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ANTIQUES LTD

Established 1977

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ART RESEARCH: *Richard Redding, Zürich*
Alice Munro-Faure, B.Ed. (Cantab), Kent/GB

PHOTOGRAPHY: *Reto Rodolfo Pedrini, Zürich*

CONCEPTION & ART DIRECTION: *Eveline Meeuwse Hoster, Winterthur*

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RICHARD REDDING ANTIQUES LTD

RICHARD REDDING ANTIQUES LTD
Strehlgasse 9, CH-8001 Zürich, Switzerland

Telephone +41 44 212 00 14, Fax +41 44 212 14 10
redding@reddingantiques.ch
www.reddingantiques.ch

Member of the Swiss Antiques Association
Member of the Antique-Horology Association
Exhibitor at TEFAF, Fine Art Fair, Maastricht

Dear Friends and Clients

Time seems to have flown by since we sent you our last publication. For many 2009 was a mixed year yet we are delighted to say that we have not only discovered a new array of fine quality works by some of history's greatest masters but have also found homes for many of our more important works. This is because truly great art maintains its value despite financial fluctuations.

As many of you may know our gallery specializes in quality works of art ranging from clocks, furniture, silver, bronzes, porcelain, glass, paintings and objets d'art, predominantly made in Europe, Russia and the Far East during the eighteenth and early years of the nineteenth century. Some are chosen for their beauty, others for their rarity but above all for their quality and authenticity.

So it gives us great pleasure in presenting you with the present brochure. You will notice that this, our eleventh publication, follows a slightly different format. Gone are the more lengthy catalogue descriptions and instead of illustrating all the works that have recently passed through the gallery we have decided to focus purely upon the more important pieces from our current stock, such as a Louis XVI table regulator by Renacle-Nicolas Sotiau with an exquisite enamel dial by Joseph Coteau, a Louis XVI Sèvres lyre clock by Dieudonné Kinable with enamel work by Dubuisson, a magnificent pair of Louis XVI candelabra attributed to François Rémond as well as a pair of handsome Empire fauteuils by Jacob-Desmalter et Cie. However we hope that this will be a mere taster and that you will also visit our website where you will find more detailed accounts of the items shown here as well as many other pieces from our current and past stock. As a member of the Antique-Horology Association, you can find a link to our website at *www.antique-horology.org;* alternatively you can go direct to it at ***www.reddingantiques.ch.***

While the publication may have changed, our standards remain constant as does our aim toward offering the best possible service to our clients. So as usual any purchase is accompanied by a full length scholarly description of the work and its maker, detailed colour illustrations as well as a full guarantee of authenticity. Likewise any new acquisition is carefully packed in the gallery and can be personally delivered to you anywhere within Europe by one of our staff, who will then ensure it is hung or placed in situ according to your wishes, whether it be a chandelier, clock or suite of furniture. Furthermore we are equally happy to arrange shipping and all the necessary export papers for those who live further afield. As collecting is such a personal thing and purchasing a new item such an important decision, my staff and I are more than happy to discuss and advice you in such matters. We can also value objects that you may already own for insurance purposes.

The gallery takes pride in finding rare quality items in authentic condition, which is always an exciting challenge. As many of the antiques are well over two hundred years old sympathetic restoration is sometimes necessary. For this we call upon a team of experts specialized in their field who aim to restore each work, whether it be a clock or chair, to museum quality standards.

It is an honour to be returning to The European Fine Art Fair at Maastricht for a fifth time, where we hope that you will visit our stand at the world's premier antiques fair, details of which can be found at *www.tefaf.com.* But for those of you who are unable to visit us there, it goes without saying that we would be delighted to hear from you or better still to see you in person at our gallery in the heart of old Zurich.

On behalf of my gallery staff, I wish you all a very happy, peaceful and prosperous New Year.

Richard Redding

A PAIR OF EMPIRE GILT BRONZE MOUNTED PATINATED AND PARCEL-GILT CARVED MAHOGANY FAUTEUILS

A rare pair of ***Empire*** gilt bronze mounted patinated and parcel-gilt carved mahogany fauteuils by ***Jacob-Desmalter et Cie,*** stamped ***JACOB D. R. MESLEE,*** each with a padded back, arm rests and seat covered in a pink silk with a foliate latticework, the rectangular reeded top rail above an anthemion band above channelled backrests with carved palmettes and slightly curved splayed sides carved with foliate scrolls and volutes, the acanthus wrapped arm rests terminated by gilt bronze female classical heads on baluster-shaped pilasters, the gently bowed seat rail ornamented with husks and rosettes above sabre-shaped back legs and baluster-shaped front legs with gilded sabots
Paris, date circa 1805
Height 98.5 cm, width 67 cm, depth 62 cm. each.

Jacob-Desmalter only used the stamp of JACOB D. R. MESLEE between the years 1803 and 1813, at which time this celebrated firm of Parisian ébénistes, based at rue Meslée, was run by Georges Jacob (1739-1814) and his son François-Honoré-Georges Jacob (1770-1841). Georges, who had made his name as one of the very finest menuisiers during the pre Revolutionary years, retired in 1796, after which he handed his business on to his two sons, Georges II (1768-1803) and F-H-G Jacob. However, the former died prematurely and thus Georges senior went back into business with the younger son up until his final retirement in 1813. Both Georges and François-Honoré-Georges (who took the name of Jacob-Desmalter) were the most innovative ébénistes of their time as testified by the present chairs which rely upon reinterpretations of classical prototypes within a modern framework.
The fauteuils can be considered a blend of the Neo-classical and subsequent Empire styles. Characteristic of the firm's style at this period are their monumental form as well as the inclusion of gilded areas. Jacob-Desmalter often off-set areas of plain or patinated mahogany against carved giltwood or gilt bronzes but very rarely as here combined such a rich array of parcel gilt and gilt bronze mounts. The extensive carved ornamentation is of the highest quality while among other refinements are the beautiful classical gilt bronze heads that terminate the arm rests; similar heads appear on other pieces by Jacob Frères such as a demi-lune console in the Musée du Château de Versailles, Grand Trianon (illustrated in *Denise Ledoux-Lebard, "Le Mobilier Français du XIXe Siècle", 2000, p. 276),* as well as pieces by François-Honoré-Georges for instance on a mahogany secrétaire of circa 1808 at Château de Compiègne (illustrated *ibid. p. 320).*
While a number of Jacob-Desmalter chairs feature heads at the end of the arm rests, the majority are of animals, notably lions or rams; female heads are far rarer and if appearing generally take the form as winged classical figures below the arm rest terminal, for example on another fauteuil of circa 1805 bearing the same stamp as here in the Musée des Arts Décoratifs, Paris (illustrated in *Marie-Noelle de Grandry, "Le Mobilier Français, Directoire Consulat Empire", 1996, p. 71).*

A LOUIS XVI SÈVRES PORCELAIN LYRE CLOCK

An important ***Louis XVI*** gilt bronze mounted ***Sèvres*** *beau turquoise* porcelain lyre clock of eight day duration with extremely fine enamel work by ***Etienne Gobin,*** known as ***Dubuisson*** and movement by ***Dieudonné Kinable,*** signed on the white enamel dial ***Kinable*** and also signed ***Dubuisson,*** the dial with an inner Roman chapter ring and outer Arabic numerals for the 31 days of the month set within gilded lozenges, with a very fine pair of pierced gilt brass hands for the hours and minutes and a pierced blued steel pointer for the calendar indications. The movement with pin wheel escapement, striking on the hour and half hour, with outside count wheel. The beautiful lyre-shaped case with beaded gilt bronze borders and an applied gilded laurel wreath, surmounted by a fine gilt bronze Apollo mask within a sunburst above a pair of rosettes from which suspend fruiting swags, with a five rod grid-iron pendulum with a gilt beaded ring surrounding the free swinging dial movement, on a stepped elliptical pedestal hung with floral garlands and mounted with rope-twist and beaded borders on bun feet
Paris, date circa 1785-90
Height 60 cm, width 28 cm, depth 15.5 cm.

Literature: Cedric Jagger, "Royal Clocks", 1983, p. 130, pl. 176, illustrating an almost identical Sèvres *beau bleu* lyre clock with movement by Kinable and dial by Dubuisson; and *p. 131, pl. 178,* illustrating another almost identical clock with movement by Jean-Antoine Garrigues, both in the British Royal Collection. *Pierre Verlet, "Les Bronzes Dorés Français du XVIIIe Siècle", 1987, p. 41,* illustrating a Sèvres *beau bleu* lyre clock of 1787 with enamel work by Joseph Coteau, originally at Versailles and now in the Musée du Louvre. *Tardy, "Les Plus Belles Pendules Françaises", 1994, p. 81,* illustrating a very similar Sèvres lyre clock with movement by Kinable in the Victoria and Albert Museum, London. *Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 258, pl. 203,* illustrating a very similar *beau bleu* Sèvres lyre clock with movement by Garrigues and dial attributed to Coteau probably made for the duc d'Orléans (later Philippe-Egalité). *Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle", 1997, p. 230, pl. A,* illustrating an almost identical *bleu turquoise* Sèvres porcelain lyre clock with movement by Kinable and *pl. B,* illustrating a *beau bleu* Sèvres lyre clock with movement by Garrigues and Coteau dial, in the Musée de Sèvres. *Elke Niehüser, "Die Französische Bronze-uhr", 1997, p. 261, pls. 1256-1259,* illustrating variations of the present model.
The Sèvres Royal Porcelain Factory began producing lyre clocks from about 1785. The Parisian clockmaker Dieudonné Kinable (d. after 1815) was one of the more important makers to be associated with these clocks. Between 1795 and 1797 he purchased 13 such models from Sèvres and by 1806 had purchased 14 other cases from the factory. Based at Palais Royal no. 131, Kinable also specialised in skeleton clocks, many of which were also housed in elaborate enamelled cases and boasted dials supplied by the two leading enamellists, namely Joseph Coteau (1740-1801) but more especially Etienne Gobin, known as Dubuisson (b. 1731, d. after 1815).

Kimable

A PAIR OF EMPIRE GILT AND PATINATED BRONZE MOUNTED MAHOGANY CONSOLES

An important pair of ***Empire*** gilt and patinated bronze mounted mahogany consoles attributed to ***Bernard Molitor*** with mounts attributed to ***Pierre-Philippe Thomire,*** each with a rectangular white marble top above a frieze drawer centred by an anthemion banded rectangular gilt bronze plaque featuring a pair of classical maidens seated either side of a torchère and flanked either side by ribbon-tied wreaths above square tapering supports headed by classical female caryatid busts wearing crowns and terminated by human feet appearing below a band of drapery, the unusually large rectangular posterior angular supports flanking a mirrored glass on a breakfronted rectangular plinth
Paris, date circa 1805-10
Height 99 cm, width 137 cm, depth 44.5 cm. each.

Provenance: Acquired in Paris by comte Nicolas-Antoine-Xavier de Castella de Berlens (1767-1830) for his home at Château de Wallenried, near Freiburg, Switzerland.
Literature: Ghislain de Diesbach, "Un Nid de Souvenirs en Suisse", in "Connaissance des Arts", February 1968, pp. 64 and 65, illustrating the present consoles in situ in the Grand Salon at Château de Wallenried. *Ulrich Leben, "Molitor, Ebéniste from the Ancien Régime to the Bourbon Restoration", 1992, p. 99, pl. 95, cat. no. 88,* illustrating a console by Bernard Molitor of the same overall form and with classical female busts heading the rectangular supports, likewise surmounted by ribbon-tied wreaths but terminating in rams' head feet. And *p. 194, cat. no. 90,* illustrating a very similar console attributed to Molitor. And *p. 116, pl. 115,* illustrating a table de chevet by Molitor with four upright supports which as here are headed by classical busts and terminated by a ring of drapery above pairs of female feet.
These fine consoles were acquired in Paris by comte Nicolas-Antoine-Xavier de Castella de Berlens and for nearly two centuries stood at his Swiss home of Château de Wallenried. The comte came from a noble background, whose family had lived at the historic castle since the mid seventeenth century. Having been made a Colonel in 1806, he was promoted to Général-de-Brigade and was also awarded an Officier de la Légion d'Honneur in November 1812 after being seriously wounded in October that year in a heroic defense against the town of Polotzka. He thus convalesced at his hôtel in Paris, where from 1806 until 1812 he had spent much of his free time acquiring fine works of art from the most fashionable ateliers to furnish Château de Wallenried.
Although the exact authorship of the present consoles is unrecorded, based on their style and quality they can be attributed to the esteemed Parisian ébéniste Bernard Molitor (1755-1833) and the bronze mounts to celebrated fondeur-ciseleur Pierre-Philippe Thomire (1751-1843) who was one of the finest makers to supply the ébéniste. As here the latter's work was noted for its simple outlines and architectural emphasis which was so often shown to great effect by the combined use of gilt and patinated bronzes, fine quality marble and finest mahogany veneers. Seventeen different models are known of busts or heads used as capital supports on Molitor's furniture which as here often featured braided hair and intricately cast crowns or headdresses.

AN EMPIRE GILT AND PATINATED BRONZE AND MARBLE MANTLE CLOCK

A very fine quality ***Empire*** gilt and patinated bronze and red marble mantle clock of fourteen day duration attributed to ***Claude Galle,*** the circular gilt bronze shield-form dial cast with Roman numerals within circular lozenges and blued steel hands for the hours and minutes, centred by a sunburst surrounded by four classical maidens. The movement with anchor escapement, silk thread suspension, striking on the quarters on a single bell, with outside count wheel. The magnificent case featuring the standing figure of Pallas Athene wearing a plumed helmet and laurel wreath, a short tunic beneath a long cloak gathered at the shoulder, sandals and holding a spear with caduceus in her right hand and supporting in her left hand the shield-shaped dial against her chest, the figure standing on a rectangular red marble plinth on a stepped and foliate banded gilt bronze base

Paris, date circa 1815

Height of figure: 70 cm. Overall height: 87 cm.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 397, pl. 5.18.12, illustrating a virtually identical clock in Stockholm Castle but of pure gilt bronze with additional mounts to the porphyry plinth and a much plainer spear. *J. Ramon Colon De Carvajal, "Catalogo De Relojes Del Patrimonio Nacional", 1987, p. 185, no. 165,* illustrating a clock of virtually the identical model in the Spanish Royal collection. *Tardy, "Les Plus Belles Pendules Françaises", 1994, p. 278,* illustrating a clock of the same model but of pure gilt bronze with additional mounts to the plinth, in the Ministry of Foreign Affairs, Paris. *Elke Niehüser, "Die Französische Bronzeuhr", 1997, p. 229, pl. 650,* illustrating a clock of the same model.

The magnificent case can be attributed to Claude Galle (1759-1815), whose son Gérard-Jean Galle (1788-1846) continued to produce this model after his father's death up until 1825. Among those by the latter was one supplied to Stockholm Castle on 12th June 1823 as part of much larger delivery, at a cost of 1350 francs in part return for some Swedish porphyry. Schloss Ehrenburg at Coburg, the Spanish Royal Collection as well as the Ministry of Foreign Affairs in Paris also own examples of this imposing piece.

According to Jean-Dominique Augarde the first Pallas Athene clock was made in 1815. This was the year that Claude Galle died but slightly predates the time that his son Gérard-Jean took over the business. Claude Galle died the year that Napoleon was overthrown. Following the bronzier's death his wife temporarily took over the business until Gérard-Jean returned home from the army and continued the concern with great success. Although at first glance the clock appears to be the same as those by Gérard-Jean, it differs in a few respects, here the hour and minute numerals are cast and thus are integral to the whole shield-shaped dial, while on later examples the dials have white enamel numeral cartouches. In addition, the movement as well as the winding holes on the present clock are larger than one would expect to find on later models.

A PAIR OF EMPIRE CANDELABRA À LA VICTOIRE

A large and important pair of ***Empire*** gilt and patinated bronze fourteen-light candelabra attributed to ***Pierre-Philippe Thomire*** after a design by ***Charles Percier,*** each with a patinated winged figure of Victory wearing diaphanous robes holding aloft fourteen gilt and foliate-wrapped branched lights composed of a central upright shaft terminated by a vase-shaped candle holder issuing a ring of seven scrolled branches above a lower ring of six lights, each classical figure standing on tip-toe, with both feet upon a sphere within a gilt cherub cloud, on a patinated rectangular pedestal mounted with a gilt ribbon-tied double floral wreath surmounted by a palmette flanked by a pair of butterflies, centred by a lyre and crossed by a flaming torch and quiver of arrows, on a stepped square base with foliate border
Paris, date circa 1810
Height 116.5 cm. each.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 329, pl. 5.2.4, illustrating a very similar pair of ten-light candelabra à la Victoire by Pierre-Philippe Thomire of circa 1810 in the Metropolitan Museum, New York. And *p. 328, pl. 5.2.1,* illustrating two related studies from a detail on a sheet of designs by Charles Percier of circa 1802 for furnishings for Joséphine Bonaparte's boudoir at Château de Saint-Cloud, now in the Metropolitan Museum, New York. And *p. 328, pl. 5.2.2,* illustrating one of a pair of closely related candelabra with Victory standing on one foot and noting that a related drawing of those candelabra appear in Thomire's album of 1817, now in the Stockholm Nationalmuseum.
The personification of Victory as a winged figure was well known in Antiquity as evidenced by a Roman model showing a very similar figure upon a sphere, now in the National Art Collection, Kassel (illustrated *ibid. p. 329, pl. 5.2.3).* The figure became an integral element within Empire design through the intervention of Charles Percier (1764-1838) and Pierre François Léonard Fontaine (1762-1853), Napoleon's most important architects and designers. The design for the present pair of candelabra is derived from a design by Charles Percier, as cited above.
Given their superb quality and close comparison with other examples, these candelabra are almost certainly the work of the preeminent bronzier Pierre-Philippe Thomire (1751-1843), who significantly often worked from Percier and Fontaine designs. Close inspection reveals the mastery of the chasing, from the free flowing robes that subtly outline the female form and the seemingly naturalistic feathered wings to the detailed cherub cloud and the floral wreaths complete with intricate butterflies. In addition to the pair in the Metropolitan Museum are another pair of similar form at Château de Fontainebleau, which was acquired in 1804 for the salon de l'Impératrice *(J. P. Samoyault, "Pendules et Bronzes d'Ameublement Entrés sous le Premier Empire", 1989, p. 156, no. 133).* A further related pair of candelabra was sold from Sheringham Hall, Norfolk, in October 1986.

A LOUIS XVI GILT BRONZE MOUNTED WHITE MARBLE MANTLE CLOCK

A rare and superb ***late Louis XVI*** gilt bronze mounted white marble mantle clock, the two revolving blue enamel chapter rings with gilded Roman and Arabic numerals for the hours and minutes with the time indicated by a fixed central blued steel pointer. The substantial spring driven movement for the going and striking with a rare and intricate winding system which rather than having holes on the back or front of the case has, amidst abundant swags, two berried finials on each side, which pull out to reveal a key at their ends and a winding hole within, one for the going and the other for the striking. The magnificent pyramidal-shaped case with exceptionally beautiful gilt bronze mounts surmounted by a white marble urn with elaborate gilt cover cast with flowers, fruit and leaves, the urn with beaded borders and centred by a foliate wreath above two outward facing winged sphinxes, each supporting a tasselled plume on their heads, the sphinxes with tails entwined around the stem of the urn upon a shaped white marble plinth, housing the movement and dial ring which is set into an elaborately cast plaque showing a classical scene of Cupid upon a pedestal, a pair of maidens, putti and a burning athénienne brazier symbolising The Sacrifice of Love, also known as The Sacrifice to Cupid, the plaque with shaped lower corners partly enclosing a pair of sunflowers, the rectangular white marble base with an inset pierced gilt frieze depicting a central Apollo head flanked by a foliate spray enclosing a pair of lyres, the base on scrolled lion paw feet
Paris, date circa 1785-90
Height 52.5 cm, width 31.5 cm, depth 17 cm.

Provenance: Maitre Ader, 1962.
Literature: Tardy, "Les Plus Belles Pendules Françaises", 1994, p. 256, illustrating the present clock. And *p. 213, full colour pl. LIII,* illustrating an almost identical clock, signed Revel au Palais Royal no. 118 on a plaque beneath the central plaque, which differs having a white enamel revolving dial band, turned feet and lacking the frieze mount on the base. *Elke Niehüser, "Die Französische Bronzeuhr", 1997, p. 251, pl. 1079,* illustrating the almost identical clock signed Revel.
This clock is almost identical to one by the Parisian clockmaker Joseph Revel at Palais Royal between 1787-90. It belongs to a number of ingenious eighteenth century novelty clocks, which instead of a traditional dial shows the time on a pair of revolving rings. Beneath the dial ring is a beautiful relief depicting The Sacrifice of Love, a subject that appeared on other works of art from Wedgwood plaques to large gilt bronze reliefs probably by François Rémond (1747-1812) mounted on two secrétaires by Jean-Henri Riesener in the Wallace Collection, London, and another in the J. Paul Getty Museum, California. Like this plaque the subject was inspired by the ancient celebration of the feast of Venus but shows a different composition with a kneeling woman with an infant who stands beneath Cupid set upon a flaming altar. The same subject is also shown on a plaque attached to a globe clock portraying Love Triumphing over Time with a movement by the Lepaute workshop of circa 1775-80 (illustrated in *Winthrop Kellogg Edey, "French Clocks in North American Collections", The Frick Collection exhibition catalogue, November 1982 - January 1983, p. 79, no. 70).*

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A PAIR OF LOUIS XVI GILT AND PATINATED BRONZE THREE-LIGHT CANDELABRA

A magnificent pair of ***Louis XVI*** gilt and patinated bronze three-light candelabra attributed to ***François Rémond*** after a model by ***Etienne Falconet*** and almost certainly supplied by the *marchand-mercier* ***Dominique Daguerre,*** one with a patinated figure of Cupid and the other of the seated Psyche, each seated on a rock beneath a central shaft with acanthus below and issuing scrolling and spiral-fluted candle branches surmounted by a flaming torch with chains linking the platform to volutes above the scrolled branches, each figure upon a gilt bronze mounted bow-fronted rouge griotte marble base with a relief-cast panel of putti, the plinth base edged with beading and stiff leaves
Paris, date circa 1785
Height 99 cm. each.

Provenance: From a distinguished collector.
Literature: Peter Hughes, "The Wallace Collection Catalogue of Furniture" 1996, Vol. III, pp. 1264-71, no. 250, (F140-1), illustrating and describing a pair of almost identical candelabra in the Wallace Collection, London.
These magnificent candelabra are almost identical to a pair previously in the collection of the 4th Marquess of Hertford by 1865, which are now in the Wallace Collection. Both Christian Baulez and Peter Hughes attribute the candle branches to the renowned ciseleur-doreur François Rémond (1747-1812, maître 1774) and date the design to circa 1785, on the basis that the twisted branches are typical of his production at this period, such as those on a pair of three and two-light wall-lights attributed to Rémond at Château de Fontainebleau, which originally had chains linking the volutes above the arms to the platform near the tops. They also closely compare with candle branches surmounted by flaming torches on a set of four five-light candelabra, which again are attributed to Rémond and are in the *Wallace Collection (ibid. pp. 1271-6, no. 251 (F142-7).*
The plaster model of Cupid, known as *L'Amour Menaçant* by the sculptor Etienne Falconet (1716-91) was exhibited at the Salon in 1755 and the marble, commissioned by Madame de Pompadour, two years later. In 1761 Falconet made a pendant representing Psyche, which was shown at the Salon under the title *Une Esquisse représentant une Petite Fille qui Cache l'Arc de L'Amour.*
Since Falconet's name was not cited in Rémond's daybook, it is assumed that the present bronze figures were cast and chased by another Parisian bronzier working in collaboration with Rémond under the orders of Dominique Daguerre. It is interesting to note that a pair of candelabra of this model was sold by Daguerre at Christie's in London on 25th March 1791, lot 53. Similar models of the candelabra include those almost certainly supplied by Daguerre to the 1st Earl of Harewood for Edward, Viscount Lascelles, which are now at Harewood House. One can also cite another pair with differing pedestals, probably supplied by Daguerre to the 1st Earl of Bradford for Weston Park, Shropshire. A very similar pair was in the Beresford-Hope Collection, sold by Christie's, London, 12-14th May, 1886, and another in the Baron Nathaniel de Rothschild Collection in Vienna. Another pair with griotte pedestals acquired from the Cavendish-Bentinck Collection was in the Dutasta sale in 1926, Galerie Georges Petit, Paris, 3-4th June 1926, while another pair was in Lord Biddulph's collection in 1937.

A LOUIS XVI GILT BRONZE AND MARBLE TABLE REGULATOR

A magnificent ***Louis XVI*** gilt bronze and white veined red marble table regulator of fourteen day duration, signed on the dial ***Sotiau à Paris*** and also ***Coteau*** below 6 o'clock and on the reverse, the exquisitely gilt and polychrome painted dial by ***Joseph Coteau*** with Roman and Arabic numerals for the hours and minutes, a calendar ring with the names of the months and their relevant days 10/20/28, 30 or 31 as well as solstice and equinoxe, with a beautiful outer ring with painted images of the twelve signs of the zodiac within oval gilt beaded lozenges interspersed by turquoise jewelled medallions within foliate scrolls, with an extremely beautiful pair of pierced gilt brass hands for the hours and minutes and blued steel pointers for the calendar indications and sweep centre seconds. The movement with knife edge suspension, pin wheel escapement, striking on the hour and half hour on a bell. The elaborately gilt bronze plinth case of rectangular form, glazed on all sides, with a stepped top cast with an anthemion over an egg-and-dart border, the case framed with rods encircled by ribbon motifs with anthemion at each corner, cast below the dial with a pair of outward facing sphinxes hung with a drapery swag above the pendulum aperture revealing the beautiful large gilt bronze pendulum bob cast on both sides with a Medusa head encircled within laurel leaf branches, the stepped plinth with an acanthus border on a rectangular white veined red marble base on bun feet
Paris, date circa 1785
Height 44.5 cm, width 29 cm, depth 22.5 cm.

Provenance: Jacques Seligmann, Paris. Mary Stuart Hanna. Her deceased sale, Parke-Bernet, New York, 26th January 1946, lot 63. Acquired by a private collector thence by descent until very recent years.
Literature: Tardy, "Les Plus Belles Pendules Françaises", 1994, p. 201, illustrating a very fine regulator with a very similar enamelled dial by Joseph Coteau, in a comparable gilt bronze case with a movement by the royal clockmaker Robert Robin. *Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle", 1997, p. 312, pl. A,* illustrating a skeleton clock with a cut-out dial by Coteau with very similar painted decorations.
The importance of this clock not only rests upon its maker Renacle-Nicolas Sotiau (1749-91) but also on the beauty of the jewelled dial executed by the renowned enamellist Joseph Coteau (1740-1801) as well as the splendour of the case. Added to this it was once in the collection of the well respected Paris dealer Jacques Seligmann and then owned by Mary Stuart Hanna, third wife and divorcee of the Cleveland millionaire publisher Dan R. Hanna.
Sotiau was one of the most famous Parisian clockmakers who was received as a maître-horloger in 1782. Based at rue Saint-Honoré, he held the title of *Horloger de Mgr le Dauphin* (Louis XVI's son). Much of his work was commissioned by the *marchands-merciers* Dominique Daguerre and François Darnault and was owned by some of the richest and most powerful people of the day, namely Louis XVI and Marie-Antoinette as well as other royal members. As one of the best in his field Sotiau only used the very finest dial and case makers, notably Joseph Coteau, who was responsible for the exquisite dial and is considered among history's finest enamellists.

Solau a Paris

A LOUIS XVI TRICOLOURED GILT BRONZE, ENAMEL AND WHITE MARBLE LYRE CLOCK

An extremely rare and beautiful ***Louis XVI*** tricoloured gilt bronze, enamel and marble lyre clock of eight day duration by ***Jacques-Thomas Bréant*** with extremely fine enamel work by ***Joseph Coteau,*** signed on a dark blue enamel plaque with gilt bronze swags ***Jac Bréant à Paris*** and on the white enamel dial ring ***Coteau,*** the dial ring with black Roman and Arabic numerals interspersed by gilt, green and red beads for the seconds and ribbon-tied crossed arrows, with a very fine pair of pierced gilt brass hands for the hours and minutes, the hour hand fleur-de-lis pointer cut off during the Revolution, with a blued steel pointer for the seconds. With three subsidiary dials set into the pedestal below, showing at centre a lunar dial marked *Phase de la Lune,* with a grisaille moon against a blue sky surrounded above by the 29 1/2 days of the lunar month, the lunar dial flanked to the left by a dial showing the 31 days of the month and to the right with the days and numbers of the week, each with a pierced gilt brass hand, the rectangular enamel dial surround with exquisitely gilt and polychrome painted floral wreaths with heart-shaped leaves, ribbon-tied arrows, jewelled beading and a satyr mask head above the two flanking dials. The main cut-out dial ring revealing the skeletonised movement with anchor escapement, striking on the hour and half hour, with outside count wheel, with special gearing for the lower subsidiary dials, powered by a rod from the main dial. The beautiful lyre-shaped case with beaded gilt bronze borders and an applied gilded laurel wreath to the surround and the foot, with mock grid-iron rods to simulate the strings of a lyre, surmounted by a fine gilt bronze Apollo mask within a sunburst flanked by acanthus-wrapped rings from which suspend a fruiting vine swag, upon a white marble rectangular pedestal with rounded ends containing the three subsidiary dials with floral and foliate mounts to each end and twisted rope and beaded borders, resting on a shaped *bleu turquin* marble plinth mounted at either end by gilt bronze fruit and foliate filled white marble urns, set upon a shaped gilt bronze mounted mahogany base

Paris, date circa 1775 - 80

Height 65 cm, width 39 cm, depth 15 cm.

Provenance: From a Château in the Auvergne.

While lyre clocks came into vogue from the 1760's onward, this particular example differs from so many in that it includes additional subsidiary dials below to reflect the clockmaker's infinite skill. In this it is unique and appears to have been made as a special commission as a love gift for a lady. The movement was made by Jacques-Thomas Bréant (1753-1807) who is known to have made other lyre shaped clocks. His work can now be found in the Mobilier National, Paris, the Musea Nacional de Arte Antigua in Lisbon, the Foundation Ephrussi de Rothschild and the Musée Saint-Jean-Cap-Ferrat. Bréant obviously delighted in ornate cases, which is reflected in the fact that he not only sold clocks and watches but also jewellery, snuff-boxes and decorative objects in gilt bronze. Born in Paris, he worked *ouvrier libre* before becoming a maître in 1783. Despite an esteemed client list that included the duc d'Orléans and the comte de Villefranche, he nevertheless declared bankruptcy in 1786 and again in 1788. His list of creditors included many case makers and enamellists counting the very finest of them all Joseph Coteau (1740-1801) who was responsible for the superb enamel decorations.

JAC. BREANT
A PARIS
Phase de la Lune

A PAIR OF LOUIS XVI GILT BRONZE MOUNTED GILT AND POLYCHROME PAINTED PARIS PORCELAIN VASES

A fine pair of ***Empire*** gilt bronze mounted gilt and polychrome painted ***Paris Porcelain*** two-handled vases bearing the decorator's indistinct signature ***L'evalleur,*** each of an elongated baluster form with a gilded rim above *grisaille* medallions between a pair of seated winged griffins flanked by scrolled foliate handles, the bodies painted *en grisaille* on the front and on the reverse within a gilt-edged rectangular panel showing scenes of Cupid and a classical maiden in an Arcadian landscape, one with Cupid hovering in the air and a maiden beside a flaming torch symbolising the fire of love, the other with Cupid dancing with a maiden evoking the joy of love, the scenes above a white and gilt patera border above further pairs of griffins flanking a lyre, on a shaped and spreading circular foot upon a square marble base
Paris, date circa 1825
Height 66 cm. each.

Whilst this pair of vases bare close comparison with examples made by the Sèvres Porcelain Factory, the lack of the Sèvres mark makes it impossible to ascribe them to the latter. Rather they should be described under the collective term of 'Paris Porcelain' that included some 37 factories appearing in and around the capital during the late 18th and early 19th centuries. Due to the number of different factories and often lack of markings it is generally impossible to distinguish the names of the different makers. However, as we see here, Paris Porcelain is distinguished by its quality; at its best it could rival the quality of Sèvres and has enjoyed an increased interest among collectors and critics alike during the past decade or so.
Until the Revolution the Sèvres factory was patronized by the King; likewise many of the newly emerging Paris factories were protected by members of the royal family or by other notable figures. Some of the earliest ones included those protected by the comte d'Artois, Marie-Antoinette, the duc d'Angoulême and the duc d'Orléans. Those that flourished during and after the Empire included one founded by N. H. Nast (at rue Popincourt), another by the Darte Frères (at various addresses) as well as ones founded by Honoré and Dagoty (Petite rue Saint-Gilles) and by P. Neppel. Many of them were awarded important commissions, for example Pierre Louis Dagoty was appointed supplier of porcelain to the Empress Joséphine. Important exhibitions during the Restauration period and reign of Louis-Philippe also accelerated the Paris Porcelain manufacturers to fame. However increasing urban manufacturing costs resulted in many moving to the provinces so that by 1850 only 17 factories remained within the city limits. With rising costs the trend continued so that with the collapse of the Second Empire in 1870 the production of Paris Porcelain virtually came to an end.

A LATE LOUIS XVI GILT BRONZE MOUNTED ENAMEL AND MARBLE SKELETON CLOCK

A very fine ***late Louis XVI*** gilt bronze mounted enamel and marble skeleton clock of eight day duration signed ***Bruel à Paris*** on the case above the main dial. The main dial encircled by a beaded ring, with a white enamel chapter ring with Arabic numerals for the hours and minutes, with names of the week and signs of the zodiac and an outer Republican 30 day calendar ring, with a very fine pair of pierced gilt brass hands for the hours and minutes and blued steel pointers for the seconds and days of the month and a dual pointer for the days of the week and signs of the zodiac, the cut-out dial centre to reveal the skeletonised movement with pin wheel escapement, striking on the hour and half hour on a single bell, with outside count wheel, with a free swinging Apollo head pendulum hanging between the arched frame. The main dial surmounted by a beautifully polychrome painted lunar dial showing the moon against a blue star studded sky above an extensive landscape with lake and Cupid upon an urn in the foreground and outer Arabic numerals for the 29 1/2 days of the lunar month, with a third subsidiary dial ring below the main dial showing the months of the year indicated by a blued steel pointer. The arched dark blue enamel frame with foliate rinceaux and acanthus leaves resting on gilt bronze mounted white marble Doric columns on a rectangular white marble base with gilt beaded border on toupie feet

Paris, date circa 1793-95

Height 47 cm, width 26.5 cm, depth 13.5 cm.

Literature: Tardy, "Les Plus Belles Pendules Françaises", 1994, p. 207, colour pl. XLIII, illustrating a very similar skeleton clock by Bruel in the Musée Carnavalet, likewise showing the Republican calendar month on the main dial with an outer beaded ring but surmounted by a decimal dial in place of the present lunar dial and lacking the third subsidiary calendar ring. *Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle", 1997, p. 319, pl. C,* illustrating an almost identical skeleton clock by Bruel, with less ornate main and lunar dials and lacking the third subsidiary calendar ring.

Toward the end of Louis XVI's reign, skeleton clocks were very much in vogue and continued in popularity throughout the Directoire. With their open framework and cut-out dials that enabled all parts of the movement to be viewed, they enabled clockmakers to demonstrate their technological prowess and innovative skills. The design of the case was now more delicate and lighter by the replacement of pure gilt bronze by enamel work, the finest of which was executed by Joseph Coteau (1740-1801) and Etienne Gobin, known as Dubuisson (b. 1731, d. after 1815) who may well have been responsible for the present enamel decorations.

Bruel Paris

A LOUIS XVI GILT AND PATINATED BRONZE AND VERT DE MER MARBLE MANTLE CLOCK

A rare and magnificent ***Louis XVI*** gilt and patinated bronze and vert de mer marble mantle clock of eight day duration, the white enamel dial with Roman numerals and blued steel moon hands for the hours and minutes and a sweep centre blued steel pointer for the seconds. The movement with silk thread suspension, anchor escapement, striking on the hour and half hour on a single bell, with outside count wheel. The extremely rare bronze case featuring the dial set within a stepped rectangular plinth and surrounded by four lion head masks surmounted by a celestial globe and various geometrical instruments including compasses, a folding rule and ruler, mounted below the dial by a scene representing the death of the brilliant classical mathematician Archimedes being slain by a Roman soldier, the plinth sides mounted with winged ribbon-tied wreaths, to the right of the clock is Geometry personified represented by a beautiful seated classical maiden wearing loose drapery, holding her right hand up to the globe as she looks down toward a tablet resting on her knee, beside her feet is an irregular polyhedron as described by Archimedes, while to the left of the dial is a telescope resting on a tripod with lion paw feet behind which is an obelisk, probably representing Archimedes's tomb. The whole on a stepped vert de mer marble base mounted with a lotus leaf band below an elaborate gilt frieze probably representing an apotheosis to Archimedes showing at centre a young winged male reclining as he crowns a putto with one hand and rests his other on a large open book, seated facing away from him a young classical female representing either Rhetoric or History, to their left a pair of putti looking through a telescope and to their right three putti drawing up mathematical plans, the base supported on flat gilt bronze bun feet

Paris, date circa 1775-85

Height 72 cm, width 65.5 cm, depth 23 cm.

Literature: Paul Marmottan, "Le Style Empire", 1925, pl. 37, illustrating the fireplace in the Bibliothèque de l'Empereur in the Palais de Compiègne, showing in central position on the mantelpiece a similarly elaborate figural clock featuring a classical muse with similar accompanying astronomical instruments including a telescope and compasses.

The clock case is of a rare and possibly unique design; this together with its quality, fine details and subject indicates that it was made as a special commission and possibly could have been made for the Académie des Sciences or similar learned institution. Like a number of clocks from the period it reflects Europe's fascination with science and mathematics, comparing to a globe clock with Father Time and Astronomy in the British Royal Collection. It also recalls designs for clocks featuring Urania muse of Astronomy by Jean-Louis Prieur of circa 1766 intended for the Royal Palace at Warsaw and another by Pierre-Antoine Foullet which was included in his 'Livre de desseins'.

A PAIR OF EMPIRE GILT BRONZE CHENETS

A large and very fine pair of ***Empire*** gilt bronze chenets attributed to ***Pierre-Philippe Thomire,*** each featuring a seated sphinx wearing a *nemes* striped headdress with front lion paw feet stretched out and tail tucked around its hind legs upon a stiff leaf banded rectangular base with rounded ends cast on the sides with ribbon-tied winged spiralled cones issuing forked thunder bolts and cast at each end with a rosette framed by scrolls and palmettes, on spiralled toupie legs headed by a stiff leaf band on bun feet
Paris, date circa 1805
Height 36.5 cm, length 40 cm, depth 15 cm. each.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 277, pl. 4.11.16, illustrating one from a pair of earlier Louis XVI chenets of very similar overall form but with a Medusa and foliate decorations to the sides made by the sculpteur Louis-Simon Boizot and fondeurs-ciseleurs Pierre-Philippe Thomire and Claude Galle as well as others, supplied in May 1786 by Jean Hauré to the royal court and now at Château de Versailles. And *p. 341, pl. 5.4.6,* illustrating a comparable gilt and patinated bronze fender with very similar sphinxes by Thomire, circa 1805, with standards cast with very similar motifs as here, which in addition are flanked by lion masks. *Jean-Pierre Samoyault, "Pendules et bronzes d'ameublement entrés sous le Premier Empire; Catalogue des Collections de Mobilier, Musée National du Château de Fontainebleau", 1989, p. 250, no. 247,* illustrating one of a pair of unattributed comparable late eighteenth century chenets featuring an almost identical sphinx and similarly shaped base with Medusa heads flanking a classical maiden on fluted toupie feet, which by 1807 was recorded in the palais des Tuileries in the pavillon des Enfants de France, appartement du grand trésorier de la Couronne, premier salon. And *p. 252, no. 249,* illustrating one of another comparable pair of chenets delivered by André-Antoine Ravrio in 1809 to the bedroom in the appartement de minister no. 19 at Fontainebleau and *p. 253, nos. 250 and 251,* illustrating two further comparable pairs of chenet with sphinxes delivered by Ravrio, the first to the salon du prince Borghèse at the Petit Trianon and the second to the salon de l'appartement de minister 19 at Fontainebleau. *"Pavlovsk Les Collections", Ed by Emmanuel Ducamp, 1993, p. 182,* illustrating a comparable gilt bronze fire surround with seated sphinxes of circa 1805 at Pavlovsk Palace.
The quality and the close similarity in design to the chenets and fender cited above, leave little doubt as to an attribution of the present works to the fondeur-cisèleur Pierre-Philippe Thomire (1751-1843). Their design was based on an earlier pre-Revolution pair of chenets which were supplied in May 1786 by Jean Hauré for the Queen's state bedroom at a cost of 2578 *livres.* Hauré's account books notes the names of all the different artists and craftsmen involved in their creation namely Louis-Simon Boizot who supplied the model, Thomire who being responsible for the ciselure, cast a Medusa and foliate decorations on the base and Claude Galle who gilded the bronzework.

AN EMPIRE GILT AND PATINATED BRONZE AND MARBLE PENDULE À L'ÉGYPTIENNE

A very fine ***Empire*** gilt and patinated bronze and rouge griotte marble Pendule à l'Égyptienne of eight day duration, signed on the white enamel dial ***Gabriel Le Roy rue de Temple N° 115 à Paris,*** with Roman numerals and a pair of fine blued steel hands for the hours and minutes. The movement with anchor escapement, silk thread suspension, striking on the hour and half hour on a single bell, with outside count wheel. The magnificent case attributed to ***André-Antoine Ravrio*** with the clock drum cast with drapery resembling an unveiled casket held in the hands of the goddess Isis who stands in a niche flanked by red marble pilasters each surmounted by a canopic bull head above a mount showing Egyptian symbols and hieroglyphs, above a demi-lune base on bun feet
Paris, date circa 1805-10
Height 54 cm, width 24 cm, depth 18.5 cm.

Literature: Sylvie Chadenet, "Les Styles Empire & Restauration", 1976, p. 25, pl. 2, illustrating bedroom furniture and furnishings including a clock of identical design to the present work which were used and owned by Madame Loetitia, mother of Napoleon Bonaparte. *Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 336, pl. 5.3.2,* illustrating an almost identical clock with slightly differing mounts and canopic bull heads, the dial signed Mesnil H.er and case by André-Antoine Ravrio. Musée du Louvre, Paris, exhibition catalogue: *"Egyptomania, L'Égypte dans l'art occidental 1730-1790", 20th January-18th April 1994, p. 193,* illustrating a similar clock. *Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 358, pl. 265,* illustrating a very similar clock with movement by Raguet-Lépine and case attributed to André-Antoine Ravrio, with Isis in a slightly different sheath dress and with slightly differing Egyptian symbols and hieroglyphs and surmounting urns on the flanking pilasters. *Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XXe Siècle", 1997, p. 380, pl. A,* illustrating a very similar clock but without the pilaster mounts and canopic bull heads, with dial signed Caillouet à Paris. *Elke Niehüser, "Die Französische Bronzeuhr", 1997, p. 229, pl. 646,* illustrating a similar case model.
This magnificent clock was based upon a design by Thomas Hope (1769-1831), which he illustrated in his publication "Household Furniture and Interior Decoration", 1807, plate 13. After his travels throughout the Middle East, Hope returned to his London residence in Duchess Street, 1799, where his clock stood amongst his collection of antiquities and antiques. Another similar example can be found at Brighton Pavilion in the Ante Room of the King's apartments. The case, which was made in Paris, can be attributed to the renowned French bronzier André-Antoine Ravrio (1759-1814), based on its close similarity with other models by or attributed to him. A number of Parisian clockmakers supplied movements for these sumptuous cases including Gabriel Le Roy, who made the present movement and is documented working at 115 rue de Temple from 1802 until 1820.

Gabriel LeRoy
A PARIS
CLEO
CLEO

A PAIR OF EMPIRE GILT AND PATINATED CANDELABRA

A magnificent pair of ***Empire*** gilt and patinated bronze two-light candelabra *retour d'Egypte* attributed to ***Pierre-Philippe Thomire*** after a design by ***Charles Percier,*** each surmounted by a gilt cat seated upon the head of a patinated bronze Egyptian female figure wearing a falcon head-dress over a wig of ringlets, a wesekh collar, her sheath gown secured below her breasts by a girdle from which suspends a long thin panel chased with pseudo hieroglyphs, holding in each hand a gilt fasces issuing a serpent holding in its open mouth a single vase-shaped nozzle chased with alternate anthemion and stars, the bare-footed figure standing on a gilt and patinated spreading rectangular plinth chased at the front with a dog-headed monster squatting on a bull and at the sides with pairs of kneeling Egyptian figures surmounted by a cat, on a rectangular base
Paris, date circa 1810
Height 67 cm. each.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 336, pl. 5.3.4, illustrating a design in the Musée du Louvre, Paris, by Charles Percier, circa 1800, for a very similar Egyptian caryatid support for a console. And *p. 336, pl. 5.3.3,* illustrating a similar candelabrum by Pierre-Philippe Thomire with the same figure but with candle branches upon her head and lacking the fasces.
The preeminent bronzier Pierre-Philippe Thomire (1751-1843) and his firm produced a number of related Egyptian style candelabra of differing sizes and details to the candle branches. Judging from the quality of the casting and chasing, the present figures date from circa 1810, when Thomire was at the height of his career.
A comparable pair of candelabra by Thomire, with similar supporting figures but with two surmounting tiers of branches and without candle branches in each hand, was supplied through *marchand-mercier* Martin-Eloi Lignereux (d. 1809) during the late 1790's to Czar Paul I for Pavlovsk Palace, Saint-Petersburg, while another pair from the H. de Givenchy collection was sold in Monaco 1993. King Louis-Philippe of France also owned a similar pair at Château de Saint-Cloud, which he then took to Château de Compiègne and are now in the Grande Chancellerie de la Légion d'Honneur, Paris.
Unlike the aforementioned examples these Egyptian figures hold in each hand a fasces candle branch in place of a palm frond and lotus leaf. In this they are almost identical to three other known examples. One pair was owned by Prince Anatole Demidoff (1813-70) and was included in the sale of his great art collection at Villa Demidoff de San Donato, Florence, in March 1880. Another almost identical pair was previously owned by Edward Medlicott Esq, Sacombe Park near Ware in Hertfordshire, and a third pair belonged to the Freiherr von Heylisches, Schloss Herrnstein.

A PAIR OF LOUIS XV GILT BRONZE MOUNTED LATE KANGXI PERIOD PORCELAIN WALL-LIGHTS

A very rare and beautiful pair of ***Louis XV*** gilt bronze mounted late ***Qing Dynasty Kangxi*** period *famille-verte* porcelain two-light wall-lights, each composed of a porcelain young Chinese woman in contraposto pose, one wearing a green and the other a turquoise floral dress seated on a striped pedestal and holding a baluster-shaped vase decorated with floral sprays from which issue gilt bronze Rococo asymmetrical scrolling candle branches, terminated at different levels by two foliate drip-pans below foliate wrapped candle holders, each of the figurines mounted on a foliate base terminated by a foliate boss
The porcelain figurines: ***China,*** probably ***Jingdezhen,*** Qing Dynasty, late ***Kangxi*** period (1662-1722).
The gilt bronzes: ***Paris,*** date circa 1750
Height 32 cm, width 22 cm. each.

These rare and very beautiful wall-lights combine the arts of China and France. The vogue for mounting Chinese export porcelain, which goes back to the Renaissance, enjoyed a great revival during the eighteenth century. The present figurines have been designed to serve as wall-lights. Their creation would have been masterminded by one of the Parisian *marchands-merciers* such as Lazare Duvaux who would have purchased the porcelain directly from one of the East Indies companies and then have commissioned one of the Parisian bronziers to create Rococo style mounts and their final assembly as wall-lights.
Gilt bronze mounted porcelain wall-lights became very fashionable in both France and England during the middle eighteenth century. Not all however integrated Chinese porcelain but instead used European porcelain such as two pairs with Vincennes porcelain figures and flowers in the Waddesdon Collection as well as another pair with Meissen flowers in the Wrightsman Collection (illustrated respectively in *Geoffrey de Bellaigue, "The James A. de Rothschild Collection at Waddesdon Manor", 1974, vol. II, p. 795-7* and in *F. J. B. Watson, "The Wrightsman Collection", 1966, vol. II, p. 409).*
The brilliant painted enamel decoration of the porcelain, known as *famille-verte,* was developed during the reign of Emperor Kangxi (K'ang Hsi) (1662-1722) and took its name from the variety of clear greens that characterise its style. Most of it was destined for the export market and replaced the earlier Ming five-colour scheme in which blue was rendered in underglaze and not in enamel. Nearly all Chinese porcelain intended for export was made in the Imperial factory at Jingdezhen, near Nanking. The Imperial factory, founded in 1369, produced nearly all the finest Chinese porcelain from the Ming period onward. Pieces decorated in underglaze blue were painted in the same town but wares with polychrome painting such as the present examples, were generally decorated in specialised enamelling shops in the Treaty Port of Canton, where Cantonese enamels were also manufactured.

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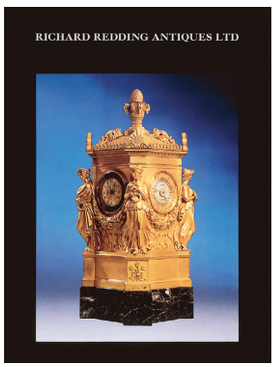

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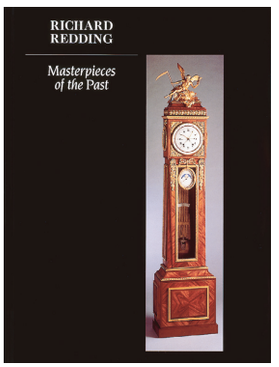

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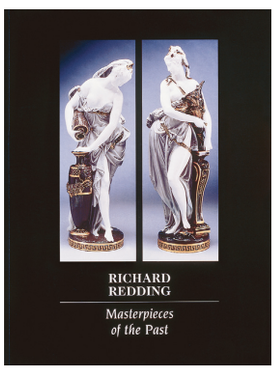

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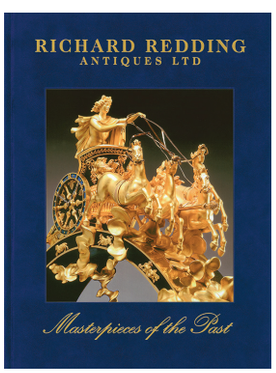

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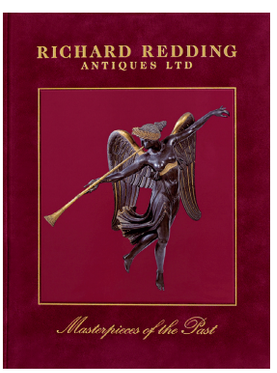

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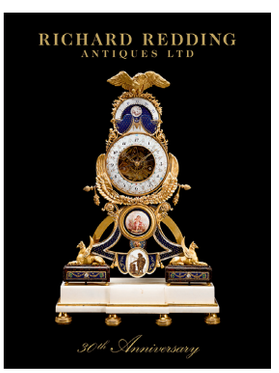

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