From Antiquity to Art Nouveau
The Bernard De Leye Collection
15 July 2021

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Preview Cologne, Neumarkt 3

Monday 5 July – Friday 9 July  10am – 5.30pm  
Saturday 10 July  10am – 4pm  
Sunday 11 July  11am – 3pm  
Monday 12 July – Wednesday 14 July  10am – 5.30pm

Sale

Cologne  
Thursday 15 July 2021  11am

The auction will be streamed online at lempertz.com. You can also bid online. Please register to do so at least 48 hours before the start of the auction. Bidders from abroad can of course request an individual visit the day before the auction. Detailed descriptions, German translations and additional photographs available online.
A la BRAFA, à la Biennale de Paris, à celle de Monaco, c’était toujours avec émotion que nous nous approchions du stand de Bernard De Leye, sûrs d’admirer des objets célèbres que nous n’avions jamais vus ou de découvrir des objets que nous pensions disparus. La présente vente rend bien compte de l’étendue de la curiosité de Bernard De Leye, toujours appliquée au plus haut niveau, du Moyen Age au XIXème siècle, qu’il s’agisse des orfèvres ou des commanditaires. Non seulement sait-il trouver et choisir les objets mais a-t-il aussi le souci de les environner de leur contexte historique et scientifique comme en font foi les catalogues qu’il a publiés.


L’orfèvrerie, notamment l’orfèvrerie française du XVIIIème siècle, a suscité des collections capitales – celles de Calouste Gulbenkian, d’Arturo Lopez ou d’Elisabeth Parke Firestone par exemple. A notre époque les ventes d’orfèvrerie de l’importance de la présente vente, qui constitue une vraie histoire de l’orfèvrerie européenne, sont rares mais, ce qui est réconfortant, Bernard De Leye nous prouve que les pièces majeures ne sont pas toutes dans les musées et que, si l’on se ralliait à ses propositions, il serait encore possible de constituer de grandes collections. On ne peut mieux commencer. Et souhaitons à Bernard De Leye de continuer à nous tenter.

Daniel Alcouffe, conservateur général honoraire au Musée du Louvre, Paris
Whether at the BRAFA, the Biennale de Paris or the Biennale de Monaco, it has always been with emotion that we approached Bernard De Leye's stand, certain that we were about to see famous works which we had never seen before or to discover objects that we thought missing. The present sale clearly reflects the extent and breadth of Bernard De Leye's curiosity, always applied to the highest level, from the Middle Ages to the 19th century, whether it be goldsmiths or their patrons. Not only does he know how to find and choose pieces, but he also takes care of placing them within their historical and scientific context, as evidenced by the catalogues he has published.

To whom compare Bernard De Leye, who was president of the Belgian Chamber of Experts in Works of Art (2002–2006) and subsequently of BRAFA (2009–2012)? To another great specialist in objects of vertu, Jacques Helft, who wrote: "To have had and no longer to have, which would be a matter of regret for the collector, is for the antiques dealer a source of satisfaction." Bernard De Leye generously shared his discoveries with the collectors he knew how to find and choose pieces, but he also takes care of placing them within their historical and scientific context, as evidenced by the catalogues he has published.

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No Roman silver objects with hallmarks are known to exist from the first three centuries AD. No system of rules seems to have been in place before late antiquity. The numerous legal texts dealing with the problems of all kinds raised by silver do not mention any system of control. There are also few archaeological traces that would shed light on the techniques of Roman silver smithing.

The most important silver mines in the Greek and Hellenistic world were located in Laurion (Lavrio) in Attica, while in the Roman period silver was mainly obtained from Spanish mines. Silver was probably also mined in Britain, for the island’s wealth in precious and other metals was decisive for the plans to invade. Tacitus describes this in his Agricola: “Fert Britannia aurum et argentum et alia metalla, pretium victoriae”. In English coin hoards, however, we find coins from throughout the entire Roman Empire, from Augusta Treverorum to Antioch, which were brought to the island by traders.

Ancient texts, such as those of Pliny or the epigrams of Martial, indicate the extraordinary popularity of certain Toreut pieces. The works were hotly contested: prices reached extraordinary levels, which, in the absence of hallmarks, can be explained by the fact that even then the pieces were considered objects of artistic quality and value in and of themselves. Aside from the market, one could also come into possession of such a magnificent silver bowl through the favour of the emperor. Such “largitiones” were based on the rank and status of the recipient and served as a reward, often combined with additional monetary gifts. The recipient displayed the object as a status symbol.

A rare gadrooned Roman silver dish

2nd/3rd century A.D.

Embossed, martelé and engraved silver, a ring of soft solder below. Slightly scalloped dish with 32 raised concentric gadrooned motifs surrounding a smooth central surface with a dot in the centre and two raised moldings. The rim with pronounced moldings and 32 indentations. H 3.5, D 24.6 cm, weight 469 g.

Provenance
Former James Bomford collection.

Exhibitions

Literature

Cf. Also the Gallic silver dish with folding handles in the Louvre (inv. no. MNE 1008). Cf. The dish found in Chaourse in Picardie in the British Museum (Mus.No. 1889,1019.11). Cf. The basin from the Kaiseraugst hoard in the Römermuseum Augst, Schweiz (inv. 622).

€ 25 000 – 30 000

© The Trustees of the British Museum London, mus.no. 1889,1019.11.
Limoges
Late 12th century.
A phylactery (reliquary container).
The core presumably wooden with engraved and parcel gilt silver mountings. The medallion on the front and the quatrefoil appliqué on the reverse made from copper with engraved, gilded and enamelled decoration and encrusted with quartz. The word phylactery denotes a kind of protective container and refers in general to any small format receptacle designed to hold an amulet. In a Christian context it is often a reliquary container deemed to possess an apotropaic effect. The front face of this quatrefoil reliquary depicts a demi-figure of a saint with a book surrounded by four rock crystals, with further quartz stones set into the edges of the container in the shape of a cross. The reverse is fitted with a compartment covered by a gilt copper plaque with an enamelled depiction of the crucifixion with the Virgin Mary, Saint John, two further figures and the sun and moon above. The reliquary of the Emperor Heinrich II (1002–1024), sanctified in 1146, which was created in Hildesheim in the late 12th century and displays a comparable composition, is housed in the Louvre in Paris (inv. no. OA 49).

With dents and abrasions.
Minor losses to the enamel.
24.5 x 17.5 x 3.5 cm (with pricket)
€ 80 000 – 100 000
Limoges
Early 13th century.
Two early 13th century Limoges enamel candlesticks.
Cast bronze with engraved, chased, gilded and enamelled decoration.
Matching pair of identical candlesticks. The triangular plinths resting on scrolling feet and decorated with gold tendril motifs on dark blue enamel ground. The slender shafts with gilded rhombus patterns and divided by round, compressed nodules decorated with corresponding tendrils.
The undersides of the five-sided drip pans with enamelled many-pointed star motifs. This pair of candlesticks is highly comparable to an example in the Musée de Cluny in Paris which Marie-Madeleine Gauthier (op. cit.) has also classified as a 13th-century work from Limoges.
The surfaces slightly abraded. Minor losses to the enamel.
Height 26 and 26.5 cm (with prickets).

Literature
For the comparable piece in the Musée de Cluny in Paris see Marie-Madeleine Gauthier: Emaux du Moyen Âge occidental, Fribourg 1972, p. 538, fig. 577.
€ 40 000 – 50 000
Limoges

First half 13th century.

A cast bronze travel candlestick.

Cast bronze with engraved, gilded and enamelled decoration. The round, slightly domed base of the candlestick emblazoned with six coats of arms, whereby the opposites of which correspond. The spandrels decorated with curving gold foliate scrolls against blue ground. The pricket rises directly from the centre of the base, surrounded by concentric circular bands. A similarly decorated but slightly taller Limoges enamel candlestick dating from the 13th century is housed in the Kunstgewerbemuseum (inv. no. X 4957) of Staatliche Museen zu Berlin. Further, almost identical candlesticks are in the collection of the Louvre in Paris (inv. Nos. MR 2666 - 2665).

Minor surface abrasions, minor losses to the enamel. Diameter 9 cm, height 11.5 cm.

€ 25 000 – 30 000
Limoges
First half 13th century.
An enamelled bronze dish with the French royal coat-of-arms.
Rolled, embossed bronze with engraved, gilded and enamelled decoration. A finely worked dish displaying a balanced composition using the contrast of the polychrome enamels against the gilding to provide an impressive overall impression. The border picked out in red with an angular gold frieze. The lip decorated with a frieze of six women in courtly attire shown in dancing poses against blue enamel ground encompassed by turquoise arches and delicate gold tendrils. The centre of the bowl decorated in the same colours and reiterating the designs of the rest but with a central quatrefoil motif surrounding a heraldic shield. The coat-of-arms with gold lilies on pale blue ground is that used by the French royal family under Philippe Auguste II (1179–1223), Louis VIII “The Lion” (1223–1226) and Louis IX “The Saint” (1226–1270).
In good overall condition. The lip with two small drilled holes. With dents, abrasions, and minor losses to the enamel. Diameter 22.7 cm, depth 3 cm
€ 100 000 – 120 000
Paris

Around 1330/1350.

A carved ivory relief of the Coronation of the Virgin.

This low relief depicts an angel placing a crown upon the head of the Virgin Mary beside the blessing figure of Christ as a king within a Gothic architectural surround. A similar ivory, dating from the first third of the 14th century, is housed in the Musée de Cluny (inv. no. Cl. 23542). The smooth back of this panel with its raised frame may have originally served to hold a thin layer of wax, allowing it to be used as a writing tablet.

A drilled hole with a small breakage in the upper centre. Very minimal wear throughout.

9.5 x 5 cm.

Literature

€ 8 000 – 10 000
France
14th century.
A 14th century French carved ivory Crucifixion relief.
With minimal remains of former, presumably partial, polychromy and gilding. This ivory presents the scene of the crucified Christ accompanied by the Virgin Mary, two mourning women, Saint John the Evangelist, Nicodemus and Joseph of Arimathea in high relief beneath three Gothic arches. A comparable panel from a diptych displaying a highly similar composition is housed in the Gulbenkian Collection in Lisbon (inv. no. 423), there described as "Paris, circa 1325/1350".
Some vertical cracks. Two drilled holes in the upper centre. Some yellowing.
10.5 x 6.3 cm.

Literature
For the comparable ivory in Lisbon see Sarah M. Guerin: Gothic Ivories. Calouste Gulbenkian Collection, Lisbon 2015, p. 58, cat. no. 1.

€ 10 000 – 12 000
8. Flemish
Second half 15th century.
Two Flemish bronze figures of the Virgin.
Cast bronze with old patina. Two identical small statuettes cast from the same mould, both apparently lacking the separately cast figure of the Christ Child. The pieces are accompanied by a presumably original cast canopy and a later quatrefoil plaque depicting a lion as the symbol of Mark the Evangelist.
Some wear throughout. Mounted separately on two velvet covered wooden panels. Height of each 12.2 cm.
€ 3 000 – 4 000

9. Flemish
15th century.
Flemish bronze bust of Saint Clare.
Cast bronze with old patina and engraved decoration. This small bust of a woman in a simple gown and veil depicts Saint Clare, who can be identified by her attribute, a ciborium, which she holds in her hands.
Two minor losses to the front. Abrasions throughout. With a screw-mounting on the underside.
Height 7.5 cm.
€ 2 000 – 2 500
A Dutch Hortus Conclusus tapestry
Southern Netherlands, first quarter 16th century.

Wool and silk tapestry. Depicting a fountain beneath a magnificent Gothic style architectural canopy in the centre of a garden filled with animals and flowers (lilies, roses, violets etc.). With a lion in the foreground, a rooster and a stag on the left, an eagle on the right and another deer. With a landscape and architecture on the upper edge. Restored, with additions, backed with linen.

H 280, W 195 cm

Literature
Another very similar tapestry is housed in Schloss Burg an der Wupper, Bergisches Museum. Cf. also Hartkamp-Jorxis/Smit, European Tapestries in the Rijksmuseum, Amsterdam 2004, cat. no. 8.

€ 10 000 – 15 000

The tapestry in Amsterdam allowed Ebelijn Hartmann-Jorxis and Hillie Smit to identify the entire iconography of this piece, which is filled with Christian symbolism: from the garden motif (Song of Solomon 4:12), to the fountain (Fons Vitae, Revelations 7:17) and the animals and plants.
Jan Borman
Circle of active in Brussels ca. 1479–1520.

A carved wood relief with the adoration of the Magi. Oak carved three-quarters in the round and partially pierced. The reverse flattened and with chamfered edges. With exposed original polychromy and gilding. A pierced relief depicting the Virgin enthroned against a fragmentary architectural backdrop. She holds the Christ Child upon her lap and is shown surrounded by the Three Magi, recognisable due to their Oriental attire. The missing lower section of the relief would presumably originally have included the kings’ gifts. The relief is thought to have originally formed part of an altarpiece depicting the life of the Virgin. The charming relief, which captivates further now that its original polychromy has been unveiled, is a Flemish work from the time around 1500/1520 and can be allocated to the immediate circle of the carver Jan Borman from Brussels. It can be compared, for example, to his sculpted reliefs of the Holy Kinship on an altarpiece from Auderghem (today housed in the Musées Royaux d’Art et d’Histoire in Brussels, inv. no. 327).
The left arm of the Child and the left hand of the king on the right missing. Otherwise in good condition. 25 x 23 x 7 cm.

Literature

€ 40 000 – 50 000
O-called omphalos bowls, bowls with a raised node or “navel” in the centre, have been produced since Greek antiquity. In this example, the omphalos motif is framed by swirling “fish bladder” tracery. This ornament probably originally came to Europe from India or Persia, where it can be found in Celtic art as early as the La Tène period. In the Middle Ages it was disseminated throughout Central Europe in book illustrations and was often used in the window tracery of late Gothic churches. This form of squat stem bowl also has ancient origins. The name “tazza” refers to its use as a drinking vessel – the word is actually of Arabic origin, but it was eventually transformed into the German word for cup, “Tasse”.

For centuries, Venice was one of the main centres in which the cultural influences of Europe and Asia would blend. Venice thrived on trade, but also on its fabulous artistic production, which in turn owed much of its richness to the city’s wealth and diverse inspirations. This type of bowl in a late Gothic style came into fashion in Venice in the 15th century. The first models were presumably produced in parcel gilt silver, but after around 1500, they were also made from embossed and enamelled copper. Various forms of enamelled decoration were used, in both vitreous and painted techniques.

A less precious variation of the design without the base was produced at around the same time north of the Alps. These dishes, known as “Beckenschlägerschüssel” (basin beater bowls), were made from brass, an alloy with a high copper content.
The Collalto family were free counts in the Treviso Marches in Veneto and are documented as such as early as the 9th century. Emperor Frederick I of the Hohenstaufen dynasty granted Schinella I, Count of Treviso, and his brothers the county of Trevigio with special rights in 1155. Rambaldus VIII, Count of Collalto and Treviso, received the Marquisate of Ancona in 1304 and became Patrician of Venice two years later. He was the first count to name himself after the ancestral seat of the Collalto family.

**Literature**

€ 50 000 – 60 000
Maarten van Heemskerck
1498 Heemskerck-1574 Haarlem.
Pair of Donor Portraits.
Oil on panel Verso: Jonas and the Whale/Samson carrying the Gates of Gaza on to the Hill.
66.5 x 25 cm each.

Provenance
De Neyenrode Collection.
Their sale, Fred Muller, Amsterdam 1993.

€ 15 000 – 20 000
15

Attributed to the Master of the Prodigal Son
Active second third 16th century.
The Lamentation.
Oil on panel.
88.5 x 56 cm.
€ 8,000 – 10,000

16

Probably Burgund
16th century.
Two female heads.
Limestone, carved in the round, with minimal remains of partial polychromy. These two heads of women crowned with garlands of flowers are broken off at the necks. The pieces were designed for a slightly lowered viewpoint and the tops of the heads are flattened, indicating that they may have been designed for decorative brackets.
Wear with minor losses. Mounted on a modern metal stand.
Height 24 and 22 cm.
€ 8,000 – 10,000
Flemish
Mid 16th century.
A Flemish alabaster relief of the Entombment.
Alabaster with minimal remains of presumably original polychromy and partial gilding. This high relief plaque depicts the entombment of Christ. Joseph of Arimathea and Nicodemus are shown lowering the body of the Saviour into the sarcophagus using a cloth. The mourning Virgin Mary is supported by Saint John, and Mary Magdalene is depicted with the ointment jar accompanied by two further women. The broad, rectangular format of the plaque suggests that it may once have adorned the predella of an altar.

In the elongated proportions of the figure of Christ and the sarcophagus, as well as its decoration, the Flemish artist displays the influence of older Italian models. Wear with losses to the edges.

24.5 x 55 x 5 cm.
€ 60 000 – 80 000
The exceptional "Eingehurn" of Würzburg cathedral canon Andreas von Thüngen

Carved circa 1550–65, the gold mountings attributed to Nuremberg, circle of Wenzel Jamnitzer. Engraved and blackened ivory, bone, gold, polychrome opaque enamel, precious and semi-precious stones. L 73 cm, upper D ca. 7 cm.

Expertise
Includes a radiocarbon dating report of the ivory carried out by the Eidgenössische Technische Hochschule Zürich, dated 27th July 2011. The ivory is dated to 1477–1649 AD.

Provenance
Proven to be in the possession of the Thüngen family from 1567 to around 1625. Housed in the "Inventarium Über Des Hochgeböhren Herrn Grafen Hermanns von Hatzfeldt und Gleichen Verlassenschaft zu Blanckenhain, Würzburg und Trachenberg" in 1673/74. Listed in the estate inventory of Prince Bishop Konrad von Thüngen in 1779. Fidei commiss inventory of Wenzel Jamnitzer and the Nürnbergischer Goldschmiedekunst 1500–1700, Munich 1985, no. 349 ff. Cf. also ibid. no. 20, for a writing chest with allegories of philosophy with similar enamelled decoration in the Grünes Gewölbe in Dresden, inv. no. V599, which Wenzel Jamnitzer dates to 1562. For more on drinking horns which Wenzel Jamnitzer dates to 1477–1649 AD.

The exceptional "Eingehurn" of Würzburg cathedral canon Andreas von Thüngen and the monogram “EVT” for Endres von Thüngen. Beneath the second hinge is an octagonally cut emerald that was added later. The mountings are encrusted with a further three gemstones in precisely modelled bezel settings in varying sizes surrounded by raised cord designs. The stones comprise of: 1) Chromium chalcedony intaglio carved with a satyr dressed in a neblos holding a shepherd’s crook in his left hand, 1st century A.D. 2) Translucent carnelian intaglio carved with a very fine depiction of Venus in a chiton with a sceptre and an ointment jar, to the left Cupid raising his hand in greeting, early Roman Imperial era, 1st century A.D. 3) Carnelian intaglio with a centaur striding left playing a lyre and carrying a thyrsus over his shoulder, Augustinian, late 1st century B.C. 4) Translucent carnelian intaglio finely carved with the head of Cupid or a child in a three-dimensional manner, 1st / 2nd century A.D. 5) Laye- stone cameo carved with the head of an Oriental figure facing left, Italy, 16th century. 6) Garnet intaglio carved with the head of a satyr facing left, late 1st century B.C.

Directly under the gold mountings is a band engraved with the coats-of-arms of his four grandparents, each inscribed “VATTER THVNG” (grandfather on his father’s side, Weischel), “MT/VAET V RENEC” (grandfather on his mother’s side, Philipp Voit von Rieneck), “VATT VST RVRCK” (grandmother on her father’s side, Jutta von Steinau von Steinrück) and “MT/VAET TRVCKS/V WECZ HAVS” (grandmother on her mother’s side, Anna Truchsell von Wetzhausen). Engraved on the upper face in the narrow inner edge of the tusk with a vertical bande-role inscribed: “IAINO 1536 AN S MARK TAG 25. APRILIS IST DER HOF ZV THVNGEN NIBEN NOCH 44. TACHEN ABGERBRANT. VND DARDVCH DER EWRIDIG VND EDEL HERR ANDREAS VON THVNGEN THVNGER ZV WURTZB. VND PROBRT ZVS. / VRCHARD DASSELBT VERVRCHT WORDEN DEN SELBEN SEINEN BREVEDERN. VND ERBEN

€ 600 000 – 700 000

Both ends of this slender, very white elephant tusk are fitted with finely engraved and enamelled gold collars. The broad end has a lid with two hinges and bolts attached to a chain. The lid is made from the end of a malformed roebeck antler. The edge of the lid is composed by a gold mounting ring with a two-line inscription in blackened lettering: “HER GEORG VON FRONSPERG HAT MICH GEBN! HER CVNRAVEN VON BAMBILBERG BGN! HER CONRAD HAT MIT MIR VEREHRT! HER ANDRESSEN VON THVNGEN WERT”. The inside of the lid is inset with a black and white enamelled medallion bearing the arms of allance of said persons. The collars at both ends of the tusk are decorated with foliate scrolls after designs by Peter Flötner, picked out in indented fields of black, white and blue enamel. A quartz crystal seal backed with red lacquer and metal foil has been inserted under one of the hinges. The seal is finely carved with the coat-of-arms of Andreas von Thüngen and the monogram “EVT” for Endres von Thüngen. Beneath the second hinge is an octagonally cut emerald that was added later. The mountings are encrusted with a further three gemstones in precisely modelled bezel settings in varying sizes surrounded by raised cord designs. The stones comprise of: 1) Chromium chalcedony intaglio carved with a satyr dressed in a neblos holding a shepherd’s crook in his left hand, 1st century A.D. 2) Translucent carnelian intaglio carved with a very fine depiction of Venus in a chiton with a sceptre and an ointment jar, to the left Cupid raising his hand in greeting, early Roman Imperial era, 1st century A.D. 3) Carnelian intaglio with a centaur striding left playing a lyre and carrying a thyrsus over his shoulder, Augustinian, late 1st century B.C. 4) Translucent carnelian intaglio finely carved with the head of Cupid or a child in a three-dimensional manner, 1st / 2nd century A.D. 5) Laye-stone cameo carved with the head of an Oriental figure facing left, Italy, 16th century. 6) Garnet intaglio carved with the head of a satyr facing left, late 1st century B.C.

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with indented or raised carving. The lid is inset with an
elephant tusk was therefore a great rarity. This tusk,
borately carved in miniature. The appearance of a who-
Throughout the Middle Ages and the Renaissance, ivory
was as rare and expensive as gold and precious stones.
Even the smallest pieces were precisely set and ela-
borately carved in miniature. The appearance of a who-
le elephant tusk was therefore a great rarity. This tusk,
measuring 72 cm in length, is set in pure gold and studded
with two flat oval intaglios and a cameo at the tip of the horn. 1) Red jasper intaglio carved with a depiction of Minerva sitting on a
trophy bundle beside Cupid in flight on her right and with
two standards before her, presumably Italy, 16th century. 2) Gnostic haemattite intaglio carved with a man with the head of Anubis in armour with a trident above a crocodile and
beside a cornucopia and an eagle on the left and a crab and the crown of Hathor on a table, above them a scori-
on. Egytio-Roman. 2nd - 3rd century A.D. 3) Translucent
carnelian intaglio finely carved with the head of a woman
wearing a diadem (possibly Venus) with parted hair, 1st -
2nd century A.D.
We would like to thank Kai Scheuermann in Cologne for his
descriptions of the intaglios and cameos.

Andreas von Thüngen came from a noble family in Franconia
whose eponymous ancestral home was located in the
Werntal. The town of Thüngen is mentioned for the first
time on February 9th 788 in the Codex Eberhardi of the
Imperial Monastery of Fulda. On February 9th 1500, the
nobleman Karl I and his son Eyhard I von Thüngen became
the first members of the family to sign a document at
Fulda monastery. Born in 1506, Andreas became canon
of Würzburg cathedral in 1520. He later studied together
with his brother in Leipzig in 1526 before becoming canon
and provost at the noble secular canony of St. Burkhard in
Würzburg in 1540, as well as provost of the Cistercian mo-
astery of Wechterswinkel in 1545. He died in 1565 and was
buriend in Würzburg Cathedral, where other members of
his family also found their final resting place. The drinking
horn is densely and finely engraved throughout, and the
engravings have been blackened to stand out more clearly
against the white of the ivory. Both sides are carved with
scenes from the Passion of Christ and images of patron
saints chosen for their relationship to the family. The Pas-
sion scenes were inspired by the works of Albrecht Dürer,
against the white of the ivory. Both sides are carved with
scenes from the Passion of Christ and images of patron
saints chosen for their relationship to the family. The Pas-
sion scenes were inspired by the works of Albrecht Dürer,
although this function is more symbolic than literal. Another
use for tusks such as these was to convert them into an
oliphants, a kind of wind instrument often found in cabi-
nets of curiosities, but Andreas von Thüngen apparently
decided against this. Upon opening the lid, the first thing
that catches one's eye is the elaborate round collar around
its edge. The inscription in Latin capital letters provides us
with information about the work's previous owners. Georg
von Fronsberg/ Frundsberg (1473-1528) was a high-ranking
soldier in the service of the Habsburg emperor. We know
what he looked like because he was portrayed by Christoph
Amberger (a work which is today housed in the picture
gallery of the SMPK). When Frundsberg suffered a stroke
in 1527, Konrad von Bemelberg took over as commander-
in-chief. Both Frundsberg and Bemelberg accompanied
Eberhard, Wilhelm and Kasper von Thüngen (brothers of
Andreas von Thüngen) on war campaigns in France and Ita-
ly, during which all three brothers lost their lives. Bemelberg
gave Andreas von Thüngen the ivory tusk out of compass-
ion or solidarity. We also know of a portrait of Konrad von
Bemelberg, namely a full-length depiction in full armour,
painted in 1565 by Petrus Dorisy when he was 71 years old.
The work today hangs in the Kunsthistorisches Museum in
Vienna. It is therefore to be assumed that both Frondsberg
and Bemelberg were very open-minded towards art and
were probably passionate collectors. This would explain
the ownership of such a precious elephant tusk, which was
an unusual item to be found even in the possession of a
high-ranking military officer.

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were probably passionate collectors. This would explain
the ownership of such a precious elephant tusk, which was
an unusual item to be found even in the possession of a
high-ranking military officer.

Andreas von Thüngen came from a noble family in Franconia
whose eponymous ancestral home was located in the
Werntal. The town of Thüngen is mentioned for the first
time on February 9th 788 in the Codex Eberhardi of the
Imperial Monastery of Fulda. On February 9th 1500, the
nobleman Karl I and his son Eyhard I von Thüngen became
the first members of the family to sign a document at
Fulda monastery. Born in 1506, Andreas became canon
of Würzburg cathedral in 1520. He later studied together
with his brother in Leipzig in 1526 before becoming canon
and provost at the noble secular canony of St. Burkhard in
Würzburg in 1540, as well as provost of the Cistercian mo-
astery of Wechterswinkel in 1545. He died in 1565 and was
buriend in Würzburg Cathedral, where other members of
his family also found their final resting place. The drinking
horn is densely and finely engraved throughout, and the
engravings have been blackened to stand out more clearly
against the white of the ivory. Both sides are carved with
scenes from the Passion of Christ and images of patron
saints chosen for their relationship to the family. The Pas-
sion scenes were inspired by the works of Albrecht Dürer,
although this function is more symbolic than literal. Another
use for tusks such as these was to convert them into an
oliphants, a kind of wind instrument often found in cabi-
nets of curiosities, but Andreas von Thüngen apparently
decided against this. Upon opening the lid, the first thing
that catches one's eye is the elaborate round collar around
its edge. The inscription in Latin capital letters provides us
with information about the work's previous owners. Georg
von Fronsberg/ Frundsberg (1473-1528) was a high-ranking
soldier in the service of the Habsburg emperor. We know
what he looked like because he was portrayed by Christoph
Amberger (a work which is today housed in the picture
gallery of the SMPK). When Frundsberg suffered a stroke
in 1527, Konrad von Bemelberg took over as commander-
in-chief. Both Frundsberg and Bemelberg accompanied
Eberhard, Wilhelm and Kasper von Thüngen (brothers of
Andreas von Thüngen) on war campaigns in France and Ita-
ly, during which all three brothers lost their lives. Bemelberg
gave Andreas von Thüngen the ivory tusk out of compass-
ion or solidarity. We also know of a portrait of Konrad von
Bemelberg, namely a full-length depiction in full armour,
painted in 1565 by Petrus Dorisy when he was 71 years old.
The work today hangs in the Kunsthistorisches Museum in
Vienna. It is therefore to be assumed that both Frondsberg
relative, the prince-bishop and duke of Franconia, to whom he probably also owed his access to outstanding artists. He presumably also wanted to recreate Konrad’s dream. The weathered date on the coat-of-arms stone above the western portal informs us that Burgsinn castle was finally completed in 1536. The inscription on the ivory tells us that the “Eingehurn” - a colloquialised version of the German term “Einhorn”, meaning a unicorn’s horn - was discovered deep beneath the dust and rubble of the ruined palace. It becomes clear at this point at the very latest that Andreas von Thüngen was inventing a legend. As a learned and educated man, he must have known from previous owners and from tradition that the object was made from an elephant’s tusk. It is also impossible to mistake the piece for one of the straight, spiralling narwhal tusks that had long been regarded to be the horns of the mythical unicorn. To understand all this, one must imagine what it is like when, after a catastrophe - be it war-related or self-inflicted - a surviving object emerges from the rubble intact. Such an object acquires a special aura, becoming imbued with miraculous properties. For the devout clergyman Andreas von Thüngen, finding an item such as this was a sign not only to commemorate the terrible event, but also to express his joy at the discovery. Of course, one may question today whether the object was ever really pulled from the rubble after the fire. However, since we know that the fire destroyed the most ostentatious parts of the building in which this drinking horn was most likely housed together with other precious items designed to impress the castle’s visitors, this part of Andreas’ story at least is plausible. The legend is obviously a combination of fact and fiction, or, as we might refer to it today: fake news.

Andreas took a long time considering what to do with the item. Almost 20 years after the fire, he arranged for the horn to be set in precious and opulent mountings. To do this, he engaged the services of one of the leading goldsmiths of his era. The name of the artist is sadly lost to us today, but they are thought to have been active in Nuremberg in the circle of Wenzel Jamnitzer. Perhaps the construction of the new buildings consumed so much of Andreas’ finances that his plan to have the drinking horn mounted had to wait. Or perhaps he needed to first gather together all of the precious gems and cameos that are now set so precisely upon the piece. Andreas furnished his new palace with a lavish Renaissance style reception hall. It was the first example of a paneled room with a magnificent portal and lavabo north of the Alps. He never forgot about the drinking horn, however, and in 1550 he set about providing the family not only with an architectural legacy, but also with a symbol. After Andreas’ death in 1565, the drinking horn initially remained in the family and within the community of heirs. However, according to a written contract, there were already plans for its sale in 1571. There were inheritance regulations that had to be attended to, and the sale of the horn seemed to be the most fitting solution. If no buyer was to be found, the family even considered cutting the tusk. However, it was probably already sold by 1625, as evidenced by a letter in which Albrecht VII von Thüngen (1592–1635) demands his share of 250 talers. Sometime during the 17th century, the piece reappeared in a hitherto unexplained manner in the estate of the imperial Count Hermann von Hatzfeldt-Crotorf-Gleichen (1603–1673), the younger brother of the already deceased Franz von Hatzfeldt (1596–1642), Prince-Bishop of Würzburg and Bamberg, and of Field Marshal General Melchior von Hatzfeldt (1593–1658). It is also listed in other inventories, including that of Trachenberg Castle in Silesia in 1927 as “1 unicorn horn chased all over, depicting the suffering and life of Christ”. It was not until 2008 that the drinking horn was sold and left the Hatzfeldt family estate.

We would like to thank Dr. Susanne Frfr. v. Thüngen for the important information she has provided regarding the history of the drinking horn and the von Thüngen family. Her publication “Der Renaissancesaal im Burgsinner Schloss zu Thüngen” will be appearing shortly in: Weiß/Schneider (ed.), Renaissance in Franken. Die Epoche des Fürstbischofs Konrad von Thüngen (1519–1540).”
France
Second half 16th century.
A large silver-mounted rock crystal altar cross.
Carved clear quartz cross with cast, embossed, engraved, chased and gilded silver mountings. This large carved rock crystal altar cross can be regarded as a rarity not only for its artistic quality but also for its exceptional state of preservation. It is placed upon an octagonal base, with quartz side panels mounted in silver gilt and decorated with depictions of the Arma Christi in gold. The slender cross with exceptionally finely wrought silver gilt mountings that accentuate its proportions. The centre of the cross mounted with four mascarons, the terminals with gilded pommels. The silver mountings bear no marks, but the cross is considered to be a French work due to its stylistic similarity to works such as a silver mounted quartz processional cross made in Paris in 1545 which is currently housed in the church in Thonon (Haute-Savoie).
61 x 28 x 13 cm.

Literature
For the comparable processional cross in the church in Thonon (Haute-Savoie) see Michèle Bimbenet-Pri-vat: L’orfèvrerie parisienne de la Renaissance, 1992, p. 262-263, no. 61.
€ 300 000 – 350 000
A Spanish embroidered cope ornament

16th century.

Red silk with raised silver thread appliqués. Decorated with a central arabesque motif flanked on either side by lions rampant.

Framed under glass, frame H 48, W 63 cm.

Certificate
With an expertise by Danièle Véron-Denise.

€ 1 000 – 1 500

Two embroidered pillar decorations

Spain, second half 16th century.

Red silk velvet with appliqués in gold, silver and coloured silk threads. Depicting the saints standing in groups of three beneath round Mannerist arches on patterned floors against a background of stylised brickwork. The spandrels with opposing griffins flanking vase motifs. Depicting the saints: Peter, Michael, Francis, the Virgin enthroned, a saint with a ciborium, and John.

Framed under glass, H 163.5, W 35.5. H without frame ca. 155, W 27.5 cm.

Certificate
With an expertise by Danièle Véron-Denise.

Literature

€ 3 000 – 4 000
22 Two embroidered pillar decorations
Spain, second half 16th/17th century.
Red silk velvet with appliqués in gold, silver and coloured silk threads. Depicting pairs of saints with large haloes standing beneath round Mannerist arches on scale-pattern floors, the spandrels with opposing foliate scrolls flanking vase motifs. Depicting a bishop saint and saints Francis, John, and James beneath a round cartouche with the crowned conjoined monogram ‘MA’. Presumably designed for a chasuble or dalmatic. Framed under glass, H 126 and 107.5, W 32.5 cm.

Certificate
With an expertise by Danièle Véron-Denise.

Literature

€ 2 000 – 3 000

23 An embroidered pillar decoration with a depiction of four saints
Spain, second half 16th century.
Red silk velvet with appliqués in gold, silver and coloured silk threads. Depicting saints Andrew, Peter, John, and Catherine of Alexandria standing beneath round Mannerist arches on patterned floors against a background of stylised brickwork, the spandrels with opposing griffins flanking vase motifs. Framed under glass, frame H 186, W 32 cm. H without frame 179, W 24 cm.

Certificate
With an expertise by Danièle Véron-Denise.

Literature

€ 2 000 – 3 000
24
Two embroidered borders from a liturgical vestment
Spain, 16th century.
Dark red silk velvet with appliqués in silver thread (possibly with yellow centre), red and white silk fringe trim. Finely embroidered depiction of a tiered Renaissance fountain motif with symmetrical foliate scrolls and grotesques. Presumably designed for a chasuble or dalmatic.
Framed under glass, H 127.5 and 125, W 29.5 cm.
Certificate
With an expertise by Danièle Véron-Denise.
Literature
€ 2 000 – 3 000

25
Two Spanish embroidered borders
Circa 1600/early 17th century.
Red silk velvet with appliqués in gold, silver and coloured silk threads. One border depicting the Virgin in an aureole beneath a trefoil Manne rist arch. The lower section and the second border with fountain motifs in several tiers with foliate scrolls and grotesques.
Framed under glass, H 135 and H 115, W 32 cm.
Certificate
With an expertise by Danièle Véron-Denise.
Literature
€ 2 000 – 3 000
26 A copper gourd form flask
Italy, attributed to Venice, 16th/17th century.
Decorated throughout with embossed symmetrical hanging vines and a coat of arms (perhaps of the Piemontese family de Anso) with a grotesque mascaron beneath. The engraved handles with hooks attached to two soldered loops.
H 25.5 cm.
Literature
€ 2 000 – 3 000

27 A brass tower inkwell
Attributed to Italy, 17th century.
Brass with golden brown patina, the interior partially lined with tin. Designed as four separate, stackable elements: The bell shaped base resting on three compressed bun feet; the pierced bell shaped upper section forming a pounce box; a round moulded box for sealing wax and a narrow cylindrical candleholder attached with solder. Some dents, one foot reattached with solder.
H 24.2, D 9.2 cm.
Literature
€ 4 000 – 6 000
A powder horn with a depiction of Lucretia
South Germany, circa 1600.
Carved stag horn with gilt bronze mountings. Decorated on one side with a nude figure of Lucretia plunging a dagger into her chest from above, beneath a rounded arch. With grotesque creatures and two arrows at her feet.
H 17.5 cm.

Literature
Cf. von Philippovich, Elfenbein Munich 1982, illus. 313, a powder bottle in the Nationalmuseum Copenhagen produced at around the same time.

€ 2,000 – 3,000
A Transylvanian Baroque parcel gilt silver rosette clasp
Hermannstadt (Nagyszeben), Hungary, Paulus Kirtscher, circa 1600.
Round, solid silver buckle formed from two concentric repoussé rings decorated with finely chased floral borders and sumptuous relief appliqués. Symmetrically divided by 12 stylised fleur de lys motifs, spiralling sea snail motifs and acanthus foliage. Richly encrusted with 29 coloured gemstones and 18 natural pin-set freshwater pearls. The fleur de lys motifs each decorated with a table cut faceted garnet, emerald or clear rock crystal gemstone in a high, screw-mounted bezel setting. Alternating with foliate rosettes picked out in green enamel, each accentuated by a pearl in the centre. The centre of the buckle set with an octagonal glass paste (pâte de verre) cameo with a portrait of a man in profile facing left surrounded by pearls and prong-set garnet and turquoise cabochons. The back of the piece with a hook and eye clasp, the hinged pin of which with a cord motif appliqué. The green enamel only fragmentarily conserved.

Diameter 11.1 cm, weight 340 g.

Exhibited „Vers Désir“, TREMA Musée des Arts anciendu Namurois, October 2020


€ 30 000 – 40 000

This magnificent and well conserved vermeil rosette brooch is a typical example of Hungarian goldsmith’s work of the time around 1600. The so-called “heftel” or “chest heftel” formed part of the jewellery worn by patrician women in the Transylvania region during feast days. The jewellery has a long history: From the Medieval to the Baroque era, these pectoral brooches were used to fasten women’s cloaks. However, from the 18th century onwards, the rosettes began to be worked in gold filigree, which made them a lot lighter and that enabled them to be used as corsage brooches, forming part of the traditional Transylvanian festive costume.
A silver relief with Apollo and the Muses


Round relief with a finely embossed and chased depiction of Apollo and the Muses making music on Mount Parnassus. Apollo is shown seated on a rock playing a viola da braccio with a bow and quiver full of arrows by his feet. The nymph Castalia is visible in the foreground. In the background, Pegasus is shown pausing in mid flight to listen to the concert. Unmarked.

Diameter 16.6 cm, weight 83 g.

Literature
A relief by Hans Jamnitzer is housed in the Bayerisches Nationalmuseum, illustrated in cat. GNM 2007, no. 130.

€ 12 000 – 15 000

The iconography of this relief is based on a drawing by Luca Penni (1500/1504–1556) that has survived in an engraving by Giorgio Ghisi (1520–1582). The engraving was exceedingly popular throughout the 16th century and often served as a model both for metal reliefs and Limoges enamels.
A Late Gothic Antwerp Gospel box
Attributed to Antwerp, 16th/17th century.
Oak with remnants of leather and wrought iron mountings. Oblong box. The three long hinges for the lid with shell-shaped terminals, iron mountings to the angles, resting on four (possibly later) round iron feet. With a hinged handle on the lid. Lock plate possibly replaced, one shell in the lower section missing.
H with handle folded down 8.6, W 17, D 12 cm.

Literature

€ 3 000 – 4 000

Presumably the tabernacle door from the church of Notre Dame de Hanswijk in Mechelen
17th century.
Oil on canvas (relined).
70 x 50 cm.

Provenance
From the de Berlaymont convent, Brussels.

€ 2 000 – 3 000
Flemish School
around 1620/25.
Portrait of Marguerite de Lalaing, Comtesse de Berlaymont.
Oil on canvas (relined).
203 x 124 cm.

Marguerite de Lalaing (1574–1651) came from one of the oldest families in Hainaut. In 1593 she married Count Florent de Berlaymont, who played an important role in the Spanish Netherlands after the unexpected death of the governor, Archduke Ernst. He was succeeded by Archduke Albert, to whom Philip II gave his own daughter, Infanta Isabella, as a wife. Florent and Marguerite remained loyal to the governors from the House of Habsburg throughout their lives. The Berlaymont convent was founded in 1625 by Marguerite Lalaing with the support of her husband Florent de Berlaymont as an Augustinian convent.

After being dispossessed, the canons established a new convent in 1864 in the Rue de la Loi in Brussels. In 1960, they sold the site to the Belgian state, which built the administrative building of the European Union here, which has since been called “Berlaymont”. The nuns moved to Argenteuil, a southern suburb of Brussels, and founded the new Berlaymont Convent.

Provenance
From the de Berlaymont convent, Brussels.

€ 5,000 – 6,000
A small portable organ, a so-called “bible regal” from Berlaymont Convent in Brussels

Attributed to Nuremberg, last quarter 16th century.

Oil paint on softwood, resonators, pipes and brass registers. The keyboard made from boxwood veneer on oak. The two folding bellows made from parchment, each with six pleats. An organ designed to be placed on a table constructed from three parts: An oblong corpus comprised of the two bellows placed on top of one another with a hollow section on the inside to hold the keyboard. The moulded edges of the corpus of ebonised wood, the upper faces of the bellows each decorated with a full-figure depiction of an angel making music within a rounded arch with shell motifs en grisaille. The edge of the keyboard painted on three sides, the upper section with a band of foliage, the sides with winged angel’s heads.

Dimensions when extended H 12.5, W 61.5, D 91 cm.

Certificate
With an expertise by Patrick Collon, organ maker from Brussels.

Exhibitions
In the Church of Saint Michael in Ghent in 2003. From The Berlaymont Convent in Brussels.

Provenance
From the de Berlaymont convent, Brussels.

Literature

€ 60 000 – 80 000
If one had asked a contemporary of King François I (1494–1557) or Henri IV (1553–1610) of France what a regal is, they would have been surprised by the question. The instrument was so common at the time that no one would have needed to ask. The regal has all but disappeared today, although some surviving examples can be found in the collections of larger museums. The regal is a small portable organ with beating reeds, comprised of two bellows and a keyboard. In this regal, the bellows form a case to transport the keyboard when stacked on top of each other. The fact that the instrument is more or less the size of a Bible, the similarity of its ornate decoration to a manuscript, and the way in which the tops of the bellows resemble book covers led to it acquiring the name “Bible regal”.

This remarkable and particularly beautiful example once belonged to Countess Marguerite de Lalaing of Berlaymont (1574 – 1651). She founded Berlaymont cloister, a women’s convent of Augustinian canons, together with her husband Florent de Berlaymont in 1625. According to tradition, the organ was a gift from the regent of the Spanish Netherlands, Archduke Albert VII of Austria (1559–1621) and his wife Infanta Isabella-Claire-Eugenie of Austria (1566–1633), daughter of Philipp II of Spain.

The instrument appears in literature for the first time in a book by Edouard C.G. Gregoire, where it is erroneously dated to the 15th century. Several years later, in 1876, we are provided with a detailed, though still erroneous, description of the organ by François-Joseph Fétis: « J’ai sous les yeux un petit orgue régal qui paraît avoir été construit au quinzième siècle, et peut-être au quatorzième, car les peintures dont il est orné sont exécutées au blanc d’œuf. La largeur de la boîte qui contient le clavier, les tuyaux en cuivre et le mécanisme des soupapes n’est que de huit pouces environ, et sa hauteur, de cinq. Deux soufflets, dont les cavités lui servent d’enveloppe lorsqu’on veut transporter l’instrument, s’adaptent à des petits porte-vent saillants. Les tuyaux, dont le plus long n’a pas plus de quatre pouces et demi et huit lignes de diamètre, sont placés dans une position horizontale. Ce ne sont pas ces tuyaux qui chantent lorsque l’instrument est joué, mais les anches en cuivre qu’ils contiennent. Ces anches battent sur les parois de leur bec, ce qui donne à leur son une intensité dure et rauque qui surpasse celle de certains orgues volumineux composés d’une réunion de plusieurs jeux. Ce curieux instrument appartient au Couvent de Berlaimont à Bruxelles; on le garde comme une précieuse relique, parce que la fondatrice du couvent (morte au seizième siècle) en jouait ». (I have before me a small organ that appears to have been built in the 15th century, perhaps in the 14th, as the paintings upon it have been done in egg tempera. The width of the case, that contains the keyboard, the copper pipes and the vent mechanism, measures just eight inches, the height five. The two bellows, the hollows of which serve as a case for the instrument when it is transported, are attached to two small flaring wind chests. The pipes, the longest of which measures not more than four and a half inches and eight lines diameter, are placed in a horizontal position. It is not the reeds that make a sound when the instrument is played, but the brass reeds that they contain. The reeds beat against the walls of their resonators, which lends their sound a harsh, raw intensity, that even exceeds that of some larger organs that consist of a combination of several registers. This curious instrument belongs to the Berlaimont cloister in Brussels, where it is kept like a precious relic, because the founder of the cloister (who died in the 16th century) played it).”

In his expertise, Patrick Collon lists 38 further similar published and identifiable small organs in numerous international museums and private collections, including nine Bible regals like the present work. Due to its similarity to a piece in the Germanisches Nationalmuseum made by Michael Klotz, Collon attributes it to Nuremberg. There were many well known instrument makers in Nuremberg, including several organ makers in the 16th century. They were carefully monitored by Nuremberg city council and they were only allowed to take on one apprentice in order to ensure that they did not compete with the town’s carpenters. Today, only a handful of Nuremberg organs have survived, the majority of them brought into connection with the names Stephan Cuntz (1565–1629) and Nicolaus Manderscheidt (1580–1662). In contrast to church organs, regals went out of fashion in the 18th century, as their sound no longer met the requirements of modern listeners.
The book contains 240 full-page armorial paintings in gouache and watercolour on vellum or paper. Most of them bear signatures and dedications of the bearers of the coat of arms, others are inscribed by other hand. They give information about the important personalities who were members of the brotherhood, attended its chapel, or were connected to the brotherhood in some other way.

The armorial book comes from the monastery of Berlaymont in Brussels, founded in 1665, where this brotherhood was located. Its chapel, dedicated to the Magi, soon became an important place of pilgrimage, especially for members of the princely houses and noble families of the Catholic Netherlands and Europe.

The official foundation of the ‘Confrérie des Rois Mages’ was celebrated on 9 August, 1671. Its first provost was the Marquis de la Fuente, at that time Spanish ambassador to Charles II of England. He was later followed by the governors of the Catholic provinces of the Netherlands, both from the time of Spanish rule and Habsburg rule.

According to tradition, the original membership and guest book, the ‘Livre d’Or’ of the brotherhood, consisted of two volumes, which were still kept in the Berlaymont monastery in the second half of the 18th century. The present volume was apparently rebound later from parts of these volumes, probably using one of the original bindings.

Present here are the statutes of the brotherhood written on parchment, as well as copies of papal indulgences and confirmations by Alexander VII of 1665 and Clement X of 1672. The magnificent full-page armorial paintings date from the 17th century to the eighties of the 20th century. Most of the sheets show below the coat of arms the signature and often a dedication of the bearers of the coat of arms.

Among the members and guests are some of the most important noble families of today’s Belgium and also numerous foreign princes and dignitaries, for example, the Archbishop of Cologne Joseph Clemens, Elector Maximilian Emanuel of Bavaria, numerous cardinals and popes, such as from the 20th century Pius X in 1909 and Pius XII in 1954. Among the entries since the 19th century, one finds many members of the Belgian royal family, such as Astrid of Belgium and King Leopold III.
A Flemish Renaissance parcel gilt silver reliquary

Bruges, marks of Adriaen Lyns sr., 1607.

Cylindrical container, the domed terminals of which with embossed gadrooning and foliate filigree friezes. The indentations encrusted with six coloured stones in gilt bezel settings. The expositorium fastened by two hinged clips on both sides.

L 26 cm.

Literature

Cf. a very similar reliquary in the Cathedrale Saint-Sauveur de Bruges (illus. in cat. De Sint-Salvatorskatedraal te Brugge Inventaris, in: Kunst Patrimonium van West-Vlaanderen, Amsterdam 1979, vol. 8, p. 230, no. 377). Cf. Also a monstrance with a similar reliquary compartment in the Louvre in Paris (Numéro principal OA 7753).

€ 12 000 – 15 000
A Renaissance parcel gilt silver hunting beaker

Maker’s mark only, attributed to Emanuel Waltner, Strasbourg, circa 1600.

Tapering fluted beaker on a flat basal ring. The outer surface engraved with strap- and scrollwork amid fruit garlands. With a small engraved frieze below the smooth lip depicting riders hunting rabbits. With a small owner’s stamp “V” on the underside.

H 10.5 cm, weight 127 g.

€ 18 000 – 20 000
An Antwerp Renaissance silver bowl with Roman coins
Antwerp, 1595/96.
Oblong dish with a smooth raised rim on a waisted basal ring. The centre of the well decorated with a Neo-Classical medallion with a bust of the Roman emperor Antoninus Pius (138 – 161 A.D.) in a fluted surround. The surface with embossed acanthus motifs alternating with 14 ancient Roman coins dating from between circa 100 B.C. To 160 A.D. In chronological order beginning with a denarius with a portrait of Julius Caesar (100 B.C. – 44 A.D.), followed by denarii from the reigns of emperors Augustus, Tiberius, Caligula, Claudius, Nero, Galba, Otto, Vitellius, Vespasian, Titus, Domitian, Trajan and Hadrian (117 – 138 A.D.). Coins from the Roman imperial period were, by their very nature, exceptionally rare in the 16th century and were particularly sought after by collectors. The only other Belgian work comparable to this piece is a tazza with Liège marks from circa 1584 in the Musée Curtius in Liège (inv. no. 62/452).
H 5.5, W 10.8, L 23 cm, weight 316 g.
Certificate
Includes an analysis carried out by the Eidgenössische Materialprüfungs- und Forschungsanstalt in Duebendorf dated 13th January 2013.

Literature

€50 000 – 60 000
Due to its later Dutch hallmarks, this splendidly decorated bowl was previously attributed to the Netherlands, and was presumed to have been made in Leiden, due to a similar object in the collection of the Rijksmuseum, Amsterdam. However, in the collection of the August Kestner Museum in Hannover there is a second, almost identical object, with only the central coat-of-arms varied, with the marks of Tobias Kramer, from 1620–1625. Another tazza in the collection of the British Museum, with the enamelled coat of arms of Martin Scholl, the town clerk in Biel, also bears Kramer’s marks in addition to several English and Continental control marks. In the catalogue of the 1980 exhibition, the marks were again discussed, as the bowl in England is dated 1597. In Tobias Kramer’s case, Seling suggests a date of birth of around 1582, which would make the object a very early work. His master’s examination did not occur until around 1613.

Seling found two more stembowls/credenzas by the master: one in the treasury of the cathedral of Wawel in Kraków (inv. no. 6044) and another in the Kremlin Museum in Moscow (inv. no. 11658). Tobias Kramer died in around 1634, but nevertheless left an important oeuvre, which includes, among other things, a gilded clock in the shape of an elephant, which is today housed in the Kunsthistorisches Museum Vienna, and presumably also the present bowl.

A silver gilt renaissance tazza
Attributed to Augsburg, Tobias Kramer, first third 17th century. With later Dutch hallmarks.

Gadrooned gilded base with snakeskin engravings supporting a slender shaft. The interior of the bowl entirely gilded; the raised central node decorated with an impression of a coin with a dragon holding the Bourbon coat of arms inscribed ‘S:ANTHOINE: PARENT’. The rim with radial concave gadrooned motifs alternating with raised foliate garlands on a stamped ground.

H 7.5, D 20.6, weight 368 g.

Literature
Cf. stembowl made by Adriaen van Swieten of Leiden in the Rijksmuseum, Amsterdam, inv. no. BK-NM 12135.
Cf. den Blauwewen (ed.), Nederlands zilver, Den Haag 1979, no. 2, for the dish from Zaanszke made in 1580 on a tall baluster form shaft and no. 9 for the dish made in Amsterdam 1633, also with a vase shaped shaft.

€ 28 000 – 30 000
An exceptional hourglass given from Pope Sixtus V to Ferdinand I Medici on occasion of his marriage to Christine of Lorraine

Rome, 1589.

Silver gilt, lapis lazuli, powdered amethyst, clear glass, coloured enamel on copper. The twisting bulbs of the hourglass rest on a tall and richly ornamented column shaped plinth. The four faces are decorated with pierced relief appliqués in silver and vermeil over lapis lazuli plaques, the angles with sculptural herms applied over bifurcated scrolls. The four sides of the base with a banderole engraved in Latin capital letters: "XISTVS-V- SACR-CONN-FERDINANDI-I-DE-MEDICIS-ET-CRISTINAE-DE-LOREMA-BEN/ SICVT GRANA SILICIS IN HVIVS CLEPSJDRAE/ BINIS VITREIS AMPVLLIS SVNT MENTES IN VNVM/ ET-CORPORA CONVIVNTA VSQVE- DVM VIVATIS ET-VLTRA" (Like the grains of sand in the two glass ampules are joined, so let us be joined in soul and body in this life and beyond). The four sides of the plinth applied with large cartouches surrounding oval enamel plaques emblazoned with the coat-of-arms of Pope Sixtus V, the Medici coat-of-arms, that of the Kingdom of France and a plaque inscribed "Rorn 1589" beneath rounded arches with shell-work décor.

H 83, W 26.5, D 26 cm. H 83, B 26.5, T 26 cm, also includes the original walnut transport case with cast iron clasps and bolt, the interior of which cushioned with (later) red damask, H 61.3, W 32, D 31.5 cm.

Provenance
Formerly Tammaro de Marinis collection (1878–1969).

Literature
Illustrated and described in Rossi, Capolavori di oreficeria: Italiana. Dall’XII al XVIII secolo, Milan 1957, illus. 38, p. 46.

€ 400 000 – 450 000

This hourglass is not only important from a historical point of view, but is also highly significant as an art historical document, as it is one of the earliest examples of Counter-Reformation motifs in a lavish Baroque design, quasi an incunabulum of the Italian early Baroque. Pope Sixtus V (1521–1590) was elected to office in 1585. He was the first pope, who had studied during the Council of Trent, and this event strongly influenced his life and reign. The iconographic program of the hourglass was probably chosen by the Pope himself in honour of the Grand Duke of Tuscany. The quotation engraved upon the plinth invokes the good relations that were to exist not only between Ferdinand I and Christine of Lorraine, but also between the Grand Duke and Pope Sixtus V since, following the assassination of King Henry III of France in 1589, Ferdinand I supported Henry IV of France (a Protestant from Navarre) in his struggle against Spain and the Catholic League. Therefore, Sixtus V chose an object that would symbolically appeal to Ferdinand’s loyalty to Rome, express the sentiment of ‘vanitas’, and at the same time appeal to Ferdinand’s interest in natural science.

Despite this, Ferdinando I de’ Medici (1549–1609) was a man of the church. He was appointed a cardinal in 1562 at the age of 14, without having first been ordained a priest. He became Grand Duke of Tuscany after the death of his elder brother Francesco in 1587. However, he retained his cardinalate until his marriage. At the request of the French queen Catherine (née Caterina Maria Romula de’ Medici), he was married per procurationem to her granddaughter Christine de Lorraine (1565 – 1636) at Blois Castle 8 December 1588. Catherine died before the marriage contract was signed. She left Christine, as her principal heir, with an immense fortune as well as a vast treasury of artworks, including the famous Valois tapestries now housed in the Uffizi Gallery in Florence. The French princess first saw her husband, the Italian Grand Duke, upon her arrival in Pisa on 28th April 1589, after which the great wedding festivities began, which lasted several days.
17th century.
An Italian silver Corpus Christi.
Hollow silver statuette cast in the round and with engraved and chased decoration. A depiction of Christ crucified with three nails with His arms stretched upwards and His head sunken to one side in death. The facial features, the slender, elongated proportions and the perizonium held in place by a thin cord all point to a follower of Giambologna as the author of this work.
With only very minor wear.
Height 34.5 cm, width of arms 15.5 cm.
€ 10 000 – 12 000
A silver relief with the temptation of Christ

Presumably Northern Netherlands, circa 1600–1610.

Oval relief with an embossed and finely chased depiction of the Biblical scene (Luke 4:1–13): "And Jesus being full of the Holy Ghost returned from Jordan, and was led by the Spirit into the wilderness. Being forty days tempted of the devil. And in those days he did eat nothing: and when they were ended, he afterward hungered. And the devil said unto him, If thou be the Son of God, command this stone that it be made bread. And Jesus answered him, saying, It is written, That man shall not live by bread alone, but by every word of God."

H 15.7 cm, W 13.1 cm, weight 122 g.

Literature

€ 10 000 – 12 000
An important red porphyry mortar

The stone Ancient Egypt, the carving presumably European, attributed to Italy, 17th century.

Bulbous vessel of perfect proportions with a protruding basal ring and corresponding lip. The interior with a concentric indentation due to usage.

H 20, D 26 cm.

Literature


€ 50 000 – 60 000
An Italian Baroque box
Late 16th/17th century.
Carved walnut with later metal mountings and textile. Richly carved oblong box with sculptural lion’s head feet. The hinged lid decorated with a relief depiction of a shepherd family in an oval foliate surround. With raised and curving foliate clapsed horizontal mouldings, all four angles decorated with sculpted winged female figures. The four outer faces with winged angel’s heads and garlands of foliage and fruit. The secret compartment is lost.
H 23.5, W 47.5, D 37.5 cm.
€ 2 000 – 3 000

A small Nuremberg parcel gilt silver columbine cup
One half of a so-called “doppelscheuer” goblet. The lobed base supporting a slender baluster-form shaft with scroll appliqués. The outer surface of the cup embossed with scrolls and two rows of lobes.
H 17 cm, weight 178 g.

Literature
Cf. a goblet by Mack in the Württembergisches Landesmuseum, illustrated in cat. GNM 2007, no. 423.
€ 4 500 – 5 000
Philipp Hainhofer (1578–1647) came from a successful Augsburg merchant family, which was raised to nobility by Emperor Rudolph II in 1578. Due to his affinity for art, Philipp began to build up collections at an early age. His good connections to the high nobility helped him gain an international reputation as an art dealer. His career culminated in his assembling and producing the famous Pommersche Kunstschrank (Pomeranian Art Cabinet), which was delivered to its purchaser, Duke Philip II of Pomerania-Stettin, in 1617.

Hainhofer married Regina Waiblinger on October 29th 1601, and moved with her from Fuggerplatz in Augsburg to Anna-platz (now Martin-Luther-Platz 3), where his chancery, art chamber, and library were located. His house was furnished in such a way that, throughout the following years, he was able to receive princes and kings in a manner befitting their status and to present them with extremely valuable gifts. The couple had a total of seven children. After two daughters, Barbara and Judith, Regina was born in 1608. She was named after her mother, and her godfather’s name was Lucas Geizkofler. The latter was probably Lucas Geizkofler von Reiffenegg (1550–1620), born in Sterzing in Tyrol. He was a lawyer by trade with a degree and doctorate who worked at the Imperial Chamber Courts in Speyer, Dôle and Strasbourg before settling in Augsburg and entering the service of the Fuggers.

An important silver gilt medallion with the adoration of the shepherds. Gift for the birth of Regina Hainhofer

Unmarked, attributed to Augsburg, 1608.

A relief depiction of the adoration scene taking place against an architectural backdrop/ruins, with the Baptism of Christ in the River Jordan shown in the left background. Engraved on the reverse: ”LUCAS GEIZKOFLER/COMPATER REGINA/16. NOVEMB: A 1608/ NATÆ EX PHI-LIPPO HAI;/NHOFERO DIVINITVS VT/SEREGAT EXOPTANS/F.C.” The corded surround with a hole drilled in the top for a corded hanging loop.

D 7.1 cm, weight 57 g.

Literature

€ 4 000 – 6 000
A silver gilt medallion commemorating Saint Elisabeth
Attributed to Prague, circa 1619.

This extensive series of pseudo-medieval medals, long known as “Jew medals” because of their alleged production by Jewish minters in Prague, glorified the ancestors of the House of Habsburg. This specimen bears a portrait of Saint Elizabeth of Hungary (1207–1231), the wife of Louis IV of Thuringia. The reverse shows the great Church of Saint Elisabeth in Marburg, whose construction began in 1235 to coincide with the canonization of the saint. It is one of the earliest Gothic churches in Germany.

A silver plaque with Saint Sebastian
German or Spanish, 1623.

The prototype of this bronze is the monumental ancient marble figure housed in the Capitoline Museums in Rome. The work is only preserved in fragments and was restored and completed during the 16th century. The masterpiece depicts a frightened horse collapsing under the attack of a lion, which bites viciously into the body of its prey. The powerful motif of the work was understood as a battle between noble creatures and as an allegory of victory and defeat. The Hellenistic marble group was transferred from its location in the Piazza del Campidoglio to the courtyard of the Palazzo Conservatori in around 1600, it already looked back on a long history of artistic reception. The work’s fame was increased by the production of bronze statues reinterpreting the motif in a smaller format. These pieces are closely linked to the workshop of the great Florentine Mannerist sculptor Giambologna (1529 - 1608) and his assistants Antonio Susini and Pietro Tacca. These reproductions were enormously popular and demanded production in a series of casts in varying sizes with different degrees of chasing and patination. The marble sculpture was also publicised in prints. The engraver Adamo Scultori (1530–1585) featured it on page 175 of his Speculum Romanae Magnificentiae (Mirror of Roman Magnificence). The Speculum consisted of a collection of prints illustrating the artworks, architecture and views of ancient and modern Rome. The sheets could be purchased by travellers and collectors either individually or together as an album.

A bronze model of a lion attacking a horse
Attributed to Florence, 17th century.
Cast bronze with golden brown patina, gilding, white and green marble (possibly serpentine). Resting on a moulded scalloped plinth with feet designed as scallop shells.
H 9.3, W ca. 15.5 cm, H with base 13. W 24 cm.

Literature

€ 6 000 – 8 000
Anthony Van Dyck, follower of 1599 Antwerp–1640 London.

Mater Dolorosa with the Arma Christi.

Oil on canvas (relined).

117 x 163.5 cm.

€ 30 000 – 40 000

Our painting shows the iconographically unusual combination of the Mater Dolorosa, the “Sorrowful Mother” of Jesus, with the “Arma Christi”, the instruments of His Passion. Following the pictorial tradition of the Mater Dolorosa, the seated Virgin Mary is depicted with a sword piercing Her chest and Her gaze turned upward towards heaven. The sword refers to the words of the prophet Simeon during the presentation of Christ in the Temple: “Yea, a sword shall pierce through thy own soul also” (Luke 2:35). In this work, the motif is combined with the instruments of Christ’s suffering, including the cross, the crown of thorns and the sponge with vinegar at the feet of the Mater Dolorosa. A putto standing on the left hand edge of the painting holds a scourge and the nails of the cross in his hand and he contemplates these objects of the Passion with anxious devotion. The three further putti and three cherubim in the cloud formation provide an additional expressive quality to the painting that lends it its special charm. They seem partly to want to comfort the sorrowful Virgin, and partly to accentuate the pain of Christ’s Passion with their eloquent gestures.

In the past, this painting has been attributed to Pieter Thijss. However, Hans Vliegh, whom we would like to thank for his assistance in cataloguing this lot, did not find this attribution entirely convincing. He recognizes in the figure of Mary rather a proximity to the works of Thomas Willeboorts Bosschaert, but this is less true of the depiction of the putti. Thus, the artist of this exceptionally finely executed work with its effective composition and unusual iconography must remain anonymous for the time being, but may be sought among the followers of Anthony van Dyck.
An important amber altarpiece from the treasury of Einsiedeln Abbey

Gdansk, mid- to second half 17th century, traditionally attributed to Christoph Maucher.

Pale, dark and translucent amber, partially backed with gold foil and mounted on a wooden corpus, marbled paper, ivory. Comprised of two sections: An architectural pedestal and a figure of the Virgin and Child. Decorated on all four faces to resemble brickwork (made from oblong, flat, and faceted amber veneer pieces), the front and both sides with four arched windows surrounding a large, central window, the back with four windows arranged in the shape of a cross. The windows with raised mouldings and translucent amber panes revealing finely carved ivory reliefs beneath with a depiction of Christ as Salvator Mundi surrounded by Bartholomew, James the Great, Peter and John. The left side with the Virgin Mary surrounded by Saints Matthew, Simon, Andrew, and Jude. The right side with Saint Catherine surrounded by Saints Philipp, Paul, Thomas, and James the Less. The reverse with four miniature carvings of scenes from the New Testament: The Annunciation above and the Visitation below, the Adoration of the Magi on the left and the Adoration of the Shepherds on the right. With a printed and hand-written label on the base inscribed “Sammlungen des Stiftes Einsiedeln V2.”

H 41, W 18.7, D 16.9 cm.

Provenance
In the treasury of Einsiedeln Abbey from 1690 to recent years.

Literature

€ 280 000 – 300 000

FROM THE TREASURY OF EINSIEDELN ABBEY
his altarpiece is a magnificent and significant example of amber and ivory sculpture. Of square section and designed to resemble architecture, the piece is entirely encrusted with amber marquetry. Only the face and hands of the Virgin, the infant Jesus with the dove in His hands, and the figures in the window niches are carved in ivory. The contrast between the white of the ivory and the amber, shimmering in a myriad of honey coloured tones and backed with gold foil in places to enhance its effect, has an incomparably precious effect.

The altar is traditionally attributed to the amber carver Christoph Maucher. A native of Swabia, Maucher moved to Gdansk around 1670 and began carving in amber in 1685. He proudly signed his most important work, the Vienna Victory Monument “Aposthesis of Emperor Leo-

pold I”: “CHRISTOPH MAUCHER SCULPTOR”. It is his only known signature and the sculpture is the one upon which all further attributions have been based. Sabine Haag describes his figures as follows: “Maucher’s figural type – stocky, slightly squat figures with round faces, long noses and small mouths – bears unmistakably Dutch traits” (cat. Vienna 2005, no. 65). The fact that the Virgin depicted in this altarpiece appears so different may be due to the fact that the artist based her features upon the monastery’s miraculous image of the Black Madonna.

The object has been housed in the treasury of the Bene-
dictine monastery of Einsiedeln since 1690, as stated in the label on the underside of the piece. Einsiedeln Monastery is the most important pilgrimage site in Switzerland and is a stop on the way to Santiago de Compostela. Founded in 835 by the hermit Meinrad, the religious community flouris-
hed during the Middle Ages and expanded with numerous territorial possessions. The medieval monastic buildings, devastated by numerous fires, were replaced by buildings in the late Baroque style. The famous late Gothic miracu-

lous image is a Black Madonna with the infant Jesus, who holds a bird in his hand like the figure in this altarpiece.

For the exhibition in the Old Ecclesiastical Treasury in Vienna, Wilfried Seipel collected numerous sculptures and devotional images made of amber. The central and most impressive exhibit was the seven-story amber altar, measuring almost two meters, belonging to the Vienna Treasury, which the Great Elector presented to his sister Luise Charlotte of Brandenburg as a wedding gift in 1645 and which King Frederick III then passed on to Emperor Leopold I in 1700. The Vienna altarpiece is the largest 17th century work of art and devotional object in amber known to us today.

A statue of the Great Elector together with his wife Luise Henriette, carved in the round and placed together on a narrow oblong amber box as if on a pedestal, adorns the cover of the catalogue by Gisela Reineking von Bock. The object is now housed in the Staatliche Kunstsammlungen in Kassel.

The emperor was so enamoured of the material’s aesthetic qualities, colour and transparency that he also demanded amber objects made especially for him. One of the most beautiful goblets of the period, the “Chigi goblet” made from amber and with a double-headed eagle in ivory, is to-

day one of the most valuable objects in the Lemmers-Dan-
forth collection in Wetzlar (it was auctioned and sold by Lempertz Cologne in 1961). According to tradition, the goblet was a gift from Emperor Ferdinand III to Fabio Chigi. All these large and important amber objects were made for the Prussian-Brandenburg court, the Great Elector, or even for the Emperor himself, or were acquired by them for their own art collectors or as imperial gifts. This magnificent al-
tar was undoubtedly also made for an important order, but today nothing is known about the commission, the donor or the recipient.

A similar figure of the Virgin on the Crescent can be found in Jasna Gora monastery in Czestochowa, bearing the date 1611 (inv. no. JGC-1/16). The Madonna and Child in the Georg Laue Collection (Munich 2006, no. 34) also appears to have been carved by the same hand, although the face is carved from opaque yellow amber instead of ivory. The body is worked in a similarly flat manner with long curly hair cascading down the figure’s back, and the child also sits on the mother’s right arm like a small adult. This and similar works, when not historically catalogued as “North German” or “Baltic”, are attributed today to anonymous carvers active in Gdansk or Königsberg during the first half to the middle of the 17th century. Despite this, the fine quality of this piece and the very characteristic incorporation of ivory make it not implausible to suggest that Christoph Maucher was the creator of this magnificent work.
A Regensburg silver gilt tankard
Marks of Hans Ludwig Federer, circa 1620.
Slightly tapering vessel on a shallow base, with moulded rim and C-shaped handle. Embossed with animal depictions in oval landscape reserves amid scrollwork and cherub’s heads. The domed lid with corresponding decoration, small baluster form finial and a female herm forming the thumb rest. Engraved on the underside with owner’s monograms “A.S.F.G.Z.L.” and “A.M.C.C.D.L.W.”
H 18.5 cm, weight 628 g.

Literature
Rosenberg mentions a dish by this maker in the Bayerisches Gewerbemuseum in Nuremberg, today in the holdings of the Germanisches Nationalmuseum.

€ 12 000 – 15 000
A small silver equestrian statue Emperor Ferdinand III.

Attributed to Augsburg, circa 1637. Depicted in armour and on horseback with his head bare, holding the sceptre in his right hand and the reins in his left. The sword on the back left is attached via and hinge. The horse is depicting at a trot with a finely chased bridle and a braided tail, attached to the plinth on two feet. The plinth is in turn attached to the base via eight nails.

H 8.3 cm, H with plinth 13.8, W 8.3, D 12 cm, weight with plinth 328 g.

Literature


€ 60 000 – 80 000

Comparable equestrian statuettes can be found in the Grünes Gewölbe in Dresden, the Rijksmuseum in Amsterdam, in Kassel, and in the treasury of Burg Eltz. The works are almost identical, except for the Kassel example which adorns the lid of an ostrich egg cup and in which the horse is depicted in mid-jump. Apart from this one, all pieces depict the horses at a trot, with the rider wearing the same armour and holding the reins and sceptre. All horses have the same finely chased mane, and in all pieces the armour and bridle are gilded, while the head and body of the horse are left silver. The size and weight also vary only by centimetres. In another specimen kept in the Herzog Anton Ulrich Museum in Braunschweig, the horse’s body is enameled in naturalistic colours. The screw-top head is also common to all figures. Of all the statuettes mentioned, only the one presented here depicts Emperor Ferdinand III; the other pieces portray his father, Emperor Ferdinand II. (1578–1637), who was Holy Roman Emperor from 1619 until his death in 1637. His son, born in 1608, also reigned as Ferdinand III from 1637 until his death in 1657.

The removable screw-mounted head is the most astonishing design feature of all the statuettes. The screw thread is not a later addition, the objects were intentionally designed so that the head could be replaced. From this we can conclude that the small equestrian statuettes served as symbols of the Habsburg regency, but not to glorify individuals depicted.

Another interesting feature is the absence of hallmarks. Only the Kassel example with the prancing horse bears the hallmark of the Nuremberg goldsmith Hans I Clauß from 1630. His surviving works include a number of exceptionally splendid vessels, nautilus goblets, an ostrich egg goblet and a drinking vessel designed as a ship with wheels – all with rich sculptural decor. He obviously specialized in cast silver figures. Clauß passed his master’s examination in 1627, during the reign of Ferdinand II. The last of his published nautilus goblets is dated 1645/51, which proves that he was still active during the reign of Ferdinand III. It is possible that these figures originate from his workshop.
The Eltz Castle Armoury and Treasury.
© slomifoto.

© Museumslandschaft Hessen Kassel, Sammlung Angewandte Kunst.

© Anonymous, equestrian figure of emperor Ferdinand III, silver, pedestal later. Amsterdam, Rijksmuseum (inv. no. BK-ASM-54444).
© Amsterdam, Rijksmuseum.
A Zurich silver gilt goblet in the form of a stag
Marks of Hans Caspar Gyger, circa 1640.

On a two-tiered oval base, the lower section with embossed swirls on dotted ground, the upper designed as a finely chased earth mound base. The shaft designed as a model of a leaping stag with front hooves raised. The entire body with finely engraved fur. The head of the stag can be removed to form a beaker.

H 31.9 cm, weight 908 g.

Literature

€ 250 000 – 280 000
Circle of Leonhard Kern
Forchtenberg 1588–1662
Schwäbisch Hall.
A carved ivory figure of the Venus Medici.
Ivory, carved in the round. Ivory statuette depicting a nude figure of Venus standing in contrapposto with her head raised and facing to one side and her hands held before herself to cover her nudity. The work closely follows the composition of the Hellenistic marble “Venus Medici” from the 3rd century BC that is housed in the Uffizi in Florence. In the 17th century, the figure was widely disseminated in the form of drawings and prints throughout the whole of Europe, for example in a drawing by Pieter van Lint (1609–1670) made in 1640 now in The Metropolitan Museum of Art in New York (inv. no. 64.197.8). This finely carved sculpture was most likely produced in Germany in the 17th century, and is generally attributed to the circle of Leonhard Kern.
With vertical hairline cracks and yellowing. Mounted on a wooden plinth with metal pins.
Height 31.5 cm.
€ 30,000 – 35,000
Joost Cornelisz. Drochsloot
1586 Utrecht 1666
Village Landscape with Peasant Festivities.
Oil on canvas.
77.5 x 94 cm.
Certificate
Certificate C. Hofstede de Groot, November 1924
Provenance
Former Bierich & Co. art dealership, Hamburg
€ 18 000 – 22 000
Joos van Craesbeeck

circa 1605 Neerlinter – between 1654 and 1661
Merry Company.
Oil on panel (parquetted).
47.5 x 63 cm.
€3 000 – 4 000

Elias van den Broeck

circa 1650/51 Antwerp 1708 Amsterdam
Forest Floor Still Life with Roses, a Bird’s Nest, Lizards, Grasshoppers and Snails.
Oil on canvas (relined). Signed centre left: Elias v den Broeck.
35 x 28 cm.
We would like to thank Dr. Fred G. Meijer for confirming the authenticity of this work on the basis of photographs.
€15 000 – 20 000
Attributed to Austria
A small silver-mounted rock crystal altar cross.
Mid-17th century.
Rock crystal cross with cast, embossed, engraved, chased and gilded silver mountings. A finely carved clear quartz altar cross with trefoil terminals mounted with a silver and gilt Corpus Christi crucified with three nails, a delicate INRI plaque with scrolling ends turned inwards and collars accentuating the beams of the cross. The rock crystal top of the plinth mounted with a tiny skull and cross bones, the rounded plinth decorated with winged angel’s heads and scrolling tendrils. Stylistically, this altar cross can be dated to the middle of the 17th century, with the most likely place of origin being Austria. However, the indistinctly stamped assay and maker’s marks on the basal ring of the plinth have not yet been identified.
30.5 x 13.5 x 10 cm.
€ 80 000 – 100 000
Carl Borromäus Ruthart
1630 Gdansk–1703 L’Aquila
Stag Hunt.
Oil on canvas (relined).
75 x 111 cm.

The piece depicts hunting dogs attempting to wrestle down a stag. They bite into the neck and hind legs of the defenceless animal as another stag hurls one of the hunting dogs into the air, and a third tries to escape the pack by a courageous leap. Carl Borromeeo Ruthart shows the heroic struggle of the stags against the pack of unleashed hunting dogs. The animals are the protagonists of this composition, the mounted hunter is only seen in the distance as a secondary figure.

Carl Borromeeo Andreas Ruthart was one of the many German artists of the 17th century who left their homeland, which was starving after the Thirty Years’ War, to learn painting in other artistic centres throughout Europe and seek prestigious employment in the princely courts. Thus we find him in Rome, Venice, Antwerp, Vienna and Graz, spending the latter years of his artistic life in L’Aquila in southern Italy – as Frate Andrea in a monastery. In Antwerp, he came into contact with the naturalistic animal painting of the Flemish masters, especially that of Frans Snyders. He was a self-taught artist who succeeded in becoming one of the most sought-after animal painters of his time.

Ruthart prepared his paintings by making sketches of individual animals, which are sometimes of extraordinary quality. For example, Dr. Fred Meijer, who confirmed the attribution to Ruthart (written communication, 7. 4. 2021), refers to a preparatory drawing for the depiction of the fleeing stag that was once offered at auction in England (Christie’s, 31 May 1993, lot 311).
Philippe Brueghel

1635 Antwerp—after 1662 Antwerp
Hunting Still Life.
Oil on canvas (relined). Signed lower centre: Philippe Brueghel Fe
91 x 107 cm.

The little that we know about the painter Philippe Brueghel can be briefly summarized. He was baptized on 24 February 1635 in Antwerp as the son of Jan Brueghel the Younger and thus descended from the famous Flemish dynasty of artists founded by Pieter Brueghel in the 16th century. In 1655, the 20 year old was accepted as a member of the Antwerp painters' guild and, in accordance with the rules of this guild, was allowed to sign his works from then on. In 1657 he travelled to Paris and entered the service of his uncle Jean Valdor – a well-known engraver and art dealer at the time. From 1662 onwards, he can be traced in Antwerp as a painter. After that, his traces are lost.

Compared to his older brother Abraham, who moved to Italy at the age of 18 and had an extremely productive and successful career there, very few paintings by Philippe are known. All the more important, according to Dr. Klaus Ertz, is the present painting with its unmistakable signature. Only two other signed works by this Brueghel scion are known: “The Fall of Phaeton”, oil on canvas 68 x 83.2 cm, in the Staatliche Kunsthalle Karlsruhe and a “Still Life with Fish and Fruit”, oil on canvas 88.5 x 115 cm, which was auctioned at Sotheby’s London 12 December 1984, lot 84.

Certificate
Dr. Klaus Ertz, Lingen, May 2021.

€ 70 000 – 90 000
62  
Flemish School  
17th century  
A Garland of Fruit and Flowers.  
Oil on panel. Monogrammed lower left: J. P.  
29.5 x 22.7 cm.  
€ 3 000 – 4 000

63  
Netherlandish School  
17th century  
Moonlit River Landscape.  
Oil on panel. Carved and gilt frame from the 19th century.  
19.5 x 28 cm.  
€ 1 500 – 2 000
A rare miniature carved opal bust of a Roman emperor

Presumably Italian, 17th century.

Imperial Roman style bust carved in the round from white/mother-of-pearl coloured opal with blue and green opalescence. Depicting a Neo-classical portrait of a man with short curly hair wearing a lush laurel wreath fastened by a ribbon at the back. The rounded lower section of the bust carved to resemble a pleated chiton and himation and with a rectangular mounting pin. The tip of the nose chipped. Some dark vein inclusions from the matrix. With minor hairline drying cracks.

5.1 x 3.0 cm, weight 32.87 g.

Literature

€ 20 000 – 25 000

This astonishingly well-preserved miniature bust of an emperor is particularly precious because it was carved from opal, a stone which is rarely used in sculptural carving due to its softness and fragility. Small sculptures made from gemstones are generally uncommon, as this form of carving required a great deal of skill from the gem cutter. The bust depicts a beardless man with short hair parted in the middle and with two characteristic sickle-shaped forelocks. Stylistically, it is based on portraits of ancient Roman emperors from the Julio-Claudian era. However, the work is not intended to depict any one specific person, but rather a classical type.

Small gemstone busts such as this, mounted on magnificent plinths or set into composite figures, adorned European art collections throughout the 16th - 18th centuries. When the advent of the Renaissance brought about a renewed interest in the culture and relics of antiquity among humanists and rulers, this soon led to a fashion for collecting Greek and Roman stone carvings. This also stimulated a revival of the art of gem cutting among contemporary artists, who were inspired by ancient models. People also combined modern works with antiquities to create so-called composite figures. The collection of the Palazzo Pitti in Florence, for example, possesses six Renaissance busts made of alabaster on which ancient miniature heads of the 2nd century A.D. made of various hard stones are mounted (Collezione Palazzo Pitti, Inv. Gemme 1921, nos. 408, 415, 526, 533, 797, 652).
A courtly carved jade tankard

Augsburg, circa 1660–1670. Jade carving attributed to Johann Daniel Mayer.

The two-part cylindrical body made from translucent mossy green jade carved with bands of four large repeating scallop shell motifs and scrollwork cartouches. The base made from black and green flecked serpentine. With vermeil mountings, hinged lid and moulded curved double handle. The slightly domed lid decorated with polychrome enamel scrolls on turquoise ground with turquoise counter enamel on the reverse. The centre symmetrically decorated with yellow and white enamel spheres and set with four carved jade shells and a large jade pine cone finial.

H 13.3 cm, diameter 9.2 cm, weight 467.70 g.

Exhibited

Literature
For the tankard in Stuttgart see Landesmuseum Württemberg (ed.), Die Kunstkammer der Herzöge von Württemberg, vol. 2, Ulm 2017, cat. no. 172, 176. Cf. Laue, Schatzkunst für die Kunstkammern Europas, Munich 2017, p. 92-93, p. 193-194, cat. no. 4 for a Baroque jade tankard with a carved rhombus pattern made by Johann Daniel Mayer with comparable enamel mountings. Cf. also Bascou et al., Royal treasures from the Louvre, Louis XIV to Marie Antoinette, 2012, p. 5959, no. 23/24 for two Baroque dishes carved from precious gems in the Louvre attributed to Johann Daniel Mayer, the mountings of which are also enriched with Augsburg enamel decor.

€ 70 000 – 80 000

The Landesmuseum Württemberg in Stuttgart houses a total of ten works securely attributed to the Augsburg gem cutter Johann Daniel Mayer. The works are known to have been acquired by Duke Eberhard III of Württemberg (r. 1633–1674) for the Ducal Kunstkammer between 1662 and 1671. Two of them, vermeil-mounted lidded tankards made of carved heliotrope and chalcedony, are directly comparable to this piece (Landesmuseum Württemberg, Kunstkammer inv. no. KK grün 7; KK grün 58). Both works are of a similarly large size and are executed using stones carved in stylized baroque bas-relief. Moreover, the mounting of the chalcedony tankard with the characteristic double band handle is very similar to the present work. The heliotrope tankard, documented in the Duke’s inventory as early as 1662, also features almost identical, bold enamel decoration. It was long assumed that these polychrome enamel ornaments were made in Nuremberg, and they were attributed to the enameller Johannes Heel (1637–1709). However, since the ducal archives contain documentation stating that the decoration was carried out by an employee in Mayer’s workshop, it is now possible to attribute it securely to Augsburg.
A vermeil mounted Jasper dish and cover
Italy or Southern Germany, 17th century.
Cast, embossed and gilt silver.
Shallow semi-spherical dish with a slightly domed lid carved from white veined rusty red jasper agate with a pink and grey banded spherical finial. The moulded vermeil mountings with a raised basal ring and a band of finely engraved hanging acanthus tendrils beneath the rim, connected on either side by two clips. The scrolling cast silver handles on either side with sculpted griffon’s heads. Unmarked.
H 9, diameter 10 cm. Weight 358.24 g.
Literature
€ 10 000 – 12 000
A Strasbourg silver gilt snakeskin beaker
Maker’s mark of Daniel Kaufmann, 1652–94, the hallmark illegible.
Tapering beaker with a moulded rim and flat base. The outer surface finely decorated to resemble snakeskin.
H 8.9 cm, weight 137 g.
€ 3 500 – 4 000

A Baroque ivory cutlery set
Netherlands, first half 17th century.
Comprising a knife and three-pronged fork of steel and ivory. The twisted ivory handles finely carved with grapevines and figural terminals – the knife with a putto playing cymbals, the fork with a faun playing a hurdy gurdy. The figures each seated upon shell shaped thrones, on the opposite sides finely carved mascarons.
L of knife 22.5, of fork 19.5 cm.
Literature
Cf. a knife with an identical depiction of a faun playing a shawm in the collection of Jacques Hollander, illus. in cat. From Gothic to Art Deco, Antwerp 2007, no. 164. Two examples in enameled gold in the David-Well Collection, illus. in cat. Orfèvrerie France XVIIe et XVIIIe siècle, Paris 1971, No. 64.
€ 6 000 – 8 000
A silver plaque with the crucifixion

17th century.
Attributed to Southern Germany.
Rectangular plaque with a narrow moulded frame. Depicting the cross in the centre with a flattering INRI banner and Christ wearing a drapery and the crown of thorns, crucified with three nails. The Virgin Mary can be seen to the left of the cross in profile, Mary Magdalene kneels beside it and Saint John stands facing forward on the right. Embedded in a landscape backdrop with a repoussé tree on the left and architecture and ruins on the right.
Unmarked.
H 17.4, W 11.9 cm, weight 127 g.

Literature

€ 3 000 – 4 000
In the 13th century, the Franciscan order popularised the idea of the stations of the cross as an experience that could be walked through and prayed. For the Franciscans, piety was especially tied to the idea of meditation on suffering. In the late Middle Ages, the various stations of the cross began to be marked out more frequently with pictorial representations. These initially took the form of reliefs and sculptures, but with the development of the printing press, the iconography became more well known and came increasingly to be used as a propaganda tool by the Roman Catholic Church. Albrecht Dürer had already depicted the motif shown here in a woodcut before 1500, and the kneeling figure of Veronica was presumably based directly on his design. The figure of Christ shown striding forward and looking back at the same time is also found in almost all of his depictions. However, the exact model upon which the silversmith who designed the plaque, presumably active in southern Germany, based the motif has not yet been found. In his standard work on Augsburg silver, Helmut Seling records a similar plaque made by the Augsburg silversmith Hans Jacob I Bair in around 1620–30. Seling suspects that different templates were used, which have a “generally Italianizing character in common” (vol. I, p. 58). Throughout the course of the 17th century, the stations of the cross, originally consisting of seven stations, were expanded to 14. The plaque presented here, as well as the one published by Seling, depict Stations 5 and 6 in a condensed form. The work was probably created for a house altar.

A silver plaque with Christ carrying the cross
17th century.
Rectangular silver plaque with eight mounting holes along the edges. Depicting a finely embossed and engraved scene of two of the stations of the cross. Christ is shown semi clothed and walking towards the left carrying the cross whilst Simon of Cyrene stands behind him on the right supporting the lower beam. Veronica kneels beside him, offering her veil. In the right foreground. Unmarked.
H 22.7, W 17.2 cm, weight 237 g
€ 8 000 – 10 000
A silver relief with Abraham and the three angels
Presumably Dutch, 17th century.
Round relief with an embossed and finely chased depiction of the scene of the angels sitting at a table under a tree outside Abraham’s house as he welcomes them in through the front door. Sara is shown listening to their conversation at a window on the left (Genesis 18:1–15). Diameter ca. 10 cm, in an octagonal wooden frame. Unmarked.
€ 3,000 – 5,000

An Augsburg silver relief with Saint John the Apostle adoring the Virgin
Marks of Hans III Petrus, mid-17th century.
Oval relief with a depiction of the Virgin and Child enthroned against a finely chased rocky landscape background with the Apostle kneeling at their feet. His attribute, the chalice with a serpent, is shown to his left. In a rectangular wooden frame with cherub’s head appliqués in the corners. Inner dimensions of frame H 12.1, W 8.3 cm.
This depiction is based on the painting ‘La Madonna di San Giovannino’, attributed to Federico Barocci (1535–1612), which is currently housed in the Galleria Nazionale delle Marche in Urbino.
€ 4,000 – 5,000
A Bohemian carved ivory figure of the Virgin and Child. Carved in the round. The Virgin is depicted standing in a gently swaying pose with Her torso leaning slightly backwards and facing towards the Christ Child, who is shown reaching towards the apple held in the Virgin’s hand and looking towards the beholder. A dove is depicted on His knees. The slightly squat proportions of the figures, the unusual facial features and the decorative and lively depiction of the Virgin’s hair and robes suggest an origin to the east of the German-speaking countries in the 17th century. The Virgin’s right foot abraded, a minor replacement to Her mouth. Vertical hairline cracks and yellowing.

Height 20 cm.

€20 000 – 22 000
François van Bossuit,
attributed to
1635 Brüssel–1692 Amsterdam
A carved ivory relief with the flaying of Marsyas, attributed to François van Bossuit. This astonishingly fine and, in the smooth areas, exceptionally thinly carved relief depicts the satyr Marsyas bound to a tree. Marsyas was sentenced by Apollo to be flayed alive after challenging him to a music contest. Following his training in Brussels and a sojourn in Antwerp, François van Bossuit, the author of this relief, resided in Italy from 1655 to 1660, where he was able to study the works of François Duquesnoy and Bernini. Following his return to the north, he settled in Amsterdam where he specialised in the production of small format ivory reliefs designed to appeal to private collectors interested in cabinet pieces, and became exceedingly successful. A further ivory relief with a very similar composition and identical dimensions but vastly varying details signed by François van Bossuit is housed in a private collection in Toronto. With a minor replacement to the centre of the left margin, slightly yellowed, the surface slightly soiled, otherwise in pristine condition. 21 x 11 x 2.5 cm.

Literature

€ 160 000 – 180 000
A silver relief with the martyrdom of St. Stephen

Presumably Antwerp, Joannes Moermans, circa 1650–60.

Portrait-format relief with a rounded upper border and an embossed and finely chased depiction of the martyr surrounded by his tormentors. In the background observers stand before the silhouette of a city. Above the city a band of clouds in which Christ, God, and the Dove of the Holy Spirit appear, in accordance with the vision of Saint Stephen: “But he, being full of the Holy Ghost, looked up steadfastly into heaven, and saw the glory of God, and Jesus standing on the right hand of God” - Unmarked.

H 13; W 9 cm, weight 63 g.

Literature

€ 6 000 – 8 000
Flemish
17th century.
A Flemish carved fruitwood figure of Saint Sebastian.
Carved in the round and partially free-standing. The saint is depicted dressed in a perizonium with his arms bound to a barren tree stump behind his back, the arrows of his martyrdom that originally pierced the saint’s body are now lost. The fine quality of the figure is particularly evident in the way in which the saint’s dynamic pose accentuates his suffering.
The left side of the plinth lost, the right side reattached, the toes abraded. Height 33.5 cm
€ 6 000 – 7 000

Flemish
17th century.
A Flemish carved boxwood figure of the Virgin and Child.
Carved in the round. A depiction of the Virgin standing in a gently swaying pose, designed for a frontal viewpoint. She holds the nude Christ Child, depicted with a globe, over Her left hip and a flowering sprig in Her right hand. This small-format sculpture is characterised by the finely observed drapery of the Virgin’s robes.
The left side of the plinth reattached. Some vertical hairline cracks.
Height 23.5 cm
€ 6 000 – 8 000
Adriaen Bloemaert
after 1609 Utrecht – 1666 Utrecht
Landscape with Shepherds, Ruins and a Valley.
Oil on panel Signed and dated lower right: A. Bloemaert Anno 1665.
55 x 71 cm.
Adriaen Bloemaert was the fourth son of the painter Abraham Bloemaert. Following extended travels in Italy, Vienna and Salzburg, he returned to his hometown of Utrecht in around 1651. The present work, fully signed and dated 1665, was painted one year before his death.
Provenance
Sale Château Solière, 1934.
€ 8 000 – 12 000

Pieter Snayers
1592 Antwerp – ca. 1667 Brussels
Ambush in a Hilly Landscape.
Oil on canvas (relined).
56.8 x 80 cm.
€ 8 000 – 12 000
**80**

**Italian School**

17th century.

The Annunciation.

Oil on alabaster.

18 x 22.5 cm.

€ 20 000 – 25 000

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**81**

**Flemish**

17th century.

A Flemish boxwood relief with Neptune and Amphitrite.

Carved boxwood with remnants of a presumably partial monochrome painting. The main motif of this high relief plaque is the depiction of Amphitrite in a triumphal wagon drawn by two horses, floating over the clouds accompanied by two putti who crown her with a floral wreath. Neptune is shown on her left attempting to woo her, revealed from under a drapery by a further putto. The sea god is depicted with a water jug held by further assisting figures as his attribute.

Some minor wear to the edges.

16 x 32.5 cm.

€ 10 000 – 12 000
An early Parisian silver basin

Marks of Guillaume II Loir, 1666.
Shallow scalloped bowl of oval section from a Christening garniture. The narrow sides of the broad lip decorated with raised cast silver cherub's heads amid scrollwork and laurel festoons. The long sides each with two embossed and finely chased New Testament scenes. One depicting Saint John baptising Jesus in the River Jordan (Mark 1:9-11) with two figures of angels to one side holding Jesus' robes. The other showing Peter sinking in the water (Mat. 14:22) with the frightened disciples in the background watching the scene from the boat. The well engraved with the coat-of-arms of an archbishop beneath a comital crown. With a stapled restoration over a breakage to the rim.

L 40.3, W 28 cm, weight 777 g.

Literature

€ 25 000 – 30 000
An early Parisian silver gilt chamberstick
Marks of Philippe Lequin, 1675
Designed as a square drip pan with inswept sides and chamfered edges resting on three compressed bun feet. The edges and the cylindrical nozzle decorated with cast laurel foliage, the moulded handle with acanthus relief.
H 3.5, L 15.5, W 8.3 cm, weight 102 g.

Literature
€ 20 000 – 25 000

Small chambersticks like these from the time of Louis XIV are exceedingly rare today. The present work is presumably among the earliest Parisian examples known to exist. The Louvre houses a comparable work by Claude Charpentier (inv. no. 0A9877), dated 1698, whilst a further piece from 1697 can be found in the Jourdan-Barry collection.
These boxes, which were referred to as "carrés" owing to their shape, formed an integral part of courtly toilette services in the 17th century and were probably primarily used to store combs and brushes. Rosenborg Palace in Copenhagen preserves a service made around the same time for Princess Hedvig Sophia of Sweden, for which Regnier supplied a pair of nearly identical carrés, a glove box and two brushes.

The princely crown in relief on the lid corresponds to a British rank crown, as befits the son or daughter of a reigning monarch. The ligatured mirror monogram may refer to Princess Alice of Great Britain and Ireland (1843 – 1878), the second daughter of Queen Victoria and Prince Albert of Saxe-Coburg and Gotha, who was born and christened in the year the Victorian insert was made.

A courtly Parisian silver gilt toilette box

Marks of André Regnier, 1674. The associated Victorian inset with marks of Samuel Whitford II, 1843.

Of rectangular section on a flat base; the outer surface decorated throughout with finely chased fruiting grape vines. The rim of the smooth, two-tiered hinged lid decorated with embossed draperies alternating with garlands of palmettes and four classical style portrait medallions flanked by pairs of amoretti crossed quivers. The plateau of the lid with a laurel wreath surrounding a pair of standing amoretti unveiling a wreathed mirrored monogram beneath a princely crown. The interior with a base panel engraved with tulips and acanthus beneath an associated pierced inset from 1843 with three square compartments.

H 7, W 27, D 22.5 cm, weight 1,922 g

Literature

€ 50,000 – 60,000
An important silver table cross from the reign of Louis XIV
Paris, marks of Guillaume II Loir, 1675/76.

Crucifix with a fully sculpted Corpus Christi on a curved and tiered oval base with a finely proportioned baluster shaft. The three cross terminals set with large fleur de lys motifs. With the INRI plaque set above the athletic figure of Christ, who is depicted crucified with three nails and standing in contrapposto on a slanted pedestal. He wears a drapery fastened with two cords about his waist and holds his head rolled back.

H 70, W 29 cm, weight 2,755 g.

Literature

€ 50 000 – 60 000
his extraordinary crucifix was almost certainly intended for an altar in one of the royal palaces. A piece of this design, with sculptural fleur-de-lys terminals, can also be found on a 1715 engraving depicting the chamber in which King Louis XIV passed away. The elegant Corpus Christi was based on a model by François Girardon (1628 – 1715). The important sculptor, whose appearance is known to us through a portrait by court painter Hyacinthe Rigaud, was heavily involved in the furnishing and sculptural decoration of the Palace and Park of Versailles. It was he who invented this form of depicting Christ elegantly standing (not hanging) in contrapposto on a sloping support, dressed in a drapery fastened with two cords and raising his eyes towards heaven shortly before his death.

Master goldsmith Guillaume II Loir was born in Paris in 1625; he was the son of the silversmith Nicolas Loir. He registered his own hallmark on 18 November 1650, and in 1653 he became master and governor of the Brotherhood of Saint Anne and Saint Marcel. Record has survived of a payment of 579 livres made to him in 1665 by the Treasurer of Silver for silver items to furnish a chapel in white silver in Louis XIV’s birthplace of Saint-Germain-en-Laye.

It seems almost impossible that an object as important as the cross presented here would have been spared from the great smelting campaign of 1689. The smelting down of his silverware, the last items of which were still being produced in 1686, was the personal sacrifice made by Louis XIV to help finance the Nine Years’ War. The items melted down included tables, armchairs, candlesticks, mirrors, orange pots, vases, and even the balustrade of the Salon de Mercurie as all the prestigious silver and vermeil objects were returned to the foundries, and Versailles was robbed of much of its splendour. A contemporary historian describes the total volume of this campaign as amounting to around 25,000 kg of silver, at a value of 2.5 million livres. Very few objects were spared from this destruction – including, miraculously – this crucifix.
France
17th century.
A carved ivory Corpus Christi. Carved in the round, the arms visibly attached. A depiction of Christ crucified with four nails with His arms stretched apart, His head slightly raised and His face turned to one side with an expression of agony. The expressively rendered body is designed to be viewed from some distance, and the general appearance of the large-format corpus suggests that it was designed for a slightly lowered viewpoint.
A minor breakage below the right knee. Vertical hairline cracks throughout and yellowing on the reverse.
Height 47 cm, width of arms 34.5 cm.
€ 15,000 – 18,000
Attributed to Mattheus van Beveren

1630 Antwerp–1690 Brussels.

A carved ivory Corpus Christi, attributed to Mattheus van Beveren.

Carved in the round. This Corpus Christi, for which the original INRI plaque has been preserved, is an exceptional rarity on the one hand because of its size, but on the other hand because of its artistic quality and its state of preservation. The carving of the ivory shows a masterful hand, able to capture all the nuances of anatomical modelling and details. The corpus is traditionally attributed to Mattheus van Beveren, one of the leading Flemish sculptors of his time.

Born in Antwerp, Mattheus van Beveren received his training under Peter Verbruggen, and in 1650 he was admitted as a master to the Guild of St. Luke in Antwerp. His works, which he also executed in stone and wood, include numerous ivory crucifixes. One example that can be compared especially to the present work is the Corpus Christi in the church of St. Anthony of Padua in Antwerp, also attributed to Mattheus van Beveren.

In very good overall condition. The arms visibly attached. Minor yellowing and soiling.

Height of Corpus 72 cm, width of arms 39 cm, height of cross 110 cm, width 54 cm.

Literature
For the comparable Corpus Christi in the church of St. Anthony of Padua in Antwerp see Genevieve van Bever, Les “Tailleurs d’Yvoire” de la Renaissance au XIXème siècle, Brussels 1946, pl. 46.

€180,000 – 200,000
†88

Flemish

17th century.
A Flemish carved ivory Corpus Christi.
Carved in the round, the side of the perizonium and the arms visibly attached. A depiction of Christ crucified with three nails with His arms stretched upwards. The way in which the figure’s head is shown leant backwards and slightly to one side, the open mouth and the plaintive gaze all combine to accentuate the suffering of Christ in the moment of His death in a particularly expressive manner.
Vertical hairline cracks and yellowing on the reverse. Mounted on a wooden cross together with the, presumably original, INRI plaque.
Height 45 cm, width of arms 20 cm.
€ 10 000 – 12 000
Circle of Artus Quellinus the Younger
1625 Saint-Trond–1700 Antwerp

An alabaster figure of the Madonna Immaculata. Carved in the round. A figure of the Virgin Mary standing on a crescent moon amid clouds with her head raised and hands clasped in prayer; designed for a frontal viewpoint. The frontmost face of the moulded plinth decorated with scrolls at the angles and three partially freestanding angels. This finely sculpted piece can be dated to the latter half of the 17th century and placed within the immediate circle and following of Artus Quellinus the Younger, who was active in Antwerp and was one of the leading Flemish sculptors of the era. Two further figures of the Madonna Immaculata by the same artist responsible for this work are housed in the Brussels Musée Royaux d’Art et d’Histoire (inv. no. 8918, 1743).

Wear with minor losses. The wing of the left angel missing. The Virgin’s hands restored. Loosely mounted to the original plinth.

Height 95 cm (with plinth).

€ 40 000 – 60 000
An Augsburg parcel gilt silver shell goblet

Marks of Peter I Neuß, 1679–81.
The lower section of the tiered oval base embossed with auricular style mascarons, the upper designed as an earth mound with rocks and foliage. The shaft formed as a model of a Roman emperor dressed in armour and a drapery, with one hand resting on his left hip, the other raised above his head to support the large, shell-shaped cup. The outer surface reiterates the auricular embossing of the base. With an angular curving handle, the vessel presumably used in a lavabo garniture or as a pitcher.

H 33.5 cm, weight 639 g.

Provenance
Huelsmann art dealers, Hamburg, 1980, Schwarzhaupt collection, Cologne.

Literature
Seling mentions a Torah shield by this maker in the Germanisches Nationalmuseum Nuremberg (inv. no. JA 24). For more on this type cf. Seling 1980, illus. 405 ff, 478 f.

€ 30 000 – 35 000
A Baroque silver cross
Tournai/Doornik, marks of Antoine II de la Drière, circa 1680.
The corpus made from carved oak with remnants of older polychromy mounted with a cartouche shaped relief on the plinth. The front with a finely chased depiction of the Veil of Veronica amid scrollwork and acanthus. The crucifix, mounted upon the plinth behind the skull of Adam, with moulded beams. The detailed cast silver Corpus Christi depicting Christ crucified with three nails, the titulus with angel’s heads.
H 72.8 cm.

Literature
Stuyck mentions religious works by de la Drière in various churches throughout Deerlijk, Templeuve and Doornik, as well as a cross on a plinth in a private collection in Doornik, cf. Stuyck, Belgische Zilvermerken, Antwerpen 1984, p. 302. Cf. also a holy water stoop with a relief of the Vera Icon by Antoine I de la Drière, who used the same maker’s mark, illus. in cat. Meesterwerken in Zilver uit Privé-Verzamelingen, Gent 1985, no. 167. For more on Antoine II cf. cat. L’Orfèvrerie en Hainaut, Lannoo 1985, p. 173.

€ 12 000 – 15 000
A parcel gilt silver drinking vessel in the form of a stag

Stuttgart, marks of Johann Jakob Wagner, circa 1680.

The plinth on a crimped oval basal ring designed as a rocky earth mound with finely chased grasses and lichen upon which stands a figure of a leaping stag with engraved fur, the head of which can be removed to form a beaker. With a gilt collar around the neck and a medallion on the chest emblazoned with the arms of the Hirschmann aristocratic family from Schorndorf in low relief.

H 32, W 21.5, D 15.5 cm, weight 1,009 g.

Certificate
Prof. Dr. Ernst-Ludwig Richter, Freudenstadt, 15th July 2016.

Literature

€ 200 000 – 220 000
An important silver gilt holy water stoup

Late 17th century.

Presumably South German. With later Brussels hallmarks, 1798–1809, and maker’s mark of Jean Baptiste Joseph t’Serstevens.

A naturalistically rendered repoussé landscape with trees and rocks forms the oval surround for a finely chased relief depiction of the healing of Naaman (2 Kings, 5:5-14). In the centre of the composition one sees the Syrian king accompanied by his horses and chariot. On his right is the Prophet Elisha who advises him to bathe seven times in the River Jordan in order to cure his leprosy. The bracket-like lower third of the relief is formed by the Holy Water bowl symbolising the River Jordan, beneath a brickwork bridge. The underside with a small screw to let out the water.

H 34.3, W 29, D 7.5 cm, weight 1,769 g.

€ 50 000 – 60 000

The sculptural holy water stoup is almost certainly a 17th century South German work. The superior quality of the embossing and the lively rendering of the surface textures in the figures, draperies and landscape elements are comparable to the works of the Augsburg master Johann Andreas Thelot, whose reliefs are among the most outstanding of the 17th century.

The marks of the Brussels based maker Jean Baptiste Joseph t’Serstevens were not added until the early 19th century. T’Serstevens was one of the wealthiest Belgian silversmiths of his time – supplying the Count of Merode and the Marquis of Deinze, among many others. Either t’Serstevens acquired the object as a dealer in order to restore and resell it, or he was commissioned by its owner to repair it. The silver gilt panel that has been soldered on to the back of the piece for stabilisation would suggest this. In both cases, he would have stamped his master’s mark before the object left his workshop again.

We would like to thank Prof Dr Johan ter Molen, Apeldoorn, for his kind support in cataloguing this lot.

Literature
For more on t’Serstevens cf. Dievoet, Dictionnaire des Orfèvres de Bruxelles au XIXe Siècle, Brussels Louvain 2003, p. 343 ff. For more on Thelot cf. Praël-Himmer, Der Augsburger Goldschmied Johann Andreas Thelot, Munich 1978, illus. 79.
A Baroque silver gilt communion chalice

Paris, late 17th century.

The domed base with finely chased cherub’s heads amid scrollwork and fruit resting on a round basal ring with a pierced acanthus motif. The baluster form node and basket of the tapering cup with corresponding decoration. With a small inventory stamp “1727” on the underside.

H 22.5 cm, weight 539 g

€ 6 000 – 7 000
Jean del Cour
1627 Hamoir–1707 Liège
A carved fruitwood figure of the Madonna Immaculata.
Fruitwood, carved in the round. A figure of the Virgin Mary shown with lowered gaze and hands raised in front of Her chest. She stands in contrapposto on a plinth designed to resemble a bank of clouds with the crescent moon and serpent at Her feet in accordance with the Madonna Immaculata type. Within the oeuvre of the Liège based sculptor Jean del Cour, this figure can be most closely compared to his depictions of the Madonna Immaculata in the church of Notre Dame in Hasselt (marble) and in the diocesan museum in Liège (terracotta, dated 1680).
In good overall condition. Some vertical hairline cracks, the back of the plinth reattached.
Height 49.5 cm.
€ 20 000 – 22 000
An embroidered wall hanging with the arms of Castile and León
Attributed to Spain, 17th century.
Red silk with raised silver thread appliqués embellished with sequins and coloured cut glass beads; white, pale red and yellow silk. The large crowned coat-of-arms of the kingdom of Castile and León flanked by tendrils and four vase motifs.
H 179, W 134 cm.
€8,000 – 12,000

In the year 1230, Ferdinand III was crowned first king of the united kingdom of Castile and León. The dual monarchy existed until the end of the Spanish War of Succession in 1714, when the Bourbon king Philipp V (1683–1746) transformed Spain into a centralised state inspired by the French model. This wall hanging was probably produced during the reign of Charles II (1661–1700), the last Habsburg to hold the throne.
French or Netherlandish School
17th century.
Construction of the “Pont Royal” Bridge in Paris.
Oil on canvas (relined).
39.5 x 61.8 cm.
€ 20 000 – 25 000

This view of Paris with the Louvre on the right and the “Pont Neuf” and the towers of Notre Dame in the background, depicts the “Pont Royal” bridge under construction. The stone bridge was built to replace an older wooden structure over the Seine. It was commissioned and financed by King Louis XIV and built in just under four years between 1685 and 1689.

The motif depicted in the painting and the artistic style suggest that this unsigned work may have been painted by the Dutch artist Pieter Casteels the Younger, to whom other views of Paris are also attributed. Pieter Casteels was a member of the Casteels family of painters from Antwerp. Little is known about his life, and no stay in Paris is documented, only some views of the French capital painted during the late 17th century indicate that he may have been there.

Six further paintings by the artist in the Musée Carnavalet in Paris (inv. nos. P404, P776, P778, P780, P793).
Flemish

Late 17th century.

A Flemish carved wood figure of the Virgin and Child.

Wood, carved three-quarters in the round, the reverse flattened. This sculpture, designed for a frontal and slightly lowered viewpoint, depicts the Virgin Mary holding the nude, blessing Christ Child with Her left hand over Her hip. She stands on a globe with Her foot holding down the serpent from the Garden of Eden in the type of the Madonna Immaculata. The piece was designed to appear as if floating, with the globe supported by three angel’s heads, and would have been hung against a wall.

Two of the Child’s fingertips lost, otherwise in pristine condition.

Height 73 cm.

€ 15 000 – 20 000
99

Probably German

17th century.

A late silver Corpus Christi.

Thinly beaten silver with engraved and chased decor, the back left open. A depiction of Christ crucified with three nails with His arms stretched far upwards and His head sunken to one side in death. The facial type of this figure, inspired by Flemish prototypes, suggests an origin in late 17th century Germany.

Minor wear throughout.

Height 40 cm, width of arms 12.5 cm.

€ 5 000 – 6 000

100

A Flemish silver relief of Christ as the Man of Sorrows

17th century.

Rectangular relief with rounded upper edge and a finely embossed and chased depiction of Christ as the Man of Sorrows on Mount Calvary. With the silhouette of the city of Jerusalem in the background and the skull of Adam and the Arma Christi on the ground. An angel with the Vera Icon to the left of Christ and above him God with the Dove of the Holy Spirit surrounded by angels. In an ebonised wood frame. Unmarked.

H 17, W 12 cm.

€ 3 000 – 4 000
101

An Augsburg silver relief
Marks of Hieronymus Priester, circa 1697.
Oval embossed relief with a depiction of two travellers at rest in a wooded landscape amid ruins with two fortified structures in the background.
H 9.1, W 13 cm, weight 66 g
€ 1 200 – 1 500

102

A William II silver gilt communion cup
London, marks of Francis Garthorne, 1697.
The round base decorated with embossed fruit garlands supporting a smooth baluster form shaft and large tulip shaped cup with a flaring rim, the outer surface of the cup embossed with a detailed depiction of Jesus and his disciples by Lake Galilee (John 6:51).
H 26 cm, weight 463 g
€ 14 000 – 18 000
101  
An Augsburg parcel gilt silver snakeskin beaker  
Marks of Peter II Neuss, 1692–97.  
Tapering beaker on a shallow basal ring. With moulded rim above a broad, undecorated lip.  
H 9.4 cm, weight 159 g.  
€ 3 500 – 4 000

104  
A Frankfurt silver gilt snakeskin beaker  
Frankfurt am Main, Philipp Heinrich Schönling, early 18th century.  
Tapering beaker with a moulded rim and flat base. The outer surface finely decorated to resemble snakeskin.  
H 8 cm, weight 128 g.  
Literature  
Rosenberg mentions two serving dishes by Schönling in the former ducal silver chambers in Darmstadt:  
€ 2 800 – 3 000
A Strasbourg silver gilt wedding cup
Strasbourg, circa 1690–1700.
The round, shallow bowl resting on a gadrooned cast silver base. With finely chased scrolling dolphin handles applied to either side. The finely chased corpus decorated with fleur de lys and acanthus appliqués.
H 6.8, W 16.4, D 12.4 cm, weight 310 g.

Literature

£ 7 000 – 9 000
The wood known as “Bois de Sainte Lucie” comes from the forest surrounding a chapel dedicated to Saint Lucy located in Sampigny on the Meuse River near Nancy, south of Verdun. These very special trees, called mahareb cherries of Sainte Lucie, grow only in this specific geographical area. The wood of this tree, which can grow up to 8 meters high, is of such excellent quality and possesses such a strikingly beautiful golden-red colour that many artisans have chosen it for the carving of precious objects. Following a wartime ban on gold and silver in 1689, the material, like the faience produced in France, offered an alternative for buyers of luxury objects. In the design of these objects, artisans adopted motifs and forms used in goldsmith’s works, such as the fine foliate tendril reliefs that adorn the outer faces and lid of this box.

The most famous craftsman to work in this precious wood was César Bagard (1620–1709) from Nancy. The material is still called “bois de Bagard” after him to this day. In addition to decorative carvings, his workshop also produced many objects for everyday use such as mirror frames, wig boxes, powder boxes, candlesticks and tobacco rasps.
Mathys Schoevaerds

circa 1665 Brussels–after 1702
Brussels

River Landscape with a Village, Anglers, and Washerwomen.
28.8 x 38 cm.

€ 8 000 – 12 000
**Flemish**

Late 17th century.
A carved ivory Corpus Christi.
Carved in the round, the arms visibly attached. A depiction of Christ crucified with four nails, His arms spread wide apart and legs parallel. The fine carving and practised rendering of this Corpus testify to the high standards placed on ivory carving during this period.
Three of the fingertips lost. Vertical hairline cracks throughout and yellowing, especially on the reverse.
Height 31 cm, width of arms 19 cm.

€ 4 000 – 6 000

**German**

Around 1700.
A German carved limestone relief of Saint Jerome.
Carved from Solnhofen limestone and glazed. An exceptionally finely carved high relief medallion depicting the penitent saint in half-length holding a Rosary in his hands and looking down towards a skull placed on a stone slab in front of him. In the upper section of the frame we see the bird with a loaf of bread in its beak that fed Saint Jerome during his lonely penitence.
Very minor wear throughout.
7 x 5.5 cm (oval).

€ 2 500 – 3 500
Netherlands
Late 17th century.
A carved ivory figure of Saint Joachim crowned by the Virgin Mary. Partially free-standing. This finely carved high relief depicts Saint Joachim being crowned by his daughter Mary. The saint is depicted as a bearded older man with a shovel as an attribute, indicating his profession as a shepherd. He is shown holding the diminutive figure of the Virgin Mary in a cloud bank on his knees as she holds a garland of flowers above his head.
A few vertical hairline cracks along the upper edge, otherwise in perfect condition. Mounted in an 18th century wooden frame with gilt brass appliqués.
16.5 x 9.5 cm (without frame).
€10 000 – 12 000
A white marble lion rampant
Northern Italy, attributed to Venice, 18th century.
A model of a lion carved in the round. With a thick curly mane and head raised in a roar. All four feet and the tail lost/broken.
H ca. 50, L ca. 72 cm.

Literature
Cf. the lions acquired by Pope Clemens XIV in the Vatican Museums (inv. no. MV.483 00).

€ 3 000 – 4 000

A carved boxwood bust of an African man
Attributed to France, circa 1700/18th century.
On a later ebonised wood plinth. The cloth around his head fastened with an agraffe, a fur draped over his left shoulder.
H 11.5, H with plinth 20 cm.

€ 4 000 – 5 000

One of the earliest published portraits of an African was created in 1760 by Jean-Baptiste Pigalle, who modelled the slave Paul Zaigre in terracotta. The latter came to Orléans from Santo Domingo in 1751 to the household of Aignan-Thomas Desfriches, who owned a sugar plantation on the Caribbean island. Zaigre was originally from Angola. When Desfriches became ill, he took care of him and stayed with him for the rest of his life. Desfriches appointed him his right hand man and gave him a house. The terracotta sculpture of the African in a turban decorated with feathers is now in the Musée des Beaux-Arts Orléans. The small sculpture presented here is probably to be dated earlier. It shows a man whose arduous life is clearly expressed in his facial features. He has none of the self-assurance and European elegance of Paul Zaigre, who lived a privileged life despite his slave status.
113

A carved boxwood allegory of strength

Attributed to Southern Germany/Bohemia, early 17th century.

A carved boxwood statuette carved in the round from several pieces of wood joined together on a small rocky plinth. Depicting a young man with long, bound hair standing in contrapposto, grasping the lion who leaps up behind him by the mane and tail. H 30.5 cm. On an ebonized wooden plinth. H 39.5, W 13.5, D 11.2 cm.

€ 6 000 – 7 000

This constellation of figures could be interpreted as Hercules with the Nemean lion, but the academic depiction of the Greek hero is based on the ancient Heracles Farnese, bearded, with short curls and an athletic physique. This figure, on the other hand, it is a Mannerist, almost androgynous male image.

114

Probably Flemish

18th century.

A Flemish bronze relief of the Madonna Lactans. Cast bronze with old patina and chased decoration. An oval bronze relief plaque with a smooth rim and indented centre depicting the Virgin in half-length, feeding the Christ Child with her milk, whereby the quiet intimacy of the scene is enlivened by the high relief rendering of the figures.

Minor abrasions throughout. 21.5 x 18 cm (oval).

€ 6 000 – 7 000
An embroidered panel with the sleeping Endymion

Southern Italy, attributed to Trapani, late 17th/early 18th century.

Satin stitch embroidery in coloured silk and silver threads embellished with small coral beads on canvas. With a large cartouche surrounded by lush foliage and flowers depicting the scene of Selene discovering the sleeping Endymion accompanied by a figure of Cupid floating above with his bow and arrow. In the background, the sun sets over a calm lake.

The scene labelled (in parts illegibly) below: ‘PI...CRVD/ STRAL/ CIGLI OCIE/ DORE/ AVENTA’

H 53.5, W 73 cm. Laid down on canvas and softwood panel, in a carved and gilded Baroque frame, H 74, W 92.5 cm.

€ 18 000 – 20 000

The story of the Trapani coral carving manufactory already began before the recorded discovery of the great coral mine there in the 14th century. Jewish families from Magreb moved to Sicily to make a living clearing and processing the coral brought from the sea by local fishermen. The coral pieces were made into small sculptures, jewellery or set in metal to decorate mirrors, crucifixes and many other items directly on the island. It is exceptionally rare to find such a well conserved embroidered panel as this one using coral beads as accents.
France
18th century.
A carved boxwood figure of the Virgin and Child.
Carved in the round, with minimal remains of former polychromy. A figure of the Virgin Mary standing on a shallow plinth in a gently swaying pose, designed for a slightly lowered viewpoint. She holds the nude Christ Child with Her left hand over Her hip. The figure’s slender proportions and pose are accentuated by the exceptionally finely rendered drapery of the robes encompassing the Virgin’s body.
Vertical hairline cracks. A small repaired breakage to the robe below the Virgin’s right arm.
Height 35.5 cm.
€10,000 – 12,000
German
18th century.
A carved ivory figure of Christ at the Column.
Carved three-quarters in the round and partially free-standing. The reverse with carved wood additions forming a three-dimensional figure to be viewed in the round. This depiction of Christ dressed only in a perizonium standing with bound hands beside a short, fluted column is designed for a frontal viewpoint and shows the Saviour bending forward towards the devotional beholder.
The ivory with vertical hairline cracks. Minor replacements to the wood. Mounted on a wooden plinth.
Height 24.5 cm (without plinth).
€ 6,000 – 8,000
Four Trapani coral carvings
Sicily, Trapani, 17th/18th century.
Red coral (corallium rubrum, Sciacca and Sardegna).
1.) Cameo. Depicting a maenad with a crown of vine leaves. The reverse with remnants of old plaster mountings. 4.2 x 3.3 cm. 17th C.
2.) Putto with tendrils carved in the round. Possibly originally a handle. The lower edge with a small chip and a mounting hole. 6.8 x 4.7 cm. 17th C.
3.) Oval cameo. Neoclassical relief portrait of a lady as a maenad facing left. 3.3 x 2.7 cm. 17th C.
4.) Oval cameo. High relief bust of a maenad in a crown of vine leaves, the head almost carved in the round and facing left. 2.9 x 4.5 cm. 18th C.
€ 5,500 – 6,500
A Saxon serpentine teapot

The serpentine Zöblitz, the vermeil-mountings first quarter 18th century.

Finely turned and polished green-veined serpentine with silver gilt mountings. Polygonally faceted globular vessel with a faceted spout and rounded handles attached via studs. The original (restored) domed lid with a flat finial. Lid and basal ring fitted with moulded vermeil reliefs and a band of engraved foliage. The tip of the spout with a similar cuff. The handle and finial connected via a chain.

H 13.8 cm.

Literature

£ 8 000 – 10 000
A carved jasper goblet

The mountings attributed to Nuremberg; the stone presumably from Zöblitz in Saxony, circa 1650–70.

Turned and polished jasper with silver gilt mountings. The shallow, globular cup supported on a column shaft and a slightly domed base. The corresponding domed lid with a round, flat finial. The upper section of the shaft and the finial fitted with vermeil collars and connected by a chain. The base fitted with a moulded vermeil band with engraved foliage.

H 23 cm.

Literature


€ 30 000 – 35 000
There are various spellings for the name of the Antwerp based engraver Jan Baptist Jongelinckx (1689–1716), including Jongelinx (as the signature on the plaques) or Jongelinck. He became known for engraving the portraits of the bishops of Antwerp, ‘s-Hertogenbosch and Mechelen. He was also involved in several publications, including one on the life of Emperor Leopold I. Prince Eugen Franz of Savoy-Carignan (1663–1736) was commander-in-chief of the Habsburg troops in the Great Turkish War from 1697 onwards.

**121. Two tortoiseshell plaques with scenes from the life of Prince Eugen**
Antwerp, Jan Baptist Jongelinckx, early 18th century.
Engraved and blackened tortoiseshell.
Provenance: Auctioned at Christie’s Amsterdam on 19/20 June 2012, lot 195.

Engraved signature “JB Jongelinx”, H 8.3, W 11.6 cm and H 8.4, W 11.2 cm.

€ 3 000 – 4 000

**122. Sun dial pendant**
17th/early 18th century.
Silver, pole thread. A small, openwork cast and engraved silver folding sundial with a hinge and bail. Unmarked.

H 5.5, W 3.5 cm, weight 19 g.

€ 1 200 – 1 500

**123. A Spanish silver devotional pendant**
Spain, 17th/18th century.
Silver with remnants of gilding, polychrome oil paints and gold foil behind glass. A triangular lantern shaped pendant with three eglomisé depictions of the Vera Icon, Saint Anthony of Padua and the Virgin and Child enthroned behind delicate pierced hinged covers.

H 4.5 cm, weight 15 g.

€ 800 – 1 000
A Parisian Régence chest of drawers

Paris, circa 1710–1730, attributed to Noël Gerard.

Palisander on softwood and oak, hewn marble top, ormolu mountings. Chest of drawers with three serpentine faces and two drawers on flaring supports of square section with scroll sabots. Decorated with symmetrical veneer and bronze mountings, handles, lock plates, and mouldings. The angles accentuated by female relief mascarons.

H 80, W 132.5, D 65 cm.

Literature
A bureau plat with identical mountings on the angles published in Langer/Ottomeyer, Die Möbel der Münchner Residenz I, Munich/New York 1995, p. 49 ff., no. 4. This piece is attributed to François Lieutaud.
Cf. also a similar bureau plat, also with identical female mascarons and sabots, attributed to Noël Gerard in Pradrère, Die Kunst des französischen Möbels, Munich 1990, p. 113, illus. 81 and 82.

€ 35 000 – 40 000
A Parisian Régence fire screen
Attributed to Paris, first quarter 18th century.
Carved oak and beechwood, petit point embroidery in wool and silk on canvas. The frame resting on two bracket feet and with stylised foliate scrolls in relief and a central shell shaped terminal above. Both sides of the screen decorated with finely embroidered panels depicting scenes from Greek mythology: A centaur battle and Orpheus returning from the underworld. Some older breakages, the embroidery with some minor abraded areas and repairs, the majority of the brown pigment oxidised.
H 121, W 81, D 37.5 cm.

Literature
Cf. de Ricci, Louis XIV und Régence Raumkunst und Mobiliar, Stuttgart 1929, p. 109, for two similar fire screens, one in the Musée de Cluny in Paris, the other in Anet palace. Cf. Pallot, Le mobilier français du musée Jacquemart-André, Dijon 2006, p. 235, illus. 5 and 6, for two further comparable fire screens.

€ 3 000 – 4 000
A porphyry milieu de table
Attributed to Italy, late 17th/19th century.
Porphyry (restored), fire gilt bronze.
Scalloped oval basin resting on an oval base with a dentile rim supported by an armoured herm over a twisted shaft on a broad, flat octagonal base. Decorated with finely engraved tendrils.
H 26.8, W 22 cm.
€ 5 000 – 7 000
Probably Naples
Circa 1710.
Two silver reliquary busts.
Embossed, engraved and chased silver on a wooden corpus. Two impressive reliquary busts made from thin repoussé silver laid over the original wooden supports, visible on the reverse. The relics are no longer enclosed, and today the deposits on the fronts of the busts each contain an agate. The works bear no hallmarks and the cartouches on the plinths are not inscribed, but the type and design of the busts can be compared to two works commissioned by Bishop Joseph Schinosi of Caserta from an artist in Naples in 1710 (today in private ownership) depicting the Apostles Bartholomew and Andrew (cf. Catello 1988, op. cit.).
With very minor wear.
Height 54 and 52 cm.
Provenance
Belgian private collection.
Literature
For the comparable reliquary busts see exhib. cat.: Tre secoli di argenti napoletani, ed. by Corrado Catello (exhibition in the Castel Sant'Elmo 22.4.-2.5.1988), Naples 1988, p. 95-96.
€ 40 000 – 60 000
A “tombeau à pont” chest of drawers from the property of Maria Callas

Bois de violette veneer on softwood and walnut, ormolu mountings. With five drawers in four rows. The sump-tuous bronze mountings on the front partially replaced. With unusual mouldings along the base and feet, the pointed angles with female mascarons and foliate swags, the bracket feet with scroll sabots. With a rare inlaid panel depicting rosette motifs surrounded by bronze mouldings.

H 84, W 127, D 68.5 cm.

Provenance

Literature

€ 50 000 – 60 000

This magnificent chest of drawers is traditionally attributed to the cabinetmaker Noël Gérard, who was active between 1710 and 1736. He was a contemporary of the famous André Charles Boulle (1642–1732), for whom he also worked. The elevation of the piece ‘en tombeau’ is characteristic of the voluminous, static furniture produced during the reign of Louis XIV.

However, the maker of this chest of drawers did not choose to decorate the piece with the typical boule marquetry, which derives its appeal from the contrast between the gold colour of the brass inlays against a usually darker tortoise-shell background, but opted instead for a more subtle solution using a veneer of expensive imported precious wood with a lively grain. Noël Gérard cast his own bronzes and was therefore able to offer an exceptional repertoire.

He was well known for his finely chased bronze mountings with pagoda motifs, which earned him the epithet “maître aux pagodes”.

Maria Callas, 1958, © Alamy
A rare Strasbourg Régence silver gilt écuelle and stand

Marks of Johann Ludwig II Imlin 1720–25.

Round dish with a moulded rim. The outer surface and the stand both finely engraved with Régence style decoration. With cartouche form handles on either side with mascaron reliefs and lambrequins, the domed lid with corresponding decoration and a sculptural flower finial. All pieces monogrammed “L F A”.

H 9.5, W 30, D 17.8, diameter of stand 25.3 cm, total weight 1,293 g.

Provenance
By tradition, this item was commissioned by King Stanislas of Poland, Duke of Lorraine, as a gift to his secretary Nicolas Lefèvre de Tuméjus on occasion of his son’s christening.

Literature
Cf. a beaker and cover by Imlin in the Musée des Arts Décoratifs in Strasbourg, illus. in cat. Deux siècles d’orfèvrerie à Strasbourg, Strasbourg 2004, no. 15.

€ 50 000 – 60 000
An Augsburg parcel gilt silver snakeskin beaker

Marks of Philipp Strenglin, 1724–28.

Tapering beaker with a moulded rim on a shallow basal ring, the outer surface decorated to resemble snakeskin.

H 9 cm, weight 156 g.

€ 2 000 – 3 000
131

A Strasbourg silver gilt travel cutlery set

Marks of Johann Ludwig II Imlin (the beaker) and Johann Philipp Fuchs (the cutlery), 1736–50.

The spice cruets unmarked.

Comprising a knife, fork, spoon, and beaker à quatre côtes pincées, a spice cruets with two compartments and a pair of travel candlesticks with removable triangular feet. In the original green velvet lined travel case covered with dark red marroquin leather with the gilt embossed Bourbon coat-of-arms.

H of beaker 7.6 cm. L of case 27.5 cm. W 5 cm.

Literature

€ 45 000 – 50 000
His magnificent plaque depicts a scene from the Old Testament, an episode from the 2nd Book of Moses (Shemot or Exodus). Manna was the food given by God to the Israelites during their wanderings in the desert. It fell from heaven at night and could be gathered in the morning. The bread of heaven is described as “white as coriander seed,” with the taste of honey cake. The gathering of the food was done under the supervision and with the admonition of Moses, shown with stick and nimbus on the left, behind him is Aaron with the censer.

The plaque originally adorned a tabernacle door. A second door, also made by Nicolaes Verhaer in 1724, is housed in the Rijksmuseum in Amsterdam (BK-1969-16-A). The Amsterdam copy depicts the scene “David and the Shewbread” (1 Sam. 21).

Nicolaes Verhaer was born in Utrecht around 1685, the son of the painter Arnoldus Verhaer. He began an apprenticeship as a silversmith in 1697 and became a master in 1710. Between 1737 and 1750 he was also an examiner of the silversmiths’ guild.

Marks of Nicolaes Verhaer, 1724.
Rectangular plaque with 22 mounting holes filled with pins. Depicting the Biblical scene with Moses and Aaron on the left against a panoramic landscape background.
H 44.5, W 23.5 cm, weight 690 g.

Literature
Further items by Nicolaes Verhaer in the Centraal museum Utrecht, including a silver sculpture of Saint Joseph under inv. no. 11563 and a set of four altar candelabra from 1724 under nos. 1254, 12527, 12525 and 12529.
Cf. Weber, Deutsche, niederländische und französische Renaissanceplaketen, Munich 1975, no. 1020, for a stylistically similar Dutch plaque with a rounded top depicting the death of St. Peter Martyr in the Victoria and Albert Museum in London. Ingrid Weber also mentions the painting by Titian. Cf. ibid. N. 697 (without illus.)

€ 10 000 – 12 000

© Rijksmuseum, Amsterdam (Inv. no. BK-1969-16-A)
133
Flemish
18th century.
An ivory Corpus Christi. Carved in the round, the arms visibly attached. With minimal remains of former partial polychromy. A depiction of Christ crucified with three nails with His arms spread wide apart and His head tilted to one side. The fine rendering of the figure is particularly evident in the carving of the perizonium and the expressive corporeality of the figure.
Slight yellowing on the reverse. One fingertip lost, otherwise in pristine condition. Height 21 cm, width of arms 15.5 cm.
€ 3 000 – 4 000

134
Flemish
18th century.
An ivory Corpus Christi. Carved in the round, the arms visibly attached. A depiction of Christ crucified with four nails with His arms stretched upwards and his legs parallel. The fine and detailed rendering of the facial features, body, hair, crown of thorns and perizonium testify to the exceptional quality of this piece.
Slight yellowing on the reverse, otherwise in pristine condition. Height 21 cm, width of arms 9 cm.
€ 7 000 – 8 000
135
A Bohemian cut glass goblet
Attributed to Southern Bohemia, first third 18th century.
The round foot decorated with a slender meandering tendril supporting a baluster form shaft with a large bubble inclusion and a solid polygonal node. The hexagonally faceted cup decorated on the display side with a foliate cartouche surrounding a bundle of fruit and flowers.
H 18.2 cm.
€ 500 – 600

136
A Silesian cut glass cup and cover with a motto
Attributed to Szklarska Poreba, second third 18th century.
The foot cup on the underside with an arched border supporting a faceted baluster shaft. The faceted base of the tapering cup with indented horizontal mouldings. The upper section decorated with alternating motifs in six arched reserves: Two women with a dog and a sheep, lambrequins, and in the centre a scene with two small winged amorini handing each other a heart with the inscription “Redlich weht/Ewig”. The corresponding lid with foliate décor. With rim chips.
H 20.1 cm.
€ 500 – 600

137
A cut glass cup and cover with a coat-of-arms and monogram FJS
Central/Northern Germany, second quarter 18th century.
The flat base supporting a baluster form shaft and two compressed nodes. The solid lower section of the cup with six small bubble inclusions surrounding a larger central one. The tapering cup decorated with a crowned conjointed monogram and an unidentified coat-of-arms with a banderole inscribed “PER CRUCES AD LUCEM”. The lid with corresponding decoration – possibly the original – with a small matte tendril motif and a hollow finial. A chip to the tip of the finial.
H 34 cm.
Literature
Cf. Corning Museum of Glass, acc. no. 79.3.661.
€ 1 000 – 1 200

138
Italy
18th century.
A silver figure of a bishop saint
Hollow silver statuette cast in the round and with engraved and stamped decoration. A standing figure of a saint depicted in contrapposto dressed in bishop’s garb, holding his right hand aloft in a blessing – the attribute which he originally held is now lost. By his side is a diminutive, separately cast assisting figure holding a dish. The child’s left hand lost and with a minor breakage to the area. Mounted on an old shallow plinth. Height 21 cm.
€ 6 000 – 8 000
Andirons or fire dogs, French “chenets”, were used to hold the wood in the fireplace and to create a barrier that made it less dangerous to be near the fire. The floor length gowns worn by ladies always presented a fire hazard. André Charles Boulle was the first designer to design and publish “Grilles pour Cheminées” with ormolu decorations on the side facing the room, consisting of urns or figures holding vases, but which were open on the side facing the fireplace in order to save material. They were mounted with iron bars that reached into the fire and limited the space in which it could burn.

Charles Cressent (1685–1768) came from a family of artists and craftsmen. His father was François Cressent, sculpteur du roi. Charles Cressent was also trained as a sculptor and ebeniste, his teacher was the famous cabinet-maker and bronze caster André Charles Boulle, who ran a workshop under the Grande Gallerie of the Louvre. Even during his lifetime, his furniture and bronzes far exceeded their utilitarian function; they were purchased as representative works of art. Boulle was a great role model for Charles Cressent, and like him he also had his bronzes cast and finished in his own workshop, which repeatedly led to disputes and even lawsuits with the metalworking guilds of fondeurs-ciseleurs (casters and chasers) and ciseleurs-doreurs (chasers and gilders).

In addition to furniture pieces decorated with impressive, often sculptural, bronze mountings, one of Cressent’s first major commissions was a bronze bust of Louis d’Orléans, Duke of Chartres and son of Duke Philippe d’Orléans. He also built the famous pair of medal cabinets today housed in the Bibliothèque Nationale for the same patron. Cressent’s creations in bronze are extraordinary in every respect and in both design and execution are among the finest that could be acquired during the period, a fact to which this pair of fire dogs testifies.

For financial reasons, Cressent held an auction of his stock and collections in 1750, for which he himself wrote the catalogue. This turned out to be a successful publicity stunt, as it put Cressent back in the public eye and brought him many new orders. He organised another auction of his stock in 1756 before ceasing activity as a craftsman. He then devoted himself to building up his collections until his death in 1768.

A pair of ormolu fire dogs with lions and dragons


Fine chased bronze models cast with integral slanted plinths. The backs hollow.

H 37, W 31.5 and H 36.5, W 30 cm.

Literature


€ 25 000 – 30 000
140

**Brussels Tapestry “The Smithy”, from a series of Teniers motifs**

Attributed to the manufactory of Urbain and Daniel II Leyniers, presumably after a design by Jan van Orley, first third 18th century.

Wool and silk tapestry. Depicting seven figures in an idealised landscape with a small waterfall on the right and a grotto with a smithy in the background. The original trompe l’œil borders with Régence motifs. Professionally restored, backed with linen, subsequent insect damage to the border strips.

H 278, W 190 cm.

**Literature**

A tapestry with the same borders but with a depiction of Don Quixote fighting windmills is housed in the Detroit Institute of Arts, acc. no. 61.395.

€ 8 000 – 10 000

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141

**A Régence fauteuil**

Southern Germany or Northern Italy, first third 18th century.

Softwood carved on three faces, gilding over red hole and chalk ground, petit point embroiders in wool and silk on canvas, upholstery. Resting on four supports designed as opposing C-shaped scrolls. The richly carved apron of square section decorated with scrollwork, rocailles and a pierced ornamental swag at the front. With two short C-shaped upholstered arms. The cartouche form backrest with broad mouldings a further ornamental swag crowning the upper section.

H 98, W 53, D 50 cm.

€ 5 000 – 7 000
142
Attributed to Alexis Grimou
1678 Argenteuil–1733 Paris
Portrait of a Silversmith.
Oil on canvas. (relined)
95.5 x 71 cm.
€ 8 000 – 10 000

143
A terracotta bust of an artist
France, 1728.
Terracotta with remnants of polychromy, brèche d’Alep marble. Head and shoulder portrait of an elegant gentleman with long curling locks, facing slightly towards the left. Déshabillé, in an open morning gown above a vest and frilled shirt.
H 58.5, W ca. 42 cm.
€ 15 000 – 20 000
A pair of Louis XVI ormolu-mounted Dehua blanc de Chine libation cups
Kangxi period (1662–1722).
Each modelled in the shape of a rhinoceros horn cup, applied with a tiger, deer, dragon and crane amongst rocks, all covered with a white glaze. The lip with a narrow fire gilt bronze toothed mount set with four sculptural blossoms and with two branch-shaped handles. The foot with a rocaille mount, the base closed with a copper plate.
H 9.8 cm and 9.2 cm.
Provenance
Formerly private collection, Belgium.
€ 8 000 – 10 000

An ormolu-mounted Dehua blanc de Chine libation cup
Kangxi period (1662–1722).
Modelled in the shape of a rhino horn cup, applied with a deer, a dragon, and a crane between rocks and clouds. A narrow profile around the lip rim and foot with a lambrequin motif in fire gilt bronze. Organically-shaped hinged handle fastened with hooks in the side loops.
H 6.2 cm.
Provenance
Formerly private collection, Belgium.
€ 2 000 – 4 000

An ormolu-mounted Dehua blanc de Chine horn-form libation cup
Kangxi period (1662–1722).
Modelled in the shape of a rhinoceros horn cup, applied with flowering branches of magnolia and prunus and shaped as feet, all covered with a white glaze. A narrow profile around the lip rim with a lambrequin motif in fire gilt bronze. Organically-shaped hinged handle fastened with hooks in the side loops.
H 6.6 cm.
Provenance
Formerly private collection, Belgium.
€ 2 000 – 4 000
Two ormolu-mounted Dehua blanc de Chine figures of Budai

Kangxi period (1662–1722)

Two standing Budai in long, loosely belted robes, the large belly and chest exposed. The headdresses in the form of two scallops and an entwined leaf, the gilt bronze base with rocaille decoration and foliage. Bronze cast in the lost-wax process, chased, fire gilt and polished.

H 27 and 25.5 cm.

Provenance
Formerly private collection, Belgium

Literature
Compare an almost identical figure of a standing Budai in the State Art Collections Dresden, Porcelain Collection, PO 8565 and PO 8566. For a Budai in a comparable mount, see Giacomo und Rozenn Wannenes, Les bronzes ornementaux et les objets montés de Louis XIV á Napoléon III, p. 139.

€ 30 000 – 40 000
A pair of ormolu-mounted Dehua blanc de Chine lions
Kangxi period (1662–1722).
Both with heads turned to the side, each with a brocade ball under the front paw, the symbol of longevity. Applied ornaments at the neck, strands of hair and curls. Underside closed with a fire gilt bronze base in Louis XV style. Small casting mistakes.
H 16 cm.
Provenance:
Formerly private collection, Belgium.
€ 15 000 – 20 000
An ormolu pendulum clock-watch with Dehua blanc de Chine figures

Kangxi period (1662–1722), clock by Thomas Windmills, London.


Provenance
Formerly private collection, Belgium.

Literature
Compare an almost identical figure group with a young girl and a lady with a flute in Lunsingh Scheurleer, Chinesisches und japanisches Porzellan in europäischen Fassungen, Munich 1987, ill. 388; see also Kjellberg, Encyclopédie de la Pendule Française du Moyen Âge au XXe siècle, Paris 1997, p. 147.

€ 20 000 – 30 000
A pair of ormolu-mounted Dehua blanc de Chine figures of two boys on tigers

First half 18th century.

Each boy seated on a tiger, one with right arm raised, completely covered in a bluish white glaze. Matching ormolu mount, said cast, in the shape of a rock, with base closed. The mount attributed to Paris, second quarter 18th century.

H 24 cm.

Provenance
Formerly private collection, Belgium.

Literature
Compare a similar gold bronze base in: Lunsingh Scheurleer, Chinesisches und japanisches Porzellan in europäischen Fassungen, ill. 282 and 386.

€ 20 000 – 25 000
Oriental porcelain with gilt bronze mounts came into vogue during the Regence (1715–1723). They were introduced after financial difficulties caused by the War of the Spanish Succession (1701–1714) led to restrictions in using gold and silver for works of art. Metal mounts fulfilled decorative, practical and economic purposes. They emphasized the preciousness of an exotic object and adjusted it to the French taste by framing it with familiar ornaments. A heavy metal base could prevent a figure from easily tipping over and a metal ring protects a rim from chipping in a moment of incautiousness. The taste of the sovereign and his political agenda played another important role in the choice of the material. The ruler of France was traditionally the protector of arts and obliged to support the economy by acquiring works from domestic artists and manufactories. Bronze casting, chasing and gilding had reached its artistic peak in prerevolutionary Paris. By order of the marchands-merciers they were applied to furniture, chimney clocks, ceramics, chandeliers and many kinds of objet d’art and stand emblematic for the period today.

In the reign of Louis XV, his interior designers searched for figurative art in Oriental style to decorate intimate state rooms and the personal apartments of Château de Versailles and its satellites. They faced the problem that the young French manufactories were not yet able to fire of hard-paste porcelain figures and the small output from Meissen was hard to find on the Paris luxury market. The gap was successfully filled with white figures from the Dehua kilns in Fujian. Many of them already had some age when they were mounted. It was a common view that elder Oriental porcelain was of better quality than modern. Blanc de Chine figures were esteemed for their expressiveness and liveliness and the elegant contrast of their ivory-white colour with the gilt metal. Inventories of eighteenth century French collectors indicate that they were rather scarce on the market. Monochrome blue wares were regarded as the most precious and said to be favoured by the king. The marchands-merciers Lazare Davoux (1703–58) and Thomas-Joachim Hébert (1687–1773) were the most prestigious suppliers of mounted porcelain and sold plenty of pieces to Louis XV and Madame de Pompadour. As customarily, French nobility adapted this royal taste. Visiting relatives from abroad, young noblemen on their Grand Tour and royal buying agents at the Saint-Germain fairs soon spread the fashion for ormolu-mounted porcelain among European courts. The Delhaye collection contains marvellous monochromes garnished with ormolu mounts of finest quality including some rare shapes. The selection is evidence for the collector’s very delicate taste for decorative arts of the Rococo.

Dr. Daniel Suebsman
Museum of East Asian Arts Cologne
An ormolu-mounted Dehua blanc de Chine inkstand (écritoire)


A tray with three octagonal-shaped blanc de Chine cups with incised decoration and covered in a white glaze, held in position by three leafy sprays of gilt bronze to form an inkwell and a sander, their covers in pierced gilt bronze with a decoration of leaves and flower-bud finals, the third cup probably intended for sand or to hold a sponge. The surface of the tray painted with flowers in reddish-brown and gold on a black lacquer ground, the rim edged in gilt bronze and supported by three Régence style feet.

H 10, L 29 cm.

Provenance
Formerly private collection, Belgium.

Literature

€ 8 000 – 10 000
A pair of outstanding Louis XV ormolu-mounted powder-blue vases
Kangxi period (1662–1722).
Baluster-shaped vases, decorated with auspicious symbols from the Hundred Treasures, including a ruyi scepter, a bat, two scrolls, peonies and vases on a powder blue-ground. Finely chased, fine gilt bronze mount consisting of an openwork rocaille base with floral hangings, S-shaped leaf handles and a floral leaf border around the lip rim.

H 30 cm.

Literature:


€ 20 000 – 30 000
A Louis XV ormolu-mounted Dehua blanc de Chine figure of Guanyin with a meiping
17th century.
Impressed seal mark: An Zhi.
The figure holds a sutra scroll titled Quanshan jing (Sutra Urging Kindness). It is a Buddhist text advocating kind and virtuous behavior and can be the oldest copy of it be dated back to CE 704 of the Tang dynasty. The great number of extant copies of this sutra, amounting to almost one hundred, suggests widespread use for accumulating merit and protecting oneself or other people from evil. In the Mogao Caves in Dunhuang, also known as the Thousand Buddha Grottoes (Qianfo dong 千佛洞), a copy of this scripture was found made by the monk Baowu an 薄霧 in CE 918.
Guanyin, who is the Chinese variant of the bodhisattva known in India as Avalokitesvara (the one who perceives the world’s lamentations), is worshipped as the bodhisattva of mercy and compassion and one of the most popular deities in the pantheon of the Mahayana Buddhism.
Height 38 cm.
Provenance
Formerly private collection, Belgium.
Literature
Compare a similar gold bronze base in: Lunsingh Scheurleer, Chinesisches und japanisches Porzellan in europäischen Fassungen, ill. 282 and 386 and a similar Guanyin figure in: Rose Kerr and John Ayers, Blanc de Chine, Porcelain from Dehua, no. 1.

€ 180 000 – 220 000
An ormolu candelabrum with a Dehua blanc de Chine figure of Guanyin
Kangxi Period (1662–1722).
The Goddess of Mercy seated in raja-lilasana with robes falling in graceful folds around the body, the hands clasped around one knee, the face with a benign expression, the hair in a chignon with finely accentuated strands, all covered with a cream-white glaze. Architectural fire gilt bronze mount cast in several parts:

a terrace with a short staircase, a baldachin with four small bells (clappers missing) shading the goddess, and two flowering branches ending in candle holders. The bronze Paris, around 1760.

Guanyin H 13.8, baldachin H 24 cm.
Provenance:
Formerly private collection, Belgium.

€ 20 000 – 25 000
156
A pair of Louis XVI ormolu-mounted Dehua blanc de Chine libation cups
Kangxi period (1662–1722).
Modelled in the shape of a rhinoceros horn cup, applied with a deer, a dragon, and a crane between branches of a plum and pine tree. A narrow profile edge around the lip rim. Two lateral laurel leaf wreaths as ring handles in fire gilt bronze. A similar band around the foot.
Height 6.8 cm.
Provenance
Formerly private collection, Belgium.
€ 5 000 – 7 000

157
A pair of ormolu-mounted Dehua blanc de Chine libation cups
Kangxi period (1662–1722).
Each with two cups modelled in the shape of a rhinoceros horn cup, applied with a tiger, deer, dragon and a crane among rocks, plum blossom and pine branches. All edges mounted with narrow leaf borders of fire gilt bronze. Hinged latch to the centre. Two curved leaf handles with finely chased, zoomorphic terminals. The mounting France, Régence period. Individual small points at the central ring broken off.
H 13.2 and 12.5 cm.
Provenance
Formerly private collection, Belgium.
€ 8 000 – 10 000
A rare set of twelve Régence silver knives

Langres, first half 18th century.

Steel knives with angular mother-of-pearl handles mounted with silver cuffs engraved with Régence decoration. The silver mounted backs of the knives engraved with the signature “HUMBERT A LANGRE”, the blades with smithy mark “LANGRE”.

L 22.6 cm.

Literature

€ 12 000 – 15 000
For the seal bearer of King Louis XV: The écritoire of Jean-Baptiste de Machault d’Arnouville


Silver, porcelain, mirror pane, bronze, gilding. An écritoire formed as a detailed model of a sailing boat with mast and rigging placed upon a glass mirror pane resembling still water and mounted on an ormolu base with raised rococo décor. The inkwell and pounce box concealed within the two barrels on the deck and with small lidded compartments in the fish traps at the stern of the boat. The raised anchor can be seen at the bow, and below the stern the rudder formed as a finely chased dolphin. On the port side we see tiny fish and crustaceans caught in a finely knotted silver net, the starboard side fitted with a candlestick with two nozzles. When the fabric sail is unfolded, it forms a screen to protect from the light. A large cylindrical clock with a white enamel dial over the stern of the boat entwined by a climbing rose with polychrome Vincennes porcelain flowers that extends up towards the rigging.

H 41, W 39.8, D 25 cm.

Literature
This object is mentioned in two historical documents:
1. The inventory of the Château d’Arnouville from 1794: “a small silver ship with all of its amenities, with a silver case in containing a pendulum clock and several porcelain figures, mounted on a gilt ormolu base.” (Archives départementales des Yvelines, IV Q 175).

Provenance
After the end of the Revolution, Charles-Henri de Machault had this sumptuous écritoire transported to Thoiry, and later bequeathed it to his son Eugène (1774-1822), who in turn passed it down to his son-in-law Léonce de Vogüé. He then bequeathed it to his daughter Angélique, the later Vicomtesse de la Panouse, whose eccentric lifestyle gained her a certain level of notoriety in Paris in the late 19th century.

€ 700 000 – 800 000
Jean-Baptiste de Machault d’Arnouville (1701–1794) came from an old family of court officials who had been resident in Paris since the beginning of the 16th century. Jean-Baptiste enjoyed a remarkably long life span for a person of his era, which allowed him to witness almost the entire 18th century and look back on an equally remarkable career. Appointed alderman at the age of 20 (1721), he later became President of the Great Council (1738), President of the Board of Trade (1744), Honorary Member of the Academy of Sciences (1746), Controller General of Finance (1745–1754), Royal Minister of State (1749), and Secretary of State for the Navy (1754–1757). Under the auspices of the Marquise de Pompadour, he was among the most influential favourites of King Louis XV, who appointed him Keeper of the Seals in 1750. During this period, Jean-Baptiste de Machault began – at great expense – the construction of his château at Arnouville-les-Gonnesse, which witnesses described as “grandiose”. He is still considered one of the greatest art connoisseurs of his time. The pieces from his collection that have been passed down to us are among the most prestigious French artworks of the 18th century – and certainly stand up to comparison with the treasures from the collection of the Marquise de Pompadour. After retiring from politics in 1789, he moved into the castle of Thoiry, which had been acquired through marriage by one of his sons, Charles-Henri-Louis (1747–1830). However, the writing set apparently remained in Arnouville, where it survived the turmoil of the Revolution hidden in a linen closet. Jean-Baptiste de Machault himself was imprisoned in 1794 and died in captivity a short time later.
An exceptional set of four Parisian silver candlesticks

Paris, two pairs with marks of Eloy Guérin, 1750–53. One with year letter K for 1750/51, the other one with year letter M for 1752/53.

Round scalloped domed bases decorated with egg and dart mouldings amid acanthus and shellwork. The angular baluster form shafts of triangular section decorated with raised mascarons. The vase shaped nozzles with broad, separately worked drip pans. Each base embazoned with two large oval rocaille cartouches, one pair clearly engraved with a coat-of-arms beneath a baronial crown, the other with a faint heraldic engraving.

H each c. 29.5 cm, weight of the pairs 2,056 and 1,988 g.

Literature


€ 50 000 – 60 000
161

**Walther Pompe**

1703 Lit (Brabant)–1777 Antwerpen

**A figure of Saint Anthony.**

Terracotta, modelled in the round and with presumably original polychromy. This depiction of a standing bearded monk holding an open book in his left hand is labelled in a barely legible inscription on the front of the plinth “S. Antoines apt”, which identifies it as a depiction of Saint Anthony. The plinth is dated “1748” and bears the conjoined monogram “WP”. It is a characteristic work by the influential Flemish sculptor Walther Pompe, who produced numerous fine works in ivory, boxwood, terracotta and marble in his workshop in Antwerp as of 1730.

Wear with minor losses to the polychromy.

Height 36 cm.

€ 12 000 – 14 000

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162

**Walther Pompe**

1703 Lit (Brabant)–1777 Antwerpen

**A boxwood figure of one of the wise virgins.**

Boxwood, carved in the round. This standing female figure presumably originally held an oil lamp as an attribute in her right hand, marking her out as a figure from a group representing the “Wise and Foolish Virgins”. The piece is signed and dated “Anv.(.) Pompe f. 1769.” on the reverse. This finely sculpted work may have been produced by Walther Pompe, who was one of the most influential sculptors in Flanders and was active as of around 1730. However, if the first initial in the signature is meant to be read as a “J”, then the work’s author may have been Walther Pompe’s equally talented son and pupil Jan Engelbert Pompe (1743–1810).

Some very minor wear.

Height 29 cm.

€ 18 000 – 20 000
FOR A PORTUGUESE PRINCESS

163
A silver gilt powder box from a toilette set made for the Portuguese royal family
The solidly wrought bombé form fluted vessel resting on a scalloped moulded base. The outer surface decorated with laurel garland reliefs and finely chased lion mascarons. The slightly domed lid reiterates the decoration of the base surrounding the relief coat-of-arms of the Portuguese royal family. Unmarked. H 6.8, diameter 7.8 cm, weight 403 g.

Provenance
King Joseph I (1714–77) and Queen Maria Anna of Portugal; their daughter Princess Maria, later Queen Maria I (1734–1816).

Literature

€ 50 000 – 60 000
François-Thomas Germain, silver gilt powder box with the coat-of-arms of Portugal.

This box can be attributed with great certainty to François-Thomas Germain, who came from an old Parisian family of goldsmiths who had been supplying the French court since 1679. When his father, Thomas Germain, died in 1748, François-Thomas took over his large studio and with it the title of Orfèvre du Roi. In addition to his regular deliveries to the Royal Palace, he also received commissions from other courts like his father before him. For example, between 1756 and 1760, his workshop delivered extensive commissions to Tsarina Elisabeth of Russia. Around the same time, Germain was also commissioned by King Joseph I to replace the court silver which his father had supplied and most of which had fallen victim to a devastating earthquake in 1755. From 1756 to 1757, François-Thomas Germain provided the Portuguese court with close to 1,200 items for the royal table and chambers, including a gilded toilet service, a déjeuner, four dozen plates, three dozen gilded knives, a gold rapier and twelve wine coolers in three different sizes. In the issue of the Parisian journal l’Avant-Coureur from 8th September 1766, a contemporary author praises a vermeil toilet service produced by Germain for the Princesse de Portugal: “In essence, the work is quite plain and simple, but it contains all the grace and value of its genre. One thing that cannot be overlooked is the exceptional quality of the gilding. It certainly stands up to comparison with pure gold, something which German gilt pieces could never achieve. We cannot thank Monsieur Germain enough for reviving a technique which has been so long neglected in France and bringing it to its full potential (...) He has proven himself to be a worthy successor to his father, whom our great authors have immortalised.”
164 A Strasbourg silver gilt beaker
Strasbourg, 1763.
Tapering beaker with a moulded rim on a slightly domed base. Engraved with the conjoined monogram "AJ". Hallmark only.
H 6.7 cm, weight 94 g.
€ 500 – 800

165 Two Sèvres soft-paste porcelain sugar boxes and covers with flowers
Sèvres, 1758.
One bowl with double-L monogram surrounding year letter "F.", incised .gr., enamel blue "I" (not identified). The second box with traces of an enamel mark and incised .o.o.
L 24, W 15.5 and 15.8, H with lid 11.5 and 12 cm.

Literature
€ 1 000 – 1 500

166 A Sèvres soft-paste porcelain "pot à oille" tureen from a service with bouquets
Sèvres, 1761, painted by Pierre Joseph Rosset.
Round vessel on four curving palmate feet that meld into rounded handles with foliate reliefs entwined by braided blue ribbons. The outer surface moulded. The original lid with an artichoke finial. Double-L monogram surrounding year letter "i.", enamel blue painter’s mark axe. The finial and handle replaced.
H with lid 24.5, W 28 cm.

Literature
€ 1 500 – 2 000

167 A Sèvres soft-paste porcelain platter from a service with bouquets
Sèvres, 1759, painted by Denis Levé.
Double-L monogram surrounding year letter "G", incised "B P", enamel blue "L".
D 28.9 cm.

Literature
€ 500 – 1 000
A Sèvres soft-paste porcelain wine cooler from a service with bouquets
Sèvres, 1759, painted by Charles Tandart and possibly by Leopold Weydinger.
Comprised of three parts: The cooling vessel on compressed bun feet and the original lid and inset with a narrow flat rim. The edges, handles and finial picked out in blue, the outer surfaces and the inside of the lid decorated with sumptuous bouquets of naturalistically rendered flowers.

Double-L monogram surrounding year letter “q”, enamel blue “W” and “...”.

H 20.8 cm.

Literature

€ 2 500 – 3 000

Twelve Sèvres soft-paste porcelain cabbage leaf plates
Sèvres, 1766–1782. The painting by Charles Tandart, François Baudouin and presumably Louis François Lécote or Denis Levé among other artists.
Flat plate with a pierced rim and moulded lip. Decorated with several small bouquets and three leaf shaped reserves picked out in blue enamel and gilding. Double-L monograms surrounding year letters like “n”, “o”, “v”, “AA”, “bb” und “ee”, incised marks, painter’s marks (mostly unidentified).

D ca. 24.6 cm.
€ 4 000 – 5 000
170

Two straw marquetry panels

Italy, 18th century.
Relief made from partially dyed straw on wooden (?) substrate, framed under glass. Both tray bases with diagonal veneer along a central axis. 1. With densely scrolling tendril motifs surrounding a round relief medallion depicting Mary Magdalene with an open book, a skull and an ointment jar. 2. With hanging garlands of flowers and an oval relief medallion with a half-length depiction of Saint Francis with an embossed inscription around the upper section “VERA EFFIGIES S. FRANCISCI DI PAVIA.”
Frame H 29.7, W 23.7 cm.
€ 3 000 – 4 000

171

A pair of carved softwood flower baskets

Attributed to Liége, mid 18th century.
Wooden baskets with floral reliefs carved from several pieces of wood with central cylindrical zinc insets.
H ca. 20, D inset 14 cm.
€ 5 000 – 6 000
After Jean-Jacques Caffierì
19th century.
A white marble portrait of an artist. Bust of a man facing left in a voluminous allorge wig dressed in a sumptuous cloak. On a square plinth.
H ca. 72, W ca. 41 cm.
The prototype of this bust, which it follows in many details, was a terracotta portrait of the sculptor Corneille van Cleve (1645–1732) made by the sculptor Jean-Jacques Caffierì (1725–1792) which is today housed in the Louvre. The bust, in turn, was copied from an engraving by Nicolas Jean Baptiste Poilly (1712–1790) after a painting by Joseph Vivien (1657–1734).
€ 5 000 – 6 000

A Venetian silver toilette mirror
Mid- to third quarter 18th century.
Rectangular breakfront frame surrounding a faceted glass mirror pane, the upper and lower sections applied with embossed and stamped silver rocaille ornaments. With a solid walnut backing panel and curved stand carved with a large shell motif. The wood with older insect damage.
H when folded out 68, W 57 cm.

Literature
€ 10 000 – 12 000
A rare Parisian Louis XV silver cutlery set
Marks of Nicolas-Martin Langlois, 1767–68.
Comprised of twelve spoons and twelve four-pronged forks. The straight, tapering handles decorated with acanthus reliefs and engraved below with a coat-of-arms beneath a comital crown.
Spoons L 21, forks L 20.3 cm, total weight 2.253 g.
A soup ladle in this design is listed in the Puiforcat collection.
€ 10 000 – 12 000
A Rococo silver platter


Slightly recessed round scalloped platter with a smooth well. The broad lip finely engraved with scrollwork which continues in relief on the cast rim. With a later conjoined monogram “MR”.

D 29.5 cm.

This plate originates from the extensive service that François-Thomas Germain produced for the Portuguese royal family, the first pieces from which were delivered in 1757. Eight identical works can be found in the Museu Nacional de Arte Antiga in Lisbon. The original design sketch for the piece with Germain’s hand-written annotations is housed in the drawing cabinet of the St. Petersburg Hermitage, it also includes the arranged sale price: “Assiette ornée du poids de trente six marcs la douzaine. Le prix est de soixante quinze livres pour la façon de chaque assiettes”.

€ 25 000 – 30 000
A rare, museum quality piece: Silver gilt basin with the coat-of-arms of Madame Pompadour


Oval scalloped basin on a flat base, the tall corpus decorated with twist fluting and finely chased rose tendrils in low relief, which continue along the cast rim amid bows, ribbons and shells. The centre of the well embossed with the engraved coat-of-arms of the Marquise de Pompadour, three silver towers on blue ground, beneath a large margrave’s crown.

H 6, W 39.5, D 27.9 cm, weight 1,285 g

€ 250 000 – 300 000
adame de Pompadour, whose full name was Jeanne-Antoinette Poisson, Dame Le Normant d'Étioles, Marquise de Pompadour, Duchesse de Menars (b. December 29, 1721 in Paris; April 15, 1764 in Versailles), was certainly the most famous mistress and favourite of the French king Louis XV.

As the official matresse en titre, the first native-born commoner ever to have this status at the French court, the king elevated her to the rank of Marquise de Pompadour with her own country residence and coat of arms, shown here, in July 1745, just a few months after their first meeting. Shortly thereafter, on 14 September 1745, she was officially presented at the court of Versailles.

The Marquise was a discerning collector who loved and promoted the arts. Provided by the king with six palaces in total, she had an extensive collection of silver, none of which survives save for two mustard pots formed as small amoretti pushing mustard barrels in carts (today housed in the Gulbenkian Museum in Lisbon) and a solid gold coffee grinder in the Musée du Louvre (inv. no. OA11950). A substantial proportion of the court silver fell victim to the smelting campaign ordered by the King in 1759 in order to finance the Seven Years' War.

The inventory drawn up following the death of the Marquise in 1764 still contained no less than 315 kg of silver. This basin appears to have belonged to one of the two toilette sets mentioned in the inventory. These were comprised of the usual pitcher and basin and assortment of boxes for powder, beauty patches, and other items. The surviving lists provide insight into the volume of silver in Madame Pompadour’s collection, but provides no mention of its appearance or the names of the goldsmiths commissioned for its production. The only names we know for certain are Antoine-Sébastien Durant, who produced the two mustard pots, and Jean Ducrollay, maker of the coffee grinder in the Louvre. We know that François-Thomas Germain, court goldsmith to Louis XV, also counted his mistress among his distinguished patrons and that he produced several pairs of candelabra for her, of which sadly none have survived.

**Literature**

A pair of silver gilt plaques made for the Black Sea fleet of Catherine the Great
St. Petersburg, marks of Zacharias Deichmann, 1766.
Heavy round scalloped plates with moulded rims. The slightly raised wells decorated with finely chased palmette motifs, the broad rims with a broad corresponding frieze.
Engraved on the underside with the inventory numbers "No. 2" and "No. 3" and the weights "2 : 72 3/8" and "2 : 66 3/8" alongside the symbol of the Black Sea fleet and the Cyrillic inscription "F Tsch 30".
H 4.6, diameter 32.2 cm, weight 1,114 and 1,133 g.
€ 40 000 – 60 000
The two plates bear the engraved symbol of Catherine the Great’s Black Sea Fleet, four anchors arranged in the shape of a cross, on the underside of the wells. After Russia’s victories in the first Russian-Turkish War of 1768–1774, which was mainly fought by the Navy on the coast of the Black Sea, Catherine the Great ordered an expansion of her imperial naval forces. In 1783, the so-called Black Sea Fleet was founded, whose main base was the port city of Sevastopol on the south western tip of the Crimea. The fleet was built under the commander-in-chief of the Russian army, General Grigory Potemkin, a close confidant of the Tsarina who held, among other offices, the rank of governor general of the southern provinces and grand admiral of the Black Sea. The Tsarina equipped the fleet not only with enormous funds for shipbuilding, but also with an extensive collection of silverware. Scattered amongst various international museums, a set of six magnificent tureens in the form of ships has survived which were also made in the workshop of Zacharias Deichmann and bear identical engraved inventory numbers and the anchor symbol of the Black Sea Fleet. This pair of plates, dating from as early as 1766, indicates that the Tsarina also drew on existing work by her court supplier to supplement the Fleet’s silverware.
This cloche and the following lot are thought to be subsequent orders for the so-called Paris service, which Tsarina Elisabeth of Russia commissioned from François-Thomas Germain in 1757. It soon proved insufficient for larger banquets and had to be supplemented several times. For example, Johann Friedrich Köpping, one of the most important Russian silversmiths of his time who appointed imperial court silversmith in 1763, supplied four round, four square, four triangular and sixteen oval cloches in 1767 and, three years later, four gilded dishes and covers based on the work of his Parisian colleague. The material for these commissions was provided to Köpping by the court. To protect the substantial quantities of precious metal from embezzlement or theft, Lieutenant Moller, a guard from the Preobrazhensky Regiment, was ordered to be present with a guard at the master’s home. Lieutenant Moller therefore stayed in the workshop together with six soldiers and a sergeant until the work was finished.

An identical cloche by François-Thomas Germain in the Paris Service is kept in the collection of the St. Petersburg Hermitage (Inv. No. 2236).

A St. Petersburg silver cloche
Marks of Johann Friedrich Köpping, 1768.

Of scalloped oval section, the moulded body with vertical fluting and finely engraved with stylised floral garlands. The central indentation in the top with corresponding decoration and a finely chased floral finial. The inner rim engraved with an inventory number “No. 843” and stamped “843”.

H 18.5, L 31.3, W 22.7 cm, weight 1,992 g.

Literature
On the 1763 commission and the overseeing of the works by the royal guard cf. Foelkersam, cited in Solodkoff, Russische Goldschmiedekunst, Munich 1981, p. 16; for this maker’s mark cf. also ibid. no. 291. For more on Köpping and his function at the Tsar’s court cf. cat. Russian Silver in America, London 2011, p. 91f.

€ 30 000 – 40 000
A St. Petersburg silver cloche

St. Petersburg, Marks of Johann Friedrich Köpping, 1768.

See the previous lot. The inner rim engraved with inventory number "No. 862" and stamped "562"

H 16, L 29.5, W 20.8 cm,
weight 1,631 g.

€ 30 000 – 40 000
A pair of Parisian silver gilt salts

Paris, marks of Jean-Baptiste-François Chéret, 1768/69.

The carved quartz salt bowls supported by two magnificent, detailed and finely chased models of lobsters on raised oval plinths. A third, slightly smaller lobster on the central pedestal in the middle of the salts. Engraved on the undersides with the owner’s monogram “FD:”, one salt engraved with the weight “1M 2o 3g” (1 mark, 2 ounces, 3 grams).

H 9.5, W 11.2, D 9.8 cm, total weight 1,137 g.

Literature


€ 180 000 – 200 000
A royal presentation gift: Silver gilt lavabo garniture for the Marquis and Marquise of Montmelas
Paris, marks of Jean-Baptiste François Chéret, 1770.

Silver vessels with two-coloured gilding. Comprising a pitcher and basin. The centre of the oval scalloped basin embellished with the crowned arms of alliance of the Marquis de Montmelas and his wife Marguerite Catherine Hainault, former mistress of King Louis XV. The raised lip with a moulded rim decorated with finely chased cut silver floral swags suspended from ribbons alternating with shells and pairs of dolphins on the shorter faces and doves in twined laurel wreaths on the longer faces. The large baluster form pitcher with a fluted base reiterates the shell and dolphin motifs and supplements them with swans and herons. With a figural handle formed as a demi figure of Venus handing a floral crown to the figure of Cupid lying on the shell shaped lid. With a smaller iteration of the engraved arms of alliance beneath the rounded spout.

H of pitcher 29.5. H of basin 9. W 36.3. D 23.5 cm. Total weight 2,779 g.

This lot also includes four surviving design sketches, some signed and annotated by Cheret, documenting the different phases of this work’s creation. One with two views of the basin; the others with varying design proposals for the jug. The drawings framed under glass, mat inner dimensions ca. 35 x 25 cm and 23.5 x 36 cm each.

Literature

€ 1 000 000 – 1 200 000
Arguerite-Catherine Haynault (1736–1823) was one of the ladies-in-waiting of Princess Marie Adélaïde (1732–1800), a daughter of Louis XV, and soon became his mistress. The union produced two daughters: Agnès-Louise de Montreuil († 1766) and Anne-Louise de La Réale († 1762). As an appointed favourite of the king, Marguerite was entitled to marry in order to secure a certain status for the king’s illegitimate children. On 4 August 1766, she married Marquis Blaise Arod de Montmelas (1744–1815), a colonel in the regiments of the French Guards and, since 1768, appointed page to the French queen.

According to the tradition, this precious lavabo garniture was a gift from Louis XV to his former mistress and her husband, which makes the object remarkable in more ways than one. In addition to its royal patron and illustrious recipients, it is fascinating not only due to the exceptional quality of its execution and the fortunate circumstance that the design sketches have also been preserved – but also the simple fact that it has survived to the present day, as the vast majority of goldsmith’s works from the time of the Ancien Régime have fallen victim to the crucible.
An important Spanish silver tureen and cover

Madrid, marks of Antonio Magro, 1773.

Bombé form oval corpus with a removable inset on four claw and ball feet. The handles designed as detailed lion’s head models. The lower section with fluting, above it a frieze of finely chased shell motifs on a dotted ground.

The domed lid with correspondingly sumptuous décor and two vacant rocaille cartouches with laurel crowns. The finial formed as a large bundle of artichokes and broccoli. Engraved on the inner surface of the vessel and the lid with the conjoined monogram ‘VAJ’, repeated on the outer surface of the inset.

H 32.5, 40.5, D 26.5 cm, weight 5,409 g.

Literature

For this maker cf. Fernández, Enciclopedia de la Plata Española, Madrid 1985, p. 277. For this type cf. ibid. no. 612.

€ 80 000 – 100 000
FOR THE STAFF – BEARER OF LOUIS XVI
Ceremonial staff of the Maître d’hôtel du roi Louis XVI

Paris, 1774.

Silver gilt, reed, original fitted leather case. Formed from two parts that can be screwed together. Both ends of the pole fitted with a broad vermeil collar with raised repeating fleur de lys pattern motifs on a dotted ground. The mountings designed as raised laurel bands and an engraved lancet ornament with beading below. The upper collar decorated with a crowned fleur de lys on a cartouche surrounded by the collars of two knightly orders (one being the Collier de l’Ordre de Saint-Esprit). Terminating in a large sculptural lily blossom. Unmarked.

Lower end of the staff L 75.2, upper end L 78.5, L when connected 152.7 cm. Case L 80.5 cm.

Provenance

According to tradition, this piece originates from the possession of André-Pierre Haudry de Soucy (1736–1817), for whom it was purportedly made.

Former collection of the Marquise de Choiseul-Praslin.

Literature


€ 250 000 – 280 000

Numerous offices at the French court were associated with the honour of carrying a staff. Each staff was specially made for the bearer, for the marshals and dukes, the captains of the four companies of the royal guards, and the chamberlains. There were a total of twelve Masters of Ceremonies/Chamberlains and a Grand Maître, who was traditionally the head of the House of Condé. The staffs were designed differently depending on the office. There were plain staffs with black velvet and ivory pommels, but also one with diamonds for the supreme chamberlain.

The ceremonial staff of the maître d’hôtel was of particular importance at the great official meal at the French court in Versailles. The “Grand Couvert” was considered a daily symbol of royal power since the Middle Ages. The supper usually took place at 10 p.m. in the antechamber of the king or queen. Etiquette dictated that the king invite the queen, her children and grandchildren to dinner. The table was set by ladies-in-waiting, and the chair was provided for the king. The maître d’hôtel was responsible for seating the princes and princesses who were allowed to dine with the king. He had to ask the captain of the guard to notify the king. The latter then posted seven of his soldiers with shouldered carabines on each side of the royal table.

At the end of the Ancien Régime, the Grand Couvert was no longer held daily, but only on holidays and Sundays. It is extraordinary that a staff is preserved, because usually it was broken when its holder left office. Only two other French maître d’hôtel staffs from before the Revolution are known to exist, both with vermeil mountings: one was made between 1722 and 1727, meaning it belonged to an officer who came into charge at the beginning of Louis XV’s reign. The second staff was donated a few years ago to the Société des Amis de Versailles and came from the property of the Comte de Royère. It bears the coat-of-arms of Jacques-Antoine Justinien de Robec, Baron de Palières, advisor to King Louis XIV. From 1663, he held the post of maître d’hôtel on behalf of Queen Marie-Thérèse until her death in 1683. The staff presented here, the third surviving example from the Ancien Régime period, belonged, according to tradition, to André-Pierre Haudry de Soucy (1736–1817). His father André Haudry de Soucy (1688 – 1766) was a farmer, but also a councillor and secretary to King Louis XV. After his father’s death in 1766, his son inherited numerous properties, including houses in Paris and vast estates south west of the capital, including the family estate of Soucy. He assumed the position of maître d’hôtel to King Louis XVI. Apparently he lived beyond his means, for it is recorded that he went bankrupt in 1781.
Attributed to:
Piat Joseph Sauvage
1744 Tournai 1818

A pair of trompe l’œil wall panels, 1780s.

Oil on canvas, the edges partially relined. Both designed to resemble moulded panels with central trompe l’œil marble tondos painted en grisaille to depict amorini at play surrounded by metal tendrils and garlands with rocaille scrolls, flowers and bouquets. With minor retouches.

H 250, W 174 and 173.5 cm.

Literature

€ 30 000 – 40 000

In these two large-format panels, designed for a feudal interior, the artist has created his own interior architecture, the ambiguity of which is playfully underlined by the small, realistically painted butterfly on one of the panels. The paintings are attributed to Piat Sauvage (1744–1818), an artist born in Tournai in the southern Netherlands (now Belgium). He worked in his father’s glass cutting studio until the age of 17, after which, in accordance with his talents, he was allowed to attend the Academy in Antwerp. In Brussels he carried out commissions for the governor of the southern Netherlands, after which he enrolled at the Académie de Saint-Luc in Paris. In 1774, the year of the coronation of the French King Louis XVI, he attracted attention with a series of nine trompe l’œil grisaille reliefs. He was engaged by the royal court and went on to paint wall decorations for the Prince de Condé, eventually receiving commissions for the castles of Saint-Cloud and Fontainebleau. Many of his works can today be found in stately English homes managed by the National Trust and in the Victoria and Albert Museum in London (acc. no. 9120–1863 and E.1098–1911).
A pair of Parisian porcelain Medici vases with copies of paintings in grisaille

Paris, circa 1780–85.

Fired in two parts and screw mounted. With two acanthus scroll handles on either side. Decorated with finely painted reproductions of 18th century paintings in angular reserves framed by delicate gold etched arabesques, scrolls, cornucopia, acanthus and a vine leaf border.

H 34.5 and 35.5 cm.

Provenance
Collection of HRH Princess Lilian of Belgium.

Literature

The paintings upon which the faithful replicas on the first vase were based are François Boucher’s (1703–1770) “The Bather Surprised” (1736), which today hangs in the Arkhangelskoye Estate Museum in Moscow, and Jean-Honoré Fragonard’s (1732–1806) “The See-Saw” (circa 1750/52) in the Museo Nacional Thyssen-Bornemisza in Madrid (inv. no. 148 1956.13). The second vase is based on works by Angelika Kauffmann (1741–1807) and depicts Neoclassical allegories.

€ 5 000 – 6 000
An exceptional pair of ormolu appliqués with a quiver and torch
Paris, circa 1780–85.
Three flame wall lights formed from numerous separately cast and screw-mounted pieces. Each with a column like back panel suspended from a drapery drawn through two rings on either side with large bows. Before it the crossed quiver and torch. The pilaster clasped by two vertical rows of foliage, beneath which fruiting grape vines. With three foliate clasped curved branches issuing from a large scroll, terminating in twisted drip pans and nozzles.
H ca. 60, W ca. 25 cm.
€ 30 000 – 40 000
The brothers Georges and Edme Caussard were extremely successful watchmakers during the reign of Louis XVI. Georges Caussard was born in 1755 and is documented until 1789, the year of the Revolution. Edme, on the other hand, died in 1780. He was allowed to use the privileged title “horloger privilégié du roi suivant la cour” and always signed as he did on the dial of this pendulum clock.

The bronze model is generally attributed to either Jean-Joseph de Saint-Germain or François Vion. However, Roland de L’Espée also mentions that the Caussard brothers were supplied from the Osmond workshop (Ottomeyer/Pröschel, vol. II., p. 540). The clock’s finial, an urn motif hung with a laurel wreath, is very typical of the œuvre of Robert and Jean-Baptiste Osmond. In the first volume of his work on bronzes, Hans Ottomeyer published two drawings of pendulum clocks with urn finals, attributed to both François Vion and Robert Osmond and housed in the Bibliothèque Doucet (vol. I, 3.12.5).

A clear attribution is therefore not possible at this time, since the bronze is not signed. However, it was clearly made in one of the leading Parisian workshops as the chasing and gilding are of excellent quality.

A Parisian ormolu pendulum clock with a lion

Circa 1770–80.

Fire gilt bronze, ebony veneer, white enamel dial with large black Latin numerals and small Arabic numerals, pierced gilt hands, domed glass, 14-day running brass movement with a silver plated bronze bell and thread suspension, converted to anchor escapement. Depicting a standing lion with anthropomorphic features, supporting a large cartouche on its back which contains the round pendulum movement. Crowned by an urn hung with a laurel drapery. The oblong plinth of the clock set into a veneered base with accentuated angles resting on four spherical foliate clawed feet.

H 59, W 39.5, D 22.5 cm.

Literature


€ 50 000 – 60 000
A pair of “navettes convertes” vases

The mountings Paris, in the manner of Pierre Gouthières, circa 1785. Breche d’Alep marble vessel of oval section carved from three pieces of stone making up the base, body with moulded shoulders and the lid. With ormulu appliqués: A jagged polished band around the shoulders entwined by a matte oak leaf garland, heads of Daphne on both of the narrow sides with branches as the hair, and chain borders around the base and lid. Mounted on a rectangular ormulu base. H ca. 30, W ca. 32, D ca. 16 cm.

Literature

€ 30 000 – 40 000
A pair of Transition period porphyry cassolettes
The mountings Paris, circa 1770.
With twisted bronze shafts resting on square porphyry plinths supporting the ovoid porphyry vases above. The shoulders applied with ring-shaped carrying handles in foliate brackets.

With a pierced bronze neck and above it the adjustable lid with a floral finial on one side and a candle nozzle on the other.

H ca. 33 cm.

€ 28 000 – 30 000
AN EXCEPTIONAL PAIR OF GEORGES JACOB CANAPÉS

A pair of "canapés en corbeille" chairs
Paris, attributed to Georges Jacob, circa 1780.

The chair frames of elongated oval section on six fluted column supports. Upholstered back- and arm rests with finely moulded frames decorated with foliate motifs and beading, the fronts of the arm rests designed as twisted columns on scroll bases. Stripped down to reveal the original polychromy.

H 93.5, W 144, seat depth 53 cm.

Literature

€ 50 000 – 60 000
Georges Jacob (1739–1814) was probably the most famous and prolific Menuisier of the 18th century. The most extraordinary, the most elegant and the most magnificent French seating furniture are attributed to him. He succeeded in doing what other producers could not: reorganizing his range after the Revolution to create an entirely new repertoire that appealed to the tastes of bourgeois France. He was helped in this by his friendship with the politically active painter Jacques-Louis David, whose famous painting “La Mort de Marat” became one of the incunabula of the new revolutionary state.

The extraordinary pair of seats presented here dates back to the pre-revolutionary era during the reign of King Louis XVI. The skilled cabinetmaker and carpenter Georges Jacob had received orders from the Garde meuble royal, the royal furniture depot, since 1773. He had come to Paris 18 years earlier from his native town of Cheny in Burgundy, where he passed the master craftsman’s examination on 4 September 1765, and was granted the right to use a stamp. He continued to focus on his speciality as a menuisier, or frame maker, that is, in the craft of carving. Alongside seating furniture, he also produced beds, screens, consoles, and chandelier bases. All of his works are characterised by their fine proportions and detailed carving. He was one of the first French craftsmen to be inspired by English models. He developed a unique style of naturalistic, sculptural ornamentation, always carried out with his typical attention to detail. Marie Antoinette loved his creations, and he made numerous objects for her private rooms at Versailles, as well as for the Trianon and the château at Saint-Cloud. These two canapés are very similar to the pieces made for Saint-Cloud, but they do not bear an inventory stamp, indicating that they were probably made at the same time for another client.

Claude II Sené was active as a master craftsman in Paris as of 1769 and initially had a workshop in the Rue du Faubourg Saint-Denis, which he moved to Rue de Cléry, not far from the studio of his more famous brother Jean-Baptiste-Claude, in 1783. Unlike his brother, Claude II Sené produced mainly for private clients and left behind some elegant, finely crafted seating furniture.

A Parisian “bergère en cabriolet” armchair
Attributed to Claude II Sené, circa 1775.
Carved beechwood with gilding over red bole and chalk ground, replaced raspberry coloured velvet covers, upholstery. Resting on four tapering fluted supports. The apron rounded on the back and slightly protruding towards the front. The armrests and rounded back upholstered. The upper part of the backrest and four faces of the apron decorated with finely carved acanthus, the armrests with fluted mouldings terminating in smooth scrolls.
H 93.5, W 68, seat depth 55 cm.

Literature
€ 7 000 – 8 000
In 1785, craftsmen working at the Hôtel de Pomponne in Paris (Hôtel de l'Hôpital) were granted a royal privilege that allowed them to produce small items in a material that imitated gold. The material in question was a copper based alloy which, when polished, took on a bright yellow colour, sometimes with copper or pink undertones. The alloy usually contained a small amount of gold. However, in contrast to true gold, it develops traces of oxidation and gives only the illusion of being perfectly polished.

Jean-Marie-Anne-Hippolyte Haÿ de Bonteville (1741–1788) was doctor of theology at the Paris faculty, provisional abbot of the abbey of Celles in 1771, vicar general to the archbishop of Aix-en-Provence, and representative of the ecclesiastical province at the Assembly of the Clergy in 1775. He appears to have enjoyed the protection of the court and was appointed bishop of Saint-Flour in 1776 at the age of 35.

He had a reputation for being a libertine and frequently complained about his diocese in Auvergne. In 1779 he finally obtained his transfer to Grenoble. However, once he became bishop of Grenoble, Haÿ de Bonteville spent almost all of his time in Paris or at his country home in Fougères, and was later asked by the Parliament of the Dauphiné to return to his diocese. On 6 October 1788, he committed suicide at his château of Herbeys, near Grenoble, after playing an inglorious role in pre-revolutionary events.

Three pieces from a toilet service for Jean-Marie-Anne-Hippolyte Haÿ de Bonteville

Paris, circa 1785.

A so-called “pomponne”, made from gold and copper alloy with chased, engraved and polished décor. Godroned jug with accentuated centre and raised rocaille handle. Small oval lavabo basin, inside engraved cymation and four reserves with reeds in the water. Shallow, fitting oval bowl with multiple profiled rim and engraved reed motifs. On all parts the engraved coat-of-arms.

H 7.8, W 27.5 cm, weight 735 g.

€ 4 000 – 6 500
The production of fine earthenware in Andenne began in 1783 on the initiative of Joseph Wouters, whose family dealt in clay. Wouters first travelled to the major stoneware making centres of Europe before hiring employees from Septfontaines, Lorraine and England. In 1785, his first factory was given the title “Imperial and Royal Factory” by Emperor Joseph II, which it was permitted to hold for ten years.

The ceramist Jacques Richardot (1743–1806) was the son of Claude Richardot, a sculptor who worked for the Lunéville manufactory. He learned his trade at a young age from Paul-Louis Cyfflé and Jacques Chambrette. After the death of the latter in 1758, the manufactory sought new employment. The Richar-
dot family moved to Brussels and over the next few years, Jacques Richardot worked for various manufactories. His models were so successful that even the Frankenthal Porcelain Manufactory pro-
duced his version of the Abduction of Helen. From 1786 onwards, Jacques and his now adult son Ghislain were also engaged in the Wouters manufactory.

This pair of figures was produced in varying sizes by the Belgian factory in Andenne, including almost life-size version with a height of 120–30 cm. The production of fine earthenware in Andenne began in 1783 on the initiative of Joseph Wouters, whose family dealt in clay. Wouters first travelled to the major stoneware making centres of Europe before hiring employees from Septfontaines, Lorraine and England. In 1785, his first factory was given the title "Imperial and Royal Factory" by Emperor Joseph II, which it was permitted to hold for ten years.

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Andenne, Wouters manu-
factory, the model attributed
to Jacques Richardot,
late 18th century

Two terracotta allegorical figures
‚Le Sommeil‘ and ‚L‘Espérance‘
Two female figures modelled in the round, wearing classical attire and shown standing on round flat plinths. The figure of sleep with her head resting on a fluted column, that of hope with an anchor entwined with rose tendrils.
H ca. 38 cm.

Literature
Cf. the large examples in the Musée Groesbeeck de Croix, in Piechowski,
194
South Germany
Late 18th century.
A carved boxwood figure of Chronos sharpening Amor’s arrows.
Carved boxwood and red stained hardwood, black painted plaster.
Two-figure group on a solid square base. Chronos depicted as a standing male figure with a beard, large wings and a drapery wrapped around his hips, working the pedal of the grinding wheel with one foot and sharpening an arrow held in both hands. He is accompanied by a diminutive figure of Cupid holding an arrow in his hands. A quiver and bow beside him on the plinth. Stamped monogram “JG” on the rim and plinth.
With base H 31.5, B 20.5, D 16 cm.
£ 6 000 – 8 000

195
A small silver cross
Paris, 1639/1640.
The domed oval base with pierced acanthus decoration resting on a carved ebonised wood plinth. The crucifix with a compressed node with cherub’s heads in relief. The terminals and titulus reiterate the pierced decoration of the foot. The Corpus depicting Christ crucified with three nails. Year letter for 1639/40, illegible maker’s mark.
H 32.2, with plinth 36.5 cm, weight of cross 308 g.
£ 8 000 – 10 000
A pair of three-flame Parisian silver candelabra

The candlesticks with indistinct marks of Pierre-Antoine Famechon, Paris, 1789, the branches with Lisbon hallmark "X1" and unidentified maker’s marks "AIG".

Round base with radial fluting and stylised tendril decoration. The tape-ring baluster form shaft with corresponding decoration, the vase shaped nozzle gadrooned. With separately attached associated acanthus clapsed three-flame candelabra branches.

H: 39 cm, weight 4,587 g.

€ 10 000 – 15 000
An agate cameo portrait of Friedrich Wilhelm II of Prussia

Circa 1790.
Oval grey and white layered agate plaque with a finely carved bust of the emperor facing right, dressed in uniform and wearing his hair “en queue” with a laurel wreath upon it. Ligature monogram TM engraved in the sleeve neckline.
3.0 x 2.5 cm.

Literature

€ 4 000 – 6 000

A pair of Koblenz Louis XVI silver candlesticks

Marks of Stephanus Goswein, circa 1790.
Round bases engraved with laurel foliage supporting pierced shafts designed as tripod Athéniennes with fruit festoons. The attached drip pans with corresponding décor.
H 25.6 cm, weight 927 g.

€ 2 000 – 2 500
A rare Comté de Nice silver tureen

Marks of the county of Nice, 1792–1814. Unidentified maker’s mark “PG”.

Oval waisted base with a band of stiff foliage. The rounded body with two handles terminating in stiff lancet form leaves. The domed lid with a finely chased bundle of acanthus forming the finial. Engraved on the display side with a mirrored CV monogram beneath a ducal crown.

H 25.5, W 42.5, D 24 cm, weight 3,245 g.

The historic county of Nice took up more or less the same area as the present day Département Alpes-Maritimes and was originally part of Provence. It belonged continually to the house of Savoy since 1388 except for a short interruption between 1792 and 1814 in which it was occupied by the French.

€ 8 000 – 10 000
36 silver gilt Empire plates
Paris, marks of Abel-Etienne Giroux, circa 1809.
Round plates with broad rim decorated with a frieze of finely engraved tripods and pairs of swans amid stylised acanthus and a band of palmettes around the edges. 12 plates engraved with the inventory number “8” on the underside, 11 with “10”.
Diameter 21.3 cm, total weight ca. 13,500 g.
€ 50,000 – 60,000
Eight silver gilt Empire serving platters
Paris, marks of Abel Etienne Giroux, circa 1809.

Moulded dishes of square section with chamfered angles on four claw feet. The broad flaring rims decorated with a frieze of finely engraved tripods and pairs of swans amid stylised acanthus foliage and a band of palmettes around the edges. Five of the platters engraved with the inventory number “1” on the underside, three with “2.”

H 7, W 23.7 cm, total weight 5,850 g.

Literature

€ 40 000 – 50 000
A Parisian silver gilt Empire ewer and basin
Paris, marks of Abel-Etienne Giroux, 1797/98.
Tall ovoid vessel with a finely chased swan shaped handle on a round waisted foot. The outer surface decorated with a band of stiff foliage and finely engraved tripods and pairs of swans amid stylised acanthus. The flaring rim of the deep oval basin with corresponding décor. Both pieces engraved with the arms of the Pieyre family with the cross of the Legion of Honour.
Pitcher H 37.5, basin L 37.2, W 25.8 cm, total weight 1,780 g.

Literature

Jean Pieyre (1755–1839) became a member of the French National Assembly in 1791, and from 1800 onward he was successively prefect of various French departments. In 1804 he was knighted in the Legion of Honour and in 1810 was raised to the rank of Baron de l’Empire.

€ 20 000 – 25 000
A large pair of silver gilt girandoles
Paris, marks of Martin-Guillaume Biennais, 1809–19.

The slender tapering shafts decorated with trident and dolphin motifs resting on round feet with bands of palmettes. The four spiralling openwork branches decorated with finely chased foliage and palmettes; the middle section with four models of swans surrounding the central fifth nozzle.

H 53 cm, weight 8390 g.

Provenance
Formerly in the possession of the Princes Alliata di Montereale.

Literature
Cf. an almost identical pair of candelabra created by Biennais in 1807 for the marriage of Napoleon’s younger brother Jérôme Bonaparte to Katharina von Württemberg, auctioned at Christie’s Geneva, 13 Nov. 1995, lot 193.

€ 80 000 – 90 000
A pair of silver glass coolers from a service made for the Duc d’Orléans


Oval, tapering corpus on four feet formed as sphinxes. The handles with Neoclassical relief decoration. The large, pierced palmette motifs along the rim serve as holders for 10 glasses. The centre of the display side applied with the coat-of-arms of Louis-Philippe d’Orléans beneath a ducal crown. Fitted with two later silver insets.

H 12.5, W 35.5, D 23.5 cm, total weight 4,760 g.

Literature

Cf. an almost identical glass cooler by Odiot, illus. in Gay-Mazuel, Odiot, Un Atelier d’Orfèvrerie, Paris 2017, no. 117.

€ 50 000 – 60 000

FOR THE DUC D’ORLÉANS

Louis Philippe (1773–1850) was the eldest son of Duke Louis-Philippe Joseph of Orléans, and was thus a direct descendant of Louis XIV’s younger brother. His father was executed in Paris in 1793, making Louis-Philippe the Duke of Orléans. Following many years of exile in England and the United States, he later arrived in Sicily at the invitation of King Ferdinand III, where he remained for five years and married Princess Maria Amalia, a daughter of the king, in 1809. It was only after Napoleon’s abdication in 1814 that the couple returned to France, where Louis-Philippe was appointed Colonel General of the Hussars by King Louis XVIII and regained possession of the extensive Orléans fortune by royal decree. The service from which these two glass coolers originates is thought to have been commissioned from Odiot on 11 July 1817, as a corresponding entry can be found in the artist’s archives. 13 years later, the Duke was crowned King Louis-Philippe I “King of the French”, the so-called Citizen King.

The Odiot dynasty of goldsmiths began as early as 1690 with Jean-Baptiste-Gaspard, a supplier to the court of King Louis XIV. His grandson, Jean-Baptiste-Claude, like his father before him, continued the family tradition into the 18th and 19th centuries, receiving important orders from the court of Napoleon Bonaparte. These included such prestigious commissions as the making of the emperor’s coronation sword, and in 1812 he collaborated with Thomire and Pierre-Paul Prud’hon in the construction of the magnificent cradle for the king of Rome, a gift from the city of Paris to the newborn heir, which is now housed in the Kunsthistorisches Museum in Vienna. Odiot’s distinctive style, using motifs from Greek antiquity and Ancient Egypt, gained him commissions from almost all the royal courts of Europe, and his works can now be found in major public collections throughout the world.
Louis-Philippe inherited an extensive dinner service from his mother Louise-Marie-Adélaïde de Bourbon. After the Revolution, he arranged for it to be supplemented with pieces made by Jean-Baptiste-Claude Odiot and emblazoned with his coat-of-arms. This platter, which still displays all the qualities that characterise the taste of the Ancien Régime, appears to be one of these subsequent additions. It may have been made to go under one of the famous cloches from the earlier service. Designed by Antoine-Sébastien Durand in 1784, the finials of the cloches were formed as large sculptural fish still lifes (one of the pieces is housed in the Gulbenkian Museum in Lisbon, inv. no. 2381). The cloches bear the identical relief coat-of-arms of the later citizen-king.

205

A large silver platter from a service made for the Duc d’Orléans
Scallop-ed oval tray with handles on either side. The long sides of the broad lip each applied with the coat of arms of Louis-Philippe d’Orléans beneath a ducal crown. The moulded cast silver rim with raised and finely chased acanthus decoration.
L 71.5, W 48.3 cm, weight 5,055 g.

Literature
A cloche by Durand illus. in Frégnac, Les Grand Orfèvres de Louis XIII à Charles X, Lausanne 1965, p. 154 f.

€ 50 000 – 60 000
tienne-Jean-François-Charles d’Aligre (1770–1847) not only received the title of 6th Marquis d’Aligre after the death of his father in 1798, but also an enormous fortune with over 20,000 hectares of land near Bordeaux. The Marquis married for a second time in 1810. His bride was Louise Charlotte Aglaé Camus de Pontcarré (1776–1843), a first cousin from a Burgundian family. The couple enjoyed a lively social life at the Château de Vaux, one of the most imposing and majestic French châteaux of the 19th century. Upon Napoleon I’s accession to the throne in 1814, the Marquis assumed the post of chamberlain to his favourite sister, Princess Pauline Bonaparte, and was elevated to the rank of Pair de France in 1815.

The Marquis and Marquise, who had no children of their own, donated large portions of their wealth to causes such as the founding of charitable institutions and the construction of hospitals. The French state owes them in particular the Fondation d’Aligre in Chartres, founded in 1818, the Hôpital d’Aligre in Bonneval, and the Bourbon-Lancy hospital. The Marquis’ daughter from his first marriage, Etiennette d’Aligre, married the Marquis de Pomereu in 1810. Their children took the name Pomereu d’Aligre and inherited the title of Marquis d’Aligre in 1847.

Charles-Nicolas Odiot was one of the leading French silversmiths of his generation. The son and apprentice of Napoleonic silversmith Jean-Baptiste-Claude Odiot, he took charge of the extensive family workshops in 1827, after studying modern manufacturing techniques in London, and became court supplier to the royal family under Louis-Philippe I.
Michel-Marie de Pomereu, Marquis de Riceys (1779–1863) married Etiennette Marie Catherine Charlotte d’Aligre (1792–1866), the only daughter of Etienne Marquis d’Aligre (see also lot 206), on June 24th 1810. Their sons Michel and Arman took the name de Pomereu d’Aligre and later inherited the title of their grandfather, who also had no male descendants from his second marriage.

An extensive Parisian silver gilt cutlery set made for the Marquis and the Marquise de Pomereu

Marks of Charles-Salomon Mahler, 1824–38.

234 items in total, comprising 36 forks and spoons, 36 knives with vermeil handles, 36 knives with steel blades, 36 coffee spoons, 36 ice cream spoons, two sugar tongs, two sugar casting spoons, two butter knives and 12 large serving spoons. The broad handles with raised threaded decoration, all pieces decorated with the relief arms of alliance of the Pomereu and d’Aligre families with margrave’s crowns and the cross of the Legion of Honour. In two modern fitted cases.

Forks L 18.5, spoons L 19.3, knives L 20.1 cm.

€ 120 000 – 150 000
The Odiot dynasty of goldsmiths began as early as 1690 with Jean-Baptiste-Gaspard, a supplier to the court of King Louis XIV. His grandson, Jean-Baptiste-Claude, like his father before him, continued the family tradition into the 18th and 19th centuries, receiving important orders from the court of Napoleon Bonaparte. These included such prestigious commissions as the making of the emperor’s coronation sword, and in 1812 he collaborated with Thomire and Pierre-Paul Prud’hon in the construction of the magnificent cradle for the king of Rome, a gift from the city of Paris to the new-born heir, which is now housed in the Kunsthistorisches Museum in Vienna. Odiot’s distinctive style, using motifs from Greek antiquity and Ancient Egypt, gained him commissions from almost all the royal courts of Europe, and his works can now be found in major public collections throughout the world.

An Empire silver gilt ewer and basin


The jug of oval section with lowered shoulders and a rounded spout on a waisted oval base decorated with a band of stiff foliage. The outer surface applied with three reliefs of ladies in classical attire. The handle formed as a winged female genius standing on a faun mascaron. The semi-spherical basin with corresponding décor, the handles terminating in finely chased swan’s heads.

Pitcher H 39.5, basin W 4, D 33.3 cm, total weight 3,932 g.

Literature

These handles in the form of winged figures can be found in many of Odiot’s works, for example see Gay-Maizel, Odiot, Un Atelier d’Orfèvrerie, Paris 2017. no. 13 ff for a tea service for Countess Branicka with identical decorative elements in the Wilanów palace in Warsaw, illus. Ibid. p. 154.

Cf. Also works by this maker in The Metropolitan Museum of Art, New York, illus. in Dennis, Three centuries of French domestic silver, New York 1960, p. 179 ff.

€ 35 000 – 40 000

The Odiot dynasty of goldsmiths began as early as 1690 with Jean-Baptiste-Gaspard, a supplier to the court of King Louis XIV. His grandson, Jean-Baptiste-Claude, like his father before him, continued the family tradition into the 18th and 19th centuries, receiving important orders from the court of Napoleon Bonaparte. These included such prestigious commissions as the making of the emperor’s coronation sword, and in 1812 he collaborated with Thomire and Pierre-Paul Prud’hon in the construction of the magnificent cradle for the king of Rome, a gift from the city of Paris to the new-born heir, which is now housed in the Kunsthistorisches Museum in Vienna. Odiot’s distinctive style, using motifs from Greek antiquity and Ancient Egypt, gained him commissions from almost all the royal courts of Europe, and his works can now be found in major public collections throughout the world.
A Parisian silver gilt ecuelle in its casket

Paris, the ecuelle and plate with marks of Sixte-Simon Rion, 1809–19, the cutlery with marks of Léonard Chatenet, 1819–38.

Comprising an ecuelle, plate, fork and spoon. The ecuelle resting on three paw feet over a round plinth with a frieze of stiff foliage. The outer surface with Neoclassical relief appliqués and with handles terminating in finely chased lion’s heads. The slightly domed lid with a matte pine cone finial in the centre. The rim of the plate with corresponding decoration, the cutlery with Neoclassical relief decor on sable ground.

The lid of the ecuelle, the plate, and the cutlery all engraved with the arms of alliance of the Durfort-Civrat de Lorge and du Bouchet de Sourches de Tourzel families. Housed in a red silk lined leather case with gold embossing.

H of ecuelle 17; diameter of plate 20.8 cm, total weight 1,093 g.

Emeric de Durfort-Civrac, Duc de Lorge (1802–1879) was married on January 15th 1823 to Emilie du Bouchet de Sourches de Tourzel (1802–1844). She was a granddaughter of the famous Madame de Tourzel, governess to the four children of Louis XVI and Marie-Antoinette, who later described the last days of the Ancient Regime and the royal couple in her memoirs.

€10,000 – 12,000
A silver gilt travel service in a box


Comprising an écuelle and stand, cup and saucer, egg cup, salt, knife, fork, spoon, coffee spoon and fruit knife with a steel blade. The écuelle on a waisted base decorated with Neoclassical reliefs and mascarons. The handles terminating in finely chased figures of cherubs holding laurel arches. The slightly domed lid with an engraved band of foliate and a finial designed as a moth. The other pieces with corresponding décor, the outer faces and the cutlery all engraved with the conjoined monogram “AMQ”. In a fitted gilt embossed red leather case lined with green velvet.

H of écuelle 13 cm, diameter of plate 21.5 cm. Total weight without knives 2,076 g. H of case 23.5 cm, W 38.5 cm, D 25.5 cm.

Literature

€ 25,000 – 30,000
A Neoclassical silver gilt kettle and rechaud
The rounded kettle with a waisted base, animal head spout and gadrooned folding handle of ebonised wood. The smooth lid with a finely chased swan finial. The rechaud with tripod supports terminating in pad feet below and finely modelled swans above on an inswept triangular base.
The central burner formed as a vase decorated with small ram’s head mascarons.
H 37.5 cm, total weight 1,485 g.
€ 7,000 – 9,000
212
Adrien-Louis-Marie Cavelier
1785 Paris 1867
Design for a vermeil goblet, circa 1810
Pencil and brown wash on textured paper. 35.5 x 22.7 cm
€ 1 500 – 2 000

Adrien-Louis-Marie Cavelier was an architect, interior decorator and exceptional designer of decorative objects such as candlesticks, centre-pieces, dishes and writing sets, many of which were produced by Odiot.
Four silver gilt wine coolers from a service made for the Russian Court

Paris, marks of Marc Jaquart, 1798–1809.

Round, tapering body on sphinx supports resting on a three-sided plinth with paw feet. The flaring rim with gadrooning, the outer surface applied with three finely chased laurel wreaths above a narrow laurel band. The underside with a scratched inventory number “N. 403” and the weight in Russian pounds and zolotnik.

H 21.2 cm, total weight 5,319 g.

€ 50,000 – 55,000

Literature:
The Russian imperial officer and art historian Magnus Conrad Armin von Foelkersam created an illustrated inventory of the contents of the imperial palaces in 1907 in which the present wine coolers are listed, cf. Foelkersam, Inventaire de l’Argenterie conservé dans les Garde Meubles des Palais Impériaux, Palais d’Hiver, Palais Anitchkov et Château Gatchino, St. Petersburg, 1907, plate 54.
A silver gilt wine cooler from a service made for Grand Duke Nicholas Pavlovich


Round, tapering body resting on four feet formed as swans. The handles with finely chased mascarons, the flaring rim with a band of stiff foliage beneath pairs of hippocampi. Applied with the Cyrillic monogram "NP" beneath the Russian Tsar’s crown. Engraved with inventory number “No. 4” on the underside. H 24.2 cm, weight 2,103 g.

Alongside Henry Auguste and Jean-Baptiste-Claude Odiot, Martin-Guillaume Biennais was among the most renowned Parisian gold-smiths of the 19th century. He received numerous commissions from the court of Napoleon I and various ruling courts throughout Europe. His workshop on the rue St. Honoré employed, at times, over 600 people and it had already supplied Biennais with a considerable fortune by the time Napoleon appointed him “Orfèvre de Sa Majesté l’Empereur et Roi” after being crowned emperor in 1815.

Nicholas Pavlovich Romanov (1796–1855) was the third son of Paul I and the younger brother of Tsar Alexander I. The service was apparently ordered from Biennais in 1817, on the occasion of his marriage to Charlotte of Prussia, the eldest daughter of King Frederick William III. The couple initially lived in the Anichkov Palace in St. Petersburg until Nicholas I succeeded his brother to the throne in 1825. Biennais later reiterated the design in a dinner service for Camillo Borghese.

Two identical coolers from the same service in a private collection illus. in cat. Magie de l’Orfèvrerie, Vol. II, Brussels 2004, no. 204.

A tureen and cover from this service is housed in the collection of the Rijksmuseum in Amsterdam (inv. no. BK 17024 B).

Literature
Cf. Foelkersam, Inventaire de l’Argenterie conservé dans les Garde Meubles des Palais Impériaux, Palais d’Hiver, Palais Anitchkov et Château Gatchina, St. Petersbourg, 1907, pl. 54 (see ill. lot 214).

Cf. Feilkerass, Inventaire de l’Argenterie conservé dans les Garde Meubles des Palais Impériaux, Palais d’Hiver, Palais Anitchkov et Château Gatchina, St. Petersburg, 1907, plate 54 (see illus. lot 214).

Two identical coolers from the same service in a private collection illus. in cat. Magie de l’Orfèvrerie, Vol. II, Brussels 2004, no. 204.

FOR THE GRAND DUKE OF RUSSIA

Nicholas Pavlovich Romanov (1796–1855) was the third son of Paul I and the younger brother of Tsar Alexander I. The service was apparently ordered from Biennais in 1817, on the occasion of his marriage to Charlotte of Prussia, the eldest daughter of King Frederick William III. The couple initially lived in the Anichkov Palace in St. Petersburg until Nicholas I succeeded his brother to the throne in 1825. Biennais later reiterated the design in a dinner service for Camillo Borghese.

A tureen and cover from this service is housed in the collection of the Rijksmuseum in Amsterdam (inv. no. BK 17024 B).
430

Michael Pavlovich (1798–1849) was born as the youngest of ten children of the Russian Tsar Paul I and his second wife Princess Sophie Dorothee of Württemberg — and thus held the rank of a Russian Grand Duke. On February 19th 1824, he married his cousin Princess Charlotte of Württemberg, called Helena Pavlovna, in St. Petersburg. Michael’s brother Alexander I, who had succeeded his father to the Tsar’s throne in 1801, entrusted him with the then unimaginable sum of ten million rubles for the construction of a new Neoclassical palace on Arts Square in St. Petersburg. The Mikhailovsky Palace, which today houses the Russian Museum, was built from 1819–25 according to the plans of the architect Carlo Rossi and furnished by the Grand Duke and Princess in the most sumptuous manner. Its legendary furnishings included a magnificent dinner service comprising over 1,200 pieces commissioned from the most important Parisian goldsmiths of the era: Martin-Guilleaume Biennais, Jean-Baptiste-Claude Odiot and Jean-Charles Cahier, who were engaged for several years in delivering the service to Mikhailovsky Palace. Large parts of the service have survived and are now housed in the collections of the Hermitage and in the silver chamber of the Kremlin in Moscow. Between the two world wars, however, individual pieces and entire sets were repeatedly sold and found their way into important private collections and major international museums. Alongside Henry Auguste and Jean-Baptiste-Claude Odiot, Martin-Guilleaume Biennais was among the most renowned Parisian goldsmiths of the 19th century. He received numerous commissions from the court of Napoleon I and various ruling courts throughout Europe. His workshop on the rue St. Honoré employed, at times, over 600 people and it had already supplied Biennais with a considerable fortune by the time Napoleon appointed him “Orfèvre de Sa Majesté l’Empereur et Roi” after being crowned emperor in 1815.

FOR THE GRAND DUKE OF RUSSIA

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A silver gilt “nef de table” from a service made for Grand Duke Michael Pavlovich


The oval plinth decorated with a band of stiff foliage and fitted with four rollers. The body of the vessel designed as a detailed model of a ship with an anchor and rudder resting on four dolphin shaped feet. At the bow a figurehead formed as a winged female genius carrying a standard with a five-pointed star in her hands, repeated at the stern. Five cannons can be seen protruding from the hull of the ship and on the inside there are two round bottle holders with pierced gallery rims and two small baskets to hold the lids of the glass carafes. These flank a slender tapering mast in the centre with a small flag at its top engraved with the Cyrillic monogram “MP”. The carafes associated.

H 44.5, L 43.5, W 16 cm, weight 2,509 g.

Literature


€ 50 000 – 60 000

Anthelme François Lagrenée, Grand Duke Michael Pavlovich, circa 1823. © Alamy
Jean-Charles Cahier was one of the most important French silversmiths of the 19th century. After training under Napoleon's court goldsmith Martin-Guillaume Biennais, he passed his master's examination in 1802 and soon received commissions from the French court himself. In 1821, he finally took over Biennais' workshop and held the title of court goldsmith to Kings Louis XVIII and Charles X. In addition to his work for the European aristocracy, such as the famous service for Michael Pavlovich, he also carried out important ecclesiastical commissions; his most famous opus is probably the reliquary of the Crown of Thorns in the silver chamber of Notre Dame de Paris, commissioned by Napoleon in 1806 and designed by Eugène Viollet-le-Duc.

Ten silver gilt plates from a service made for Grand Duke Michael Pavlovich

Slightly recessed plates with smooth wells. The broad lips engraved with the Cyrillic monogram "MP" beneath the Russian Tsar’s crown, the rims with bands of stiff foliage.
Diameter 24 cm, total weight 5,295 g.

Literature

€ 40 000 – 50 000
A silver gilt travel lavabo set made for Charles Stuart, 1st Baron Stuart de Rothesay
Comprising a pitcher and basin. Presumably designed for a piece of travel furniture or for use in a carriage. The cuboid basin with a smooth outer surface and two angular handles on the long sides which can be concealed within the body. The pitcher on a shallow basal ring, the moulded rim slightly pinched to form the spout. The separately attached auricular handle with a thumb rest engraved with the monogram "S" beneath a British baronial crown. Emblazoned on either side and in the well of the basin with the crowned arms of Charles Stuart, Baron Stuart de Rothesay with the British Order of the Bath and the Portuguese Order of the Tower and Sword. H of basin without handles 11.1, L 43, W 25.8 cm. H of pitcher 20 cm. Total weight 2,702 g.

Charles Stuart (1779–1845) came from a collateral line of the House of Stuart, descended from the Scottish King Robert II. Son of a British general and grandson of a prime minister under King George III, he entered the diplomatic service soon after completing his studies at Oxford and Glasgow – with stays in Vienna, St. Petersburg, Portugal and French-occupied Spain. From 1815–24 and again from 1828–30, he served as British ambassador in Paris. The lavabo set probably came into his possession during his second stay there, for it was not until 1828 that Stuart was raised to the rank of Baron of Rothesay – and the engraved coat-of-arms already bears the Baron’s Crown and the collars of the two British orders of chivalry. He was named a Knight Commander in 1812 and a Knight Grand Cross of the Most Honourable Order of the Bath, one of the most prestigious British orders of chivalry, in 1815. He was made an officer of the Portuguese Order of the Tower and Sword with the honorary title of Conde de Macchio for his services in negotiating the recognition of Brazil’s independence by Portugal in 1825.

Pierre-Noël Blaquière was responsible for the gold and silver mounts at the Sèvres Porcelain Manufactory from 1811 onwards, and in 1816 produced, among other things, the wedding service for the Duc de Berry. Together with his workshop in the Rue Saint-Honoré in Paris, as of 1828 he increasingly focused on the production of precious vermeil travel and toiletry services for the nobility, many of which have survived, such as the set for Countess Branicka, now in the collection of the Wilanów Palace Museum in Warsaw.
A Parisian silver wine cooler
Marks of Jean-Baptiste-Claude Odiot, 1819–38.

The cast silver plinth designed as an earth mound plinth with raised tendrils, vines and grapes surrounding a finely chased model of a snail. The large, dynamically modelled cooling vessel with corresponding decoration and handles formed as two detailed barbet head mascarons.

H 21.5, W 27, D 20.5 cm, weight 7,750 g.

For this work, Odiot was obviously inspired by an earlier wine cooler designed by Thomas Germain for the Duc d’Orléans in 1727, which is now in the collection of the Louvre in Paris (inv. no. OA9431). The sculptural base with the small snail is almost identical in its execution. In another pair of wine coolers by Germain, made in 1744, the two handles in the form of dogs’ heads resemble the present ones in every detail.

€ 50 000 – 60 000

Literature
Peter Faes
1750 Meer–1814 Antwerp
Still life with flowers and fruit on a stone ledge.
Oil on panel (parquettied).
Signed lower right: P. Faes.
61.5 x 51 cm.

We would like to thank Dr. Fred G. Meijer for confirming the authenticity of this work on the basis of photographs. He dates the painting to around 1780, making it an early work by the artist in which the color palette is more subdued than that used in his later oeuvre.

€20 000 – 30 000
Charles Antoine Clevenbergh
1755 Leuven - 1800 Leuven
Hunt still life.
Oil on panel. Signed lower right: CA Clevenbergh Fe. (CA conjoined).
30 x 25.6 cm.
€ 2 000 – 3 000

Italian
Around 1800/1810
An Italian carved ivory figure of the penitent Mary Magdalene.
Carved in the round. This small-format depiction of the saint kneeling on the stony ground beside a skull with her head and hands lowered in a humble gesture is based on a work by Canova.
Vertical hairline cracks and slight yellowing. 9.5 x 6.5 x 8 cm.
€ 2 000 – 3 000
Giovanni di Bologna, called Giambologna, after
Douai 1529–1608 Florenz

A bronze figure of Mars.

Cast bronze with golden brown patina. Depicting the Roman god of war in a striding pose with arms outstretched and his head facing towards the left. In contrast to Giambologna’s design, the foremost hand would originally have grasped a (now missing) sword.

With a breakage on the left thumb, two drilled holes in the back, and a repaired casting flaw on the neck. H 38.1 cm. Attached to a polished black marble plinth with later applied iron prickets beneath the feet. H 41.8, W 19, D 14.6 cm.

Literature

€ 150 000 – 160 000

Born in Flanders, the artist Giovanni da Bologna (1524–1608), who went under the name Giambologna, is thought to have resided in Rome from around 1550 to 1553 in order to study ancient sculpture. He was hired by the Medici in Florence in 1561. He became one of the most influential sculptors of the late 16th and early 17th centuries, with many artists being inspired by his bronzes. He also established a large and efficient workshop. Copies and variations of his models were produced long after his death in 1608.

The striding Mars is one of his most famous bronze sculptures. After his death, the model was cast by his assistant Antonio Susini (1572–1624) and later still by his nephew and successor Gianfrancesco Susini (c. 1585–1653). Numerous life time and posthumous casts can be found, among other places, in the Staatliche Kunstsammlung Dresden, the Castello Sforzesco in Milan, the Victoria and Albert Museum London and in the Herzog Anton Ulrich Museum Braunschweig.
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**Italy**

Late 18th/19th century.

A cast bronze model of Silenus with the infant Dionysus.

Cast bronze with blackish golden patina. Patinated fully sculpted figural group with an integral angular plinth. One side of the plinth sawn off, with a drilled hole for a screw in the centre.

H 24 cm.

€ 4 000 – 6 000

The work upon which this sculpture is based is an ancient marble copy of a bronze originally attributed to Lysippus, dated to the second half of the 4th century B.C., and today kept in the Vatican Museums (inv. no. MV.2292.0.0), with a second version being housed in the Louvre (inv. no. MR 346 and N 280).

The Roman marble versions date from the 1st to the 2nd century A.D.

**225**

**Italy**

Late 18th/19th century.

A pair of bronze figures: Venus Medici and Apollo.

Cast bronze with dark brown patina, Giallo Siena marble top. Two fully sculpted depictions after ancient prototypes. And Apollo with a separately cast lyre and base and Venus on a smooth oval plinth with two drilled holes. H of Venus 34, with plinth 48.5 cm.

H of Apollo 33.5, with plinth 47.5 cm.

Provenance

Cf. the Venetian Venus from around 1600, presumably originally a fire dog, in the Victoria and Albert Museum, acc. no. A.81–1956.

€ 8 000 – 12 000
A Roman marble bust of Emperor Caracalla
Late 18th century.
This finely wrought bust of emperor Caracalla is based on a Roman prototype known as the “Caracalla Farnese”, a remnant from Caracalla’s thermal baths which is dated to the year 212 and today housed in the National Archaeological Museum in Naples. The fragment was originally part of a larger statue but was later converted into a bust.
H with round plinth 86, W ca. 65 cm.
Provenance: From a palace in Anjou. French aristocratic ownership.
€ 25 000 – 30 000

A Roman marble bust of Juno
18th century.
White Carrara marble on a pale grey marble base. Over life-sized bust of the goddess with curly hair parted in the middle, dressed in a diadem and veil, her gown gathered together by a diagonal sash leaving the left breast exposed.
H with round plinth 89, W ca. 60 cm.
Provenance: From a palace in Anjou. French aristocratic ownership.
€ 20 000 – 25 000
The French painter Françoise Reine Dagois, née Bézard, was married to the Belgian Jean-Antoine Dagois and exhibited at the Antwerp Salon in 1813. According to an entry in the directory of the famous artist Jean-Baptiste Augustin, she joined his studio as a pupil in 1809. The majority of her rare existing works are carefully executed copies of Neoclassical paintings by Jacques-Louis David. Figures and portraits executed in fine blue ombré pointillé technique are typical of her style.

Françoise-Reine (Renée) Dagois
Paris 1781–1862 Diekirch

A gouache on ivory miniature of “Diane de Chasseresse”, 1828

Full figure depiction of Diana, the goddess of the hunt, as a young woman with a quiver full of arrows, resting on a stone block beneath an olive tree. She holds a dead bird in her hand and a greyhound waits by her feet; the background with a classical Italian mountain landscape. She is dressed in the classical manner in sandals, a short red chiton that leaves the right breast exposed, and a gold cloth wrapped around her bound curly dark hair. With original lid. The ivory plaque with a vertical crack in the upper left (ca. 7 cm), two minor retouches in the corners. 22 x 16.3 cm (image dimensions). Framed under glass in an ormolu frame of the period.

Literature

€ 18 000 – 20 000
Stefan Bursche describes the first surviving centrepiece at the court of Louis XIV as: “Vaiselle que le Roy a fait faire en 1694 pour porter en campagne sur un surtout”. The surtout was used as a decorative stand for candles, salts, spice cruets, vinegar, oil and sauces, placed in the centre of the table to prevent clutter. The first of these objects were made of silver and of a pyramidal form. They were arranged around, for example, a central tureen depending on which course was being served. Juste-Aurèle Meissonier (1695–1750), a multi-talented French Rococo artisan, helped set new standards in dining culture by designing every table object down to the most minute detail. His works influenced goldsmiths across the whole of Europe.

With the increase in European porcelain production, flatter centrepieces were needed on which figures could be placed. The mirrors served to intensify the brightness of candlelight so that more details could be seen. When Pompeii fever gripped European courts in the 1760s, Baroque centrepieces disappeared and were replaced by miniature replicas of Roman sculptures, vases, and architectural monuments designed to spark conversation. The publications of the designer duo Charles Percier (1764–1838) and Pierre-François-Léonard Fontaine (1762–1853), who furnished the Emperor’s palaces, provided inspiration for the decoration and design of furniture and dinner ware.

Centrepieces in the form of a raised tray with gallery edging in fire-gilt bronze were then favoured. One of the most famous manufacturers was the Parisian bronze caster and sculptor Pierre-Philippe Thomire (1751–1843). In Italy, Filippo Pelagio Palagi (1775–1860), a Bologna-born painter and sculptor by training, became the leading designer of interior decorations. From 1832 onwards, he began the expansion of Racconigi Castle, and in 1834 he was charged with overseeing the restoration of the Castello di Pollenzo and the modernization of the Royal Palace of Turin. The motifs that decorate this Italian centrepiece are heavily influenced by his works.

A Neoclassical silver table centrepiece
Northern Italy, circa 1840.
Silver, glass, softwood, solid walnut, wrought iron. Three-piece table centrepiece for the dessert course. The tray rounded on either side and with a mirrored upper face, resting on 18 narrow claw-and-ball feet. With moulded edges applied with 28 raised laurel festoons attached to rosette reliefs and eight oval plaques with female busts in profile. The upper rim with a raised beaded moulding, small plasters at the angles.
H c. 8.5, W c. 48.5, D 194 cm.

Literature

€ 40 000 – 45 000
A precious parcel gilt silver chess set in the original travel case

Brünn/Brno, marks presumably those of Franz Kahlmarker, 1814.

A complete set of finely engraved and chased pieces; the white figures in silver, the black in vermeil. In the original leather covered travel case with a saffian leather interior and original lock and clasp. When closed, the gold embossed lid functions as a game board.

H of kings 7, of pawns 3.6 cm.
H of box 6.5, W 28.5, D 28 cm.

Literature

€ 20 000 – 25 000
231
A Vienna carved rock crystal goblet
Marks of Simon Grünwald, circa 1880.
With silver gilt mountings. With a domed foot supporting a semi-spherical clear rock crystal cup carved with depictions of grotesque mascarons, vases, and mythical beasts. The gilded basal ring embellished with foil-backed paste stones surrounded by bands of acanthus and mascarons in polychrome “ronde bosse” enamel. The handles designed as two scrolls with female herms.
H 16.7 cm.

Literature
€ 5 000 – 6 000

232
A magnificent William IV silver doorknob
London, marks of Morris and Michael Emanuel, with a Regent’s Mark used 1834–37, no year letter.
With a large scalloped oval base plate embossed and chased with dynamic scrolling acanthus tendrils. The heavy hinged knocker clasped with raised foliage; the lower section designed as a cornucopia with roses in relief surrounding a large bezel set tourmaline cabochon.
H of base plate 38, W 24 cm. Mounted to a blue velvet covered wooden panel with decorative studs.
€ 12 000 – 15 000
233

A Spanish Restoration period silver frame

Barcelona, marks of Jaime (?) Carreras, circa 1830–1850.
Moulded oblong frame with chased tendril and rocaille appliqués. Around a modern mirror glass.
82 x 73.5 cm. Inner dimensions 65.5 x 57 cm.
€ 4 000 – 6 000

234

A set of 12 cut glass liqueur glasses

North German, the cut decoration Isengebirge, attributed to Franz Anton Riedel, first third 19th century.
Tapering cups on a solid faceted bases. The upper section decorated with four festoons and star ornaments. With rounded edges.
H 12.8–13.5 cm.
Literature
€ 4 000 – 5 000

Franz Anton Riedel (1786–1844) came from a family of glassmakers who had been based in the Jizera Mountains since the late 18th century. He became famous for a design of cylindrical cups decorated with classical style figures depicted in front of ruins holding shields with monograms. The edges of his glasses are always decorated in the same way as can be seen on these liquor glasses.
An exceptional Empire style guéridon

France, mid- to third quarter 19th century.

Oblong box shaped side table with a hinged lid and a concealed lock in the front with iron bolts. The lid inset with an oval porcelain plaque painted with a luscious bouquet in a basket on a marble slab. The interior fitted with a sheet bronze lining and with two ormolu braces for the lid. On four supports formed as harpies on zoomorphic legs terminating in claw feet. The gilt stretcher formed as two crossed arrows supporting a delicate pierced basket with a mirror in the centre. With four screw holes on the interior for former inner compartments.

H 74.8, W 47.5, D 34 cm.

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**Literature**


€ 25 000 – 30 000
This imposing piece uses the same architectural design as the spectacular “Commode à encoignures” by Martin Carlin, which he produced in around 1775–80 for the French royal household and which is now found in the Louvre (inv. no. OA 5472).

In the 19th century, these kinds of three-door chests of drawers with rounded sides, decorated with magnificent bronzes, inspired furniture makers such as Henry Dasson (1825–1896) and Gervais Maximien Eugène Durand (1839–1920).

An elegant Parisian Louis XVI style library cabinet

Paris, second half 19th century.

Three-doored library cabinet with rounded edges on four feet. Flanked on either side by fluted columns. With two drawers above the doors and two other convex doors above at the angles beneath shelves. With opulent ormolu appliqués, mouldings and pierced galleries surrounding the shelves.

H 133, W 221, D 38 cm.

Literature


€ 15 000 – 20 000
A pair of silver candelabrum from the wedding service made for Maria Letizia Bonaparte

Paris, Germain Bapst and Lucien Falize, 1888.

The three curved reed branches with candle nozzles issuing from a tiered rocaille plinth with a closed base up-on which perches a model of an eagle with outstretched wings holding a shield with the arms of the Napoleon family and the Kingdom of Savoy. French taxmarks for 1878.

H 45 cm, weight 8,785 g.

Literature

€ 35 000 – 45 000

**237**

The three candelabra formed part of the silver toilet set made for the wedding of Maria Letizia Eugenie Catherine Adélaïde Bonaparte (1866–1926) to Prince Amadeo of Savoy, Duke of Aosta, in 1888. Maria Letitia was the daughter of Napoleon Joseph Charles Paul Bonaparte, called Napoleon-Jérôme (1822–1891), nephew of Napoleon Bonaparte, and his wife Marie Clothilde of Savoy (1843–1911), daughter of the Italian King Vittorio Emanuele II.

The idea to make a service “in the style of Louis XV” came from the princess’s friends. The set consisted of ten pieces: a mirror supported by an eagle with outstretched wings and surmounted by a crown with the princess’s initials, the two eagle candlesticks, four large boxes, two round platters and a jardinière, all with matching decoration. The two Parisian goldsmiths Lucien Falize and Germain Bapst actually managed to deliver the service to Turin within five weeks, just in time for the deadline on 10 September 1888. The service was so spectacular that it was published in the Gazette des Beaux-Arts and the Revue des Arts Décoratifs. Queen magazine also wrote on October 15th 1888: The toilet service of Princess Loetitia is worthy a place with historical art work, not only on account of its richness and exquisite workmanship, but of a tour de force achieved by the artists, that is, a combination of the Louis XV rocaille style in its most graceful mood and the rigid severity of the Napoleonic eagles (\*). Nothing can be imagined more graceful or in better taste than the low oval jardinière placed before the looking glass upon the toilet table.

The bright parterre of delicate flowers is a charming accessory, and looks like the interference of love softening the cold, dazzling brilliance of the massive silver-gilt frame. The king of birds is represented in various attitudes - now triumphant, now heraldic, now decorative - his raison d’être harmoniously proportioned to the design of each object.

When Lucien Falize was asked in 1892 what object he would supply for the exhibition “Arts de la Femme”, he immediately thought of this work, being as it was commissioned by women for a woman, but Princess Letizia did not want to part with the service even for a few days.

At the time he received the order, Lucien Falize (1839 - 1897) was at the height of his career. He had been collaborating closely with Germain Bapst (1853 – 1921), the son of the court jeweller Alfred Bapst, since 1878. The two signed a contract as partners on 16 June 1888. The toilet service of Princess Loetitia is worthy a place with historical art work, not only on account of its richness and exquisite workmanship, but of a tour de force achieved by the artists, that is, a combination of the Louis XV rocaille style in its most graceful mood and the rigid severity of the Napoleonic eagles (\*). Nothing can be imagined more graceful or in better taste than the low oval jardinière placed before the looking glass upon the toilet table.

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When Lucien Falize was asked in 1892 what object he would supply for the
A pair of Meiji-period bronze vases
Late 19th/early 20th century.
Both signed Seiya chu in a rectangular cartouche to the underside a) Monkey, sitting and holding the slender neck of the vase to its ear like an ear trumpet; b) Elephant, sitting on its hind legs, its head raised and its trunk wrapped around the neck of the vase. (2)
H a) 30 cm; b) 29.4 cm.
Genryusai Seiya (active around 1900) was one of the most prominent bronze artists of the Meiji period, specialising in export wares of the highest quality. In his workshop, he was known for his productions of human genre figures, vases and exotic bronze models of animals.
€ 4 000 – 5 000

A Moscow partially gilt silver kovsh
Marks of Pavel Akimov Ovtchinikov, 1888
Oval vessel on a smooth base. Decorated to resemble elephant skin and with raised nodes and a narrow beaded border. The delicately chased handle designed as the head of a horse, on the opposite face a round reserve with Neo-Byzantine relief decoration.
H 9, W 9, D 16 cm, weight 316 g.
Literature
€ 5 000 – 6 000
240

A Brussels silver table mirror by Wolfers Frères

Marks of Wolfers Frères S.A., circa 1895–97.

Broad asymmetrical rocaille frame made from repoussé silver with some fully sculpted finely chased cast silver reed and poppy flower appliques. The original faceted mirror glass backed with silver foil. The back panel of solid polished and moulded mahogany with a lyre shaped folding support connected via two hinges (the bolt lost).

H 65.5, W 44 cm.

€ 14 000 – 18 000

Louis François Guillaume Wolfers (1820–1892) founded a store for high-quality silverware in Brussels in 1850, and within a few decades it became one of the leading companies in Europe. His three sons Philippe (1858–1929), Max (1859–1953) and Robert (1867–1959) joined the company in 1877, but it was not until 1885 that it was renamed "Louis Wolfers père et fils". The company’s maker’s mark was changed to the three five-pointed stars in 1892/93.

Five years after Louis' death, in 1897, the sons then changed the name to "Wolfers Frères". Philippe Wolfers was the most talented of the sons. He participated in the firm's design processes from an early age. He attended the Brussels Academy of Art and in 1873 travelled to the Vienna World Fair, where he was deeply impressed by the decorative arts from the distant Japanese Empire, which were presented there for the first time. The Japonism influence is clearly visible in the rendering of the foliate motifs that decorate this table mirror. However, Philippe Wolfers had not yet broken away entirely from Historicism in this work; as the base is clearly influenced by the Rococo Revival movement, the most popular furnishing style during the Belle Époque, but the finely cast and chased plants already hint at the coming Art Nouveau, the era in which Philippe's jewellery designs would achieve worldwide renown.
A bronze jug by Philippe Wolfers, “Le vin”
Brussels, Philippe Wolfers, 1895.

241

A bronze jug by Philippe Wolfers, “Le vin”
Brussels, Philippe Wolfers, 1895.

Cast bronze with blackish green patina over copper gold patina. Baluster form vessel with a protruding base, spout and branch shaped handle, the domed lid formed from vine leaves with a finial designed as a bunch of grapes. With a bearded relief mascaron below the spout. Engraved “Ph. Wolters” on the reverse below the handle.

H 33 cm.

Provenance
Collection of Philippe Wolfers.
Collection of Marcel Wolfers and Clairette Petrucci.

Exhibitions

Literature

€ 15,000 – 18,000

T his important bronze jug was always a part of Philippe Wolfers’ private collection. Its exceptional patina indicates that it was designed by the artist and that he was especially pleased by his creation. The shape is clearly inspired by the forms of late Medieval Rhenish stoneware bellarmines, it was therefore only natural that the design should also be produced in ceramics. The ceramic version was designed by Emile Muller (1823–1889), who also produced a version in tin.
The bronze founder Jacques Petermann founded his own workshop in 1870 on É. Féronstraat in Saint-Gilles, Brussels. Until around 1902 he worked and signed with his own name, then the company name was changed to “Société Nationale des Bronzes”, and from 1906 to 1967 the company was called “Fonderie Nationale des Bronzes”. The company cast for numerous Belgian, French and Dutch sculptors, the most famous being Auguste Rodin. Petermann produced copies of “The Burghers of Calais” and “The Thinker” for him, among others. Petermann also realized numerous bronzes for the sculptor and medalist Victor Rousseau (1864–1954), of which King Lear can certainly be considered the most impressive. The character King Lear refers to a legendary Britannic king of the pre-Roman times. William Shakespeare dedicated the play “The Tragedy of King Lear” to him. It was probably first performed at the English court in 1606, but has lost little of its relevance to this day.

Victor Rousseau

Feluy 1865–1954 Vorst

A bronze sculpture “Le roi Lear”. Cast bronze with greenish brown patina and granite plinth. A fully sculpted figure of a bearded man in a voluminous and dynamically draped garment striding forward with his right arm raised up in a pleading gesture and his left hand forming a fist. H 55.5, H with plinth 63 cm.


The bronze founder Jacques Peter.

€ 9 000 – 10 000
A pair of silver-plated bronze lily lights
Belgium, marks of Leopold van Strydonck, circa 1900.
Silver plated bronze. Cast in one piece, chased, engraved and polished. Designed as iris flowers, the four-sided candle prickets in the centre of the blooms and the three curved leaves forming the feet.
H 33.5 cm.
Leopold Van Strydonck (1865–1939) trained at the Brussels Academy of Fine Arts from 1879 to 1884 under Alexandre Robert, Jan Baes and Joseph van Severdonck. He designed jewelry, which he had made in Wolfer’s workshops. Apart from gold, silver and precious stones, he also used cellular enamel and ivory for his precious and sophisticated pieces. His table objects are rare and of the highest elegance.
€ 8 000 – 10 000

A pair of Art Nouveau silver candelabra
Attributed to France, circa 1900.
Cast in one piece, chased, engraved and polished five-flame table candelabra decorated with vine leaves and acanthus. The four foliate arms surround a raised central nozzle. With a pierced foot.
H ca. 49 cm, weight 5,430 g.
The two impressive elegant table candlesticks are made of solid silver. The historical model of Juste-Aurèle Meissonier is still recognizable in the design of the base and proportions. Cast in a mold that does not require assembly, it emphasizes the flowing lines of the Art Nouveau style.
€ 20 000 – 24 000
A museum quality gold beaker
“Les Vendanges”

Paris, marks of the goldsmith Jules Paul Brateau and the enamellist Paul Grandhomme, 1893.

22k gold, polychrome enamel paint. The tapering, slightly flared lower section separated into twelve fluted bands. The base of each fluted moulding applied with a naturalistically rendered pine cone relief picked out in enamels (slightly chipped). With three large relief mascarons below the lip. One head of a faun in profile facing right with a xylophone and ivy tendrils, one female head (maenad) with flowing hair and a mistletoe branch, one head of a panther facing forward, surrounded by a banderole, with chestnut foliage above and grapevines below with a bunch of grapes. The mascarons connected by a broad banderole, with three figural friezes in the spaces between depicting bacchanalian scenes picked out finely in enamels. Engraved on the underside “JULES BRATEAU” and “PAUL GRANDHOMME”.

H 11.3, D 9.3 cm, weight 404 g.

Provenance:
Auctioned at Christie’s Geneva on 4 May 1980, lot 567.
Auctioned at Christie’s New York on 15 October 2008, lot 144.

Literature:

€ 120 000 – 130 000
The goldsmith Jules Brateau (1844–1923) and the enamelier Paul-Victor Grandhomme (1851–1944) designed this cup for the World’s Columbian Exposition in Chicago in 1893. The World’s Columbian Exposition took place from 1st May to 30th October and had as its theme the 400th anniversary of the discovery of America by Christopher Columbus. France was also represented, among other things, by Auguste Rodin’s famous sculpture “The Kiss” (Le Baiser) – a work which, due to its intimate nature, could only be viewed by men and behind a curtain.

This magnificent Art Nouveau cup, made of pure gold, equally attracted public attention. The two designers and craftsmen, Brateau and Grandhomme, created some extremely precious objects as joint commissions. The Musée des Arts Décoratifs, for example, owns a fantastic small ivory box (inv. no. 17461), decorated with gold appliques and coloured enamel panels, made for Georges Berger, who was president of the Union Centrale des Arts Décoratifs from 1891 to 1910. For the Salon de la Société nationale des beaux-arts in Paris in 1897, he was able to part with the beautiful piece again for a short time, until it was then bequeathed to the Paris Museum in 1910.

The Musée des Arts Décoratifs owns another particularly emotional object by the goldsmith Jules Brateau, namely the important ring “Le Calvaire” made of gold, copper and a ruby cut in the shape of a heart (inv. no. 2002.173.6). Brateau dedicated it to the memory of his twenty-year-old son, who was one of the first casualties on the battlefield of World War I on August 22nd 1914. The ring was so important to him that he suggested to Cardinal Amette that he wear it at the dedication of the Sacré-Cœur Basilica, but the latter did not.

Jules Brateau also worked in pewter, and was celebrated by his contemporaries as the master who had given new impetus to this craft in France. At the 1889 Paris World’s Fair, the important “Les Arts” jug and its accompanying basin won a gold medal (now MAD, inv. no. 5829a,b). The French Renaissance inspired him to create the model. The body of the jug depicts Pallas Athena surrounded by personifications of Poetry and Science and under the spout, Inspiration holds an urn from which gushes the eternal source of beauty, whilst the figure on the handle represents Truth. In the centre of the tray, Glory incarnate holds a palm branch and a trumpet. Four female figures symbolize the main arts: painting, sculpture, architecture and music.

The Paris museums also possess some sensational enamel works by Paul-Victor Grandhomme. In the MAD are a bracelet, brooch and watch chain in the Renaissance style created from 1878 – 1883 (inv. no. 14865), based on a design by Alphonse Fouquet and sculptural elements by Albert-Ernest Carrier-Belleuse. The Musée d’Orsay houses some of his enamel paintings based on motifs by Gustave Moreau.
246
Michael Drobil
1877 Wien 1958
A bronze paperweight. Bronze with high copper content and golden brown patina. Depicting a nude woman lying on an oversized letter with her arms stretched out to hold further correspondence.
14.1 cm x 14.3 cm.
€ 500 – 800

247
Two Art Nouveau style fauteuils and two chairs
In the manner of the école de Nancy, early 20th century.
Carved walnut and softwood with replaced upholstery and later textile covers. The pierced backrests carved with foliate motifs. With stamp of the Lugano customs office. Restored, stabilised.
Chair H 92, seat depth 36, armchair H 95, seat depth 48 cm.
€ 4 000 – 6 000
These plates were ordered for the wedding of the Belgian crown prince with Princess Astrid of Sweden in the year 1926. Eight years later in 1934, the crown prince ascended the throne as King Leopold III after his father died in an accident. His eldest son Baudouin ruled the country from 1951–1993 following Leopold’s abdication.

12 silver plates made for Crown Prince Leopold of Belgium

Brussels, marks of Lemaire & de Vernisy, 1919–34.

Round scalloped plate with a flat centre. The broad rim emblazoned with the monogram of Prince Leopold beneath the Belgian crown and surrounded by a border of laurel and acanthus relief.

Diameter of ten of the plates 32.3.0 of two 29.5 cm, total weight 12,714 g.

Exhibitions

Literature
The “Prince Leopold” service is illustrated under the design number 4001 in the catalogue of works by Lemaire & de Vernisy from the 1930s.

€ 15 000 – 20 000
Alongside Paris, Brussels grew to become a new artistic metropolis during the fin de siècle and a hub in the heart of Europe. The glittering capital of the kingdom of Belgium, which had equally close ties to France, Germany, Holland and England, also developed into a financially robust marketplace – also for art. Significant royal building commissions along with matching interiors, new music for the opera houses and concert halls that were springing up all over the country, literature and works of visual art for the wealthy middle classes, as well as an influx of talented artists from the country’s many art academies all prepared the ground for a cultural flourishing that had not been seen in the region since the mid-17th century.

Symbolism and Art Nouveau emerged as the most prominent art movements in Brussels. As a native of Belgium, Bernard de Leye was familiar with both styles since his youth. Many works from this period passed through his hands into other people’s collections, while he himself kept works by three artists in particular: Henry de Groux, Constant Montald and the extravagantly sophisticated draftsman Walter Sauer.

Henry de Groux is probably the best known of these artists today, and his works are not missing from any Symbolism exhibition. The three monumental pastels by de Groux in this collection testify to the impressive, dynamic and dense ducus of his works and show his virtuoso handling of chalk pastels. In terms of content, they also express his enthusiasm for the works of Richard Wagner. His operas were frequently performed in Brussels at the time, and their world of medieval sagas provided copious inspiration for the visual arts.

Constant Montald was the oldest among the artists gathered here and the one who died last. His work is less homogeneous than that of the others, because he also created monumental murals and sculptures. Although he was appreciated beyond the borders of his homeland during his lifetime, for example, the Vienna Secession dedicated a significant exhibition to him in 1904, he has been somewhat forgotten in more recent times. Perhaps Montald invested too much time and energy in the Brussels Academy, where his pupils included René Magritte and Paul Delvaux, among others. The work “Bathing Nymphs” from the collection of Bernard de Leye is characteristic of the dreamy mood of many of his works. Light, glaze-like layers of oil and gold paint on panel show here an experimental and very poetic artist.

The three chalk and charcoal drawings by Walter Sauer are also innovative in their technique. The artist dipped the works in liquid wax after completion, giving the pieces a peculiar surface texture. The group assembled here was created between 1918 and 1920. A reoccurring central motif in Sauer’s oeuvre was the modern woman. We see her here with eyes closed, turned away from reality. This, too, was a characteristic fascination of Belgian Symbolism.

Three Belgian painters between Symbolism and Art Nouveau:
Henry Groux – Constant Montald – Walter Sauer

Constant Montald
1862 Ghent – 1944 Brussels
Bathing nymphs.
Gouache and gold paint on wood.
Signed lower left: C. Montald.
55 x 44 cm
€ 5 000 – 6 000
250

**Constant Montald**
1862 Ghent–1944 Brussels

Female nude with bowed head.
Gouache and gold paint on paper.
Signed lower centre: ConstMontald.
67 x 54 cm.
€ 3 000 – 4 000

251

**Walter Sauer**
1889 Saint Gilles (Brussels)–1927 Algier

Young woman bathing.
Black and blue chalk on paper.
Signed, monogrammed and dated lower right: Walter Sauer 1918.
56 x 46 cm.
€ 8 000 – 10 000
Walter Sauer
1889 Saint Gilles (Brussels)–
1927 Algier
Portrait of a woman with long hair.
Black pencil and chalk on wax paper.
Signed, monogrammed and dated lower right: Walter Sauer 1919.
48 x 33.5 cm.
€ 6 000 – 8 000

Walter Sauer
1889 Saint Gilles (Brussels)–
1927 Algier
Woman dreaming or sleeping in a chair.
39.7 x 38 cm.
€ 5 000 – 7 000
254

Walter Sauer
1889 Saint Gilles (Brussels)–
1927 Algier
Woman with a turban.
Pencil and pastel on wax paper.
Signed, monogrammed and dated lower right: Walter Sauer 1919.
46.5 x 36.5 cm.
€ 5 000 – 7 000

255

Henry de Groux
1866 Brussels–1930 Marseille
The ride of the Valkyries.
Chalk pastel on paper. Signed lower right: Henry de Groux.
75 x 115.5 cm
Created in around 1890.
Provenance
Former collection of HRH Prince Charles of Belgium.
Exhibitions
Henry de Groux (1866–1930), maître de la démesure, Musée Félicien Rops, Namur 2019, p. 77, no. 117.
€ 25 000 – 30 000
An opulent pastel, this „drawing“ by Henry de Groux is an exemplary work of Belgian Symbolism, both in form and content. The artists of this epoch attached great importance to a refined, elaborate technique and a complex composition - perhaps even in deliberate contrast to the rapidly executed plain-air paintings of the Impressionists. At the same time, this work is an incunabulum of Symbolism in terms of its content and the message it conveys. Not only for de Groux, but especially for him, Richard Wagner’s stage dramas and the pathos of his mystical figures with their dark dreams of death and redemption, were an important source of inspiration.

This monumental and detailed drawing refers to Wagner’s opera „The Flying Dutchman“. The female figure in the painting is Senta, whose self-imposed destiny was to redeem the doomed Dutchman. He was only allowed a short stay on land every seven years. If he found a woman who would remain faithful to him, he and his crew would be released from this spell. After their first encounter, Senta dreams and feels she has to redeem the damned, but the story does not end well. The Dutchman doubts Senta’s faith and climbs aboard his ship. Senta calls after him „Treu bis zum Tod (Faithful to the death)“ and throws herself into the sea. Instantly, the Dutchman’s ship sinks and is redeemed. In a later correction of the finale, the Dutchman and Senta are seen rising from the sea to heaven to the „Erlösungsmotiv“, or the „theme of redemption“.
Henry de Groux
1866 Brussels–1930 Marseille
The Temptation of Saint Anthony.
Chalk pastel on paper. Signed lower right: Henry de Groux.
105.5 x 75 cm.
Exhibitions:
Dekadenz und dunkle Träume. Der Belgische Symbolismus, Nationalgalerie Berlin 2021, cat. p. 257, with ill.
€ 25 000 – 30 000

The Temptation of Saint Anthony, or “La Tentation de Saint Antoine” was the title of a novel by Gustave Flaubert published in 1874, on which the author had worked for 25 years. Flaubert considered the piece his most important work, but it was met with disapproval and lack of understanding by many contemporaries. They criticised the equal status which Flaubert assigned to the different religions, but also the unusual style of his prose. A few years later however, the sequence of ecstatic images and symbols described in the book made it a seminal prototype for the dream literature and an important work for the development of Symbolism.

It therefore comes not as a surprise that Henry de Groux, an admirer both of Richard Wagner and Gustave Flaubert, adopted the motif of the temptation – not in the traditional Christian meaning, but as a metaphor for the challenges every human being encounters, including erotic temptations, so masterly described by Flaubert in his novel.
Charles-René de Saint-Marceaux (1845–1915) began his training at the École des Beaux-Arts in Paris at the age of eighteen, making his artistic debut in 1868. The following year he made a trip to Italy to study Renaissance sculpture. In subsequent years, he travelled to Spain and Morocco. Many of his works, which he executed in bronze, marble or terracotta, are monumental in size and can still be found in their original locations, such as the world postal monument “Autour de monde” in Bern, for which Saint-Marceaux won the commission in an international announcement for proposals in 1903.

Charles-René de Saint-Marceaux
Reims 1845–1915 Paris
A bronze sculpture “Éternelle Renaissance d’Amour”. Cast bronze with brownish green, finely shimmering patina, the base of noir belge granite. A fully sculpted group on a flat plinth. Depicting Venus standing in a dancing pose holding her extinguished torch up to light it from a flame held by the winged figure of Cupid sitting on a column.
H with plinth 37 cm.

Literature:

€ 3 000 – 4 000

Victor Rousseau
Feluy 1865–1954 Vorst
A bronze figure “Tanagra”. Cast bronze with golden brown patina. Depicting a young woman in classical attire standing on a flat square plinth.
H 25 cm, H with patinated wooden plinth H 36 cm.

€ 1 500 – 2 000
Antoine Carte 1886 Mons-Ixelles 1954

260
Sartyr et Nymphé, 1914.
Oil on canvas, relined. 90 x 90 cm.
Occasional minute retouches.
€ 20 000 – 25 000

261
Bouquet de fleurs.
Oil on canvas, relined. 80 x 74.7 cm.
Framed. Signed lower right: ‘Anto-Carte’. In fine condition.
€ 40 000 – 45 000
262
**Émile Claus**
1849 Vive-Saint-Eloi – 1924 Astène
Scène champêtre.
Oil on canvas. 44 x 61.5 cm.
Framed. Signed lower left: ‘E. Claus’,
inscribed and monogrammed ‘E.C’ on
the reverse.
€ 10 000 – 12 000

263
**Allard l’Olivier**
Tournaï 1883 – 1933 Yanonghi/
Belgian Congo
Bénédiction du bateau, 1922.
Oil on canvas. 65 x 92 cm. Framed.
Signed and dated ‘allard l’olivier
1922’ in black lower right. Verso
barely legibly inscribed ‘bénédiction
des barques à Penmarch’ in pencil on
the stretcher.
€ 1 500 – 2 000
Pierre de Soete (1886–1948) is considered one of the most important Belgian sculptors of the modern era. Orphaned at an early age, de Soete began his training at Académie de dessin in Molenbeek at just 14 years of age. He started working as a freelance sculptor in 1924. One of his most famous commissions was a radiator cap figure for the Belgian car manufacturer "Minerva", for which he received an award at the Salon de l'Automobile in Paris in 1921. This work, in non-finito technique testifies to his interest in both the Italian Renaissance and the works of Auguste Rodin (1840–1917).

264
Pierre de Soete
1886 Molenbeek-Saint-Jean–1948 Bruxelles
A white marble bust of a woman. White Carrara marble. Depicting the head of a young woman with closed eyes half in the round, hewn from the marble block in "non-finito" technique.
H 57 cm.
€ 8 000 – 10 000

265
Pierre de Soete
1886 Molenbeek-Saint-Jean–1948 Bruxelles
A white marble sculpture "Jeune femme allaitante". White Carrara marble. A full figure depiction of a seated young woman breastfeeding, hewn from the marble block in "non-finito" technique. Inscribed in capital letters on the right: "À ALFRED FOURCROY EN SOUVENIR DE MON TRES CHER PÈRE DONT IL EUT L'AMITIÉ ET L'ESTIME ET EN TÉMOIGNAGE DE MA PROFONDE GRATITUDE JULIET – AOÛT 1948 Elsa de Soete".
H 55.8 cm.
€ 12 000 – 15 000
A fine 17 karat gold model of a caparisoned horse

China, around 1950

Standing with head lowered and turned to the left, the bridle of woven gold wire, the saddle cloth decorated in filigree with enamel blossom and buds, the trappings set with stones including turquoise, lapis lazuli, rock crystal and chrysoberyl and tiny blossoms of pink enamel.

H 15.2 cm.

€ 20 000 – 25 000
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und Gefahr an der versteigerten Sache unmittelbar auf den Bieter/Ersteigerer über,
das Eigentum erst bei vollständigem Zahlungseingang.

3. Sämtliche zur Versteigerung gelangenden Objekte können im Rahmen der Vorbesichtigung geprüft und besichtigt werden. Die Katalogangaben und entsprechende Angaben der Internetpräsentation, die nach bestem Wissen und Gewissen
erstellt wurden, werden nicht Bestandteil der vertraglich vereinbarten Beschaffenheit. Sie beruhen auf dem zum Zeitpunkt der Katalogbearbeitung herrschenden
Stand der Wissenschaft. Sie sind keine Garantien im Rechtssinne und dienen ausschließlich der Information. Gleiches gilt für Zustandsberichte und andere Auskünfte in mündlicher oder schriftlicher Form. Zertifikate oder Bestätigungen der
Künstler, ihrer Nachlässe oder der jeweils maßgeblichen Experten sind nur dann
Vertragsgegenstand, wenn sie im Katalogtext ausdrücklich erwähnt werden. Der
Erhaltungszustand wird im Katalog nicht durchgängig erwähnt, so dass fehlende
Angaben ebenfalls keine Beschaffenheitsvereinbarung begründen. Die Objekte sind
gebraucht. Alle Objekte werden in dem Erhaltungszustand veräußert, in dem sie
sich bei Erteilung des Zuschlages befinden.
4. Ansprüche wegen Gewährleistung sind ausgeschlossen. Lempertz verpflichtet
sich jedoch bei Abweichungen von den Katalogangaben, welche den Wert oder
die Tauglichkeit aufheben oder nicht unerheblich mindern, und welche innerhalb
eines Jahres nach Übergabe in begründeter Weise vorgetragen werden, seine Rechte gegenüber dem Einlieferer gerichtlich geltend zu machen. Maßgeblich ist der
Katalogtext in deutscher Sprache. Im Falle einer erfolgreichen Inanspruchnahme
des Einlieferers erstattet Lempertz dem Erwerber ausschließlich den gesamten Kaufpreis. Darüber hinaus verpflichtet sich Lempertz für die Dauer von drei Jahren bei
erwiesener Unechtheit zur Rückgabe der Kommission, wenn das Objekt in unverändertem Zustand zurückgegeben wird.
5. Ansprüche auf Schadensersatz aufgrund eines Mangels, eines Verlustes oder einer
Beschädigung des versteigerten Objektes, gleich aus welchem Rechtsgrund, oder wegen Abweichungen von Katalogangaben oder anderweitig erteilten Auskünften und
wegen Verletzung von Sorgfaltspflichten nach §§ 41 ff. KGSG sind ausgeschlossen,
sofern Lempertz nicht vorsätzlich oder grob fahrlässig gehandelt oder vertragswesentliche Pflichten verletzt hat; die Haftung für Schäden aus der Verletzung des
Lebens, des Körpers oder der Gesundheit bleibt unberührt. Im Übrigen gilt Ziffer 4.
6. Abgabe von Geboten. Lempertz behält sich die Zulassung zur Auktion vor und
kann diese insbesondere von der erfolgreichen Identifizierung im Sinne von § 1 Abs.
3 des GWG abhängig machen. Gebote in Anwesenheit: Der Bieter erhält gegen
Vorlage seines Lichtbildausweises eine Bieternummer. Ist der Bieter Lempertz nicht
bekannt, hat die Anmeldung 24 Stunden vor Beginn der Auktion schriftlich und
unter Vorlage einer aktuellen Bankreferenz zu erfolgen. Gebote in Abwesenheit:
Gebote können auch schriftlich, telefonisch oder über das Internet abgegeben werden. Aufträge für Gebote in Abwesenheit müssen Lempertz zur ordnungsgemäßen
Bearbeitung 24 Stunden vor der Auktion vorliegen. Das Objekt ist in dem Auftrag
mit seiner Losnummer und der Objektbezeichnung zu benennen. Bei Unklarheiten
gilt die angegebene Losnummer. Der Auftrag ist vom Aufraggeber zu unterzeichnen.
Die Bestimmungen über Widerrufs- und Rückgaberecht bei Fernabsatzverträgen
(§ 312b-d BGB) finden keine Anwendung. Telefongebote: Für das Zustandekommen und die Aufrechterhaltung der Verbindung kann nicht eingestanden werden.
Mit Abgabe des Auftrages erklärt sich der Bieter damit einverstanden, dass der
Bietvorgang aufgezeichnet werden kann. Gebote über das Internet: Sie werden von
Lempertz nur angenommen, wenn der Bieter sich zuvor über das Internetportal
registriert hat. Die Gebote werden von Lempertz wie schriftlich abgegebene Gebote
behandelt.
7. Durchführung der Auktion: Der Zuschlag wird erteilt, wenn nach dreimaligem
Aufruf eines Gebotes kein höheres Gebot abgegeben wird. Der Versteigerer kann
sich den Zuschlag vorbehalten oder verweigern, wenn ein besonderer Grund vorliegt, insbesondere wenn der Bieter nicht im Sinne von § 1 Abs. 3 GWG erfolgreich
identifiziert werden kann. Wenn mehrere Personen zugleich dasselbe Gebot abgeben
und nach dreimaligem Aufruf kein höheres Gebot erfolgt, entscheidet das Los. Der
Versteigerer kann den erteilten Zuschlag zurücknehmen und die Sache erneut ausbieten, wenn irrtümlich ein rechtzeitig abgegebenes höheres Gebot übersehen und
dies vom Bieter sofort beanstandet worden ist oder sonst Zweifel über den Zuschlag
bestehen. Schriftliche Gebote werden von Lempertz nur in dem Umfang ausgeschöpft, der erforderlich ist, um ein anderes Gebot zu überbieten. Der Versteigerer
kann für den Einlieferer bis zum vereinbarten Limit bieten, ohne dies anzuzeigen
und unabhängig davon, ob andere Gebote abgegeben werden. Wenn trotz abgege-

9. Auf den Zuschlagspreis wird ein Aufgeld von 25  zuzüglich 19  Umsatzsteuer nur auf das Aufgeld erhoben, auf den über € 400.000 hinausgehenden
Betrag reduziert sich das Aufgeld auf 20  (Diﬀerenzbesteuerung).
Bei differenzbesteuerten Objekten, die mit N gekennzeichnet sind, wird zusätzlich
die Einfuhrumsatzsteuer in Höhe von 7 % berechnet.
Für Katalogpositionen, die mit R gekennzeichnet sind, wird die gesetzliche Umsatzsteuer von 19 % auf den Zuschlagspreis + Aufgeld berechnet (Regelbesteuerung).
Von der Umsatzsteuer befreit sind Ausfuhrlieferungen in Drittländer (d.h. außerhalb der EU) und – bei Angabe der Umsatzsteuer-Identifikationsnummer – auch
an Unternehmen in EU-Mitgliedsstaaten. Für Originalkunstwerke, deren Urheber noch leben oder vor weniger als 70 Jahren (§ 64 UrhG) verstorben sind, wird
zur Abgeltung des gemäß § 26 UrhG zu entrichtenden Folgerechts eine Gebühr
in Höhe von 1,8  auf den Hammerpreis erhoben. Die Gebühr beträgt maximal
€ 12.500. Bei Zahlungen über einem Betrag von EUR 10.000,00 ist Lempertz gemäß §3 des GWG verpflichtet, die Kopie eines Lichtbildausweises des Käufers zu
erstellen. Dies gilt auch, wenn eine Zahlung für mehrere Rechnungen die Höhe von
EUR 10.000,00 überschreitet. Nehmen Auktionsteilnehmer ersteigerte Objekte
selbst in Drittländer mit, wird ihnen die Umsatzsteuer erstattet, sobald Lempertz
Ausfuhr- und Abnehmernachweis vorliegen. Während oder unmittelbar nach der
Auktion ausgestellte Rechnungen bedürfen der Nachprüfung; Irrtum vorbehalten.
10. Ersteigerer haben den Endpreis (Zuschlagspreis zuzüglich Aufgeld + MwSt.) im
unmittelbaren Anschluss an die Auktion an Lempertz zu zahlen. Zahlungen sind
in Euro zu tätigen. Der Antrag auf Umschreibung einer Rechnung auf einen anderen Kunden als den Bieter muss unmittelbar im Anschluss an die Auktion abgegeben werden. Lempertz behält sich die Durchführung der Umschreibung vor. Die
Umschreibung erfolgt unter Vorbehalt der erfolgreichen Identifizierung (§ 1 Abs. 3
GWG) des Bieters und derjenigen Person, auf die die Umschreibung der Rechnung
erfolgt. Rechnungen werden nur an diejenigen Personen ausgestellt, die die Rechnung tatsächlich begleichen.
11. Bei Zahlungsverzug werden 1 % Zinsen auf den Bruttopreis pro Monat berechnet. Lempertz kann bei Zahlungsverzug wahlweise Erfüllung des Kaufvertrages
oder nach Fristsetzung Schadenersatz statt der Leistung verlangen. Der Schadenersatz kann in diesem Falle auch so berechnet werden, dass die Sache nochmals
versteigert wird und der säumige Ersteigerer für einen Mindererlös gegenüber der
vorangegangenen Versteigerung und für die Kosten der wiederholten Versteigerung
einschließlich des Aufgeldes einzustehen hat.
12. Die Ersteigerer sind verpflichtet, ihre Erwerbung sofort nach der Auktion in
Empfang zu nehmen. Lempertz haftet für versteigerte Objekte nur für Vorsatz
oder grobe Fahrlässigkeit. Ersteigerte Objekte werden erst nach vollständigem Zahlungseingang ausgeliefert. Eine Versendung erfolgt ausnahmslos auf Kosten und
Gefahr des Ersteigerers. Lempertz ist berechtigt, nicht abgeholte Objekte vier Wochen nach der Auktion im Namen und auf Rechnung des Ersteigerers bei einem
Spediteur einlagern und versichern zu lassen. Bei einer Selbsteinlagerung durch
Lempertz werden 1 % p.a. des Zuschlagspreises für Versicherungs- und Lagerkosten
berechnet.
13. Erfüllungsort und Gerichtsstand, sofern er vereinbart werden kann, ist Köln. Es
gilt deutsches Recht; Das Kulturgutschutzgesetz wird angewandt. Das UN-Übereinkommen über Verträge des internationalen Warenkaufs (CISG) findet keine
Anwendung. Sollte eine der Bestimmungen ganz oder teilweise unwirksam sein, so
bleibt die Gültigkeit der übrigen davon unberührt. Es wird auf die Datenschutzerklärung auf unserer Webpräsenz hingewiesen.
Henrik Hanstein,
öffentlich bestellter und vereidigter Auktionator
Isabel Apiarius-Hanstein,
Kunstversteigerin

1. The art auction house, Kunsthaus Lempertz KG (henceforth referred to as Lempertz), conducts public auctions in terms of § 383 paragraph 3 sentence 1 of the Civil
Code as commissioning agent on behalf of the accounts of submitters, who remain
anonymous. With regard to its auctioneering terms and conditions drawn up in
other languages, the German version remains the official one.
2. The auctioneer reserves the right to divide or combine any catalogue lots or, if it
has special reason to do so, to offer any lot for sale in an order different from that
given in the catalogue or to withdraw any lot from the sale.
3. All lots put up for sale may be viewed and inspected prior to the auction. The
catalogue specifications and related specifications appearing on the internet, which
have both been compiled in good conscience, do not form part of the contractually
agreed to conditions. These specifications have been derived from the status of the
information available at the time of compiling the catalogue. They do not serve as a
guarantee in legal terms and their purpose is purely in the information they provide.
The same applies to any reports on an item’s condition or any other information,
either in oral or written form. Certificates or certifications from artists, their estates
or experts relevant to each case only form a contractual part of the agreement if they
are specifically mentioned in the catalogue text. The state of the item is generally not
mentioned in the catalogue. Likewise missing specifications do not constitute an
agreement on quality. All items are used goods.
4. Warranty claims are excluded. In the event of variances from the catalogue descriptions, which result in negation or substantial diminution of value or suitability, and which are reported with due justification within one year after handover,
Lempertz nevertheless undertakes to pursue its rights against the seller through the
courts; in the event of a successful claim against the seller, Lempertz will reimburse
the buyer only the total purchase price paid. Over and above this, Lempertz undertakes to reimburse its commission within a given period of three years after the date
of the sale if the object in question proves not to be authentic.
5. Claims for compensation as the result of a fault or defect in the object auctioned
or damage to it or its loss, regardless of the legal grounds, or as the result of variances
from the catalogue description or statements made elsewhere due to violation of
due dilligence according to §§ 41 ff. KGSG are excluded unless Lempertz acted with
wilful intent or gross negligence; the liability for bodily injury or damages caused to
health or life remains unaffected. In other regards, point 4 applies.
6. Submission of bids. Lempertz reserves the right to approve bidders for the auction
and especially the right to make this approval dependent upon successful identification in terms of § 1 para. 3 GWG. Bids in attendance: The floor bidder receives
a bidding number on presentation of a photo ID. If the bidder is not known to
Lempertz, registration must take place 24 hours before the auction is due to begin in
writing on presentation of a current bank reference. Bids in absentia: Bids can also
be submitted either in writing, telephonically or via the internet. The placing of bids
in absentia must reach Lempertz 24 hours before the auction to ensure the proper
processing thereof. The item must be mentioned in the bid placed, together with the
lot number and item description. In the event of ambiguities, the listed lot number
becomes applicable. The placement of a bid must be signed by the applicant. The
regulations regarding revocations and the right to return the goods in the case of
long distance agreements (§ 312b-d of the Civil Code) do not apply. Telephone bids:
Establishing and maintaining a connection cannot be vouched for. In submitting
a bid placement, the bidder declares that he agrees to the recording of the bidding
process. Bids via the internet: They will only be accepted by Lempertz if the bidder
registered himself on the internet website beforehand. Lempertz will treat such bids
in the same way as bids in writing.
7. Carrying out the auction: The hammer will come down when no higher bids are
submitted after three calls for a bid. In extenuating circumstances, the auctioneer
reserves the right to bring down the hammer or he can refuse to accept a bid, especially when the bidder cannot be successfully identified in terms of § 1 para. 3 GWG.
If several individuals make the same bid at the same time, and after the third call,
no higher bid ensues, then the ticket becomes the deciding factor. The auctioneer
can retract his acceptance of the bid and auction the item once more if a higher bid
that was submitted on time, was erroneously overlooked and immediately queried
by the bidder, or if any doubts regarding its acceptance arise. Written bids are only
played to an absolute maximum by Lempertz if this is deemed necessary to outbid
another bid. The auctioneer can bid on behalf of the submitter up to the agreed
limit, without revealing this and irrespective of whether other bids are submitted.

Even if bids have been placed and the hammer has not come down, the auctioneer is only liable to the bidder in the event of premeditation or gross negligence.
Further information can be found in our privacy policy at www.lempertz.com/
datenschutzerklärung.html
8. Once a lot has been knocked down, the successful bidder is obliged to buy it. If
a bid is accepted conditionally, the bidder is bound by his bid until four weeks after
the auction unless he immediately withdraws from the conditionally accepted bid.
From the fall of the hammer, possession and risk pass directly to the buyer, while
ownership passes to the buyer only after full payment has been received.
9. Up to a hammer price of € 400,000 a premium of 25  calculated on the hammer
price plus 19  value added tax (VAT) calculated on the premium only is levied.
The premium will be reduced to 20  (plus VAT) on any amount surpassing
€ 400,000 (margin scheme).
On lots which are characterized by N, an additional 7 % for import tax will be
charged.
On lots which are characterized by an R, the buyer shall pay the statutory VAT of
19 % on the hammer price and the buyer’s premium (regular scheme).
Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EU member states if they state their VAT identification number. For original works of art, whose authors are either still alive or deceased for less than 70 years (§ 64 UrhG), a charge of 1.8  on the hammer price will
be levied for the droit de suite. The maximum charge is € 12,500. For payments which
amount to EUR 10,000.00 or more, Lempertz is obliged to make a copy of the photo
ID of the buyer according to §3 of the German Money Laundry Act (GWG). This
applies also to cases in which payments of EUR 10,000.00 or more are being made
for more than one invoice. If a buyer exports an object to a third country personally, the VAT will be refunded, as soon as Lempertz receives the export and import
papers. All invoices issued on the day of auction or soon after remain under provision.
10. Successful bidders shall forthwith upon the purchase pay to Lempertz the final
price (hammer price plus premium and VAT) in Euro. Bank transfers are to be
exclusively in Euros. The request for an alteration of an auction invoice to a person other than the bidder has to be made immediately after the auction. Lempertz
however reserves the right to refuse such a request if it is deemed appropriate. The
transfer is subject to successful identification (§ 1 para. 3 GWG) of the bidder and of
the person to whom the invoice is transferred. Invoices will only be issued to those
persons actually responsible for settling the invoices.
11. In the case of payment default, Lempertz will charge 1% interest on the outstanding amount of the gross price per month.. If the buyer defaults in payment,
Lempertz may at its discretion insist on performance of the purchase contract or,
after allowing a period of grace, claim damages instead of performance. In the latter
case, Lempertz may determine the amount of the damages by putting the lot or lots
up for auction again, in which case the defaulting buyer will bear the amount of any
reduction in the proceeds compared with the earlier auction, plus the cost of resale,
including the premium.
12. Buyers must take charge of their purchases immediately after the auction. Once
a lot has been sold, the auctioneer is liable only for wilful intent or gross negligence.
Lots will not, however, be surrendered to buyers until full payment has been received. Without exception, shipment will be at the expense and risk of the buyer.
Purchases which are not collected within four weeks after the auction may be stored
and insured by Lempertz on behalf of the buyer and at its expense in the premises of
a freight agent. If Lempertz stores such items itself, it will charge 1 % of the hammer
price for insurance and storage costs.
13. As far as this can be agreed, the place of performance and jurisdiction is Cologne.
German law applies; the German law for the protection of cultural goods applies;
the provisions of the United Nations Convention on Contracts for the International
Sale of Goods (CISG) are not applicable. Should any provision herein be wholly
or partially ineffective, this will not affect the validity of the remaining provisions.
Regarding the treatment of personal data, we would like to point out the data protection notice on our website.
Henrik Hanstein,
sworn public auctioneer
Isabel Apiarius-Hanstein,
auctioneer


1. Le commissaire-principal se réservera le droit de réunir les numéros du catalogue, des séparés, et s’il existe une raison particulière, de les offrir ou de les retirer en dehors des conditions de vente.

2. Tous les titres en vente aux enchères pourront être examinés et contrôlés avant la vente. Les indications présentées dans le catalogue ainsi que dans la prise de conscience ne sont pas des contrats, mais des déclarations d’intention. Les objets vendus aux enchères et tous les objets qui pourraient être vendus aux enchères, y compris l’objet adjugé, après le ceci le numéro d’ordre indiqué sera pris en compte. Le donneur indique, sous réserve d’une identification précise (§ 1 para. 3 GWG) du candidat acheteur non-identifiable qu’en cas de faute intentionnelle ou de négligence grave. Vous trouverez le plus ample informations dans notre politique de confidentialité à l’adresse suivante www.lempertz.com/datenschutzerklärung.html

3. Si plusieurs personnes placent simultanément une enchère identique et que personne des candidats n’a encore été inscrit sur le portail Internet. Ces enchères seront traitées par Lempertz de la manière suivante à compter de 10h00.

4. En cas de prétention de dommages-intérêts. Les dommages-intérêts pourront dans ce cas être calculés à la valeur de l’objet vendu aux enchères et de la réduction ou du dédommagement réclamés.

5.5. Toutes prétentions à dommages-intérêts résultant d’un vice, d’une perte ou d’un endommagement de l’objet vendu aux enchères, pour quelque raison juridique que ce soit, ne peuvent être dépourvus de caution d’assurance ou d’un contrat de remplacement des objets non enlevés en entrepôt et de les assurer au nom et pour le compte de l’adjudicataire.

6. Le commissaire-priseur désigné et assermenté à Cologne. Le droit allemand est applicable. La loi pour la protection des biens culturels est applicable. Les prescriptions du CISG ne sont pas applicables. Au cas de l’ fishermen ours dont l’auteur est décédé lorsque le décès de l'auteur est antérieur à 70 ans. Si la TVA: leur est remboursée dès que les adjudicataires déplorent le retour des objets non enlevés en entrepôt. Le droit relatif au paiement des frais pour une vente aux enchères répétée, y compris les frais de transport, le dédommagement pour les frais d’assurance et d’entreposage.

7. Le commissaire-priseur n’est responsable des objets vendus qu’en cas de préméditation ou de négligence grave. Les objets achetés aux enchères ne peuvent être revendus ou être remplacés par un service similaire ou équivalent, sans que le prix de revient sera facturé par an pour les frais d’assurance et d’entreposage.

8. Les adjudicataires sont obligés de recevoir leur acquisition directement après la vente aux enchères d’oeuvres d’art doivent faire l’objet d’une déclaration préalable en cas de prétention de dommages-intérêts. Les dommages-intérêts pourront dans ce cas être calculés à la valeur de l’objet vendu aux enchères et de la réduction ou du dédommagement réclamés.

9. Les objets achetés aux enchères ne peuvent être revendus ou être remplacés par un service similaire ou équivalent, sans que le prix de revient sera facturé par an pour les frais d’assurance et d’entreposage. Les commissions de vente aux enchères précédentes et des frais pour une vente aux enchères répétée, y compris les frais de transport, le dédommagement pour les frais d’assurance et d’entreposage.

10. Le droit allemand est applicable. La loi pour la protection des biens culturels est applicable. Les prescriptions du CISG ne sont pas applicables. Au cas de l’ fishermen ours dont l’auteur est décédé lorsque le décès de l’auteur est antérieur à 70 ans. Si la TVA: leur est remboursée dès que les adjudicataires déplorent le retour des objets non enlevés en entrepôt. Le droit relatif au paiement des frais pour une vente aux enchères répétée, y compris les frais de transport, le dédommagement pour les frais d’assurance et d’entreposage.

Absentee Bid Form auction 1182
Bernard De Leye Collection, 15.7.2021

Lot Title Bid price €

Neumarkt 3  D-50667 Köln  T +49.221.925729-0  F +49.221.925729-6
info@lempertz.com  www.lempertz.com
**VAT**

VAT identification number of Kunsthaus Lempertz KG: DE 279 519 593.

**Export**

Exports to third (i.e. non-EU) countries will be exempt from VAT, and so will be exports made by companies from other EU member states if they state their VAT-ID no. Persons who have bought an item at auction and export it as personal luggage to any third country will be refunded the VAT as soon as the form certifying the exportation and the exporter's identity has been returned to the auctioneer. Our staff will be glad to advise you on the export formalities.

Exports to non-EU countries:

Exports to countries outside the European Community are subject to the restrictions of the European Agreement for the Protection of Cultural Heritage from 1993 and the UNESCO convention from 1970. Art works older than 50 years and exceeding the following values require an export license from the State Ministry of Culture:

- paintings worth more than 150,000 euros
- watercolours, gouaches and pastel drawings more than 30,000 euros
- sculptures more than 50,000 euros
- antiques more than 50,000 euros

Exports within the EU:

As of 6.8.2016, exports within the EU are subject to the German law for the protection of cultural goods. Art works older than 75 years and exceeding the following values require an export license from the State Ministry of Culture:

- paintings worth more than 300,000 euros
- watercolours, gouaches, and pastels more than 100,000 euros
- sculptures more than 100,000 euros
- antiques more than 100,000 euros

Lempertz applies for the export licenses from the Ministry of Culture which are usually granted within 10 days.

**Signatures and marks**

Signatures have been conscientiously noted. They are additions by the artists or makers in their own hand. Paintings without signature or monogram cannot be attributed definitely. Information regarding provenance is mostly supplied by the consigner.

**Location and Contact**

Directions to Lempertz can be found on www.lempertz.com under location/contact. We recommend parking at Cäcilienstraße 12. Consignments: Kesselstrasse 1. Underground station Neumarkt (Lines 1, 3, 7, 9, 16, 18).

**Shipments**

Kunsthaus Lempertz is prepared to instruct Packers and Shippers on your behalf and at your risk and expense upon receipt of payment.

You will receive instructions on shipping and insurance with your invoice.

Should you require export licenses, Lempertz or the shipper can apply for them for you.

For information: Linda Kieven, Farah von Depka
Tel +49.221.925729-99
shipping@lempertz.com

**Signatures and dates**

All works of art of more than € 2.500 were compared with the database contents of the Art Loss Register Ltd.
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A carved ivory figure of Hercules fighting the Hydra

Carved in the round. The base of ebonised hardwood with ivory inlays. A figure of the ancient Greek hero raising his club to smite the hydra, two heads of which he holds still with his left foot, and whose tail he fixes with his right. His curly hair is held in place by a headband and he wears the pelt of the Nemean lion around his waist. The hydra depicted with outstretched wings and long, twisting necks, the heads with open maws and outstretched tongues. The base decorated with a continuous scene of the triumph of Mercury with female allegories of the Virtues and Vices. Very minor losses and chips, for example the fingers, the tips of the wings, the tip of one tongue. Sculpture H 30.4, with plinth H 55.3 cm.

South German or Austrian, before 1644, the relief on the plinth later, late 17th / 18th C.

Expertise
Radiocarbon dating of the University of Cologne – Centre for Accelerator Mass Spectrometry from 8 July 2019 is available.
The ivory dated to AD 1472 – 1644.

Provenance
Former collection of the Earls of Rosebery, Mentmore Towers, auctioned by Sotheby Parke Bernet, 18th May 1977, lot 1883.

Literature
For the figure of Hercules by Adriaen de Vries see cat. Adriaen de Vries 1556-1626. Augsburgs Glanz, Europas Ruhm, Augsburg/Heidelberg 2000, p. 342 ff.

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