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Exhibitor at The European Fine Art Fair (TEFAF) Maastricht

Dear Friends and Clients

There is a saying that time goes quickly when you are enjoying yourself. That has certainly been the case for me – simply because I love my job. Having established Richard Redding Antiques in 1977, we are proud to be celebrating our 40th anniversary. During those forty years, I have had the privilege to handle some of history's finest masterpieces, have met some fascinating people and have grown from strength to strength. It is a passion that I and my staff would like to share with you in this book.



As you turn the pages you will encounter a small selection of the most important, rare and beautiful objects that we have acquired during the past four decades. Each clock, bronze, item of furniture, silver, porcelain, painting or other works of art, all made by leaders in their field, is fully illustrated and accompanied by a short description. However, if you would like to read a more detailed catalogue description, then please visit the gallery's website at www.richardreddingantiques.com where you will find many other quality objects from our stock. The website has been recently updated to include superior graphics with zoom facility as well as detailed catalogue descriptions so that you can fully appreciate the true artistic merit of each object from the comfort of your home or place of work.

As most of you will know Richard Redding Antiques was originally based in the heart of Zurich but from 2013 it has been successfully operating from an equally large gallery attached to my home in Gündisau. There is always a warm welcome for those who would like to visit the gallery and handle the objects in person but I would urge you to make an appointment since I am often out and about in search of new discoveries. Added to that the gallery continues each spring to exhibit at The European Fine Art Fair (TEFAF) at Maastricht – the world's leading art and antiques show – where visitors will have an opportunity to view our most recent acquisitions.

Richard Redding Antiques is fortunate in having a strong team, all of whom are experts in their field. While some might be involved in careful and sympathetic restoration, others ensure the smooth running of the gallery, that the website is constantly updated, that objects are correctly researched and catalogued as well as professionally packed and transported to their new homes.

Whether you are a museum curator, a member of an institution, a private collector or fellow dealer, we are here to share our passion with you. So please don't hesitate in making contact either by phone, email, via the website or in person. Our aim is for you to not only appreciate the beauty, quality and importance of our stock but above all to enjoy it.

Richard Redding

AN EMPIRE GILT AND PATINATED BRONZE AND MARBLE MANTEL CLOCK

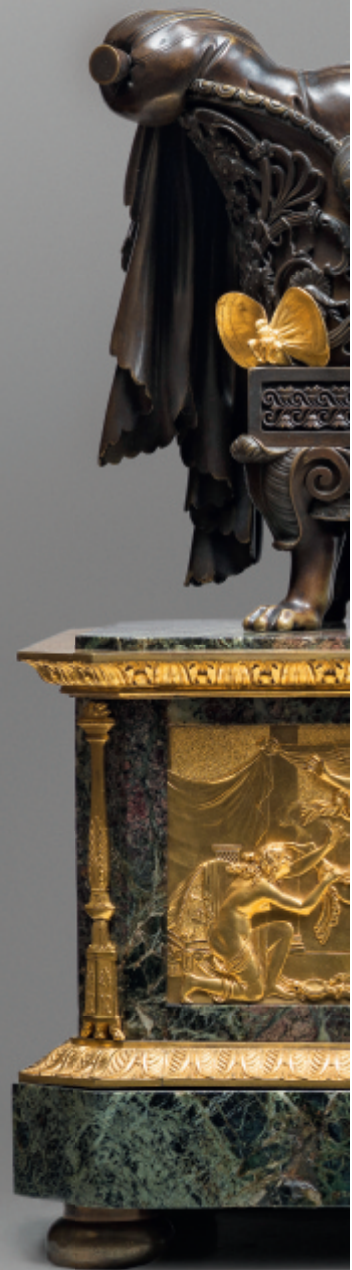
An extremely rare and very important *Empire* gilt and patinated bronze and marble mantel clock of eight day duration, signed on the white enamel dial *Mesnil à Paris*, with an exquisite bronze case depicting the story of Cupid and Psyche attributed to the pre-eminent bronzier, *Pierre-Philippe Thomire*. The dial with a centre ring showing minute intervals, an inner ring with Roman numerals for the hours and outer ring with Arabic numerals 1–30 (in accordance with the Republican 30 day month). Having a fine pair of pierced gilt brass hands and a blued steel hand to indicate the days of the month. With bell striking movement. The clock set into a rare and expensive marble base, surmounted by the magnificent figures of Cupid and Psyche upon a couch ornamented at each end by a butterfly, with Cupid's quiver full of arrows resting on the couch. The dial set between two figures of Cupid, each holding triumphal wreaths and a flaming torch, symbolising the fire of love, with four finely chased gilt bronze plaques on the sides and front of the base illustrating scenes from the story of Cupid and Psyche

Paris, date circa 1800

Height 86 cm, width 85 cm, depth 29 cm.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p.321, pl. 5e, illustrating a similar clock with case by Thomire of 1799 in the Hermitage, Leningrad. Ramón Colón de Carvajal, "Catálogo de Relojes del Patrimonio Nacional", 1987, p. 125, illustrating a clock by Raguët-Lepine in the Spanish Royal Collection, Madrid, with similar figures of Cupid and Psyche with dial above.

This is undoubtedly one of the most important clocks of the Empire period. The quality of the bronze case closely compares with examples in the Hermitage and Spanish Royal Collection. The story of Cupid and Psyche was told by Lucius Apuleius in the 'Golden Ass', 2nd century A.D. Venus was so jealous of Psyche's beauty that she sent her son Cupid to persecute her but instead he fell passionately in love.





A LOUIS XV GILT AND PATINATED BRONZE PENDULE ‘À L’ÉLÉPHANT’

A superb and highly important *Louis XV* gilt and patinated bronze Pendule ‘À l’Éléphant’ of eight day duration, signed on the white enamel dial by the renowned clockmaker *Jean-Baptiste Baillon* and inscribed on the backplate of the movement *Jean-Baptiste Baillon à Paris no. 1562*, housed in a magnificent patinated and gilt bronze attributed to the eminent bronzier *Jean-Joseph de Saint-Germain*. The white enamel dial with outer Arabic numerals and gilded fleurs-de-lis between the inner Roman numerals, with a fine pair of pierced gilt brass hands for the hours and minutes. The movement with silk thread suspension, verge escapement, striking on the hour and half hour on a single bell, with outside count wheel. The exceptionally fine drum-shaped case decorated by floral garlands surmounted by a seated monkey wearing a tricorne hat and holding a parasol in his left hand, the clock with scrolled base supported on the back of a patinated bronze elephant with gilded girth, raised trunk and feet resting on a foliate rocaille plinth with C-scroll and foliate edge

Paris, date circa 1750

Height 43 cm, width 32 cm.

Literature: Hans Ottomeyer and Peter Pröschel, “Vergoldete Bronzen”, 1986, p. 124, pl. 2.8.5, illustrating an identical case, the monkey having lost its parasol but likewise with movement by Jean-Baptiste Baillon, c. 1750 in the Residenz, Bamberg, Bavaria, of which another identical case signed on the dial Fieffe de l’Observatoire is housed in Schloss Fasanerie. And pl. 2.8.6, illustrating a comparable clock with elephant looking in the other direction, the case by Jacques Cafféri, c. 1755 in the Victoria and Albert Museum, London. J. Ramón Colón de Carvajal, “Catálogo de Relojes del Patrimonio Nacional”, 1987, p. 23, no. 4, illustrating an almost identical model with monkey having lost his parasol, in the Spanish Royal collection. Klaus Maurice, “Fine Antique Clocks of the 17th to 19th Century”, 1990, pp. 66-67, illustrating a comparable clock surmounted by a monkey with movement by Pierre Flournoy. And p. 66, pl. 52, illustrating another elephant clock with surmounting putti, the movement by Beckaert à Paris in the Pitti Palace, Florence. And pl. 53, illustrating an identical case with movement by Baillon in the Residenz Munich. Tardy, “Les Plus Belles Pendules Françaises”, 1994, p. 192, col pl. XXXI, illustrating a very similar clock with standing Chinaman with parasol and dove, the movement by Vautrin à Paris. Jean-Dominique Augarde, “Les Ouvriers du Temps”, 1996, p. 90, pl. 55, illustrating an almost identical clock but with monkey holding a parasol in his right hand and seated upon protruding flowers, likewise with movement by Baillon numbered 2398 dated circa 1760, from Baillon’s own personal collection. Pierre Kjellberg, “Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle”, 1997, p. 126, pl. A, illustrating a very similar clock with movement by Charles le Roy à Paris.



AN EMPIRE GILT BRONZE MOUNTED MAHOAGANY TABLE REGULATOR



superb and very rare *Empire* bronze mounted mahogany table regulator of month duration, signed on the white enamel dial *Bailly à Paris* and on the silver beat scale *Bailly Hger de l'Empereur*, with escapement signed and dated *Lory 1818*. The white enamel dial with Roman numerals for the hours and markings for the minutes with blued steel hands for the hours and minutes, with a silver brass and engraved chapter ring with Roman numerals for the seconds, at the top of the chapter ring another indication for retard and advance for equation of time, indicated by a brass hand with sunburst and pointer, with a silvered chapter ring for the days and months of the year, set in the base of the case a silver plaque to indicate the beat regulation, signed *Bailly Hger de l'Empereur*. The movement with substantial rectangular brass plates secured with four brass pillars with screws to the front plate and pinned to the backplate, twin going barrels, the deadbeat anchor escapement mounted on the backplate, fine adjustment to the crutch piece and bob, substantial nine rod gridiron compensated pendulum, striking on the hour and half hour on a single bell with outside striking count wheel. The gilt bronze mounted mahogany architectural case with squared Doric columns and pediment top with glazed sides, with front, sides and top sliding forward to display the movement, suspended from the backboard

Paris, dated 1818

Height 49.5 cm.

One is really fortunate to find the names of two important clockmakers on one timepiece, with dial and beat regulation plaque signed Bailly (d. after 1818) and escapement signed Lory. As one of the leading clockmakers during the Empire, Bailly was appointed clockmaker to the Emperor Napoleon and was one of the main suppliers to the Imperial Garde-Meuble. He was also responsible for the maintenance of clocks at Château Compiègne and the Trianons, Versailles. Examples of his work can be seen at Compiègne, Fontainebleau and the Trianons as well as in notable French museums – the Louvre, Musée Marmottan, Musée de la Légion d'Honneur and the Garde-National, Paris. Pierre-Philippe Thomire, Claude Galle and others supplied very beautiful cases for his clocks. Interestingly the strong architectural case housing this regulator compares very closely to another supplied to Antide Janvier for one of his mantel regulators, dated 1819, illustrated in “Antide Janvier, Horloger des Etoiles”, p. 222.



A LOUIS XVI GILT BRONZE MOUNTED SÈVRES LYRE CLOCK



n important *Louis XVI* gilt bronze mounted *Sèvres* beau bleu porcelain lyre clock of eight day duration with extremely fine enamel work by *Joseph Coteau* and movement by *Dieudonné Kinable* signed on the white enamel dial Kinable à Paris and also signed Coteau below 6 o'clock and also signed and dated on the dial reverse *Coteau 1796*, the dial with a Roman chapter ring and inner Arabic numerals for the 31 days of the month with outer calendar ring with the names and numbers of the days in each month surrounded by exquisite polychrome painted vignettes representing the twelve signs of the zodiac set within gilded lozenges with delicately jewelled designs between, with a very fine pair of pierced gilt brass hands for the hours and minutes and blued steel pointers 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 gridiron pendulum with a free-swinging gilt beaded and paste brilliants ring surrounding the dial, on a stepped elliptical pedestal hung with floral garlands and mounted with rope-twist and beaded borders on bun feet

Paris, dated 1796

Height 62 cm, width 27 cm, depth 16 cm.

Provenance: Christie's New York, 17th December 1986, lot 507. Lily and Edmond J. Safra.

Literature: Cedric Jagger, "Royal Clocks", 1983, p. 130, pl. 176, illustrating a very similar *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 XVIII^e 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 mounts by Duplessis, movement by Kinable and dial by Coteau 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. Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 230, pl. A, illustrating a similar bleu turquoise *Sèvres* porcelain lyre clock with movement by Kinable. And pl. B, illustrating another very similar beau bleu *Sèvres* lyre clock with movement by Garrigues and equally beautiful Coteau dial in the Musée de Sèvres.



A LOUIS XVI GILT BRONZE MOUNTED LONG CASE REGULATOR



rare and highly important **Louis XVI** gilt bronze mounted amaranth, rosewood and boxwood long case regulator of long duration by **Jean-Simon Bourdier** housed in a magnificent case by **Balthazar Lieutaud**, with superb gilt bronze mounts attributed to **Philippe Caffiéri** and exquisite painted dials by **Joseph Coteau**. The main dial signed **J. S. Bourdier** with an inner seconds ring and Roman and Arabic hour and minute numerals and outer calendar rings for the names of the month and their symbols and numbers of days in each month with a very fine pair of pierced gilt brass hands for the hours and minutes and blued steel pointers for the seconds, equation minutes and calendar indications. Below the main dial heading the pendulum aperture an exquisite oval lunar dial signed **Coteau** and inscribed 'Phases de la Lune & Quantième du Mois' showing the gold and white painted moon against a gilt star-studded blue sky marked above with the 29½ days of the lunar month with an outer ring marked with the 31 days of the month, each within a gilded frame interspersed by polychrome jewels, framed above and below by floral arabesques and centred above by a satyr mask. The weight driven movement with Graham anchor escapement, knife-edge suspension with a nine-rod steel and brass compensated pendulum mounted with a temperature scale enamelled by **Coteau**, with fine beat adjustment to the crutch, the indications for the equation of time, days of the month and signs of the zodiac all powered by the striking mechanism, the strike powered by a massive spring barrel, striking on the hour and half hours on a single bell with a very large outside count wheel with cut-out grooves for each day and taking 24 hours for each complete rotation. The superb Neo-classical case of rectangular form, surmounted by Father Time holding an hour glass and scythe and reclining on billowing clouds mounted below by a guilloché border, the main dial flanked by oak leaf spandrels with oval frames to either side, mounted below by a laurel leaf frame enclosing the lunar dial flanked either side by foliate sprays enclosing geographical symbols

Paris, date circa 1785

Provenance: *F de Paniagua Collection, sold at Hôtel Drouot, Paris, 4th May 1983, lot 124.*

Literature: Ferdinand Berthoud, "Essai sur l'Horlogerie", 1763 ed, vol. II, p. 138, describing the pendulum used in this regulator. Tardy, "La Pendule Française", 1949, vol. II, p. 161, illustrating a similar clock with case by Lieutaud in the Victoria and Albert Museum, London, with the exact same gilt bronze figure of Father Time, and p. 210 and 211, illustrating a similar Coteau moon phase dial. Peter Hughes, "The Wallace Collection Catalogue of Furniture", 1996, pp. 444-451, F271, describing and illustrating a similar clock with case by Lieutaud in the Wallace Collection, London. C. Frégnac and J. Meuvret, "French Cabinetmakers of the Eighteenth Century", 1965, p. 202, illustrating a similar clock with case by Lieutaud in the Musée de Versailles. T. Dell, "Furniture in the Frick Collection", 1992, p. 317, illustrating a similar clock with case by Lieutaud and p. 328, describing the present clock.



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



An extremely rare and beautiful *Louis XVI* tricoloured gilt bronze, enamel and white 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 Breant 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 'Phases de la Lune', with a grisaille moon against a blue sky surrounded above by the 29½ 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 exquisite 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

Paris, date 1775-80

Height 65, width 39, depth 15 cm.

Provenance: From a Château in the Auvergne.

Lyre clocks began to come into vogue during the 1760's as one of the many decorative features associated with the Antique and in turn the Neo-classical style. As here, all showed the clockmaker and case makers' skills to great advantage. A number of such cases were made by the Sèvres Royal Porcelain Factory, which as here were exquisitely decorated. Yet this particular example differs from the rest 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. However it can be loosely compared with a few known examples such as one with a movement by Lépine, which as here has exquisitely painted dials by Joseph Coteau (1740-1812), with two subsidiary dials flanking the main dial (illustrated in Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 229).



BREGUET CARRIAGE CLOCK NO. 5017



n extremely important, rare and large gilt bronze grande and petite sonnerie striking carriage clock with quarter-repeat, pull-wind alarm and calendar by *Breguet Neveu Compagnie à Paris*, signed on the dial *Breguet*, also signed and numbered below on the foliate engraved gilt mask *Breguet N° 5017* and further signed and numbered on the backplate of the movement *Breguet Neveu et Compagnie, N° 5017*, accompanied by the original gold-tooled red Moroccan leather travelling box, the original Breguet key and a Breguet certificate numbered 4029. The white enamel dial by *Droz* with Roman numerals and an outer minute track, enclosing three subsidiary dials for the seconds (at top), the days of the month (lower left) and the alarm (lower right). The rectangular brass movement with a large single double-ended going barrel driving the going and striking trains, horizontal gilded platform with lateral lever escapement, three-arm bimetallic compensation balance with temperature adjustment screws, with parachute on the top pivot, blued steel Breguet balance spring, index regulator, striking and quarter-repeating work visible on the backplate, the bells mounted within the base, with pull-wind alarm and repeating buttons on the top of the case and petite/grande sonnerie and silence/sonnerie selection levers on the edge of the dial. The heavy multi-piece cast and engine turned gilt bronze case of exceptional quality, with Corinthian pilasters, glazed sides, back and front doors, with an oval glazed aperture on the top to view the escapement, surmounted by four ball finials, a scroll handle with ball supports, foliate pierced base for sound transmission on chased bun feet

Paris, date circa 1831-32

Height 15 cm, width 11 cm, depth 8 cm.

Provenance: Sold by Breguet to Monsieur le Comte Wladimir Komar, 11th June 1853, for 4000 francs. The accompanying Breguet certificate 4029 notes: "Monsieur le Comte Wladimir Komar le N° 5017 Pendule de voyage en bronze doré à grande et petite sonnerie au passage, répétition des quarts et réveil, avec le quantième du mois, dans son écrin d'origine en maroquin rouge. Pour le Prix de 4000 francs."

Literature: Derek Roberts, "Carriage and other Travelling Clocks", 1993, p. 34, pls. 2-7 a-c, illustrating this clock.



BREGUET CARRIAGE CLOCK NO. 3347



rare and very important gilt bronze grande and petite sonnerie striking carriage clock by *Breguet et Fils*, signed on the silver engine-turned dial *Breguet et Fils* and also signed and numbered on the backplate *Breguet & Fils, no. 3347*, accompanied by its original key and gold-tooled red Moroccan leather travelling box stamped on the front *No. 3347*. The dial with Roman numerals and outer ring with a slide for the options, marked H (for the hours) quart/quarts and sonnerie/silence, with three central subsidiary dials for the seconds, age and phases of the moon and alarm with a pair of blued steel hands for the hours and minutes and blued steel pointers for the subsidiary dials and also with three angular apertures below the main dial to indicate the day of the week, date and month. The movement with a lever escapement having a bi-metallic two arm compensation balance with parachute to the top pivot, a single spring barrel which is provided with great wheels to the front and back for the going and striking trains, grande and petite sonnerie striking and repeat on two gongs as well as an alarm. The finely cast case with palmettes and fleurons on a matted ground, the corners with flat fluted Corinthian columns, glazed on all sides, the engine-turned top with a glazed oval aperture, four turned ball finials and an arched handle with chased knop supported on lion head masks, the whole standing on turned bun feet

Paris, date circa 1831

Height 15 cm, width 11 cm, depth 8 cm.

Provenance: Sold on 20th August 1831 for 6000 francs to Maria Cristina de Bourbon-Sicile, Queen of Spain.

Literature: Charles Allix, "Carriage Clocks, their History and Development", 1974, p. 39, pls. II/2 & 3, illustrating another Breguet carriage clock housed in a similar case, in the Ashmolean Museum, Oxford and p. 47, pls. II/17 & 18, illustrating a more recent carriage clock completed in 1970 by M. Pitou for the House of Breguet of which Allix refers to its "new case in traditional Breguet Empire style used to house a top quality standard carriage clock". Derek Roberts, "Carriage and Other Travelling Clocks", 1993, p. 29, pl. 2-3, illustrating this clock.

Abraham-Louis Breguet (1747-1823) was one of Europe's most eminent horologists who was appointed watchmaker to Louis XVI and Marie Antoinette and later to Napoleon. In 1807 he took his son, Antoine-Louis (1776-1858) into partnership and thereafter the firm was known as Breguet et Fils when, as before, it was patronised by many illustrious figures such as the Russian Tsar or Maria Cristina de Bourbon-Sicile, Queen of Spain (1806-1878), who purchased the present piece in 1831.



A DIRECTOIRE GILT BRONZE AND MARBLE MANTEL CLOCK

A highly important *Directoire* gilt bronze and rouge griotte marble mantel clock of eight day duration, the superb case featuring 'Le Char de Cérès' by *Pierre-Philippe Thomire*, signed *Thomire à Paris* on the chariot. The white enamel dial with Arabic numerals and a pair of pierced gilt brass hands for the hours and minutes. The movement with anchor escapement, silk thread suspension, striking on the hour and half hour, with outside count wheel. The magnificent case with clock drum surmounted by a floral and foliate wreath placed upon the knee of Ceres who wears a castle-shaped crown and long flowing dress, seated in her cushioned chariot, flanked behind by a seated putto holding corn sheaves and in front by a seated putto with a cornucopia waving a whip as he drives a pair of lions with lambrequin saddle cloths that pull Ceres' chariot along, the whole on a stepped rectangular rouge griotte marble base with frieze mounted with dancing Bacchic revellers above a stiff leaf cast border on flattened bun feet

Paris, date circa 1799

Height 50 cm, length 60 cm, depth 20 cm.

Literature: Ernest Dumonthier, "Les Bronzes du Mobilier National Pendules et Cartels", 1910, pl. 41, illustrating a comparable 'Char de Quatre Saisons' clock noting as being from a composition by Thomire Duterme et Cie (height: 60 cm, length 73 cm, depth 25 cm) belonging to the Ministère des Affaires Etrangères. J. Ramón Colón de Carvajal, "Catálogo de Relojes del Patrimonio Nacional", 1987, p. 183, cat. no. 163, illustrating a 'Char de Quatre Saisons' clock. And p. 208, cat. no. 190, illustrating a very similar chariot clock with Ceres drawn by a pair of elephants. Tardy, "Les Plus Belles Pendules Françaises", 1994, p. 276, illustrating the latter clock in the Spanish Royal Collection noted as being by P-P Thomire. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 144, pl. 108, illustrating one of P-P Thomire's 'Le Char des Saisons' clocks, from the Marquis of Tavistock's collection, Woburn Abbey, which was purchased from Martin-Eloi Lignereux by the 5th Duke of Bedford on 28th April 1803 for 4500 francs.





A LOUIS XV GILT BRONZE POLYCHROME PAINTED VERNIS MARTIN AND PORCELAIN MANTEL CLOCK



magnificent and rare *Louis XV* gilt bronze mounted polychrome painted vernis Martin and porcelain mantel clock of eight day duration by *Pierre II Le Roy* with magot figures attributed to *Martin Frères*, signed on the white enamel dial *Pierre Le Roi de la Société des Arts* and also signed on the movement, the dial with Roman and Arabic numerals and a fine pair of pierced gilt brass hands for the hours and minutes, the hour hand with a fleur-de-lis pointer. The movement with verge escapement, striking on the hours and half hours. The wonderful case with a reclining Chinaman resting the clock drum on his raised leg and steadying it with his left arm while holding a gourd-shaped drinking bottle in his right hand, with an infant standing on the right side of the drum with arms outstretched as if supporting it, the elder vernis Martin figure reclining on a gilt bronze tree and both on a gilt bronze rocaille base, decorated overall with naturalistic branches issuing exquisite porcelain peonies and other flower heads, probably from either the Vincennes or Meissen porcelain factories

Paris, date circa 1750

Height 27.5 cm, width 33 cm, depth 17 cm.

Provenance: The Roban-Chabot Collection at the turn of the nineteenth and twentieth century.

Thence by descent until recent years.

Literature: Simon Fleet, "Clocks, Pleasures and Treasures", 1967, p. 58, pl. 48, illustrating a similar clock with the same two figures but a different base, a greater profusion of flowering branches and dial signed Benoist Gerard à Paris. Pierre Verlet, "Les Bronzes Dorés Français", 1987, p. 21, no. 7, illustrating a similar type of clock, with three figures and movement by Julien le Roy, flanked by matching two-light candelabra to form a garniture, now in the Residenzmuseum, Munich. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 180, pl. 144, illustrating a similar type of clock with three Chinese figures and movement by Etienne Le Noir from the former collection of Mr and Mrs Djahanguir Riahi. Elke Niehüser, "Die Französische Bronzeuhr", 1997, p. 204, pl. 143, illustrating a very similar clock. And pl. 144, illustrating a similar clock with the same two figures but a greater profusion of flowering branches. T. Wolfesperges, "A Propos d'une Pendule aux Magots en Vernis Martin du Musée du Louvre provenant de la collection Grog-Carven" in "Revue du Louvre", 4th October 2001, pp. 66-78, regarding a very similar clock in the Musée du Louvre, Paris from the Grog-Carven collection. Danielle Kisluk-Grosheide "The Reign of the Magots and Pagods", in "Metropolitan Museum Journal", vol. 37, 2002, pp. 177-97 and 183, pl. 13, illustrating a similar clock with movement by Etienne Lenoir.



A LOUIS XVI GILT BRONZE AND MARBLE ASTRONOMICAL MANTEL CLOCK



n important **Louis XVI** gilt bronze and white marble astronomical mantel clock of eight day duration with beautiful enamel work by **Georges-Adrien Merlet**, the polychrome painted white enamel dial signed **G. Merlet** with black Roman numerals and outer calendar ring with Arabic numerals for the 31 days of the month, each within a painted lozenge, the dial centred by a subsidiary enamelled lunar dial with a beautifully painted grisaille moon on a gold star-studded blue ground surrounded by the 29½ days of the lunar month, the dial with a very fine pair of pierced gilt brass hands for the hours and minutes and blued steel pointers for the seconds and calendar indications. The superb case of rare design featuring the figure of Venus wearing only loose drapery over her lower half and across her shoulder, holding out her hand to Cupid, who standing to the right, offers her a floral spray, Venus seated in her chariot, cast to the front with a lion's head and drawn by a pair of doves, the chariot on billowing clouds that surround the dial, on a shaped and part-fluted stepped white marble base mounted with a pierced foliate scrolled frieze and decorated with borders of laurel, stiff-leaves and spirals on toupie feet

Paris, date circa 1780

Height 60 cm, width 55 cm.

Provenance: *The Mobilier National, purchased 9th March 1864 from Maître Charles Pillet for 1380 francs. Empress Eugénie, Villa Eugénie, Biarritz in the Petit Salon, numbered 2439, 1865. Empress Eugénie, Farnborough Hill, Farnborough, Hampshire. Sold Christie's London, 7th July 1927, lot 54, from the former collection of the Empress Eugénie at Farnborough Hill. The Bensimon Collection, sold Etude Couturier, Hôtel Drouot, 18-19th November 1981.*

Literature: Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 335, pl. F, illustrating a Directoire gilt bronze and white marble figural clock with a very similar dial by Georges-Adrien Merlet (b. 1754 d. after 1812).



A LOUIS XV GILT AND PATINATED BRONZE PENDULE 'À L'ÉLÉPHANT' WITH MUSIC BOX



rare and very important *Louis XV* gilt and patinated bronze Pendule 'À l'Éléphant' with gilt bronze mounted green horn music box, signed on the white enamel dial and on the movement *Charles Baltazar à Paris*, also signed and dated on the dial reverse *Decla 1747*, the magnificent mounts attributed to the bronzier *Jean-Joseph de Saint-Germain* and music box to his father the ébéniste *Joseph de Saint-Germain*, the elephant and all the mounts stamped with a *C-couronné poinçon*. The enamel dial with blue Roman and Arabic numerals with a very fine pair of pierced and engraved foliate gilt brass hands for the hours and minutes. The four knobbed pillared movement with anchor escapement and silk thread suspension, striking on a single bell, with outside count wheel. The wonderful green patinated drum-shaped case surrounded by flowering gilt bronze flowers and foliage and surmounted by a seated putto, supported on the back of an elephant with a rare red lacquer patina, the elephant facing to the right with raised trunk and gilded girth, standing on a floral rocaille base and trellis-work between the scrolls, the bombé-shaped base containing the musical mechanism playing one of twelve airs with twenty hammers on eleven bells every hour or at will, the magnificent green stained horn veneered base mounted with gilt bronze borders cast and chiselled with gadrooning and foliage, the corners with scrolling foliate mounts terminated by scrolled feet, the front with a basket of flowers within trellis-work, the back with a hinged door, the sides with shield-shaped panels with trellis-work

Paris, dated 1747

Height 69 cm.

Provenance: A European Princely family, until recent years.

Literature: Tardy, "French Clocks – The World Over", 1981, vol. I, p. 285, illustrating an identical clock case and music box in a Belgian private collection. Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 123, pl. 2.8.3, illustrating a very similar clock signed on the dial *Moisy à Paris* housed in an identical case stamped *St. Germain* but without the musical box below. And on the same page pl. 2.8.4, illustrating a very similar clock and music box with mounts by Jean-Joseph de Saint-Germain, signed on the dial *Autran à Montelimart* with identical drum, surmounting putto and music box but with a wild boar in place of the elephant. Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 128, pl. A, illustrating an identical clock and music box, signed on the dial *Molé à Paris*, the elephant of a black patinated bronze, lacking the trellis-work between the scrolls on top of the music box mounts and music box itself in a much brighter coloured green horn veneer. And on the same page, pl. B, illustrating another almost identical clock and music box, with mounts stamped *Saint-Germain* and dial signed *Etienne Le Noir à Paris*, the elephant of a gilt bronze, lacking the trellis-work between the scrolls on top of the music box mounts and music box itself veneered in red tortoiseshell.



AN EMPIRE GILT BRONZE AND MARBLE Mantel CLOCK



magnificent and very rare *Empire* gilt bronze and marble mantel clock, signed on the white enamel dial by the clockmaker *Thomas à Paris* and also signed on the dial by the bronzier *Claude Galle*. The fantastic case representing the fall of Phaeton

Paris, date circa 1805
Height 70 cm.

Literature: Tardy, "Les Plus Belles Pendules Françaises", 1994, p. 275, illustrating a very similar case in L'Ecole d'Horogerie de Dreux, of which there is another similar clock in one of the reception rooms of the Elysée Palace, Paris. Elke Niehüser, "Die Französische Bronzeuhr" 1997, p. 60, illustrating an almost identical clock in the Bibliothèque Nationale, Paris.

The story of Phaeton lent itself so well as a subject for figural clocks and is perfectly captured in this wonderful sculptural case by the great bronzier Claude Galle (1759-1815). According to mythology Phaeton the son of Helios, the sun god persuaded his unwilling father to let him drive his golden chariot across the skies. Ovid tells how the hours or Horae harnessed the four horses to the chariot, then Dawn or Aurora opened her doors and Phaeton drove upward. But having no experience he was helpless when he met the fearful scorpion of the zodiac (the scorpion with other signs of the zodiac appears on the chariot itself). Phaeton dropped the reins, his horses bolted and the earth began to catch on fire.

However Jupiter arrested the situation, sending a thunder bolt to the wreck the chariot and Phaeton went tumbling down in flames into the River Eridanus. The main story is begun and continued on the gilded frieze below. Phaeton's fate is portrayed in the central panel, which shows how after the nymphs had buried him, Phaeton's mother, Clymene and his sisters, the Heliads mourned over his grave. As his sisters wept they were turned into poplar trees and their tears were turned to amber beads. Cygnus, a friend of Phaeton also came to mourn, and as he did he was turned into a swan.

The case is complemented by the clock itself, which was made by the Parisian clockmaker Nicolas Thomas (d. after 1806). He became a maître-horloger in 1778 and in the same year was appointed Horloger du Roi, supplying clocks to the King Louis XVI. He was established at rue du Bac circa 1781-83, at rue de l'Echelle circa 1787-89, and by 1806 at rue de Grétry. He married Thérèse, daughter of Pierre Millot, another very fine clockmaker.



A LOUIS XVI GILT BRONZE AND EBONY PENDULE 'À LA GEOFFRIN'

An important and high quality *Louis XVI* gilt bronze and ebony Pendule 'à la Geoffrin' of eight day duration by the esteemed clockmaker *Ferdinand Berthoud* housed in an extremely fine case attributed to the fondeur *Edme Roy* after a model by *Laurent Guiard*, with ebony base by the renowned ébéniste *Balthazar Lieutaud*, signed on the white enamel dial and on the movement *Ferdinand Berthoud* and also stamped three times *B. Lieutaud* on the ebony base. The dial with outer Arabic minute numerals and inner Roman hour numerals and a very fine pair of pierced gilt brass hands, the hour hand with a fleur-de-lis pointer. The twin barrel movement with anchor escapement, silk thread suspension, striking on the hour and half hour on a single bell, with outside count wheel

Paris, date circa 1770

Height 51 cm, width 69 cm, depth 29 cm.

Literature: Geoffrey de Bellaigue, "The James A. de Rothschild Collection at Waddesdon Manor", 1974, vol. I, p. 104-7, no. 17, illustrating and describing a very similar clock with a gilt bronze mounted ebony base, signed on the dial Julien Le Roy. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 90, pl. 54, illustrating a very similar clock of circa 1758-60, signed on the dial Le Roy Fils aux Galeries du Louvre housed in a gilt bronze case with a plain stepped gilt bronze base by Edme Roy, formerly owned by the eighteenth century court financier Nicolas Beaujon, now in the Musée de l'Histoire de France, Paris. Peter Hughes, "The Wallace Collection Catalogue of Furniture", 1996, vol. I, no. 99 (F267), pp. 440-44, illustrating and describing a very similar clock of circa 1768, with movement as here by Ferdinand Berthoud and gilt bronze probably by Edme Roy and an ebony base by Joseph Baumhauer. Elke Niehüser, "Die Französische Bronzeuhr", 1997, p. 39, pl. 45, illustrating a very similar clock, the movement by Julien Le Roy housed in a gilt bronze case by Edme Roy on a gilt bronze and marble base.







AN EMPIRE GILT AND PATINATED BRONZE AND MARBLE CHARIOT CLOCK

A very important *Empire* gilt and part-patinated bronze and rouge marble chariot clock of eight day duration, housed in a magnificent case representing Phaeton's flight in the sun's chariot across the heavens by the preeminent bronzier *Pierre-Philippe Thomire*. The dial formed as the chariot wheel with outer blue painted dial ring with gilded Arabic hour numerals and six inner gilded wheel spokes interspersed with palmettes and a fine pair of pierced silver plated 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 elaborately decorated chariot with ribbon-tied swags on the front, with a pair of griffins, a quiver and harp at the rear, with Phaeton standing, wearing a billowing cloak and driving four frenzied horses across the arch of Heaven. The arch, mounted with figures of Pisces, Aries, Taurus and Aquarius, hung with billowing clouds and resting on a stepped rectangular rouge marble base mounted by a gilt frieze representing the eastern sun god Mithras slaying the primeval bull, flanked by a pair of half moons and stars, on lion paw feet

Paris, date circa 1805-10

Height 67 cm, width 72 cm, depth 25 cm.

Literature: Cedric Jagger, "Royal Clocks", 1983, p. 144, pl. 196, illustrating Thomire's slightly earlier version in the British Royal Collection. J. Ramón Colón de Carvajal, "Catálogo de Relojes del Patrimonio Nacional", 1987, p. 200, pl. 182, illustrating the same model in the Spanish Royal Collection. Tardy, "Les Plus Belles Pendules Françaises", 1994, p. 274, illustrating the same model. Phoenix Art Museum, Arizona, exhibition catalogue, "French Clocks from the age of Napoleon", 1998-99, illustrating the same model from the John W. Teets collection.

Pendules 'au char' or chariot clocks were one of a number of ingenious clock cases that allowed the fullest opportunity for the sculptor and fondeur-ciseleur to express the brilliance of their craft. All followed the same basic design featuring an ancient chariot carrying figures of deities with the clock dial set into the wheel. Of the many variations Thomire's model portraying Phaeton's reckless flight across the skies (sometimes described as 'The Apollo Clock') is probably the finest and most important of all.

A SWISS GILT BRONZE MOUNTED MUSICAL AND SINGING BIRD CLOCK



n extremely rare and beautiful Swiss gilt bronze mounted musical and singing bird clock signed on the automata movement *Rochat Frères*, signed on the musical movement *Nicole Frères à Geneva* and signed on the dial *Bautte et Moynier* and further signed and dated on a brass plaque attached to the base *Bautte et Moynier à Geneve 1824*, the small engine turned gilt bronze dial mounted on the side of an urn, with a floral and foliate cast bezel, Roman numerals and blued steel moon-shaped hands for the hours and minutes. With a complex automaton movement to activate the eight moving and singing birds and very fine musical movement to activate the birds who can sing four different tunes. The clock formed as a magnificent floral bouquet in an urn, the flowers and foliage still retaining their original bright colours made from various fabrics amongst which perch eight brightly coloured feathered birds who sing and move on demand, the abundant bouquet issuing from a fluted gilt bronze urn set either side with turned ring handles, the urn on a spreading oval foot cast with palmettes, the conformingly shaped ebonised wooden oval base with fine central gilt bronze mounts featuring conjoined ribbon-tied floral and fruit-filled cornucopias supported either side by a pair of winged chimeras with scrolled foliate tails, the stepped lower part of the base mounted at the front with a brass plaque and two knobs and likewise on the side for the automata and musical options to include play, repeat and silence, the whole supported on turned bun feet

Geneva, dated 1824

Literature: Derek Roberts, "Mystery, Novelty and Fantasy Clocks", 1999, p. 212, pl. 18, 5 A & B.

As Derek Roberts notes "this beautiful clock has no less than eight singing and moving birds." Singing and automata bird clocks were a speciality of Swiss makers, especially those from Neuchâtel, la Vallée de Joux and Geneva, who produced some of the world's finest examples from about 1780 until 1840. As here each clock resulted from the collaboration of several craftsmen. Among the best makers of such complex pieces were Jaquet-Droz and later Rochat Frères and François Nicole and his brother. In this case the completed piece was then delivered to the firm of Bautte & Moynier, who was the leading retailer of such luxury items. Not only very rare they were extremely expensive owing to the high manufacturing costs but interestingly their popularity appears to correlate with the expanding commercial links with the Chinese, Ottoman, and Russian markets, which blossomed towards the end of the eighteenth century.

The firm of Bautte & Moynier, at 61, rue du Rhône in Geneva, were registered as working from about 1824-1831. The concern began with Jean-François Bautte, jeweller and goldsmith, who by 1791 had a large factory with some 300 workers. From 1793 till 1802 it was run by Jean-François Bautte and Jacques-Dauphin Moulinié and known as Moulinié-Bautte. They were then joined by Jean-Gabriel Moynier and from 1808 until c. 1824, were known as Moulinié-Bautte & Moynier. Bautte & Moynier, who enjoyed considerable repute, were cited in writings by Honoré de Balzac and counted among their clientele Alexandre Dumas and John Ruskin.



AN EMPIRE GILT BRONZE MOUNTED AMBOYNA ORRERY CLOCK



very fine *Empire* gilt bronze mounted amboyna orrery clock with glass dome by *Raingo*, signed on the white enamel dial by the retailer *Guition à Paris*. The dial with Roman numerals and inner names and symbols of the days of the week and a pair of blued steel hands for the hours and pointer for the calendar indications. The clock movement of eight day duration, striking on the hour and half hours, with outside count wheel, with a fine compensated gridiron pendulum. The fine gilt bronze mounted amboyna veneered case with main dial and movement suspended between four circular pillars surmounted by an entablature with an outer ring with gilt bronze signs of the zodiac and inner silvered ring indicating the days and names of the month and the four year cycle, the orrery of four year duration consisting of rotating spheres representing the sun, earth and moon, with an ivory handle below for manual operation, the pillars supported on a circular trellis-cast gilt bronze base

Paris, date circa 1815


Height 70 cm, diameter 36 cm.

Literature: Tardy, “Les Plus Belles Pendules Françaises”, 1994, p. 339, showing two earlier Raingo orrery clocks with caryatids, one in the Musée d’Art et d’Histoire, Brussels. And pp. 340-341, illustrating similar orrery clocks by Antide Janvier and Raingo, one signed by both in the Musée d’Horlogerie, La Chaux-de-Fonds. Cedric Jagger, “Royal Clocks”, 1983, pp. 168-170, pls. 229-231, illustrating an almost identical clock in the British Royal Collection, a detail and as illustrated in the Pictorial Inventory. Pierre Kjellberg, “Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle”, 1997, p. 376, pl. A, illustrating a very similar Raingo clock.

While Zacharie-Nicholas-Amé-Joseph Raingo (b. circa 1780) made a number of fine domestic clocks, he is best known as the most important nineteenth century maker of orrery clocks. This clock looks quite different from other astronomical timepieces, with the clock mounted by a mechanism of rotating spheres designed to indicate the relative sizes, positions and movements of the earth, moon and sun. Each of Raingo’s orrery clocks followed a similar design having a precision clock below the orrery, the latter as here being driven by the clock but also having its own supporting power for the four year duration. In addition, a handle can be employed for independent manual operation of the planetary spheres. As here all Raingo’s models were veneered with the finest woods, either amboyna or mahogany and ornamented with sumptuous gilt bronze mounts.



A LOUIS XV GILT BRONZE GRAND CARTEL CLOCK

n extremely fine *Louis XV* gilt bronze grand cartel clock of eight day duration, signed on the white enamel dial and also on the movement *Henri Voisin à Paris*, the dial with Roman and Arabic numerals with a very fine pair of pierced gilt brass hands for the hours and minutes. The large rectangular movement with anchor escapement, silk thread suspension, striking on the hour and half hour on a single bell, with outside count wheel. The superb Rococo case attributed to *Jean-Joseph de Saint-Germain* of asymmetrical cartouche outline decorated overall with roses and other floral and foliate scrolls surmounted by a pair of lovers in contemporary dress making music beneath a leafy arbour, the man standing as he plays the flute and leans toward the woman who sits holding an open music score upon her knee while raising a baton in her left hand, to the left at the gentleman's feet sits a dog who scratches his ear with his back paw while to right beside the lady sits a lamb, below the dial an asymmetrical shaped glazed pendulum aperture above a foliate scrolled boss

Paris, date circa 1755

Height 118 cm, width 60 cm.

Literature: Richard Mühe and Horand M. Vogel, "Alte Uhren. Ein Handbuch Europäischer Tischuhren, Wanduhren und Bodenstanduhren", 1976, p. 184, pl. 340, illustrating a slightly smaller cartel of similar design without animals and with less flowers and foliage by an unknown maker in the Museum für Kunsthandwerk in Dresden. Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 102, pl. A, illustrating a clock with movement by Pierre Le Roy à Paris and case of a very similar design but without the lamb while the dog sits more erect between the two figures. And front cover illustrating the upper details of the former case.





A DIRECTOIRE GILT BRONZE CHARIOT CLOCK

A rare and important *Directoire* gilt bronze chariot clock of eight day duration by *Jean-Simon Deverberie*, signed on the white enamel chapter ring between 6 o'clock *In' et Fait par Deverberie/Reu Barbet au Marais à Paris*, with Arabic numerals and blued steel Breguet hands for the hours and minutes set within the wheel of a chariot which is cast at centre with twelve foliate and fluted spokes set at five minute intervals. The movement with anchor escapement, silk thread suspension, striking on the hour and half hour, with outside count wheel. The magnificent case representing the figure of Apollo seated in his chariot holding upon his knee his lyre with its double serpent border, wearing a laurel leaf crown, Roman sandals and drapery around his loins that billows behind him, his golden chariot ornamented with laurel leaf borders and mounted with a female caryatid herm as well as eagle heads on the arm rests and with hanging drapery below, with a lion head at the back of the chariot and at the prow the head of Marsyas mounted either side with a rosette, upon which stands on one foot the figure of the young winged Cupid, holding a caduceus in his right hand and like Apollo, holding reins attached to a pair of horses that pull the chariot onward, each horse with a flowing mane and tail, wearing a lambrequin saddle cloth and yoked by a Vitruvian scroll decorated harness as it rears on its hind legs while setting across the skies, the chariot and horses on a rectangular plinth with a frieze cast with acanthus scrolls issuing fruit and foliage, supported on eight toupie feet

Paris, date circa 1800

Height 60 cm, length 80 cm, depth 25 cm.

Literature: Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 143, pl. 106, illustrating a clock of the same model by Jean-Simon Deverberie (1764-1824), likewise of gilt bronze but slightly shorter in length and with the infant Mercury rather than Cupid, noted as from Galerie Gismondi, Paris. Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 416, pl. A, illustrating the same clock as that appearing in Augarde, *op. cit.* Charlotte Vignon, "Deverberie & Cie: Drawings, Models, and Works in Bronze", in "Cleveland Studies in the History of Art", vol. 8, 2003, p. 186, listing clocks by Jean-Simon Deverberie featuring Apollo riding his chariot.

AN EMPIRE GILT BRONZE AND MARBLE ASTRONOMICAL CLOCK



superb *Empire* gilt bronze and marble three dial astronomical clock by the eminent clockmaker *Jean-Joseph Lepaute*, signed on the silvered dials *J. J. Lepaute* and *Lepaute à Paris* and also signed and dated on the movement *Décembre 1808*, housed in a magnificent case attributed to *Denière et Matelin*, with three silvered dials, one of the three dials with a gold star-studded blue enamel bezel and another with its bezel cast with signs of the zodiac, one dial showing mean and solar time, another with the day, date and months of the year and the third showing the age and aspect of the moon and the sun's position in the zodiac. The superb quality movement with a pin wheel escapement, steel rod pendulum with micrometre beat adjustment, with a strike train for the hours on a single bell and the quarters on two bells. The imposing case shaped as a classical temple surmounted by a tessellated roof with pinecone finial and palmettes at each corner, the main body of rectangular form with chamfered corners where stand four classical maidens, each holding a wreath and joined by abundant fruiting swags that fall below the dials, the lower shaped part of the temple on a conformingly shaped marble base

Paris, dated 1808


Literature: Winthrop Kellogg Edey, "French Clocks in North American Collections", Frick Collection exhibition catalogue, November 1982–January 1983, no. 96, showing a similar temple-shaped clock with case attributed to Denière et Matelin with classical winged maidens at the four corners linked by extremely similar swags below the dials, from the collection of Valeria Knapp Langeloth Bonham, sold by Parke-Bernet, New York, 1954.

The renowned clockmaker Jean-Joseph Lepaute (b. circa 1768 d. 1846) who made this remarkable clock belonged to the esteemed Lepaute company that was formed in 1750 by his great uncles Jean-André (1720–89) and Jean-Baptiste Lepaute (1727–1802). Jean-Joseph Lepaute, also known as Collignon, was born at Bièvres in the Ardennes and having settled in Paris at a young age trained in the family workshop before opening his own business, probably in the early 1790's, at Place du Palais Royal. Sometime after 1795 and up until 1811 he was in business with his uncle Pierre-Basile Lepaute, known as Sully-Lepaute (1750–1843) working under the name of Lepaute Oncle & Neveu. Together they enjoyed great repute, gaining influential clients and winning a silver medal at the Exposition des Produits de l'Industrie of 1806. In 1811 Jean-Joseph founded the House of Lepaute Neveu à Paris; two years later he created a clock for the Palais de Fontainebleau and about the same time ones for Saint-Cloud as well as Compiègne. Appointed Horloger du roi et de la chambre des députés, by 1820 his business was based at rue de Richelieu and the following year at rue St-Honoré. The case inspired by the Choragic monument of Lysicrates in Athens (later known as the Lantern of Demosthenes) can be attributed to Jean-François Denière (1774–1847) who with his partner Jean-François Matelin were the owners of Denière et Matelin and were among leading bronziers during the Empire period.





A LOUIS XVI GILT BRONZE AND MARBLE MANTEL CLOCK

An important *Louis XVI* gilt bronze and rouge griotte marble mantel clock of eight day duration signed on the dial *Lépine Place des Victoires N°12* and on the backplate *Lépine à Paris N° 4392*, the white enamel dial with Roman and Arabic numerals and inner calendar ring for the 31 days of the month, gilt brass moon hands for the hours and minutes and a blued steel pointer for the calendar indications. The movement with anchor escapement, silk thread suspension, striking on the hour and half hour, with outside count wheel. The superb case attributed to *Pierre Philippe Thomire* representing 'Erigone Consumed by Love' incorporating the clock drum within rockwork, surmounted by the reclining figure of Erigone holding a thyrsus and supported by the standing figure of Cupid with quiver around his waist beside bunches of grapes above a tambourine and wine flowing from an upturned urn, garlands of ivy and a frog and lizard below the dial, the whole upon a marble plinth set with urns at either end and centred by a mounted frieze depicting scenes of a youthful Bacchus in his chariot, the plinth supported on the backs of four recumbent panthers on a rectangular white marble base on turned feet

Paris, date circa 1790

Height 59.5 cm, width 64 cm, length 19.5 cm.

Literature: Iouna Zek, "Bronzes d'Ameublement et Meubles Français Achetés par Paul Ier pour le Château Saint-Michel de Saint-Petersbourg en 1798-99" in "Bulletin de la Société de l'Histoire de l'Art Français", 1994, p. 146, pl. 9, illustrating an identical clock in Pavlovsk Palace, near St. Petersburg.

The magnificent sculptured case was almost certainly made by the fondeur-ciseleur Pierre-Philippe Thomire (1751-1843). This attribution is not only based on its style and quality but on attributions given to an identical case (with movement by Laguesse and dial by the eminent enameller, Dubuisson), which was supplied to Tsar Paul I. The Tsar's clock was delivered to his newly built palace of St Michel, St. Petersburg by the Parisian marchand-mercier Guillaume Culot as part of a larger delivery on 8th October 1799.

A LOUIS XVI GILT BRONZE AND ENAMEL SKELETON CLOCK



superb and extremely rare late *Louis XVI* gilt bronze mounted blue, gold and polychrome enamel astronomical skeleton clock of eight day duration signed in gold upon a blue enamel plaque above the pendulum *Lamiral à Paris*, the beautiful enamel case and dials by the eminent enamellist *Joseph Coteau*, signed *Coteau INV^{ft}* immediately above the dial and also *Coteau* on the reverse of the enamel plaque depicting a putto, lamb and dog. The main dial with Roman and Arabic numerals for the hours and minutes and outside Arabic numerals 1-31 for the days of the month set within gilded lozenges interspersed by foliate and beaded decorations, with beautifully pierced gilt brass hands for the hours and minutes and a pair of blued steel pointers for the seconds and days of the month, with a cut-out dial centre to reveal the skeletonised movement with pin wheel escapement, knife edge suspension, striking on the hour and half hour on a single bell, with a free swinging Medusa head pendulum. The main dial surmounted by a subsidiary lunar dial with Arabic numerals for the 29½ days of the lunar month and a beautifully painted moon set against a gold star-studded pale blue ground. The fine blue enamel frame exquisitely painted overall with gold and polychrome foliate scrolls, the whole surmounted by an eagle with spread wings above thunderbolts and floral and foliate swags surrounding the lunar dial, above a lambrequin drape hung from a tassel hung pole, with further elaborate mounts below the main dial arch upon which is a circular polychrome enamel plaque painted with a winged Cupid holding wreaths above a lamb and a dog within a pastoral landscape, with two grisaille enamel plaques either side of the pendulum with paintings of a classical maiden with a youthful Cupid and flaming torch, supported on four pairs of toupie feet upon a shaped rectangular rouge marble base, the frieze centred by a blue enamel plaque with central foliate wrapped oval medallion depicting a dog and tree, the central plaque flanked by mounted rosettes above toupie feet

Paris, date circa 1790
Height 47.5 cm.

The enamel decoration, which is of the very highest standard and of exceptional intricacy, compares closely to other similar pieces by Joseph Coteau (1740-1812). Two very similar skeleton clocks both with equally fine enamel work by Coteau are illustrated in Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, pp. 341-2, pls. 255 and 256, respectively having movements by Laurent and Kinable à Paris. Another very similar clock showing both decimal and duodecimal time, by Bruel à Paris, is in the Musée Carnavalet.



A GEORGE III GILT BRONZE AND WHITE MARBLE AUTOMATON ELEPHANT CLOCK



very important and rare *George III* gilt bronze and white marble automaton elephant clock by *Hubert Martinet*, signed *Martinet London* on the white enamel dial and engraved *Martinet* on the top of the elephant's trunk, the dial with Roman and Arabic numerals and a very fine pair of gilt brass hands for the hours and minutes, the fusee clock movement of eight day duration with anchor escapement, striking on the hour and half hour on a single bell, housed within the castellated howdah placed upon the back of the elephant. The high quality English detent automaton movement activated on request to activate thirteen different life-like movements in which the elephant moves its enamel eyes from side to side, flaps its ears, swishes its tail and swings its trunk up and down and from side to side in keeping with the direction of its eyes. A release catch close to the elephant's tail is fixed to the axel, underneath which is a wheel which makes one revolution per animation or movement, a notch in this wheel enables it to stop, being linked to a pinion that turns the connecting rod which activates the naturalistic movement of the tail. Within the head, close to the elephant's ears is a wheel which is linked at a right angle and activates the movement of the ears, in the upper corner of the head is a link which is attached to the vertical movement of the trunk, this is geared via a pinion to a spindle which enables the trunk to swing from left to right and the eyes to follow the same direction. The magnificent case composed on a castellated howdah of octagonal form with canted corners, the angles ornamented with entwined laurel leaf sprays to the front and cast with a rosette to each corner of the dial, the howdah on a tassel hung caparison draped over the back of a calf elephant, the caparison extending over the elephant's head to the top of its trunk where a tassel hangs just above Martinet's name, the calf elephant standing squarely on a tessellated gilt bronze plinth on a stepped forward projecting gilt bronze mounted white marble base ornamented on the upper frieze with laurel leaf sprays and acanthus leaves to each corner and on the lower frieze with acorn and oak leaf garlands, on turned feet

London, date circa 1770

Height 48 cm, width 40.5 cm, depth 22.5 cm.

Literature: Geoffrey de Bellaigue, "The James A. de Rothschild Collection at Waddesdon Manor", 1974, vol. I, p. 141, illustrating a Martinet elephant automaton with musical movement in the Rothschild Collection at Waddesdon Manor. Natalia Ladyka, "Inventaire du Château Royal de Varsovie de 1795", 1997, illustrating an automaton clock of near identical design. Derek Roberts, "Mystery, Novelty and Fantasy Clocks", 1999, p. 190, pl. 15-31 A, B, illustrating an almost identical clock, likewise signed Martinet London on the dial but not on the top of its trunk and excluding the ornate mounted white marble base.



A LOUIS XVI GILT BRONZE STRIKING ASTRONOMICAL VASE-SHAPED PENDULE À CERCLES TOURNANTS



magnificent **Louis XVI** gilt bronze striking astronomical vase-shaped pendule à cercles tournants by **Claude Mathieu** of month duration with superb enamel work by the esteemed enamellist **Joseph Coteau** signed on the white enamel polychrome painted calendar dial *Mathieu fecit* and signed and dated on its reverse *Coteau/.i le 3 1774* and also signed on the backplate *C. Mathieu à Paris*, the calendar dial centred by a rolling moon phase, outer concentric rings for the days of week and months of year with their relevant number of days, a date aperture with silvered ring at 6 o'clock and a superb outer zodiac ring painted in gilt-framed roundels interspersed by green enamel jewellery. The urn carrying two revolving chapter rings with Roman hour and Arabic minute white enamel chapter disks indicated to by means of a paste brilliant-set star (for the minutes) and the upward curled tail of a salamander (for the hours). The chapter rings revolving by means of an indirect bevel gear system to the going barrel movement below with anchor escapement, (lacking crutch piece) and count wheel strike on a bell within the base. The magnificent urn-shaped case with a gadrooned and berried laurel leaf top and handles festooned with fruit-laden foliate swags, the fluted scone base supported on a rectangular pedestal with outset fluted pilasters and rams' heads to the sides, draped with ribbon-tied swags of berried laurels and set with a circular calendar dial, the whole on a white marble base with outset angles on gilt bronze bun feet and a purpose made velvet-lined ebonised stand

Paris, dated 1774

Height 56 cm, width across the plinth 25 cm, depth 21.5 cm.

Literature: Winthrop Kellogg Edey, "French Clocks", 1967, p. 67, illustrating an almost identical clock, the property of the late George Field at Christie's London, 12th June 1893, lot 80, which sold for 199 guineas, 10 shillings to Wertheimer and later entered the Greenberg Collection, New York. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 205, pl. 167, illustrating an almost identical clock with additional flanking figures of Study and Geography upon a green marble base, which was delivered for the furnishings of the Michel Palace built by Emperor Paul I at St. Petersburg in 1798.

In addition to the above another very similar clock from the collection of Charles de Bestegui, Château du Groussay, was sold by Sotheby's 3rd June 1999, lot 868. A further clock with a replaced plain dial by Droz was sold from Le Pavillon Chougny, Christie's London, 9th December 2004, lot 374, while another example without the calendar dial below, but likewise with a movement by Mathieu, is illustrated in Pierre Kjellberg, "La Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 98.



A LOUIS XV GILT BRONZE MOUNTED MEISSEN PORCELAIN MANTEL CLOCK



rare and extremely fine *Louis XV* gilt bronze mounted *Meissen* porcelain mantel clock representing Europa and the Bull of fourteen day duration by *Benoît Gérard*, signed on the white enamel dial and also on the movement *Benoît Gerard à Paris* and stamped on the porcelain with the *Meissen crossed blue sword mark*. The movement with anchor escapement and silk thread suspension, striking on the hour and half hour on a single bell, with outside count wheel, numbered 1-12. The dial with Roman and Arabic numerals and a very fine pair of pierced gilt brass hands for the hours and minutes. The beautiful cartouche-shaped case surmounted by an asymmetrical scroll surrounded by scrolling gilt bronze floral and foliate branches and adorned with exquisite polychrome painted soft paste polychrome painted porcelain flowers, the dial drum supported on a gilt bronze tree trunk issuing foliate branches and further porcelain blooms, in front of which is a Meissen soft paste porcelain group showing the nude figure of Europa seated upon a floral painted cloth draped over the back of a white bull adorned by floral garlands and attended to by two of Europa's scantily clad handmaidens placed either side of a basket of flowers, one kneeling while offering a posy of flowers to Europa, the other seated in front of the bull, the white beast and handmaidens on rockwork adorned with gilt bronze fruits and foliage upon an asymmetrical scrolling rococo base on pronounced scrolled feet

The porcelain: *Meissen*, date circa 1750

The gilt bronze: *Paris*, date circa 1750

Height 48.5 cm, width 31 cm, depth 26.5 cm.

Provenance: Sotheby's, London, May 16th 1958, lot 91.

Literature: Elke Niehüser, "Die Französische Bronzeuhr", 1997, p. 35, illustrating the same Meissen model of Europa and the Bull in the Kunstgewerbemuseum, Berlin, noted as being modelled by Friedrich Elias Meyer. Abraham Lambertus den Blaauwen, "Meissen Porcelain in the Rijksmuseum, Amsterdam", 2000, pp. 458-459, no. 334, illustrating the same Meissen model of Europa and the Bull in the Rijksmuseum, Amsterdam.



A LOUIS XV GILT BRONZE ASTRONOMICAL Mantel CLOCK



very rare and highly important **Louis XV** gilt bronze astronomical calendar mantel clock of fourteen day duration by the esteemed royal clockmaker **Pierre Millot**, signed on the case either side below the dial *Inv.^t & Fecit/ Millot à Paris* housed in a magnificent case attributed to the eminent bronzier **Robert Osmond**, the white enamel dial with outer minute chapter ring with Arabic numerals and inner hour ring with Roman numerals and a fine pair of pierced gilt brass hands for the hours and minutes, with a moon phase aperture at 12 o'clock marked above with the 29½ days of the lunar month, with various other apertures below to indicate the days of the week, the date and name of the days of the months, the specific year (with calendar for a thousand years), the lunar cycle and age of the moon and the solar cycle, with each of the indications consistent with the ecclesiastical calendar so as to determine Easter and other moveable religious festivals. The silvered engraved astronomical dial below the main dial, studded with paste brilliants to symbolise the celestial planets and with one fixed and two moveable shaped shutters below to adjust the length of the night, with a central domed sphere with a sunburst hand and engraved with the world's main domains, marked 20/40 up to 360 degrees and reading clockwise as follows: Paris/Cracouie/Tauris/Gomron/Irkin/Siam/Pekin/I^e dujapon/Lamira/Detroit du nord/Cercle polaire/C[ercle] des neiges/C[ercle] decorinte/Veracrus/Lima/I^e Royal/Mer dunord and I^e de fert, the dial border engraved with the symbols and names of the signs of the zodiac. With apertures to the upper left and right of the latter dial indicating sunrise and sunset respectively marked h^{res} m^{tes}/Lever du Soleil and h^{res} m^{tes}/Coucher du Soleil. The clock movement with anchor escapement and silk thread suspension. The magnificent scrolled-shaped case surmounted by Diana, the moon goddess, holding a radiating sun medallion wearing a tunic and sandals and seated leaning upon a pedestal amid flowers, foliage and a quiver of arrows beside her, with foliate scrolls around the dial terminated by scrolled feet upon a splayed rectangular plinth mounted by stiff leaves below an oak leaf and acorn border and flanked either side by recumbent roaring lions on a pierced Vitruvian scrolled base on scrolled feet

Paris, date circa 1760-70


Height 75 cm, width 48 cm, depth 33 cm.

Literature: R. Mühe and H. M. Vogel, "Alte Uhren. Ein Handbuch Europäischer Tischuhren, Wanduhren und Bodenstanduhren", 1976, p. 106, illustrating a similar clock with musical box below signed on the dial *Le Grand à Paris*. Elke Niehüser, "Die Französische Bronzeuhr", 1997, p. 200, pls. 63 and 64, illustrating two mantel clocks with a similar surmounting figure but without the lion head base.

The importance of Pierre Millot (b. circa 1719 d. after 1785) *Horloger du Roi* cannot be overstated. He was known for his mechanical brilliance, specialising in clocks with complications and astronomical movements, of which his present invention is one of the finest. Millot presented Louis XV with such a clock and thus the king, who pursued a passion for such mechanisms and was keen to reward a select few with outstanding talent, gave Millot an allowance and the coveted title *Horloger Pensionnaire du Roi*.



A LOUIS XVI GILT BRONZE AND ENAMEL CLOCK

 magnificent late *Louis XVI* gilt bronze and polychrome enamel mantel clock of eight day duration, the exquisite enamel work by *Joseph Coteau* and movement by *Dieudonné Kinable*, signed below the lunar dial *Coteau invé.t* and on the reverse of one of the enamel plaques *Coteau / No.5*, also signed on an enamel plaque within the apron below the dial *Kinable* and on the reverse *rue paupe no. 7 / quart saint andré*. The octagonal white enamel dial with Roman and Arabic numerals and outside Arabic numerals 1-31 for the days of the month set within gilt and polychrome lozenges interspersed by foliate and beaded decorations, the dial corners painted with foliate scrolls, with beautiful pierced gilt brass hands for the hours and minutes and a blued steel pointer for the calendar indications, the main dial surmounted by a subsidiary lunar dial with Arabic numerals for the 29½ days of the lunar month and a beautifully painted moon with gilt fleur-de-lis pointer set against a gold star-studded dark blue ground. The movement with anchor escapement, silk thread suspension, striking on the hour and half hours, with outside count wheel. The magnificent case surmounted by an eagle with spread wings representing Jupiter upon a cloud, drapery and floral trails around the main dial, the latter flanked by a pair of contrapposto classically draped female Bacchantes, the one to the left with a double flute, the other with a tambourine, both standing on clouds cast with further musical instruments, flanking below the dial an arched frame decorated with floral sprays on a pink ground and centred by a pale blue oval plaque with a gilt and grisaille classical female playing the harp above a pair of similarly painted square enamel plaques depicting scenes of Cupid and Psyche, on a gilt bronze rectangular base with trellis-pierced rounded ends backed with later blue silk, hung with floral swags, with a central floral enamel frieze plaque on four lion paw feet

Paris, date circa 1785

Height 51 cm, width 37 cm.

Literature: Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 342, illustrating this clock. Tardy, "Les Plus Belles Pendules Françaises", 1994, pp. 210-211, illustrating an identical clock in the Ecole d'Horlogerie de Dreux.





A LOUIS XVI GILT AND PATINATED BRONZE AND WHITE MARBLE MANTEL CLOCK

A highly important *Louis XVI* gilt and patinated bronze and white marble mantel clock of eight day duration representing the Vestal Virgins Carrying the Sacred Fire, with movement by *Pierre-Claude Raguet-Lépine* housed in a magnificent case attributed to *Pierre-Philippe Thomire*, signed on the white enamel dial *Lépine/Her. du Roy* [later defaced] *Place des Victoires* and also signed and numbered on the movement *Lépine hger du Roy à Paris/ n° 4276*. The dial with Roman and Arabic numerals with inner red numbering for the 31 days of the month with a fine pair of pierced gilt brass hands for the hours and minutes and a pierced blued steel hand for the calendar indications

Paris, date circa 1785-90

Height 64 cm, width 53.5 cm, depth 18.5 cm.

Provenance: Jean Grillon des Chapelles (1732-1813). Amador-Jean-Pierre Grillon des Chapelles (1768-1853), son of the latter and thence by descent and remaining at Château des Chapelles, Indre until recent years.

Literature: Ernest Dumonthier, "Les Bronzes du Mobilier National, Pendules et Cartels", 1910, p. 5, illustrating a design from 1790 by Jean Démosthène Dugourc for a chimneypiece for the bedroom of Madame Adélaïde which shows a clock of the same model in central position on the mantelpiece. Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 297, pl. 4.18.5, illustrating a similar clock with case by Pierre-Philippe Thomire and dial signed Sauvageot à Paris. Tardy, "Les Plus Belles Pendules Françaises", 1994, pp. 184-5, illustrating a similar clock by Pierre-Philippe Thomire with movement by Robert Robin with Sèvres porcelain plaques in the Musée des Arts Décoratifs, Paris. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 240, pl. 189, illustrating a similar clock with case by Pierre-Philippe Thomire with Sèvres plaques and movement by Robert Robin in the Corcoran Gallery, Washington. Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 266, illustrating the example in the Musée des Arts Décoratifs, Paris. And p. 267, illustrating a very similar clock signed on the dial Manière à Paris.

A LOUIS XVI GILT BRONZE MOUNTED SÈVRES PORCELAIN SKELETONISED LYRE CLOCK



rare and important *Louis XVI* gilt bronze mounted *Sèvres* rose pink porcelain skeletonised lyre clock with extremely fine enamel work by *Joseph Coteau* and movement attributed to *Dieudonné Kinable*, signed *Coteau* on the white enamel below 6 o'clock, the dial with inner Roman numerals for the hours and Arabic numerals 15/30/45 and 60 for the minutes, with an outer calendar ring for the 31 days in the month, each numeral within a circular gilt beaded frame interspersed by exquisite polychrome painted foliate decorations with delicately jewelled designs, with a very fine pair of pierced gilt brass hands for the hours and minutes and a blued steel pointer for the calendar indications. The dial with a cut-out centre to reveal the skeletonised pin wheel movement with anchor escapement, striking on the half hour on a single bell. 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 gridiron pendulum with a free-swinging gilt beaded and paste brilliants ring surrounding the dial, on a stepped elliptical pedestal hung with floral garlands and mounted with rope-twist and beaded borders on bun feet


Paris, date circa 1795-97

Height 61 cm, width 25 cm, depth 15 cm.

Literature: Cedric Jagger, "Royal Clocks", 1983, p. 130, pl. 176, illustrating a very similar *Sèvres* lyre clock of beau bleu enamel, 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 XVIII^e 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. 80, illustrating a very similar *Sèvres* lyre clock with dial by Coteau. And p. 81, illustrating a very similar *Sèvres* lyre clock with mounts by Duplessis, movement by Kinable and dial by Coteau 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. Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 230, pl. A, illustrating a similar beau turquoise *Sèvres* porcelain lyre clock with movement by Kinable and pl. B, illustrating another very similar beau bleu *Sèvres* lyre clock with movement by Garrigues and dial by Coteau, in the Musée de Sèvres. Elke Niehüser, "Die Französische Bronzeuhr", 1997, p. 261, pls. 1256-1259, illustrating variations of the present model.



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


n extremely fine quality and important *Empire* gilt and patinated bronze and rouge griotte marble Pendule 'à l'Égyptienne' of eight day duration by *Mesnil à Paris*, housed in a magnificent case by *André-Antoine Ravrio* after a design by *Thomas Hope*, signed on the white enamel dial *Ravrio Bronzier à Paris / Mesnil^{bger}*. The dial with Roman numerals and a fine pair of Breguet style gilt brass 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 case with the clock drum cast with drapery resembling an unveiled casket and mounted with a pair of scarab beetles below the dial, held in the hands of the goddess Isis wearing a Nemes headdress and long sheaf dress gathered below her bare breasts, standing with her left foot forward within a rouge griotte niche flanked by pilasters, mounted with gilt bronze panels cast with an obelisk, hieroglyphs and Egyptian motifs, each pilaster surmounted by a canopic bull head above a mount showing Egyptian symbols and hieroglyphs, the whole upon a rouge griotte demi-lune base on bun feet

Paris, date circa 1805
Height 54 cm, width 29 cm.

Literature: Sylvie Chadenet, "Les Styles Empire & Restauration", 1976, p. 25, pl. 2, illustrating bedroom furniture and furnishings including a clock of similar design to the present work which were used and owned by Madame Maria Letizia, mother of Napoleon Bonaparte. Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 336, pl. 5.3.2, illustrating the present clock. Jean-Marcel Humbert, Michael Pantazzi and Christiane Ziegler, "Egyptomania, L'Égypte dans l'art occidental, 1730-1930", catalogue of the exhibition, held 1994-1995 in Paris, Ottawa and Venice, 1994, p. 192-193, cat. no. 102. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 358, pl. 265, illustrating a very similar clock with movement by Raguët-Lépine and case attributed to André-Antoine Ravrio, with Isis in a slightly different sheath dress and with urns surmounting the flanking pilasters which are cast with the same decorations as here. Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 380, pl. A, illustrating a very similar clock but without the pilaster mounts and surmounting canopic bull heads, with dial signed Caillouët à Paris. And p. 381, pl. B, illustrating a far simpler clock with just the figure of Isis on a plain rectangular base.



A LOUIS XV GILT AND PATINATED BRONZE PENDULE 'AU RHINOCÉROS' WITH MUSIC

n exceptionally rare and very fine quality *Louis XV* Pendule 'au Rhinocéros' of eight day duration signed on the white enamel dial *Noël Baltazar à Paris* and also beautifully inscribed on the plate attached to the musical movement *Viger à Paris*, housed in a magnificent patinated and gilt bronze case by the eminent bronzier *Jean-Joseph de Saint-Germain*. The dial with Roman and Arabic numerals and a fine pair of gilt brass hands for the hours and minutes. The movement with silk thread suspension, anchor escapement, striking on the hour and half hour on a single bell, with outside count wheel. The musical movement signed on the mainspring *Buzot gbre 1755*, with gut fusée and twin spring barrel within rectangular brass plates with square-section steel pillars, the music playing on 23 hammers via 13 bells and a brass pin barrel, playing 13 different tunes, with option to play either a different or the same tune on each hour. The magnificent drum-shaped case surmounted by a seated Indian boy wearing a plumbed headdress with quiver of arrows on his back and holding a bow, supported on the back of a patinated bronze rhinoceros standing on a scrolled base. The bombé-shaped music box enclosing the musical movement, veneered in green horn inlaid with scrolls and scrolled foliate angle mounts, the front with a pierced floral trellis centred by a basket of flowers within a scrolled cartouche-shaped mount and similarly shaped on the reverse

Paris, date circa 1755

Height 92 cm, width 52 cm, depth 24 cm.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 122, pl. 2.8.2, illustrating a very similar clock with case by Saint-Germain without musical box but with clock movement by François Viger. And p. 119, pl. 2.6.6, illustrating a clock in the Metropolitan Museum, New York, with movement by Charles Le Roy housed in a different clock case by Saint-Germain with supporting Chinese figures but surmounted by an identical Indian boy. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 156, pl. 123, illustrating an almost identical musical clock with case by Saint-Germain with movement by Gille l'Ainé. And p. 56, pl. 37, illustrating a 'Pendule au Dromadaire' also signed Noël Baltazar à Paris on the dial. Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 129, pl. D, illustrating a very similar clock without the musical box, with case by Saint-Germain and movement by Etienne Le Noir à Paris. And p. 130, pl. A, illustrating a variation of the model without musical box, with the rhinoceros facing in the opposite direction and drum surmounted by a Chinaman, the movement by Jean-Baptiste Baillon.



A DIRECTOIRE GILT BRONZE AND ENAMEL SKELETON CLOCK



n important and rare *Directoire* gilt bronze mounted polychrome enamel and white marble skeleton mantel clock of eight day duration, the beautiful enamel case and dials by the preeminent enamellist *Joseph Coteau*, signed *Coteau* on the reverse of the circular Cupid painted medallion. The polychrome painted white enamel chapter ring with black Arabic numerals for the hours and minutes and rare outside Republican numerals 1-30 for the days of the month set within gilt lozenges interspersed by polychrome painted foliate and beaded decorations and inner painted names of the days of the week and their symbols, with beautifully pierced gilt brass hands for the hours and minutes, the hour hand with a sunburst pointer and blued steel pointers for the calendar indications. The cut-out dial centre to reveal the skeletonised movement with silk thread suspension, striking on the hour and half hour on a single bell with outside count wheel, with a free swinging polychrome painted pendulum. The main chapter ring surmounted by a subsidiary lunar dial inscribed 'Phase de Lune' with Arabic numerals for the 29½ days of the lunar month and a beautifully enamelled en-grisaille moon set against a gold star-studded dark blue ground

Paris, date circa 1795

Height 49 cm, width 32 cm, depth 11 cm.

Literature: Tardy, "Les Plus Belles Pendules Françaises", 1994, p. 206, pl. XLII, illustrating a very similar Directoire skeletonised clock with enamels by Joseph Coteau, surmounted by a virtually identical eagle as well as foliate mounts and the same moon phase dial, in the Musée des Arts Décoratifs, Paris. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 103, pl. 66, illustrating a very similar but less ornamented skeleton clock enamelled by Coteau of circa 1794, of virtually the same dimensions and decorated with similar motifs, having an identical moon phase dial and incorporating en-grisaille medallions but having a subsidiary dial with Republican hours and minutes in the place of the Cupid painted medallion. Pierre Kjellberg, "Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle", 1997, p. 324, pl. A, illustrating a very similar skeleton clock to the above, likewise enamelled by Coteau, in the Musée des Arts Décoratifs, Paris.



A LOUIS XVI GILT AND PATINATED BRONZE AND MARBLE Mantel CLOCK

A highly important and very beautiful *Louis XVI* gilt and patinated bronze and white marble mantel clock by the eminent horloger *Renacle-Nicolas Sotiau*, signed on the white enamel dial *Sotiau à Paris* and also signed *Sotiau Paris* on the movement. The dial with outer Arabic numerals for the minutes, red Arabic numerals for the 31 days of the month, Roman numerals for the hours and inner red names of the days in the week, with a very fine pair of pierced gilt brass hands and blued steel pointers for the month and week. The magnificent case attributed to the celebrated bronzier *François Rémond*, surmounted by Jupiter's eagle and hung with floral and acorn swags, above a rectangular base decorated with cherubs playing with a goat, flanked on the left by the sea nymph Amphitrite, wife of Neptune holding a trident and embracing a cherub and to the right by a female Bacchante with a cherub, both draped with a festive grape vine, the inverted breakfront panelled plinth centred by a mask and flanked by cherubs and berried acanthus scrolls, on turned gadrooned feet

Paris, date circa 1785

Height 72cm, width 72 cm, depth 25.5 cm.

Provenance: Almost certainly ordered and delivered by Dominique Daguerre to the German prince Frédéric Othon de Salm-Kyrbourg (1748–94) for the grand salon of the hôtel de Salm, Paris, circa 1787

Deceased sale of the prince de Salm's effects in Paris 1796, lot 464

The marchand Villemain, purchased from the above sale; his sale on 20th August 1798, lot 46.

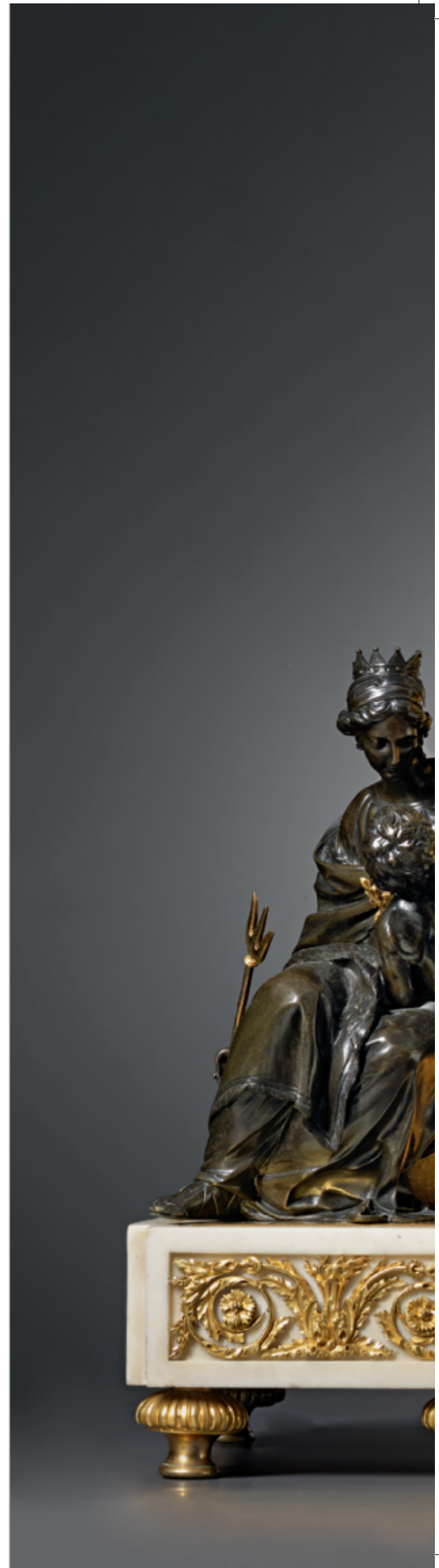
Baron Lionel de Rothschild (1808–79), 148 Piccadilly, London, thence by descent to The Hon. Victor Rothschild, later 3rd Lord Rothschild, 148 Piccadilly, London, his sale Sotheby's London, 19th April 1937, lot 335 (illustrated in the catalogue)

H.M. Lee, purchased from the above sale

French and Company, New York, by 1956.

Exhibited: Detroit Institute of Arts, "French Taste in the 18th Century", 27th April–3rd June 1956, cat. no. 56, lent by French and Company, New York.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 296, pl. 4.18.1, illustrating a very similar clock with case by François Rémond and movement by Lepine in the Musée du Louvre, Paris. Cedric Jagger, "Royal Clocks", 1983, p. 153, pl. 210, illustrating a very similar clock in the British Royal Collection.





A DIRECTOIRE GILT BRONZE AND ENAMEL AUTOMATA CLOCK



unique and highly important *Directoire* gilt bronze and polychrome enamel multi-dial automata clock conceived and made by **François-Joseph Hartmann** almost certainly for the Seconde Exposition Publique des Produits de l'Industrie Française, 1801, featuring eight superb enamel dials and signature plaque by the preeminent enamellist **Joseph Coteau** including full Republican and Gregorian calendars, age and phase of the moon, time of sunrise and sunset, equation of time, world time and signs of the zodiac. Signed and inscribed **Hartmann Invenit Fecit à Paris** in gold on a blue enamel plaque decorated with silvered bosses at each corner below the main dial and also stamped twice on the frontplate of the movement with the initials **HM** (almost certainly for Hartmann), also signed **Coteau** on the main dial below VI o'clock and likewise on the rear of the majority of the others and in several instances to include the year date **an 8** (between 22nd September 1799–21st September 1800 according to the Republican calendar)

Paris, date circa 1799–1800

Height of the clock 75 cm. Height to include the glazed case and mahogany baseboard 99 cm.

Provenance: *Owned by the same European noble family since the nineteenth century.*

Exhibited: Almost certainly made for and shown at the Seconde Exposition Publique des Produits de l'Industrie Française, held in the courtyard of the Louvre, Paris, 19th–25th September 1801, at which François-Joseph Hartmann, horloger, rue de Vannes, no. 9, à Paris, gained an honourable mention for a clock of this description, noted as being “une pendule à huit cadrans, d'un travail soigné. Elle marque le lever, le coucher du soleil, les phases de la lune.”

Literature: “Exposition Publique des Produits de l'Industrie Française, Catalogue des productions industrielles qui seront exposées dans la grande Cour du Louvre, pendant les cinq jours complémentaires de l'an 9; avec les noms, départements et demeures des Manufacturiers et Artistes admis à l'Exposition, Paris, Imprimerie de la République, Fructidor an IX”, p. 23, noting “Hartmann, horloger, rue de Vannes, n° 9, à Paris: Pendule à huit cadrans.”



A LOUIS XV GILT BRONZE CARTEL CLOCK



large and highly important *Louis XV* gilt bronze cartel clock of two weeks duration, the movement by *Louis Jouard* and magnificent case by the eminent bronzier *Jean-Joseph de Saint-Germain*, signed on the dial and on the movement *Jouard à Paris* and also signed on the lower right of the case *S. GERMAIN*. The white enamel dial with outer black Arabic and inner blue Roman numerals with a beautiful pair of pierced gilt brass hands for the hours and minutes. The movement with anchor escapement, striking on the hour and half hour. The magnificent case of asymmetrical cartouche outline decorated overall with floral and foliate scrolls surmounted by Diana, the mythological huntress, seated beneath an arbour with a hound leaping at her leg and a putto to her lower left, with a further putto to the lower left of the dial and a dove to the lower right

Paris, date circa 1745

Height 93 cm, width 44 cm.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 115, pl. 2.5.4, illustrating an almost identical clock case by Saint-Germain with the two putti in differing poses and lacking the dove, signed on the dial Mynüel à Paris, housed at Stockholm Castle. And p. 114, pl. 2.5.3, illustrating a smaller but comparable cartel case by Saint-Germain signed on the dial Gilbert à Paris, featuring the same figure of Diana and her hound but with a second hound in place of the upper putto but lacking the lower putto and dove. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 333, pl. 251, illustrating a very similar case by Saint-Germain with the putti in different poses and the lower one in place of the dove. D. Alcouffe, A. Dion-Tenenbaum, et al., "Les Bronzes d'Ameublement du Louvre", 2004, pp. 76-77, pl. 33, illustrating an almost identical clock in the Musée du Louvre, Paris.

This splendid cartel case surmounted by Diana, mythological goddess of hunting, is among Jean-Joseph de Saint-Germain's (1719-1791) most celebrated masterpieces. The inventory of stock drawn up on 14th December 1747 following the death of the bronzier's wife, made mention of a 'cartel à diane pour model prisé la somme de cent livres.' It certainly proved to be a very popular model, comparing closely with several others as noted above, all with slight variations especially in the positioning and poses of the putti. Among them one can cite near identical examples in the Swedish royal collection at Stockholm Castle as well as in the Musée du Louvre, formerly owned by Madame Georges Lebey. In addition, one can cite another clock with case by Saint-Germain and movement by Montjoye from the collection of Monsieur E. Cronier, sold in Paris, 4th-5th December 1905, lot 126, as well as another from the collection of Baron Albert von Goldsmith-Rothschild, Schloss Grüneburg, sold in Berlin, 14th March 1933, lot 35. More recently one with the dial signed Martin, from the Cahen d'Anvers collection was sold at the Palais Galliera, Paris, 23rd March 1971, lot 65, and then later in London 1991 as well as another with movement by Louis François Herbault from the collection of the comte Dorsan Goethals de Mude, which was sold in Monaco 1998. Added to this, mention should be made of a very similar cartel, with case by Saint-Germain, movement by Jean-Baptiste Baillon III (d. 1772) and enamel dial by Antoine-Nicolas Martinière (1706-84) sold by the present gallery, illustrated in "Richard Redding Antiques Ltd, 25th Anniversary", 2002, p. 277.

AN EMPIRE GILT BRONZE MOUNTED MAHOGANY LIT EN BATEAU

A very important and rare *Empire* gilt bronze mounted mahogany lit en bateau attributed to *Jacob-Desmalter et Cie* with magnificent bronzes attributed to *Pierre-Philippe Thomire*, the outward curved headboard and footboard ornamented with a poppy spray emanating from a ram's head above a frieze mounted with a pair of female figures entwined by flowing drapery crowning a pair of doves perched upon a pedestal, above a pair of Corinthian columnar supports headed and terminated by a gilt palmette band flanking a mounted ribbon-tied flaming torch, the base further ornamented with magnificent mounts portraying an Apollo mask within a palmette border flanked to the left by a pair of doves attached by leads to a classical kneeling female and to the right by a seated dog attached by a lead to a classical kneeling male

Paris, date circa 1810

Height 110 cm, length of exterior 205 cm, width of exterior 144 cm, length of interior 190 cm, width of interior 140 cm.

Provenance: The duchesse de Bassano and by descent until the present day.

This outstanding bed was made for Marie-Madeleine duchesse de Bassano (1780-1827) and has remained within her family until recent years. In 1801 Marie-Madeleine married her cousin Hugues-Bernard Maret (1763-1839), who was created duc de Bassano in 1809. Known for her spirit and fine manners she was one of the most remarkable figures within Napoleon's Court; she was appointed *dame du Palais Impérial* in 1810 and was one of the ladies to go before Marie-Louise of Austria at the time of her marriage to Napoleon in 1810. A reproduction of a now unlocated painting showing the duchesse's bedroom portrays the bed in situ set upon a small rectangular pedestal, fitted beneath an elaborate draped canopy and set within a domed semi-circular star-painted alcove.





AN EMPIRE MAHOGANY SECRÉTAIRE À ABATTANT AND MATCHING COMMODORE



n extremely important *Empire* mahogany secrétaire à abattant and matching commode, both with gilt bronze figural mounts to the fronts and back, original gilding, original keys and original marble tops, by **Guillaume Benneman**, both stamped with the maker's name

Paris, date circa 1800

The secrétaire: Height 140 cm, width 92 cm, depth 46 cm.

The commode: Height 105 cm, width 90 cm, depth 55 cm.

In 1785 Guillaume Benneman (m. 1785, d. 1811) became a maître-ébéniste and was also appointed principal ébéniste to King Louis XVI. He made many fine pieces for the king, which were housed at Versailles, Fontainebleau, Saint-Cloud and other royal palaces. Benneman also supplied the nobility and aristocracy and after the overthrow of the king, once more rose to fame during Napoleon's rule. Although his birth date is unknown, we know that Benneman was born and trained in Germany, arriving in Paris relatively late in his career. The Garde-Meuble, who was responsible for furnishing the royal palaces, gave him the first of many commissions in 1784. Although Benneman never mastered the French language his native birth and training was to his advantage since French royalty and aristocracy had long admired other German-born ébénistes such as J.-F. Oeben, M. Carlin, A. Weisweiler and J.-H. Riesener, whom Benneman replaced as the Crown's chief furniture maker in 1785.

After his appointment, Benneman set up behind the Temple at 6 rue Foret, where he was still working in 1804. The Crown officials gave him sufficient money to provide tools for nine craftsmen and by 1788 he had some twenty assistants. Among his royal commissions he made a number of alterations and reconstructions of earlier pieces including some by Joseph Stöckel. During the Revolution he was employed by the new Republican government to remove 'insignia of feudality' from existing royal pieces. Benneman rose once more under Napoleon, providing the latter with a number of fine pieces. The most notable were a beautiful commode and secrétaire for Château de Fontainebleau, designed by Charles Percier (1764-1838). Benneman also made other Empire pieces to the designs of Percier.









A LOUIS XV TRANSITION LOUIS XVI GILT BRONZE MOUNTED INLAID COMMUNE

A magnificent *Louis XV Transition Louis XVI* gilt bronze mounted inlaid marquetry amaranth and bois de rose commune stamped **CM COCHOIS** and **L BOUDIN** and **JME**, decorated overall with a floral trellis-pattern, the serpentine shaped brèche d'Alep marble top above two long drawers with pairs of gilt handles à la grec and single central scrolled escutcheon, decorated with a central C-scroll cartouche with bouquet of flowers in a basket within a rocaille frame, above a shaped apron mounted with a flaming urn and drapery, the hipped angles headed by scrolling acanthus mounts continuing down the cabriole legs terminating in scrolled sabots

Paris, date circa 1760-65

Height 88 cm, length 131 cm, depth 64 cm.

Literature: Pierre Kjellberg, "Le Mobilier Français du XVIII^e Siècle", 1998, p. 94, pl. A, illustrating a similar commune stamped Boudin.

Charles-Michel Cochois (d. 1764), who was recorded at rue des Petits-Carreaux Paris during the 1730's, appears to have begun his career as a dealer in clock cases. Later however he worked as an ébéniste making furniture in the Régence and Transitional style. Among other known pieces bearing his stamp is an amaranth and bois de rose inlaid commune in the J. Paul Getty Museum, California. Cochois's stamp also appears along side that of Gaspard Feilt on a table from the Dodge Collection, Detroit Institute of Arts.

In contrast to Cochois, Léonard Boudin (1735-1807) started his career as an ébéniste before establishing himself as a dealer. Before Boudin was received as a maître-ébéniste in 1761, he worked as an independent craftsman in the Faubourg Saint-Antoine, where he remained until circa 1767. Noted as an artisan of repute in "L'Almanach Dauphin" in 1770, much of his success lay in his great skill in marquetry in which he evolved characteristic motifs.

AN EMPIRE GILT AND PATINATED CARVED WOOD STATUE



very rare *Empire* gilt and patinated carved wood winged statue in imitation of bronze, representing Renommée (Fame) after a design by **Pierre-Louis-Arnulphe Duguers de Montrosier**, the beautiful female figure in flight, wearing a diaphanous skirt gathered under her bare breasts, her coiled hair caught in a bun and adorned by a crown of palms, with arms outstretched she plays a gilt bronze trumpet held in her right hand

Paris, date 1805

Height 148 cm, width 168 cm.

Provenance: Galerie Geraldi, Faubourg Saint-Honoré, Paris, June 1948.

Purchased by Professor Guy Ledoux-Lebard, Paris.

Exhibited: "Chefs-d'Œuvre des Grands Ébénistes", Musée des Arts Décoratifs, Paris, 1951, no. 50.

Literature: Denise Ledoux-Lebard, "Le Mobilier Français du XIX^e Siècle", 2000, p. 175, illustrating this statue.

This superb statue of Renommée (Fame) was created from a design by Pierre-Louis-Arnulphe Duguers de Montrosier (1758-1806) and was reproduced in his "Recueil de dessins de meuble, pendules et candélabres composés (...) à l'occasion de l'Exposition des Produits de l'Industrie Française", 1806, pl. V (Bibliothèque Marmottan, reproduced *ibid*, p. 174). The sheet from his "Recueil" shows Fame drawing back a curtain to reveal a pair of bronze Roman soldiers flanking a marble console upon which is a military trophy featuring the same figure of Fame on an oval plaque. His catalogue described it in greater detail as "Fame, a figure of perfect proportions, who lifts a richly gilt tasselled curtain to reveal a star-studded cloth on which features the figure of immortality destined to adorn the hero's armour which has always been crowned by Victory. Fame sounds at all hours and at will fanfares, which imitate the sounds of a real trumpet. These fanfares announce the chiming of the hours and the movement of the shield reveals the armorial trophy; immediately afterwards the mechanism plays one of four musical pieces."



AN EMPIRE GILT BRONZE MOUNTED SECRÉTAIRE À ABATTANT



very important and superb quality *Empire* gilt bronze mounted mahogany, amaranth, satinwood and rosewood secrétaire à abattant attributed to **Jean-Jacques Werner**, the moulded rectangular grey veined white marble top above gilt bronze egg and dart banding and a panelled frieze drawer centred by a magnificent gilt bronze mount featuring an anthemion and scrolled frame enclosing a classical winged figure, personifying Clio, muse of history who writes on a tablet and is seated in front of a trumpet, fasces and a crown of laurels, flanked at either end of the drawer by an extremely fine mounted plumed helmet against an oak leaf spray heading ribbed columnar fasces with gilt bronze straps and terminated by gilt bronze axe heads, each cast with a mask and a lion head, the upper fall-front door featuring a central escutcheon concealing the keyhole behind comprised of a pair of winged putti kneeling either side of an armorial relief composed of a plumed helmet, a shield and spears, the fall-front door opening via an unusual triple locking devise to reveal a gilt tooled brown leather writing surface, the interior headed by marquetry inlays to create a tent-like effect flanked by spear-headed columnar fasces set either side of a large central compartment above a small central drawer with two further drawers either side, the fall-front above a pair of doors each mounted with the bust of a Roman centurion with helmet of which the right hand bust slides to the right to reveal the keyhole, the doors centred by a ribbon-tied armorial sheath that overlaps the opening between the two lower doors, on a shaped rectangular base with gilt foliate banding

Paris, date circa 1815-20

Height 147 cm, width 100 cm, depth 43 cm. (depth when open 69 cm.)

Provenance: *From a European collection.*

Literature: Janine Leris-Laffargue, “Le Mobilier Français Restauration Louis-Philippe”, 1994, p. 42, illustrating an almost identical secrétaire à abattant by Jean-Jacques Werner of circa 1820, in the Musée des Arts Décoratifs, Paris.

This magnificent secrétaire à abattant was almost certainly made by Jean-Jacques Werner (1791-1849) due to its striking similarity to another by him of burr elm and a matching companion commode, which by 1844 were in l'appartement du Gouverneur des Invalides and are now in the Musée des Arts Décoratifs, Paris (illustrated in “Connaissance des Arts” vol. 129, 1962, pp. 87-89 and Janine Leris-Laffargue, “Le Mobilier Français Restauration Louis-Philippe”, 1994, pp. 42-43).



AN EMPIRE GILT BRONZE MOUNTED MAHOGANY LIT EN BATEAU



Provenance: Delivered circa 1807/08 by Jacob-Desmalter et Cie to the Palais de Compiègne for l'appartement double de Prince, where it remained until 1858 when sold by the Garde-Meuble Impérial. At that stage most probably acquired by a member of the Rochefoucauld family.



Later in the collection of the marquis and marquise de Amodio y Moya, at their Paris mansion at 93 rue de l'Université (historic home of the Rochefoucauld family), until it was recently sold as part of the marquis de Amodio y Moya's deceased estate.

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



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.

The renowned firm of Jacob-Desmalter only used the stamp of JACOB D. R. MESLEE between the years 1803 and 1813, at which time the celebrated 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 names 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 offset 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 XIX^e 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).



AN EMPIRE GILT AND PATINATED BRONZE MOUNTED MAHOGANY JARDINIÈRE



very rare and important *Empire* gilt and patinated bronze mounted mahogany jardinière attributed to *Jacob-Desmalter et Cie* with mounts most probably by *Pierre-Philippe Thomire* and almost certainly after a design by *Charles Percier* and *Pierre François Léonard Fontaine*, the circular bronze bowl with a tin liner and patinated bronze top with an egg and dart border above a two-toned rose and yellow gilt bronze bowl mounted with a reclining classical male and female figure seated either side of a fruit-filled basket, she holding a fruiting bouquet and he a fruit and foliate-filled cornucopia, flanked by further baskets of fruit, above an anthemion cast band centred below by a pinecone terminal, the bowl supported on patinated bronze monopodiae winged lions on tall slender columnar pillars with gilt bronze Corinthian capitals, joined by two tiers of gilt bronze banded mahogany concave-sided stretchers, on a concave-sided stepped mahogany base framed with gilt bronze stiff leaf borders, centred above by a foliate and stylized fruit finial on eight patinated gilt lion paw feet

Paris, date circa 1810

Height 115.6 cm, diameter 19.5 cm.

Provenance: Edouard Chappey, Paris, until 1900.

Of exceptional quality and of rare design this magnificent jardinière was almost certainly made by the leading firm of Parisian ébénistes Jacob-Desmalter et Cie of rue de Meslée. The quality of the mounts point to the work of Pierre-Philippe Thomire (1751-1843), the preeminent fondeur-ciseleur, who often supplied and worked in conjunction with Jacob-Desmalter. In addition, the design, or at least individual elements of it, was most probably supplied by Charles Percier (1764-1838), who with Pierre François Léonard Fontaine (1762-1853) was instrumental in creating the Empire style for the Emperor Napoleon.

A closer analysis of the piece may help confirm these attributions. Firstly the distinctive monopodiae winged lion caryatids that support the bowl are very close to those appearing in a number of Percier and Fontaine's designs. In particular, one can cite a design proposal by Percier and Fontaine for a table à the which features near identical supports and is inscribed on the drawing 'on peut reconnaître au fini et à la perfection qu'ils sont de la fabrique de MM Jacob' (from the Lefuel collection, illustrated in Olivier Lefuel, "Percier et Fontaine" in "Connaissance des Arts", Paris, 15th June 1954, no. 28, p. 32). Similar but slightly more robust monopodiae supports feature of Napoleon's throne, which was made by Jacob to the designs of Percier and Fontaine now in the Musée des Arts Décoratifs, Paris (illustrated *ibid*, p. 33).





A DIRECTOIRE GILT BRONZE MOUNTED MAHOGANY CONSOLE

A magnificent and very rare *Directoire* gilt bronze mounted mahogany console with *Wedgwood* plaques representing allegories of Writing, Architecture and scenes from the Antique attributed to *Martin Eloi Lignereux*, *Adam Weisweiler* and *Pierre-Philippe Thomire*, the moulded blue marble top with demi-lune front above a frieze ornamented with three blue and white biscuit Wedgwood plaques within gilt bronze palmette frames above a mirrored back and a central caryatid with spread wings and Egyptian coiffée du Némès headdress on a monopodia support terminated by a lion paw foot, flanked on either side by rectangular supports on a stepped base ornamented on the front by oval Wedgwood plaques and on the inner sides by gilt bronze flaming torches with knotted ribbons, joined by a concave-sided triangular platform, the sides of the console mounted with gilded Mercury heads

Paris, date circa 1795-1800

Height 92 cm, width 149 cm, depth 48.5 cm.

Provenance: Gustave Duval, 1925. Sale: Château de

Grand-Vaux, Savigny-sur-Orge, 22nd and 24th June 1935, lot 382.

Purchased by Professor Guy Ledoux-Lebard, Paris.

Literature: Paul Marmottan, "Le Style Empire", vol. III, 1925, pl. 28, illustrated and noted as belonging to Gustave Duval. Denise Ledoux-Lebard, "Les Ebénistes du XIX^e Siècle 1795-1889, Les Œuvres et Leurs Marques", 1984, p. 437. Christophe Huchet de Quénétain, "Les Styles Consulat et Empire", 2005, p. 118, pl. 83, illustrating a very ornate gilt and patinated bronze console with pietra dura marquetry, 1797-8 attributed to Lignereux and Thomire for the first floor of l'hôtel Delannoy, which is supported on very similar sphinx monopods. And p. 120, pl. 86, illustrating a gilt and patinated bronze mounted veneered console, attributed to a collaboration between Lignereux, Thomire and Weisweiler featuring very similar monopodia supports.

A LOUIS XIV CARVED GILTWOOD MIRROR



rare and extremely fine quality *Louis XIV* carved giltwood mirror, the chamfered mirrored glass set within a rectangular frame elaborately carved with flowering roses offset at the angles by acanthus leaves with inner and outer foliate banding to include fruiting laurels, the whole surmounted by an intricate pierced crest enclosing scrolls and acanthus leaves with fruiting laurel leaf drops to either side, the top bar surmounted by a basket of roses and other flowers flanked by a pair of winged putti above a circular cartouche featuring entwined monogram lettering, possibly *GMR*

France, date circa 1710

Size to include frame: Height 159 cm, width 108 cm. Size of glass: Height 74 cm, width 54 cm.

Literature: Graham Child, "The World of Mirrors 1650-1900", 1990, pl. 316, illustrating a similar but slightly earlier Louis XIV carved giltwood mirror (circa 1680-90; 55 cm high), again with an elaborate foliate pierced frame which is surmounted by a pair of putti who support a crown.

This rare mirror is of outstanding quality. Not only is the elaborately carved frame with pierced cresting of great beauty but the monogram on the crest indicates that it was made for an important client. Although their identity is unknown, the decorative elements within the overall design are inevitably related to them. A basket of flowers was generally used to symbolise hope while roses, often associated with the Virgin Mary, were also used as a symbol of England as well as love, being an attribute of Venus, the mythological goddess of love. Likewise, the winged putti were usually associated with the theme of love and thus together imply that the mirror may have been made to mark a marriage, hence the entwined monogram. Other decorative elements include the laurel and acanthus, the latter being a familiar decoration of classical mirror frames, furniture and other works of art. Likewise, the laurel was another popular decoration inspired by Antiquity but can also be used to denote victory since in ancient Greece and Rome they were used to make a victor's crown.

Taken as a whole the pierced leaf-carved frame reflects knowledge that French craftsmen had of foreign craftsmen and frame-makers since similar carved frames were being made by the English and Dutch makers during the second half of the seventeenth century. By then Louis XIV's brother Philippe, duc d'Orléans, was taking an active interest in the French glass industry, for instance he was a patron of Jean Castello from Altare, who with his nephew Bernard Perrot established a glass-works in Orléans. In 1688 Perrot invented a method of casting glass that made it possible to produce much larger and clearer panels of glass than those previously made by the old method of blowing glass.





A LOUIS XV GILT BRONZE MOUNTED BLACK AND GOLD CHINOISERIE LACQUER COMMODE

A wonderful *Louis XV* gilt bronze mounted polychrome and black vernis Européen bombé commode by *François Rübestück*, stamped **RUBESTUCK**, decorated overall in the Chinese manner with various hilly landscapes with figures on land or in a boat, houses, foliage and various flowering trees, the serpentine-shaped white marble top above two drawers with ornate rocaille handles and escutcheons framed by a red painted border and an ornate foliate rocaille cast border issuing a heavily scrolled mount on the shaped apron, the sides with conforming lacquered decoration and cast border, the foliate scrolled rocaille angle mounts continuing down the cabriole legs terminating in foliate scrolled sabots

Paris, date circa 1760-70

Height 84 cm, length 130 cm, width 62 cm.

Literature: Jean Nicolay. "L'Art et la Manière des Maîtres Ébénistes Français au XVIII^e siècle", 1956, p. 414, illustrating a similar lacquered commode by François Rübestück. Pierre Kjellberg, "Le Mobilier Français du XVIII^e Siècle", 1998, p. 746, pl. A, illustrating another Rübestück commode of almost identical shape and very similar polychrome and black lacquer decoration and mounts.

During the earlier stages in his short career François Rübestück (b. circa 1722 d. 1785) specialised in producing extremely fine commodes, secrétaires and bureau plats. Most of his commodes and secrétaires in the Louis XV and Transitional styles tended to be decorated with sumptuous vernis Européen in imitation of Chinese lacquer work. As here these pieces were lavishly decorated with Chinese motifs including figures within landscapes, river scenes with bridges, mountains, pagodas and other architectural buildings as well as a range of vegetation. The present work, sold in 1939, is among his finest examples and encapsulates the continuing taste during the mid eighteenth century for Chinoiserie and rocaille decoration. Painted in polychrome on a black lacquer ground it compares with many other Rübestück pieces at this period. In addition to this colour scheme this highly talented ébéniste also produced equally stunning yellow lacquer pieces.

A CLASSICAL K.P.M. PORCELAIN PLAQUE

A very rare and extremely beautiful *Classical* mid nineteenth century *K.P.M.* porcelain plaque painted by *Eduard Schade*, signed *E. Schade* and stamped *K.M.P.* verso, depicting an episode from the legend of Roderick after the celebrated painting by *Franz Xaver Winterhalter* entitled *Florinda*, the scene showing Florinda seated centre left surrounded by ten other handmaidens beside the Rio Tajo near Toledo, to the left stands King Roderick, wearing his crown and hidden in the undergrowth below the great castle at Toledo as he spies the group so as to decide who was the fairest of them all, of whom he considers Florinda to be the most beautiful, the clothed and semi-nude assemblage of beautiful woman, each with long flowing hair caught in a bun and secured by flowers, ribbons or a veil and set within a wooded glade with a few flowering trees while behind, a clearing leads to an open plain and distant mountains

German, either Stuttgart or Berlin, date circa 1855
Height 56, width 68 cm.

Provenance: Possibly King Wilhelm Friedrich Karl von Württemberg at Schloss Rosenstein, Stuttgart, and then sold at auction by F. Fleischhauer in Stuttgart 27th October 1919 or 26th October 1920.

Literature: Gustav Edmund Pazaurek, "Deutsche Fayence und Porzellan-Hausmaler", 1925, p. 443, listing this work.

This extremely beautiful and unusually large Royal Berlin Porcelain Manufactory (K.P.M.) porcelain plaque was executed by Eduard Schade, a mid nineteenth century German porcelain painter of unique talent. Schade gained renown for his ability to paint such works of the greatest clarity and subtlety and sometimes as here on porcelain plaques of unusually large size. In his book, "Deutsche Fayence und Porzellan-Hausmaler", first published in 1925, Gustav Edmund Pazaurek mentioned this specific work and also the fact that a number of Schade's painted porcelains were once among the works at Schloss Rosenstein in Stuttgart. Pazaurek notes that some of the latter were sold at auction by F. Fleischhauer in Stuttgart 27th October 1919, lots 116-118, and 26th October 1920, lot 179, and by implication that his *Florinda* was amongst those pieces. If, as possibly is the case, then Schade's work was owned by King Wilhelm Friedrich Karl von Württemberg at Schloss Rosenstein. The castle, situated in the Bad Cannstatt district of Stuttgart, was built between 1822 and 1830 in the classical style by the court builder Giovanni Salucci for Wilhelm I.





THE MEININGEN SERVICE



highly important and very beautiful *Classical* gilt and polychrome painted porcelain armorial and topographical three-piece vase garniture from *The Meiningen Service* made by the *Royal Berlin Porcelain Manufactory (K.P.M.)* and commissioned in 1850 by Frederick Wilhelm IV King of Prussia as a wedding gift to Georg II, Crown Prince of Saxe-Meiningen and Princess Charlotte Frederica of Prussia. The models by the renowned architect and designer *Karl Friedrich Schinkel* and boasting extremely finely painted architectural views after works by *Carl Daniel Freydanck*, bearing various blue monogram and sceptre marks, iron-red no. 3 or no. 4, with a gilt cross on each of the side vases and a green asterisk to the central vase with additional incised and impressed numerals on the stands including the letters *EF* in black script on the central stand

Berlin, commissioned in 1850

Height of the central vase: 91.5 cm, height of the two flanking vases: 81 cm. each.

Provenance: Commissioned by Frederick Wilhelm IV King of Prussia on 6th November 1850 and given by him as a gift to Georg II, Crown Prince of Saxe-Meiningen upon his marriage to Princess Charlotte Frederica of Prussia. By tradition displayed at Schloss Sanssouci. Adolph Labrenz, Berlin. Acquired by the Feist Family, Berlin. Mr. and Mrs. William Wagner, Berlin and United States.

This outstanding and very impressive three-piece royal garniture by the Royal Berlin Porcelain Manufactory or the Königliche Porzellan-Manufaktur (K.P.M.) was commissioned by Frederick Wilhelm IV King of Prussia on the 6th November 1850 and given to his close military confidant Georg II, Crown Prince of Saxe-Meiningen (1826-1914) upon his marriage to the king's highly eligible and attractive niece Princess Charlotte Frederica (1831-55). A detailed ledger housed at the Berlin K.P.M. archive (housed at Schloss Charlottenburg) records the present multi-vase garniture and its matching dessert service for fifty people (see: Pret II, Contobuch Sr. Maj. des Königs 1818-1850, p. 172-175). The King's registry for that date notes that it was intended for "For SR: Highness the ERB Prince of Saxony: Meiningen". The entry listing the topographical views and other corresponding details, which match exactly, also includes the cost of production.





A PAIR OF MEISSEN PORCELAIN FIGURINES

*A*n important pair of *Kändler period* gilt and polychrome painted *Meissen* porcelain figurines probably by *Johann Joachim Kändler* and *Peter Reinicke*, each mounted on a *Louis XVI* gilt bronze base, each group composed of a white elephant with trunk held high, one with a pale blue and the other with a red saddle cloth, mounted by a figure of a moustached Persian nobleman wearing a long white coat over a splendid pink robe and holding a gilded mace in his left hand, above a Moor seated on the elephant's neck, one with a blue, the other with a white loin cloth and both holding a hammer in his left hand, each elephant on a rocaille topped and stepped gadroon-edged rectangular base

The porcelain: *Meissen*, date circa 1743-50

The gilt bronze mounts: *Paris*, date circa 1775

Height 31.5 cm, length 30 cm, depth 17 cm. each.

Literature: Geoffrey de Bellaigue, "The James A. de Rothschild Collection at Waddesdon Manor", 1974, p. 101, illustrating a pendule l'Éléphant, with case composed of an identical Meissen porcelain elephant supporting a clock, signed on the dial Gudin à Paris and surmounted by a Meissen putto personifying Autumn; noting that the porcelain expert Robert Charleston suggests the elephant was modelled by Peter Reinicke in 1743 and the figure of Autumn by Johann Joachim Kändler, 1741. Robert E. Röntgen, "The Book of Meissen", 2000, pl. 54, illustrating an identical group without gilt bronze mounts, which the author notes as probably by Kändler and Reinicke, 1747-50. Pierre Kjellberg, "Objets Montés du Moyen Âge à nos Jours", 2000, p. 91, illustrating the same model as here but with variations to the painted decorations, which the author describes as an important Meissen group; with differing earlier Rococo mounts.

Evidence from literary documentation, cited above, indicate that these important Meissen groups were modelled by the factory's chief modeller Johann Joachim Kändler (1706-75) and one of his assistants, Peter Reinicke (1715-68).

A PAIR OF RESTAURATION SÈVRES MEDICI VASES

An important pair of *Restauration* hard paste *Sèvres* Medici vases, each bearing the *Sèvres* mark below, both of krater form with a gilded rim around the neck above a bleu agate ground ornamented with abundant polychrome painted floral swags interspersed above by an urn, wreath and thyrsus, the lower body with a palmetted border flanked by a pair of bearded male heads supporting miniature vases, the spreading circular foot with classical borders and gilded bands on a square marble base

Paris, date circa 1823

Provenance: The duc d'Orléans, the future King Louis-Philippe, purchased at the Exposition des Produits de l'Industrie Française, 1823, for the Palais Royal, Paris.

Exhibited: Exposition des Produits de l'Industrie Française, Paris, 1823.

There is a preparatory drawing for these vases in the Sèvres Museum.

This magnificent pair of Sèvres vases were exhibited at the Exposition des Produits de l'Industrie Française, 1823, where they were acquired by the duc d'Orléans for his own residence at the Palais-Royal, opposite the Louvre. Louis Philippe d'Orléans (1773-1850), who reigned as the French monarch from 1830 up until his deposition in 1848, was a great patron of the arts and in particular took an active interest in the production of Sèvres. As such he purchased a large number of pieces both before and after his coronation, counting among his many acquisitions a number of other vases as well as orders for dinner services for each of his residences. As noted a drawing for the present vases is preserved at the Sèvres Museum. Their overall form recalls the ancient Medici vases and other classical kraters, which were very fashionable during the late eighteenth century as an expression of Neo-classical design. First made at Vincennes, Sèvres began producing Medici vases in about 1780 and continued to do so well into the 1800's but particularly during the first few decades.





A CLASSICAL WHITE CARRARA MARBLE STATUE



An extremely fine and beautiful *Classical* white Carrara marble statue of The Greek Slave or La Schiava Greca by **Scipione Tadolini** signed and dated **SCIPO TADOLINI I. F. ROMA 1860** portraying a life-size figure of a female slave wearing a necklace inscribed in Greek *elpis* (hope) and on her bracelet *pistotes* (fidelity), a turban headdress and drapery around one shoulder continuing across her back and loins and falling over a pedestal under which are chains, the figure standing on a circular base on a later rosso marble pedestal

Rome, dated 1860

Height of figure 165 cm, height of pedestal 52 cm.

Literature: Alfonso Panzetta, “Dizionario degli Scultori Italiani dell’Ottocento e del Primo Novecento”, 1994, p. 187, pl. 776, illustrating a similar version of the model, in a private collection.

Born in Rome into a celebrated family of sculptors, Scipione Tadolini (1822-93) was destined for greatness having inherited his skills from both parents. His mother was the miniaturist Serafina Passamonti Tadolini while his father was Adamo Tadolini (1788-1868) who was one of Canova’s main studio assistants responsible for producing working models for many of the Neo-classical master’s most important works. Canova, who recognising Adamo’s skill helped him establish his own studio on the corner of the Via del Babuino, where later Adamo trained and continued to work closely with Scipione as well as another of his sons, Tito (1825-1900). In turn Scipione’s own son Giulio (1849-1918) continued the workshop as did his son Enrico (b. 1884/88). For one and a half centuries four generations of the Tadolini were to work in that studio which finally closed in the 1960’s and is now home to the Canova-Tadolini Museum, where one can admire the work of Canova as well as the Tadolini family. Scipione acquired control of the studio on his father’s death and soon established his name as one of the leading Rome sculptors. He was overwhelmed with commissions, including a marble for the church of Gonfalone in Rome, an equestrian of Bolívar for Lima, a St. Michael for a wealthy Bostonian and the very important bust of King Vittorio Emanuele I. Pope Pius IX and the Queen of Italy were among many notable figures who visited his studio.





LES PATINEURS

Henri-Charles-Antoine Baron (1816–85)

“Les Patineurs”

Oil on canvas, signed H Baron

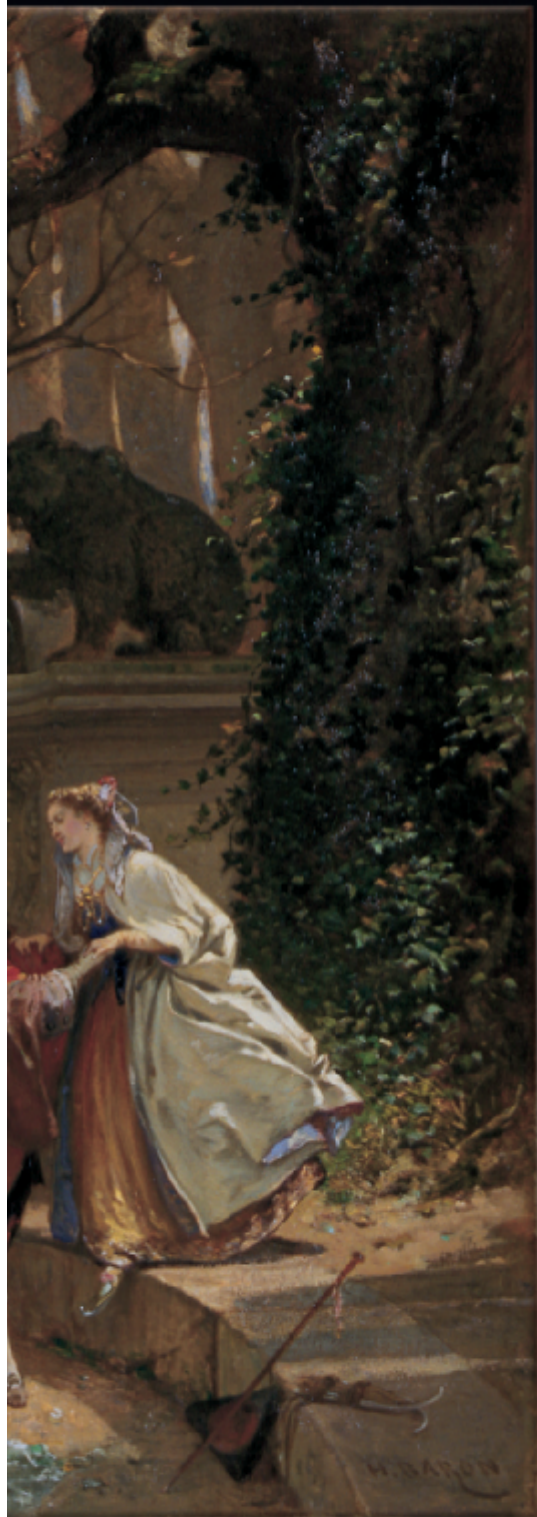
56 x 80 cm.

Provenance: *Almost certainly Monsieur Hartmann, Paris by 1896.*

Exhibited: *Almost certainly Paris Salon, 1870, no. 130.*

Literature: A. Estignard, “H. Baron, Sa Vie, Ses Œuvres”, 1896, pp. 47–48: (translated) “In *Les Patineurs*, Baron presents a mass of beautiful girls on the ice, young men are also involved in the love of skating. With the familiar artifice as a colourist the main composition is filled with multiple groups of people, who for the most part are under the trees formed as an umbrella of voluminous branches. There is an elegant cavalier who helps a pretty girl descend a staircase, there is a young man kneeling as he puts on a skate onto the arched foot of a skater. To the left is a graceful young woman seated in a magnificent and highly carved sledge beside two other skaters. The woman with smiling lips reflects cheerful matters. The distance is all brightly lit. The sun illuminates a small army of skaters, a grand park, magnificent and imposing statues and a superb palace. This contrast produces the best effect. The figures are accentuated with relief and strength of tone that Baron never lost. Once more the master offers proof of a large address and a real talent.”

Baron’s biographer, Estignard, listed six paintings all entitled ‘*Les Patineurs*’, executed throughout the 1850’s up until 1876. Owner’s names were given but only his 1870 Salon exhibit was described in any detail. Judging from its close correlation as well as its size, referred by Estignard as a ‘grand tableau’ (which was in fact larger than most of Baron’s works), it must be assumed that the present work was his 1870 Salon exhibit, which he painted the previous year. Monsieur Beugniet, who had acquired many other works by the artist, owned three other renditions; another was owned by Monsieur Giroux while a fifth was listed without mention of its owner.



A VIEW OF THE SULEYMANIYEH AND THE GOLDEN HORN,
CONSTANTINOPLE



Eugène Napoléon Flandin (1809-76)
“A View of the Suleymaniye and The Golden Horn, Constantinople”
Oil on canvas, signed and dated lower right 1852
132 x 262 cm.



THE ARTIST AND HIS MODEL

Napoleone Nani (1811-99)
 “The Artist and his Model”
 Oil on canvas, signed N Nani
 154 x 118 cm.

Although Napoleone Nani was born in Venice, he is generally considered Veronese since he spent much of his career there and for about twenty five years was director of the Accademia Cignaroli at Verona. As an artist, he was a supreme storyteller, his genre pictures portrayed imaginative, theatrical and everyday scenes of people of all ages and of all walks of life. His work combined a dramatic use of light and colour with intense observation. He was also an extremely able portraitist, as witnessed by his head and shoulders self-portrait in the Uffizi Gallery, Florence.

The present work reflects one of his favourite subject matters, which revolved around the artist, his studio and model. As such, it compares with another of his oil paintings showing the artist and his model at the Museo Civico di Verona as well as his ‘Studio del Nudo’ at the Galleria d’Arte Moderna, Florence. The latter also houses his painting ‘Sorpresa’, featuring models in a dressing room surprised by male visitors. The present painting also compares admirably with another of Nani’s masterpieces entitled ‘L’alloro’ of 1870 in the Museo del Castello in Milan. In addition to several female onlookers, it features, as here, the artist seated at his easel with a cast of the famous ‘Venus de Medici’ in the background. The antique marble statue was acquired by the Medici family in the late sixteenth or early seventeenth century and was displayed in the Uffizi Gallery in Florence, where it remains today. It became one of the most celebrated examples of antique sculpture, revered as the most beautiful of Venuses and described by the English 17th Century diarist John Evelyn as a ‘miracle of art’.

Nani’s painting is not only of superb quality but also of intrinsic interest, as it portrays the artist and his model. It also draws interesting parallels between Antique beauty, i.e. the statue of Venus and the beautiful living model. Likewise Nani has also included an antique Etruscan-style vase placed beside a more contemporary majolica vase; one can possibly take this analogy further by comparing the older hanging tapestry in the background and the living brilliantly coloured parrot in the foreground. Given its size and the quality of its execution, there is little doubt that this wonderful painting was an exhibition piece. It could have been one of a number of works including ‘La Posa’, shown at Naples 1877, ‘Lo Studio del Vero’, which hung at the Florentine Promotrice in 1883 or ‘Lo Studio del Nudo’ exhibited in Rome 1884. Alternatively it may have been his painting entitled ‘Studio del Vero’ or ‘La Modella’ shown at Venice in 1887.





VENICE AT SUNSET

William Wyld R.I. (1806–1889)

“Venice at Sunset”

Oil on canvas, signed and dated 1839

157 x 229 cm.

Wyld was a landscape and topographical painter and lithographer of great repute. Born in London and the son of a businessman, his early career was spent in the diplomatic service. While he was acting as secretary to the British Consul in Calais he met Louis Francia and befriended his protégé Richard Parkes Bonnington. Wyld was strongly influenced by Bonnington and was to emulate his style supremely in his own work. He also met Lewis Brown, a keen collector of Bonnington's watercolours and Horace Vernet, who became a lifelong friend. From 1827–33 Wyld was in charge of a wine business in Epernay but also pursued his interest in the arts. He made his debut at the Paris Salon in 1831, where he later won several medals. He also exhibited in London, predominantly at the Royal Academy, the British Institution and Royal Institute of Painters in Watercolour, where he was elected a member in 1879.

In 1833 Wyld travelled to Algeria and later published his “Voyage pittoresque dans la régence d'Alger pendant l'année 1833” in collaboration with the lithographer Emile Lessore. His later published studies included views of Paris as well as “W. Wyld's Sketches in Italy”, which appeared in the London “Portfolio”, 1877. He travelled extensively throughout Spain, Germany and Italy, painting bright colourful views of the principal cities often shown at sunset or sunrise. His particular love of Venice resulted in a series of academic studies of the city and of course this fine oil painting. It shows one of the city's most famous views, the Doges Palace beside the Grand Canal. Although it is typical in subject, it was less usual for the artist to paint in oils and particularly on such a large scale. As such it ranks with other important works by Wyld which can be seen in a number of public collections including the Victoria and Albert Museum, London and the Museums of Edinburgh, Abbeville, Rouen, Berne, Haarlem and Montreal. Although Wyld spent most of his life outside England, he retained his own nationality. In 1852 Queen Victoria invited him to Balmoral Castle where he executed a series of watercolours of its inhabitants and surrounding countryside. He was also held in high regard in France, where he played an important part in the development of watercolour and was awarded the Légion d'honneur in 1855.



A PAIR OF EMPIRE GILT AND PATINATED BRONZE EWERS



An extremely fine pair of *Empire* gilt and patinated bronze ewers by **Claude Galle**, each with a patinated tapering cylindrical body mounted with classical male nudes with a tail and holding water pitchers, flanked by a naval trophy and surmounted around the collar by winged sea putti, the base of the neck mounted with lobsters below a dolphin-form spout with scale mounts around the rim, the handle composed of a beautiful winged classical maiden standing on a cornucopia-shaped pedestal, the fluted base of the ewer on a grapevine ring, on a shaped plinth resting on an octagonal pedestal, with canted corners, mounted at the front with pairs of hippocampi flanking Neptune's trident and on the corners with a dolphin and trident and on the two ends with a swan, on a stepped and conformingly shaped base

Paris, date circa 1810
Height 82.5 cm. each.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 365, pl. 5.12.9, illustrating an identical pair of ewers by Claude Galle sold by Sotheby's London, 25th–26th June 1979, lot 129.

Claude Galle (1759-1815) was one of the foremost bronziers and fondeurs-ciseleurs of the late Louis XVI and Empire periods. Firstly patronised by the *Garde-Meuble de la Couronne* under Jean Hauré from 1786-88, he is known to have collaborated with Pierre-Philippe Thomire (1751-1843) amongst others, and was responsible for the majority of bronzes d'ameublement supplied during the Empire to Château de Fontainebleau. Among his distinguished repertoire were a number of ewers, vases and clock cases which as here had classical winged maidens surmounting or forming part of the handle. Examples include an attributed vase-shaped clock case of circa 1815 and a pair of corresponding vases, which as here are ornamented on the body with hippocampi mounts (illustrated *ibid.* p. 364, pl. 5.12.6), of which are related examples at Pavlovsk Palace, St. Petersburg, the Ostankino Palace, Moscow and another pair in the collection of the Earls of Essex, Cassiobury Park, during the nineteenth century. Works of this type proved particularly popular among English collectors as well as those from Russia, where they were sometimes copied or inspired other luxury pieces by designers such as Andreï Voronikhin (1760-1814) and the bronzier Friedrich Bergenfeldt (1768-1822).



A PAIR OF LOUIS XV GILT BRONZE MOUNTED PAINTED OSTRICH EGGS



very rare pair of *Louis XV* gilt bronze mounted polychrome-painted ostrich eggs attributed to *Lebel*, each egg decorated in 'le style Pillement' to include chinoiserie figures, one holding a parasol and another a banner while another fishes as she stands in a stylised shell, with pagodas, trellis work and leafy bowers to include a monkey, exotic insects and birds, each egg surmounted by a stylised gilt bronze orange within a foliate ring and supported on a gilt bronze palm leaf cup and stand surrounded by three pineapples upon three tortoises on a tripartite foliate pierced base decorated with seed pods on three feet formed as oranges amid foliage

Paris, date circa 1760

Height 37.5 cm, width 18 cm. each.

Literature: Ronald L. Winokur, "An Ostrich Egg Painted by Le Bel and Mounted by Gouthière" in "Bulletin of the Detroit Institute of Arts", vol. LV, 1977, pp. 157-60, discussing a similar painted ostrich egg by Lebel on a slightly later mount by Pierre Gouthière in the Detroit Institute of Art.

Eighteenth century painted ostrich eggs are extremely rare; those that have survived all seem to have a link to the French royal family and were painted by Lebel. Among them was one in Louis XV's collection that was exhibited in Paris at the Académie de Saint-Luc in August 1774, which caused one critic to describe the compositions as "vives, animées, d'un coloris agréable et d'une touche facile". The latter was later in the collection of George Blumenthal (sold, Galerie Georges Petit, Paris, December 2nd 1932, lot 76) and is now in the Detroit Institute of Art. As a reflection of the egg's importance the slightly later Neo-classical gilt bronze stand was made by the celebrated bronzier Pierre Gouthière (1732-1813).

The identity of Lebel has posed a slight mystery but according to an article by Martin Eidelberg ("Apollo", 1st September 2004), based on a paper by Ronald L. Winokur concerning the mounted ostrich egg in the Detroit Institute of Art, he was Clément Louis Marie Anne Lebel (d. 1806). Lebel or Le Bel, who also painted porcelain, was referred to when in April 1760 Monsieur de la Roche interceded with the Marquis de Marigny in the latter's capacity as the directeur général des Bâtiments to obtain a privilège du Roi for Lebel. He noted that "ce garçon est sage et a du talent; le Roy a trouvé ses œufs très joliment peints". To support his application, Lebel painted an egg with four verses presumably praising the King. Charles Baulez also notes that Lebel had been painting eggs for the king since 1750; these eggs all came from ostriches that were kept in the royal ménagerie at Versailles and may well have been presented as Easter gifts which would account for the scarcity of extant examples.



A PAIR OF EMPIRE GILT AND PATINATED BRONZE SIX-LIGHT CANDELABRA À LA VICTOIRE



very important pair of *Empire* gilt and patinated bronze six-light candelabra à la Victoire by **Pierre-Philippe Thomire**, after a design by **Charles Percier**, each with the figure of a winged Victory wearing diaphanous robes holding aloft a ring issuing five scrolling foliate branches and centred by a conforming upright branch, the beautiful figures standing with one foot upon a foliate cast pedestal with a domed top upon a rectangular plinth cast with an ornately decorated lyre on each side on a stepped square base

Paris, date circa 1810

Height 101 cm. each.

Provenance: *From an important private German collection.*

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 328, pl. 5.2.2, illustrating one of the present candelabra when in the collection of the same important private German collector as cited above, and noting that a related drawing of these candelabra appears in Thomire's album of 1817, now in the Stockholm National-museum. And on the same page, pl. 5.2.1, illustrating two closely related studies from a detail of a sheet of designs by Charles Percier for furnishings for Joséphine Bonaparte's boudoir at Château de Saint-Cloud, circa 1802, now in the Metropolitan Museum, New York. And p. 329, pl. 5.2.4, illustrating another similar pair of ten-light candelabra à la Victoire by Thomire of circa 1810 in the Metropolitan Museum, New York.

Rarely does one have the opportunity to offer such exceptionally fine works as these. Pierre-Philippe Thomire (1751-1843), whose name has become almost synonymous with such imposing candelabra à la Victoire, was without doubt the greatest fondeur-ciseleur of his day, whose quality of casting, chasing and finish was matched by the grace and elegance of his free flowing figures. We cannot however credit him with the design for these candelabra, which in fact were adapted by Charles Percier (1764-1838) from original ancient Roman prototypes.



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



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 with 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) 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'. The two figurines were modelled in biscuit porcelain by the Sèvres Manufactory; between 1761 and 1770 no fewer than 230 pairs were sold and continued in popularity throughout the century.



A PAIR OF EMPIRE GILT BRONZE AND MALACHITE TAZZE



very important pair of *Empire* gilt bronze and malachite tazze made by the preeminent bronzier **Pierre-Philippe Thomire** and signed **Thomire à Paris**, each with a gilt bronze bowl with an egg-and-dart and beaded border, the underside veneered with malachite mounted with a frieze of gilt bronze fruiting grapevines and supported on a malachite-veneered columnar shaft encircled by acanthus and laurel leaves above a flared three-sided plinth cast with laurel leaves, leaf tips, pendant husks and veneered with malachite panels mounted with gilt bronze winged putti emerging from foliate rinceaux

Paris, date circa 1811

Height 72 cm, diameter 25 cm. each.

Provenance: *Reputedly from the collection of Prince Demidoff, Villa San Donato, Florence. Charles T. Yerkes collection. His sale, American Art Galleries, New York, 19th–21st February 1912, lot 395.*

Literature: Hans Ottomeyer and Peter Pröschel, “Vergoldete Bronzen”, 1986, p. 663, pl. 5, illustrating one of four gilt bronze torchères by Thomire of almost identical design made for the Emperor for his Cabinet Intérieur at the Tuileries. “Carlton House, The Past Glories of George IV’s Palace”, 1991, p. 95, no. 47, illustrating a pair of gilt bronze and lapis lazuli torchères by Thomire of very similar design that were made for the Prince Regent of England. Hugh Roberts, “For the King’s Pleasure, the Furnishing and Decoration of George IV’s Apartments at Windsor Castle”, 2001, p. 76, pl. 59 and p. 95, pl. 91, illustrating gilt bronze torchères by Thomire of virtually identical design made for the Prince Regent.

Of outstanding quality, design and execution, these tazze are virtually identical to a very important set of four pure gilt bronze torchères that were commissioned from the preeminent fondeur-ciseleur Pierre-Philippe Thomire (1751-1843) by Emperor Napoleon for his Cabinet Intérieur at the Tuileries, which are now in the Grand Trianon at Versailles. The identical elements include the gadrooned bowl and fruiting grapevine as well as the scrolled acanthus leaves at the base of the shaft. In addition the flared base is of an identical shape and also incorporates identical gilt bronze mounts.



A PAIR OF EMPIRE GILT AND PATINATED BRONZE TEN-LIGHT CANDELABRA



An important pair of *Empire* gilt and patinated bronze ten-light candelabra attributed to *Claude Galle*, each composed of a patinated standing classical maiden with butterfly wings and plaited hair, wearing a long tunic gathered by tassels at her thighs, gladiator sandals and holding a flaming torch and balancing on her head a covered vase mounted with three Medusa mask heads from which each issue a scrolled foliate-wrapped candle branch terminated by a circular nozzle and drip-pan, the vase issuing above a further tier of six scrolled candle branches that encircle the vase cover composed of three owls standing back to back and collectively supporting on their heads a three-sided flaming oil lamp enclosing the tenth candle nozzle, each maiden standing upon a rectangular plinth headed at each corner by a ram's head and mounted on the sides by a classical maiden either holding a lyre or pitcher and basin alternating with an elaborate mount featuring an Athénienne perfume burner flanked by pitchers above foliate scrolls and a pair of putti, the plinth resting on the backs of recumbent griffons upon a square concave-sided base

Paris, date circa 1805-10

Height 112 cm, diameter 37.5 cm. each.

Literature: Ernest Dumonthier, "Les Bronzes du Mobilier National – bronzes d'éclairage et de chauffage", 1910, pl. 16, no. 1, illustrating an almost identical pair of candelabra in the Palais de la Légion d'honneur but with seven rather than ten lights and with slightly differing candle nozzles as well as candle branches formed as griffons and also lacking the surmounting oil burner; a note accompanying the illustration mentions that in 1809 the pair of candelabra, were in the Salon des Dames d'honneur de l'Empératrice Joséphine at the Palais de Saint-Cloud. And pl. 18, no. 1, illustrating a pair of seven-light candelabra in the Ministère de la Marine with an angular plinth in place of the figures but surmounted by the exact same trio of back-to-back owls and the same tri-sided oil burner as well as ram's heads at the corner of the angular plinth below. And pl. 19, no. 3, illustrating a candelabrum with five lights in the Hôtel de la Monnaie with an angled plinth surmounted by a sphere and three identical back-to-back owls supporting a vase and radiating candle branches. And pl. 27, no. 1, illustrating a seven-light candelabrum in the Palais de Trianon with tapering plinth surmounted by a sphere and the same three owls that support radiating candle branches and a surmounting vase. Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 334, pl. 5.2.15, illustrating one of a pair of gilt and patinated candelabra of near identical form to these present pair except that the female figures have no surmounting vase or candle branches upon their heads.



A PAIR OF EMPIRE PATINATED BRONZE SIX-LIGHT CANDELABRA



magnificent and important pair of *Empire* patinated bronze six-light candelabra attributed to **Pierre-Philippe Thomire** after a design by **Charles Percier**, each surmounted by a central upright and three trumpet-shaped branched candle holders chased with anthemions, rosettes and mythical birds and animals, issuing from monstrous bull heads upon a vase-shaped shaft chased with classical musicians, supported on the head of an upright standing Egyptian female. Each figure wearing a falcon headdress and lotus crown 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, each figure holding in her hand fasces issuing a serpent holding in its open mouth a single vase-shaped nozzle chased with alternate anthemions and stars, each bare-footed figure standing on a 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, on a rectangular base mounted with sphinxes, insects, serpents and birds

Paris, date circa 1805-10

Height 80.5 cm, width at base 16 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 very similar but simpler candelabrum by Pierre-Philippe Thomire, examples of which can be found at Pavlovsk Palace, Saint-Petersburg, and the Grande Chancellerie de la Légion d'honneur, Paris.

These stunning candelabra are based on a design by Charles Percier (1764-1838). Similar caryatid figures appear in a pen and ink and watercolour sketch of circa 1800 by Percier as a support for a console table in the Egyptian taste. Percier also used similar figures in his "Recueil de Décorations Intérieures", 1801, pl. XXXII. It is likely however that the model for these Egyptian caryatid candelabra date slightly earlier and may have been made for the celebrated Parisian marchand-mercier Martin-Eloi Lignereux (c. 1750-1809) of rue Taitbout, whose business was purchased by Pierre-Philippe Thomire in 1804. A comparable pair of candelabra by Thomire (with similar supporting figures with two tiers of branches but without candle branches in each hand) were supplied in the late 1790's to Tsar Paul I (Pavlovsk Palace, Saint-Petersburg), while another 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. They were obviously favourite items since they are listed in 1828 and in later inventories of his personal apartments and then at Château de Compiègne. In 1909 they were moved into storage at the Hôtel de Salm in the Grande Chancellerie de la Légion d'honneur, Paris, where they remain today.



A PAIR OF RUSSIAN EMPIRE GILT AND PATINATED BRONZE INCENSE BURNERS



highly important pair of *Russian Empire* gilt and patinated bronze incense burners, one with a circular inventory metal plaque reading 'N.3', each stamped accordingly on the tripod base and both with a paper label to the underside inscribed in Cyrillic for 'Z.D./Pol.Glav./Kom.50.Oct.No. 678', each with a patinated lid cast and mounted with stars, anthemions and acanthus and surmounted by a star-studded spherical finial over a dished bowl with stiff leaf rim supported on the heads and outstretched wings of three female herms wearing Egyptian headdresses and having tails with serpentine heads and butterfly wings which flank a central vase-shaped support mounted with Medusa mask heads resting on an anthemion and lotus leaf cup, upon a patinated circular pedestal on three conjoined foliate lion paw feet on a triangular concave-sided base with canted corners

Saint Petersburg, date circa 1810

Height 56 cm, diameter 22 cm. each.

Provenance: *The Winter Palace, St. Petersburg, in the 'Turquoise Drawing Room' in First Reserved Apartment of Maximilian Duke of Leuchtenberg by 1866.*

Literature: Emmanuel Ducamp, "The Winter Palace, Saint Petersburg", 1994, p. 218, illustrating a watercolour by Eduard Petrovich Hau of 1866 (in the Hermitage Museum) of the First Reserved Apartment of Maximilian Duke of Leuchtenberg showing the incense burners in situ.

These elegant incense burners or brûle-parfums boast a highly important provenance for they once stood in the 'Turquoise Drawing Room' at the Winter Palace, the main residence of the Russian Imperial family in Saint-Petersburg. This elegant barrel-vaulted room, with its soft turquoise walls, numerous gilt-framed paintings and blue upholstery, formed part of a suite of rooms belonging to Maximilian of Leuchtenberg and acted as an ante-chamber to the 'Large Drawing Room'. A watercolour dated 1866 by Eduard Petrovich Hau (1807-87) shows the pair in situ, set at one end of the room above a settee and directly in front of a long pier glass mirror. In 1839 Maximilian Duke of Leuchtenberg, an heir to the old French Beauharnais family and grandson of Empress Joséphine of France, married the Grand Duchess Maria Nikolajevna, daughter of Tsar Nicholas I. The couple were not only united by family ties but they shared a passion for the arts and as such were avid collectors. Following their marriage, the Duke and Duchess of Leuchtenberg lived in the Winter Palace until they moved to the Marinsky Palace which was completed in 1844 and had been built for them by the Tsar.





AN EMPIRE GILT BRONZE AND MIRRORED GLASS SIXTEEN-LIGHT SURTOUT DE TABLE

A very important and rare *Empire* gilt bronze and mirrored glass three-piece sixteen-light surtout de table by **Pierre-Philippe Thomire**, stamped at one end *Thomire à Paris*, of rectangular outline with rounded ends and composed of three sections, the pierced balustrade composed of sixteen outward facing zephyrs with butterfly wings who half kneel while holding and supporting on either side a cornucopia-shaped ribbon-tied floral swag, each swag surmounted by an anthemion encircled by a ring of laurel leaves, at the junction of each pair of zephyrs and flanking swags are eight tazza with stiff leaves cast around their bodies and supported on a splayed acanthus foot, each tazza filled with fruit to include bunches of grapes, pomegranates, oranges and apples as well as seed pods. Issuing from the centre of each is a double branched candelabrum with scrolling acanthus-wrapped cornucopia-shaped branches supporting foliate drip-pans and circular foliate nozzles, with each candle branch centred by an upright stem with a pinecone finial linked to the flanking branches by acanthus scrolls. The bordered frieze cast with laurel leaf sprays centred by a flower head and mounted below each of the candelabra with a Bacchic head flanked by a pair of thyrsuses entwined with grapes and vine leaf sprays above a pair of conjoined lion paw feet, with casters hidden beneath, the interior of the plateau fitted with mirrored glass

Paris, date circa 1810-20

Length 206 cm, width 70 cm, height 36 cm.

Provenance: The de Guigné family of Guignécourt, San Francisco Bay, until recent years.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 382, pl. 5.16.2. illustrating a comparable surtout de table stamped Thomire à Paris, c. 1810-14 in the Musée Marmottan, Paris. And p. 388, pls. 5.16.15 & 16 respectively illustrating a design for one of Thomire's surtouts flanked by classical figures holding swags of fruiting vines punctuated by plinths surmounted by fruit-filled tazze as well as a finished circular surtout after the latter design of circa 1830 in Rosenborg Castle, Copenhagen.



AN EMPIRE GILT BRONZE AND CUT-GLASS EIGHTEEN-LIGHT CHANDELIER



magnificent *Empire* gilt bronze and cut-glass eighteen-light chandelier, the circular corona issuing ornately scrolled foliate branches from which hang pendant glass drops and strings of drops encircling a ring of pendant glass drops and a central gilt column with palmetted decoration at the base connected to a gilt bronze sphere or globe decorated with tessellated semi-circular motifs and centred by a band with foliate mounts, the sphere issuing scrolled candle branches, each hung with cut-glass swags with pendant drops and terminated by vase-shaped drip pans and a conforming candle holder, hanging below the sphere a splayed domed ring issuing further conforming scrolled candle branches, again hung with cut-glass swags with pendant drops, above a massive cone-shaped cut-glass pendant drop

Paris, date circa 1820

Height 128 cm, diameter 93 cm.

Rarely does one find a chandelier of such finesse and quality. Its decoration and sumptuous design confirms that it was intended for an important residence. The overall design compares with a number of other chandeliers from this period which likewise encompass a central sphere ornamented with stars to represent a globe, as seen in Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 359, pls. 5.11.4-6. The latter was made by Gérard-Jean Galle (1788-1846) circa 1818-19 and is now in the J. P. Getty Museum, California. According to their catalogue the central sphere or globe was inspired by a hot air balloon, which also probably provided the inspiration for the present piece. As here, Galle's version has cut-glass pendants and swags and interestingly below the globe includes a glass bowl to house gold fish, hence it was described as a 'lustre à poisson' when exhibited in 1819. The following year Galle tried to sell his chandelier to King Louis XVIII but due to popular criticism against governmental luxury, it was rejected.



A FABERGÉ SILVER AND SILVER-GILT CUTLERY CANTEEN



very large and fine *Fabergé* silver and silver-gilt cutlery canteen, each piece bearing the coat of arms for the *Barthèlmes* or *Bartholomaei* family and bearing the motto 'Per Aspera ad Astra', in the original case bearing the arms of the Barthèlmes family stamped on the cream silk lining with the *Carl Fabergé* name in Cyrillic characters below the double-headed eagle. The service consisting of a total of 211 pieces comprising 36 small spoons (of which 6 are new), 18 dessert forks, 18 dessert spoons (of which 6 are new), 24 large spoons, 30 large forks, 18 coffee spoons (of which 6 are new), 18 cheese knives, 30 large knives, with blades by *Joseph Rodgers & Sons* appointed to Her Majesty, made for Fabergé of Moscow, 2 asparagus tongs, a serving fork with five prongs, a serving spoon, an olive spoon, two carving forks with two prongs, a carving knife, an extra place setting, 4 large serving spoons, a fruit knife and 4 tart servers

Moscow, dated 1893

Each piece fully hallmarked.

The arms on the cutlery are ascribed in Rietstap's "Armorial Général" as belonging to the house of Barthèlmes or Bartholomaei, who were an important Silesian family ennobled by the Holy Roman Emperor on 16th August 1585. The Latin motto 'Per Aspera ad Astra' literally means through hardship to the stars. The phrase is also the motto of the house of Mecklenburg-Schwerin.

This luxurious service was made in the Fabergé Moscow workshop which, specializing in the production of silver and glassware, was opened in 1887. The more important and large silver services as well as objects such as animals and trophies made in Moscow were the work of Fabergé's head silversmith Julius Rappoport (1864-1916), who was almost certainly responsible for the creation of the present canteen. Of universal renown, the name of Carl Fabergé (1846-1920) has become synonymous with perfect craftsmanship, superior design and fine taste. Fabergé objects continue to be prized by the discerning and are to be found among royal and eminent private collections as well as museums worldwide.



A PAIR OF GEORGE IV SILVER-GILT EWERS



n outstanding pair of *George IV* silver-gilt ewers by *Edward Farrell* and most probably retailed by *Kensington Lewis*, each of ovoid form with a splayed spout cast on its underside with a mask head, with elaborate handles composed of a dolphin, two putti and a satyr, the body finely cast and chased with sea gods, dolphins, putti and a wolf, the main body held aloft by three outward facing crouching satyrs seated upon the back of a tortoise

London, dated 1826

Fully hallmarked. Height 42 cm each, Weight 25 kilos each.

Literature: Peter Waldron, "The Price Guide to Antique Silver", 1982, p. 342, illustrating these or an identical pair of ewers.


These sumptuous ewers compare to a silver-gilt candelabrum composed of Neptune, mythological god of the sea, kneeling on a hippocampus on a rocky base cast with shells and other marine motifs, which likewise was made by the ingenious silversmith Edward Cornelius Farrell (b. c. 1779 d. 1850). Now in the Victoria and Albert Museum, London, the candelabrum was part of a massive table garniture ordered by the Duke of York (who also owned Farrell's remarkable Hercules candelabrum) and was almost certainly acquired on his behalf by the antiquarian and silver retailer Kensington Lewis. The latter worked in close association with Farrell between about 1816 until the mid-1830s and most probably retailed the present pair of ewers.

The nineteenth century was the great age of historicism. Past styles were studied; some were copied but most were adapted according to the artist's imagination. Revived styles pervaded all the arts including silver. George IV's desire for increasingly more elaborate silver inspired the royal goldsmiths Rundell, Bridge and Rundell to produce a series of Rococo style tureens. The firm also experimented with designs after the Renaissance and Baroque. Soon other silversmiths were following their example, of which one of the leaders was Edward Farrell. Both he and Kensington Lewis were particularly interested in old plate. The design of the present ewers owes much to Farrell's knowledge of early seventeenth century Dutch silver, comparing to the work of Johannes Lutma. In particular, Lutma created a ewer of the same shape complete with a dolphin handle and a remarkably similar frieze around its body which is accompanied by a dish cast with Neptune, dolphins and other marine creatures (1647; Rijksmuseum, Amsterdam).





A PAIR OF SECOND EMPIRE SILVER-GILT THREE-LIGHT CANDELABRA



A superb pair of *Second Empire* silver-gilt three-light candelabra by *Boucheron à Paris*, each composed of a winged putto in contrapposto pose playing a lyre and seated in a bower formed of a scrolling foliate-wrapped and florally decorated asymmetrical stem that arches around him and terminates in three vase-shaped candle nozzles each of rectangular form with canted corners above fluting on a foliate and beaded rectangular tray, each putto seated on a splayed base decorated with floral trellis work with scrolls and foliate sprays to the four corners on a square stepped base

Paris, date circa 1860-70

Fully hallmarked. Height 41 cm. each, Weight 5 kilos. each.

Made by the eminent jewellery and silver manufacturing firm of Boucheron à Paris, this pair of candelabra epitomise the interest in past historical styles that prevailed in Europe during the second half of the nineteenth century. As one art critic noted when describing the jewellery, silver table ornaments as well as tea and coffee services shown at the Paris Exposition Universelle in 1881, "Louis Quatorze, Louis Quinze and Louis Seize – these motifs are all the rage" ("The Jewellery & Metalworker", 1st March 1890, p. 78). Made slightly before the Exposition Universelle, Boucheron nevertheless combines elements from past historical styles, predominantly from the early eighteenth century Régence and Rococo to create an entirely new form in which naturalistic ornament prevails.

The renowned jewellery and silver manufacturing firm of Boucheron was founded by Prudent Frédéric Boucheron (1830-1902), known as Frédéric, who at the age of fourteen was apprenticed to the jeweller Jules Chaise and subsequently worked for the jeweller Tixier-Deschamps at the Palais Royal. In 1858 Boucheron opened his own shop in the Palais Royal which he moved to Place Vendôme in 1893; at about the same time he also opened branches in Moscow and New York. By then he had been joined by his son Louis Boucheron, who with his own sons continued the firm's success, becoming forerunners of the Art Nouveau and subsequent Art Deco styles.

AN ART NOUVEAU SOLID SILVER AND GREEN MARBLE TOILET MIRROR



magnificent *Art Nouveau* solid silver and green marble toilet mirror entitled “La Métamorphose de Narcisse” by *Christofle à Paris* after a model by *René Rozet*, the asymmetrical oval shaped frame enclosing a sheet of mirrored glass set upon a naturalistic base where Narcissus crouches down to gaze upon his reflection into the water, formed from green marble, to the left of him, on the edge of the frame, stands the nude figure of Echo with long hair and arms raised, with a further nude female figure lying upon the upper right of the frame, the whole encrusted with flowering narcissi and reeds. The reverse of the mirror as beautiful as the front showing an idealised landscape with a classical temple beside a lake, backed by mountains and bordered by oak, willow and other trees as well as rushes, water lilies and narcissi

Paris, date circa 1900

Fully hallmarked. Height 77 cm, Weight 17 kilos.

Exhibited: Paris, Exposition Universelle, 1900. Glasgow, International Exhibition, 1901.

Literature: Henri Bouillet, “Musée Rétrospectif de la classe 94: l’Orfèvrerie Française à l’Exposition Universelle Internationale de 1900, à Paris. Livre deuxième, Le dix-neuvième siècle deuxième période 1860-1900: Rapport du Comité d’Installation”, 1912, p. 389, illustrating this mirror. Anne Henriette Auffret, “Reflets d’un Mythe: le Spectre de Narcisse dans l’art français, 1880-1910”, p. 26, illustrating this mirror. “Figaro”, 17th July 1901, with a review of the Glasgow International Exhibition noting “C’est encore l’orfèvrerie française qui triomphe, quelques pas plus loin, avec l’exposition de Christofle qui a tenu à se montrer ici à la hauteur de sa grande et vieille réputation. Il faudrait citer tout ce qu’il a envoyé. Nous bornons à tirer hors de pair un miroir de toilette en argent, véritable bijou d’orfèvrerie, où M. Rozet a représenté ‘la Mort de Narcisse’ dans une composition sculptée avec un art achevé.”

This remarkable Art Nouveau mirror tells the story of Narcissus, a handsome youth and the nymph Echo whose love for him went unrequited. According to Ovid’s rendition of the myth, Echo was condemned by the goddess Juno to repeat only the last words that were spoken to her while, as a punishment for spurning Echo’s love, Narcissus was made to fall in love with his own reflection. Having pined away from gazing at himself in a pool, at his death he was changed into a flower that bears his name, which liberally decorate this mirror. It was made by the renowned firm of silversmiths Christofle à Paris after a design by the eminent sculptor René Rozet (1858-1939) and having been first shown at the International Exhibition in Paris 1900, it was then exhibited the following year in Glasgow.





A LOUIS XVI STYLE SOLID SILVER-GILT SEVEN-PIECE TEA AND COFFEE SERVICE

A magnificent *Louis XVI* Style solid silver-gilt seven-piece tea and coffee service by *Jean-Baptiste-Gustave Odiot*, designed and modelled by *François Gilbert* and chased by *Paul Diomède*, each piece fully hallmarked, comprising a silver-gilt teapot, coffee pot, hot water urn with detachable stand, sugar bowl, milk jug, coupe and tray enclosing at centre the coat of arms belonging to *Cesar Trezza de Mussella of Verona*, housed in its original velvet-lined oak box stamped above the middle hinge *Odiot Orfèvrerie à Paris*. The teapot, coffee pot, sugar bowl and urn each with a part-fluted domed top surmounted by a flowering and fruiting finial above scrolled foliate handles and an ovoid body chased around its upper half with reclining semi-nude classical maidens and putti, the lower fluted half of each body above a spreading stem on monopodia legs with hoof feet. The milk jug of similar form and like the circular coupe, chased with the same figures. The oval-shaped tray engraved overall with floral arabesques and with conjoined fruiting cornucopia handles

Paris, date circa 1892
Fully hallmarked. Weight 30 kilos.

Provenance: Count Cesar Trezza de Mussella, Verona, Italy who ordered this service in June 1892.

Literature: Henri Bouillet, "Musée Rétrospectif de la classe 94: l'Orfèvrerie Française à l'Exposition Universelle Internationale de 1900, à Paris. Livre deuxième, Le dix-neuvième siècle deuxième période 1860-1900: Rapport du Comité d'Installation", 1912, p. 232, illustrating an identical service exhibited at the Paris Exposition Universelle of 1867, of which it was noted "Of the works executed by this artist, we cannot omit to mention the pretty tea service, modelled in the Louis XVI style, exhibited by Odiot at the 1867 exhibition, and which we came across there. It gives a precise measure of the considerable skills possessed by Diomède in the handling of the chasing."

This magnificent service by Odiot à Paris is a replica of one of the firm's showpieces at the Paris Universal Exhibition of 1867, which had been modelled by the sculptor François Gilbert (1816-1891) and chased and engraved by Paul Diomède.

A SET OF FOUR EMPIRE GILTWOOD FAUTEUILS



very important set of four *Empire* giltwood fauteuils designed by *Georg Ludwig Laves* for *William IV King of England and Hannover* for the court room at Leineschloss, Hannover, each stamped with the letters *RS BELOW THE ROYAL CROWN*, each with a rectangular scrolled and channelled backrail mounted with scrolled palmettes with downward scrolled armrests terminated by acanthus-crowned winged lion heads, the slightly bowed channelled seat rail decorated with scrolled palmettes and rosettes above scrolled acanthus-capped monopodia legs terminated by lion paw feet and posterior channelled sabre legs, the padded back and seat cushion covered in a red silk with gilt woven laurel wreaths, flowers, rosettes and antique motifs

Hannover, made in 1834

Height 94 cm, width 67 cm, depth 47 cm. each.

Provenance: Made in 1834 for King William IV of England and Hannover for the Cour Saal in the Leineschloss, Hannover. King Ernst August of Hannover, brother and successor of William IV at the Leineschloss, Hannover. Private Collection, Hannover.

Literature: Thomas Dann, "Die Königlichen Prunkappartements im Hannoverschen Leineschloss", 2000, p. 72, pl. 19, illustrating a photograph of the court room at Leineschloss showing the fauteuils in their original situ. And p. 78, pl. 25, showing one of the fauteuils after it had entered a private collection.

These highly important set of chairs were designed by the leading German classical architect and designer Georg Ludwig Friedrich Laves (1788–1864) for William IV King of England and Hannover specifically for the court room at Leineschloss, Hannover. This royal palace, built beside the banks of the River Leine on the site of a twelfth century monastery, became the main Hanoverian residence in 1636. Over the centuries it underwent major rebuilding; in 1742 the north-west wing was replaced but the major transformation occurred later when between 1816 and 1844 Laves reconstructed it under William IV's instructions. Not only did he redesign the building in the revived grand Greek classical style, adding for instance a grand columnar portico façade (modelled on Henry Holland's Carlton House, London) but he also designed many of the interior decorations and furnishings, including the present fauteuils. An inventory of the palace made in 1845 notes that there were originally twenty seven chairs made for the court room at Leineschloss.



A LOUIS XV PORCELAIN, GILT AND PATINATED BRONZE PENDULE 'AU LION'



n extremely fine *Louis XV* porcelain, gilt and patinated bronze pendule 'au lion' of eight day duration, the white enamel dial signed *Anaiom à Paris* with Roman and Arabic numerals and a fine pair of pierced gilt brass hands for the hours and minutes. The movement with anchor escapement, silk thread suspension, striking on the hour and half hour, with outside count wheel. The magnificent asymmetrical drum-shaped case attributed to *Jean-Joseph de Saint-Germain*, surrounded by leafy branches fitted with a variety of white porcelain flower heads, raised on the back of a patinated bronze striding lion above a symmetrical gilt bronze base chaste with scrolls, foliage and shell motifs

Paris, date circa 1750

Height 66 cm, width 44.5 cm.

Provenance: Christie's London, 17th June 1987, lot 39. Partridge Fine Art, London, purchased from the latter sale. Mr and Mrs Stephen C. Hilbert, Indiana.

Literature: Hans Ottomeyer and Peter Pröschel, "Vergoldete Bronzen", 1986, p. 530, pl. 9, illustrating a clock with musical box, the dial signed Carte à Nevers, the case being by Jean-Joseph de Saint-Germain and having an identical lion and base, almost identical foliage to the top and lower sides of the dial as well an identical fixture on the lion's back. The latter, formerly in the Jacques Doucet collection, is merely lacking the additional sprays and *tôle peinte* branches. Jean-Dominique Augarde, "Les Ouvriers du Temps", 1996, p. 54, pl. 36, illustrating a later clock of circa 1770, with movement by Jean-André and Jean-Baptiste Lepaute and a Neo-classical case by Jean-Joseph de Saint-Germain, featuring the same lion but this time with his right paw raised upon a star-studded globe.

The esteemed bronzier Jean-Joseph de Saint-Germain (1719–91), who was elected a *maître-fondeur* in July 1748, was without doubt one of the main exponents of the Rococo. He created a variety of clock cases of extraordinary inventiveness and quality for which he gained the greatest notoriety. The present case features a lion, which was almost certainly a copy or inspired by one of the celebrated models, known as the Medici lions, now in the Loggia della Signoria in Florence. One of the Medici lions that decorated the Villa Medici in Rome was of ancient Roman origin. The second was a matching copy made by Flaminio Vacca (1553–1605) of Rome. At the end of the eighteenth century the Duke of Tuscany sold the Villa Medici and the lions were subsequently moved to Florence, though one can still see replicas outside the Villa Medici's main entrance. The models were once more made famous in eighteenth century France, most notably by the renowned *fondeur* Saint-Germain.



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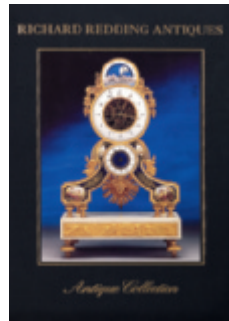
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<i>Werner, Jean-Jacques</i>	Page
<i>Wilhelm Friedrich Karl, King of Württemberg</i>	Page
<i>William IV, King of England and Hannover</i>	Page
<i>Winterhalter, Franz Xaver</i>	Page
<i>Wyld, William</i>	Page
<i>Yerkes, Charles T.</i>	Page

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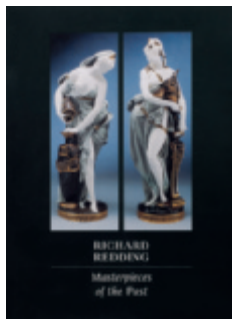
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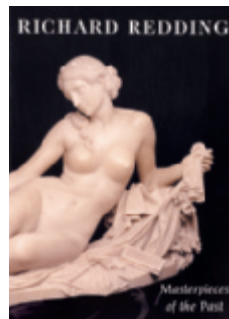
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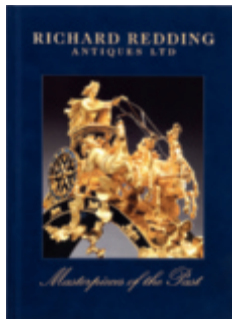
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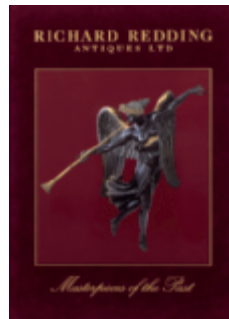
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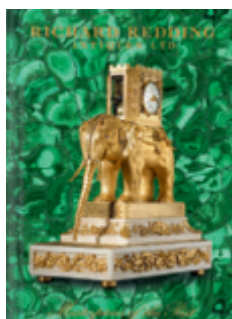
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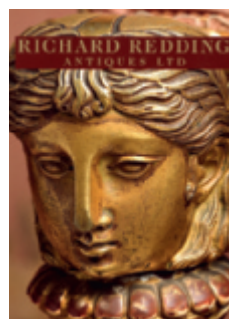
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