, New York, Magnificent French Furniture from the Collection of Monsieur and Madame Riahi, 2 november 2000, lot 26. Galerie Perrin, Paris, 2008

EXHIBITED

New York, *Five Centuries of French History*, 1939, no.187, p.68.

LITERATURE

D. Langeois, et al., *Quelques Chefs d'Oeuvres de la Collection Djahanguir Riahi*, 1999, pp.205-9.
T. Dell, *The Frick Collection Furniture and Gilt-Bronzes*, Princeton, VI, p. 318.
Pierre Kjellberg, *Objets Montés, du Moyen-Âge à nos jours*, Paris, 2000, p. 111.
Tim Knox, *The British Ambassador's Residence in Paris*, Paris, 2011.
Lunsingh Scheurleer, *Chinesisches und japanisches Porzellan in europäischen Fassungen*, Braunschweig, 1980, p.314, Abb. 287.

Originally part of a garniture with a clock and further pair of vases almost certainly supplied to Prince Auguste d'Arenberg (1753-1833), duc d'Arenberg and comte de Lamarck for the hôtel de Charost, Paris, which is now the British Embassy.

Similar satyr-masks on the handles can be seen upon a pair of gilt-bronze mounted turquoise porcelain vases in the musée Nissim de Camondo (inv. 159).

A pair of gilt-bronze mounted Chinese porcelain vases in the Frick collection (inv. 18.8.45-46) is probably by the same bronzier, they are stylisticly very close and have been associated to the Godille, a celebrated craftsmen family by T. Dell. These vases as other pairs such as the one previously in the Earl of Powis collection bear very close related characteristics found on *goût grec* revival circa 1770-1775.

These exceptional gilt-bronze-mounted Chinese 'powder blue' porcelain vases *cornets* are rare not only for their sumptuous gilt-bronze mounts but also their number, comprising two identical pairs. They perfectly encapsulate *le goût français* in the 18th century, of embellishing Chinese porcelain objects with lavish gilt-bronze mounts. The oriental porcelain wares arrived in France from the East which were then mounted under the direction of the Parisian *marchands-merciers* such as Lazare Duvaux. This porcelain was considered exotic and rare but the use of mounts amplified the preciousness of the object, while at the same time giving the object a French aspect:... Sir Francis Watson states, '...during the eighteenth century the main reason for setting these oriental objects

in mounts of European design was to naturalize them to the decoration of a French interior.'

In 1773, the inventory of the comte de La Marck listed five vases on the chimney piece of the bedroom of the comtesse:

'Une garniture cheminée composée d'un pot à oeil et quatre vases de différents formes le tout en porcelaine montée garnie en bronze dorée d'or moulu.'

The grandson of the duc d'Arenberg and comte de La Marck, rented part of the *hôtel* to the Portuguese Ambassador to Paris, Don Vincent de Souza Coutiñho, in February 1790 and following the latter's death on 8th May 1792, an inventory of the contents was drawn up on 20th July 1792, where one pair of vases (Pair A) were listed as originally part of a garniture comprising: '*une pendule montée sur vase de porcelaine bleue enrichie de bronze et ornement de cuivre doré mat, quatre vases de porcelaine bleue aussi montée sur cuivre avec bronze le tout doré au mat..*' see Augarde, *op cit.*, illustrated p.198, fig 159.

150 000-200 000 €

154 000-205 000 US\$



Vase d'une paire conservée à la Frick Collection, New York







551

551

AIGUIÈRE EN PORCELAINE DE PARIS ET BRONZE PATINÉ ET DORÉ, LA PORCELAINE DE LOCRÉ, XVIIIÈ SIÈCLE, LA MONTURE D'ÉPOQUE LOUIS XVI, VERS 1785

A GILT BRONZE-MOUNTED PARIS HARD PASTE PORCELAIN EWER, THE PORCELAIN MADE BY THE LOCRÉ FACTORY, 18TH CENTURY, THE MOUNTS LOUIS XVI, CIRCA 1785

the baluster-shaped body surmounted by an open spout cast with a bearded grotesque mask and a horned ram's head at the junction with the handle, the handle headed by a standing putto holding onto the ram's horns, standing on a scrolling foliate and flower-head support, the stiff-leaf wrapped base above a tripartite support with lion paw feet on a stepped trefoil marble base with the blue underglaze crossed torches mark height 15¾in.; 40 cm.

PROVENANCE

The Grange, Lydd, Romney Marsh, Kent, Angleterre; Richard Redding Antiques Ltd., Londres, 2008.

The design of the mounts can be compared to two works by Pierre Gouthière for the Duc d'Aumont. The moulded lip with a satyr mask and the handle with the perched figure looking in appear on a mounted celadon porcelain ewer that was lot 114 of the duke's 1782 auction and the tripod base appears on a pair of mounted blue china vases, lot 163. The drawings of these pieces are illustrated in C. Baulez, "Pierre Gouthière (1732-1813)" in *Vergoldete Bronzen*, vol. II, Munich, 1986, p.579, figs. 18 and 19).

Locré established a porcelain factory named 'Fabrique de la Courtille' in the rue Fontaine-au-Roi in 1773. The factory was soon very successful and productive, mainly producing imitations of German porcelain. The factory's mark consisted of crossed double swords, again inspired by those used at Meissen. After Ruffinger had joined Locre in 1790, a new hard paste porcelain manufacturing technique was conceived in the establishment. Related pairs of ewers were sold at Sotheby's Monaco, 1 July 1995, lot 77; Sotheby's London, 10 December 1993, lot 233 and Sotheby's London, 15 June 1990, lot 89.

6 000-10 000 €

6 200-10 300 US\$

552

CHAISE À COIFFER EN BOIS DORÉ D'ÉPOQUE LOUIS XVI, ESTAMPILLÉE PAR GEORGES JACOB, VERS 1780

A LOUIS XVI GILTWOOD "CHAISE À COIFFER" BY GEORGES JACOB, CIRCA 1780

garniture de damas

gilt beechwood; with a caned backrest and light blue and white upholstery; stamped G. IACOB. height 24in.; width 17¾in.; depth 16in.; 61 cm; 45 cm; 41 cm.

PROVENANCE

Koller Zurich, 2 décembre 2008, lot 1236c.

3 000-5 000 €

3 100-5 200 US\$



552



553

PAIRE DE BUSTES PETITE-NATURE DE BACCHANTES EN TERRE CUITE, SUR DES COLONNES CANNELÉES EN MÉTAL DORÉ ET PATINÉ, FRANCE, XIXE SIÈCLE

A PAIR OF FRENCH TERRACOTTA BUSTS OF BACCHANTES, LATE 18TH/EARLY 19TH CENTURY

each bearing the signature *Boizot* on the reverse petite-nature terracotta busts; on fluted patinated columns, with gilt-bronze mounts heights 11⅓ and 11¼ in.; 28,9 and 28,6 cm

(2)



PROVENANCE

Sotheby's Monaco, 22-23 juin 1991, lot 436 Collection Lily & Edmond J. Safra Sotheby's New York, Property from the Collections of Lily & Edmond J. Safra - Volumes I-VI, 18 octobre 2011, lot 1192

7 000-10 000 €

7 200-10 300 US\$



554

ECOLE FRANÇAISE DU XVIII^E SIÈCLE
FRENCH SCHOOL, 18TH CENTURY

Portrait de Madame Louise de France, fille de Louis XV, d'après Jean-Marc Nattier
 pastel

Portrait of Madame Louise de France, daughter of Louis XV, after Jean-Marc Nattier
 pastel
 sight size: 28³/₈ in. by 22⁷/₈ in. 72 cm by 58 cm

PROVENANCE

Princesse Alphonse de Bavière (selon une note au verso: SAR LA PRINCESA ALPHONSE DE BAVIÈRE, de Nattier)
 Hampel Munich, 8 décembre 2007, lot 1433 (comme Suiveur de Jean-Marc Nattier)

LITERATURE

N. Jeffares, *Dictionary of Pastellists before 1800*, London 2006, no. J.554.364 (as a copy after Nattier)

1 000-1 500 €

1 050-1 550 US\$



PAIRE DE VASES EN PORCELAINE DE CHINE NOIRE POUDRÉE ET BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE D'ÉPOQUE LOUIS XVI, VERS 1785 PEUT-ÊTRE PAR PIERRE GOUTHIERE D'APRES UN DESSIN FRANÇOIS-JOSEPH BÉLANGER OU JEAN-DEMOTHÈNE DUGOURC

A PAIR OF GILT-BRONZE-MOUNTED CHINESE MIRROR BLACK PORCELAIN VASES, THE PORCELAIN KANGXI (1662-1722), THE MOUNTS LOUIS XVI, CIRCA 1785, POSSIBLY BY PIERRE GOUTHIERE, POSSIBLY AFTER A DESIGN BY FRANÇOIS-JOSEPH BÉLANGER OR JEAN-DEMOTHÈNE DUGOURC

each of tapering baluster form, with a gilt-bronze gadrooned collar, the acanthus leaf cast scrolled handles cast with a trail of husks, suspending a swag of ivy leaves on the front and back, above a scrolled acanthus leaf on each side issuing from a tapering stippled pilaster surmounted by a patera and entwined with berried laurel leaves terminating in a hoof foot, on a gilt-bronze socle surmounted by an acanthus leaf cast band
height 16¾in.; width 7 in.; 42,5 cm; 18 cm.

(2)

PROVENANCE

Etude Picard, Paris, 24 juin 1993, lot 82;
Etude Piasa, Paris, 15 décembre 2004, lot 42;
Galerie Perrin, Paris.

LITERATURE

Daniel Alcouffe, A. Dion-Tenenbaum, G. Mabilie, *Gilt-Bronzes in the Louvre*, Dijon, 2004, p. 163, no. 82 and pp. 247-250, no. 124, p.197(F292).
Clarissa Bremer David *et. al.*, *Masterpieces of the J. Paul Getty Museum of Decorative Arts*, Los Angeles, California, 1986, p. 110, no. 87.
Clarissa Bremer David *et. al.*, *Decorative Arts: An illustrated Summary Catalogue of the Collections of the J. Paul Getty Museum*, Malibu, California, 1993, pp. 156-157, no. 264.
H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, Vol. I, p. 224, fig. 4. and Vol II, p. 563, fig. 1.
Charlotte Vignon and Christian Baulez, *Pierre Gouthière Virtuoso Gilder at the French Court*, The Frick Collection, New York, 2016, p. 82, fig. 36, p. 90, fig. 44.

This elegant and unusual pair of baluster vases are notable not only for their exceptionally rare 'mirror black' Chinese Kangxi porcelain, but also their refined gilded and chased gilt-bronze mounts, dating to around 1785. The quality and sophisticated design of the gilt-bronze mounts and similarities with his other mounted objects suggest an attribution to one of the most celebrated *bronziers* of the 18th century, Pierre Gouthière (1732-1813).

There is a related pair of vases, in the '*mirror black*' technique, the porcelain, Kangxi (circa 1662-1722), with related Louis XVI handle mounts, in the J. Paul Getty Museum, Los Angeles, illustrated by C. Bremer-David, *op. cit.*, p. 157, fig. 264 (Accession no. 92.DI.19.1. and 92.DI.19.2). One has on the underside a torn paper label inscribed '*HELIOT Fils ell*', the other is stamped *EM* on the base mount. Although the gilding is rubbed on the porcelain, the original pattern can still be detected on the Getty pair.

The rare 'mirror black ' porcelain, can also be found on an extremely large, although Louis XV, gilt-bronze-mounted black and gold pot pourri vase and cover, the porcelain Qianlong (1736-1795), formerly owned by Ismael Pasha, the ex-Khedive of Egypt, sold from The Dimitri Mavromatis Collection, Important French Furniture and Sèvres Porcelain from the Chester Square Residence, Sotheby's, London, 8th July 2008, Sotheby's, London, lot 64 (£2,169,250).

The Chinese Famille Noire Porcelain

This luminous deep black glaze is sometimes referred to as 'mirror black' on this type of porcelain. It was considered to be extremely rare and desirable in the early 18th century in France and the Jesuit missionary Père François-Xavier d'Entrecolles (1644-1741) described its manufacture at Jingdezhen in a letter of 1st September 1712. He stated that the black glaze, which he compared to oil, was made up of iron oxide and cobalt manganese, elements normally used in limited quantity for brown and blue glazes respectively. Vessels were repeatedly dipped and high fired in this glaze until their surface was saturated with colour and appeared black. This process, '*yielded their intensely hard surface which when polished gained a lustrous metallic sheen, hence the name mirror black*'. Furthermore, this type of porcelain possibly inspired the Louis XVI Sèvres black-ground porcelain.

The gilt-bronze mounts

The finely chased and gilded mounts on this pair of vases indicate a *bronzier* of exceptional skill and Pierre Gouthière is the most obvious candidate and their design is close to some designs by François-Joseph Bélanger (1744-1818), with whom he often collaborated. Gouthière was known to have drawn inspiration from ornamental designers disseminated through engravings.

There is a design by l'Huilier in his *Livre d'ornements à l'usage des artistes* engraved by Doublet, pl. 13, in the Bibliothèque des Arts Décoratifs, Paris, reproduced by Vignon *et al, op. cit.*, p. 90, fig. 44, with a stiff bold acanthus leaf and patera which may well have inspired Gouthière for the mounts on these vases.

However, one should also consider the influence of Jean-Demothène Dugourc.(1749-1825), the brother-in-law of Bélanger. There is a design illustrated by Vignon *et al, op. cit.*, p. 82, fig. 36, by Dugourc, '*Projet for a Console Table, Candelabra, Candlesticks, and Vase* (Musée des Arts Décoratifs (CD 2703), which has a vase on related pilaster supports terminating in hoof feet to the side mounts on the offered pair of vases.

The attribution of the mounts to Gouthière for these vases can be made on the basis of similarities with mounts on vases either by or attributed to him. There is an incense burner commissioned by the duc d'Aumont with the gilt-bronzes by Gouthière, after a design by François-Joseph Bélanger, c. 1770-1775, in red jasper and gilt-bronze, now in the Wallace Collection, London, see D. Alcouffe, *et al.*, *op. cit.*, p.197(F292). It is on pilaster supports terminating in hoof feet conceived in a similar vein to those on the offered pair, with swags of vine leaves and grapes, the design of which is reproduced *op. cit.*, p. 199, fig. 102.

The entwined laurel branches on the side mounts of these vases, can be also be seen on a pair of appliques attributed to Gouthière, in the Louvre Museum, Paris, see D. Alcouffe *et al, op. cit.*, p. 163, no 82. Also see a pair of two branch appliques from the collection of the Duchesse de Mazarin, by Gouthière, circa 1781, see D. Alcouffe, *et al.*, *op. cit.* no. 124.

80 000-120 000 €

82 000-123 000 US\$





556

556

PENDULE DE CHEMINÉE EN BRONZE DORÉ ET MARBRE BLANC DE STYLE LOUIS XVI, LE CADRAN SIGNÉ 'SCHMIT A PARIS', XIXE SIÈCLE

A LOUIS XVI STYLE MANTEL CLOCK, THE DIAL SIGNED 'SCHMIT A PARIS', 19TH CENTURY

gilt-bronze and white marble, with a figure of a woman playing a lyre, with 2 winged horses and putti, the clock with enamel dial and indicators for minutes, hours, days of the month and with a verge escapement striking the 1/2 hours on bell, the base with a relief plate, flowers and garlands, on six feet height 23⁵/₈in.; width 20 in.; depth 5¹/₂in.; 60 cm; 51 cm; 14 cm.

PROVENANCE

Collection privée, Paris ;

Koller Zurich, 17 septembre 2007, lot 1231.

3 000-5 000 €

3 100-5 200 US\$

557

PAIRE DE COLONNES EN MARBRE BLANC, MARBRE NOIR ET MONTURES DE BRONZE DORÉ DE LA FIN DE L'ÉPOQUE LOUIS XVI - DÉBUT DU XIXE SIÈCLE

A PAIR OF BLACK AND WHITE MARBLE AND GILT-BRONZE ORNAMENTAL COLUMNS, LATE LOUIS XVI, LATE 18TH/EARLY 19TH CENTURY

(quelques ornements rapportés)

with pagoda shaped terminal, set on a pedestal decorated with vases and toupie feet; (some later additions) height 22³/₄in; 58 cm.

(2)

PROVENANCE

Koller Zurich, 19 juin 2007, lot 1202.

5 000-8 000 €

5 200-8 200 US\$



557

558

PAIRE DE CHENETS EN BRONZE DORÉ ET PATINÉ FIN DE L'ÉPOQUE LOUIS XVI - DÉBUT DU XIXE SIÈCLE, ATTRIBUÉS À PIERRE-PHILIPPE THOMIRE ET PORTANT LA MARQUE DE JEAN HAURÉ

A PAIR OF PATINATED AND GILT-BRONZE CHENETS AUX LIONS, LATE LOUIS XVI - LATE 18TH/EARLY 19TH CENTURY, ATTRIBUTED TO PIERRE-PHILLIPPE THOMIRE

with two lions facing each other lying on drapery with fringes and tassels, on four tapered legs, with the monogram of Jean HAURÉ height 11¹/₂in, width 13¹/₃in; depth 4 in; 29 cm; 34 cm; 10 cm.

(2)

PROVENANCE

Marc Arthur-Kohn Paris, 25 mars 2014, lot 52.

In addition to the fine quality of the chasing, gilding and patina of these bronzes, an attribution to Pierre-Philippe Thomire is supported by a drawing of a mantelpiece of a fireplace and its fittings made by his by his workshop in 1785 and kept in the Musée des Arts Decorative Arts in Paris.

It was the sculptor Jean Hauré, whose monogram can be found on these chenets, who was at the origin of this model. Hauré was appointed director of the manufacture of furniture and bronzes of the Garde-meubles from 1785 to 1788. The latter commissioned him and another great sculptor, Louis-Simon Boizot, to deliver a clay model of a lion to cover a chenet for the Salon des Jeux de la Reine in the Queen's Games in Versailles. For these commissions, the chasing was usually done by Thomire and the gilding by Galle.

For example, another model of chenets, perhaps the first to be made and described as being decorated with *ornements arabesques d'où sort un enfant qui se chauffe*, was purchased in 1786 by Jean Hauré from the founder Turpin à l'entré du Fbg. S.-Antoine. They were gilded by Claude Galle and placed in the *Grand Cabinet* of the *Salon des Nobles de la Reine* at Versailles. In all likelihood, the sculptor Hauré was probably the designer of this model and supervised the work for the Royal pair.

6 000-9 000 €

6 200-9 300 US\$



559

**FONTAINE À PARFUM EN PORCELAINE
DE CHINE ET MONTURE DE BRONZE
DORÉ, LA PORCELAINE DU DÉBUT DU
XVIII^E SIÈCLE, LA MONTURE D'ÉPOQUE
RÉGENCE, VERS 1720**

**A GILT-BRONZE MOUNTED CHINESE
BLUE AND BLANC DE CHINE PORCELAIN
PERFUME FOUNTAIN, THE PORCELAIN
EARLY 18TH CENTURY, THE MOUNTS
RÉGENCE, CIRCA 1720**

composed of a blue vase flanked by handles
in volutes with heads of bearded men, lid with
foliage, the tap with pattern of a dragon and
foliage, resting on three *blanc de Chine* dogs
of Fo, base with decoration of rocailles, scrolls
and foliage
height 13¾in.; width 8 in.; depth 7½in.;
35 cm; 20,5 cm; 19 cm.

PROVENANCE
Christie's Paris, 13 avril 2010, lot 253.

25 000-40 000 €

25 600-41 000 US\$





560

FRANÇOIS HUBERT DROUAI

Paris 1727-1775

Portrait présumé de Mademoiselle Doré en robe blanche et rose
signé et daté au centre à gauche Drouais le fils / 1765. (signature et date renforcées)
huile sur toile

Portrait of a Lady said to be Mademoiselle Doré, half-length, in a white dress with pink
signed and dated center left *Drouais le fils* / 1765. (strengthened signature and date)
oil on canvas
24¾ in. by 21 in. 63,2 cm by 53,2 cm

PROVENANCE

Regina V.G. Millhiser
Donné par la précédente au Virginia Museum of Fine Arts, Richmond (comme Attribué à François Hubert Drouais)
Leur vente, Christie's New York, 28 janvier 2009, lot 232

6 000-10 000 €

6 200-10 300 US\$



561

ELISABETH-LOUISE VIGÉE LE BRUN

Paris 1755 - 1842

Portrait de Madame Aignan de Sanlot
signé et daté en bas à gauche Mlle Vigée / 1776 et inscrit à l'encre au dos Made Savalette Sanlot / par Made Lebrun (selon le catalogue de 2008, le dos étant à présent masqué)
pastel

Portrait of Madame Aignan de Sanlot
signed and dated lower left *Mlle Vigée* / 1776 and inscribed on the reverse in ink *Mad^e Savalette Sanlot* / par *Mad^e Lebrun* (according to previous cataloguing - now covered with a modern backing)
pastel
Sight size: 28¾ in. by 22⅞ in. 73 cm by 58 cm

PROVENANCE

Eric Turquin, Paris, 2004
Sotheby's New York, 24 janvier 2008, lot 361

LITERATURE

N. Jeffares, *Dictionary of pastelists before 1800*, 2006, p. 551, no. J.76.375
H. Wine, *National Gallery Catalogues: The Eighteenth Century French Paintings*, London 2018, p. 224, under no. 5

Elisabeth-Louise Vigée Le Brun (1755-1842) was one of the most successful portraitists of her generation. Trained by her father, Le Brun succeeded in gaining entry to both the Accademia San Luca and, in 1783, to the Royal Academy, no easy feat at that time for a female artist. In 1779 she completed her most famous portrait, of Queen Marie Antoinette, which greatly advanced her reputation. During the Revolution Le Brun left France, travelling for many years throughout Europe. She was greeted warmly in most aristocratic circles, and in the tradition of the courtier-artist, was often treated as the social equal of her sitters. She returned to Paris in 1809 and spent the

remainder of her life in France. She recorded her autobiography during this time, and died in 1842.

The present portrait, an early work, depicts Marie-Rose Savalette de Lange, the wife of Etienne-René-Aignan de Sanlot, a *fermier général* (tax collector). Le Brun also completed portraits of Madame Savalette de Lange's father and brother. Depicted bust-length, in a delicate white lace gown, Mme Savalette de Lange looks out at the viewer with a slight smile. Her gown features a large blue bow on its neckline, echoing the ribbon that holds back her hair. Le Brun's soft tones and delicate modeling are perfectly suited to the pastel medium.

25 000-35 000 €

25 600-35 800 US\$



562



562

**DEUX PAIRES D'OISEAUX EN
PORCELAINE, VERS 1900**

**TWO PAIRS OF PORCELAIN BIRDS,
CIRCA 1900**

in the Meissen style, comprising: a pair of
German porcelain mdoels of hoopoe and a
pair of Samson models of cockatoo
height 15 1/2 in.; 39,5 cm.

(4)

2 000-3 000 €

2 050-3 100 US\$

563

**PAIRE DE CANDÉLABRES À TROIS
LUMIÈRES EN BRONZE DORÉ ET VERRE
BLEU D'ÉPOQUE LOUIS XVI, VERS 1775**

**A PAIR OF LOUIS XVI GILT-BRONZE
MOUNTED THREE-LIGHT CANDELABRA,
CIRCA 1775**

blue glass on a bleu turquin marble base
height 22½in.; 57 cm.

(2)

PROVENANCE

Sotheby's New York, *Fine French Furniture*,
20 mai 2010, lot 14.

12 000-18 000 €

12 300-18 500 US\$



563

564

**PENDULE EN BRONZE DORÉ PAR CARL
WURM, AUTRICHE, DÉBUT DU XIXE SIÈCLE**

**AN AUSTRIAN GILT-BRONZE MANTEL
CLOCK BY CARL WURM, EARLY 19TH
CENTURY**

ormolu dial, enamel chapter ring, Arabic
numerals, blued hands, large three train
anchor movement with tapered pillars and
silk suspended pendulum, repeating chimes
on two bells, engraved gilt bronze case, drum
case with glazed sides and back surmounted
by a basket of basket of flowers, on two arched
supports, the bases with doves and griffins,
rectangular base lined with ormolu with other
mounts on claw feet
height 27½in.; 70 cm.

PROVENANCE

Sotheby's Amsterdam, 21 novembre 2007,
lot 443.

15 000-25 000 €

15 400-25 600 US\$



564

565

**PAIRE DE BANQUETTES EN BOIS DORÉ
DE STYLE LOUIS XV, XIXE SIÈCLE**

**A PAIR OF LOUIS XV STYLE GILTWOOD
BANQUETTES, 19TH CENTURY**

height 51½in; width 31½in; prof 15¾in;
130 cm; 76,5 cm; 40 cm.

(2)

PROVENANCE

Galerie M&N Uzal, Bruxelles, 2008.

10 000-15 000 €

10 300-15 400 US\$



565

566

**IMPORTANT SERVICE À THÉ EN
PORCELAIN "À RUBANS BLEU CÉLESTE",
MANUFACTURE DE SÈVRES, 1770-1771**

**A SÈVRES PORCELAIN PART TEA
SERVICE "À RUBANS BLEU CÉLESTE",
1770-1771**

L'entrelacés, lettres dates R et S et marque de
peintre pour Nicholas Catrice

Painted with interlocking meandering garlands
of flowers and turquoise ribbon, comprising:
an ovoid teapot and cover (*théière* 'Calabre'),
a sugar bowl and cover (*pot à sucre* 'Bouret'),
a milk jug (*pot à lait* 'à trois pieds'), seventeen
cups and fifteen saucers (*gobelets* 'Bouillard'
et *soucoupes*)

various interlaced L's marks, date letters R and
S and painter's marks for Nicholas Catrice
(35)

PROVENANCE

Presque certainement acheté par Jean-
Baptiste Buffaut, chargé d'affaires de Madame
Du Barry en décembre 1770:

Sotheby's Londres, 7 novembre 1986,

lot 142 part;

Sotheby's Zürich, 5 Décembre 1991,

lot 286 part;

Graf Paris, 2015.

An addition to the service à *rubans bleu
céleste*, in the form of a supplement was
purchased by Buffaut on 31st December
1770, which included a group of teawares
comprising 24 *gobelets et soucoupes*, 1 *pot
à sucre*, 1 *pot à lait* and 1 *jatte à lait*. For a full
discussion on this service, see David Peters,
Sèvres Plates and Services of the 18th Century,
2005, Vol. II, pp. 419-420.

Nicholas Catrice was a painter of flowers and
patterns active 1757-1774.

40 000-60 000 €

41 000-61 500 US\$





567

**PLATEAU EN PORCELAINE CARRÉ,
MANUFACTURE DE SÈVRES, 1758**

A SÈVRES SQUARE TRAY, 1758

L'entrelacés bleus entourant la lettre date e, marque de peintre pour Charles-Nicolas Dodin (*plateau quarré*), painted by Dodin with trophies of doves, garland, a crown, lyre and shepherdess's staff, among clouds within a quatrefoil cartouche in green with gilt *oeil-de-perdrix*, the trellis-pattern ground gilt with flowerheads within a border of Vitruvian scrolls, the exterior with a similar simpler border *blue interlaced L's enclosing date letter e, painter's mark for Charles-Nicolas Dodin* width 15 cm.

PROVENANCE

Ader Tajan, Hôtel George V, Paris, 25 octobre 1993, lot 147 ;
Baron Ribeyre & Associés Paris, mars 2017, lot 122.

See S. Eriksen & G. de Bellaigue, *Sèvres Porcelain Vincennes and Sèvres 1740-1800*, London 1987, p. 304, pl. 116 for a discussion of this form and the related rectangular tray introduced in 1753 where the authors note that they were often sold with a cup and saucer and no. 118 for the pieced border with similar scrolls to the present example,

the example illustrated from the Frederick Stafford collection bears with the same date letter E for 1757 or 1758. R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, Vol. II, p. 585 suggests the *plateau 'carré'* was introduced in 1754 and the present example would appear to be the first size (*1ere grandeur*).

Charles-Nicolas Dodin (1734-1803) was a painter active 1754-1802, in his earliest years specialising in cherubs after Boucher, landscapes and trophies in monochrome and in colours and was soon recognised as a talented painter (see Savill, *op. cit.*, Vol. III,

pp. 1030-1. By about 1758 had abandoned this subject to concentrate almost exclusively on polychrome figurative reserves in a range of subjects popular at the time. He worked on teawares, ornamental flower vases and plaques for furniture and would copy original paintings as well as work from engravings. Dodin is widely regarded as one of the finest figural painters at the factory due his precision of execution and mastery of his subtle and distinctive palette.

10 000-15 000 €

10 300-15 400 US\$



568

**SERVICE À THÉ EN PORCELAINE,
MANUFACTURE DE SÈVRES, 1765**

A SÈVRES TEA-SERVICE, 1765

L'entrelacés bleus entourant la lettre date m, marque de peintre pour Charles-Louis Méreaud

(*déjeuner Couteille*) painted by Méreaud, with *Frises riches* of garlands of flowers suspended from shells, the outer borders with *oeil de perdrix* and pointillé decoration, comprising: a tray (*plateau Courteille*), a teapot and cover (*théière Calabre*), a milk jug (*pot à lait à trois pieds*) a sugar bowl and cover (*pot à sucre Bouret*) and two cups and saucers (*gobelets Bouillard et soucoupes*)

The tray with blue interlaced L's enclosing date letter m, painter's mark of a comma for Charles-Louis Méreaud

PROVENANCE

Sir Jacob Astley, 6e baronnet (1796-1859), créé plus tard Lord Hastings, Melton Constable Norfolk;
Sotheby's Londres, *Two Noble Collections, Powderham Castle & Seaton Delaval Hall*, 29 septembre 2009, lot 166.

Charles-Louis Méreaud, *jeune* was a painter of flowers and friezes active 1756-1780. A broth bowl and stand with similar decoration painted also by Méreaud *le jeune* and dated 1765 was in the Zieseniss Collection, sold, Christies Paris, 5 December 2001, lot 217.

20 000-30 000 €

20 500-30 700 US\$



569

**PAIRE DE VASES COUVERTS EN
PORCELAINE À FOND BLEU DE LA
MANUFACTURE DE SÈVRES ET MONTURE
DE BRONZE DORÉ, VERS 1770-1775**

**A PAIR OF SÈVRES GILT-BRONZE
MOUNTED BLUE NOUVEAU VASES AND
COVERS, CIRCA 1770-1775**

each cup-shaped bodies applied with oval medallions of putti with various attributes suspended from laurel swags entwined around a plain and gilt reeded band to the waisted neck, the cover spirally gadrooned below a ball finial, the stem and lower part spirally fluted above a columnar spreading base supported by a gilt-bronze base with berried wreath cast above a square section base with elongated fretted panels
height 16½in.; 42 cm.

(2)

PROVENANCE
Partridge Fine Art, 2008.

EXHIBITED
London, The Antique Porcelain Co., Ltd.,
'Exhibition of English and Continental
Porcelain of the 18th Century', June, 1951.

LITERATURE
Probably the pair with the Antique Porcelain
Company cited Rosalind Savill, *Wallace
Collection Catalogue of Sèvres Porcelain*,
London, 1988, Vol. I, pp. 400 and 403.

Rosalind Savill, *The Wallace Collection*, pp.
400-403, illustrates a turquoise vase of
this form p. 402, no. C320, together with a
drawing of the shape from the Sèvres archives
inscribed 'vase urne Boileau', although she
notes that this is probably a 19th century title,
and that the shape is more likely the 'vase à
flame', a form introduced in 1770, with a flame
finial rather than a ball finial.

The present vases are discussed by Savill,
ibid., p. 400 and 401, who notes that they bear
ball knobs rather than the flamiform knob on
the Wallace Collection example, and compares
the cherub decoration, which on one of the
present vases is almost identical in design to
that found on the Wallace vase.

The present pair and the Wallace Collection
example aside, only one other vase of this
shape appears to be recorded: a green-ground
example, possibly from the Demidoff and
Hodgkins Collections, for which Savill gives,
ibid., p. 403, note 2(b) the auction history,
culminating in its sale at Georges Petit, Paris,
May 19, 1924, lot 48. This vase was exhibited at
the International Ceramics Fair and Seminar,
in London, by Adrian Sassoon, June 2006.

30 000-50 000 €

30 700-51 500 US\$





570

VASE PENDULE D'ÉPOQUE LOUIS XVI, VERS 1785, LE CADRAN SIGNÉ PAR GUILLAUME MEURON, LA PORCELAINE ATTRIBUÉE À LA MANUFACTURE DE LOCRÉ, PARIS

A LOUIS XVI STRIKING VASE CLOCK, CIRCA 1785, THE DIAL SIGNED BY GUILLAUME MEURON, THE PORCELAIN ATTRIBUTED TO LOCRÉ, PARIS

polychrome and gilt-painted porcelain with flowers, the neck with two birds, garlanded termes terminating in hoof feet with bell hung chains between, the base on toupie feet, the porcelain incised 'F. B' underside
height 16½in.; width 7⅞in.; depth 5¾in.;
42 cm; 20 cm; 14.5 cm.

PROVENANCE
Christie's London, 10 décembre 2009, lot 803.

20 000-30 000 €
20 500-30 700 US\$



571

PENDULE EN PORCELAINE ET BRONZE REDORÉ D'ÉPOQUE LOUIS XVI, VERS 1785, LE CADRAN SIGNÉ PAR GUILLAUME MEURON, LA PORCELAINE ATTRIBUÉE À LA MANUFACTURE DE LOCRÉ, PARIS

A LOUIS XVI VASE CLOCK, CIRCA 1785, THE PORCELAIN ATTRIBUTED TO MANUFACTURE DE LOCRÉ, PARIS, THE DIAL SIGNED BY GUILLAUME MEURON

polychrome and gilt-painted the porcelain, the neck with a flowering basket, garlanded termes terminating in hoof feet the base with raised on toupie feet, the porcelain incised 'F. B' underside; *the mounts regilt*
height 16½in.; width 8in.; depth 5¾in.;
42,2 cm; 20 cm; 14,5 cm.

PROVENANCE
Christie's London, 10 décembre 2009, lot 804.

20 000-30 000 €
20 500-30 700 US\$



572

PAIRE D'APPLIQUES EN BRONZE PATINÉ ET DORÉ DE LA FIN DE L'ÉPOQUE LOUIS XV, ATTRIBUÉE À FRANÇOIS RÉMOND, VERS 1770

A PAIR OF LATE LOUIS XV PATINATED AND GILT-BRONZE THREE-LIGHT WALL APPLIQUES, CIRCA 1770, ATTRIBUTED TO FRANÇOIS RÉMOND

à trois bras de lumière; (restaurations à une guirlande en bas d'un fût et à un bras de chaque applique; la patine du fût possiblement bleuie à l'origine puis repatinée) with an ovoid backplate mounted with female and satyr masks each emitting three scrolling foliate and berried candle arms, the backplate with applied lush floral and vine branches; (repairs to pendant final of one and to arms of each, the patina of the backplates possibly originally blued and repatinated in a later period) height. 25 in.; width 20 in.; 64 cm, 50 cm.

(2)

PROVENANCE

Christie's New York, *Important European Furniture, Ceramics, and Carpets*, 21 novembre 2008, lot 20; Christie's New York, *Treasures of France*, 24 octobre 2012, lot 114.

LITERATURE

P. Verlet, *Les bronzes dorés français du XVIIIème siècle*, Paris, 1987
D. Alcouffe et al., *Les bronzes d'ameublement du musée du Louvre*, Dijon, 2004

François Rémond (1747-1812) was one of the most famous bronze artists during the end of Louis XVI's reign. He provided the court and the wealthy aristocracy with a great deal of bronze furnishings in the Etruscan style and genre.

A mention of this model appears in a shipment from the bronze artist François Rémond to the Comte d'Artois at the Temple palace in 1784. It is probably the two pairs kept at the Petit Trianon today. They are described as: "two pairs of lights with three arabesque branches

against a lapis-colored backplate as a vase covered with a frieze, a satyr's head and a woman's head ..."

There are color variations on the vase-shaped backplate which forms the stem. A bluish color for those at the Petit Trianon, which renders them closer to those that belonged to the Comte d'Artois. While others bear a gold-colored backplate like those at the Louvre (inv. OA5249). Ours is akin to those kept at Pavlovsk Palace with an antiquity-green patinated backplate. Other details vary, such as the quantity of light branches, either three or five (pair at the Louvre, inv. OA5248), and the presence of small chains between the branches. Exquisite model par excellence, it was adapted by and favored by Thomire who delivered in 1787 for the King's *Salon des Jeux* in Saint-Cloud a set of six wall lights whose masks of women and satyr were replaced by identical masks of women and ostrich feathers.

50 000-80 000 €

51 500-82 000 US\$

The image captures a richly decorated interior, identified as 'Le Salon Rouge'. The focal point is a large, ornate mirror with a gilded, carved frame. Below the mirror, a marble-topped console table holds several opulent objects. On the left and right are large, blue ceramic vases with elaborate gold leaf designs and figures. In the center, two smaller, similarly decorated vases sit on a tiered, gilded base. To the left of the center, a small, ornate clock or decorative box is visible. The background features a vibrant red wall, a framed painting, and a lamp with a striped shade. The overall atmosphere is one of classical elegance and luxury.

LE SALON ROUGE



573

**PENDULE "AUX CERCLES TOURNANTS",
MARQUE "FURET HGER DU ROI", ÉPOQUE
LOUIS XV, VERS 1780**

**A LOUIS XVI PENDULE A CERCLES
TOURNANTS STAMPED 'FURET, HGER
DU ROI', LAST QUARTER OF THE 18TH
CENTURY**

en bronze doré, porcelaine de Sèvres et
marbre; (restauration à la porcelaine)

blue Sèvres porcelain, gilt bronze and black
and white marble, the vase-shaped case with
swan handles, the movement with *later* lever
platform escapement, outside count wheel
striking on a bell, with two turning bronze rings
with enamel cartouches, exceptionally fine gilt
bronze mounts and applications
height 29 in.; 74 cm.

PROVENANCE

Sotheby's New York, 7 avril 1979, lot 23;
Sotheby's New York, 24 mai 2007, lot 304.

LITERATURE

J. Parker, *Decorative Art from the Samuel H.
Kress Collection at the Metropolitan Museum
of Art*, Aylesbury, Bucks, 1964, p. 269.

The breakfront base of the present clock
(probably intended to house a musical
movement) is identical to the base on a
small group of celebrated clocks which have
a clock case in the form of the head of a
black women bust. Furet collaborated with
the clock maker and dealer, François-Louis
Godon to deliver such a clock to Queen Marie
Antoinette at Versailles. Other examples of
clocks which are recorded with the identical
base are: one in the collection of HRH Queen
Elizabeth II, illustrated, C. Jagger, *Royal Clocks*,
London, 1983, pp. 162-163. A second from
the collection of Marjorie Merriwether Post is
in the Hillwood Museum, illustrated, Odom &
Arend, *A Taste for Splendor*, Alexandria, Va.,
1998, no. 85; a third is in the Kress Collection,
Metropolitan Museum of Art, New York,
illustrated, Parker, *op. cit.* no. 65, pp. 268-
272, this example is fitted with an identical
enamelled plaque inscribed by Furet.

30 000-50 000 €

30 700-51 500 US\$





574

PAIRE DE VASES FORMANT POTS-POURRIS EN PORCELAINE DU JAPON IMARI ET BRONZE DORÉ, LA PORCELAINE PROBABLEMENT DE LA FIN DU XVIIIÈ SIÈCLE, LA MONTURE D'ÉPOQUE LOUIS XVI, VERS 1780

A PAIR OF GILT-BRONZE MOUNTED JAPANESE IMARI PORCELAIN POT-POURRI VASES, THE PORCELAIN PROBABLY LATE 17TH CENTURY, THE MOUNTS LOUIS XVI, CIRCA 1780

each bowl and lid decorated with floral sprays in strapwork cartouches, the tripartite base with pearl garlands and hoof feet centred by a flower head, on a circular stepped white marble plinth with rope-twist edge; (restorations to both lids)
height 11¼ in.; 28,5 cm.

(2)

PROVENANCE

Christie's Londres, *Important European Furniture and Sculpture*, 10 juillet 2008, lot 91

10 000-15 000 €

10 300-15 400 US\$



575

PAIRE D'APPLIQUES EN BRONZE DORÉ DE STYLE LOUIS XVI DANS LE GOÛT DE FRANÇOIS RÉMOND, XIXE SIÈCLE, AUX ARMES DE LA FAMILLE GRIMALDI

A PAIR OF LOUIS XVI STYLE GILT-BRONZE TWO-LIGHT WALL APPLIQUES, 19TH CENTURY, IN THE MANNER OF FRANCOIS RÉMOND

the lights supported by an eagle's head retaining chains and emerging from a centered rhombus of the arms of the Grimaldi family, ending in an acanthus base and grained stems
height 15 in.; width 8 ¼ in.; prof 5 in.;
38 cm; 21 cm; 12,5 cm.

(2)

PROVENANCE

Probablement famille princière de Monaco; Christie's Paris, *Le Goût Français*, 30 November 2016, lot 275.

6 000-10 000 €

6 200-10 300 US\$



Les armoiries de la famille Grimaldi



576

PAIRE DE CHAISES EN CABRIOLET EN BOIS REDORÉ D'ÉPOQUE LOUIS XVI, FIN DU XVIIIÈME SIÈCLE, ATTRIBUÉE À GEORGES JACOB

A PAIR OF LOUIS XVI CHAISES EN CABRIOLET, LATE 18TH CENTURY, ATTRIBUTED TO GEORGES JACOB

decorated with acanthus leaves, circular seat resting on twisted fluted legs, covered with a beige velvet upholstery; (re-gilt)
height 33½in.; width 16¼in.; depth 20½in.;
85 cm; 43 cm; 52 cm.

(2)

PROVENANCE

Christie's Paris, *Exceptionnel ensemble de Mobilier et Objets d'Art du XVIIIème siècle*, 19 décembre 2007, lot 757.

15 000-25 000 €

15 400-25 600 US\$



577

PENDULE DE CHEMINÉE, VERS 1775, AVEC UN MOUVEMENT POSTÉRIEUR FRANÇAIS, ET UN CADRAN ANGLAIS

A GILT-BRONZE MOUNTED AND MEISSEN (MARCOLINI) MANTEL CLOCK, CIRCA 1775, WITH LATER FRENCH MOVEMENT AND ENGLISH DIAL

en porcelaine de Meissen (Marcolini) et monture en bronze doré, le cadran signé W. Mahr, London W, le dessous marqué de deux sabres croisés et du chiffre romain II en bleu

the rectangular case molded with oval cartouches painted with figures en grisaille, between column model in sections painted to simulate porphyry, lion mask and ring handles, the dial signed W. Mahr, London W, with blue crossed swords mark

height 14¾in.; width 6½in.; depth 6½in.;
37,5 cm; 16,5 cm; 16,5 cm.

PROVENANCE

Sotheby's New York, 9 avril 2008, lot 355.

3 000-5 000 €

3 100-5 200 US\$



577



578

578

CONSOLE EN BOIS PEINT GRIS D'ÉPOQUE LOUIS XVI, FIN DU XVIIIÈME SIÈCLE

A LOUIS XVI GREY-PAINTED WOOD CONSOLE TABLE, LATE 18TH CENTURY

le marbre associé

with an *associated* shaped marble top, the shaft with acanthus leaf and central motif of tapering husk, above a guilloche band and terminating on lion claw feet plinth
height 42 in.; width 25 in.; depth 15 in.; 107 cm;
63,5 cm; 38,5 cm.

PROVENANCE

Galerie Camoin, Paris 1984;
Sotheby's New York, *La Collection de Mrs. Charles Wrightsman*, 28 avril 2010, lot 13.

2 000-3 000 €

2 050-3 100 US\$

579

**PAIRE DE SOCLES EN MARQUETERIE
BOULLE D'ÉCAILLE, LAITON, ÉBÈNE ET
MONTURE DE BRONZE DORÉ DE STYLE
LOUIS XIV**

**A PAIR OF LOUIS XIV STYLE BOULLE
MARQUETRY PEDESTALS**

gilt-bronze mounted, tortoiseshell, brass, ebony
height 14½ in.; width 10 in.; depth 10 in.;
10,5 cm; 25,5 cm; 25,5 cm.

(2)

PROVENANCE
Galerie Perrin, Paris, 2008.

• 6 000-10 000 €

6 200-10 300 US\$



LE CABINET DE L'AMOUR



580

**PENDULE DE CARTONNIER AU TEMPS
COUCHÉ D'ÉPOQUE LOUIS XIV, ATTRIBUÉE
À ANDRÉ CHARLES BOULLE, LE
MOUVEMENT SIGNÉ CDG MESNIL À PARIS**

**A LOUIS XIV CLOCK, ATTRIBUTED
TO ANDRÉ-CHARLES BOULLE, THE
MOVEMENT SIGNED CDG MESNIL IN
PARIS, LATE 17TH/EARLY 18TH CENTURY**

en marqueterie d'écaille brune et laiton gravé, cadran soutenu par une figure de vieil homme allongé symbolisant le temps ; reposant sur un contre-socle rectangulaire en ébène d'époque postérieure; (petit manque de bronze à l'amortissement)

brown tortoiseshell and engraved brass, the dial supported by the figure of Chronos, symbolizing time, on a rectangular ebony counter-shell of later period; (small lack of bronze at the damping)
height 27½in.; width 23¾sin.; depth 9 in.; 69,5 cm; 60 cm; 23 cm.

PROVENANCE

Ancienne collection du baron Alphonse de Rothschild;
Sotheby's Londres, le 24 novembre 1972, lot 2;
Ancienne collection du baron Guy de Rothschild au château de Ferrières, Sotheby's Monaco, 3 décembre 1994, lot 40;
Sotheby's Paris, 16 octobre 2007, lot 89.

LITERATURE

J.P. Samoyault, *André-Charles Boulle et sa famille*, Genève 1979.
J.N. Ronfort, A.C. Boulle, *die Bronzearbeiten in Vergolte Bronzen*, Munich 1986, vol. II, pp. 475-477.
A. Pradère, *Les Ebénistes français de Louis XIV à la Révolution*, Paris 1989, p. 75.

This famous model, of which there are a number of examples, can be attributed to André Charles Boulle with complete certainty. In addition to the various 18th century sales catalogues which attribute it to Boulle (Lemarié sale on 5 September 1776, lot 30; Vaudreuil sale on 26 November 1787, lot 368; Boullongne sale on 18 November 1787, lot 261; Lebrun sale on 11 April 1791, lot 781...), we find it mentioned in the latter's inventory after his death in 1732: "n°17-a

box containing the models of the clock of M. Desmarais whose recumbent time is of M. Girardon weighing together 23 pounds"; and "n°88, the models of a recumbent time clock of M. Girardon weighing sixteen and a half pounds...". The model had already been mentioned earlier in Boulle's deed of gift to his sons in 1715: "a clock case similar to that of M. Desmaretz ready for gilding" (Samoyault, op. cit. p.67). The person for whom Boulle had created this model was Nicolas Desmaretz, controller general of finances, whose Parisian hotel on rue Saint Marc contained a good number of Boulle's furniture and clocks (see Samoyault, op. cit. p. 172). This first model certainly had a gilt-bronze dial embossed with putti as on the clock presented here. Indeed, the Musée des Arts Décoratifs in Paris holds a Boulle design (partially reproduced above) for this clock with precisely this type of dial. Subsequently, clocks of this model will have enamel and gilt bronze dials or entirely enamel dials like the one in the Rouen museum. Boulle and Girardon had a close relationship as they were both neighbours at the Louvre and in 1682 Girardon's daughter was the godmother of Boulle's first daughter. Boulle also used the services of the greatest sculptors of his time: Coustou, who made the famous Parques clock; Desjardins, with whom Boulle made the bronzes for the Dauphin's fireplace in Meudon in 1699; and Van Opstal, François Flamand, and Jean Varin, whose terracotta models were cited when the workshop burned down in 1720.

Claude Du Grand Mesnil, a clockmaker who was awarded a master's degree in 1716, set up in the rue des Arrivans in 1715 and then on the Pont au Change under the sign of "la Pendule" in 1720. He collaborated with the merchant Hebert, supplying him in particular with movements for André-Charles Boulle's cases.

His name can be found on other Boulle clocks such as the one in the Salon Oval of the Palais Soubise (see Vergoldete Bronzen, vol II, p. 481).

• 30 000-50 000 €

30 700-51 500 US\$





Les flambeaux dans l'ancienne collection Jacques Bonjean
(Copyright Connaissance des Arts)

581

**PAIRE DE FLAMBEAUX AUX TERMES
ANTIQUES EN BRONZE DORÉ D'ÉPOQUE
LOUIS XIV, DÉBUT DU XVIIIÈ SIÈCLE**

**A PAIR OF LOUIS XIV GILT-BRONZE
CANDLESTICKS, EARLY 18TH CENTURY**

the stem with three caryatids on a circular base, each caryatid with one arm upraised and a rose in the other, the upper part of the body covered with a drapery height 12½in.; 32 cm.

(2)

PROVENANCE

Collection Jacques Bonjean
Galerie Perrin, Paris, 2008.

EXHIBITED

Louis XIV, Faste et décors, Paris, musée des
Arts décoratifs, 1960, cat. n° 226-227

LITERATURE

Le XVIIIe siècle Français, Collection Connaissance
des Arts, 1958, illustrated on the cover

"Un collectionneur inspiré par l'antiquité",
Connaissance des Arts, n°134, avril 1963

J. de Hillerin, *Les styles français; Le mobilier du
Moyen Age au Modern Style*, Paris, 1964

The design of our candelsticks is directly inspired by the work of Charles Le Brun (1619-1690), including a sketch (dated around 1670) illustrating three caryatids draped in the antique style, placed on flared sheaths and supporting a vase, is now kept at the Louvre, in the Department of Graphic Arts. The early sketch has later influenced Jean-Louis Prieur circa 1770 when he drew a model for candelabra which has the same stem (see drawing in the musée des Arts décoratifs, dept. arts graphiques, Paris, inv. 8518).

A great lover of the French 17th century, Jacques Bonjean was first of all a fan of modern art, successively becoming fascinated by cubism and surrealism. Between 1925 and 1930 he published in the *Mercure de France* and the *Revue Européenne*. With Maurice Sachs, he published Cocteau and Max Jacob. In 1928, he opened a gallery with Christian Dior, located rue de La Boétie, where they exhibited works by Christian Bérard, Jean Hugo, Tchelitcheff, Marcoussis, Chirico, Max Jacob and Salvador Dali. But the crisis of 1929 forced them to close their gallery three years later, in 1932. Dior launched into couture and Bonjean became an antiques dealer and decorator.

40 000-60 000 €

41 000-61 500 US\$





582

PENDULE "AUX ENFANTS" EN MARQUETERIE BOULLE D'ÉCAILLE DE TORTUE, LAITON, ÉMAIL ET BRONZE DORÉ D'ÉPOQUE LOUIS XV, MILIEU DU XVIIIÈ SIÈCLE

A LOUIS XV BOULLE MARQUETRY CLOCK 'AUX ENFANTS'; MID-18TH CENTURY

brass, tortoiseshell, gilt-bronze, enamel; the dial and movement signed ETIENNE LE NOIR A PAIR (Etienne II Lenoir, maître 1717), the case and the bronzes from a Paris master workshop and with "c couronné", Paris circa 1730/40.

The case with brown tortoiseshell finely inlaid with brass fillets depicting flowers, leaves and frieze, with figure of a woman atop.

The clock with relief decorated bronze dial with 12 enamel plaques, a fine brass movement with Graham escapement and 1/2 hour striking on bell. height 50¾in.; width 21¼in.; depth 10¼in.; 129 cm; 54 cm; 26 cm.

PROVENANCE

Collection privée, Zurich;
Koller Zurich, 4 décembre 2007, lot 1097.

• 15 000-25 000 €

15 400-25 600 US\$



583

**PAIRE DE VASES EN PORCELAINE
ET BRONZE DORÉ D'ÉPOQUE
NÉOCLASSIQUE, VERS 1800-1820, LA
PORCELAINE PRESQUE CERTAINEMENT
DE LA MANUFACTURE DE SÈVRES**

**A PAIR OF NEOCLASSICAL GILT-BRONZE
MOUNTED PORCELAIN VASES, CIRCA
1800-1820, THE PORCELAIN ALMOST
CERTAINLY SÈVRES**

height 11½in.; 29 cm.

(2)

PROVENANCE

Collection privée, Paris;
Koller Zurich, 17 Septembre 2007, lot 1208.

15 000-25 000 €

15 400-25 600 US\$



584

**PAIRE DE CHENETS EN BRONZE DORÉ
D'ÉPOQUE LOUIS XVI ATTRIBUÉS À
PIERRE GOUTHÈRE, VERS 1780-1790**

**A PAIR OF LOUIS XVI GILT-BRONZE
CHENETS ATTRIBUTED TO PIERRE
GOUTHÈRE, CIRCA 1780-1790**

height 18¾in; width 18½in; depth 6¾in;
48 cm; 46 cm; 17 cm.

(2)

PROVENANCE

Daguerre Paris, 23 novembre 2007, lot 135.

A pair from this model was delivered by
Pierre Gouthière for Madame du Barry at
Louveciennes. Two similar pairs are known,
one is kept at the Detroit Institute of Arts
(71.211.A), the other one at the château de
Compiègne.

8 000-12 000 €

8 200-12 300 US\$



585

585

**ENSEMBLE DE MÉDAILLONS EN ALBÂTRE
REPRÉSENTANT LES DOUZE CÉSARS,
LES CADRES EN BRONZE DORÉ, ITALIE,
VERS 1800**

**A SET OF TWELVE ITALIAN ALABASTER
MEDALLIONS DEPICTING THE TWELVE
CAESARS, CIRCA 1800**

in *Ouroboros* gilt bronze frames
diameter 5½ in.; 14 cm

(12)

PROVENANCE

Collection particulière, Allemagne
Koller, 18 septembre 2014, lot 1274

1 500-2 000 €

1 550-2 050 US\$



586

586

**PELLE ET PINCETTE EN FER ET BRONZE
DORÉ D'ÉPOQUE LOUIS XVI, FIN DU
XVIII SIÈCLE**

**A LOUIS XVI IRON AND GILT-BRONZE
SET OF COAL SCOOP AND TONGS, LATE
18TH CENTURY**

decorated with acanthus leaves
height 35 in; 89 cm.

(2)

2 000-3 000 €

2 050-3 100 US\$

587

**VASE EN PORCELAINE DE CHINE
ET BRONZE DORÉ, LA PORCELAINE
D'ÉPOQUE KANGXI (1662-1722), LA
MONTURE DE LA FIN DU XVIII / DÉBUT
DU XIXE SIÈCLE, (PROBABLEMENT AVEC
UN COUVERCLE À L'ORIGINE)**

**A GILT-BRONZE MOUNTED CHINESE
BLUE PORCELAIN VASE, THE PORCELAIN
KANGXI PERIOD (1662-1722), THE
MOUNTS LATE 18TH CENTURY/EARLY
19TH CENTURY**

with a pierced border, the handles with ram's
head joined by chains; bronze decoration
gilding applied; resting on a base with curved
sides; (probably with a cover originally)
height 20½ in.; 52 cm.

PROVENANCE

Sotheby's Paris, *Important Furniture, Sculptures
and Works of Art*, 9 avril 2008, lot 191.

20 000-30 000 €

20 500-30 700 US\$



PAIRE DE FAUTEUILS 'CURULES' EN
ACAJOUE ET IVOIRE DE LA FIN DE
L'ÉPOQUE LOUIS XVI, FIN DU XVIII
SIÈCLE, ATTRIBUÉS À GEORGES JACOB

A PAIR OF LOUIS XVI MAHOGANY AND
IVORY CURULE ARMCHAIRS, LATE 18TH
CENTURY, ATTRIBUTED TO GEORGES
JACOB

garniture de crin; (quelques restaurations)
the reverse bearing an old label inscribed
"380", covered with horse hair; (some
restorations)
Please note that this lot contains elephant
ivory the export of which outside the EU is now
prohibited pursuant to European regulation
2021/2280 of 16 December 2021. Sotheby's
will be able to provide the buyer with the intra-
community certificate attached to this item
*Veuillez noter que ce lot contient de l'ivoire
d'éléphant et que conformément au règlement
européen 2021/2280 du 16 décembre 2021,
l'exportation de biens contenant cette matière
hors de l'UE est interdite. Sotheby's sera en
mesure de délivrer à l'acquéreur le certificat
intracommunautaire concernant ce bien.*
height 35¾ in.; width 20 in.; 91 cm; 51 cm.

(2)

PROVENANCE
Ancienne collection de Christian Dior (1905-1957);
Christie's Paris, *Le goût français*, 6 novembre
2014, lot 439.

This pair of armchairs adopts the form of the
sella curulis (said to derive from the Latin word
currus, meaning 'chariot'), a backless curved
X-frame seat with low arms that was reserved
for use by senior magistrates in ancient Rome
as a way to visually project their status and
positions of power.

Forms such as this became extremely popular
in France during the 18th century with the
revival of interest in antiquity influenced by
the continuing excavations at Herculaneum
and Pompeii as well as by Napoleon's 1798
Egyptian campaign which was illustrated in
Dominique-Vivant Denon's wildly successful
1802 publication, *Travels in Lower and Upper
Egypt*. Architects and Parisian designers
quickly incorporated the re-discovered
classical forms and ornamentation motifs
into their lexicon, and the fashion spread
throughout greater Europe. An early drawing
for a chair of this design, attributed to the
architect Charles Percier, is in a private
collection, and a virtually identical model to
the present lot was published slightly later
in 1802 by Pierre de La Mésangère (1761-
1831) in *Meubles et Objets de Goût*, N°20
(see illustration). Several chairs of this model
are by or attributed to Georges Jacob (1739-
1814, *maître* in 1765) including two in the
French National collections, illustrated in J-P
Samoyault, *Le Mobilier Français Consulat et
Empire*, Paris 2009, p.27 figs. 25-28.

• 20 000-30 000 €
20 500-30 700 US\$



Pierre de la Mésangère, projet de fauteuil





589

589

VASE EN PORPHYRE, ITALIE, POSSIBLEMENT XIXE SIÈCLE

AN ITALIAN PORPHYRY VASE, IN THE BAROQUE MANNER, POSSIBLY 19TH CENTURY

with gadrooned body and cover with satyr masks to either side
height 17¼in.; 44 cm.

PROVENANCE

Christie's New York, *500 Years Decorative Arts*, 20 avril 2010, lot 99.

3 000-8 000 €

3 100-8 200 US\$



590

590

PAIRE DE VASES COUVERTS EN PORPHYRE, ITALIE, POSSIBLEMENT XIXE SIÈCLE

A PAIR OF ITALIAN PORPHYRY VASES, IN THE BAROQUE MANNER, POSSIBLY 19TH CENTURY

each spirally-twisted body with satyr masks to either side
height 12¾in; 32,5 cm.

(2)

PROVENANCE

Christie's New York, *500 Years Decorative Arts*, 20 avril 2010, lot 98.

3 000-5 000 €

3 100-5 200 US\$



591

PLATEAU EN BRONZE DORÉ ET INCRUSTATIONS DE PIERRES DURES, TRAVAIL ITALIEN, SECONDE MOITIÉ DU XIXE SIÈCLE

AN ITALIAN HARDSTONE AND GILT-BRONZE TRAY, SECOND HALF 19TH CENTURY

of rectangular shape with scalloped edge and overall scrolling foliate incising, inset with hardstones and chalcidony including lapis, malachite, agate, rutilated quartz, bloodstone, jasper, amongst others, on scrolled feet
height 2¼in; width 10 in; depth 9 1/ in.; 6 cm.; 25,5 cm.; 24 cm.

PROVENANCE

Christie's New York, 19 octobre 2007, lot 254.

10 000-15 000 €

10 300-15 400 US\$



LE SALON DE MADAME

**CANAPÉ À CHÂSSIS EN BOIS DORÉ ET
SCULPTÉ D'ÉPOQUE LOUIS XV, VERS
1753-55, ATTRIBUÉ À NICOLAS HEURTAUT**

**A CARVED GILTWOOD CANAPÉ À CHASSIS
ATTRIBUTED TO NICOLAS HEURTAUT
(1720-1771), LOUIS XV, CIRCA 1755**

garniture de lampas de soie

the serpentine padded back à *chassis* within a moulded frame carved with trails of roses and rocaille, the top-and back-rail with a concave section with low relief rocaille gadroons, above downscrolled padded arms and rectangular padded seat, above a ribbon-twist band, the serpentine seat-rail centred by a winged rocaille cartouche flanked by a floral spray on a cross-hatched ground, on eight cabriole legs, the knees with a C-scroll and rocaille cartouche, on front scrolled feet, the whole carved with roses, rocaille, scrolls, flowers and foliage; with light blue silk upholstery; stencilled in blue pencil 7164583 height 3ft. 5¼in., width 5ft. 7in., depth 2ft. 5in.; 105 cm; 170 cm; 74 cm.

(1)

PROVENANCE

Collection du Duc et de la Duchesse de Windsor, 24 Boulevard Suchet, Paris, après 1938; Acquis auprès de Seligmann et Cie, Paris par M. René Smadja; Christie's Paris, *L'Exceptionnelle Collection de Meubles et Objets d'Art de la Collection de Monsieur René Smadja*, 19 décembre 2007, lot 740.

LITERATURE

James Archer Abbott, *Jansen*, New York, 2006, p.115, illustrated in situ in the Salon.

80 000-120 000 €

82 000-123 000 US\$

This magnificent and rare carved giltwood *canapé à chassis* represents a *tour de force* of the art of *menuiserie* during the reign of Louis XV. The profusion of sumptuous naturalistic carving in high relief combining roses, rocaille cartouches, flowers and foliage bear all the hallmarks of a *maître menuisier* at the pinnacle of his powers. It represents rocaille at its zenith and its sublime sculptural qualities reflect the *œuvre* of Nicolas Heurtaut (1720-1771), one of the leading *maître menuisiers* and *sculpteurs* of carved furniture in the middle years of the 18th century. Although not stamped, the canapé displays many features often found in Heurtaut's *œuvre*, such as generous proportions, a fluidity of design and virtuoso carving and can be attributed to him.

The most striking and unusual feature of this exceptional canapé is the concave central section on the top-rail carved with rocaille mirrored by a smaller one at the base of the back. With its exuberant carving and serpentine shape, it was probably made to harmonise with a particular decorative scheme and fit below and follow the contours of *boiseries* in a palatial interior.

The design

The designs of Juste-Aurèle Meissonnier (1695-1750) and Nicolas Pineau (1684-1754) greatly influenced furniture designers and makers during the reign of Louis XV, due to the widespread dissemination of their prints. It is Meissonnier, however, who was considered the leading exponent of this exuberant rococo style.

There is an engraving by Meissonnier, circa 1734-35, for a *canapé à chassis*, which was made for the father of Mme de Bezenval, Count Bielski, marshall to the Polish Crown, reproduced in his *Œuvres* published by Gabriel Huquier in 1735, (Pallot, *op. cit.*, p.122). The Bielski canapé was exhibited in Paris at the Tuileries in 1734 and sent to Warsaw subsequently. Its asymmetrical design and trails of flowers, rocaille, gadroons and roses may well have influenced Heurtaut when producing the offered *canapé*. However, some carved elements such as the winged cartouche on the seat-rail of this canapé are closer to the designs of Nicolas Pineau for 'rocaille et fleurs' (now in the Musée des Arts Décoratifs). There is a design by Pineau for a library with ornate asymmetrical carving, circa 1735-40, with a canapé, 'dont la forme est assujettie à la traverse d'en bas des glaces.'

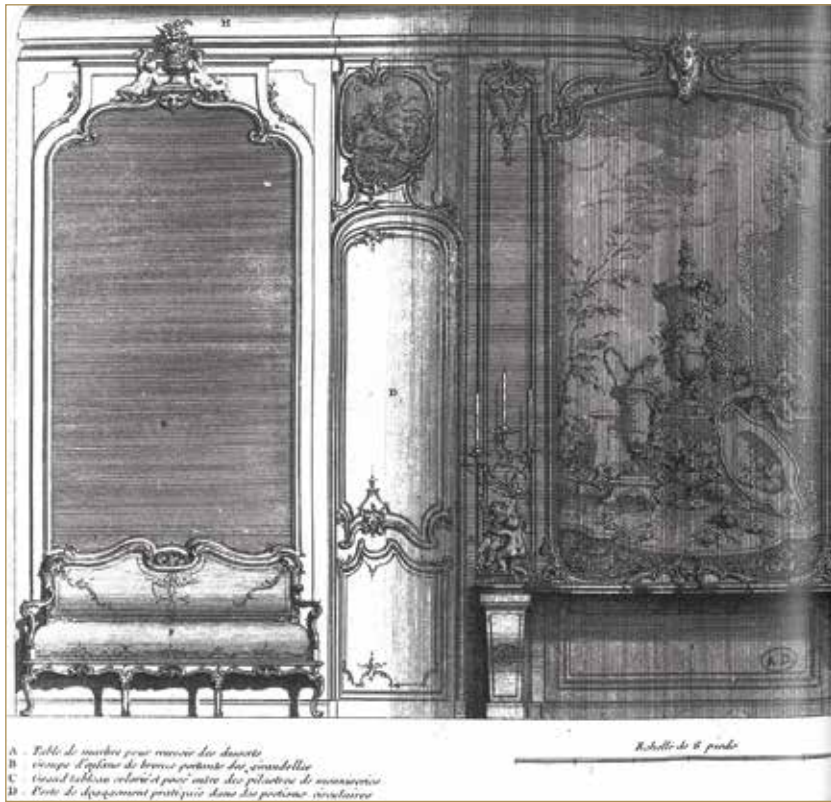


Portrait du duc de Windsor



Portrait de la duchesse de Windsor





Projet de salle à manger par Nicolas Pineau

The sinuous and flowing design of the offered canapé is highly innovative and it was probably made between 1753-55, soon after Heurtaut was made *maître menuisier*.

There is a related ornately carved giltwood *canapé à chassiss*, attributed to Heurtaut, circa 1753, now in the Musée des Arts Décoratifs, (Inv. 36627), illustrated by Pallot, *op. cit.*, p. 229. He dates this piece to the end of the rocaille, (1745), as it is very sculptural and carved with trails of flowers, rocaille and gadroons and states that 'this item ...has the powerful flowing carving that is a feature of Heurtaut's style. It has a similarly elongated back (207cm wide), sculptural asymmetrical carving with rocaille and flowers, and eight cabriole legs terminating in scrolled feet as on the offered canapé. The winged cartouche decoration on the top-rail of the Museum's canapé, according to Pallot, *op. cit.*, is very close to the designs of Nicolas Pineau and can also be found on the centre of the seat-rail of this sofa. Another unusual feature of the the Museum's sofa is the low relief gadrooned rocaille ground on the top-rail, which is also present on the top-rail of this canapé.

Furthermore, in the Versailles Exhibition Catalogue *op. cit.*, no. 24, p. 122, there is a related painted *canapé à la reine* and pair of confidants, together with a pair of armchairs (from a set of six), by Heurtaut, probably after Contant D'Ivry, dating to around 1757. However, only the sofa is stamped N. Heurtaut. The suite was made for Marshal Louis de Beauvoir de Sainte-Aulaire, appointed

Bishop of Poitiers in 1759. The seat furniture was described by Pallot, *op. cit.*, p. 153, as being in a 'classic symmetrised Rococo' which developed around 1753 as a transition between rococo and neo-classicism.

These rare canapés à chassiss were almost certainly special commissions for either for the aristocracy or important private clients to furnish their châteaux and *hôtels particuliers*.

Comparative examples of related canapés à chassiss by Nicolas Heurtaut

-a giltwood *canapé à chassiss* stamped N. Heurtaut, circa 1758, sold Christie's, Paris, 16th September 2020, lot 213 and exhibited at the Versailles Exhibition *op. cit.* no. 25, p.125. It was part of a much larger suite of furniture from the Comtesse de Sérán's collection at the Château de la Tour (Calvados) in the 18th century. It comprised eight flat-back armchairs, an alcove sofa and canopy bed, pair of sofas with single armrests (see post) illustrated Pallot, *op. cit.*, p.124. Six of the armchairs and the bed are now in Versailles and the Trianon. The canapé was formerly in the collection of Jean Seligmann (1933) prior to Ortiz Linares and is now in a Private Collection.

-a pair of carved giltwood canapés stamped N. Heurtaut, circa 1758, sold Sotheby's Paris, Important European Furniture, Sculpture, Works of Art & Paintings 16th -19th century, 28th November 2016, lot 270, illustrated by Pallot *op. cit.*, pp. 246 and 247. They were originally in the collection of the comtesse de Sérán, Louis XV's mistress, at the château

de la Tour, Normandy from the 18th until the end of the 19th century. They remained in the same private collection until sold at auction in 1965. This pair had a unique feature in that they had a single armrests.

-a giltwood canapé à oreilles stamped N. Heurtaut, circa 1753, sold from the Collection of M. and Mme Djahanguir Riahi, The Exceptional Sale 2015, Christie's, London, lot 140, formerly in the Collection Antenor Patiño, sold Ader Picard Tajan, Paris, 6th June 1975, lot 102; sold Christie's, London, 19th May 1983, lot 77; sold from the Collection of Barbara Piasecka Johnson, Sotheby's, New York, 21st May 1992, lot 78. This canapé dates to the beginning of Heurtaut's career as a *maître-menuisier* in around 1753.

-a giltwood canapé à la Reine in the manner of Heurtaut, now in the Louvre, illustrated by Pallot, *Le Mobilier du Musée du Louvre*, Vol. II, Dijon, 1993, p. 48, no. 12. It was formerly in the collection of M. et Mme René Grog-Carven, Although not as extravagantly carved as the offered lot, there are similarities with the carved decoration, in particular the rocaille on the armrests and the asymmetric cartouches on the seat-rail. It is en suite with a much larger canapé sold Sotheby's, Monaco, 5th February 1978, lot 67, then sold Christie's London, 3rd July 1986, lot 81.

The offered sofa is possibly from the Collection of Madame Declat, sold hôtel Drouot, 25th April 1911, lot 260.

See extended note on Sothebys.com





593

PAIRE DE VASES POTS-POURRIS EN PORCELAINE DE SÈVRES, MÉTAL DORÉ AVEC LEURS COUVERCLES (POTS-POURRIS POMPADOUR 4ÈME GRANDEUR), D'ÉPOQUE LOUIS XV VERS 1762, (LES BASES DORÉES PROBABLEMENT RAPPORTÉES)

A PAIR OF SÈVRES GILT-METAL MOUNTED POT-POURRI VASES AND COVERS (POTS-POURRIS POMPADOUR 4ÈME GRANDEUR), THE PORCELAIN LOUIS XV, CIRCA 1762, THE GILT BASE POSSIBLY LATER

vases 'pots-pourris Pompadour' each pierced around the shoulder with six foliate scroll- and rocaille-edged openings above a frize colorée border suspending flower garlands, the covers similarly pierced and with floral knobs height 8¼in.; width 8½in.; 21 cm; 20,6 cm.

(2)

PROVENANCE

Probablement acheté par Marquise de Pompadour en décembre 1761; Hôtel Drouot, Paris, 6 mai 1931, lot 97; Sotheby's Londres, *The Estate of the Late Giuseppe Rossi*, 10 mars 1999, lot 389; Sotheby's New York, *The Collection of Carl De Santis*, 4 novembre 2011, lot 303.

LITERATURE

R. Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, Vol. I, 1988, pp. 127-335., nos. C239-40; R. Savill, *Everyday Rococo Madame de Pompadour & Sèvres Porcelain*, Vol. 2, 2021, p. 900, fig. 181.11.

The pot-pourri vases are very probably the ones Madame de Pompadour purchased, together with a flower vase, *cuvette Mahon*, as a garniture on the 24 December 1761. The pot-pourri cost 192 *livres* each and the *cuvette Mahon* cost 168 *livres*, see Savill, *op.cit.*, p. 894, 902. The *cuvette Mahon* and

present vases were sold in the same lot at Hôtel Drouot in 1931 and were subsequently separated. The *cuvette Mahon* later entered the Collection of Mrs. Alan L. Corey, New York and Glen Head, sold, Sotheby Parke Bernet, New York, 5-6 December 1974, lot 70; and the Collection of Mrs. John W. Christner, Dallas, sold, Christie's New York, 1 December 1979, lot 178. It sold again at Sotheby's New York, 26th November 1985, lot 117. It is now in the Indianapolis Museum of Art, Indianapolis, acc. no. 1990.42. From 1974 the *cuvette* had been sold with an identical example dated 1776.

First appearing in the factory sales records in 1752, the model for this shape vase was designed by Jean-Claude Duplessis and was made in four versions and sizes, of which the present example is the smallest. A pair of 'pot pourri Pompadour' of the third size is illustrated by Rosalind Savill, *Opus cit.*

25 000-35 000 €

25 600-35 800 US\$





594

JACQUES VIGOUREUX DUPLESSIS

? avant 1680 - 1732 Duplessis

Panneaux montés en paravent :

- (i) Persée et Andromède
- (ii) Pan et Syrinx
- (iii) Eurydice aux Enfers
- (iv) Acis et Galatée
- (v) Pyrame et Thysbée
- (vi) Amphitrite

Persée et Andromède signé en haut à gauche
Vigoureux Duplessis / invenit. et pinxit.
huile sur toile, six panneaux formant paravent

Chinoiserie painted leaf screens:

- (i) Perseus and Andromeda
- (ii) Pan and Syrinx
- (iii) Eurydice in Hell
- (iv) Acis and Galatea
- (v) Pyramus and Thisbe
- (vi) Amphitrite

Perseus and Andromeda signed upper left
Vigoureux Duplessis / invenit. et pinxit.

oil on canvas, a set of six mounted as leaf screens

Image sizes: (i) 56¼ in. by 22¼ in. 143 cm by 56,5 cm; (ii) 56¼ in. by 22¼ in. 143 cm by 56,5 cm; (iii) 56¼ in. by 22¼ in. 143 cm by 56,5 cm; (iv) 56½ in. by 22¼ in. 143,4 cm by 56,4 cm; (v) 56½ in. by 22¼ in. 143,5 cm by 56,6 cm; (vi) 56½ in. by 22¼ in. 143,5 cm by 56,5 cm

(6)

PROVENANCE

Probablement dans l'inventaire après décès de Jacques Vigoureux-Duplessis réalisé en 1732
Collection particulière, Pavillon de Montreuil, près de Versailles
Auction Art Rémy Le Fur & Associés Paris, 17 juin 2008, lot 50
Galerie J. Kugel, Paris, 2010

LITERATURE

Probably J. de la Gorce, 'Un peintre du XVIIIe siècle au service de l'Opéra de Paris, Jacques Vigoureux-Duplessis', in *Bulletin de la société de l'Histoire de l'Art Français*, 1981, p. 79

60 000-100 000 €

61 500-103 000 US\$



595

TABLE À ÉCRIRE À PUPITRE EN LAQUE DU JAPON, BRONZE DORÉ, NACRE ET PLACAGE D'ÉBÈNE DE STYLE LOUIS XVI PAR ALFRED BEURDELEY (1847 - 1919) D'APRÈS UN MODÈLE PAR WEISWEILLER LIVRÉ À MARIE-ANTOINETTE POUR SAINT CLOUD

A LOUIS XVI STYLE WRITING TABLE STAMPED BY ALFRED BEURDELEY (1847-1919), AFTER THE MODEL BY ADAM WEISWEILLER FOR MARIE-ANTOINETTE'S BEDROOM AT CHÂTEAU DE SAINT CLOUD

gilt-bronze, steel, ebony, mahogany, mother of pearl and Japanese lacquer; the top with a lectern, the front frieze with a large drawer fitted with a writing top and a small drawer, the legs joined with a stretcher; stamped: 'A. Beurdeley' height 30 in.; width 33¼in.; depth 18¾in., 76 cm; 84,5 cm; 47,5 cm.

(1)

The present lot is a variation on the celebrated dressing table made for Marie-Antoinette by Adam Weisweiler in 1784. It was placed in the *cabinet intérieur* at the Château de Saint-Cloud, after Marie-Antoinette had purchased it from the Duc d'Orléans in 1785. In 1865, Empress Eugénie purchased the table from the sale of the Prince de Beauvau's property, and brought it to the Tuileries Palace and placed it in her audience room, the *salon bleu*. This table is now kept in the Louvre (OA 5509).

The Maison Beurdeley

The Beurdeley family was one of the most important furniture production dynasties of the 19th century. They brought their art to a level of excellence rarely matched and which they maintained for three generations

from 1818 to 1895. Particularly renowned for the quality of their gilt-bronze mounts, their systematic use of mercury gilding and their talent for chiseling enabled them to perpetuate the tradition of excellence from the 18th century.

The founder of the dynasty, Jean Beurdeley (1772-1853), settled in Paris in 1804. He first created a *tabletier* shop at 355 rue Saint-Honoré in 1818-1819, then an upholstery and furniture store at 364 rue Saint-Honoré after 1820. In 1834, he passed his business onto his son, Louis-Auguste-Alfred (1808-1882).

Louis-Auguste-Alfred moved to the prestigious Pavillon de Hanovre in 1840, situated at the corner of the Rue Louis-le-Grand and the Boulevard des Italiens. He soon gained fame and honor by continuing his father's craftsmanship and creating furniture inspired mainly by the Louis XVI style. Excellent both in bronze work and in cabinet making, he became one of the main suppliers of the Imperial Garde-meuble during the Second Empire and notably received the commission for the Empress Eugénie's wedding chest in 1853.

Considered among the most talented creators during the second half of the 19th century, Louis-Auguste-Alfred naturally participated in the Great Exhibitions held in Paris in 1855 and 1867. In 1855, he exhibited the furniture made by him for the Empress's boudoir, but regrettably was only awarded a bronze medal. Very disappointed, he did not enter the 1862 Exhibition. It was only in the context of the Great Exhibition of 1867 that he presented this splendid cabinet.

Louis-Auguste-Alfred had married an American, Constance-Virginie Fleytas (1804-1861), bearing a son, Alfred-Emmanuel-Louis (1847-1919). The latter, after a law degree, finally joined his father's workshops at the Pavillon de Hanovre. He took over the reins of the family business in 1875 and developed it considerably by opening additional workshops on rue Dautancourt, as well as a gallery in New York. This success, attested by his participation in the Paris Great Exhibition in 1878, as well as that of Amsterdam in 1883, continued until 1895, the date of his retirement and the closing of his workshops.

50 000-80 000 €

51 500-82 000 US\$



Table d'Adam Weisweiler (ca. 1750 - after 1810) pour la reine Marie-Antoinette, vers 1784, Musée du Louvre © Musée du Louvre. Dist. RMN-Grand Palais / Thierry Ollivier



596

596

VASE POT-POURRI EN PORCELAINE CHINOISE QIANLONG ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XV, MILIEU DU XVIIIÈ SIÈCLE

A GILT-BRONZE MOUNTED CHINESE PORCELAIN POT-POURRI VASE, THE PORCELAIN QIANLONG PERIOD, THE MOUNTS LOUIS XV, MID-18TH CENTURY

of tapering bulbous form with applied flowers and pierced floral apertures, with handles to each side and a removable lid with foliate finial, on a foliate-cast circular foot; (porcelain lid probably associated, re-gilt) height 7½ in.; 19 cm.

PROVENANCE
Christie's New York, 20 mai 2008, lot 365.

3 000-5 000 €

3 100-5 200 US\$



598

PAIRE DE VASES COUVERTS FORMANT POTS-POURRIS EN PORCELAINE DE CHINE D'ÉPOQUE KANGXI (1654-1722) ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1730, AVEC UNE MARQUE AU C COURONNÉ (1745-1749)

A PAIR OF GILT-BRONZE MOUNTED PORCELAIN COVERED POT-POURRI VASES, THE CHINESE PORCELAIN KANGXI PERIOD (1654-1722), THE MOUNTS LOUIS XV, WITH A C COURONNE MARK, CIRCA 1745

in a famille verte palette with circular floral reserves on a honeycomb background in pale green on one and manganese on the other, mounted with gilded-bronze pierced rims and dragon-headed scroll clasps raised on flowering branch feet, one clasp mount with the C couronne mark height 7½ in.; 19,5 cm.

(2)

PROVENANCE
Galerie Pelham, Londres, 2013.

20 000-30 000 €

20 500-30 700 US\$



597

597

PAIRE DE CHENETS EN BRONZE DORÉ D'ÉPOQUE LOUIS XV, MILIEU DU XVIIIÈ SIÈCLE

A PAIR OF LOUIS XV GILT-BRONZE CHENETS, MID-18TH CENTURY

(les putti d'époque postérieure)
(with later winged putti)
height 19½ in.; width 16 in.; 49,5 cm; 40,5 cm.
(2)

3 000-5 000 €

3 100-5 200 US\$



599

599

ENTOURAGE DE JEAN-MARC NATTIER'

CIRCLE OF JEAN-MARC NATTIER

Portrait présumé de Madame de Miromesnil
inscrit au centre à gauche Nattier / p.x. / 1749
huile sur toile

Portrait of a lady, thought to be Madame de
Miromesnil
bears an inscription center left *Nattier* / p.x. / 1749
oil on canvas
23⅞ in. by 18⅞ in. 59,3 cm by 46 cm

PROVENANCE

Collection Mademoiselle de la Prade
Collection Marquis de Flers
Collection Jacques Seligman
Collection Nicolas Micaelovitch (?) (selon une
ancienne étiquette au dos)
Palais des Congrès Versailles, 21 mars 1971,
lot 53 (comme de Jean-Marc Nattier et titré
Portrait de Mme de Miromesnil)
Thierry de Maigret Paris, 13 juin 2008, lot 57
(comme Ecole française vers 1750, entourage
de Jean-Marc Nattier)

4 000-6 000 €

4 100-6 200 US\$



600

600

ENTOURAGE D'ELISABETH LOUISE VIGÉE
LE BRUN

CIRCLE OF ELISABETH LOUISE VIGÉE LE
BRUN

Portrait de Madame Saint-Huberty, née Anne-Antoinette-
Cécile Clavel (1756-1812), cantatrice française
huile sur toile, ovale

Portrait of Madame Saint-Huberty, born Anne-
Antoinette-Cécile Clavel (1756-1812)
oil on canvas, an oval
25¾ in. by 21⅞ in. 65,3 cm by 53,8 cm

PROVENANCE

Château de Lachenaud, Limousin, 1970-2008
Sotheby's Paris, 25 juin 2008, lot 74
Où acquis par l'actuel propriétaire

Elisabeth Vigée Le Brun had great admiration
for the singer, whom she described in her
Souvenirs:
'Madame Saint-Huberti not only had a superb
voice, but she was also a great actress, and
it was fortunate that she had to sing the
operas of Piccini, Sacchini and Gluck, and
this music, so beautiful and expressive, was
perfectly suited to her talent, which was full of
expression, truth and grandeur' (see letter VII
to Princess Kourakin)

5 000-7 000 €

5 200-7 200 US\$



601

FRANÇOIS OCTAVIEN

Rome 1695 - 1736 Paris

Jeu dans le parc du château
huile sur toile

A game in the castle park
oil on canvas
25⅞ in. by 32⅞ in. 65 cm by 81,5 cm

PROVENANCE

Hampel Munich, 8 décembre 2007, lot 1438

8 000-12 000 €

8 200-12 300 US\$



602

ENCRIER OVALE EN PORCELAINE ET BRONZE DORÉ, MANUFACTURE DE SÈVRES, 1767

A GILT-BRONZE MOUNTED SÈVRES PORCELAIN INKSTAND, 1767

L'entrelacés entourant la lettre date o, marque de peintre pour Denis Levé

of shaped oval form raised on four feet with pierced foliate moulded handles, painted with flowers below blue lines with gilt dash ornament

blue interlaced L'S enclosing date letter O, painter's blue script L mark for Denis Levé length 11³/₁₆in.; 29 cm.

PROVENANCE

Un membre de la famille Rothschild;
Christie's Londres, 7 juillet 2003, lot 24;
Christie's Londres, 12 mai 2010, lot 255.

A similar earlier example of the form is in the Musée du Louvre, Paris, see S. Eriksen and G. de Bellaigue, *Sèvres Porcelain, Vincennes and Sèvres 1740-1800*, London, 1987, p. 296-7, no. 108. Another version of the form in the J. Pierpont Morgan Collection is illustrated by Linda H. Roth and Clare Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum*, 2000, pp. 306-7, where the authors refer to a similar inkstand sold for 144 livres on 23 September 1773 to M. Terranne Bruneau (Vy 5 fol. 92 v°), described as *Ecritoire ancienne forme garnie de ses pieces accessoires guirlandes de fleurs et baguettes en or*. Another inkstand, also costing 144 livres, perhaps the present example, appears in the sales ledgers (Vy 4 fol. 199) *Livrisons pour l'année entière 1769 / M. Dulac / 1 ecritoire 144*.

6 000-8 000 €

6 200-8 200 US\$





603

DEUX RAFRAÎCHISSOIRS EN PORCELAINE DE SÈVRES MONTÉS DE FLEURS EN PORCELAINE, XVIII^E SIÈCLE, LES MONTURES EN BRONZE DORÉ, XXI^E SIÈCLE

TWO SEVRES PORCELAIN GLASS-COOLERS (SEAUX À VERRE ÉCHANCRÉ) MOUNTED WITH PORCELAIN FLOWERS, 18TH CENTURY, GILT-BRONZE MOUNTS, 20TH CENTURY

L entrelacés entourant les lettres dates F pour 1759 et K pour 1763, marques de peintre pour Joseph-François Binet et Denis Levé

printed with scattered bouquets and sprigs of flowers below moulded rims

blue interlaced L's marks enclosing date letters F for 1759 and K for 1763, painter's marks for Joseph-François Binet and Denis Levé

height 11 in.; 28.6 cm

(2)

PROVENANCE

Wilfred Williams, Londres, juillet, 1978;
Christie's Londres, 12 mai 2010, lot 257.

8 000-12 000 €

8 200-12 300 US\$

604

DEUX FLAMBEAUX EN PORCELAINE ET BRONZE DORÉ, MANUFACTURE DE SÈVRES, 1768

TWO SEVRES PORCELAIN AND GILT-BRONZE CANDLESTICKS, 1768

L entralacés, lettre date P, une base avec la marque de peintre pour Tandt et les colonnes avec la marque de peintre pour Couturier

the twisted columns with garlands of flowers, on a square base on four legs
both columns with date letter P, blue interlaced L'S marks, one base with painter's mark for Tandt, the columns with painter's marks for Couturier
height 6 in.; 15 cm.

(2)

PROVENANCE

Christie's Londres, 12 mai 2010, lot 256.

See Ros Savill, *The Wallace Collection Catalogue of Sèvres Porcelain*, London, 1988, Vol. III, p. 1027 where the author records that in 1768, Couturier painted '12 Colonnes torses à guirlandes'.

Claude Couturier was active as a painter of flowers at Sèvres from 1762 to 1775 and again in 1783.

Jean-Baptiste Tandt l'aîné was a painter of flowers at Vincennes and Sèvres from 1754 to 1800.

20 000-30 000 €

20 500-30 700 US\$





Portrait de Madame Elisabeth par Louis-Elisabeth Vigée Le Brun, 1782, Château de Versailles

605

CHAISE VOYEUSE ROYALE D'ÉPOQUE LOUIS XVI EN BOIS DE HÊTRE PEINT GRIS ET CRÈME D'ÉPOQUE LOUIS XVI PAR JEAN-BAPTISTE CLAUDE SENÉ, SCULPTÉE PAR ALEXANDRE RÉGNIER, LAQUÉE PAR LOUIS-FRANÇOIS CHATARD

A ROYAL LOUIS XVI GREY- AND CREAM-PAINTED BEECHWOOD VOYEUSE BY JEAN-BAPTISTE CLAUDE SENÉ, CARVED BY ALEXANDRE RÉGNIER AND PAINTED BY LOUIS-FRANÇOIS CHATARD, 1789

garniture de lampas de soie

stamped *I.B.SENE* under the armrest, the interior back seat rail bearing a handwritten label in black ink *Service de Madame Elisabeth / a Montreuil n°89. / Salon turc*, with a silk lampas upholstery
height 39 in.; width 22 ½ in.; depth 21 in.; 99 cm; 57 cm; 53.5 cm.

PROVENANCE

Livrée en 1789 pour le Salon turc de Madame Elisabeth, sœur de Louis XVI, au château de Montreuil;
Ventes révolutionnaires, novembre 1793;
Christie's Paris, 30 novembre 2016, lot 10.

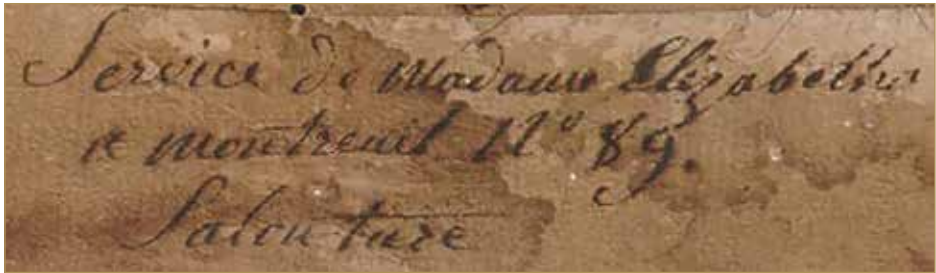
50 000-80 000 €

51 500-82 000 US\$





Chaise conservée au Musée des Arts Décoratifs, Paris



Etiquette manuscrite sous la chaise

Although a less well-known figure than her older brother King Louis XVI and his Queen Marie-Antoinette, Elisabeth Philippe Marie Hélène de France (1764-1794), referred to as Madame Elisabeth, was the youngest of the five children of Louis XV's eldest son Louis, Dauphin of France, and Marie-Josèphe of Saxony, and her three brothers would all reign as Kings of France. She benefitted from one of the last important royal furniture commissions before the Revolution for her official residence at Montreuil. Under the supervision of the architect Jean-Jacques Huvé, her interiors were refurbished with veneered pieces by Benneman and Bircklé, gilt bronzes by Thomire and Feuchère, and seat furniture by Boulard and Sené, including a set of four *voyeuses* for the *Salon Turc* of which this example is the only one remaining in private hands. The other three have been in important Parisian public collections since the third decade of the twentieth century – two in the Musée Nissim de Camondo, and the other in the Musée des Arts Décoratifs.

Immediately to the east of the *château* and park of Versailles, the domain of Montreuil was a medieval manor eventually absorbed into the land holdings of the Crown. In 1772 the Prince and Princesse de Guéméné were able

to purchase the property for use as a pleasure ground and proceeded to modernise and enlarge an existing 17th century house on the estate. Madame Elisabeth visited the grounds on numerous occasions during her childhood. Following the bankruptcy and disgrace of the Guéméné in 1782 the domain was acquired by Louis XVI and assigned to his sister as her personal retreat - Marie-Antoinette was charged to announce the gift to her sister-in-law: *'On arrive à Montreuil [...] Ma soeur, vous êtes ici chez vous. Ce sera votre Trianon. Le Roi, qui se fait un plaisir de vous l'offrir, m'a laissé celui de vous le dire'* (A. de Beauchesne, *La Vie de Madame Élisabeth, soeur de Louis XVI*, Vol. I, Paris 1869, p. 218). Madame Elisabeth took possession of a property already entirely furnished by the previous owners, and initially was not authorized to sleep at Montreuil, under obligation to return to Versailles in the evening. Upon her twenty-fifth birthday in 1789 she would be permitted to spend as much time at her domain as she desired, and the *Intendant du Garde-Meuble* Thierry Ville d'Avray launched a campaign to update the interiors in 1788-1789.

The royal *menuisier* Jean-Baptiste Claude Sené delivered sets of seat furniture for several rooms at Montreuil in 1789 – including

the *Salon Turc*, the *Salon de Compagnie*, and the *Salle du Billard* – all of which included *voyeuses*. The *voyeuse* is a form of salon chair with a low seat and a padded armrest along the top, and 18th-century documents made a distinction between *voyeuse assise*, in which a sitter would straddle the back to face the opposite direction, and a *voyeuse à genoux*, in which one would kneel on the seat and place one's arms on the armrest much like on a *prie-dieu*, a position of more feminine appearance. For a royal princess the *voyeuse à genoux* was the preferred model, and four were ordered for the *Salon Turc* along with two *sultanes*, and two *fauteuils en gondole*. A precise description of the *voyeuses* is provided by the carver Alexandre Régnier in his *mémoire* of 4 August 1789:

No. 89 – Quatre voyeuses à double postes au dossier, et festons de perles entrelassés sur les côtés des pied de derrière et aux face des pied de derrière et aux face des pied de devant, et azure sur les côté, avec pied de mouton et fleurons, et des coquilles en gaudron et fleurons au pourtour des sieges, des perles autour des plateau, et des croissans dans les cazes.

See extended note on [Sothebys.com](#)





606

606

COUPE EN ATHÉNIENNE EN BRONZE DORÉ ET MARBRE D'ÉPOQUE LOUIS XVI, FIN DU XVIIIÈ SIÈCLE

A LOUIS XVI GILT-BRONZE AND MARBLE ATHÉNIENNE, LATE 18TH CENTURY

on three scroll mounts adorned with rings and ending in lion's claws, with triangular base adorned with vine branches
height 17 in, width 11½in; 43 cm; 29,5 cm.

PROVENANCE

Rémy le Fur & Associés Paris, 17 juin 2008, lot 106.

This tazza is similar to a copy with a mark of the Tuileries castle formerly in the Lebaudy collection now preserved in the Louvre Museum (5296) and reproduced in P. Verlet, *La Maison du XVIIIe siècle en France*, Friborg, 1966 Office du Livre Ed., p. 35

8 000-12 000 €

8 200-12 300 US\$



607

607

PAIRE DE BRÛLE-PARFUMS EN MARBRE ET BRONZE DORÉ, PREMIÈRE PARTIE DU XIXE SIÈCLE, D'APRÈS UN MODÈLE DE MATTHEW BOULTON

A PAIR OF GILT-BRONZE MOUNTED MARBLE BRÛLE-PARFUMS, FIRST HALF 19TH CENTURY, AFTER A MODEL BY MATTHEW BOULTON

the lid with a pine cone finial, the open-worked neck with a frieze of acanthus leaves and gadroons, the body with a frieze of interlaced feminine masks, the lower part with gadroons, the base bordered with ribbed stems on a square base
height 9¾in.; width 5 in.; 25 cm; 12,5 cm.

(2)

PROVENANCE

Christie's Paris, *Important Mobilier et Objets d'Art, Céramiques Européennes et Orfèvrerie*, 25 juin 2008, lot 349.

8 000-12 000 €

8 200-12 300 US\$



608

TAPIS, DE LA SAVONNERIE, FRANCE, VERS 1890

A SAVONNERIE CARPET, FRANCE, CIRCA 1890

height 208¾in.; 171¾in.; 530 cm; 436 cm.

PROVENANCE

S. Franses, Londres, 2008.

25 000-40 000 €

25 600-41 000 US\$



609

**FONTAINE ET BASSIN EN PORCELAINE
DE MEISSEN ET D'HÖCHST ET BRONZE
DORÉ, LA PORCELAINE VERS 1755, LA
MONTURE TRANSITION LOUIS XV-XVI,
VERS 1765**

**A GILT-BRONZE MOUNTED MEISSEN
PORCELAIN FOUNTAIN WITH HÖCHST
PORCELAIN BASIN, THE PORCELAIN
CIRCA 1755, THE MOUNTS LOUIS XV-XVI
TRANSITIONAL, CIRCA 1765**

the porcelain elements painted with generous
bouquets of flowers, the fountain with blue
cross swords mark, the basin with iron-red
wheel mark
height 2ft. 4¾in.; width 1ft. 4¾in.; 73 cm, 43 cm.

PROVENANCE

Galerie Maurice Segoura, Paris;
Sotheby's Londres, *The Alberto Bruni Tedeschi
Collection*, 21 mars 2007, lot 90;
Christie's Londres, *500 Years: Decorative Arts
Europe*, 8 juillet 2010, lot 183.

**30 000-50 000 €
30 700-51 500 US\$**





610

610

JEAN-CHARLES DELAFOSSE

Paris 1734 - 1789

Chaise et fauteuil d'époque Louis XVI
plume et encre noire et grise et lavis rouge (fauteuil)
plume et encre noire et grise et lavis vert (chaise)

An armchair and chair (Louis XVI period)
pen and black ink and grey and red wash (armchair)
pen and black ink and grey and green wash (chair)
each 12¼ in. by 9¼ in. 31 cm by 23,5 cm

(2)

PROVENANCE
Marque de collection, peut-être de Lord Barrymore *M.C.B.* 68 (chaise) et *M.C.B.* 66. (fauteuil)
Acquis dans les années 1920, puis par descendance
Collection particulière, Paris
Christie's Paris, 19 mars 2010, lot 352

A closely related drawing of a neoclassical armchair is hung in the Petits appartements privés in the Château de Versailles museum. It is inscribed « fauteuil for Luzienne » which indicates that it was almost certainly designed to furnish Madame Du Barry's Pavillon at Louvecienne circa 1771.

500-700 €

550-750 US\$



611

611

ENSEMBLE DE CINQ COFFRETS EN CRISTAL TAILLÉ ET BRONZE DORÉ, FRANCE, VERS 1890

A SET OF FIVE FRENCH CUT-CRYSTAL AND GILT BRONZE TRINKET BOXES, CIRCA 1890

from height 4½in.; width 3¼in.; depth 3¼in.; to height 7 in.; width 9 in.; depth 5½in.; de 11,43 cm; 9,84 cm; 9,84 à 17,78 cm; 22,86 cm; 13,97 cm.

(5)

1 200-1 800 €

1 250-1 850 US\$

612

PAIRE D'URNES COUVERTES EN PORPHYRE ET MONTURE DE BRONZE DORÉ, ITALIE, VERS 1830

A PAIR OF ITALIAN GILT-BRONZE MOUNTED PORPHYRY LIDDED URNS, CIRCA 1830

the covers with a pine cone final above a spreading neck, the ovoid body flanked on either sides with handles joined by gilt-bronze garlands terminating with laurel leaves, the waisted socle raised on a square base height 22¾in; 57 cm.

(2)

PROVENANCE
Christie's London, *Important European Furniture, Sculpture and Tapestries*, 6 décembre 2007, lot 223.

20 000-30 000 €

20 500-30 700 US\$



612







613

PAIRE DE GROUPES EN PORCELAINE ET BRONZE DORÉ, MANUFACTURE DE MEISSEN, LA PROCELAINE VERS 1745, LA MONTURE VERS 1775

A PAIR OF GILT-BRONZE MOUNTED MEISSEN PORCELAIN GROUPS, THE PORCELAIN CIRCA 1745, THE MOUNTS CIRCA 1775

d'un modèle de J. J. Kändler

each group similarly modelled by J. J. Kändler as a caparisoned elephant with seated Eastern dignitary and attendant, the mounts cast with rockwork and scrolls
height 12¹/₆in.; width 11³/₄in.; prof 6²/₃in.;
32 cm; 30 cm; 17 cm.

PROVENANCE

Richard Redding Antiquités Ltd., 2014.

See A. L. den Blaauwen, *Meissen Porcelain in the Rijksmuseum*, Amsterdam, 2000, pp. 411-412, no. 300 for a version of this model adapted as a clock case. The author discusses the model both in Kaendler's list as *Feierabendarbeit - Einen groszen Elephanten* in February/March 1741 and in the *Livres Journal* de Lazare Duvaux which under no. 1007 in January 1752 lists "un éléphant de porcelain de Saxe portant une figure, 210 l." The author lists numerous examples in Museum and private collections testifying to the popularity of this model.

70 000-90 000 €

72 000-92 500 US\$





614

**GROUPE EN PORCELAINE ET BRONZE
DORÉ AVEC UN HOMME ET UN
RHINOCÉROS, MEISSEN, MILIEU DU
XVIII^E SIÈCLE, MODÈLE DE J.J. KÄNDLER**

**A GILT-BRONZE MOUNTED MEISSEN
PORCELAIN GROUP OF A RHINOCEROS
AND FIGURE, THE PORCELAIN MID-18TH
CENTURY, MODELED BY J.J. KÄNDLER,
THE MOUNTS LOUIS XV**

height 10³/₄in.; length 10¹/₄in.; with the mounts
height 12³/₄in.; length 14 in.; 27,5 cm; 26,5 cm;
32,5 cm; 35,5 cm.

PROVENANCE

Collection de S. B. Joel;
Christie's Londres, 29 mai 1935, lot 33, acquis
par le Baron Goldschmidt-Rothschild;
Röbbig Munich, 2014.

40 000-60 000 €

41 000-61 500 US\$





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. Of the surviving examples the majority appear to have bodies in dark blue Sèvres porcelain, while a only a smaller number are recorded with the distinctive green Sèvres porcelain found on these vases, suggesting these were rarer. The green porcelain, which was first produced at Sèvres in 1756, was certainly also the earlier type to be used on vases à secret, as the earliest recorded model, containing not candle branches but a silver reduction of the equestrian statue of Louis XV, was in green Sèvres and made in 1763 or early 1764 for the Madame de Pompadour, now at the Wadsworth Atheneum.

Another pair of vases with candelabrum mechanism in apple-green Sèvres porcelain was formelin the the Earl of Swinton collection, sold Christie's London, 4 december 1975, lot 51.

A parfumeur by profession, Dulac appears consistently in the sales register at Sèvres from 1758-1776. Dulac acquired the majority of the production of this model, known as vases-cloches, purchasing a total of twenty between 1772 and 1779, at prices varying from 60 to 84 livres, dependent on the ground colour - the fond lapis being far more expensive than the green. By 1774, however,

Jean Dulac had sold to his successor 'Les droits de vente par commission des porcelaines de la Manufacture de Sèvres dont il tient dépôt'. Several vases-cloches are recorded at that time, predominantly in Sèvres porcelain, some mounted with gilt-bronze and others decorated with a landscape on a green ground or with roses. It seems that Dulac's vases were often conceived as amusing mechanical gifts. Around 1767 Dulac produced a 'pot-pourri chinois auquel on a adapté un petit orgue qui lui sert de soubassement'. A pair of vases with lion-mask handles of this model was delivered to the King of Poland for his use at the Lazienki Palace, Warsaw. They are similarly signed 'DULAC MD. RUE ST./HONORE A PARIS/INVENT' (illustrated in P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, pp. 72-3, figs. 66-7).

While it is certain that Jean Dulac created this type of vase, as his use of the word 'invent' 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.

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.

615

PAIRE DE VASES POTS-POURRIS EN PORCELAINE DE SÈVRES À FOND VERT ET BRONZE DORÉ D'ÉPOQUE LOUIS XVI VERS 1770-1775, LE MODÈLE PAR JEAN DULAC

A PAIR OF LOUIS XVI GILT-BRONZE MOUNTED AND APPLE-GREEN SÈVRES PORCELAIN POT-POURRI VASES AND COVERS, THE MODEL BY JEAN DULAC, CIRCA 1770-1775

(un vase et un couvercle restaurés; à l'origine avec des bras de lumière)

each with a domed cover surmounted by a pine-cone finial with acanthus base, the vase with pierced Vitruvian-scroll frieze between a Greek-key border and laurel band, with a pair of lion-masks with swagged pelt, on ribbon-tied reeded collar and waisted socle with acanthus overlay, above a guilloche-panelled circular plinth and Greek-key panelled square base; (one vase and one lid with restoration to porcelain, formerly in a pop-up candelabrum mechanism)

height 18 in.; width 12 in.; 46 cm; 30,5 cm.

(2)

PROVENANCE

Ancienne collection de Lord Ashburton, K.C.V.O.; Christie's Londres, 19 mars 1964, lot 59; Christie's Londres, *Collection H.J. Joel*, 17 avril 1980, lot 95; Christie's Londres, *The Exceptional Sale*, 5 juillet 2012, lot 23.

80 000-120 000 €

82 000-123 000 US\$



Dessin provenant de l'album Teschen, Metropolitan Museum of Art, New York





616

616

**COUPE COUVERTE FORMANT POT-
POURRI EN PORCELAINE DE CHINE DE
LA FAMILLE VERTE ET BRONZE DORÉ,
LA PORCELAINE DU DÉBUT DU XVIIIE
SIÈCLE, LA MONTURE XIXE SIÈCLE**

**A GILT-BRONZE MOUNTED CHINESE
FAMILLE VERTE PORCELAIN COVERED
BOWL, THE PORCELAIN EARLY 18TH
CENTURY, THE MOUNTS 19TH CENTURY**

with two handles
height 9¾in.; diameter 9¾in.; 25 cm; 25 cm.

PROVENANCE
Partridge Fine Arts, Londres, 1982;
Sotheby's New York, *Fine French Furniture*,
20 mai 2010, lot 54.

4 000-6 000 €

4 100-6 200 US\$



617

617

**PAIRE DE CHENETS AUX CHEVAUX EN
BRONZE DORÉ DU DÉBUT DE L'ÉPOQUE
LOUIS XV, VERS 1730**

**A PAIR OF EARLY LOUIS XV GILT-BRONZE
FIGURAL CHENETS, CIRCA 1730**

each with horses on a rocaille base
height 13 in; width 11 in; 33 cm; 28 cm.

(2)

PROVENANCE
Rau Antiques LLC, Nouvelle Orléans, 2015.

5 000-8 000 €

5 200-8 200 US\$

618

**PAIRE DE VASES CARPES EN
PORCELAINE DE CHINE DE LA
COMPAGNIE DES INDES DU XVIIIE SIÈCLE
À MONTURE DE BRONZE DORÉ DE STYLE
LOUIS XV, XIXE SIÈCLE**

**A PAIR OF GILT-BRONZE MOUNTED
PORCELAIN VASES, THE PORCELAIN
CHINESE EXPORT 18TH CENTURY,
THE MOUNTS LOUIS XV STYLE, 19TH
CENTURY**

in the form of carp spouting water, with red
and blue decor enhanced with gold, resting
on a perforated base with gilt bronze rocaille
motifs
height 12¾in; width 26¼in; 33 cm; 25,5 cm.

(1)

PROVENANCE
Sotheby's Paris, *Important French Furniture,
Sculptures And Works Of Art*, 14 avril 2010,
lot 284.

6 000-10 000 €

6 200-10 300 US\$



618

619

**FIGURE DE CARPE EN PORCELAINE
JAPONAISE ET MONTURE DE BRONZE
DORÉ, D'ÉPOQUE LOUIS XV LES
MONTURES VERS 1770, LA PORCELAINE
DÉBUT DU XVIIIE SIÈCLE**

**A GILT-BRONZE MOUNTED JAPANESE
PORCELAIN FIGURE OF A CARP, THE
PORCELAIN EARLY 18TH CENTURY, THE
MOUNTS LOUIS XV, CIRCA 1770**

height 7½in.; width 4 in.; 19 cm; 10 cm.

PROVENANCE
Sotheby's New York, 8 mai 2009, lot 15.

5 000-8 000 €

5 200-8 200 US\$



619

620

**PAIRE DE BUFFLES EN PORCELAINE
CHINOISE ET MONTURE DE BRONZE
DORÉ D'ÉPOQUE LOUIS XV, MILIEU DU
XVIII^E SIÈCLE**

**A PAIR OF LOUIS XV GILT-BRONZE
MOUNTED CHINESE PORCELAIN
BUFFALOES, MID 18TH CENTURY**

with male figures on the back, on a gilt-bronze
base in the shape of pillows
height 7½in.; width 10½in.; 19 cm; 26 cm.

(2)

PROVENANCE

Collection privée, Europe;
Koller Zurich, 13 mars 2008, lot 1182.

20 000-30 000 €

20 500-30 700 US\$





621

**PAIRE DE FLAMBEAUX EN BRONZE DORÉ
D'ÉPOQUE LOUIS XVI, VERS 1780**

**A PAIR OF LOUIS XVI GILT-BRONZE
CANDLESTICKS, CIRCA 1780**

with Athenian body, supported by three claws and ending in laurel leaves, the urn-shaped candle holder resting atop fluted asparagus shaped columns, panels of openwork tracery and bordered by a foliate frieze
height 11 in., diam. 5¼in., 28 cm; 13.3 cm.

(2)

PROVENANCE

Libert Paris, 11 juin 2008, lot 124.

2 000-3 000 €

2 050-3 100 US\$



622

**PAIRE DE VASES FORMANT POTS-
POURRIS EN PORCELAIN DE SÈVRES
ET BRONZE DORÉ, LA PORCELAIN BLEU
CÉLESTE VERS 1773-1774, LA MONTURE
D'ÉPOQUE LOUIS XVI, VERS 1775**

**A PAIR OF GILT-BRONZE MOUNTED
SÈVRES PORCELAIN POT-POURRI VASES,
THE PORCELAIN CIRCA 1773-1774, THE
MOUNTS LOUIS XVI, CIRCA 1775**

the porcelain bodies and covers decorated with pink roses within foliate-wreath reserves on a bleu céleste ground, the cover with a pinecone finial above a chain scroll band and pierced ovolu frieze, flanked by squared pierced handles supported on lion head masks on a waisted acanthus and laurel leaf foot upon a square base
height 11½in.; 29,5 cm.

(2)

PROVENANCE

Galerie Aveline, Jean-Marie Rossi, Paris.

Linda H. Roth, Clare Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum, The J. Pierpont Morgan Collection*, 2000, pp. 156-158.
Geoffrey de Bellaigue, *French Porcelain in the collection of Her Majesty the Queen*, Volume I, 2009, pp.343-345.

Vases of this form were produced at Sèvres specifically for mounting. Listed in the Sèvres manufacturing inventories variously as *vases à monter*, *gobelet à monter* or *vases gobelets*.

Amongst the earliest mentions is a record in 1762 when a 'Gobelet à Monter' was sold for 336 Livres (de Bellaigue, 2009, p.343). The forms proved extremely popular and records exist of purchases being made by the principal *marchand-merciers* of Paris; Jean Dulac, Simon-Philippe Poirier and Dominique Daguerre, Madame Lair and Bazin are all recorded. On 4th September 1770 the *marchand-mercier* Poirier sold for 942 livres 'une garniture de cheminée de cinq Pieces

de porcelaine de france Bleu celeste à petites Roses & montées en bronze doré d'or moulu.' It seems probable that such vases were produced to compete with the fashion for mounting Oriental porcelain.

A garniture of five *bleu-celeste ground Pot-pourri* vases, incorporating the smaller egg-shaped vases is in the J. Pierpont Morgan Collection, ref. 1917.1096-1100, published by Roth, Corbeiller, 2000, no.74. A pair of *bleu-celeste ground Pot-pourri* vases and covers of matching form and decoration to the two central flanking vases, from the René Fribourg collection was sold at Sotheby's London, 25th June 1963, lot 58. A garniture with the central vase similar to the current pair formerly in A mansion overlooking a Royal Park, was sold Sotheby's London, 28 April 2015, lot 108.

8 000-12 000 €

8 200-12 300 US\$



623

**D'APRÈS ELISABETH LOUISE VIGÉE LE BRUN
AFTER ELISABETH LOUISE VIGÉE LE BRUN**

Portrait of l'archiduchesse Marie-Caroline
d'Autriche, reine de Naples-Sicile (1752-1814)
huile sur panneau

Portrait of the archduchess Maria Carolina of
Austria, Queen of Naples-Sicily (1752-1814)
oil on panel
14½ in. by 10⅝ in. 35,8 cm by 27 cm

PROVENANCE
Galerie Aveline, Paris, 2016 (comme Atelier
d'Elisabeth Louise Vigée Le Brun)

Two autographs versions of this portrait are
known today: one at the Musée Condé in
Chantilly (inv. 403), the other destroyed by fire in
1940 (see J. Baillio, *Elisabeth Louise Vigée Lebrun
1755-1842*, exhibition catalogue, Seattle 1982, p.
91-92, under cat. no. 32, fig. 34).

**6 000-10 000 €
6 200-10 300 US\$**

624

**PAIRE DE MARQUISES EN BOIS SCULPTÉ
ET PEINT EN BLANC RECHAMPI ROSE
D'ÉPOQUE LOUIS XVI, VERS 1780,
ATTRIBUÉES À JEAN-BAPTISTE LELARGE**

**A PAIR OF LOUIS XVI PARCEL-PINK AND
CREAM-PAINTED WOOD MARQUISES,
LATE 18TH CENTURY, ATTRIBUTED TO
JEAN-BAPTISTE LELARGE**

the central part of the semi-circular seat, on
tapered and fluted feet
height 35 in.; width 49¼ in.; depth 23½ in.;
89 cm; 125 cm; 60 cm.

(2)

PROVENANCE
Christie's Paris, *Exceptionnel ensemble de
Mobilier et Objets d'Art du XVIIIème siècle*,
19 décembre 2007, lot 728.

LITERATURE

Les ébénistes du XVIIIe siècle français,
Connaissance des Arts, Hachette, Paris, 1963,
p.276-277.

Jean Nicolay, *L'Art et la Manière des Maîtres
Ebénistes Français au XVIIIe siècle*, Editions
Pygmalion, Paris, 1976, p.288, fig. Q.
Francis J. B. Watson, *Le Meuble Louis XVI*,
Editions Les Beaux Arts, Paris, 1963, n. 198.

A pair of identical sofas, stamped I.B Lelarge,
was in the Ancel collection before being sold
on December 10, 1948, Ader auctions, lot 46
(FF 550,000);

15 000-25 000 €

15 400-25 600 US\$





625

SECRÉTAIRE À ABATTANT EN PLACAGE DE BOIS DE ROSE, ACIER BLEU, BRONZE DORÉ ET PORCELAINE DE SÈVRES D'ÉPOQUE LOUIS XVI, VERS 1775, ESTAMPILLE DE GASPARD SCHNEIDER

A LOUIS XVI SECRÉTAIRE À ABATTANT STAMPED BY GASPARD SCHNEIDER, CIRCA 1775

avec les marques de Sèvres et la marque du peintre Vincent Taillandier

blued steel, Sèvres porcelain with blue Sèvres marks and painter's mark for Vincent Taillandier, gilt-bronze, tulipwood with a marble top; the front with two drawers a fall front door, the interior with a shelf and two small drawers, the front and the lateral sides centered with a Sèvres porcelain plaque representing a bunch of flowers with a 'fond Taillandier' blue border, surrounded with blue steel panels

decorated with gilt-bronze treillis, the lower with octagonal supports joined by a white marble stretcher; the foliage frieze mounts of the front and the lateral sides replaced circa 1820, the blued steel apparently original, a Rothschild inventory number "R 153" on the reverse, a paper label '1er etage / Salon des Rubens' on the underside, one plaque with a paper price label from Sèvres Manufacture height 46 1/4 in.; width 20 1/2 in.; depth 13 in.; 117 cm; 52 cm; 33,5 cm.

PROVENANCE

Collection du Baron Alphonse de Rothschild, Paris (1827 - 1905), mentionnée en 1905 dans le Salon des Rubens à l'hôtel rue Saint-Florentin, Paris; Collection Rothschild, Paris, par descendance; Confisqué pendant l'Occupation allemande par l'Einsatzstab Reichsleiter Rosenberg, et

transféré au Jeu de Paume (ERR n° R 153); Récupéré par la Section des Monuments, Beaux-Arts et Archives aux Mines de Sel, Alt Aussee (Alt Aussee n° 2023), et transféré au Point Central de Collecte, Munich, le 7 juillet 1945 (PCCM n° 2821); Rapatrié en France le 1er septembre 1946, et restitué à la Collection Rothschild, Paris; Collections de Madame Bethsabée de Rothschild et de Madame Jacqueline Piatigorsky, par descendance des précédentes; Sotheby's Monte Carlo, 21-22 mai 1978, lot 22 Roberto Polo; Sotheby's New York, 3 novembre 1989, lot 126; Christie's New York, *The Exceptional Sale*, 11 décembre 2014, lot 46.

40 000-60 000 €
41 000-61 500 US\$





626

FRANÇOIS HUBERT DROUAIS

Paris 1727-1775

Portrait en buste d'une jeune femme à la robe blanche
inscrit et daté au dos ...E / MARQUISE /
...TEE. 1758. f.
huile sur toile, ovale

Portrait of a young woman, half-length, wearing a
white dress with a large bow
inscribed and dated on the reverse ...E /
MARQUIS^e / ...TEE. 1758. f.
oil on canvas, an oval
32 in. by 25¾ in. 81,2 cm by 65,3 cm

PROVENANCE

Sotheby's New York, 24 janvier 2008, lot 363
Où acquis par l'actuel propriétaire

8 000-12 000 €

8 200-12 300 US\$



627

A PENDULE SQUELETTE EN BRONZE DORÉ ET ÉMAUX REPRÉSENTANT L'HISTOIRE DE PSYCHÉE, FIN DE L'ÉPOQUE LOUIS XVI, VERS 1790

A LATE LOUI XVI SKELETON CLOCK REPRESENTING THE STORY OF PSYCHE, THE DIAL SIGNED 'KINABLE PARIS', THE PAINTING ON THE DIAL SIGNED 'J. COTEAU', CIRCA 1790

le mouvement signé Kinable, les émaux par Coteau

gilt-bronze mounted and enamel, the movement with pin wheel escapement, the grid-iron sunburst pendulum with knife-edge suspension, outside count wheel striking on a bell, the case decorated with bronze clouds, doves, flowers and leaves, on a 'Griotte Rouge' plaque, the four enamel plaques painted with scenes from the life of Psyche height 27½in.; width 17¼in.; depth 6 in.; 69 cm; 44 cm 15 cm.

PROVENANCE

Collection privée, Angleterre ;
Sotheby's Londres, le 17 avril 1964, lot 76 ;
J. B. Diette, Paris ;
Collection privée, Bâle ;
Koller, 17 mars 2005, lot 1243 ;
P. Izarn Collection, Paris ;
Collection privée, Angleterre ;

A similar mantel clock is illustrated in *Connaissance des arts*, "Les pendules Louis XVI", March 1964, it was by repute at the Tuileries.

Dieudonne Kinable was active from the end of Louis XVI's reign. He was celebrated for his skeleton and lyre clocks, and for his dials he employed the enamellers Coteau and Dubuisson.

Joseph Coteau (1740-1812) was possibly the most famous enameller of his day, supplying dials for the great clockmakers of France. Born in Geneva he became *maître-peintre-émailleur* at the Académie de Saint-Luc in Geneva in 1766. By 1772 he was installed in Rue Poupée, Paris. Coteau is celebrated not only for his dials but also as a skilled miniaturist. He discovered a new method for fixing raised gold on porcelain and worked closely with the Sèvres factory in developing their 'jewelled' porcelain. After the abolition of the guilds in 1791, enamellers were allowed to sell complete clocks without being required to include the name of the clockmaker.

50 000-80 000 €

51 500-82 000 US\$





628

GUÉRIDON EN PLACAGE DE BOIS DE ROSE, PORCELAIN DE SÈVRES ET MONTURE DE BRONZE DORÉ DE STYLE LOUIS XVI, VERS 1850

A LOUIS XVI STYLE GUERIDON, CIRCA 1850

tulipwood, porcelain, gilt-bronze; pedestal table in tulipwood veneer resting on a tripod base and with Sèvres porcelain top with polychrome decoration, in the centre a large bouquet of flowers surrounded by a ribbon height 31½in.; Width 17¼in.; 80,5 cm; 45 cm.

PROVENANCE
Daguerre Paris, 23 novembre 2007, lot 158.

• 10 000-15 000 €
10 300-15 400 US\$



629

PAIRE DE CHAISES EN BOIS PEINT DE STYLE LOUIS XVI, D'APRÈS LE MODÈLE DE FOLIOT POUR RAMBOUILLET, XXE SIÈCLE

A PAIR OF LOUIS XVI STYLE POLYCHROME-PAINTED WOOD CHAIRS, AFTER THE ORIGINAL MODEL BY FOLIOT FOR RAMBOUILLET, 20TH CENTURY

the back with a frieze of shells, shell-shaped rail supported by palm shaped legs, in exquisite glass-bead upholstery height 37 in; width 20 in.; 96 cm; 51 cm.

(2)



PROVENANCE
Ancienne collection Arturo Lopez Willshaw, Neuilly sur Seine;
Christie's Paris, *Collection d'un amateur*, 3-4 octobre 2012, lot 96;
Christie's Paris, *La Vie de Château*, collection Jean-Louis Remilleux, 28-29 octobre 2015, lot 99.

This exquisite chair is a replica of one created by François II Foliot for the chaumière aux Coquillages at the Chateau de Rambouillet. This small cottage, discreet from the outside, but completely decorated with shells on the inside, was built by the Duke of Penthièvre for the Princesse de Lamballe between 1779 and 1780.

15 000-25 000 €
15 400-25 600 US\$

PAIRE DE CANDÉLABRES EN
PORCELAINE DE MEISSEN ET
MONTURE DE BRONZE DORÉ, AVEC
LES ALLÉGORIES DES ARTS ET DES
SCIENCES MODELÉES PAR J.F EBERLEIN,
LA PORCELAINE VERS 1755, LA MONTURE
D'ÉPOQUE LOUIS XV, VERS 1770

A PAIR OF GILT-BRONZE MOUNTED
MEISSEN PORCELAIN CANDELABRA
WITH THE ALLEGORIES OF THE ARTS
AND SCIENCES MODELLED BY J.F.
EBERLEIN, THE PORCELAIN CIRCA 1755,
THE MOUNTS LATE LOUIS XV, CIRCA 1770

each with a porcelain group depicting cherubs
as the allegory of the Arts, the other the
allegory of Science, on an oval gilt-bronze base
cast with piastres and drapery swags, issuing
three acanthus leaf-cast candlearms, drip-
pans and bobèches entwined with porcelain
flowers and gilt-bronze leaves, on acanthus
cast scrolled feet
height 1ft.4 in., width 10¼ in.; 41 cm.; 26 cm.
(2)



PROVENANCE
Baron Alphonse de Rothschild, de sa collection
à Hôtel Lambert et du Château de Ferrières,
Sotheby's Monaco, 25-26 Mai 1975, lot 227;
Sotheby's Londres, *The Dimitri Mavrommatis
Collection*, 8 juillet 2008, lot 59.

LITERATURE
Pierre Kjellberg, *Objets montés du Moyen Âge
à nos jours*, 2000, illustrated p.167.

Mayer Alphonse James Rothschild (1827-1905):
The banker, philanthropist, racehorse owner
and art collector was a member of the French
branch of the Rothschild banking family. He
was also known as Alphonse and was the
eldest son of James Mayer de Rothschild
(1792-1868) and his mother was Betty de
Rothschild (1805-1886), the daughter of
Salomon Mayer von Rothschild from the
Austrian branch of the family. Alphonse was
trained to take over Rothschild Frères bank
and became prominent in the financial world
and was appointed regent of the Banque

de France. In 1857, he married a cousin
Leonora `Laure' de Rothschild (1837-1911),
the daughter of Lionel de Rothschild (1808-
1879) of the English branch of the family. As
part of his father's estate he inherited a large
residence in Paris at 2 rue Saint-Florentin
on Place de la Concorde and the Château
de Ferrières, an enormous mansion and
woodlands to the East of Paris.

He operated a vineyard with his brother
Gustave and on the death of their father
in 1868, they inherited Château Lafite-
Rothschild. He was made a member of the
Legion of Honour for his contributions to the
French economy at the time of the Franco-
Prussian War and in 1896 he was elevated
to the Grand Cross, the highest class of the
Legion of Honour.

As an avid art collector he amassed a huge
collection including Dutch Old Masters and
Islamic Works of Art and in 1855, he was made
a member of the Académie des Beaux-Arts.

50 000-80 000 €

51 500-82 000 US\$





631

**PAIRE DE CHENETS EN BRONZE DORÉ
REPRÉSENTANT MARS ET VULCAN SOUS
LA FORME D'ENFANTS D'ÉPOQUE LOUIS
XVI, VERS 1780, DANS LE GOÛT DE JEAN-
LOUIS PRIEUR**

**A PAIR OF LOUIS XVI GILT-BRONZE
CHENETS IN THE MANNER OF JEAN-
LOUIS PRIEUR, CIRCA 1780**

representing Mars and Vulcan in the form of two putti, each alongside a large flaming urn with laurel swags on a banded base with portrait medallions, framed by fluted asparagus mounts ending in squares and small circular rosettes
height 16½in; width 13¾in; depth 5½in;
41 cm; 35 cm; 13,5 cm.

(2)

PROVENANCE
Aguttes Paris, 3 juin 2014, lot 296.

These chenets have much in common with the work of the bronzier Jean-Louis Prieur (awarded the title of Master in 1769). The design of a pair of andirons attributed to him has the same characteristics: the urn with laurel garlands, the elongated putti facing each other (illustrated, H. Ottomeyer, P. Proschel, *Vergoldete Bronzen*, München, 1986, Vol.I, 3.14.07).

8 000-12 000 €

8 200-12 300 US\$





632

ECOLE FRANÇAISE DE LA FIN DU XVIII^E SIÈCLE, D'APRÈS NICOLAS BERNARD LÉPICIÉ

FRENCH SCHOOL OF THE LATE 18TH CENTURY, AFTER NICOLAS BERNARD LÉPICIÉ

Le Lever de Fanchon
huile sur toile

Le Lever de Fanchon
oil on canvas
40¾ in. by 61¼ in. 102,5 cm by 155,7 cm

PROVENANCE
Collection Roussel, Paris
Sa vente, 9-13 avril 1866, lot 446
Collection Monbro, Paris
Sa vente, 9-12 mars 1868, lot 46
Où acquis par Baur
Collection S. Vogl (ou Nogl), Londres
Galerie Wildenstein, Londres, en 1931 et 1935
Collection William Randolph Hearst
Galerie Wildenstein
Collection Henry Pearlman, New York
Collection particulière
Boisgirard & Associés Paris, 19 octobre 2011, lot 18
Antics Properties Ltd., Londres, 2012

EXHIBITED
Copenhagen, Charlottenburg Palace,
Exposition de l'Art français au XVIII^e siècle,
August-October 1935, no. 130

LITERATURE
P. Gaston-Dreyfus, 'Catalogue raisonné de l'œuvre peint et dessiné de Nicolas-Bernard Lépicié', in *Bulletin de la société de l'Histoire de l'Art français*, Paris 1923, p. 74, no. 170 (as by Lépicié and titled *Le lever de la jeune fille*)
F. Ingersoll-Smouse, 'Nicolas-Bernard Lépicié', in *Revue de l'Art Ancien et Moderne*, June 1924, no. XLVI, p. 128-130
G. Wildenstein, 'Le lever de Fanchon par Lépicié', in *Panthéon*, tome I, no. 4, 1928, p. 199-200
P. Jamot, 'French painting - I', in *Burlington Magazine*, LIX, December 1931, ill. pl. XXVI
'L'Art français au XVIII^e siècle, exposition de Copenhague', in *L'Amour de l'Art*, XVI, no. 7, July 1935, p. 242, fig. 28, ill.
The Age of Louis XV: French Painting 1710-1774, exhibition catalogue, Toledo Museum of Arts 1975, p. 55, cited under cat. no. 65

The original painting by Nicolas Bernard Lépicié, dated 1773, is at the musée de l'Hôtel Sandelin in Saint-Omer (oil on canvas, 74 x 93 cm; inv. 0266 CM).

20 000-30 000 €
20 500-30 700 US\$



633

ECOLE FRANÇAISE DU XVIII^E SIÈCLE
FRENCH SCHOOL, 18TH CENTURY

Le boudoir
huile sur toile

The boudoir
oil on canvas
33½ in. by 38½ in. 85,2 cm by 98 cm

PROVENANCE
Piasa Paris, 18 décembre 1996, lot 44 (comme Attribué à Michel Boyer)
Galerie Ariane Dandois, Paris
Sa vente *Ariane Dandois: European Furniture, Paintings & Asian Art*, Sotheby's New York, 25 octobre 2007, lot 560 (comme Nicolas-Henry Jeaurat de Bertry)
Où acquis par l'actuel propriétaire

12 000-18 000 €
12 300-18 500 US\$



634

634

ATTRIBUÉ À JEAN-BAPTISTE CHARPENTIER
ATTRIBUTED TO JEAN-BAPTISTE CHARPENTIER
PARIS 1728 - 1806
 Le dressage du chien
 huile sur toile
 A young boy and girl dressing up a small dog
 oil on canvas
 15 in. by 13⁷/₈ in. 38,2 cm by 35,2 cm
 PROVENANCE
 Collection particulière
 Sotheby's Londres, 10 juillet 2008, lot 247
 Où acquis par l'actuel propriétaire

8 000-12 000 €
8 200-12 300 US\$

635

PIERRE ALEXANDRE WILLE
 Paris 1748 - 1821
 Deux jeunes femmes lisant une lettre
 huile sur toile
 Two young women reading a Letter
 oil on canvas
 18⁷/₈ in. by 15³/₈ in. 48 cm by 39 cm
 PROVENANCE
 Libert Paris, 2 décembre 2011, lot 70
 Antic Properties Ltd., Londres 2012

20 000-30 000 €
20 500-30 700 US\$

636

ATTRIBUÉ À MICHELE ANTONIO RAPOUS
ATTRIBUTED TO MICHELE ANTONIO RAPOUS
TURIN 1733 - 1819
 Les Quatre Saisons
 huile sur toile, ensemble de quatre
 The Four Seasons
 oil on canvas, a set of four
 Winter: 33¹/₂ in. by 74¹/₈ in. 85 cm by 188,2 cm; Spring: 33¹/₂ in. by 74¹/₈ in. 85 cm by 188,3 cm; Summer: 33¹/₂ in. by 74 in. 85 cm by 188 cm; Autumn: 33¹/₂ in. by 74¹/₈ in. 85 cm by 188,2 cm

(4)
12 000-18 000 €
12 300-18 500 US\$



635

636

637

ECOLE FRANÇAISE VERS 1680

FRENCH SCHOOL CIRCA 1680

Ensemble de six portraits
huile sur toile, ovale, ensemble de six, le
Portrait d'une dame de qualité marouflé sur
panneau

A group of six portraits:

- (i) Princesse de Conty
- (ii) Madame de Bourbon
- (iii) Madame de Soissons
- (iv) Madame de Bouillon
- (v) Madame de Commercy (?)
- (vi) Portrait of a Lady

each one inscribed on the reverse with the
identity of the sitter

oil on canvas, an oval, a group of six, the
Portrait of a Lady laid down on panel

- (i) 16¼ in. by 13 in. 41,3 cm by 33 cm;
- (ii) 15¾ in. by 12¾ in. 40 cm by 32,5 cm;
- (iii) 16 in. by 13¼ in. 40,5 cm by 33,5 cm;
- (iv) 16 in. by 12¾ in. 40,8 cm by 32,5 cm;
- (v) 16½ in. by 12⅝ in. 41 cm by 32 cm;
- (vi) 16 in. by 12⅞ in. 40,6 cm by 32,7 cm

(6)

6 000-10 000 €

6 200-10 300 US\$





638

A SECRÉTAIRE À ABATTANT EN MARQUETERIE D'AMARANTE, ÉRABLE ET ESPENILLE, PIERRES DURES, MARBRES ET MONTURES DE BRONZE DORÉ, ESTAMPILLE DE ALFRED BEURDELEY, VERS 1880

FRENCH SECRÉTAIRE À ABATTANT BY ALFRED BEURDELEY (1847-1919), PARIS, CIRCA 1880

amaranth, maple and espenille, hardstones and marbles, gilt-bronze; the portor marble top above a long drawer and a fall front, opening to reveal a gilt-tooled green leather writing surface, the lower section opening with two doors to an interior with a shelf; decorated to the front and sides with Florentine pietre dure marquetry panels; stamped 'A.BEURDELEY A PARIS' to back height 56½in.; width 26¾in.; depth 14½in.; 143,5 cm; 68 cm; 37 cm.

(1)

PROVENANCE

Emmanuel Alfred Beurdeley dans sa chambre à coucher de l'Hôtel particulier, Paris; L'épouse d'Emmanuel Alfred Beurdeley, puis par descendance jusqu'à; Bonhams Londres, *Fine European Furniture and Decorative Arts*, 6 juillet 2011, lot 162.

This secrétaire can be considered as one of the chefs d'oeuvre of one of the most important cabinet makers of the late 19th century. The quality of the pietre dure panels and of the chasing of the gilt-bronze mounts are exceptional. This piece is also highly important due to the direct provenance of Beurdeley who kept it in his private collection. It is mentioned in his last will where he gave it to his wife. Beurdeley described it as based on a royal model by Nicolas Petit for the Garde Meubles Royal which has not been found yet although a comparable model is mentioned by Anne Droguet in her book on Nicolas Petit. It was sold at Palais Galliera in Paris, 6 December 1972, lot 86. Another comparable model has been made by Beurdeley and is illustrated in a photograph of the workshop archives (see Camille Mestdagh, *L'ameublement d'art français, 1850-1900*, Paris 2010, fig.287).

50 000-80 000 €

51 500-82 000 US\$





639

POT POURRI EN PORCELAINE CHINOISE DU XVIII^E SIÈCLE ET MONTURES DE BRONZE REPOUSSÉ ET DORÉ ATTRIBUÉES À BENJAMIN VULLIAMY, CIRCA 1800

A REPOUSSE GILT-BRONZE MOUNTED CHINESE PORCELAIN POT-POURRI, THE PORCELAIN 18TH CENTURY, THE MOUNTS ATTRIBUTED TO BENJAMIN VULLIAMY, CIRCA 1800

the circular domed lid with lily-of-the-valley finial above a pierced band and entrelac loop handles, raised on a moulded foliate spreading foot
height 7¾in.; width 7 in.; 19,5 cm; 19 cm.

PROVENANCE

Prince George, duc de Kent (d. 1942);
Christie's Londres, *Dealing in Excellence: A Celebration of Hotspur and Jeremy*, 20 novembre 2008, lot 6.

Benjamin Vulliamy (1747-1811) and his son Benjamin Lewis Vulliamy (1780-1854) belonged to a family of Swiss extraction whose original business of making clocks and watches expanded rapidly during the last quarter of the 18th century due much to the entrepreneurial spirit of the senior Benjamin. Working from 74 Pall Mall, their surviving Ornament and Clock Books contain extensive details regarding their business practices which clearly indicate that their craftsmen were not necessarily employees of the firm, but were "individuals or firms largely resident in London who were working independently for their own account." (*See: Furniture History*, 1967, Geoffrey de Bellaigue, "The Vulliamys and France," pp. 45-53). Besides mechanical movements for their watches and clocks, they also designed and had made elaborate cases which incorporated porcelain figures which were supplied by William Duesbury of Derby. In addition they supplied ornamental metalwork in many guises and, as de Bellaigue remarks, "they were prepared to supply their customers with anything from a chimney-piece to a door handle, from a piano to a button." The

Vulliamys were fully aware of current taste on the Continent and France, not only utilizing published French designs, but also copying actual French objects or their components. They are also recorded as actually purchasing works of art in Paris, either on commission or for resale, and also utilized the workshops of the Delafontaines, "who were among the most eminent bronze manufacturers active in Paris in the beginning of the nineteenth century," (Bellaigue, *op. cit.*). The Delafontaines are shown in Vulliamys' books "as suppliers of bronze mounts, chased but not gilt, which were incorporated into candelabras, inkstands, clocks and mounted porcelain jars," as seen on the present vases.

The Vulliamys had an illustrious list of clients, including many members of the aristocracy and eminent personages, together with the patronage of the Royal Family, including the Prince Regent to whom they supplied elaborate mounts for Chinese porcelain vases.

5 000-8 000 €

5 200-8 200 US\$

640

CHAISE À OUVRAGES EN BOIS DORÉ DE LA FIN DE L'ÉPOQUE LOUIS XV ESTAMPILLÉE PAR JEAN-BAPTISTE BOULARD, VERS 1770

A LATE LOUIS XV GILTWOOD CHAISE À OUVRAGES BY JEAN-BAPTISTE BOULARD, CIRCA 1770

garniture de velours ciselé bleu

the back with a laurel branch cresting, the removable oval seat with a gadrooned border and an apron of roses above broad overlapping leaves, on tapering fluted legs, the underside with painted Garde Meuble numbers 'A/25707'; 'P. 1389 [crossed out]'; '295. [crossed out]'; 'F/3165/76'; stamped 'I.B. BOULARD'; with a light blue cut velvet upholstery, *the oil gilding apparently original*
height 38 in.; width 21½in.; depth 19 in.; 96,5 cm; 54,5 cm; 48,5 cm.

PROVENANCE

Sotheby's Monaco, *Baron de Redé et Baron Guy de Rothschild, Hôtel Lambert et Château de Ferrières*, 25-26 mai 1975, lot 294;
Christie's Londres, *The Manolo March Collection from Son Galceran, Mallorca*, 28 octobre 2009.

An apparently identical chair was illustrated from the L'Arcade Collection in M. Jarry, *Le Siège Français*, Paris, 1973.

8 000-12 000 €

8 200-12 300 US\$





641

FRANÇOIS HUBERT DROUAIS

Paris 1727-1775

Portrait of Renée Anne Jacquette Guillemette
Moulin de la Racinière, Madame d'Angot (1727-1775)
signé et daté au centre à droite Drouais / 1772.
huile sur toile, ovale

Portrait of Renée Anne Jacquette Guillemette
Moulin de la Racinière, Madame d'Angot (1727-1775)
signed and dated center right *Drouais* / 1772.
oil on canvas, an oval
28⁵/₈ in. by 23¹/₄ in. 72,8 cm by 59 cm

PROVENANCE

Collection Wildenstein, Paris
Galerie Cailleux, Paris, 1978
Collection particulière, France
Christie's Paris, 26 juin 2008, lot 52

20 000-30 000 €

20 500-30 700 US\$



642

TAPIS D'AUBUSSON, FRANCE, VERS 1815

**AN AUBUSSON CARPET, FRANCE,
CIRCA 1815**

height 188 cm; width 156²/₃ in;
478 cm; 398 cm.

PROVENANCE

Armand Deroyan, 2010.

20 000-30 000 €

20 500-30 700 US\$



643

PAIRE DE VASES FLEURIS EN PORCELAINE, BRONZE DORÉ ET TÔLE, LA PORCELAINE PROBABLEMENT CAPODIMONTE OU BUEN RETIRO VERS 1760, LES BRANCHES PROBABLEMENT POSTÉRIEURES

A PAIR OF GILT-BRONZE MOUNTED PORCELAIN CENTREPIECES, THE PORCELAIN PROBABLY CAPODIMONTE OR BUEN RETIRO, CIRCA 1760 THE BRANCHES POSSIBLY LATER

chacun avec des branchages fleuris sortant des vases

each with a floral spray with scrolling branches and polychrome flowers issuing from a vase
height 21 in.; width 11 in.; depth 9 in.; 53.5 cm; 28 cm; 23 cm.

(2)

PROVENANCE
Christie's Londres, *Important European Furniture, Sculpture and Tapestries*, 6 décembre 2007, lot 131.

15 000-20 000 €
15 400-20 500 US\$

644

BAROMÈTRE EN BOIS DORÉ ET PEINT D'ÉPOQUE LOUIS XVI, FIN DU XVIIIÈ SIÈCLE

A LOUIS XVI GILTWOOD AND PAINTED BAROMETER, LATE 18TH CENTURY

le cadran signé 'Briol Opticien, Fournisseur de la Maison Impériale des Loges, à St Germain en Laye'

the dial inscribed 'Briol Opticien, Fournisseur de la Maison Impériale des Loges, à St Germain en Laye'
height 36½ in.; 93 cm.

PROVENANCE
Christie's Londres, *Un hôtel particulier du Faubourg Saint-Germain, La Collection du Marquis et de la Marquise de Ravenel*, 21 novembre 2007, lot 511.

800-1 000 €
850-1 050 US\$



644



645

PAIRE DE VASES EN PORCELAINE DE SÈVRES ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1785

A PAIR OF LOUIS XVI GILT-BRONZE MOUNTED SÈVRES PORCELAIN POT-POURRI VASES, CIRCA 1785

the porcelain with a blue background, decorated with two handles and a perforated lid decorated with acanthus leaves, on a circular pedestal and square base
height 10½ in.; width 5½ in.; 27 cm; 15 cm.

(2)

PROVENANCE

Tajan Paris, 20 mars 2008, lot 74.

At the end of the reign of Louis XV, the Sèvres manufactory produced a large number of vases of various shapes which it sold under the name of "vases to be mounted": they were bought exclusively by *marchands-merciers* - such as Simon-Philippe Poirier - who resold them after having embellished them with gilded bronze mounts ordered from the best *bronziers*.

4 000-6 000 €

4 100-6 200 US\$

646

BANQUETTE EN BOIS DORÉ DE STYLE LOUIS XVI

A LOUIS XVI STYLE GILTWOOD BANQUETTE

dans le goût grec

in the 'goût grec' manner
height 28,9 in.; width 20 in.; depth 28,5 in.;
73,5 cm; 51 cm; 72,5 cm.

PROVENANCE

Koller Zurich, 17 mars 2008, lot 1238.

4 000-6 000 €

4 100-6 200 US\$



646

647

PAIRE DE CANDÉLABRES EN BRONZE DORÉ ET PATINÉ, XIXE SIÈCLE

A PAIR OF GILT AND PATINATED BRONZE FOUR-LIGHT CANDELABRA, 19TH CENTURY

montés lampes

now mounted as lamps
height 16½ in; 41 cm.

(2)

PROVENANCE

Hampel Munich, 22 juin 2007, lot 117.

5 000-8 000 €

5 200-8 200 US\$



647

648

**PENDES À CERCLES TOURNANTS
EN BRONZE DORÉ ET MARBRE BLANC
D'ÉPOQUE LOUIS XVI, CADRAN EN ÉMAIL
DATÉ 1774**

**A LOUIS XVI STRIKING AND
ASTRONOMICAL PENDULE À CERCLES
TOURNANT, THE MOVMENT BY CLAUDE
MATHIEU, PARIS, THE ENAMELLER
JOSEPH COTEAU, PARIS, THE DIAL
DATED 1774**

gilt-bronze, enamel and marble, a neo-
classical urn with fruit and foliage garlands,
the dial with white enamel signed 'Mathieu
fecit' below rolling moon phase signed on
reverse 'Coteau/..i le 3 1774'; a later medallion
of Henri IV on the rear part, with a later white
marble base
height 22 in.; weidth 10 ¾ in.; depth 8 ½.;
56 cm; 25 cm; 21,5 cm.

PROVENANCE

Christie's New York, *The Vitale Collection of
Highly Important European Clocks*, 30 octobre
1996, lot 86;
Christie's Londres, 8 juillet 2010, lot 84.

A similar Mantel Clock with allegories of
study and Geography has been delivered for
the Palace Michel built for Emperor Paul 1st
at Saint-Petersburg in 1798. It is now in the
Kremlin Palace, Moscow (illustrated in J-D
Augarde, *Les Ouvriers du Temps*, Geneva,
1996, p.205). Another was sold from the
collection of Charles de Bestegui, Château du
Groussay, Sotheby's House sale, 3 June 1999,
lot 868.

40 000-60 000 €

41 000-61 500 US\$





649

649

SERVICE DE CHEMINÉE EN ACIER ET BRONZE DORÉ DE STYLE EMPIRE COMPRENANT UNE PELLE ET DES PINCETTES

AN EMPIRE STYLE STEEL AND GILT-BRONZE FIRE SET

comprising a shovel and tongs, the handles with gilt-bronze lioness heads
height 36²/₃in.; 93 cm.

(2)

PROVENANCE

Sotheby's Paris, *Palladio* 70 Mobilier Et Objets D'Art Provenant D'une Villa Décorée Par John Fowler Et Tom Parr, 8 octobre 2015, lot 167.

1 200-1 800 €

1 250-1 850 US\$



650

650

PAIRE DE CHENETS D'ÉPOQUE LOUIS XVI, VERS 1780, ATTRIBUÉS À QUENTIN-CLAUDE PITOIN

A PAIR OF LOUIS XVI GILT-BRONZE CHENETS, LATE 18TH CENTURY, ATTRIBUTED TO QUENTIN-CLAUDE PITOIN

surmounted by a covered vase, pattern of oak leaves and frieze of posts with military trophies at the ends
height 17 in.; width 14 ½ in.; 43 cm; 37 cm.

(2)

PROVENANCE

Collection de Madame Ulmann,
Ader Picard Tajan, 7 février 1990, lot 126;
Christie's Paris, *Important Mobilier et Objets d'Art, Orfèvrerie, Céramiques Européennes, Verre et Art d'Asie*, 21 juin 2007, lot 115.

8 000-12 000 €

8 200-12 300 US\$

651

FLAMBEAU MESURE DU TEMPS EN BRONZE DORÉ D'ÉPOQUE DIRECTOIRE, FIN DU XVIIIÈ SIÈCLE, PERCÉ POUR L'ÉLECTRICITÉ, (MUNI D'UN ANNEAU À L'ORIGINE)

A DIRECTOIRE GILT-BRONZE TIME-MEASURING CANDLESTICK, LATE 18TH CENTURY

the stem with a mechanism consisting of a notched rod height adjustable arm pivotable to extinguish the candle on a circular grooved base; *drilled for electricity*, (originally with a loop)
height 16³/₄in; diameter 6³/₄in.; 42,5 cm; 17 cm.

1 000-1 500 €

1 050-1 550 US\$



651

652

LANTERNE EN BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1780

A LOUIS XVI GILT-BRONZE AND GLASS LANTERN, LATE 18TH CENTURY

(les verres remplacés)

temple-shaped with a perforated dome with fleurs-de-lis, the four uprights of fluted pilasters surmounted by masks of bearded men and a frieze of leaves of oak; transport ring on the dome, with a suspension ring; the circular base is decorated with draperies between the four winding feet; (glass replaced)
height 11½in; 29 cm.

PROVENANCE

Coutau-Begarie Paris, 29 novembre 2017, lot 230.

The fleurs-de-lis on the dome may indicate a probable royal origin. Some lanterns of smaller proportions are mentioned in the 18th century inventories.

4 000-6 000 €

4 100-6 200 US\$



652



653

653

A PAIRE DE BUSTES PETITE-NATURE EN IVOIRE DE VOLTAIRE ET ROUSSEAU, SUR COLONNETTES EN BRONZE DORÉ ET MARBRE VERT ANTIQUE, DIEPPE, FIN DU XIXE SIÈCLE

PAIR OF DIEPPE CARVED IVORY PETITE-NATURE BUSTS OF VOLTAIRE AND ROUSSEAU, LATE 19TH CENTURY

on gilt-bronze and *verde antico* marble columns
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 67½ in.; 17,5 cm

(2)

PROVENANCE

Christie's New York, 14-15 avril 2011, lot 36

• 600-800 €

650-850 US\$



654

654

PAIRE DE COLONNES EN PLACAGE D'ACAJOU ET LAITON DORÉ, RUSSIE, XIXE SIÈCLE

A PAIR OF RUSSIAN GILT-BRASS-MOUNTED MAHOGANY PEDESTALS, 19TH CENTURY

each with a fluted column shaft and circular moulded base above an octagonal plinth
height 42 in.; width 18½ in.; 107 cm; 47 cm.

(2)

PROVENANCE

Mallett at Bourdon House, Londres, Collection Privée, Philadelphia, US;
Christie's New York, *A Trumbauer Estate on The Philadelphia Main Line*, 15 avril 2011, lot 769.

4 500-6 000 €

4 650-6 200 US\$



655

PAIRE DE CANDÉLABRES EN IVOIRE DE MORSE, DE L'ATELIER DE NIKOLAI VERESCHAGIN, PROBABLEMENT RUSSIE, FIN DU XVIIIE SIÈCLE

A PAIR OF WALRUS IVORY CANDELABRA, FROM THE WORKSHOP OF NIKOLAI VERESCHAGIN, PROBABLY RUSSIA, LATE 18TH CENTURY

finely carved as stylised Corinthian columns and decorated with beaded garlands, on square bases
height 11 ¾ in.; 30 cm.

(2)

PROVENANCE

Sotheby's Londres, *Russian Works of Art*, 12 juin 2008, lot 700.

Nikolai Vereschagin (b.1770) - one the most talented craftsman of his time, became

famous for his beautifully crafted objects of walrus ivory. Vereschagin was highly valued by his contemporaries and his finely carved pieces were often sent to St. Petersburg to be presented to the members of the Imperial family. Some pieces, such as the pair of vases *Four Seasons* were even included as part of the Hermitage collection. The pair, executed before 1796, decorated with allegorical scenes and surmounted with an ivory miniature of the Falconet monument to Peter the Great was given to Catherine II. Following this event, many wealthy people commissioned Vereschagin to make ivory objects for their palace interiors and it is recorded that in 1801 Vereschagin paid a special visit to St. Petersburg to collect orders.

• 8 000-12 000 €

8 200-12 300 US\$

656

JOSEPH CHINARD
1756 - 1813

BUSTE EN TERRE CUITE DE FELICE PASQUALE BACIOCCHI (1762-1841), SIGNÉ, VERS 1805

A FRENCH TERRACOTTA PORTRAIT BUST OF FELICE PASQUALE BACIOCCHI (1762-1841), CIRCA 1805

signed *chinard de Lyon*
petite-nature terracotta bust; on a green marble plinth
height 11¼ in.; 30 cm

PROVENANCE
Collection Prince Murat, Paris
Sotheby's Paris, 23 mars 2006, lot 111
Sotheby's New York, 26 janvier 2012, lot 364

The Corsican Felice Pasquale Bacciocchi married Elisa Bonaparte, the beloved younger sister of Napoleon, in 1797, and took a series of political appointments from his brother-in-law, including Prince of Lucca. Another terracotta version of the present bust by Chinard, exhibited in 1909 and probably identifiable as the one in the collection of Franco Maria Ricci, was paired with a portrait of Elisa (Hubert 1964, no. 182a, present location unknown). Full sized marble versions of the pair by Chinard were with Alberto and Alessandra di Castro in Florence in 2011. The fine small terracotta versions were probably given as diplomatic gifts, likely on the occasion of a promotion.

15 000-20 000 €

15 400-20 500 US\$

657

JOSEPH CHINARD
1756 - 1813

BUSTE EN TERRE CUITE DU PRINCE EUGÈNE DE BEAUHARNAIS (1781-1824), SIGNÉ, VERS 1800

A FRENCH TERRACOTTA PORTRAIT BUST OF PRINCE EUGÈNE DE BEAUHARNAIS (1781-1824), CIRCA 1800

signed *chinard* on the pedestal in front, signed *chinard / de Lyon* on the reverse, entitled *S.A.S./Le prince/Eugène/ le Roi a Milan*
terracotta *demi-nature* bust; on a green marble plinth
height 11¼ in.; 30 cm

PROVENANCE
Collection du Prince Murat, Paris
Sotheby's Paris, 23 mars 2006, lot 112
Sotheby's, New York, 26 janvier 2012, lot 365

15 000-20 000 €

15 400-20 500 US\$



656

657



658

658

PAIRE DE COLONNES EN MARBRE BLANC, PIERRE NOIRE ET BRONZE DORÉ D'ÉPOQUE CONSULAT, VERS 1800

A PAIR OF CONSULAT GILT-BRONZE, WHITE MARBLE AND BLACK STONE COLUMNS, CIRCA 1800

fluted Doric column with armillary sphere, Corinthian capital and ashlar base with acanthus decoration, on stepped square base with openwork gallery, pearl bar and four putti reliefs on gyratory feet
height 24 in; 61 cm.

(2)

PROVENANCE

Koller Zurich, 15 septembre 2008, lot 1221.

3 000-5 000 €

3 100-5 200 US\$



659

659

PAIRE D'OBÉLISQUES EN MARBRE BLANC ET MONTURE DE BRONZE DORÉ DE STYLE NÉOCLASSIQUE, FIN DU XVIII/DÉBUT DU XIXE SIÈCLE, (PROBABLEMENT DES ÉLÉMENTS D'UNE PENDULE PORTIQUE À L'ORIGINE)

A PAIR OF NEOCLASSICAL GILT-BRONZE MOUNTED WHITE MARBLE OBELISKS, LATE 18TH/EARLY 19TH CENTURY

surmounted by a ball, on claw feet, the base decorated with a lion's muzzle, the base decorated with four terminals retaining chains and ended with legs spinning; (probably elements of a portal clock originally)
height 17¼in; width 5⅞in. 45 cm; 15 cm.

(2)

PROVENANCE

Christie's Paris, *Important Furniture and Works of Art, European Silver and Ceramics*, 19 December 2007, lot 323.

2 000-3 000 €

2 050-3 100 US\$



660

PAIRE DE SEAUX À GLACE À TRÉPIED EN PORCELAINE FRANÇAISE, VERS 1810-1815, PROBABLEMENT MANUFACTURE DE SÈVRES

A PAIR OF FRENCH PORCELAIN ICE-COOLERS AND LINERS (SEAUX À GLACE À TRÉPIED), CIRCA 1810-1815, PROBABLY SÈVRES

height 8¼in.; diam 8⅝in.; 21 cm; 22 cm.

(2)

PROVENANCE

Richard Redding Antiques Ltd., Suisse.

8 000-12 000 €

8 200-12 300 US\$



661

661

SUIVEUR DU GUERCHIN

FOLLOWER OF GUERCINO

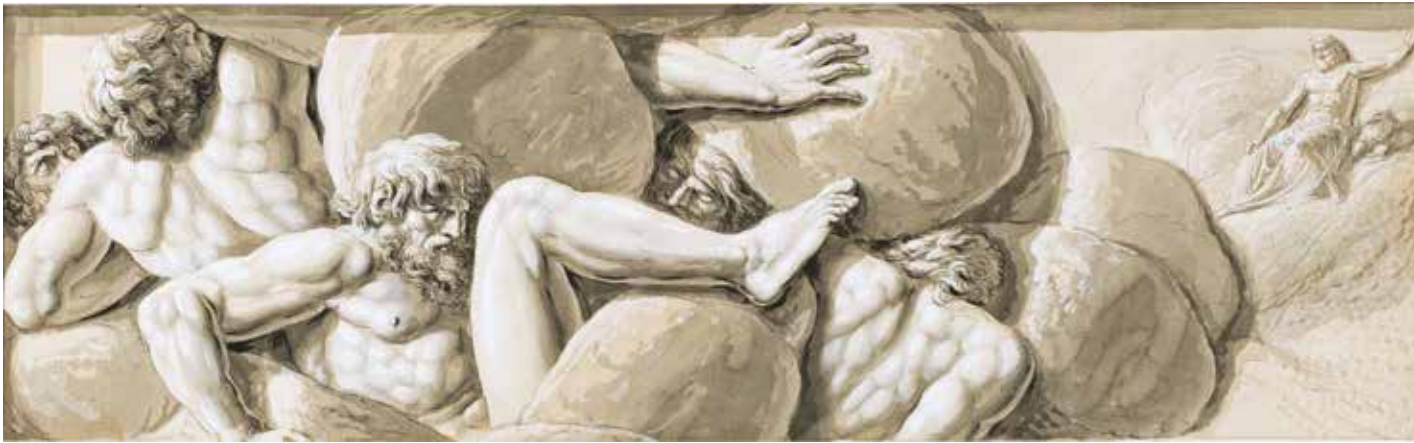
Deux têtes de femmes portant un turban porte une ancienne attribution à la plume et encre brune en bas à droite Guercino (partiellement effacée) plume et encre brune et lavis sur traits de pierre noire

Two heads of young women, wearing turbans bears old attribution in pen and brown ink, lower right *Guercino* (partly erased) pen and brown ink and wash over black chalk 7¼ in. by 10⅞ in. 17,8 cm by 27,7 cm

PROVENANCE
Galerie Hal O'nians, *Master Drawings Exhibition*, avril 1964, n° 132 (comme Attribué au Guerchin)
Christie's Paris, 19 mars 2010, lot 290 (comme Attribué à Francesco Bartolozzi)

400-600 €

450-650 US\$



662

662

ENTOURAGE D'ADAM ELSHEIMER

CIRCLE OF ADAM ELSHEIMER

Etude de trois hommes au turban plume et encre brune sur traits de pierre noire, dans un encadrement à la plume et encre brune

Study of three turbaned men pen and brown ink over traces of black chalk, within pen and brown ink framing lines 10⅞ in. by 8¼ in. 27 cm by 21 cm

PROVENANCE
Michel Gaud (L.3482)
Sa vente, Piasa Paris, 26 mars 2010, lot 36 (comme Attribué à Hendrick Goudt)

1 500-2 000 €

1 550-2 050 US\$

663

LUIGI ADEMOLLO

Milan 1764 - 1849 Florence

La Chute des Géants

plume et encre brune, lavis, sanguine sur traits de pierre noire, rehauts de blanc

Fall of the giants

pen and brown ink and wash and red chalk over traces of black chalk, heightened with white 9 in. by 21⅞ in. 22,8 cm by 71,4 cm

PROVENANCE
Sotheby's Londres, *Works selected by Danny Katz*, 12 novembre 2013, lot 104

This impressive and powerful drawing depicts the mythological story of the *Fall of the Giants*. A subject painted by many artists, two famous representations are Giulio Romano's, *Salone*

dei Giganti, Palazzo del Te, Mantua and also Perino del Vaga's ceiling fresco in the Palazzo dei Principi, Genoa.

In the present sheet we witness Jupiter in the clouds hurling his thunderbolts upon the giants who are attempting to overthrow him. Ademollo has captured both the power and struggle of this myth, producing a dramatic and bold drawing. Luigi Ademollo trained in Milan and Rome and at the age of twenty-five travelled to Florence where he remained for the rest of his career. He became one of the leading Neo-Classical painters in Tuscany, executing important commissions in Palazzo Pitti, Pucci and Capponi.

3 000-5 000 €

3 100-5 200 US\$



664

ECOLE FRANÇAISE DU XVIIIÈ SIÈCLE
FRENCH SCHOOL, 18TH CENTURY

Académie d'homme nu assis
porte un numéro à la pierre noire en haut à gauche f127 (?)
sanguine

Study of a seated male nude, his leg raised and his head resting on his fist
bears numbering in black chalk, upper left f127 (?)
red chalk
16⅞ in. by 21⅜ in. 42,1 cm by 54,4 cm

PROVENANCE
Collection Patricia Kluge
Sa vente, Sotheby's New York, 8 juin 2010, lot 83

2 500-3 500 €
2 600-3 600 US\$

664



666

LOUIS DE BOULLOGNE LE JEUNE
LOUIS DE BOULLOGNE THE YOUNGER

Paris 1654 - 1733
Etude pour un dieu fleuve allongé tenant une rame
signé des initiales en bas à gauche LB
pierre noire et rehauts de blanc

A study of a river god reclining, holding an oar in his right hand
signed with initials, lower left LB
black chalk heightened with white
15 in. by 19⅞ in. 38 cm by 49,5 cm

PROVENANCE
Galerie Paul Prouté, Paris, 2019

7 000-9 000 €
7 200-9 300 US\$

666



665

ATTRIBUÉ À MICHEL-MARTIN DRÖLLING
ATTRIBUTED TO MICHEL-MARTIN DRÖLLING
PARIS 1786 - 1851

Académie d'homme nu debout aux mains jointes
pierre noire et rehauts de blanc

A male academy standing, his hands clasped together
black chalk heightened with white
24¼ in. by 14⅞ in. 61,5 cm by 35,8 cm

PROVENANCE
Tajan Paris, 7 mai 2010, lot 90

1 500-2 000 €
1 550-2 050 US\$

665

667

ENTOURAGE DU TINTORET
CIRCLE OF TINTORETTO

Etude de figures d'après Samson et les Philistins de Michel-Ange
porte une ancienne attribution à la plume et encre brune en bas à droite, rayée Bassano
pierre noire et rehauts de blanc

Figure studies, After Michelangelo's Samson and the Philistines
bears old attribution in pen and brown ink
lower right (crossed out) Bassano
black chalk, heightened with white
11⅞ in. by 8¼ in. 30 cm by 21 cm

PROVENANCE
Pierre Bergé & Associés Paris, 21 novembre 2018, lot 20 (comme Attribué à Jacopo Robusti dit Il Tintoretto)

2 500-3 500 €
2 600-3 600 US\$



667



668

PHILIPP SCHOR

Rome 1646 - 1715 Naples

Etude pour un carosse

porte une inscription sur le montage en bas à droite
Ciro Ferri

plume et encre brune et lavis gris sur traits de pierre noire

Design for a carriage

bears inscription on the mount, lower right

Ciro Ferri

pen and brown ink and grey wash over traces of black chalk

9 1/8 in. by 7 3/8 in. 23 cm by 18,8 cm

PROVENANCE

Prince W. Argoutinsky-Dolgoroukoff (L.2602d)

Christie's Paris, 19 mars 2010, lot 287

5 000-7 000 €

5 200-7 200 US\$



669

ATTRIBUÉ À THÉODORE GÉRICAUT

ATTRIBUTED TO THÉODORE GÉRICAUT

ROUEN 1791 - 1824 PARIS

Recto : Cheval cabré

Verso : Etude pour un maure au turban

mine de plomb, encre noire, lavis gris (recto)
crayon (verso)

Recto : An Acrobatic Scene on a Horse

Verso : Study of the Head of a Turbaned Moor

lead pencil, brush with black ink, gray wash
(*recto*)

black pencil (*verso*)

6 1/8 in. by 7 3/8 in. 15,6 cm by 18,9 cm

3 000-5 000 €

3 100-5 200 US\$

670

LORENZO BALDISSERA TIEPOLO

Venice 1736 - 1776 Madrid

Scène de l'histoire romaine

Scène de sacrifice

huile et peinture dorée sur toile, une paire

(i) Roman historical scene

(ii) Scene of a sacrifice

a pair, both oil and gold painting on canvas

(i) 20¼ in. by 22⅞ in. 51,5 cm by 56,2 cm;

(ii) 20⅞ in. by 22⅞ in. 51,1 cm by 56,2 cm

(2)

PROVENANCE

Eric Coatalem, Paris, 1992

Matteo Salamon, Milan, 1999

Finarte Milan, 20 novembre 2001, lot 65

(comme Giovanni Battista Tiepolo)

Dorotheum Vienne, 21 avril 2010, lot 61

(comme Lorenzo Baldissera Tiepolo)

These two grisailles on a gold background form part of a series of at least four known works of the same size, made with the same technique. The first two known paintings in the series, described as frescoes transferred to canvas, were attributed to Giambattista Tiepolo by Massimo Gemin and Filippo Pedrocchio in their catalogue raisonné of the artist published in 1993 (*Giambattista Tiepolo: I dipinti – opera completa*, Venice, 1993, p. 338, nos. 245 and 246). George Knox linked the present two Roman scenes to the above works in 1992.

In 1973, one of these grisailles, displayed in exhibitions of the Ian Woodner collection in the Los Angeles County Museum and the

Indianapolis Museum of Art, was regarded by George Knox and Antonio Morassi as a sketch for the decoration of a Venetian palazzo, comparable to the paintings in the Palazzo Labia and the Ca' Rezzonico. When he discovered the two present works in 1992, George Knox thought that the four canvases were either elements from a frieze or *bozzetti* for a series of frescoes.

In 2010, George Knox confirmed the link between these two compositions and the Tiepolo workshop ('The connection with the Tiepolo studio is indisputable' – written communication to the Dorotheum auction house, 28 January 2010). He noted that in his early career Lorenzo Tiepolo made many drawings in a style close to Giambattista's *Scherzi* and that the style of these drawings is close to the drawings in the Lehman Collection (Byam Shaw and George Knox, *The Lehman Collection*, vol. VI, New York 1987). The seated woman with a child on her lap (in the composition with a Roman soldier in the centre) does indeed reprise the motif that appears in one of Gian Domenico's *Scherzi di Fantasia* (Aldo Rizzi, *The Etchings of the Tiepolos, Complete Edition*, New York, 1971, 18). Likewise, the seated man in the foreground can also be found in an engraving by Gian Domenico, after one of the four scenes that once decorated a room in the Palazzo Cornaro in the Campo San Polo in Venice: *Seated Man, Woman with Jar and Boy*, now in the National Gallery, London (NG 6304).

30 000-50 000 €

30 700-51 500 US\$



671

**BUSTE DE VOLTAIRE EN PORCELAINE
PROBABLEMENT TOURNAI, DERNIER
QUART DU XVIII^E SIÈCLE**

**A PORCELAIN BUST OF VOLTAIRE,
PROBABLY TOURNAI ON A GILT-BRONZE
MARBLE STAND, LAST QUARTER 18TH
CENTURY**

sur une base en marbre et bronze doré

depicting Voltaire represented in a three-
quarter portrait in older age, with a wig and his
head tilted to the side.
height 4½in.; 10,6 cm.

This bust has probably taken inspiration from
a model by Jean-Antoine Houdon (1741-1828).

1 500-2 000 €

1 550-2 050 US\$



671

672

**PAIRE DE FLAMBEAUX EN BRONZE DORÉ
ET MARBRES BLEU TURQUIN ET ROUGE
GRIOTTE D'ÉPOQUE LOUIS XVI, VERS 1780**

**A PAIR OF LOUIS XVI GILT-BRONZE AND
BLEU TURQUIN MARBLE CANDLESTICKS,
CIRCA 1780**

decorated with birds and acanthus leaves
height 8½in.; width 4½in.; 22 cm; 10,5 cm.

(2)

PROVENANCE

Thierry de Maigret Paris, 13 juin 2008, lot 144.

2 000-3 000 €

2 050-3 100 US\$



672

673

**PAIRE DE BUSTES ALLÉGORIQUES DE
L'AFRIQUE & L'EUROPE EN BRONZE À
PATINE NOIRE, SUR DES COLONNETTES
EN MARBRE GRIS À MONTURES DE
BRONZE DORÉ, FRANCE, FIN XVIII^E /
DÉBUT XIX^E SIÈCLE**

**A PAIR OF FRENCH ALLEGORICAL BUSTS
DEPICTING AFRICA AND EUROPE,
LATE 18TH / EARLY 19TH CENTURY**

each depicted as a richly dressed queen
with gilt bronze plaques inscribed *L'EUROPE*
and *L'AFRIQUE*

bronze, black patina; on gilt-bronze mounted
grey marble columnar bases with placard
heights 10¾ in. and 11 in.; 27,6 and 27,9 cm

(2)

PROVENANCE

Collections Lily & Edmond J. Safra

Sotheby's New York, Property from the

Collections of Lily & Edmond J. Safra -

Volumes I -VI, 18 octobre 2011, lot 1189

6 000-8 000 €

6 200-8 200 US\$



673

674

**VINGT-SIX MÉDAILLONS DE PORTRAITS
D'EMPEREURS EN ALBÂTRE
PROBABLEMENT ROME, XIX^E SIÈCLE,
SUR DES PANNEAUX PROBABLEMENT
HOLLANDAIS, FIN XVIII^E/DÉBUT XIX^E**

**A COLLECTION OF TWENTY-SIX
ALABASTER PORTRAIT MEDALLIONS
PROBABLY ROME, FIRST HALF 19TH
CENTURY; THE ASSOCIATED DISPLAY-
CABINETS PROBABLY DUTCH, LATE
18TH/EARLY 19TH CENTURY**

depicting amongst others the emperors
Marcian, Theodosius, Philip I, Faustina,
Vitellius, Galba, Vespasian, Roberto, Lodovico
III, Massimino, Philip II, Heraclius II, Tiberios
III, Gordian III, each in gilt-bronze frame and
divided into two fruitwood-inlaid display
cabinets



the medallions approx. 3 ½ in.; (9 cm.)
diameter including frame
display cabinet height 35½in.; width 8¾in.;
length 2 in.; 90,17 cm; 20,96 cm; 5,08 cm.

(26)

PROVENANCE

Christie's Londres, *The European Connoisseur*,
4 juin 2014, lot 537.

7 000-10 000 €

7 200-10 300 US\$



675

675

**PAIRE DE CASSOLETTES FORMANT
FLAMBEAUX EN AGATE ET BRONZE
DORÉ, SECONDE MOITIÉ DU XIXE SIÈCLE**

**A PAIR OF GILT-BRONZE MOUNTED
AGATE CASSOLETTES, SECOND HALF OF
19TH CENTURY**

in the antique style with pine cone finials on
the lids, the reverse with one nozzle, above
fluted columns adorned with garlands of
flowers
height 9¾in; 25 cm.

(2)

PROVENANCE

Thierry de Maigret Paris, 27 mars 2015, lot 249.

3 000-5 000 €

3 100-5 200 US\$



677

**MOBILIER DE SALON À CHASSIS DE
STYLE LOUIS XVI EN BOIS PEINT GRIS
ET RECHAMPI OR COMPRENANT UN
CANAPÉ ET TROIS FAUTEUILS**

**A SET OF LOUIS XVI STYLE PARCEL-GILT
AND PAINTED WOOD SEAT FURNITURE 'À
CHASSIS'**

comprising a sofa with a light brown velvet
upholstery and three armchairs with a blue
velvet upholstery
sofa: height 43 13 in.; width 77 in.; 110 cm;
195,5 cm.

(4)

PROVENANCE

Christie's Paris, *Important Mobilier et Objets
d'Art, Orfèvrerie et Céramiques Européennes*,
19 décembre 2007, lot 313.

See catalogue note at SOTHEBYS.COM

5 000-8 000 €

5 200-8 200 US\$



676

**PAIRE DE CORBEILLES "JASMIN" EN
PORCELAINE AJOURÉE, MANUFACTURE
DE SÈVRES, 1814-1824**

**A PAIR OF SÈVRES (HARDPASTE) FLARED
BASKETS (CORBEILLE JASMIN), 1814-24**

fleur de lys au-dessus des L entrelacés, dorée
26 av. T, marques incisées

of flared form, pierced and moulded with trellis
pattern, painted with bands of flowers and
enriched in gilding
*printed fleur de lys above Sèvres marks within
interlaced L, gilt 26 av. T, incised marks*
height 8 in.; 20.5 cm

(2)

PROVENANCE

Earle Vanderkar, Londres et New York;
Christie's Paris, 25 juin 2008, lot 128.

6 000-8 000 €

6 200-8 200 US\$



676



678

678

MIROIR EN MARQUETERIE DE NACRE, ÉTAIN, LAITON INCRUSTÉ ET MONTURES DE BRONZE DORÉ DE STYLE LOUIS XIV, VERS 1850

A LOUIS XIV STYLE MARQUETRY MIRROR, CIRCA 1850

pewter, brass and mother-of-pearl, gilt-bronze mounts on an oak structure
height 35½in.; width 30 in.; 90 cm; 76,5 cm.

PROVENANCE
J.F. Hermanovits, Aix-en-Provence, 1992;
Collection Privée;
Sotheby's New York, *Fine French Furniture*,
20 mai 2010, lot 120.

6 000-10 000 €

6 200-10 300 US\$

679

OBÉLISQUE DE STYLE NÉOCLASSIQUE PLAQUÉ D'IVOIRE ET D'OS DE BOVIDÉ TEINTÉ À L'IMITATION DE L'ÉCAILLE DE TORTUE, XIXE SIÈCLE

A NEOCLASSICAL IVORY OBELISK, 19TH CENTURY

veneered with bovine horn and stained bovine horn imitating tortoiseshell, the base forming a small drawer

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-

community certificate attached to this item
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 20 in.; 51 cm

PROVENANCE
Christie's Paris, 7 novembre 2007, lot 520

• 2 000-3 000 €

2 050-3 100 US\$



679

680

PAIRE DE FAUTEUILS EN ACAJOU D'ÉPOQUE RESTAURATION, CIRCA 1830

A PAIR OF RESTAURATION MAHOGANY ARMCHAIRS, CIRCA 1830

with arched mahogany and mahogany veneered backrest, with dolphin-shaped armrests with palmettes and stylized lotus flowers, on carved tapered front legs terminating in lion claw front feet and splayed back legs, upholstered in velvet leopard print
height 33¾in.; width 25½in.; depth 19,3/5 in.; 85,5 cm; 65 cm; 50 cm.

800-1 200 €

850-1 250 US\$



680 (part lot)



681

BUREAU EN MARQUETERIE BOULLE D'ÉCAILLE DE TORTUE ET DE LAITON, BRONZE DORÉ ET ÉBÈNE SIGNÉ PAR TOMS & LUSCOMBE, VERS 1862

AN ENGLISH BOULLE MARQUETRY DESK BY TOMS AND LUSCOMBE, 1862

gilt-bronze mounted, tortoiseshell, brass, ebony; one central drawer engraved "Designed & Manufactured by Toms & Luscombe, 103 New Bond Street" and a side drawer inscribed in pencil "E. Sitton, polisher, 1862"
height 2ft.6¼in., width 4ft4¼in., depth 2ft.5in.; 77 cm; 133 cm; 74 cm.

PROVENANCE
Sotheby's Londres, *Fine Furniture And Carpets*,
5 mars 2008, lot 68.

See extended catalogue note at sothebys.com

• 8 000-12 000 €

8 200-12 300 US\$

ATTRIBUÉ À ANTOINE CARON

ATTRIBUTED TO ANTOINE CARON
BEAUVAIS 1521 - 1599 PARIS

Le Triomphe de l'Automne
huile sur toile

The Triumph of Autumn
oil on canvas
40⅝ in. by 70⅞ in. 103,3 cm by 178,2 cm

PROVENANCE
(Possiblement) Alexandre Olivier (1568-1607), Paris
(Possiblement) Par héritage à sa veuve Mme Alexandre Olivier, née Marguerite de Héry
(Possiblement) Par qui vendu en 1612 à son fil Aubin Olivier (mort en 1620), Paris
(Possiblement) Par héritage à ses fils Alexandre Olivier (né en 1614) et Aubin Olivier (né en 1615)
(Possiblement) Simon de Vaulx, Paris, en 1651
Collection particulière, Paris, avant 1939
Riverside Antiques, Hungerford, Berkshire, en septembre 1964 (comme Ecole de Fontainebleau)
Collection particulière, Angleterre
Par qui vendu Moore, Allen & Innocent Cirencester, 28 avril 2011, lot 306 (comme Ecole de Fontainebleau)
Christie's New York, 15 octobre 2020, lot 3 (comme Antoine Caron)

LITERATURE
G. Wildenstein, 'Inventaire des tableaux de Simon de Vaulx (1651)'; in *Gazette des Beaux-Arts*, XLIX, February 1957, p. 112, under no. 49
J. Ehrmann, 'Artistes franco-flamands de l'École de Fontainebleau et actes notariaux sur la famille d'Antoine Caron'; in *Bulletin de la Société de l'Histoire de l'Art Français*, 1972, p. 74 and 76-77

J. Ehrmann, *L'École de Fontainebleau*, 1972, p. 35, under no. 35
J. Ehrmann, *Antoine Caron: Peintre des Fêtes et des Masques*, 1986, p. 107
E. Leutrat, 'De Fontainebleau à Paris : Les Saisons d'Antoine Caron. Images du Temps, du Roi et des Arts pour un médailleur', dans les actes du colloque *Peindre en France à la Renaissance. 2. Fontainebleau et son rayonnement*, Geneva 2012, p. 63
F. Hueber, *Antoine Caron peintre de ville, peintre de Cour, 1521-1599*, Tours and Rennes 2018, p. 268

This *Triumph of Autumn* is closely comparable to several works by or after Antoine Caron, depicting the *Triumphs of the Four Seasons*. These have been gradually reappearing, and this is the last to do so. Sometimes regarded as part of a single series, research by Mme Jurgens raised the possibility that they were commissioned by Aubin I Olivier, or at least were in the collection of his son, Alexandre Olivier. Four paintings by Caron illustrating the Seasons are mentioned in the 1620 inventory drawn up after the death of Aubin II Olivier, which states that they were left to him by his mother, Alexandre's widow.

Despite the clear iconographic coherence of the four works, which are of the same size, it is nevertheless now thought less certain that they originally belonged to the same group. There is also a series of *Triumphs of the Seasons* listed in the 1651 inventory of the art collection belonging to Simon de Vaulx, parfumeur to the queen, Marie de Medici. This could be the series that had belonged to the Olivier family, from whom De Vaulx may have purchased it, but again we cannot be sure.

While there is no current consensus on a full attribution of this group to Antoine Caron, nor even on a common origin, it is generally accepted that *Winter* and *Summer* are unquestionably originals by the artist. *Winter* belonged to Jean Ehrmann, and was sold in Paris through Couturier & de Nicolaÿ on 15 December 1992. *Summer* was sold in 2003 (Christie's sale, New York, 30 May 2003, lot 33), at the same time as *Spring*, whose attribution to Caron is not generally supported by specialists (lot 37 of the same sale).

Uncertainty over the full attribution of these works to Caron necessitates a prudent approach to the *Triumph of Autumn*. Unattributed until its sale in 2020, this work is nevertheless indubitably close to the other three. The artist has employed an iconography that is entirely coherent with the other *Seasons*, expressing a sophisticated symbolism reflecting the philosophical and literary interests of French collectors and intellectuals of the late sixteenth century.

The painting also has a composition in two zones, with palatial architecture in the background and *Autumn's* triumphal procession in the foreground. The main autumnal theme is quite clearly vines and wine, as so often associated with this season and with the grape harvest. In the centre, riding on a donkey, a drunken Pan is preceded by maenads and followed by fauns carrying attributes associated with wine. On the extreme right of the composition, on a chariot drawn by herons and holding a horn of plenty, Dionysos brings up the rear of the procession.

50 000-70 000 €

51 500-72 000 US\$





683

PAIRE DE CHAISES EN ACAJOU ET MONTURE DE LAITON D'ÉPOQUE DIRECTOIRE, FIN DU XVIIIÈ SIÈCLE

A PAIR OF DIRECTOIRE BRASS-MOUNTED MAHOGANY CHAIRS, LATE 18TH CENTURY

height 34 in.; 86,5 cm.

(2)

PROVENANCE

Jeremy Ltd., Londres, 1978;

Sotheby's New York, *Important European Decorative Arts*, 9 juin 2014, lot 103.

A nearly identical example with griffin heads instead of diamond mounts at the knees and slightly different front feet is illustrated in Pierre Devinoy, *et. al.*, *Le siège en France du Moyen Age à nos jours*, Paris, 1948, pls. 271, 273. A set of twelve ebonized chairs copied after this model, commissioned by Micheline Lerner from Jansen in Paris in 1971, was sold Sotheby's New York, 24 April 2013, lot 62.

20 000-30 000 €

20 500-30 700 US\$



684

RÉGULATEUR DE CHEMINÉE ASTRONOMIQUE EN BRONZE DORÉ À QUART DE TOUR AVEC ÉCHAPPEMENT À COUP PERDU D'ÉPOQUE LOUIS-PHILIPPE, 1844, PARIS, LE CADRAN SIGNÉ PAR PAUL GARNIER

A LOUIS-PHILIPPE QUARTER-STRIKING ASTRONOMICAL MANTEL REGULATOR WITH COUP PERDU ESCAPEMENT, PARIS, 1844, THE DIAL SIGNED BY PAUL GARNIER

le cadran signé "PAUL-GARNIER H.GER DU ROI", la signature de l'émailleur "Droz fils 1843" au revers

gilt-bronze, with leafy mouldings, scrolled corners, removable top, front and rear bezels, bevelled bezels protecting the balance wheel, the dial signed 'PAUL-GARNIER H.GER DU ROI', the enamellist's signature 'Droz fils 1843' at the reverse
height 16¼in.; width 15¼in.; depth 10 in.; 49 cm; 39 cm; 25,5 cm.

PROVENANCE

Christie's Londres, 14 juin 2000, lot 63;

Christie's Londres, 8 juillet 2010, lot 146.

15 000-25 000 €

15 400-25 600 US\$



685

685

**VASE DE FORME CAMPANA EN
BLUE JOHN D'ÉPOQUE GEORGE III,
DERBYSHIRE, FIN DU XVIII^E/ DÉBUT XIX^E
SIÈCLE**

**A GEORGE III BLUE JOHN CAMPANA
FORM VASE, DERBYSHIRE, LATE 18TH
CENTURY/EARLY 19TH CENTURY**

on a plinth base with white and Ashford
marble mouldings
height 18½in.; 47cm.

PROVENANCE
Galerie Anne-Marie Monin, Paris, 2008.

15 000-25 000 €

15 400-25 600 US\$



686

**TAZZA EN MARBRE ROSSO ANTICO,
VERS 1850, ATTRIBUÉE À BENEDETTO
BOSCHETTI**

**AN ITALIAN ROSSO ANTICO MARBLE
TAZZA, CIRCA 1850, ATTRIBUTED TO
BENEDETTO BOSCHETTI**

shallow circular bowl with an everted rim, the
ribbed interior centred by a foliate finial, centred
to the outside each side by a female mask
height 9¼in.; 24 cm.

PROVENANCE
Christie's Londres, 5 juillet 2013, lot 105.

4 000-6 000 €

4 100-6 200 US\$



686

687

**PAIRE DE VASES EN GRANIT ROSE ET
MONTURE DE BRONZE DORÉ D'ÉPOQUE
LOUIS XV, VERS 1780**

**A PAIR OF LOUIS XVI GILT-BRONZE
MOUNTED PINK GRANITE VASES,
CIRCA 1780**

ovoid form with goat heads with looped chains
in their mouths, with gilt-bronze palmettes on
fluted pedestals and solid base
height 12¾in.; width 7¼in.; 31,5 cm; 18,5 cm.

(2)

PROVENANCE
Thierry de Maigret Paris, 5 juin 2013, lot 108.

6 000-9 000 €

6 200-9 300 US\$



688

**TABLE EN ÉBÈNE ET MONTURE DE
BRONZE DORÉ, LE PLATEAU D'ÉPOQUE
RÉGENCE VERS 1720-1730**

**A RÉGENCE CONTRE PARTIE
MARQUETRY TOP ON A GILT-BRONZE
MOUNTED AND BRASS INLAID EBONY
TABLE, CIRCA 1720 AND LATER**

(plateau et base associés, bronzes
partiellement remontés)

(top and base associated, partially remounted)
height 29¾in.; width 34¼in.; depth 23⅝in.;
75,7 cm; 87 cm; 60 cm.

PROVENANCE
Collection particulière,
Galerie Perrin, Paris, 2007.

15 000-25 000 €

15 400-25 600 US\$





689

**PAIRE D'APPLIQUES EN BRONZE DORÉ
À UN BRAS DE LUMIÈRE D'ÉPOQUE
RÉGENCE, ATTRIBUÉE À L'ATELIER
D'ANDRÉ-CHARLES BOULLE, VERS 1720**

**A PAIR OF RÉGENCE GILT-BRONZE ONE-
LIGHT WALL APPLIQUES, ATTRIBUTED
THE WORKSHOP OF ANDRÉ-CHARLES
BOULLE, CIRCA 1720**

height 9¾in; width 6½in; depth 7½in; 25 cm;
16 cm; 19 cm.

(2)

PROVENANCE

Sotheby's Paris, *Les Dillée*, 18 mars 2015, lot 5.

This pair of wall appliques with a mask can be compared to the repertoire of André-Charles Boulle who created an impressive number of masks to compose or decorate his creations. Some of them are mentioned in the probate inventory written in 1732 and published by

J-P. Samoyault (see items n°19, n°34). Masks of men or women borrowed from mythology - Diana, Heraclitus, Democritus (item n°20) - or satyrs (item n°62), all present multiple expressions perfectly treated thanks to a high quality chasing. The general design, the shape of the escutcheon and that of the arm all have the characteristics of the work of André-Charles Boulle. The general aesthetics of the mask set in an escutcheon is not far removed from that found on the large cartouche of the dolphin and brandon tables delivered for the Duchess of Burgundy and now in Bowhill Castle, and on the one adorning the sides of the Ashburnham desk.

A similar pair of appliques is kept in the Musée Carnavalet, consisting of an arm that emerges from a mask placed on a shield-shaped plate.

30 000-50 000 €

30 700-51 500 US\$





690

690

**PAIRE DE SOUFFLETS ORNÉS D'UN
PANNEAU EN MARQUETERIE BOULLE
D'ÉCAILLE DE TORTUE ET DE LAITON DU
XVIII^E SIÈCLE**

**A PAIR OF BOULLE TORTOISESHELL
AND BRASS MARQUETRY FIREPLACE
BELLOWS, 18TH CENTURY**

decorated with patterned brass tortoiseshell
on one side
height 14; 35,5 cm.

(2)

• 300-500 €

350-550 US\$

692

**LUSTRE EN BRONZE DE STYLE RÉGENCE
D'APRÈS UN MODÈLE D'ANDRÉ-CHARLES
BOULLE PAR HENRI VIAN (1860-1905),
VERS 1880**

**A RÉGENCE STYLE GILT-BRONZE EIGHT-
LIGHT CHANDELIER BY HENRI VIAN
(1860-1905), CIRCA 1880**

after the model by André-Charles Boulle,
some bronze elements stamped HV, with
serial numbers from the bronze master
models
height 32 in.; 81 cm.

PROVENANCE

Sotheby's New York, *Collections: European
Decorative Arts*, 18 octobre 2016, lot 352.

10 000-15 000 €

10 300-15 400 US\$



691

691

**PAIRE DE CHENETS EN BRONZE DORÉ DE
STYLE RÉGENCE**

**A PAIR OF RÉGENCE STYLE GILT-BRONZE
CHENETS**

with flaming baluster vases, with shells, scrolls
and lion heads with foliage
height 19½in.; width 7½in.; 49,5 cm; 19 cm.

(2)

PROVENANCE

Aguttes Neuilly sur Seine, 11 décembre 2013,
lot 128.

800-1 200 €

850-1 250 US\$





693

MATTHÄUS LODER

Vienna 1781 - 1828 Brandhof

Portrait d'un gentilhomme au chapeau
signé et daté en haut à gauche en incision
Loder fecit 1760
huile sur toile

Portrait of a gentleman wearing a hat
signed and dated in incision upper left *Loder
fecit 1760*
oil on canvas
44½ in. by 32½ in. 112,9 cm by 81,7 cm

PROVENANCE
Tajan Hôtel Drouot Paris, 19 décembre 2001,
lot 44
Christie's Paris, 19 décembre 2007, lot 424

20 000-30 000 €

20 500-30 700 US\$



694

ROBERT GABRIEL GENCE

Paris 1670 - 1728 Bayonne

Portrait de Jean-Joseph de Pons
signé et daté en bas à gauche Gence Pinxit
An.o 1713.
huile sur toile

Portrait of Jean-Joseph de Pons
signed and dated lower left *Gence Pinxit
An.º 1713.*
oil on canvas
78¾ in. by 59 in. 199,2 cm by 149,9 cm

PROVENANCE
Hôtel George V Paris, 14 avril 1988, lot 34
(sous le titre *Portrait d'un gentilhomme dans
un parc*)

Sotheby's New York, 15 janvier 1993, lot 125
(sous le titre *Portrait of a gentleman, said to be
Elie de Beaumont*)
Christie's New York, 15 avril 2008, lot 223
(sous le titre *Portrait of a gentleman, said to be
Elie de Beaumont*)

LITERATURE
O. Ribeton, 'Robert Gabriel Gence, vers 1670-
1728 et quelques portraitistes travaillant pour
la région de Bayonne dans la première moitié
du XVIIIe siècle', in *Les Cahiers d'Histoire de
l'Art*, 2010, p. 138-156, fig. 10

Le modèle, autrefois anonyme puis présumé
être Elie de Beaumont, est identifié en 2010
par Olivier Ribeton dans son essai sur Robert

Gabriel Gence (op. cit.) comme étant Jean-
Joseph de Pons, conseiller du roi et receveur
à Dax.

The sitter, formerly anonymous and then said
to be Elie de Beaumont, is finally identified in
2010 by Olivier Ribeton in his essay on Robert
Gabriel Gence (op. cit.) as Jean-Joseph de
Pons, king's advisor and collector in Dax.

25 000-35 000 €

25 600-35 800 US\$



695

695

ENSEMBLE D'ACCESSOIRES DE CHEMINÉE

A SET OF FIREPLACE TOOLS

comprising 5 bellows, 10 shovels, 10 tongs and a poker
various sizes, the bellows: width 6½in.;
16,5 cm.

(27)

3 000-5 000 €

3 100-5 200 US\$

696

PAIRE DE CHENETS AUX LIONS EN BRONZE DORÉ D'ÉPOQUE RÉGENCE, VERS 1720

A PAIR OF RÉGENCE GILT-BRONZE CHENETS, CIRCA 1720

(les terrasses repatinées)

lions with mace and sword on four curved feet ; (the base repatinated)
height 13 in.; width 13¾in.; prof 7 in.; 33 cm;
35 cm; 18 cm.

(2)

PROVENANCE

Artcurial Paris, 15 avril 2014, lot 150.

2 000-3 000 €

2 050-3 100 US\$



696



697

MIROIR EN BOIS DORÉ D'ÉPOQUE LOUIS XIV, DÉBUT DU XVIIIÈ SIÈCLE

A LOUIS XIV GILTWOOD MIRROR, EARLY 18TH CENTURY

the crest with pierced cypher surmounted by a marquis's crown
height 60 in.; width 43,3 in.; 153 cm; 110 cm.

PROVENANCE

Beaussant Lefèvre Paris, 22 octobre 2008, lot 145.

8 000-12 000 €

8 200-12 300 US\$

698

**ENSEMBLE DE QUATRE BUSTES EN
FAÏENCE FRANÇAISE REPRÉSENTANT
LES QUATRE SAISONS, XIXE SIÈCLE,
PROBABLEMENT ROUEN**

**A SET OF FRENCH FAÏENCE BUSTS
EMBLEMATIC OF THE FOUR SEASONS,
19TH CENTURY, PROBABLY ROUEN**

bust length, each modelled as a female
allegorical figure with attributes of the
Seasons, on a socle base painted with flowers
height 30 in.; 76 cm.

PROVENANCE
Massol Paris, 28 avril 2010, lot 114.

6 000-8 000 €

6 200-8 200 US\$



699

**PAIRE DE PEINTURES SUR VERRE,
TRAVAIL ITALIEN, PROBABLEMENT DE
NAPLES, XVIIIE SIÈCLE**

**A PAIR OF ITALIAN PAINTINGS ON
GLASS, PROBABLY NAPLES, 18TH
CENTURY**

each depicting a child carrying a flower basket,
standing on a shell and cornucopia decorated
base, each set in a carved giltwood frame
height 49½in.; 25½in.; 125 cm; 65 cm.

(2)

PROVENANCE
Anciennement Galerie Lefevre, rue du Bac, Paris ;
Sotheby's Paris, *Important mobilier, sculptures
et objets d'art*, 16 octobre 2007, lot 20.

10 000-15 000 €

10 300-15 400 US\$





Vue du Neues Palais, Potsdam

700

**TABLE DE MILIEU ROYALE EN BOIS
DORÉ D'ÉPOQUE LOUIS XV, TRAVAIL
ALLEMAND, VERS 1750, AVEC UN DESSUS
DE MARBRE ROUGE ROYAL**

**A ROYAL GERMAN GILTWOOD CENTRE
TABLE, CIRCA 1750**

in the Louis XV manner, with a Rouge Royal marble top, the base richly carved with cartouches, leaves, volutes and decorative frieze, the curved legs joined by a curved stretcher crowned by a vase; with a label "NEUES PALAIS POTSDAM Zimmer 2" height 33½in; width 63 in; 85 cm; 160 cm.

PROVENANCE

Neues Palais, Potsdam;
Koller Zurich, 2 décembre 2008, lot 1068.

The New Palace is a palace on the west side of Sanssouci Park in Potsdam. Construction began in 1763 after the end of the Seven Years' War under Frederick the Great and was

completed in 1769. It is considered the last important palace complex of the Prussian Baroque. Frederick did not plan it as a residence for himself - it did not serve as such until the German Empire (1871-1918) - but as a palace for guests of his court. The palace building was also intended to demonstrate Prussia's supremacy architecturally. Frederick the Great himself did not have much sympathy for the ostentation and called it "fanfaronnade" (boasting, showing off). The princely guests had 200 rooms, four banqueting halls and a rococo theatre at their disposal. For occasional stays, Frederick had the southern side wing, the so-called King's Apartment or Frederick's Apartment, prepared. After the death of Frederick the Great in 1786, the New Palace was only rarely occupied or used for larger festivities.

50 000-80 000 €

51 500-82 000 US\$





701



702



701

GIACOMO GUARDI

Venice 1764 - 1835

Deux vues de Venise
les deux signés et inscrits au dos
A) Isola di S. Clemente/ Giacomo de Guardi
B) Veduta della Chiesa e Monasterio/ di S.
Francesco della vigna/ con il Pallazzo di. Mo
Nuncio Aposteo / Giacomo de Guardi
gouache, une paire

Two views of Venice:
A) The island of San Clemente
B) The church and monastery of San Francesco
della Vigna
both signed and inscribed, verso
A) *Isola di S. Clemente/ Giacomo de Guardi*
B) *Veduta della Chiesa e Monasterio/ di S.
Francesco della vigna/ con il Pallazzo di. M^o
Nuncio Aposteo /Giacomo de Guardi*
both gouache
each 4½ in. by 7 in. 11,5 cm by 17,7 cm

(2)
PROVENANCE
Sotheby's Londres, 10 juillet 2008, lot 273

5 000-7 000 €
5 200-7 200 US\$

702

GIACOMO GUARDI

Venice 1764 - 1835

Deux vues de Venise
les deux signés et inscrits au dos
A) Isola di S. Lazzaro de Armeni / Giacomo de
Guardi
B) Isola di. S. Giorgio Maggiore/dove si tiene il
Conclave / Giacomo de Guardi
gouache, une paire

Two views of Venice:
A) The island of San Lazzaro Degli Armeni
B) San Giorgio Maggiore
both signed and inscribed, verso:
A) *Isola di S. Lazzaro de Armeni/ Giacomo de
Guardi*
B) *Isola di. S. Giorgio Maggiore/dove si tiene il
Conclave/ Giacomo de Guardi*
both gouache
each 4½ in. by 7 in. 11,5 cm by 18 cm

(2)
PROVENANCE
Sotheby's Londres, 10 juillet 2008, lot 275

4 000-6 000 €
4 100-6 200 US\$

703

GIACOMO GUARDI

Venice 1764 - 1835

Vue de la basilique Saint-Marc depuis la place, Venise
signé et inscrit au dos *Veduta della chiesa di
S. Marco / ... Reccapito all' Ospedaletto in
Calle del Peruchieval No. 5245 dimandar /*
Giacomo de Guardi.
gouache

A view of the Basilica di San Marco from the Piazza,
Venice
signed and inscribed, verso: *Veduta della
chiesa di S. Marco / ... Reccapito all'
Ospedaletto in Calle del Peruchieval No. 5245
dimandar / Giacomo de Guardi.*
gouache
8⅞ in. by 13 in. 22,5 cm by 33 cm

PROVENANCE
Fischer Lucerne, 17 juin 2004, lot 1077
Sotheby's Londres, 10 juillet 2008, lot 278

8 000-12 000 €
8 200-12 300 US\$



704



704

704

GIACOMO GUARDI

Venice 1764 - 1835

Deux vues de Venise
les deux signés et inscrits au dos
A) Isola del Lazzaretto Nuovo / Giacomo de
Guardi
B) Isola di S. Andrea del Lido / Giacomo de
Guardi
gouache, une paire
Two views of Venice:
A) The island of the Lazzaretto Nuovo
B) The island of Sant' Andrea
both signed and inscribed, verso:

A) Isola del Lazzaretto Nuovo/ Giacomo de
Guardi
B) Isola di S. Andrea del Lido/ Giacomo de
Guardi
both gouache
each 4½ in. by 7 in. 11,5 cm by 17,8 cm
(2)
PROVENANCE
Sotheby's Londres, 10 juillet 2008, lot 274

5 000-7 000 €

5 200-7 200 US\$

705

GIACOMO GUARDI

Venice 1764 - 1835

Vue de San Giorgio Maggiore, Venise
signé et inscrit au dos Veduta di S. Giorgio
Maggiore e Dogana di Transito, ed il principio /
della Giudeca / Giacomo de Guardi, Pinxit.
gouache

A View of the Island of San Giorgio Maggiore, Venice
signed and inscribed, verso: *Veduta di S.
Giorgio Maggiore e Dogana di Transito, ed il
principio/ della Giudeca/ Giacomo de Guardi,
Pinxit.*
gouache
8⅞ in. by 13 in. 22,5 cm by 33 cm

PROVENANCE
Fischer Lucerne, 17 juin 2004, lot 1078
Sotheby's Londres, 10 juillet 2008, lot 276

7 000-9 000 €

7 200-9 300 US\$



705

706

GIACOMO GUARDI

Venice 1764 - 1835

Vue du Rialto à Venise
signé et inscrit au dos Veduta del ponte di
Rialto restaurato l'anno 1811 / .. Reccapito al'
Ospedaletto in Calle del Peruchieval No / 5245
dimandar / Giacomo de Guardi.
gouache

A view of the Rialto Bridge, Venice
signed and inscribed on the verso *Veduta
del ponte di Rialto restaurato l'anno 1811 /
.. Reccapito al' Ospedaletto in Calle del
Peruchieval No / 5245 dimandar / Giacomo
de Guardi.*
gouache
8⅞ in. by 13 in. 22,5 cm by 33 cm

PROVENANCE
Fischer Lucerne, 17 juin 2004, lot 1076
Sotheby's Londres, 10 juillet 2008, lot 277

8 000-12 000 €

8 200-12 300 US\$



706

LE GRAND SALON SUR JARDIN

707

**PAIRE DE FAUTEUILS EN BOIS DORÉ DE
STYLE LOUIS XVI, VERS 1870**

**A PAIR OF LOUIS XVI STYLE CARVED
GILTWOOD ARMCHAIRS, CIRCA 1870**

garniture de broderie

with arched rectangular padded back on
spirally-fluted legs, with an embroidered
upholstery

height 42 $\frac{2}{3}$ in.; width 27 $\frac{1}{2}$ in.; depth 23 $\frac{1}{2}$ in.;
108,5 cm; 70 cm; 60 cm.

(2)

PROVENANCE

Galerie Vincent Hourton, Paris, 2007.

2 000-3 000 €

2 050-3 100 US\$



708

**GROUPE ALLÉGORIQUE REPRÉSENTANT
UNE SOURCE, AVEC DEUX BACCHANTES
TENANT UN VASE, EN BRONZE PATINÉ
ET DORÉ SUR UN SOCLE CANNÉLÉ À
L'IMITATION DU MARBRE, SUIVEUR DE
ETIENNE MAURICE FALCONET, FRANCE,
FIN DU XVIIIÈ SIÈCLE FRANCE, FIN
XVIIIÈ/DÉBUT DU XIXE SIÈCLE**

**A FRENCH ALLEGORICAL GILT
AND PATINATED BRONZE GROUP
SUPPORTING A VASE, FOLLOWER OF
ETIENNE MAURICE FALCONET (1716-1791),
LATE 18TH CENTURY FRENCH, LATE
18TH/EARLY 19TH CENTURY**

with Two Bacchantes holding a vase
the gilt circular base bearing the signature and
date *FALCONET 1774*
gilt and patinated bronze group; on an oval
gilt base; on a fluted wooden base imitating
marble
(bronze) height 61 in.; 155 cm
(fluted base) 34 in.; 86,5 cm

PROVENANCE
Galerie Fabius Frères, Paris
Collection Karl Lagerfeld
Christie's, Monaco, Collection Lagerfeld,
28-29 avril 2000, lot 38
Aveline, Paris, 2007

Evoking the work of Etienne-Maurice Falconet (1716–1791), in which figures of bacchantes are ubiquitous, this allegorical bronze group is close to the plaster models for 'Candelabra to be cast in silver' (*'Chandeliers pour être exécutés en argent'*) presented by Falconet at the 1761 Salon. These are known from drawings by Gabriel de Saint-Aubin, among the illustrations he made for a copy of the Salon's *livret*, now in the Bibliothèque Nationale de France (fig. 1).

Taking its inspiration from a model by the celebrated bronze founder Pierre Gouthière (1732–1813), this gilded bronze vase supported by two figures was originally crowned by candle branches (now lost).

A pair of candelabra identical to the present bronze, in the Duke of Wellington's collection, graces the West Drawing Room of the famous Apsley House in London.

150 000-250 000 €

154 000-256 000 US\$

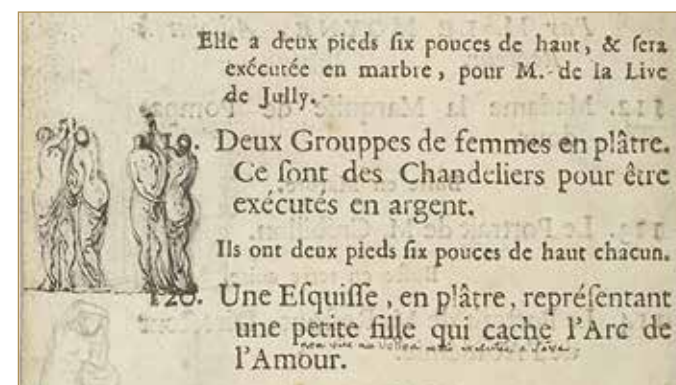


Fig.1. Dessin par Gabriel de Saint-Aubin





709

709

**PLOYANT EN BOIS REDORÉ D'ÉPOQUE
LOUIS XV, MILIEU DU XVIIIÈ SIÈCLE**

**A LOUIS XV GILTWOOD PLOYANT, MID-
18TH CENTURY**

garniture de damas de soie

on an X-shaped base decorated with foliage
applied with oves, with a light blue silk damas
upholstery: (re-gilt)
height 25¼ in.; width 26¾ in.; depth 21¼ in;
64 cm; 68 cm; 54 cm.

PROVENANCE

Christie's Paris, *Steinitz*, 20 juin 2012, lot 25.

6 000-9 000 €

6 200-9 300 US\$

710

**VASE EN PORCELAINE DE CHINE BLEU
TURQUOISE ET BRONZE DORÉ DE STYLE
LOUIS XV**

**A LOUIS XV STYLE GILT-BRONZE
MOUNTED CHINESE TURQUOISE
PORCELAIN VASE**

with collar, handles and base mounted in gilt-
bronze
height 23 in.; 58 cm.

PROVENANCE

Christie's Paris, 25 juin 2008, lot 297.

7 000-10 000 €

7 200-10 300 US\$



710

711

**GUÉRIDON SERVITEUR MUET EN BOIS
DE ROSE, AMARANTE ET MONTURE DE
BRONZE DORÉ DE STYLE LOUIS XVI
D'APRÈS UN MODÈLE PAR RVLC OU
CARLIN, VERS 1870**

**A LOUIS XVI STYLE GUÉRIDON AFTER A
MODEL BY RVLC OR CARLIN, CIRCA 1870**

tulipwood, amaranth and gilt-bronze mounts,
with two oval tiers veneered with trellis parquetry
height 32 in.; width 14 in.; 81 cm; 35,5 cm.

PROVENANCE

Parke-Bernet Galleries, New York, 6 decembre
1969, lot 96;

Sotheby's New York, 9 novembre 2007, lot 68.

This model of table was probably created
by the *marchand-mercier* Simon-Philippe
Poirier (active between 1742 and 1777) who
commissioned Carlin and RVLC to produce it.
See Sotheby's Paris, 5 November 2014, lot 185.

• 4 000-6 000 €

4 100-6 200 US\$



711



LES HUBERT ROBERT DU SALON

LOTS 712 À 715

712

HUBERT ROBERT

Paris 1733 - 1801

Paysage animé avec la statue de Marc Aurèle
signé et daté sur l'urne en bas à gauche H
ROBER.. / 1801
huile sur toile, ovale

An animated landscape with the statue of Marcus
Aurelius
signed and dated on the urn lower left
H ROBER.. / 1801
oil on canvas, an oval
29¾ in. by 23¾ in. 74,5 cm by 59,5 cm

PROVENANCE

Hôtel Drouot Paris, 19 juin 1981, lot 60
Christie's Londres, 10 juillet 1987, lot 143
Sotheby's New York, 8 juin 2007, lot 272
Où acquis par l'actuel propriétaire

EXHIBITED

London, Sir John Soane's Museum, *Visions of
Ruin*, 2 July-28 August 1999, no. 24

60 000-70 000 €

61 500-72 000 US\$



713

HUBERT ROBERT

Paris 1733 - 1808

Paysage aux soldats et à la pyramide

Paysage aux lavandières à la fontaine

huile sur panneau, ovale, une paire

(i) Landscape with soldiers and a pyramid

(ii) Landscape with washerwomen at a fountain

a pair, both oil on panel, oval

(i) 12½ in. by 14⅞ in. 30,9 cm by 37,7 cm;

(ii) 12½ by 14⅞ in. 30,7 cm by 37,8 cm

(2)

PROVENANCE

Madame Dubernet-Douine, Château de la Boissière

Sa vente après décès, M^e Bellier et Ader,

Galerie Charpentier Paris, 11-12 avril 1946,

lot 36 (titrés *Le Vase de pierre* et *La Vasque*)

Collection Patricia Kluge

Sa vente, Sotheby's New York, 8 juin 2010, lot 99

LITERATURE

Arts, 22 March 1946

80 000-120 000 €

82 000-123 000 US\$





714

HUBERT ROBERT

Paris 1733 - 1808

Caprice architectural avec une arche, une colonne et des personnages discutant devant une statue
Bergers et leur troupeau devant une arche et un obélisque en ruines

le second signé et daté sur l'obélisque en bas à droite H. ROBERT. / ANNO D / 1778

huile sur toile, ovale, une paire

(I) A *capriccio* of a classical arcade and a column with figures conversing before a statue
(II) Drovers and their livestock before a ruined arch and obelisk

the latter signed and dated on the obelisk lower right H. ROBERT. / ANNO D / 1778

a pair, both oil on canvas, oval
(i) 16¾ in. by 13⅝ in. 42,5 cm by 34,7 cm;
(ii) 16⅞ in. by 13¼ in. 41 cm by 33,8 cm

(2)

PROVENANCE

Collection de Monsieur Miallet (le second uniquement)

Sa vente après décès, Hôtel Drouot Paris, 9-10 juin 1902, lot 35 (le second uniquement, en paire avec un pendant sous le titre commun *Ruines et figures*, vendus 16,450 FF à Jacques Doucet)

Collection Jacques Doucet (1853-1929), Paris, 1912



Sa vente, M^e Lair-Dubreuil et Baudoin, Galerie Georges Petit Paris, 6 juin 1912, lots 180 et 183 (le premier titré *Ruines antiques et comme le pendant du lot 181 Architectures et le second comme celui du 182 Intérieur rustique*)

Madame Dubernet-Douine, Château de la Boissière

Sa vente après décès, M^e Bellier-Ader, Galerie Charpentier Paris, 11-12 avril 1946, lots 28 et

29 (titrés *Architectures et Ruines antiques*)

Collection de Monsieur Hubert de Saint-Senoch (1913-1983)

Sa vente après décès, Sotheby's Monaco, 4-6 décembre 1983, lot 666 (en paire)

Collection Karl Lagerfeld (1933-2019)

Sa vente, Christie's New York, 23 mai 2000, lot 123 (en paire)

Christie's New York, 4 octobre 2007, lots 84 et 85

LITERATURE

P. de Nolhac, *Hubert Robert*, Paris 1910, p. 156 (the latter only, described as one of a pair titled *Ruines et figures*)

50 000-70 000 €

51 500-72 000 US\$

715

HUBERT ROBERT

Paris 1733 - 1801

Les cascades de Tivoli avec le Temple de la Sibylle
huile sur toile

The Tivoli waterfalls with the Temple of the Sibyl
oil on canvas
25 in. by 19¾ in. 63,4 cm by 49,2 cm

PROVENANCE

Collection Charles d'Heucqueville (1871-1935)

Sa vente, Galerie Charpentier Paris, 24-25
mars 1936, lot 96

Ader-Catroux, Palais Galliera Paris,
14 décembre 1960, lot 70

Ader-Picard-Tajan, Pavillon Gabriel Paris,
17 juin 1977, lot 40

Thierry de Maigret Paris, 8 décembre 2006,
lot 16

LITERATURE

La Revue du Louvre, 1977, no. 3

C. Boulot, J.P. Cuzin and P. Rosenberg, *J. H. Fragonard e H. Robert a Roma*, exhibition
catalogue Rome 1990-1991, p. 213, under cat.
no. 150, fig. b

50 000-80 000 €

51 500-82 000 US\$



TABLE EN CHIFFONNIÈRE EN MARQUETERIE, SYCOMORE TEINTÉ VERT ET MONTURES DE BRONZE DORÉ D'ÉPOQUE LOUIS XVI PAR MARTIN CARLIN, PROBABLEMENT FOURNIE PAR DOMINIQUE DAGUERRE, VERS 1780-85 (NON ESTAMPILLÉE)

A LOUIS XVI MARQUETRY TABLE EN CHIFFONNIÈRE, CIRCA 1780-85, ATTRIBUTED TO MARTIN CARLIN AND PROBABLY SUPPLIED BY DOMINIQUE DAGUERRE

gilt-bronze mounted, green-stained sycamore; of circular form, the top with a pierced gallery and egg-and-dart border centred by a foliate medallion within a scrolling foliate arabesque border, the frieze with a waved ribbon motif enclosing bellflowers within foliate gilt-bronze panels, interposed by a gilt-bronze patera within a roundel, with a frieze drawer, on squared supports applied with ribbon-tied fruiting trails, on cabriole legs, mounted with acanthus leaves, joined by a galleried shelf inlaid with foliate arabesques, on lion-paw sabots and wooden castors height 29.3 in.; diameter 16, 4 in.; 74,5 cm; 41 cm.

PROVENANCE
Christie's New York, *La Collection Alexander : Importants meubles français, boîtes en or et porcelaine*, 30 avril 1999, lot 150;
Sotheby's Londres, *La Collection Dimitri Mavrommatis*, 8 juillet 2008, lot 42.

LITERATURE
Daniel Alcouffe, *Furniture Collections in the Louvre*, Volume I, Dijon, 1993, pp. 228-229.
C. Fregnac and J. Wilhelm, *Belles Demeures de Paris, 16th-19th siècle*, Hachette, 1997, p. 74.
A. Pradère, *Les Ebénistes Français de Louis XIV à la Revolution*, Paris, 1989, p.359, figs 427 and 429.
Robert R. Wark, *French Decorative Art in the Huntington Collection*, San Marino, California, 1962, no's, 64, 65, 66.
F.J.B.Watson, *The Wrightsman Collection*, Volume I, New York, 1966, pp. 282-283 and 284.

100 000-200 000 €
103 000-205 000 US\$

This almost jewel-like table of dainty proportions with finely cast and chased gilt-bronze mounts is part of a group of similar tables with variations, many of which are stamped by Carlin which he made for the *marchands-merciers*, Poirier and Daguerre, some of which have porcelain tops or are mounted with porcelain plaques.

The design of the marquetry used rather unusually abstract arabesques or geometric motifs rather than flowers, as seen on the present table.

Following Carlin's death in 1785, in the inventory drawn up with both Leleu and Nicolas Petit there are recorded: '*Trois tables rondes et une ovale à entrejambes et tablettes entre les pieds plaquées en marqueterie, garnies de leurs bronzes sans être dorées, estimées les quatres ensemble à quatre cents livres*'.

The name of the *ciseleur-doreur* S. Prevost is also mentioned. '*pour ouvrages de sa profession par lui faites pour le dit sieur Carlin 6791*', and it is a possibility, therefore, that the latter may have been responsible for the gilt-bronze mounts on this table.



Table comparable de l'ancienne collection du baron Guy de Rothschild, Paris



La table de Carlin conservée au musée du Louvre, Paris



It is worthwhile comparing the following related table-chiffonnières by Carlin in major collections:

A virtually identical table with identical marquetry on the frieze, the shelf inlaid with arabesques and identical frieze mounts on the supports, legs and feet, with an added feature of a Sèvres plaque, was recorded in the collection of Baron Guy de Rothschild at the Hôtel Lambert Paris.

A table of almost identical form stamped by Carlin with the mark of the Palace of Pavlovsk almost certainly purchased by the Grand Duchess Maria Fyodorovna during or after her stay in Paris in 1782, but veneered with dot-trellis parquetry and with a Sèvres porcelain top, is illustrated by Pradère *op. cit.*, p. 359, fig. 429.

A table in the Louvre of similar form stamped Carlin with a porcelain top and mounted with porcelain plaques on the frieze, illustrated by Alcouffe *op. cit.*, p. 228, no. 69, and another also stamped by the same maker, with a

marquetry top and mounted with porcelain plaques on the frieze, illustrated *op. cit.*, p. 229, no.70.

A table stamped Carlin, with a porcelain top and inset plaque on the stretcher, in the Wrightsmen collection, illustrated by Watson, *op. cit.*, p. 283.

Also see Watson *op. cit.*, p. 284, for a watercolour design for a related table attributed to R. Lalonde (active before 1788-after 1806), probably for the purposes of advertising for the *marchand-mercier* Daguerre circa 1770-1785 (The Metropolitan Museum of Art, gift of Raphael Esmerian, 59.611.8). The design would appear to be for the table in the Wrightsmen collection, no. 143, p. 285, which is stamped Carlin. This watercolour illustrates the inspiration for these tables by Carlin which are generally in the same form with paterae on the frieze, squared supports, cabriole legs joined by an undertier and paw feet.

It is also worthwhile considering two guéridon tables together with a secrétaire and commode by Carlin, with the marquetry arabesques conceived in a similar fashion to those upon this table:

- A guéridon attributed to Carlin with a porcelain-mounted top with an undertier veneered with arabesques conceived in a similar fashion to those on this table, formerly in the collection of Alphonse de Rothschild, sold as lot 18, Sotheby's, Monaco, 21st May 1978.

- A porcelain-mounted guéridon, with a Sèvres plaque and arabesque inlay on the undertier stamped by both Carlin and Paftrat but probably finished by the latter on Carlin's death, now in the Victoria & Albert Museum, London, illustrated by Pradère *op. cit.*, p. 359, fig. 427.

- a secrétaire and matching commode in the Huntington Collection, illustrated by R. Wark, *op. cit.*, figs. 64-6, p.84-5.





717

717

**GRENOUILLE FORMANT POT POURRI
EN PORCELAINE DE CHINE TURQUOISE
ET BRONZE DORÉ, LA PORCELAINE
DYNASTIE QING, LA MONTURE DE LA
SECONDE MOITIÉ DU XIXE SIÈCLE**

**A GILT-BRONZE MOUNTED CHINESE
TURQUOISE PORCELAIN POT-POURRI,
THE PORCELAIN QING DYNASTY, THE
MOUNTS SECOND HALF 19TH CENTURY**

shaped as a frog, flanked by two spoons
height 6¾in.; width 10 in.; 17,5 cm; 25,5 cm.

PROVENANCE

Collection Léon Levy, Geneva;
Sotheby's Londres, *European Taste: Three
Distinguished Swiss Collections*, 25th October
2016, lot 43;
Christie's Londres, *The Collector*, 15 novembre
2017, lot 214.

A comparable gilt-bronze mounted frog,
previously in the Florence J. Gould collection,
later in the Léon Levy collection and then in
the D. Riahi collection has been sold Sotheby's
Paris, 6th July 2017, lot 59.

2 000-3 000 €

2 050-3 100 US\$



718

718

**PAIRE DE VASES EN BRONZE DORÉ ET
PATINÉ DE STYLE LOUIS XVI, D'APRÈS UN
MODÈLE DE DUPLESSIS**

**A PAIR OF LOUIS XVI STYLE GILT AND
PATINATED BRONZE VASES, AFTER THE
MODEL BY DUPLESSIS**

with an ovoid vesicle body with elongated
neck, relief edge, and two double crochet
hooks on a round base with a square plate,
the mounts in the form of rosettes, leaves
and bay leaves
height 23¾in; 59 cm.

(2)

PROVENANCE

Jacques Arpels, Paris;
Collection privée, Europe;
Koller Zurich, 23 mars 2009, lot 1300.

6 000-9 000 €

6 200-9 300 US\$





719

719

PAIRE DE CANDÉLABRES EN PORCELAINE ET BRONZE DORÉ, LA PORCELAINE SAMSON, FIN DU XIXE SIÈCLE, LA MONTURE DE LA FIN DE L'ÉPOQUE LOUIS XV, VERS 1770

A PAIR OF GILT-BRONZE MOUNTED SAMSON PORCELAIN THREE-LIGHT CANDELABRA, THE PORCELAIN SAMSON, LATE 19TH CENTURY, THE MOUNTS LATE LOUIS XV, CIRCA 1770

each with a figure of a man in a green jacket and of a girl with shaped bodice and flowered skirt, holding open the covers of pear-shaped ewers painted with flowers, on rockwork bases encrusted with flowers, mounted with gilt-bronze foliage, the rectangular plinths modelled with guilloché and foliage; (each candelabrum with two later nozzles) height 16 in.; 41 cm.

(2)

PROVENANCE
Baron Lionel de Rothschild (1808-1879), puis son fils Léopold de Rothschild (1845-1917) puis par descendance;
Christie's London, *Important European Furniture, Sculpture and Carpets*, 5 juillet 2007, lot 99.

5 000-8 000 €

5 200-8 200 US\$



720

720

PAIRE DE CANDÉLABRES EN PORCELAINE ET BRONZE DORÉ, LES FIGURES EN PORCELAINE PROBABLEMENT DE DRESDE DU XIXE SIÈCLE, LA MONTURE DE LA FIN DE L'ÉPOQUE LOUIS XV, VERS 1770

A PAIR OF GILT-BRONZE MOUNTED PORCELAIN CANDELABRA, THE DRESDEN PORCELAIN FIGURES, 19TH CENTURY, THE MOUNTS LOUIS XV, CIRCA 1770

with three candle arms, the figures representing a standing hurdy gurdy player and a bagpipe player height 18½ in; 47 cm.

(2)

5 000-8 000 €

5 200-8 200 US\$

721

VASE EN PORCELAINE DE CHINE CELADON D'ÉPOQUE KANGXI ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1780

A GILT-BRONZE MOUNTED CHINESE CELADON PORCELAIN VASE, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS LOUIS XVI, CIRCA 1780

reposant sur une base en marbre bleu turquin the base with three putti, on a tripartite plinth height 12½ in; width 5½ in; 32 cm; 13 cm.

PROVENANCE
Galerie Perrin, Paris, 2012.

A similar celadon vase raised on three gilt-bronze feet was it in the late Sigismund Bardac collection, sold in Paris, 10-11th May 1920.

40 000-60 000 €

41 000-61 500 US\$





722

722

GRENOUILLE FORMANT POT-POURRI EN PORCELAINE DE CHINE TURQUOISE ET BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE ATTRIBUÉE À L'ESCALIER DE CRISTAL, PARIS, SECONDE MOITIÉ DU XIXE SIÈCLE

A GILT-BRONZE MOUNTED CHINESE TURQUOISE PORCELAIN POT-POURRI, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS, ATTRIBUTED TO L'ESCALIER DE CRISTAL, PARIS, SECOND HALF 19TH CENTURY

the turquoise porcelain modelled as a toad and Liu Hai, on a shaped base centred with the coat-of-arms of Madame de Pompadour, on Buddhist lion shaped feet
height 9¾in.; 25 cm.

PROVENANCE

Collection Léon Levy, Genève;

Sotheby's Londres, *European Taste: Three Distinguished Swiss Collections*, 25 octobre 2016, lot 44;

Christie's Londres, *The Collector*, 15 novembre 2017, lot 215.

See extended catalogue note at sothebys.com

5 000-8 000 €

5 200-8 200 US\$

723

PAIRE DE VASES COUVERTS EN PORCELAINE DE CHINE BLEUE ET BLANCHE ET MONTURE DE BRONZE DORÉ, LA PORCELAINE D'ÉPOQUE KANGXI (1662-1722), LA MONTURE D'ÉPOQUE RÉGENCE, VERS 1720

A PAIR OF GILT-BRONZE MOUNTED CHINESE PORCELAIN COVERED VASES, THE PORCELAIN KANGXI (1662-1722), THE MOUNTS RÉGENCE, CIRCA 1720

with a white-blue porcelain scroll body decorated in light relief with twisted branches and foliage, the lid with turquoise porcelain Buddha
height 9¾in.; diam. 3½in.; 25,5 cm; 9 cm.

(2)

15 000-20 000 €

15 400-20 500 US\$



723





724

**PAIRE DE PHOTOPHORES EN
BRONZE DORÉ DE STYLE LOUIS XVI,
PROBABLEMENT FOURNIS PAR RENÉ
SCHAEFER, PARIS, XXE SIÈCLE**

**A PAIR OF LOUIS XVI STYLE GILT-BRONZE
PHOTOPHORES, PROBABLY SUPPLIED BY
RENÉ SCHAEFER, PARIS, 20TH CENTURY**

each glass shade with a leaftip base, the
spreading socles with garlands and flutin
height 19 in.; 48,5 cm.

(2)

PROVENANCE

Sotheby's New York, *The Collection of Mrs.
Charles Wrightsman*, 28 avril 2010, lot 36.

This pair was cast after the model in the
Wrightsman Collection (see F. J. B. Watson,
The Wrightsman Collection, Vol. II, p. 345, nos.
176A-B).

5 000-7 000 €

5 200-7 200 US\$



725

**ATELIER DE GIOVANNI PAOLO PANINI
STUDIO OF GIOVANNI PAOLO PANINI
PIACENZA 1691 - 1765 ROME**

Jeune prêtre prêchant dans les ruines, devant la
pyramide de Sextius et le portique du temple de
Dioscure

huile sur toile

Young apostle preaching in the ruins, with the Sextius
pyramid and the temple portico of the Dioscuri
oil on canvas

19¼ in. by 25½ in. 49 cm by 64,8 cm

PROVENANCE

Briest Paris, 9 mars 1984, lot 45 A (comme
Giovanni Paolo Panini)

Thierry de Maigret Paris, 8 décembre 2006,
lot 8

8 000-12 000 €

8 200-12 300 US\$

PAIRE DE TABOURETS DE PIEDS EN NOYER REDORE D'ÉPOQUE EMPIRE, VERS 1810, PAR GEORGES JACOB ET FRANÇOIS-HONORÉ-GEORGES JACOB-DESMALTER

A PAIR OF EMPIRE WALNUT TABOURETS DE PIEDS, BY GEORGES JACOB AND FRANÇOIS-HONORÉ-GEORGES JACOB-DESMALTER, CIRCA 1810

regilt with rosette-carved seatrails on leaf-carved toupie and ball feet, stamped JACOB D R MESLEE, with red-stencilled inventory number GT 2380 and black-stencilled T 3745 and T 425, each rail except one stamped with a *Croix de Lorraine* beneath a closed crown, covered with a blue cut-velvet upholstery height 6½ in.; width 15½ in.; depth 12¾ in.; 16,5 cm; 39,5 cm; 32,5 cm.

(2)

PROVENANCE

Probablement fourni à Napoléon pour le Grand ou Petit Trianon;
Collection privée portugaise;
Christie's Londres, *An Iberian Private Collection*, 9 décembre 2011, lot 554.

This pair of tabourets certainly once furnished the interiors of the Empereur Napoleon's Trianon palaces. In fact, the mark GT followed by numbers corresponds to inventory marks

for the Grand Trianon while the mark T followed by inventory numbers corresponds to the Petit Trianon. They were supplied by the skilled *menuisiers*, father and son duo, Georges Jacob and François-Honoré-Georges Jacob-Desmalter, most possibly along with a suite of seating furniture that would have included a canapé, fauteuils and chairs.

The general shape of the feet is very similar to those of other footstools supplied by Jacob-Desmalter and the upholsterer Darrac to Napoléon at the Grand Trianon (illustrated in D. Ledoux-Lebard, *Le Grand Trianon - Meubles et Objets d'Art*, Paris, 1975, pp. 106, 141, 160, 170):
-a pair supplied to the Cabinet du Secrétaire on 20 April 1810 (see Ledoux-Lebard, *op. cit.*, p.141);
-one pair supplied for the Salon de l'Empereur on 20 August 1810 (see Ledoux-Lebard, *op. cit.*, p.106);
-a pair supplied to the Chambre de l'Empereur on 24 August 1810 (see Ledoux-Lebard, *op. cit.*, p.160);
-and a pair supplied to the Salon du Déjeûn on 20 August 1810 (inv. no. T393C and T392C, fig.1, also illustrated Ledoux-Lebard, *op. cit.*, p.170). Another example by Jacob-Desmalter is at the Château de Fontainebleau (inv. F3483), another two are at the Château de Compiègne in the apartments of the Empress (inv. no. C.290c). Although there are similarities with the

aforementioned examples and the present, none are finely carved with rosettes and leaves to the upper section of the foot or the rails as in the case of the present pair, which also remain unpainted.

See extended note on Sothebys.com

5 000-8 000 €

5 200-8 200 US\$



Tabouret similaire dans le salon du Déjeûn au Grand Trianon
© Château de Versailles, Dist. RMN-Grand Palais / Christophe Fouin



Le Grand Trianon à Versailles



727

**TAPIS DE LA SAVONNERIE, FRANCE,
VERS 1815**

**A SAVONNERIE CARPET, FRANCE,
CIRCA 1815**

height 244 in.; width 231½ in.; 620 cm; 589 cm.

PROVENANCE

S. Franes, Londres, 2008.

30 000-50 000 €

30 700-51 500 US\$





728

728

PAIRE DE LAMPES EN MARBRE BLANC ET BRONZE DORÉ PAR EDWARD F. CALDWELL & CO (1851-1914), NEW YORK, DÉBUT DU XXE SIÈCLE

A PAIR OF WHITE MARBLE AND GILT-BRONZE LAMPS BY EDWARD F. CALDWELL & CO, NEW YORK, EARLY 20TH CENTURY

fitted for electricity
height 35½in.; 89,5 cm.

(2)

PROVENANCE

Antiquaire Alexander's, New York, 2009.

4 000-6 000 €

4 100-6 200 US\$



729

729

ENCRIER EN PORCELAINE ET LAQUE DE CHINE À MONTURE DE BRONZE DORÉ, MILIEU DU XVIIIE SIÈCLE, AVEC TROIS POTS COUVERTS EN PORCELAINE DU MILIEU DU XIXE SIÈCLE

A GILT-BRONZE MOUNTED CHINESE LACQUER AND INKSTAND, MID 18TH CENTURY, WITH THREE PORCELAIN COVERED POTS MID-19TH CENTURY

three powder-blue containers with floral trails and bands of pearls, with a similarly decorated arched lid with a foliate-cast finial and mounted with foliate clasps, the rockwork and foliate-cast edge above pierced scrollwork feet
height 11¾in.; width 16 in.; depth 12 in.; 30 cm; 41 cm; 31 cm.

(1)

PROVENANCE

Christie's Londres, 6 décembre 2007, lot 11.

4 000-6 000 €

4 100-6 200 US\$





730

PAIRE DE POTS-POURRIS EN FORME D'ATHÉNIENNES EN AGATE ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XVI, VERS 1775-1780

A PAIR OF EARLY LOUIS XVI GILT-BRONZE MOUNTED AGATE POT-POURRI ATHÉNIENNES, CIRCA 1775-1780

the agate cups on four gilt-bronze supports with ram's head and hoof below a rinceaux frieze and bronze lids perforated by floral motifs height 13½ in.; diameter 5½ in.; 34,6 cm.; 13,7 cm.

(2)

PROVENANCE

Collection de Nicolas Demidoff (1773-1828), probablement à Paris et à Florence;
Collection du comte Anatole Demidoff, prince de San Donato (1812-1870), Florence;
Collection du comte Paul Demidoff (1839-1885), Palais de San Donato, Florence;
Vente des collections du Palais de San Donato, 15 mars 1880, n° 1435 (vendu pour 4 900 à Charles Mannhein);
Collection M. Labey de Montgermont, vente, 25 mai 1891, Paris, n° 252, (vendu pour 7 000 francs à Stettiner);

Collection M. et Mme Louis Cartier, Paris;
Collection de M. Caude Cartier, Paris;
Sotheby's Monaco, Succession Claude Cartier, 25 novembre 1979, lot 184;
Osenat Fontainebleau, 29 juin 2008, lot 52.

EXHIBITED

Galerie Sedelmeyer, *Marie-Antoinette et son Temps*, 1894, cat. p. 58, (ill.), nr. 278.

These unusual agate coupes, mounted in bronze as pots pourris, are a testament to the passion for richly mounted marbles and semi-precious stones in France in the late 18th century. Great collectors such as the duc d'Aumont and his daughter, the duchesse de Mazarin, commissioned the best Parisian bronziers – especially Pierre Gouthière – to mount imported valuable marbles. The passion was also shared by king Louis XVI and his wife Marie Antoinette who made many purchases in the sale of the duc d'Aumont's collection.

Of exquisite chasing, these objects also exemplify the neoclassical taste through the Antique-inspired shape of the athénienne. The agate bowls are supported by monopodiae

with ram's heads, ending on hoof feet. These naturalistic têtes recall for example the ones on the duc d'Aumont green porphyry vase, today in the Louvre collections (OA5179), by Gouthière.

This pair belonged to one of the most remarkable collections of the 19th century, the Demidoff Collection, which had on Count Anatole Demidoff, Prince of San Donato (1812-1870), a voracious collector passionate for the 18th century. His nephew and heir, Count Paul Demidoff (1839-1885), organized a landmark sale of the contents of their Florentine villa, San Donato, in 1880, where the present lot was sold for 4,900 to the French dealer Charles Mannhein; there it was described as “*Un pair de fort beaux brûle-parfum en agate orientale rubanée, avec monture sur quatre pieds fourchous surmontés de tête de belier, fries ajourée et couvercle en bronze doré du temps de Louis XVI et bases carrées en porphyre rouge oriental*”.

100 000-150 000 €

103 000-154 000 US\$





731

731

A PAIRE DE CANDÉLABRES À DEUX LUMIÈRES EN PORCELAINE DE CHINE ET BRONZE DORÉ, LA PORCELAINE DE LA PÉRIODE KANGXI (1662-1722), LA MONTURE DE STYLE LOUIS XV, SECONDE MOITIÉ DU XIXE SIÈCLE

PAIR OF GILT-BRONZE CHINESE PORCELAIN TWIN-LIGHT CANDELABRA, THE PORCELAIN KANGXI PERIOD (1662-1722), THE MOUNTS LOUIS XV STYLE, SECOND HALF 19TH CENTURY

each modelled as Buddhist lion, with two arms of light
height 7¼in.; width 10 in.; 18,5 cm; 25 cm.

(2)

PROVENANCE

Pietro Accorsi Antichita, Turin;
Christie's London, *The Collector*, 15 novembre 2017, lot 204.

3 000-5 000 €

3 100-5 200 US\$



732

732

GROUPE EN PORCELAINE DE CHINE ET MONTURE EN BRONZE DORÉ D'ÉPOQUE LOUIS XV, LA PORCELAINE KANGXI (1654-1722), AVEC DES PERROQUETS POSTÉRIEURS, LES MONTURES VERS 1750

A LOUIS XV GILT-BRONZE MOUNTED CHINESE PORCELAIN GROUP, THE PORCELAIN KANGXI (1654-1722), WITH LATER PARROTS, THE MOUNTS CIRCA 1750

with a vase and a small figure framed by two later parrots on a gilt-bronze stand
height 12½in.; width 11¼in.; 32 cm; 28,5 cm.

PROVENANCE

Sotheby's New York, 8 mai 2009, lot 17.

5 000-8 000 €

5 200-8 200 US\$

733

TABATIÈRE EN PORCELAINE ALLEMANDE, PROBABLEMENT MEISSEN, VERS 1755

A GERMAN PORCELAIN RECTANGULAR SNUFF-BOX, CIRCA 1755, POSSIBLY MEISSEN

moulded with scrolls, the cover painted with the fable of the Satyr and the Peasants after an engraving by Jacobus Neeffs, the interior of the cover with a scene known as The King Drinks, probably from the engraving by Paul Pontius, the sides and underside with scattered sprigs of flowers, the mounts in unmarked silver-gilt
width 3½in.; 9 cm.

Both scenes on the present box are derived from engravings after Jacob Jordaens (1593 - 1678). The cover represents a scene from Aesop's fables of the Satyr and the Peasants, the interior with a scene of whimsy with an elderly man crowned king of the merriment. Both encapsulate the Flemish sense of fun.

3 000-5 000 €

3 100-5 200 US\$



733



734

734

TABATIÈRE EN PORCELAINE D'ALLEMAGNE, PROBABLEMENT MEISSEN, VERS 1755-1760

A GERMAN PORCELAIN SNUFF-BOX, PROBABLY MEISSEN, CIRCA 1755-1760

of pinched rectangular form, the exterior with vignettes of figures strolling through river landscapes, within pale puce and yellow scroll cartouches moulded in low relief, the interior of the cover with a Watteauesque *fête galante* scene, the gilt metal mounts chased with flowers
width 3¾in.; 9,5 cm.

4 000-6 000 €

4 100-6 200 US\$



735

735

TABATIÈRE À FOND DORÉ EN PORCELAINE DE MEISSEN, LA PORCELAINE VERS 1755, LA DÉCORATION AVEC DES AJOUTS POSTÉRIEURS

A MEISSEN GOLD-GROUND SNUFF-BOX, THE PORCELAIN CIRCA 1755, THE DECORATION WITH LATER ELEMENTS

with decoration *en camaïeu vert* after Watteau on a gold ground
width 3¼in.; 8,2 cm.

2 000-3 000 €

2 050-3 100 US\$



736

736

PAIRE D'AIGUIÈRES EN PORCELAINE ET BRONZE DORÉ, LA PORCELAINE JAPON, XVIIIÈ SIÈCLE, LA MONTURE D'ÉPOQUE LOUIS XVI, VERS 1780

A PAIR OF GILT-BRONZE MOUNTED JAPANESE PORCELAIN EWERS, THE PORCELAIN 18TH CENTURY, THE MOUNTS LOUIS XVI, CIRCA 1780

the porcelain in blue decorated with landscapes and figures; the handle in shape of a young satyr handing the collar, on a scrolled base height 13 in.; 33 cm.

(2)

PROVENANCE

Sotheby's New York, *Fine French Furniture*, 20 mai 2010, lot 10.

A design in the Municipal Library, Besançon, showing an ewer mounted with a crouching mermaid, very similar to the figures on the vases in this lot, is illustrated H. Ottomeyer and P. Pröschel et al., *Vergoldete Bronzen*, vol. II, Munich, 1989, p. 579, fig. 18. The vase, mounted in ormolu by Pierre Gouthière in 1782, was lot 114 in the celebrated sale of the collection of the duc d'Aumont.

A similar crouching satyr figure appears on an ormolu-mounted verde antico garniture in a Paris private collection (see H. Ottomeyer *op. cit.*, p. 565) which is very close to a garniture (present whereabouts unknown) supplied by Gouthière to Madame du Barry in 1770.

6 000-9 000 €

6 200-9 300 US\$

737

STATUETTE EN IVOIRE DE LOUIS XVI EN COSTUME DE SACRE, FRANCE, XIXE SIÈCLE

A FRENCH IVORY STATUETTE OF LOUIS XVI IN CORONATION ROBES, 19TH CENTURY

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item. Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien. height 12½ in.; 31 cm

PROVENANCE

Hampel Munich, 26 mars 2011, lot 1328

• 8 000-12 000 €

8 200-12 300 US\$



737





738

738

**PAIRE D'APPLIQUES EN BRONZE DORÉ
DE STYLE LOUIS XV, À DEUX BRAS DE
LUMIÈRE**

**A PAIR OF LOUIS XV STYLE GILT-BRONZE
TWO-LIGHT WALL-LIGHTS**

with perforated dragon-wing shaped body
height 16½ in.; width 6¾ in.; prof 6¾ in.;
41,8 cm; 17 cm; 17 cm.

(2)

2 000-3 000 €

2 050-3 100 US\$



739

739

**A BERGÈRE EN NOYER REDORÉ
D'ÉPOQUE LOUIS XV, MILIEU DU XVIIIÈ
SIÈCLE**

**LOUIS XV GILTWOOD BERGÈRE, MID-18TH
CENTURY**

in walnut, with scrolling floral and acanthus-
carved crest rails, out-scrolled carved arms,
with floral-carved seat rail and leaf-carved
feet; (re-gilt)
height 40 in., width 29½ in.; 102 cm; 30 cm.

PROVENANCE

Christie's New York, *Important European
Furniture, Works of Art, Ceramics, Tapestries
and Carpets*, 20 avril 2007, lot 134.

10 000-15 000 €

10 300-15 400 US\$



740

**VASE COUVERT EN PORCELAINE DE
CHINE ET MONTURE DE BRONZE
DORÉ, LA PORCELAINE D'ÉPOQUE
KANGXI (1654-1722), LA MONTURE
PROBABLEMENT TRAVAIL ÉTRANGER
D'ÉPOQUE LOUIS XV**

**A GILT-BRONZE CHINESE PORCELAIN
COVERED VASE, THE PORCELAIN KANGXI
PERIOD (1662-1722), THE MOUNTS
PROBABLY CONTINENTAL, LOUIS XV**

pear-shaped body with nodus-decorated lid
and distinctively curved handles decorated
with leaves on an openwork volute base
height 17 in; 43 cm.

PROVENANCE

Koller Zurich, 17 juin 2008, lot 1132.

15 000-25 000 €

15 400-25 600 US\$





741

PAIRE DE CASSOLETTES EN BRONZE PATINÉ, DORÉ ET MARBRE BLANC D'ÉPOQUE LOUIS XVI VERS 1785-1790, ATTRIBUÉES À PIERRE-PHILIPPE THOMIRE

A PAIR OF LOUIS XVI GILT-BRONZE MOUNTED MARBLE CASSOLETTES, CIRCA 1785-1790, ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE

on scrolled paired lion supports, above a circular fluted base with foliate-cast edge; (lacking two horns, a loss to one horn) height 17¾in.; width 10½in.; depth 2 in.; 45 cm; 27 cm; 21 cm.

(2)

PROVENANCE

Christie's Londres, *Important European Furniture and Sculpture*, 10 juillet 2008, lot 159.

LITERATURE

H. Ottomeyer, P. Pröschel *et. al.*, *Vergoldete Bronzen*, Vol. I, Munich, 1986, p.298, fig. 4. *French Art of the Eighteenth Century at the Huntington*, Huntington Library, 200818.6.

Pierre-Philippe Thomire (1751-1843), *maître fondeur-ciseleur* in 1772.

These superb cassiolettes were certainly executed by Pierre-Philippe Thomire, the most celebrated *bronzier* of the neoclassical period. The materials employed, the ambitious design and the unparalleled execution, all typify the celebrated *bronzier*'s continued quest for innovative creations.

THE THOMIRE ATTRIBUTION

A watercolour dated 1785 attributed to Thomire's *atelier* and now in the Musée des Arts Décoratifs in Paris, illustrates a cassiolette virtually identical to the pair here offered.

These striking cassiolettes are unquestionably related to the ormolu-enriched porphyry vase à l'étrusque attributed to Thomire and acquired by Madame du Barry from the celebrated *marchands-merciers* Daguerre and Lignereux in 1792, now in the Musée du Louvre, Paris (inv. OA6620 and illustrated in D. Alcouffe *et al.*, *Gilt Bronzes in the Louvre*, Dijon, 2004, pp.232-3).

Further variations on the theme include a pair of grey and blue porcelain cassiolettes shaped as *athéniennes* featuring similar female figures playing horns, formerly in Empress Eugénie's study in the Palais des Tuileries, now in the Musée du Louvre, Paris (OA5505 and ill. *Op.Cit.*, p. 234-5) and a further pair with putti playing horns, formerly in the collections of Baron Erich von Goldschmidt-Rothschild, and now in the Huntington Museum.



OBJETS MONTÉS FROM THE SÈVRES MANUFACTURE

The Sèvres Manufacture first produced 'vases à monter' circa 1763, most probably at the behest of the *marchand-galantier-parfumeur* Jean Dulac (1704-1786), whose signature appears on the earliest known mounted Sèvres vase à monter and recorded in an inventory of Madame de Pompadour's collection drawn up upon her death in 1764 (L. Roth and C. Le Corbeiller, *French Eighteenth-Century Porcelain at the Wadsworth Atheneum*, Hartford 2000, p. 121).

The gently elongated shape of the present pair of cassiolettes can be related to the vase *bouteille en écharpe* created by the Sèvres Manufacture circa 1765-66 (M. Brunet and T. Préaud, *Sèvres, Des origines à nos jours*, Fribourg, 1978; Savill, pp. 270-276, nos. C279-281). Related vases *bouteille* enriched with

gilt-bronze mounts include a porphyry vase illustrated in *The Wrightsmann Collection*, vol.III, Greenwich, CT, 1970, pp.70-74, pl. 306; a blue and white Sèvres porcelain vase dated circa 1765-70 (ill. in G. & R. Wannenes, *Les Bronzes Ornementaux et les Objets Montés*, Milan, 2004, p. 342).

After Jean-Claude Thomas Duplessis's death in 1783, Thomire became responsible for designing and fitting ormolu mounts for *objets à monter* at the Sèvres Manufacture. Interestingly, the Sèvres Archives which refer in the mid-1780's to various cassiolettes à monter include a drawing dated 20 April 1784 which incorporates a porcelain oval base inscribed *Vase Casollette pour Etre Monté par M. Tomier* (sic Thomire).

100 000-150 000 €

103 000-154 000 US\$



Dessin attribué à Pierre-Philippe Thomire, vers 1785
Copyright MAD, Paris, Jean Tholance





742

**BUSTE DE L'EMPEREUR VITELLIUS
EN ONYX ET MARBRE BLANC, ITALIE,
PROBABLEMENT ROME, D'APRÈS
L'ANTIQUÉ, XVIIIÈ SIÈCLE**

**AN ITALIAN WHITE MARBLE AND
ONYX BUST OF THE ROMAN EMPEROR
VITELLIUS, PROBABLY ROMAN
18TH CENTURY, AFTER THE ANTIQUE**

on a white marble base
height 35 in.; width 31 in.; 89 cm; 79 cm

PROVENANCE

Collection Charles de Beistegui, Entresol,
Palais Labia, Venise
Sa vente, M^{es} Phillipe & Maurice Rheims,
6 - 10 avril 1964, lot 335
Collection Maître et Madame Michard-Pellissier
Christie's Paris, 27 juin 2007, lot 264

Palazzo Labia

The impressive busts of the Roman
Emperors Vitellius and Marcus Aurelius (Lot
743) belonged to the renowned collection
of Charles (or Carlos) de Beistegui, and
decorated his palace in Venice. A member of
a prominent Mexican family, Carlos was an
eclectic art collector who divided his time
between the château Groussay (near Paris)
and Venice.

Facing the Grand Canal, the baroque Labia
Palace was home to superb frescoes by
Tiepolo, and was decorated by Beistegui with
exquisite taste. In 1951, he gave a great ball
with numerous prominent guests, which made
history as the 'ball of the century'.

The polychrome marble bust of Marcus
Aurelius adorned the Salone degli arazzi
Scipione, while Vitellius was placed on the
ground floor mezzanine.

40 000-60 000 €

41 000-61 500 US\$



743

**BUSTE DE L'EMPEREUR MARC AURÈLE
EN ONYX, LA DRAPERIE EN MARBRE
BLANC, NOIR ET POLYCHROME, ITALIE,
PROBABLEMENT ROME, XVIIIE OU XVIIIÈ
SIÈCLE**

**A ITALIAN ONYX AND MARBLE BUST
OF THE EMPEROR MARCUS AURELIUS,
PROBABLY ROMAN
17TH/18TH CENTURY, AFTER THE
ANTIQUÉ**

the head in white marble, with onyx, black
and polychrome marble drapery; on a grey
marble base
height 35½ in.; width 26 in.; 90 cm; 66 cm

PROVENANCE

Collection Charles de Beistegui, Salons des
Tapisseries 'Scipion', Palais Labia, Venise
Sa vente, M^{es} Phillipe & Maurice Rheims,
6 - 10 avril 1964, lot 332
Collection Maître et Madame Michard-Pellissier
Christie's Paris, 27 juin 2007, lot 263

This polychrome marble bust of Marcus
Aurelius adorned the Salone degli arazzi
Scipione of the famous Palazzo Labia in
Venice, which belonged to Charles de
Beistegui.

60 000-80 000 €

61 500-82 000 US\$

744

**PAIRE DE GAINES EN MARBRES
POLYCHROMES, ITALIE, FIN XVIII^e,
DÉBUT XIX^e SIÈCLE**

**A PAIR OF ITALIAN POLYCHROME
MARBLE PEDESTALS,
LATE 18TH/EARLY 19TH CENTURY**

height 51½ in.; 131 cm

(2)

PROVENANCE

Collection Charles de Beistegui, Bibliothèque,
Palais Labia, Venise

Sa vente, M^{es} Phillipe & Maurice Rheims,
6 - 10 avril 1964, lot 356

Collection Maître et Madame Michard-Pellissier
Christie's Paris, 27 juin 2007, lot 265

15 000-25 000 €

15 400-25 600 US\$



745

**PAIRE DE FAUTEUILS À LA REINE EN BOIS
DORÉ DE STYLE LOUIS XV**

**A PAIR OF LOUIS XV STYLE GILTWOOD
FAUTEUILS À LA REINE**

upholstered in blue velvet damask
height 40½ in; width 28½ in; 72 cm; 59 cm.

(2)

PROVENANCE

Koller Zurich, 4 décembre 2007, lot 1149.

5 000-8 000 €

5 200-8 200 US\$





746

COMMODE EN PLACAGE DE BOIS DE VIOLETTE ET MONTURE DE BRONZE DORÉ, TRAVAIL ALLEMAND, BERLIN, VERS 1750-60

A GERMAN ROCOCO COMMODE, THE MOUNTS POSSIBLY BY JOHANN MELCHIOR KAMBLI, BERLIN OR POSTDAM, CIRCA 1750-60

kingwood veneer inlaid "en papillon" and gilt-bronze mounts, the front opening with two drawers, with a grey and white marble top, above two long drawers
height 21½in.; 55⅞in; 39⅜in; 55 cm; 142 cm; 100 cm.

PROVENANCE

Collection privée américaine;
Sotheby's New York, 25 mai 2000, lot 326;
Koller Zurich, 19 juin 2007, lot 1093.

This superb commode shows a strong influence from Parisian furniture. The rich bronze mounts and idiosyncratic form are reminiscent of works by the Spindler brothers, who made very similar furniture in collaboration with M. Kambli in Potsdam in the 1750s and 60s. Several analogous commodes from the Neues Palais in Potsdam show similarities in their design and bronze fittings. A Dresden provenance would also be possible, as analogous bronzes are found on a commode attributed to M. Kimmel from the Dresden Residence Palace.

The Spindler workshop was probably founded by Johann Spindler, who following the court of the Margraves, moved from Kulmbach to Bayreuth in 1718. His sons Johann Friedrich (b. 1726) and Heinrich Wilhelm (b. 1738) appear to have trained with their father and taken over his workshop but moved it to Potsdam and then Berlin in 1764. The business received important orders from the royal court in Bayreuth and from Wilhelmine, the sister of Frederick the Great and wife of the margrave there. As a result, Frederick, who

lived in Berlin/Potsdam, also became aware of the excellent works of the Spindler family and had Johann Friedrich and Heinrich Wilhelm come to his court around 1765. There are no recorded works by the Spindler family while in Bayreuth so no firm attributions can be established. The studio in Berlin/Potsdam enjoyed an excellent reputation and received important commissions from the court, including the production of a panelling in the New Chambers at Potsdam-Sanssouci and a considerable number of chests of drawers, tables and cabinets.

M. Kambli can be traced back to 1746 in Potsdam, where he created the so-called "Bronze Room" in 1754/55, after a royal patent had allowed him to cast gilded bronzes years earlier. In collaboration with the Spindler brothers, Kambli created veritable masterpieces of Prussian furniture art, some of which can still be admired today in Sanssouci Palace.

• 80 000-120 000 €

82 000-123 000 US\$





747

**PAIRE DE CHAISES EN BOIS DORÉ
SCULPTÉ DE STYLE LOUIS XV, XIXE
SIÈCLE**

**A PAIR OF LOUIS XV STYLE GILTWOOD
CHAIRS, 19TH CENTURY**

upholstered with a flame stitch patterned fabric
height 37 in.; width 21½in.; depth 20½in.;
94 cm; 55 cm; 52cm.

(2)

PROVENANCE
Sotheby's Londres, *Important Continental
Furniture*, 3 juillet 2007, lot 229.

2 000-3 000 €

2 050-3 100 US\$

748

**PAIRE DE CHAISES EN BOIS DORÉ
SCULPTÉ DE STYLE LOUIS XV**

**A PAIR OF LOUIS XV STYLE CARVED
GILTWOOD CHAIRS**

la garniture manquante

each with a cartouche shaped padded back,
above serpentine seat, on cabriole legs, the
frame carved with flowers and scrolls, the
upholstery missing
height 36¼sin.; width 21¾cm.; depth 21½sin.;
93,5 cm; 55 cm; 54 cm.

(2)

PROVENANCE
Sotheby's Londres, *Important French &
Continental Furniture*, 3 juillet 2007, lot 229.

2 000-3 000 €

2 050-3 100 US\$



PENDULE EN BRONZE DORÉ EN BRONZE DORÉ ET PORCELAINE DE VINCENNES D'ÉPOQUE LOUIS XV, LES BRONZES ATTRIBUÉS À DUPLESSIS PÈRE, VERS 1749

A LOUIS XV GILT-BRONZE AND VINCENNES PORCELAIN MANTEL CLOCK, SUPPLIED BY CLAUDE LE BOITTEUX IN 1749, THE GILT-BRONZE ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS

la scène en porcelaine connue sous le nom de “L’Heure du Berger”, le mouvement signé “BENOIST GERARD A PARIS”

the porcelain scene known as “L’Heure du Berger” with a female and a male figure in drapery, the gilt-bronze mounts with rocaille motifs of flowers, branches and rocks, the dial and movement signed “BENOIST GERARD A PARIS”
height 20 ½ in.; width 13 in.; 52 cm; 33 cm.



PROVENANCE
Fournie en 1749 par Claude Le Boitteux à Jean-Baptiste de Machault d’Arnouville (1701-94), Contrôleur Général des Finances, Garde des Sceaux et Secrétaire d’Etat à la Marine, et installée dans son salon du château d’Arnouville;
Marie-Zélie Schneider, duchesse de Brissac (1902-99), château d’Apremont (selon la facture de Segoura);
L’horloge apparait dans les années 1960 dans une aquarelle de Serebriakov représentant l’hôtel de la famille Schneider, Paris;
Acquis auprès de Segoura, Paris, 1996;
Christie’s New York, 14 octobre 2020, lot 24.

LITERATURE
Comte X. de Chavagnac and Marquis Gaston de Grollier, *Histoires des Manufactures Français de Porcelaine*, 1906, p. 267

T. Préaud and A. d’Albis, *La Porcelaine de Vincennes*, 1991, p. 167 (where referenced under cat. 167)
P. Kjellberg, *La Pendule Française*, 1997, p. 140, fig. B
V. Pruchnicki, *Arnouville: Le Château des Machault au XVIIIe Siècle*, 2013, p. 78
T. Préaud and G. Scherf, *La Manufactures des Lumières: La Sculpture à Sèvres de Louis XV à la Révolution*, 2015, p. 138 (referenced under cat. 68)

60 000-100 000 €

61 500-103 000 US\$



750

ALEXIS SIMON BELLE

Paris 1674 - 1734

Portrait de Marie Leszczyńska, reine de France
(1703-1768)

huile sur toile

Portrait of Marie Leszczyńska, Queen of France
(1703-1768)

oil on canvas

57⅞ in. by 45 in. 145 cm by 114,4 cm

PROVENANCE

Collection du roi Charles X de France

Offert à l'abbé Lefevre de Palme

Collection de la Comtesse Albert le Grand,
en 1844

Collection du Comte de Richouffts, en 1903
et 1910

Galerie Sedelmeyer, Paris, 1911 (comme Carle
van Loo)

Collection Alfred H. Mulliken

Sa vente, 5 janvier 1933, lot 32 (comme Carle
van Loo)

Par descendance à son épouse Madame Mulliken
Osenat Fontainebleau, 29 juin 2008, lot 69

EXHIBITED

Paris, Jeu de Paume, *Cent portraits de femmes
des écoles anglaise et française du XVIIIe
siècle*, 1909, no. 94 (as by Carle van Loo, with
erroneous dimensions)

LITERATURE

G. Brière and Lemoisne, 'Catalogue critique
des œuvres d'artistes français réunies à
l'exposition de cent portraits de femmes du
XVIIIe siècle', in *Bulletin de la Société d'Histoire
de l'art français*, Paris 1909, p. 139, no. 94
(as by Carle van Loo)

L. Vaillat and R. Dell, *L'Art du XVIIIe siècle. Cent
portraits de femmes des écoles anglaise et
française*, Paris 1910, p. 94 (as by Carle van
Loo, with erroneous dimensions)

F. Camus, 'Alexis-Simon Belle portraitiste de
cour (1674-1734)', in *Bulletin de la Société de
l'Histoire de l'Art français*, Paris 1990, p. 38,
55 and 63, no. 58

Alexis Simon Belle painted three portraits
of Queen Marie Leszczyńska: the present
painting; a standing version in which she is
holding lilies; and another with her baby son
on her lap – the Dauphin Louis-Ferdinand, who
died prematurely in 1765, three years before
her. The last two of these works are in the
Château de Versailles (inv. MV 4439 and MV
3756). The queen's face is identical in all three
and surely all derive from a single drawing,
made during one of the rare sittings that the
artist was afforded.

Marie Leszczyńska, daughter of the dethroned
king of Poland, Stanislas Leszczyński, married
Louis XV in 1725. Much loved by her husband,
the mother of ten children, and the last French
queen to die still wearing the crown in 1768,
she appears to have been a discreet and pious
sovereign. She founded a convent in the town
of Versailles, dedicated to the education of
poor young girls (now the Lycée Hoche).

This superb formal portrait was attributed to
Carle van Loo at the beginning of the century,
before being reassigned to its proper author.
It was in the French royal collections until
Charles X gave it to the Abbé Lefebvre de
Palme, honorary vicar general of Arras and
chaplain to the court. When he died in 1844,
the Abbé left the painting to one of his nieces,
whose daughter in turn left it to her cousin,
Count Jules de Richouffts, in 1903.

50 000-70 000 €

51 500-72 000 US\$





751

**PAIRE DE CHENETS EN BRONZE REDORÉ
D'ÉPOQUE LOUIS XV AU C COURONNÉ,
MILIEU DU XVIII^E SIÈCLE**

**A PAIR OF LOUIS XV GILT-BRONZE
FIGURAL CHENETS, MID-18TH CENTURY**

representing a Chinese couple sitting on
shells decorated with rock terraces, two
young servants at their feet, with the crowned
C mark; (re-gilt)
height 11 in.; width 10¼in.; depth 7½in.;
28 cm; 26 cm; 19 cm.

(2)

PROVENANCE

Aguttès, Neuilly sur Seine, 6 décembre 2013,
lot 130.

The crowned C mark is a mark corresponding
to a tax paid on bronzes and coppers between
1745 and 1749 in France.

8 000-12 000 €

8 200-12 300 US\$



PARE-FEU ROYAL EN BOIS DORÉ ET SCULPTÉ D'ÉPOQUE LOUIS XV, VERS 1760, ATTRIBUÉ À JEAN-BAPTISTE TILLIARD I OU JEAN-BAPTISTE II TILLIARD

A ROYAL LOUIS XV CARVED GILTWOOD FIRESCREEN, CIRCA 1760, ATTRIBUTED TO JEAN-BAPTISTE TILLIARD I OR JEAN-BAPTISTE II TILLIARD

decorated with palm leaves, acanthus leaves and flowers, supported by four feet in volute, with a pink coloured silk panel with figures on flowering branches, with handwritten inscription in ink: "du N°191. VV", the MA marque au feu of the Garde-Meuble de La Reine height 41 ½ in.; width 28 in.; depth 16 ½ in.; 105 cm; 71 cm; 42 cm.

PROVENANCE
Possiblement remis à Madame Du Barry; Garde-Meuble de la Reine Marie-Antoinette; Probablement utilisé dans ses Petits Appartements au Château de Versailles; Dalva Brothers, New York; Christie's Paris, *The Exceptional Sale*, 30 novembre 2016, lot 26.

EXHIBITED
Mairie du Ve Arrondissement, Paris, *De Versailles à Paris: Le destin des Collections Royales*, 1989, n. 73.

LITERATURE
Jacques Charles, *De Versailles à Paris: Le destin des Collections Royales*, 1989, p. 241, n. 73.

The present firescreen (known in French as *pare-feu* or *écran à feu*) is a testament to the oeuvre of a celebrated family of *menuisiers*,

the Tilliards, and simultaneously boasts an important provenance linking it to Marie-Antoinette and possibly also to Madame du Barry.

Here, delicate foliate claps at the shoulders, the scrolls to the side of the frame and the similar motifs to the crest and bottom rail are lightened vestiges of the exuberance of the rococo period, and the present pare-feu is part of a time when the manufacture of furniture pieces was moving towards a more symmetrical and balanced design approach. Another firescreen featuring some of these motifs and stamped by TILLIARD is from the collections of Mr. and Mrs. Charles Wrightsman, now at the Metropolitan Museum of Art, New York (acc. no. 1971.206.15).

The carving on this exceptional *pare-feu* is very typical of the Tilliards and indeed the stylized basket of flowers placed on acanthus leaves to the crest of the present is a feature commonly associated with these *menuisiers*. It can be seen on a pair of Louis XV chairs stamped TILLIARD sold from the collection of Karl Lagerfeld at Christie's, Monaco, 29 April 2000, lot 72 (illustrated in B.G.B. Pallot, *L'Art du siège au XVIIIème siècle en France*, Paris, 1987, p. 208 -fig.1), as well as on a suite of seat furniture, stamped, from the Akram Ojje collection sold at Sotheby's Monaco, 25 June 1979, lot 54 (illustrated in B.G.B. Pallot, *op.cit.*, Paris, 1987, p. 208).

The provenance

This firescreen was indisputably used by Marie Antoinette and most certainly stood in her Petits Appartements at Versailles as evidenced by the stencilled inscriptions 'VV' (the screen would bear the additional

crowned 'CT' brand, had it been used at the Petit Trianon). The circular marque au feu with interlaced monogram 'MA', set within the circular brand 'GARDE MEUBLE DE LA REINE', was affixed next to the inventory number. This mark was used by the private Garde-Meuble of the Queen, with Pierre-Charles Bonnefoy du Plan (1732-1824) at its helm. As the Intendant of the Petit Trianon, Bonnefoy du Plan was responsible for keeping an inventory of all pieces located therein.

When Marie-Antoinette arrived in France in 1770 to marry King Louis XV, she included many pieces in her interiors that had been left by her predecessors. For example, such pieces include the caned fauteuil de toilette delivered by Georges Jacob circa 1770 for the Comtesse Du Barry (the mistress of King of Louis XV) which Marie-Antoinette placed in the Petit Trianon (dépôt from the Musée du Louvre at the château de Versailles, inv. OA 6553). The Queen also kept, for use in her private apartments, the screen commissioned by the private Garde-Meuble of Marie Leszczyńska for Fontainebleau (Musée des châteaux de Versailles et de Trianon, inv. V6055).

This might well have been the case with the present screen executed circa 1760, which might indeed have been 'inherited' by the Queen from a former occupier of taste at Versailles. The Comtesse du Barry appears to be the most likely candidate: a veritable tastemaker who, in the 1760s especially, called on the most innovative *menuisiers* and *ébénistes* to furnish her interiors. After the death of Louis XV in 1774, Madame Du Barry was asked to leave Versailles. She was allowed, through her Intendant Demonvallier, to retain several pieces of furniture which were later sent to her pavilion at Louveciennes on 30 July 1774. The rest, and possibly this screen, remained at Versailles.

See extended note on Sothebys.com

30 000-50 000 €

30 700-51 500 US\$



Une chaise avec l'estampille TILLIARD (dans B.G.B. Pallot, *L'Art du siège au XVIIIème siècle en France*, Paris, 1987, p. 208)



Portrait de Marie-Antoinette par Elisabeth Louise Vigée Le Brun, 1788. Huile sur toile (inv. MV 2097). © Château de Versailles, Dist. RMN-Grand Palais / Christophe Fouin



**A PENDULE L'AMOUR ET CHRONOS
EN BRONZE DORÉ ET MARBRE BLANC
D'ÉPOQUE LOUIS XVI, LE MOUVEMENT
PAR CLOUZIER, D'APRÈS AUGUSTIN
PAJOU**

**LOUIS XVI GILT-BRONZE AND WHITE
MARBLE MANTEL CLOCK, LATE 18TH
CENTURY, THE MOVEMENT BY CLOUZIER,
THE MODEL AFTER AUGUSTIN PAJOU**

horizontal dial set within a starry celestial
sphere, with putto and figures symbolising
Love and Time
height 31½in.; width 39¾in.; depth 13in.;
80 cm; 101 cm; 33 cm.

PROVENANCE

Jean-Louis Picard, Drouot Montaigne, Paris,
29 novembre 1992, lot 27;
Galerie Kraemer, Paris, 2008.

LITERATURE

J. D. Drapper and G. Scherf, *Pajou, Sculpteur
du Roi (1730-1809)*, cat. ex. Paris / New York,
1997-1998.

J-D. Augarde, *Les Ouvriers du Temps*, Genève,
1996, fig. 97, p. 136.

The figures are part of a larger model
composed of ten, made circa 1775-1778 by
Augustin Pajou after a drawing of the architect
Claude Billard de Bélisard for the Prince de
Condé. According to the bronzier Feuchère,
the model was invented for the duchesse
de Mazarin by Pajou and Martincourt with a
movement by Lepaute.

A related mantel clock is in the Metropolitan
Museum (inv. 17.190.2126), fully documented
in the catalogue of the Pajou exhibition
published in 1997 (*op. cit.*). Other example
belongs to the Hermitage in St Petersburg,
formerly in the Youssoupov collection.

100 000-150 000 €

103 000-154 000 US\$



Le Triomphe de l'Amour et du Temps, vers 1780-1790,
par Jean-Baptiste Lepaute (horloger, 1727-1802) et Augustin
Pajou (sculpteur, 1730-1809). Bronze doré, marbre et émail
© Metropolitan Museum of Art, Don de J. Pierpont Morgan, 1917





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