
Koopman Rare Art

The Magnificence of the Empire and Regency Period – Timo Koopman

Koopman Rare Art is thrilled to exhibit at **Stand C13** at **Frieze Masters** in London's Regent's Park from **9 to 13 October 2024**. For our exhibition, we present a fascinating comparison of the treasures commissioned by the most important families and royal households at the beginning of the 19th century. We look in depth at this fascinating moment in history on both sides of the Channel and the significance the heads of state played in this incredible period of the decorative arts.

The Empire and the Regency Style were born out of the formal Neoclassicism that dominated late eighteenth-century European buildings and decoration. These styles were stimulated in large part by the bitter rivalry of France and England and their rulers. Napoleon I (1769-1821), self-styled Emperor of the French, chose to extend France's imperial grandeur through force of arms. Upon assuming the throne in 1804, he immediately launched an ambitious art and design program that lasted until his reign ended in 1815. Across the English Channel, the Prince Regent, the future King George IV (1762-1830), sought ways to celebrate England's heritage through his active patronage of the arts.

Social conditions in this time period, often referred to as the Napoleonic era, created the two new decorative styles. New archaeological findings in Greece, Rome, Pompeii and Egypt inspired a wave of key pattern books. Furniture and art from antiquity enlivened the new styles. A shared taste for Egyptomania and the symbolic application of ornament simultaneously animated contemporary furnishings in France and England. Since the Napoleonic era was a time of continuous military conflict, martial designs crept into fashionable decoration, bringing camp furniture, pennant-style draperies, and tented beds into vogue.

Napoleon Bonaparte came to power on the ashes of the fiery French Revolution and distinguished himself militarily during the brief and chaotic Directoire period (1795-98). General Bonaparte engineered his rise from First Consul to Emperor in 1804 by cleverly manipulating weak politicians and an admiring army.

Napoleon's coronation, a dazzling display of pomp and pageantry, signalled the beginnings of an energetic overhaul of the French establishment in which his hand could be seen everywhere. Napoleon's personal involvement extended to the creation of an artistic style, based on the Neoclassical aesthetic, which celebrated monumental scale, masculine severity, and bold ornamentation.



Jean-Auguste-Dominique Ingres, Napoleon on his Imperial Throne, 1806, Musée de l'Armée, Paris.

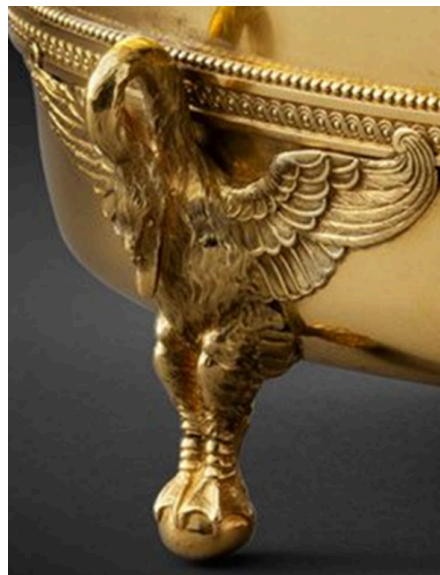
George, the Prince of Wales, was born the eldest son of King George III. From an early age, the Prince became disaffected with his role: he was denied any extensive education or foreign travel, and not permitted active service in the military. Deprived of all appropriate occupations, he turned to the pursuit of pleasure, distressing his father with his fondness for wine, women, and conspicuous consumption. Over time, George became a sophisticated patron of the fine and decorative arts, and he did much to encourage noteworthy innovations in English architecture and decoration. The Regency Style owes a great debt to George's active patronage during his years as Prince, Regent, and King.



Portrait by Thomas Lawrence, 1821

The Empire Style

The Empire Style is most often given the dates of Napoleon's reign, 1804-15, but its features developed in the earlier Directoire and Consulat periods (1795-1803), and Empire Style furnishings were still being produced in Europe, particularly in Sweden, into the 1830s. Napoleon's domination of the world stage until 1815 provided the means for the Empire Style to spread throughout Europe and make its way to artistically Francophile England.



Napoleon's promotion of Classical-inspired decoration was intended as a powerful counterpoint to the stylistic excesses of the Baroque and Rococo and the anciens régimes that supported such effects.

Antique themes and motifs were used to promote France's civic and martial ideals. Cabinetry and metalwork by Jacob-Desmalter, Biennais, Thomire, and Odiot were rendered in the bold new Empire Style. The interrelationship of architectural setting, furniture, and decoration assumed great importance in the eyes of Percier and Fontaine and other purveyors of the style.



Napoleon I visited French textile, porcelain, and furniture workshops to encourage their increased production for the greater glory of France, and all of the arts served to promote his regime. Revolutionary conquests were echoed in the fine and decorative arts, in which figures of Fame and Victory abounded.

Antique forms and ornament, already seen in the Louis XVI style, blended with Napoleon's imperial symbols, which included the bee, the letter N surrounded by a laurel wreath, stars, the eagle, and exotic hieroglyphic motifs culled from the Egyptian campaign (May 1795–October 1799). Empress Joséphine was fond of swans; they decorate the chair arms, curtains, carpets, and porcelain in the state rooms of her home at Malmaison.



Madame Mere's Inkstand by Jean-Baptiste Claude Odiot – A Private Collection

Courts across Europe adopted the Empire style, especially in Russia, where it became a staple. In Germany and Austria, it coexisted with the gentler Biedermeier associated with modest domestic interiors.

Charles Percier (1764–1838) and Pierre François Léonard Fontaine (1762–1853) were the two most influential figures in the field of Empire decoration and furnishing. Official architects to the court of Napoleon, their main responsibility was the renovation of the various royal residences. Their 'Recueil de

décorations intérieures' (1812) was an essential handbook of the Empire style and this pattern book was developed by the two architects. Percier and Fontaine favoured symbolic and ornamental motifs that made their way into the working repertoire of the Empire Style. They also believed that furniture and interiors had a significant interrelationship.

Egyptian elements and themes were imported and distributed principally by Baron Dominique Vivant Denon (1747–1825), the archaeologist to the Middle East expedition. In 1802, he published *Voyage dans la Basse et la Haute Égypte pendant les campagnes du Général Bonaparte*, in which drawings and etchings of herms, palm leaves, mummified Egyptians, caryatids, and other exotica are copied directly from temples, funeral columns, and royal tombs. Later appointed director of the Central Museum of Arts (Louvre), Denon was instrumental in associating the future emperor with Egyptianized design in France, though Egyptomania already had become à la mode in the eighteenth century.



Neoclassical and Egyptian images enlivened Empire objects of every description, including wall decorations, silver, papiers peints (wallpaper) by Jean Zuber and Joseph Dufour, fabrics from Jouy and Lyon Gobelins tapestries, Sèvres and Dagoty china, and furniture. Usually made of mahogany from Cuba and the Antilles (which replaced the variety of precious woods previously used) and fitted with brass and ormolu figurines drawn from myth and history, Empire furniture was largely austere and geometric. Goldsmith Pierre Philippe Thomire (1751–1843) drew recognition as a skilled maker of bronze mounts for such pieces, Henri Auguste (1759–1816), Jean-Baptiste Claude Odier (1763–1850), and Martin Guillaume Biennais (1764–1843) crafted elegant services, neufs, jewels, and snuffboxes in precious metals for the emperor and empress, sometimes after Percier and Fontaine designs.

The early nineteenth century saw the production of enormous quantities of large, heavy silver items that were a visual expression of power, status and wealth and were intended to promote rulers, nations or individual aristocrats. Many of the services were mercury gilded at great cost to give a more opulent and regal feel to the silver.



Martin-Guillaume Biennais (1764 -1843)

Martin-Guillaume Biennais (1764-1843) had a truly astonishing career. Biennais rose from provincial obscurity to the position of Napoleon's official goldsmith, and then went on to coordinate the activities of hundreds of craftsmen and the supply of tons of superb silver not only to the French court but right across Europe, from Spain to Russia.



The Borghese Tureen

A French Empire Soup Tureen from the Borghese Service

Silver-gilt Paris, 1798-1819, Maker's mark Martin-Guillaume Biennais

After a design by Percier and Fontaine

*Prince Camillo Borghese, who married Pauline Bonaparte, the sister of the Emperor Napoleon on 6th
November 1803.*

Formerly Koopman Rare Art Collection

See item 14. for an interesting comparison

Biennais was born into a modest family in the Orne region (Lower Normandy), in 1764. He was trained as a craftsman and settled in Paris in 1788 as a tablet-maker, i.e., a carver of small wooden or ivory objects. Legend has it that he gave General Bonaparte credit when the latter wanted to set up house on his return from Egypt. In exchange for this trust, his fortune was made since Bonaparte made it possible for him to extend his activities to gold smithery and called upon his services during the Consulate. He commissioned the regalia used at his coronation, in 1804, from Biennais and finally appointed him First Goldsmith.

Members of the imperial family and high-ranking court officials became his clientele. Biennais opened shop in the Rue Saint-Honoré, under the sign Au singe violet, where, as his success continued to grow, he employed a large number of workmen.

He was a dealer and a brilliant manager and was commissioned to supply the Imperial household with silver to the value of 720,199 francs, in celebration of the birth of Napoleon II. Among the finest of Biennais's necessaires was one made for Napoleon, 1806 (Louvre, Paris). It contains 86 exquisitely wrought silver items, including toiletries, writing equipment and a table service all neatly fitted into a leather box. Biennais's necessaires were also extremely popular among officers serving the Napoleonic Campaigns.

Biennais was patronised by other members of the Imperial family, particularly Queen Hortense as well as numerous private clients. In addition, he was much in demand abroad; in 1806 he made the crowns, orb, sceptre, and sword for the coronation of the King of Bavaria. He supplied large dinner services to the Florentine Court as well as the Russian Imperial family. Biennais devised a unique type of service for such clients. Each piece was of a simple, elegant, and neo-Grecian form, plainly decorated but adorned with an engraved or cast ornament which bore symbolic significance to its particular patron. Biennais rarely designed the pieces himself but employed a team of draughtsmen. For the more important pieces of Imperial plate, he used designs by Charles Percier (1764-1838) and Pierre-François-Leonard Fontaine (1762-1853).



From the Branicki Service, A magnificent French coffee pot Paris, 1798 -1809 by Martin Guillaume Biennais- Formerly in the Koopman Rare Art Collection

The Egyptian influence is clearly seen, on three sphinx and paw feet, the lower part of the body chased with central paterae and wide band of alternating palm and laurel leaves, the shoulder with applied and delicately chased eroti holding floral and ribbon festoons with swans in laurel wreaths. Count François Xavier Branicki married Alexandra Vassilievna Engelhardt (1754-1838), historically accepted as the daughter of Catherine the great and Potemkin. This coffeepot formed part of their service which also included a soup tureen by Jean-Baptiste Claude Odier which is on display in the Rijksmuseum, Amsterdam



An Extremely Important French Empire Confiturier

Silver-gilt Paris, 1798 – 1809

Bearing the mark of Martin Guillaume Biennais

Engraved with the arms are of Emperor Napoléon's sister Grand-Duchess Elisa Bacciochi.

See item 9 for an interesting comparison



Jean-Baptiste Claude Odiot

In France, the "Maison Odiot," goldsmiths and silversmiths of the Odiot family, had long been known for their ornate work. Jean-Baptiste Claude Odiot learned the art of filigree from his grandfather Jean-Baptiste-Gaspard and his father Jean-Claude, and soon brought it to even greater heights of perfection. In 1785, he took over the family company, which was founded in 1690. Through his outstanding work and the many contacts of the Bonaparte family, he achieved great fame in France. In 1808, after more than 20 years in business, he was among the 500 most important people in Paris.

Under the leadership of Jean-Baptist Claude the firm would see his extraordinary talent rewarded by the prestigious orders of the emperor and his family: the sceptre and sword of the Rite, the cradle of the King of Rome, the immense services of Madame Mère and Pauline Borghese, the campaign service of the Emperor.

In 1802 he was awarded a gold medal in the third Exposition de l'Industrie in Paris. He executed a travelling service (c. 1795–1809) for Napoleon and a large table service (1798–1809; Munich, Residenz) for Maximilian I Joseph of Bavaria (1756–1825).

The pieces of art developed by Odiot at that time, marked by the return to the antiquity and the very frequent use of vermeil, are undoubtedly among the most beautiful creations that a French goldsmith was ever to conceive.



*The Branicki Soup tureen and cover, silver-gilt Paris, 1819 by Jean-Baptiste Claude Odiot
Count François Xavier Branicki married in 1781 Alexandra Vassilievna Engelhardt (1754-1838), historically accepted as the daughter of Catherine the Great and Potemkin. This soup tureen was part of a service delivered to Countess Branicki in 1819. It is one of a pair the other is now in the Rijksmuseum, Amsterdam) which cost approximately 17,200 francs. The design is attributed to Louis-Marie Cavelier (1785-1867)
Formerly in the Koopman Rare Art Collection and now at the Indianapolis Meum*

Odiot received important orders from Russia after the fall of Napoleon. These included two services made for the Count and Countess Branicki (a niece of Prince Potemkin, Catherine the Great's principal lover and the creator of the new Russian empire around the Black Sea) and the immensely wealthy industrialist Nikolai Demidov. Both services were designed by Cavelier, who created his own original designs but also worked up or reworked those of others. The individual items were even larger and more 'imperial' than those in many Napoleonic services, and both services were shown at the major exhibition of the products of French industry held at the Louvre in 1819.

What emerges of French Empire silver is the redominance of Biennais-style silver, the conservatism of later Parisian silver (coupled with the importance of the later Russian orders), and the reliance of Biennais and Odiot on architects, designers and painters, rather than sculptors and modellers, for their designs. Generally speaking, modellers such as Henri-Victor Roguier, Denis-Antoine Chaudet and Jacques-Edmé Dumont seem to have realized the designs of others, rather than decided the basic idea or composition and then freely developed it themselves.



Formerly in Koopman Rare Art Collection
For General Count Francois-Xavier Branicki (1731-1819)
By Jean-Baptiste Claude Odiot

The Regency Style

Originally known as “English Empire,” this style was eventually named after the individual most responsible for its dissemination—England’s Prince Regent. The Regency Style owes a great deal to the Empire Style, but refinements were added to make it more suitable to English tastes. Both the Empire and Regency styles share an affinity for simple lines, bold contours, and sleek surfaces.

The beginnings of the Regency Style, marked by delicate and restrained Classical Greek forms, may be seen in the later work of Thomas Sheraton and in Thomas Hope’s *Household Furniture and Interior Decoration* (1807). Stylistic innovations include more intimate interiors, the introduction of en suite furniture, carefully placed ornament, the abundant use of fabrics such as silk damask and flowered chintz, evocative colours drawn from antique sources, and new, technologically improved materials.

Thomas Hope introduced the term “interior decoration” for the first time in English language literature. The author’s drawings stimulated the taste for academically inspired ornament in Greek, Roman, and Egyptian styles.



The Hope Tea & Coffee Service 1828 by John Bridge – Koopman Rare Art Collection

He was a major catalyst in the arts of Regency England. At the age of 18, he embarked on the Grand Tour of the continent that lasted nearly 10 years. While travelling, he started to assemble a remarkable art collection that accompanied him to London when he and his family fled to Holland following the French invasion of 1794, and that he would continue to develop thereafter. Hope installed his collection in the extraordinary interior of his Duchess Street house in the centre of London, which he extended and remodelled. Its interior decoration fostered what became known as the Regency: a fascinating amalgam of decorative details, ornaments, and influences from Antiquity and British and Continental European art, architecture, and design.



Thomas Hope

Thomas Hope was born in Amsterdam around 1770, the eldest of three sons of John Hope and his wife P.

B. Vander Hoeven. The Hopes were an immensely wealthy family who counted the Prince of Orange among their intimate friends. Thomas studied architecture and spent several years travelling and sketching in Egypt, Greece, Turkey, and other countries before settling in England in about 1796. Primarily known in his day as the author of *The History of Architecture* and most famously *Household Furniture and Interior Decoration* of 1807, he also published anonymously a romance, *Anastasius* which was attributed to Byron by the *Edinburgh Review*. Even once Hope had claimed authorship this was disputed by the *Review* as the reviewer Sydney Smith could scarcely believe that Hope, 'the man of chairs and tables, the gentleman of sofas' could author a work not unworthy of Tacitus.

A patron of Flaxman and Canova and a great collector of Italian paintings, ancient marbles, and sculptures, with which he adorned his homes at Duchess Street, London, and Deepdene, Surrey, Hope was highly influential in bringing the neo-classical style to the forefront of popularity. His London house he decorated after classical and oriental models and in 1801 he purchased sixteen cases of Sir William Hamilton's ancient vase collection for the enormous sum of 4,500 guineas. He was a fellow of the Royal Society and of the Society of Antiquaries. He married on 16 April 1806, the Hon. Louisa Beresford, daughter of the Most Rev. Lord Decies, Archbishop of Tuam and they had three surviving sons. Hope died in his London house on 3 February 1831.

Hope was eager to advance public awareness of historical painting and design and to influence design in the grand houses of Regency London. In pursuit of his scholarly projects, he began sketching furniture, room interiors and costumes, and publishing books with his accompanying scholarly texts.

In 1807 Thomas Hope published sketches of his furniture, in a folio volume, titled *Household Furniture and Interior Decoration*, which had considerable influence and brought about a change in the upholstery and interior decoration of houses. Hope's furniture designs were in the pseudo-classical manner generally called "English Empire". It was sometimes extravagant, and often heavy, but was much more restrained than the wilder and later flights of Thomas Sheraton in this style.



In 1809 he published the *Costumes of the Ancients*, and in 1812 *Designs of Modern Costumes*, works which display a large amount of antiquarian research. A *Historical Essay on Architecture*, which featured illustrations based on early Hope drawings, was published posthumously by his family in 1835. Thus, Hope became famous in London's aristocratic circles as 'the costume and furniture man'. The sobriquet was regarded as a compliment by his enthusiastic supporters, but for his critics, including Lord Byron, it was a term of ridicule.

This period saw a continuous search for novelties in design. Chinoiserie and the "Hindu," or Indian, styles became fashionable, along with nationalistically inspired Gothic or Tudor decorative elements. The Regency Style is regularly revived in modern interior design and decoration for its period resonance. The architectural patronage of George IV is generally considered his greatest legacy. He employed such leading architects as John Nash, Sir Jeffry Wyatville, and Sir John Soane. The Prince of Wales's first successful venture was the redecoration of his London palace, Carlton House, started in 1783 by architect Henry Holland. George sponsored significant renovations at Buckingham Palace (formerly Buckingham House) and Windsor Castle during his years as Prince Regent and King.



Brighton Pavilion

George's Royal Pavilion at Brighton serves as the best-known monument to the Regency Style. This seaside palace underwent various transformations at the hands of four architects. Henry Holland oversaw the renovation of the original farmhouse, which was renamed the "Marine Pavilion" and a further enlargement in 1801-4. William Porden built the stables and Riding House, and John Nash supervised the rebuilding of the now Royal Pavilion from 1815 through 1823, guided by George's stylistic flights of fancy. Two gifted interior decorators, Robert Jones and Frederick Crace, devised the exotically oriental interiors, acting on George's enthusiasm for chinoiserie.



Banqueting Room from John Nash's Views of the Royal Pavilion (1826)

Strictly speaking, the Regency lasted from 1811 to the death of George III in 1820. Yet one can detect a distinct period commencing at the end of the 1790s and extending to the late 1820s. Much of this was thanks to the influence of the Prince Regent himself, who was not only a discerning collector but an enlightened patron of contemporary architects, painters and silversmiths. The new and old silver he amassed remains one of the glories of the Royal Collection at Windsor Castle and Buckingham Palace.

The Regency period was a time of tremendous commercial and industrial expansion, when Britain really did rule the waves. The country may have lost one empire with the American Revolution, but it was eagerly expanding elsewhere. At home, the steam engine was revolutionizing industry, as well as travel on both land and sea. Economically, it was an era of boom and bust – the Napoleonic Wars dramatically drove up the price of grain, and thereby rents, making landowners cash rich. They invested in splendid silver. War heroes were presented with magnificent cups, tureens and wine-coolers. It was a time of vibrant artistic endeavour, with sculptors and painters competing to provide designs for silver.

Central to this activity were the two great London firms, the Royal Goldsmiths Rundell, Bridge & Rundell and their rivals, Garrard's. Philip Rundell and John Bridge were astute in realizing that the only way to dominate the market was to take great artists and craftsmen directly on to their payroll. Men like Paul Storr were hired to lead workshops of five hundred or more highly specialized skilled craftsmen and artists. The result was an excellence and cohesiveness of both design and workmanship that have not been seen since. The masterworks of the Regency cannot be repeated, for the craft skills no longer exist. And the fact that these masterworks are the product of so much specialization in no way lessens our appreciation of their achievement. Great art, such as a Regency soup-tureen, a classic Rolls Royce or a great Hollywood musical, is not necessarily the work of one pair of hands.

The Royal Retailers

Rundell and Bridge were neither trained goldsmiths nor from leading families of craftsmen or merchants in the metropolis. They had grown up in Somerset and Dorset and begun their careers in the provinces. Son of Thomas Rundell a doctor of Widcombe Bath, born 1743. Philip was apprenticed to William Rodgers

jeweller of Bath on payment of £20. He arrived in London in 1767 or 1769, as a shopman to Theed and Pickett, Ludgate Hill, at a salary of £20 p.a.. He was then made partner with Pickett in 1772 and acquired sole ownership of the business in 1785-6. John Bridge joined him in partnership in 1788 and his nephew Edmund Walter Rundell by 1803, the firm being styled Rundell Bridge and Rundell from 1805. They were appointed Goldsmith and Jeweller to the King in 1797, due it is said, to George III's acquaintanceship with John Bridge's relative, a farmer near Weymouth. He took Paul Storr into working partnership in 1807, an arrangement that lasted until 1819, when the latter gained independence. The goldsmiths Digby Scott (c.1763-1816) and Benjamin Smith (1764-1823) opened a workshop for Rundell's in Lime Kiln Lane, Greenwich, around 1801-2.



1845 portrait of Paul Storr

Only then was Rundell's mark entered as plateworker, 4th March, 1819. Address: 76 Dean Street, Soho, (the workshop). In 1823 John Bridge enters his first mark and it seems probable therefore that it was about this time that Rundell retired. He did not die however until 1827, leaving his fortune of 1.25 million to his nephew Joseph Neeld.

The genius of Rundell, Bridge and Rundell was their ability to promote display silver as fine art. The large pieces of plate they were producing were pure sculpture. They were clever in protecting their workshops by running all aspects of the process and thus preventing their new and magnificent designs from entering the hands of rival firms such as Green Ward & Green. Rundell were unique in making objects for their showrooms on a speculative basis and were able to promote them by exhibiting silver made for the Prince of Wales's new service or indeed the famous Shield of Achilles in 1807 and 1821 respectively. They were able to draw on their extensive library and every form of antiquity would have inspired their ever-evolving designs for these splendid table sculptures.



The Shield of Achilles 1823 by Philip Rundell – Collection of Koopman Rare Art

The difference with Benjamin Smith and Paul Storr under Rundell, Bridge and Rundell 1807-1819 and after with Storr & Mortimer and other outlets for luxury goods was startling: instead of patrons dictating the type of goods he or she required and what they should look like, the silversmith and retailer determined what the client should buy.



The Medici Vase on Display in the Galleria degli Uffizi in Florence

English Regency silver is more sculptural than French Empire silver, it is also visually heavier and more ponderous. It is also much more overtly classical than French Empire silver. It does not wear its learning lightly and is often the result of dedicated study and almost seriously educational in appearance. An excellent example is the pair of wine coolers by Paul Storr made for the Earl of Howe, which are in the form of a Greek krater. The form varies slightly from the Roman Medici Vase from which the wine coolers take their inspiration, which is decorated with a Bacchic triumphal procession and dates to 2nd-century AD.

The Earl of Howe's service was clearly exceptional. Having been educated at Eton and then Oxford, Howe took his seat in the House of Lords in 1820, having succeeded his paternal grandfather as Viscount Curzon. In 1821 he took the surname Howe after that of Curzon by royal licence, and shortly afterwards he was created 1st Earl Howe.

The earl's politics were Tory. Between 1829 and 1830 he was a Lord of the Bedchamber and he later acted as Lord Chamberlain to Queen Adelaide - losing that office for a brief period on account of his voting against the Reform Bill.



The Howe Krater Wine Coolers – Formerly in the Koopman Rare Art Collection

The full ornamental value of twisting vine tendrils, spreading shaped leaves and fleshy bunches of grapes and the modelling of such with a Bacchic theme would have been a standard part of an apprentice artisans training from the seventeenth to the nineteenth century. With wonderful architects and artists employed to design new items. The likes of William Theed R.A, Thomas Stothard R.A, John Flaxman, the influences of James "Athenian" Stuart and Edward Hodges Baily were just a few of the great minds helping Rundell, Bridge & Rundell achieve these wonders.

Their position as principal royal goldsmiths gave Rundell's access to the silver at Windsor and at Carlton House, which provided them with examples of baroque and rococo plate to use as models, and the firm's purchase of outmoded royal plate in 1808 placed a host of baroque pieces in their hands which could be copied before being sold as antiquarian items. All these items, new and old as well as hybrid pieces, are conveniently lumped together as the "non neo-classical" output of the firm but in fact the group comprises several quite distinct categories: objects in various "old" styles sometimes mixing elements from different periods on the same item, pieces incorporating naturalistic elements or conceived in the "picturesque" style, faithful copies of old objects, genuine antiques, and confections adapted from, or utilizing components of, antique pieces.

By 1809 the Pitts studio was producing chased dishes for the firm in the seventeenth-century taste as well as tankards copying baroque pieces or incorporating earlier elements in new creations. Copies of rococo pieces, or items incorporating rococo elements as with these candelabra below, were also becoming popular. Rundell's work in augmenting and, in some instances, improving existing pieces of the mid eighteenth-century Marine Service in the royal plate furnished them with elements to replicate, and even objects to copy in their entirety. Copying old pieces was a medieval practice that continued occasionally

into the eighteenth century. But copying aspects for their decorative qualities was something Storr and Rundell, Bridges & Rundell embraced at the beginning of the 19th century.



*A pair of George III candelabra London, 1811, by Paul Storr – Formerly in the
Koopman Rare Art Collection*

A Collection of French Empire & English Regency Silver & Silver-gilt offered by Koopman Rare Art

Item 1:



*A Highly Important Pair of Soup Tureens, Stands, Liners and Covers
Silver-gilt Paris 1798-1809 Maker's mark of Martin Guillaume Biennais*

The coat of arms is that of Francisco Saavedra de Sangronis (1746-1819). Sangronis, a Spanish official and soldier, worked during the American Revolutionary War in Havana, Cuba, and helped lay the foundations for the defeat of the British forces in Florida and Yorktown.

Francisco Saavedra was born in Seville, Spain, in 1749, and trained as a doctor. He served alongside Bernardo de Gálvez in Spain's military campaign at Algiers in the 1770s, and through him changed career to work in Spain's Ministry of the Indies, principally as a financial planner. In 1780 he was sent to try and sort out the Spanish administration at Havana in Cuba, with the additional task of working alongside Gálvez once more, to retake Florida from British control. When the ship taking him to the Caribbean was captured by the British, Saavedra passed himself off as a merchant, and was allowed free movement within Jamaica (the British being completely unaware that just two years earlier he had been involved in planning for a future Spanish invasion of the island). He took the opportunity to find out all he could about Jamaica's ports, defences etc. A thoughtful and prescient man, he recorded in his diary in 1780: "What is not being thought about at present, what ought to occupy the whole attention of politics, is the great upheaval that in time the North American revolution is going to produce in the human race."



Francisco Saavedra de Sangronis (1746-1819) Spanish Minister of State

Saavedra and Yorktown

In January 1781 he was finally released by the British and began work in Havana. After making initial recommendations for administrative changes, over the next few months he helped to organise, and actually took part in Gálvez' successful siege of Pensacola, the key British base in Florida. On his return he found that the Spanish government had accepted his recommendations, and key officials had been replaced. In July, at the request of the Minister (José de Gálvez, Bernardo's uncle), Saavedra, who spoke and wrote French fluently, met in the French colony of St. Domingue with Admiral de Grasse to discuss the best ways of using the large French fleet he had brought across the Atlantic, and they agreed a plan for the following year, known as the Grasse-Saavedra Convention. First priority was to aid the French and American forces in the United States, preferably by attacking the British force in Virginia under Lord Cornwallis. Next was to regain control of Caribbean islands captured by the British. The final goal of the plan was the capture of Jamaica, by far the richest British possession in the West Indies. To finance phase 1, Saavedra obtained 100,000 pesos from the Spanish treasury in neighbouring Santo Domingo, and then, finding that most of the Government money from Havana had been sent on to Spain, he appealed to Cuban citizens, who raised a further 500,000 pesos in a matter of hours.

Over the next few months, while De Grasse went ahead with the plan, Saavedra made detailed preparations for the invasion of Jamaica. The defeat of the French fleet at the Battle of the Saintes in April 1782 was a major setback, but preparations continued. However, by the end of 1782 the Spanish government decided to abandon what looked likely to be a very costly project. From 1783 to 1788, Saavedra served as governor of Caracas, following which he returned to Spain and became first a member of the Supreme War Council, then in 1797 Finance Minister, and the following year, Minister of State. However, his health was failing, so shortly afterwards he retired to Andalusia, only to come back to service in 1810 when Napoleon's French forces invaded Spain. He died on 25 November 1819.

Item 2:



A Pair of French Empire Silver-Gilt Wine Coolers with the Royal Arms of Hanover Paris, 1798-1809
Maker's mark of Martin Guillaume Biennais

Each wine cooler resting on four ball and swan feet with their wings expanded. The main bodies cylindrical with an everted rim with a foliate and bead border.

The main body with an egg and dart and laurel band with the royal arms of King William IV and Queen Adelaide of Great Britain engraved between. The looped handles terminating in Bacchic masks crowned with bull rushes depicting Pan.

From the same service and also bearing the same Royal coat-of-arms of King William IV and Queen Adelaide are the magnificent pair of verrières. (Item3) The verrières further engraved in script to their undersides '*Biennais Orfevre de ses Majestes Imperiales et Royales et de S.M. Le Roi de Hollande a Paris au Singe Violet, No. 283*'. This service may have been purchased by the King himself or possibly given as a gift from Queen Adelaide's family, the Dukes of Saxe-Meiningen.

Item 3:



A Pair of French Empire Silver-Gilt Verrières with the Royal Arms of Hanover Paris, 1806-1809

Maker's mark of Martin Guillaume Biennais

One engraved on the underside 8 M, 7 3/4 Loth No. 5 1er titre and the other 7 M 5 7/8 Loth No. 6 1er titre.

(1st titre quality). The verrières are of oval form resting on four ball and swan feet with wings expanded.

The main body decorated with ovolo and beaded bands. The scalloped rim applied with classical medallions above another two bands of bead and ivy. The looped handles with foliate décor terminating in palmettes. The main bodies engraved with the Royal arms of King William IV and Queen Adelaide of Great Britain.

The verrières further engraved in script to their undersides '*Biennais Orfevre de ses Majestes Imperiales et Royales et de S.M. Le Roi de Hollande a Paris au Singe Violet, No. 283*'. A set of plates engraved with the same coat-of-arms was sold at Sotheby's New York, April 6, 1989.



Adelaide of Saxe-Meiningen (Adelaide Amelia Louise Theresa Caroline; 13 August 1792 – 2 December 1849) was the queen consort of the United Kingdom and of Hanover as spouse of William IV of the United Kingdom. Born on 13 August 1792 at Meiningen, Thuringia, Germany. She died 2 December 1849 at Bentley Priory in Stanmore.



Bently Priory

Item 4:



The Madame Mère Inkstand

Paris, 1812, by Jean-Baptiste-Claude Odier

The oblong inkstand rests on four feet modelled as a lion's paws. The main body is decorated on the sides with bees inside wreaths of leaves. The bee was a recurrent symbol of the Empire Style: due to the industrious habits of the insect, Napoleon chose it as the emblem of his power. As a further representation

of strength, the large front drawer is embellished with the image of an imperial eagle inside a stylised foliage frieze. The flat top of the inkstand is worked with a delicate flowery flat chasing, which involves hammering with small, blunt tools to give low-relief ornamentation. This technique was highly fashionable for silver decoration in Europe in the early 18th Century. Under the Empire, the ornamental repertoire followed the example of the classical world, whose rigour and perfection Napoleon sincerely appreciated and often commissioned in a presumptuous attempt to emulate the grandeur and splendour of ancient Rome. Therefore, two classical female figures are kneeling on top, each holding a cornucopia, one serving as an inkwell and the other as a pounce pot. The square plinth in the middle, applied with edges of foliage, is surmounted by a pinnacle shaped like an urn, above which sits the imperial eagle. A mechanism inserted inside this element opens a door in the pedestal to reveal a miniature portrait of Letizia Ramolino made by François-Juste-Joseph Sieurac.

The inkstand presents strong similarities with a mustard vase in gilded silver preserved at the Rijksmuseum in Amsterdam and made by Odier. The female figure kneeling next to the jar and the feet in the shape of a lion's paws are almost identical. Furthermore, a salt cellar made by Odier in gilded bronze and kept at the Musée des Arts Décoratifs in Paris presents an identical design. Moreover, a winged figure similar to the one applied on the plinth door is found in an engraving for a table lamp by Percier and Fontaine, from whose designs Odier most likely derived many of his ideas.

This inkstand was made for Napoleon's mother, and given by her to her son King Joseph, as testified by the documents with which the object was sold, two of which are reproduced in their entirety. First, there is a certificate relative to the Encrier de l'Empereur written by one Mailliard, executor of the last will and testament of King Joseph Bonaparte, and dated below: Paris, 17 September 1865: *Je déclare et certifie que le grand écrivoire en Vermeil, contenant le portrait de Madame Mère de l'Empereur Napoléon premier, et que possède aujourd'hui Son Altesse la Princesse Julie Bonaparte, a appartenu au Roi Joseph Napoleon, et qu'il s'est trouvé dans l'inventaire fait par moi à Florence en 1844*'. Second, an extract from the Testament du Roi Joseph I grandfather of Julie Bonaparte] dated Rome, 16 February 1914 and signed by Lucien de Roccagiovine, reads: *1° à mon frère Lucien, je lègue l'écrivoire en vermeil qui me fut donné en 1812 par ma Mère, et qui renferme son portrait. (Cet écrivoire qui était à ma Mère (Julie Bonaparte, pénétrée de Joseph et de Lucien) m'appartient.)*. 'A further sheet of paper, signed by Lucien de Roccagiovine, contains this statement: Certificat relatif à l'Encrier en vermeil de l'Empereur gme vient de ma Mère la Princesse Julie.

As Lucien Bonaparte (d. 1840) died before his brother Joseph (d. 1844), it was inherited by Lucien's son, Carlo Luciano Bonaparte, Prince of Canino, who had married his cousin Zenaide, Joseph's daughter. One of Carlo Luciano and Zenaide's nine children, Princess Julie, married the marchese Alessandro del Gallo di roccagiovine. Their son, Lucien de Roccagiovine, was the last recorded member of the Bonaparte family to own it.

Literature:

J.B.Hawkins, The Al Tajir Collection of Silver and Gold, London, 1983, vol.I, p.110-115 According to documents contained in the inkstand, it was the gift of Madame Mère to her eldest son Joseph Bonaparte, King of Spain. She son Jerome, King of Westphalia and that is gave similar piece to her third a now in the

Musée de la Legion d'Honneur, Paris. The model for the kneeling figure supporting the inkpots appears to have been a standard Odier model and was reused as a mustard pot in the Demidoff Service (see no.20). Following the death, in Florence of Joseph Bonaparte in 1844, the inkstand passed to Carlo Luciano Bonaparte, Joseph's nephew, and subsequently to his daughter Princess Julie.

Provenance:

Letizia Ramolino Bonaparte

Joseph Bonaparte (died in 1844)

Lucien Bonaparte (died in 1840)

Carlo Luciano Bonaparte, Prince of Canino

Princess Julie and Alessandro del Gallo di Roccagiovine

Lucien de Roccagiovine (last Bonaparte owner of the inkstand, died in 1917)

Colnaghi until 1982

Al tajir collection until 2021

Koopman Rare Art

Private Collection

Item 5:



Here we see the vase draws inspiration from the neo-classical Roman style The vase's base standing on four lion's paws supporting a plain pedestal base. The main body decorated with acanthus leaves. The sides with cast and applied figures of Apollo holding a tripod alter and Ceres goddess of agriculture on the other separated round garlands of blue bells. The whole vase and cover conceived as Love's pedestal altar with peals in the borders and a single pearl as the finial representing Venus.

Item 6:



Two of four French silver-gilt & cut crystal dishes, Paris 1819-1838 by Jean-Charles Cahier

The dishes of oval form, with palmette borders, the inner support with guilloche patterning, resting on four-winged Pegasus horse heads on monopodic hoof feet.

Cahier was born in Soissons, goldsmith merchant and jeweller, living in Paris, rue de Turenne (1802) then 58, Quai des Orfèvres, under the sign of A l'Ancre. He was appointed goldsmith to the King in 1816 and took over from Martin-Guillaume Biennais (1764-1843), who he was apprenticed to, when the latter retired from business in 1821. Cahier first rented the Biennais shop and workshop located at n ° 283 rue Saint-Honoré (1821), then bought his business (1823), but kept his own home at 58 Quai des Orfèvres.

Item 7:



A Magnificent Soup Tureen and Cover on Stand from the Borgheze Service by Jean-Baptiste Claude Odiot, Paris 1809 -1819

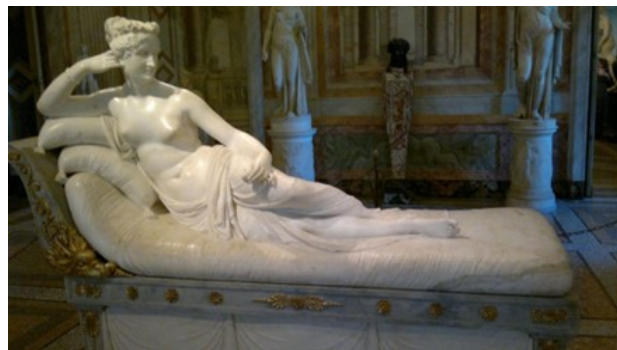
The Borgheze family and silver service

When the explosive energy of the French Revolution expanded into Italy in the late 1790s, the elderly Prince Marcantonio IV was a tepid supporter, but his sons, Camillo and Francesco, both embraced the movement fully, joining the revolutionary armies of Napoleon, and putting their faith fervently in his ideals for the reinvigoration of Italy. Both brothers fought with Napoleon across Europe but followed somewhat different paths. Camillo married Pauline Bonaparte in 1803, was created a Prince of the French Empire, 1805, and Sovereign Duke of Guastalla in 1806 (a tiny state in the Po Valley formerly held by the Gonzagas of Mantua). Both he and Francesco (known as Prince Aldobrandini, the family's secundogeniture) rose through the ranks of the French armies, Camillo in particular making a name for himself by encouraging the Poles to rise up against their Russian overlords, and as a reward, being named Governor-General of the departments of France on the 'far side' (from a Parisian perspective) of the Alps ('les départements-au-delà des Alpes') in 1808.



Prince Camillo Borghese, by Gérard

Prince Camillo ruled from Turin as a virtual sovereign, though he did it alone, as by this point his marriage to Pauline was in name only. Camillo also agreed to sell a number of the Borghese treasures, notably the collections of ancient sculpture, to the Louvre in Paris. The famous Canova sculpture of the Emperor's sister, however, remained in Italy.



Pauline Borghese, by Canova, Galleria Borghese

Camillo's younger brother Francesco also married into Napoleon's intimate circle, to one of Empress Josephine's chief ladies-in-waiting, Adèle de la Rochefoucauld, and was named Brigadier General and First Equerry of the Emperor in 1811. When the Empire fell in 1814, Prince Camillo submitted swiftly to the Allies in Piedmont, and retired to his palace in Florence (the former Palazzo Salviati, now called the Palazzo Borghese), while Pauline remained in the Palazzo Borghese in Rome.

Their silver and silver-gilt dinner service rank amongst the finest Empire silver to have been commissioned during Jean-Baptiste Claude Odier and Martin Guillaume Biennais' illustrious careers.



Villa Borghese in Rome

Item 8:



*Maker's Mark of Martin-Guillaume Biennais and Jean-Charles Cahier
The Borghese Service*

This magnificent confiturier is on a circular raised base chased with two bands of continuous scrolls and matted foliage. The baluster foliate stem flanked by three gryphons sejant on oblong plinths and applied with a Medusa mask and dolphins, and between the twelve spoon-holders chased with simulated feathers. The exterior to the vase-shaped bowl entirely chased with alternate matted and plain vertical leaves, with central girdle decorated with rosettes between matting, the interior with central floral anthemion calyx. The low domed cover with an inner band of foliage scrolls and rosettes on matted ground and engraved with a coat-of-arms, with hound sejant finial on a pierced calyx of anthemion and partly matted foliage scrolls. The spoons with pointed bowls and stems stamped with bunches of grapes, foliage scrolls and rosettes on pounced ground.

The arms are those of Borghese for Prince Camillo Borghese who married Pauline Bonaparte in 1803. This confiturier forms part of the extensive service reputedly given by Napoléon to his sister and Prince Camillo.

The design of the confiturier is generally ascribed to Percier and a drawing is conserved in the Biennais legacy. At least three other examples are known originally commissioned by 1) Hortense Beauharnais, Queen of Holland (now in the Louvre, Paris), 2) The Empress Joséphine and 3) Grand Duke Michel Pavlovitch of Russia, brother of Czar Alexander I (Rijksmuseum, Amsterdam).

The Louvre example has a seated amorino finial and its height is 3.5 cm taller.
(LITERATURE: Les Grands Orfèvres, Librairie Hachette, Paris 1965, pp. 263 and 282-283 Faith Dennis, Three Centuries of French Domestic Silver, New York 1960, Vol. I, p. 65)



The Borghese dragon, with the Imperial eagle added

Pauline Bonaparte was born in 1780 in Ajaccio, Corsica, the second of Napoleon's sisters and considered the most beautiful. In 1797, much to Napoleon's chagrin, she married one of his staff officers, General C-V-E Leclerc, travelling with him to Santo Domingo before his early death from yellow fever.

At home Napoleon's prominence and wealth was rising and he found himself the de facto patron to the

Bonaparte family. As an important family member, Pauline, upon her return to Paris, was introduced by her brother to Prince Camillo Borghese of the eminent Roman family with whom the Emperor sought to create a dynastic alliance. After their marriage in 1803 Princess Pauline moved with Borghese to Rome. In 1804 Borghese received the title of a French Prince and in the ensuing years accompanied the Emperor on the Austrian and Prussian campaigns.

Her second marriage was an unhappy union, with Pauline spending most of her time in Paris, but despite this her relationship with Napoleon remained strong. The present lot, the case engraved with Napoleon's coat-of arms and the contents with the monogram PB, was most likely a personal gift to Pauline from the Emperor rather than part of the larger Borghese Service commissioned by Napoleon upon their marriage.

The Borghese service comprised more than 500 silver-gilt objects and included over 1,000 pieces of table silver, primarily by the French Imperial silversmith Martin-Guillaume Biennais (1764-1843). Originally a cabinet maker and tabletier, by 1789 Biennais had established premises at 283 rue St Honoré 'Au Singe violet'. Following the definitive abolition of corporate regulations in 1797 Biennais diversified his business to include the production of silver and gilt items. He supplied Napoleon from as early as 1798 and assured his preferred place with the future Emperor when, upon Napoleon's return from Egypt in 1801, he was prepared to supply him plate on credit. With the expansion of Imperial glory Biennais' workshop was soon employing up to 600 workers and collaborators, including the master silversmith Marie-Joseph-Gabriel Genu, whose mark can be found on the chocolatiere in the present lot. The present service dates to post-June 19th 1798, according to the silver marks, but before 1802 when Biennais registered his own goldsmiths mark. After 1804 he signed his objects 'Goldsmith to Napoleon' or 'First Goldsmith to the Emperor' after producing the crown and sceptre for Napoleon's coronations in Milan and Paris.

Biennais supplied not only dinner services and regalia, but opulent nécessaire de voyage, which typically included utensils for taking coffee, tea and chocolate. Napoleon himself was known to enjoy warm chocolate whilst on campaign or when working late as his trusted diplomat Louis Antoine Fauvelet de Bourrienne writes in his memoirs in 1831, "at night he never ordered coffee, but chocolate, of which he made me take a cup with him. But this only happened when our business was prolonged till two or three in the morning".

Item 9:



*Twelve Magnificent Dinner Plates from the Borghese Service
Florence circa, 1825 by Scheggi*

Pauline Borghese's spent most of her time in Paris, until the fall of Napoleon, when she returned to Rome and took up residence in the Borghese Palace. She joined her husband in Florence shortly before her early death in 1825. In the 1820s, Florentine and Roman silversmiths contributed to the service by following the original Biennais models. The later additions may have been ordered by both spouses, as the service was split between Rome and Florence.

These magnificent silver-gilt dinner plates with their glorious palm borders were commissioned through the Florentine goldsmiths The Scheggi Brothers.

In 1892 the entire service was offered as one lot at the sale of contents of the Borghese Palace. After changing hands three times, the service became part of the collection of Edith Rockefeller McCormick and was exhibited in its entirety at the Art Institute of Chicago from 1924-1932. Upon Mrs. McCormick's death,

American Art Association/Anderson Galleries sold the service in 150 lots. Widely scattered today, the Borghese service is found in numerous public collections including the Louvre and the Metropolitan Museum of Art.



Details of the Borghese Coat-of-arms

Item 10:



A Glorious Empire Silver-gilt Teapot on Stand from the Grand Duke Mikhail Pavlovich Service. Paris, 1819

by Jean-Charles Cahier

Grand Duke Michael Pavlovich was the fourth son of Tsar Paul 1 and his wife Marie Feodorovna, Princess of Württemberg. He received a military education and travelled extensively throughout Russia; he was appointed Commander of the Guards' Infantry Brigade, and took part in the war against Turkey to liberate Greece. He was awarded the Order of St. George and in 1831 became Chief of all Military Schools in Russia. He married his cousin Princess Helen of Württemberg by whom he had six daughters. He died in 1849 at the age of 51.

It is difficult to imagine a more perfect setting for the vast silver-gilt dinner service ordered from Martin-Guillame Biennais and Jean-Charles Cahier by Grand Duke Mikhail Pavlovich than the latter's magnificent Russian neoclassical palace, designed by Carlo Rossi and now the home of the State Russian Museum in St. Petersburg. Paid for in part by his father, Tsar Paul 1 (r.1798-1801) and then by his brothers, Tsar Alexander 1 (r.1801-1825) and Tsar Nicholas 1 (r.1825-1855), the palace cost some 9 million roubles to complete. It was built between 1819 and 1823 with every detail of the interior design being overseen by its great architect. Indeed the interiors were considered to be the finest in Russia until the reconstruction of the Hermitage in 1837 following a disastrous fire.



Both Michael and his elder brother Nicholas patronised the leading Parisian silversmiths of the day, among them Biennais and Cahier. Indeed, the two firms seem to have co-operated on Michael Pavlovich's huge commission, as their marks are found on differing but component parts of some of the same large objects. It is thought that in 1821 Biennais, who had no likely successor, sold his business, including designs and archives, to Cahier. Although he was well placed with the restored Bourbon regime, Cahier's business eventually floundered, and he went bankrupt in 1828.



Portrait by George Dawe, 1829

It appears that, like so many artistic treasures in Russia, the service was confiscated, this time from the museum founded by Baron Stieglitz, following the Revolution and sold off by the Soviet Government in the 1920s or 1930s to raise much-needed foreign currency. It is interesting to note that the vastly wealthy Baron Stieglitz adopted a daughter who was said to be the illegitimate child of Grand Duke Michael Pavlovich.

Examples from the service can be found in the Hermitage, St. Petersburg and the Rijksmuseum, Amsterdam. By far the most significant item, a magnificent soup-tureen and cover, weighing some 14 kilogrammes, by Cahier and clearly derived from a Percier and Fontaine design can be found in the Santo Spirito Foundation in Lisbon.

Item 11:



A Magnificent Pair of Empire Wine Coolers from the Grand Duke Mikhail Pavlovich Service
Jean-Charles Cahier Paris, 1819 -1838

Each applied twice with the monogram of Grand Duke Mikhail Pavlovitch of Russia. The Paris service known after Grand Duke Michail Pavlovitch, son of Tsar Paul I was made for the Michail Palace in St Petersburg, built between 1819 and 1823. The principal Parisian goldsmiths involved were Martin Guillaume Biennais and Jean-Charles Cahier, who worked in collaboration, the latter taking over Biennais's workshop with its archive and designs, on Biennais's retirement in 1821. Following the death of Grand Duke Michail in 1849, the enormous service was inherited by his only daughter Grand Duchess Ekaterina Mikhailovna and then by his grand-daughter Elena Georgievna (1857-1936). Following the revolution and confiscation, the service was largely dispersed outside Russia being sold off to raise currency up to around 1933, entering a number of museums and private collections. In Russia, in The Hermitage only a few items remain.

Item 12:



The Viceroy of Italy's Tray

A Highly Important French Empire Silver-Gilt Oval Tray

Paris, 1797-1809

Maker's mark of Martin-Guillaume Biennais

The arms are those of Eugène de Beauharnais, as Viceroy of Italy

The tray centred by the magnificent, engraved armorials, the applied border stamped with a band of Imperial bees, the handles in the form of dolphin's masks rising from shells. The tray rests on six sphynxes paw feet, the underside engraved Biennais Orfèvre de L's Mtes Imperiales et Royales Eugène de Beauharnais was born in Paris on 3 September, 1781, and he was to have a remarkable career. The death of his father Viscount Alexandre de Beauharnais (guillotined during the Terror in July 1794) brought Eugène considerably closer to his sister, Hortense (1783-1837), and his mother Marie Joséphe Rose, future Josephine (1763-1814). In 1795, Hortense and Eugène were sent to board at Madame Campan's school and at the McDermott Irish College in Saint-Germain-en-Laye, respectively.

Their mother's liaison with Napoleon Bonaparte, young general newly promoted for his decisive action in the repression of the Royalist insurrection of 13 Vendémiaire Year IV (5 October, 1795), was to change their lives forever; though Eugène was not initially in favour of their marriage on 9 March, 1796. The connection with his step-father was however to help his life's vocation, namely, that of a soldier. After a year spent completing his education, at the age of 15, he was made sub-lieutenant auxiliary in the 1st Hussars Regiment in the Army of Italy and appointed ADC to General Bonaparte in June 1797, shortly after the end of hostilities.



After a brief spell in the Ionian Islands following the Treaty of Campo Formio (18 October, 1797), he also served in Rome before returning to France for the Egyptian campaign. Once again as General Bonaparte's ADC, Eugene distinguished himself in the deadly battles at Jaffa, Saint-Jean-d'Acre – where he was wounded – and the land battle of Aboukir. Eugène revealed his qualities to Bonaparte, and the young general developed a real esteem for his step-son. Naturally, the 17-year-old Eugene was included (with a small circle of intimates) on the secret return to France on 23 August 1799 aboard La Muiron. After the coup d'état of 18-Brumaire (9 and 10 November, 1799), the First Consul Bonaparte appointed him (now aged 18) a captain in the 1st regiment of Chasseurs à Cheval of the Consular Guard.

Eugène accompanied the First Consul in the Second Campaign of Italy. He distinguished himself alongside General Bessières at the Battle of Marengo on 14 June, 1800, at the end of which he earned his stripes as Chef d'Escadron. Eugène was soon to be appointed colonel in 1802, and after the proclamation of the Empire in May 1804, he was to receive promotion to Grand Officer of the Empire at the rank of Colonel General; he was also made Brigadier General, not to mention commander of the Légion d'Honneur (4 June 1804). The 23-year-old Eugène was to receive the ultimate honour when Napoleon, who became King of Italy on 17 March, 1805, appointed him Viceroy of the country. Despite the centralisation required by the Emperor, Eugène worked hard administering his Kingdom of Italy, barely leaving it from June 1805 to May 1809. At the end of the Austerlitz campaign of 1805, the Emperor made Eugène Prince of Venice (territory newly annexed to the Kingdom of Italy), formally adopted Eugène as his son and as such heir apparent to the crown of Italy, and wedded him to Princess Augusta-Amélie of Bavaria.

Eugène administered the kingdom until 1809. He distinguished himself via the victory of Raab, 14 June, 1809, after an initial defeat at Sacile, finally combining with imperial troops at the battle of Wagram, for which Napoleon proclaimed himself very grateful. That same year, Eugène's loyalty to Napoleon was put to the test when he learned of the divorce from his mother, Josephine. In spite of the difficulty of the situation, he agreed in dignified manner to read the declaration in which the Empress submitted herself "to the obligation of sacrificing all her affections to the interests of France" in the Senate.

In 1812, during the Russian campaign, Eugène was given command over the IV French-Italian Corps of the Grande Armée. After having distinguished himself in Smolensk (August 17, 1812) and Moskova (September 7, 1812) during the taking of the Great Redoubt from the Russians under Kutuzov, he performed miracles at Malo Jaroslavetz, leading merely 17,000 men in the face of the entire Russian army. When Joachim Murat returned to his kingdom of Naples and the Two Sicilies, Eugène received command of the debris of the Grande Armée and nobly brought the army back across Poland and Germany. Despite the attempts of Bavarian agents – sent by his father-in-law Maximilian I – to prise him from the French alliance by promising him the kingdom of Italy if he joined the Coalition, Eugène remained loyal to the Emperor despite being a desperate situation. He fought on until the abdication on 6 April, 1814.

The Milan uprising of 20 April, 1814, as well as the lynching of the Minister of Finance of the kingdom, Giuseppe Prina, forced Eugène to flee Italy and to find refuge with his family-in-law in Bavaria. He was present at the Congress of Vienna, disapproved of Napoleon's return from Elba, and took no part (whether military or political) in the Hundred Days. After Waterloo (18 June, 1815), and with the return of the Ancien Régime in Europe, Eugène received the duchy of Leuchtenberg from Maximilien I of Bavaria. Eugène administered his duchy as he had done the kingdom of Italy, happily managing his fortune and organising the marriages of his seven children with other nobles families (his eldest daughter, Joséphine Maximilienne Eugénie Napoléone (1807-1876), married the Crown Prince of Sweden and Norway, becoming Queen of Sweden and Norway from 1844 to 1859). Eugène died of a cerebral hemorrhage on 21 February 1824, in Munich, at the age of 42. After a majestic funeral, Eugène's coffin was placed in the Michaelkirche in Munich, where it lies today amidst those of members of the Wittelsbach royal family.

Item 13:



A set of Four Pot à Oille Paris, 1819-1838

Jean-Charles Cahier

Dining etiquette in eighteenth-century French aristocratic households required the table to be set with an array of serving dishes arranged in a decorative pattern. The diners helped themselves from the dishes and vessels close at hand, and servants reset the table for each course. This style of dining, in which all the components of a course were displayed on the table rather than presented by servants to the diners, was known as the service à la Française as the custom was codified in France in the seventeenth century. It became the dominant mode of fashionable dining in Europe until the early nineteenth century, when it was supplanted by the service à la Russe in which the guests no longer served themselves but rather were waited upon by servants.

An important component of the first course of a dinner was commonly a stew or a soup, and the tureens in which they were served were the most prominent feature of the table setting. The imposing scale and elaborate decoration of this porcelain tureen and stand reflect the role it played not only as a vessel to contain an important element of the meal but also in terms of providing a focal point in the decorative placement of dishes on the table. For especially important dinners at court or in aristocratic households in the eighteenth century, drawings were made to demonstrate the proper arrangement of serving dishes on the table for each course; these drawings indicate serving dishes of various shapes were commonly grouped symmetrically around the tureen, which dictated placement and the layout of the table.

The tureens used in court circles during the second half of the eighteenth century would have been made either of silver or of porcelain, and in both media tureens were produced in two basic shapes. A round tureen was known in France as a pot à oille, named after a Spanish stew called olla podrida, while an oval tureen was termed a terrine. Pots à oille were used for serving rich, meat-based stews or ragouts, whereas terrines were intended to contain soup, though these distinctions probably were not always rigidly observed.

This fabulous set of four Pot à Oille rest on sphynxes paw feet, their circular bowls with palm fronds and with a band of rosettes. Their main bodies also with cast an applied lyre, hippocamps, bull masks and

cornucopia. The handles terminating on masks of Venus on their main bodies. The finials formed as cupid with a hound dog. The form and decoration of this incredible suite compare closely to another example formerly in our collection commissioned for the Borghese Service.

Item 14:



*An Incredibly Rare set of Four George IV Warwick Vase Wine Coolers
By Paul Storr, London 1821*

The arms are those of Quin, Quinsborough Co. Clare, impaling Spencer for Lord George Quin who assumed the name of Quin in 1813, 2nd son of Thomas Tylour, 1st Marquess of Headfort and his first wife Georgiana Charlotte, 2nd daughter of George John, 2nd Earl of Spencer. He died in 1888.

Four wine coolers in the form of a Warwick Vase resting on elegant pedestal bases.

The Warwick vase

The Warwick Vase is an ancient Roman marble vase with Bacchic ornament that was discovered at Hadrian's Villa, Tivoli about 1771 by Gavin Hamilton, a Scottish painter-antiquarian and art dealer in Rome, and is now in the Burrell Collection near Glasgow in Scotland. It was soon to become England's vase.

The vase was found in the silt of a marshy pond at the low point of the villa's extensive grounds, where Hamilton had obtained excavation rights and proceeded to drain the area. Hamilton sold the fragments to Sir William Hamilton, British envoy at the court of Naples from whose well-known collection it passed to his nephew George Greville, 2nd Earl of Warwick, where it caused a sensation.

Restoration of the Vase

The design and much of the ornament is Roman, of the second century CE, but the extent to which the fragments were restored and completed after its discovery, to render it a fit object for a connoisseur's purchase, may be judged from Sir William Hamilton's own remark

"I was obliged to cut a block of marble at Carrara to repair it, which has been hollowed out & the fragments fixed on it, by which means the vase is as firm & entire as the day it was made."

Needless to say, Sir William did not visit Carrara to hew the block himself. The connoisseur-dealer James Byres's role in shaping the present allure of the Warwick Vase is not generally noted:

"The great Vase is nearly finished, and I think comes well. I beg'd of Mr. Hamilton to go with me the other day to give his opinion. He approved much of the restoration but thought the female mask copied from that in Piranesi's candelabro ought to be a little retouch'd to give more squareness and character, he's of opinion that the foot ought neither to be fluted nor ornamented but left as it is being antique, and that no ornament ought to be introduced on the body of the vase behind the handles, saying that it would take away from the effect & grouping of the masks. Piranesi is of the same opinion relative to the foot but thinks there is too great an emptiness behind the handles.... It's difficult to say which of these opinions ought to be followed, but I rather lean toward Mr. Hamiltons."

Thus, it appears James Byres rather than Giovanni Battista Piranesi was put in charge of the vase's restoration and completion. Piranesi made two etchings of the vase as completed, dedicated to Sir William, which were included in his 1778 publication, *Vasi, candelabri, cippi...* which secured its reputation and should have added to its market desirability. Sir William apparently hoped to sell it to the British Museum, which had purchased his collection of "Etruscan" vases: "Keep it I cannot, as I shall never have a house big enough for it", he wrote.



Engraving of the Warwick Vase, 1821, intended as a craftsman's pattern

The Vase at Warwick Castle

Disappointed by the British Museum, Hamilton shipped the fully restored vase to his elder nephew, George Greville, 2nd Earl of Warwick, who set it at first on a lawn at Warwick Castle, but with the intention of preserving it from the British climate, he commissioned a special greenhouse for it, fitted, however, with Gothic windows, from a local architect at Warwick, William Eboral:

"I built a noble greenhouse and filled it with beautiful plants. I placed in it a vase, considered as the finest remains of Grecian art extant for size and beauty."

The vase was displayed on a large plinth, which remains with it in the Burrell Collection, where it is also displayed in a courtyard-like setting inside the building, surrounded by miniature fig trees. The vase was widely admired and much visited in the Earl's greenhouse, but he permitted no full-size copies to be made of it, until moulds were made at the special request of Lord Lonsdale, who intended to have a full-size replica cast— in silver. The sculptor William Theed the elder, who was working for the Royal silversmiths Rundell, Bridge & Rundell, was put in charge of the arrangements, but Lord Lonsdale changed his mind, and a project truly of Imperial Russian scale was aborted. (Please see Christopher Hartop's *Royal Goldsmiths: The art of Rundell & Bridge* page 117 for a more accurate account).

The rich ornament, and the form, which is echoed in sixteenth-century Mannerist vases, combined to give the Warwick Vase great appeal to the nineteenth-century eye: numerous examples in silver and bronze were made, and porcelain versions by Rockingham and Worcester. Theed's moulds were sent to Paris, where two full-size bronze replicas were cast, one now Windsor Castle, the other in the Fitzwilliam Museum, Cambridge. Reduced versions in cast-iron continue to be manufactured as garden ornaments, and in these ways the Warwick Vase took up a place in the visual repertory of classical design. It was even the model for the silver-gilt tennis trophy, the Norman Brookes Challenge Cup won at the Australian Open.

After it was sold in London in 1978 and purchased by the Metropolitan Museum of Art in New York, the Warwick Vase was declared an object of national importance, and an export license was delayed. Matching funds were raised, and, as it was not of sufficient archaeological value for the British Museum, it found a sympathetic home at the Burrell Collection, Glasgow.



On display at the Burrell Collection near Glasgow

Item 15:



Lord Howe's Sugar Vases

A Set of Four George III Silver-Gilt Sugar Vases and Covers, Digby Scott & Benjamin Smith for Rundell, Bridge & Rundell, London, 1805

These exquisite vases rest on a circular base with four foliate panel feet, the base cast and chased with stiff leaves and bellflowers, partly gadrooned below scrolling Vitruvian foliage and rosette scrolls. Each vase with serpent-headed handles and a bud finial. Each of the vases engraved on the rims with the Howe crest. Stamped on the cover with the retailer's mark for '*Rundell Bridge Et Rundell Aurifices Regis Et Principis Walliae Londini Fecerunt*'.

Provenance:

Richard, 1st Earl Howe of the second creation (1796-1870), by descent to
Francis, 5th Earl Howe, sold
Christie's, London, 1 July 1953, lot 111.

The source for these sugar vases was a Roman marble funerary urn in the collection of the 1st Marquess of Lansdowne, see David Udy in "Piranesi's Vasi, the English Silversmith and his Patrons", Burlington Magazine, December 1978, p. 837, fig. 55-57.



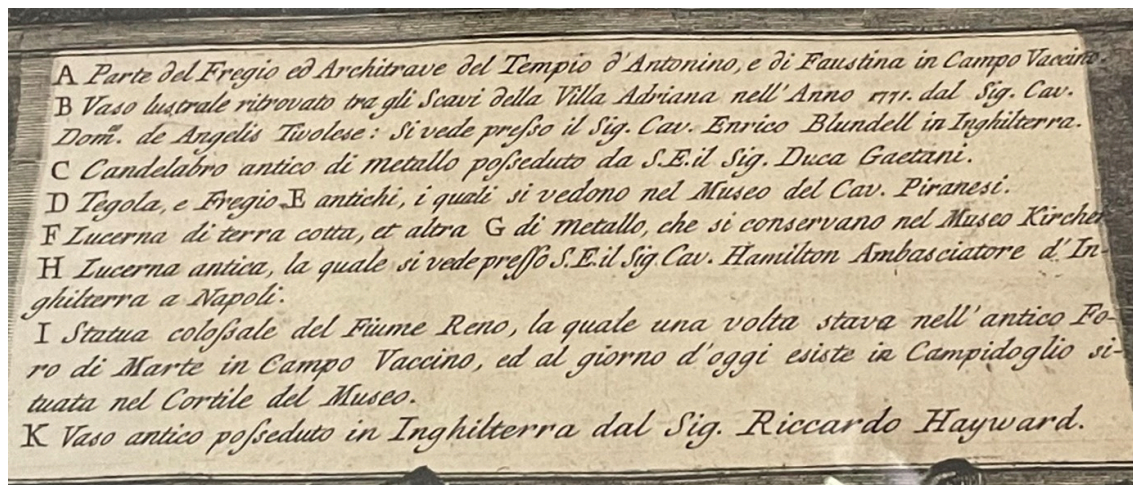
A Roman funerary urn formerly in the Landsdowne Collection

The design in silver is attributed to sculptor John Flaxman, who used a version in his tomb monument for Sir Thomas Burrell in 1796. Flaxman became Rundell's most important designer around 1804, when Scott and Smith were in charge of Rundell's workshop.



Vasi, Candelabri, Cippi, Sarcofagi, Tripodi, Lucerne, Ed Ornamenti Antichi Disegn Ed Inc Dal Cav. Gio. Batta. Piranesi, pubblicati l'anno MDCCLXXIIX.

One of the plates that Piranesi produced including text with information on the circumstances of discovery of each object and their contemporary location:



- A. Part of the Frieze and Architrave of the Temple of Antonino, and of Faustina in Campo Vaccino
- B. Lustral vase found in the excavations of Villa Adriana in the year m. by Mr. Cav. Dom. de Angelis
Tivolese: It can be seen with Mr. Cav. Henry Blundell in England.
- C. Ancient metal candlestick owned by His Excellency Duke Gaetani.
- D. Tile, and Frieze E. Ancient, which can be seen in the Museo del Cav. Piranesi.
- F. Lantern of terracotta, et al & metal, which are conserved in the Kircher Museum
- H. Ancient Lantern, which can be seen by His Excellency Mr. Cav. Hamilton Ambassador of England in
Naples.
- I. Colossal statue of the river Reno, which once stood in the ancient Foro di Marte in Campo Vaccino, and
nowadays it exists in Campidoglio, located in the courtyard of the museum.

K. Ancient vase owned in England by Mr. Riccardo Hayward.

This last group of plates had a huge influence on the decorative arts and in particular silver items produced in the late 18th and early 19th century. Many of the treasures produced bore a direct link to the items found in the prints. Here are a few examples, currently in the Koopman Rare Art Collection that illustrate the influence of Piranesi:



The first known examples were produced by Scott and Smith probably no earlier than 1805, the same date as the present examples. A set of eight vases of this design, 1808-1809, were made for George IV as Prince of Wales at a cost of L376 4s, see *Carlton House: The Past Glories of George IV's Palace*, 1991, cat. no. 95, p. 133.

Item 16:



Lord Dinorben's Dessert Stands

A Pair of Regency Silver-Gilt Dessert Stands London, 1813

Maker's mark of Paul Storr for Rundell, Bridge & Rundell

The plinth engraved on the plinth with a coat-of-arms with baron's coronet above.

Tall comports and candelabra as three slender maidens was greatly influenced and imitated from the French and modelled by Flaxman. These became very popular model from the Storr workshop.

As the Three Graces, they were the personification of beauty, but they could also appear in more stylized standing for the threefold aspect of generosity: giving, receiving and reciprocating. The addition of shells and other nautical motifs, symbolic of Venus, gave expression to the ancient maxim that without food and wine, love withers. Here each dessert centrepiece with shaped triangular base on three palmette feet. The stand on three Bacchic masks with festoons of fruit together with shell motifs portray this message beautifully.

The arms are those of Hughes quartering others impaling Grey, for William Lewis, 1st Baron Dinorben (1767-1852), of Kinmel Park, co. Denbigh and his first wife, Charlotte Mary (d.1835), daughter of William Grey, of Backworth, Northumberland, whom he married in 1804.

Provenance:

William Lewis, 1st Baron Dinorben (1767-1852), of Kinmel Park, co. Denbigh

Anonymous sale; Christie's, New York, 20 June 1980, lot 41.

A European Collector; Christie's, New York, 20 April 2001, lot 273.

Lord Dinorben and Kinmel Park:

William Lewis Hughes, 1st Baron Dinorben (1767-1852) was the son of Reverend Edward Hughes, of

Kinmel Hall, Denbighshire. His father had bought the Kinmel Park estate in 1786, having acquired great wealth through his marriage to Mary Lewis. She had inherited the Llysduelas estate on Anglesey from her uncle. The estate included Parys Mountain, which became the largest copper mine in Europe. His first wife was Charlotte Mary Grey, the daughter of a Northumbrian landowner William Grey, however she died in 1835. Following Charlotte's death he married Gertrude Smyth in 1840. She was the youngest daughter of Grice Smyth and sister of Penelope (d.1882), who had married Carlo, Prince of Capua (1811-1882) at Gretna Green in 1836. Lord Dinorben's father built a large house designed by Samuel Wyatt (1737-1807) constructed between 1790 and 1810. This was destroyed by fire in 1841, and his son rebuilt an even larger house designed by Thomas Hopper (1776-1856), who had recently completed Penrhyn Castle, Bangor. This in turn was replaced by an even larger edifice designed by architect William Eden Nesfield (1835-1888) for Lord Dinorben's cousin and eventual heir Hugh Robert Hughes (1827-1911).



Edward Hodges Baily (1788 -1867)

Illustrated London News

Design For the Dessert Stands:

The Royal Goldsmiths Rundell, Bridge and Rundell produced a number of figural dessert stands with slight variations in design. Rundell's album of designs now preserved in the collection of the Victoria and Albert Museum includes a drawing of a centrepiece, attributed to Edward Hodges Baily (1788-1867) after a design by Thomas Stothard (1755-1834), featuring three bacchic nymphs supporting an openwork basket. A pair of silver-gilt dessert stands of 1810-11, also with bacchic figures set between crossed thrysi, formed part of the Duke of Wellington's Ambassadorial Service and remain at Apsley House (see N. M. Penzer, Paul Storr: *The Last of the Goldsmiths*, London, 1954, pl. XXXIII, p. 144). Three silver-gilt dessert stands and a centrepiece with scroll candle branches of similar design to Wellington's plate by Paul Storr were formerly in the collection of Lillian and Morrie Moss (M. Moss, *The Lillian and Morrie Moss Collection of Paul Storr Silver*, Miami, 1972, pl. 65-66, pp. 128-29).



A drawing of a silver centre piece, by Edward Hodges Baily, c.1820. © Victoria and Albert Museum, London.

Item 17:



The Duchess of St Albans Tureens by Philip Rundell for Rundell, Bridge & Rundell, London, 1821
(Formerly in the Collection of Koopman Rare Art)

This extraordinary pair of soup tureens, liners and stands exemplify the magnificence of what was the most valuable service in the country. The lavishness and opulence of the cast and applied decoration of patriotic English oak and acorns together with adorned acanthus would have graced the presence of royalty and aristocrats at the Duchess' residence in Statton Street. The beauty of their design by Edward Hodges Baily and brilliance in execution by Rundell's workshop.



The Morning Post recorded of Thomas Coutts that "some time previous to his death he settled upon Mrs. C. the sum of £600,000 with the house in Stratton-street, all the plate, linen, etc. - the service of plate is said to be the most valuable of any of the country - together with the house in Highgate and all its appurtenances...the whole makes her the richest widow in the United Kingdom."

Within three years of Coutt's death, reports of an impending marriage between his widow and the 21-year-old heir to the Dukedom of St. Alban's were rife. William Beauclerk succeeded to the Dukedom in 1825 and almost immediately proposed marriage to Mrs. Coutts. They were married 16 June 1827. The Duchess was renowned both for the extravagance of her hospitality and her generosity to those in need. She was vilified by the popular press, who lost no opportunity in attacking her, and she appears to have been either wildly hated or greatly loved by all in society. The Royal Dukes, with the exception of the Duke of Clarence (later William IV) were all regular visitors.

The Duchess died in 1837, leaving the bulk of her estate to Angela Burdett-Coutts, her stepdaughter. Contemporary newspaper accounts gleefully pointed out that her fortune was equivalent to thirteen tons of gold, or if not in sovereigns it would stretch over twenty-four miles and take ten weeks to count. Angela Burdett-Coutts used her wealth to amass a large art collection and to fund numerous philanthropic schemes for which she was created a Baroness by Queen Victoria in 1871. She resisted numerous suitors until her marriage in 1881 to an American, William Bartlett of Plymouth, Massachusetts. Bartlett took the name of Burdett-Coutts in lieu of his own and sat as M. P. for Westminster from 1885 on and gave his wife considerable assistance in her charitable activities. Baroness Burdett-Coutts died on 30 December 1906, and her body lay in state for two days, during which time 30,000 people, both rich and poor, paid their last respects. She was buried in Westminster Abbey on 5 January 1907. After her death, the bulk of the Duchess's silver remained in storage until 1914 when it was sold by Christie's.



A drawing of a silver sauce tureen by Edward Hodges Baily, circa 1820 at the V&A

Edward Hodges Baily was born in Bristol, the son of a ship's carver. Having been brought to the attention of John Flaxman, he joined the sculptor's studio where he spent seven years, joining the Royal Academy in 1808 and winning the gold medal in 1811 for his *Hercules Restoring Alcestis to Ademetus*. In 1817 he began designing for the firm of Rundell and Bridge where he became chief modeller. He is best remembered for the figure of Nelson which stands at the top of the column in Trafalgar Square.

Each tureen in a fluted oval form on foliage feet, the sides applied with oak-leaves and acorns, with leaf-capped reeded handles, the foliate rim with shells at intervals, the domed fluted cover with a cast acanthus handle, the confirming stand with scroll handles, the tureens, covers and stands each engraved twice with initials below a duchess coronet, engraved inside the covers, under stands and on liners with a crest below a duchess coronet, after a design by Edward Hodges Baily.



The Jolly Duchess: Harriet Mellon

This is the story of the illegitimate daughter of a strolling player who became the Duchess of St Albans and one of the richest women in Britain. Famously described by 14th Duke of St Albans as 'A generous character and that is always a special quality'.



William Beechey, Harriet Beauclerk (née Mellon), Duchess of St Albans, Oil on canvas, Circa 1815.

Courtesy of the National Portrait Gallery

Harriet Beauclerk, Duchess of St. Albans (née Mellon) was born in London in 1777. She was the daughter of a wardrobe mistress and actress in a band of strolling players. Harriet grew up surrounded by the group of talented performers. Her mother married violinist Thomas Entwisle who taught her how to sing and dance, the desire to perform running through her blood. The family went on to join the respected acting company owned by Thomas Bibby which toured the theatres of the North.

In 1787, Harriet made her debut playing 'Little Pickle' in *The Spoiled Child* at Ulverston. However, her major breakthrough came when she was spotted by playwright Richard Brinsley Sheridan. As a result, she worked for a season at the magnificent Drury Lane Theatre in January 1795 as Lydia Languish in Sheridan's *The Rivals*. Throughout her successful career she acted as an understudy to Dorothea Jordan and Sarah Siddons and was best remembered for her role as Volante in John Tobin's *The Honeymoon*, performed in 1805.



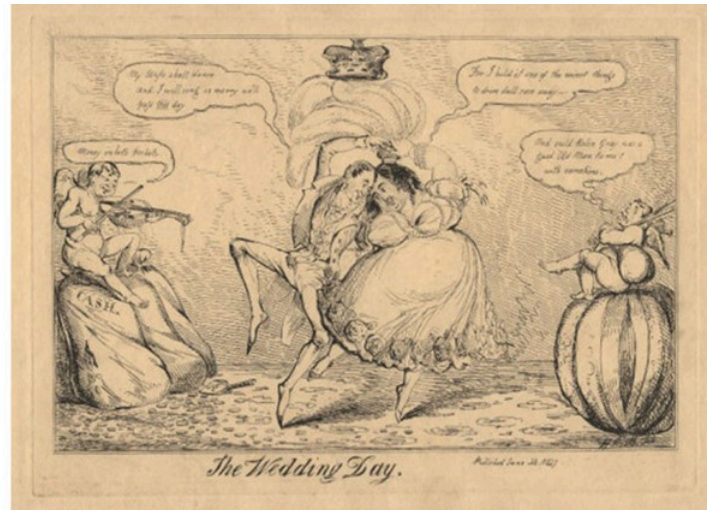
George Clint, Scene from John Tobin's The Honeymoon, Oil on canvas, circa. 1835. Courtesy of The Victoria & Albert Museum

Mellon's fame rose in 1815 when she married the banker, Thomas Coutts. Whilst her acting career came to an end; she had found her perfect partner who she described as 'the most perfect being that ever breathed'. Mellon had been Coutts' mistress before his first wife, Elizabeth Starkey, passed away in 1815. As a result of the scandal their marriage was conducted in private so as not to upset his three daughters from his previous marriage. Thomas Coutts did all he could to protect his beloved from his daughter's hostility. Together they threw lavish parties and entertained important guests such as Wordsworth and Samuel Rogers to their properties across the country, her favourite being Holly Lodge in Highgate.



Charles Turner, after Sir William Beechey,
Harriet Beauclerk (née Mellon), Duchess of St Albans,
mezzotint, published 1806. Courtesy of the National Portrait Gallery.

However, in 1827 Harriet married William Aubrey de Vere the 9th Duke of St Albans, who was 23 years her junior. This caused an outcry and Harriet became subject to a number of sarcastic caricatures and criticism.



Henry Heath, The Wedding Day, Etching, 1827. Courtesy of The National Portrait Gallery.

Her close friend Sir Walter Scott wrote to Harriet to congratulate her on her second marriage. Her reply to Scott was quoted in full in his journal for 30 June 1827:

"What a strange eventful life has mine been, from a poor little player child, with just food and clothes to cover me, dependent on a very precarious profession, without talent or a friend in the world – first the wife of the best, the most perfect being that ever breathed ...and now the wife of a Duke! You must write my life... my true history written by the author of Waverley"



Henry Fuseli, Harriet Mellon, Pencil, 1815. Courtesy of Lowell Libson.

Harriet was a keen collector amassing a fantastic collection of old master paintings and silver. She sat for some of the most important artists of the time including Sir William Beechey, George Romney and Sir Thomas Lawrence. On her death in 1830 she left to the Duke of St Albans £10,000 a year for his lifetime along with both the properties based in London. The rest of her fortune and estate worth approximately £1.8 million was left to Angela Burdett, the youngest of Thomas Coutts' grandchildren.

The majority of her silver collection was placed in a vault at Coutt's bank until 1914. On 14th May 1914 Christie's, London held the Coutts Heirlooms sale including a service by Paul Storr after the designs by E. Hodges Baily. Many of Harriet's pieces of silver have passed through the doors at Koopman Rare Art including a George III cheese dish made by Robert Hennell II in London 1812, A pair of candelabra by William Pitts, and a wonderful pair of dishes by Henri Auguste to name but a few.

Item 18:



A Pair of 19th Century George III Wine Cooler on Stands, London, 1819. By Paul Storr (Formerly in the collection of Koopman Rare Art)

Weight: 367 oz 6 dwt

Height: 26.7 cm, 10.5 in

The design of this magnificent pair of wine coolers on stands is once more attributed to the genius of Edward Hodges Baily. The wine coolers on circular stands with shell, acanthus and palmette borders. The bases also fluted and rising to a platform with a band of scrolling acanthus. The coolers on four scrolled shell feet with a cast and applied spray of oak leaf and acorn rising up the body of the cooler above the shells. The main bodies fluted and terminating at the collar with a contrasting plain convex band. The reeded handles bound and terminating on the main body with acanthus leaves. The capes with a matching border of shell, acanthus and palmette border to the base. The coolers also with their original

silver liners.

Literature:

For comparison, Paul Storr, 1771-1844: Silversmith and Goldsmith by Norman M. Penzer.

Item 19:



George III London, 1816 by Paul Storr

A Pair of Massive Regency Four-Light Candelabra

The relationship between humans and the natural environment is celebrated in almost every culture throughout history. It's evident in artifacts and art through the symbols used to represent the elements of fire, water, air, earth and sometimes spirit.

Ancient Greek philosophers popularized the idea of the classical elements of earth, fire, water, and air. Empedocles first described the elements in the 5th Century BC while attempting to discover the arche (or origin) of first matter. He deduced that the classical elements are the originator of all things, a philosophy that was shared by later Greek philosophers, Plato and Aristotle, although Aristotle added the fifth aether element to account for the (then) unknown matter that made up celestial objects. The Greek view of classical elements makes up the basis of medieval beliefs which influence Pagan interpretations of the elements. Fire is the symbol of love, desire, anger, power, assertiveness, and energy and is considered to be the first element to be created on earth. Water the symbol of rebirth, healing, fertility, change, dreaming, clarity, intuition and is the most soothing and calming of the four elements. Air symbolises knowledge, perception, communication, creativity, and strategy. It is the element of life itself as all living

creatures, both plants and animals, require air to live and thrive. Earth symbolises stability, nourishment, security, fertility, health, and home. It is the most materially grounded element.



The owl's masks repeated three times in the base of the stem symbolising air

The sophisticated rococo design of these candelabra was almost certainly derived from an original of circa 1740-45. This unknown 18th century model was possibly by Paul de Lamerie, and perhaps modelled by the "Maynard Master." They bear several of his signature motifs, including moustached faces and characterful lion masks. The bases, with a lion for Earth, a dolphin for Water, and a Dragon for fire, are complemented by a baluster stem with eagle wings and owls heads for Air. The candle arms spring from the centres in spiralling foliage quite similar to Thomas Germain's "satyr" candelabra, which were being copied in London between 1738 and 1744 by Charles Frederick Kandler, John Hugh Le Sage, and George Wickes.

The candelabra on shaped circular bases cast with heads of lions, dolphin, and dragons, the stems cast with owl heads below entwined dolphins and shells, central knop cast with eagle wings, the sconces with lion, bearded, and owl masks, the drip pans with swirled feathers on tops and cattails and reeds underneath, all within rococo ornament. The bases stamped 'Rundell Bridge Et Rundell Aurifices Regis Et Principis Walliae Regentis Britannias'



The beautifully cast dragon with flames billowing from his mouth symbolising fire

The earliest revival of the model seems to be a four-light pair by William Pitts of 1809, at a time when the taste for antiquarian plate was rapidly gaining ground. At this date Pitts was supplying the Royal Goldsmiths Rundell, Bridge and Rundell with pieces in historical styles, such as sideboard dishes and tankards in a 17th century manner (Christopher Hartop, *Royal Goldsmiths: The Art of Rundell & Bridge, 1797-1843*. Koopman Rare Art, 2005, p. 124). The stems of the 1809 candelabra have a doubling of the eagle-wing baluster, probably to bring them up to the height expected by the early 19th century, but with a slightly awkward effect. In a suite of three by Pitts formerly at the Art Institute of Chicago, a pair of two-light candelabra of 1814 have a single eagle-wing baluster stem and may reproduce the rococo original, while the central three-light one of 1817 has the double baluster stem to reach its greater height of 25 ½ inches.



The lion symbolising the earth surrounded by flowers, acanthus leaves and hops

In 1813 Paul Storr, by then working entirely for Rundell's, produced an impressive suite of three candelabra of this model, a pair of seven-light examples and a central eight-light version. At Knole in 1954, the original patron may have been the 4th Duke of Dorset (see N.M. Penzer, *Paul Storr: The Last of the Goldsmiths*, 1954, pp. 164-65). Here Pitts' double-baluster stem has been replaced by entwined dolphins above an owls' head knop, though the eagle-wing baluster still anchors the candle arms at the top. This new stem, better balanced for scaling up the design (the seven-light examples are 28 ½ in., 72 cm), may be derived from another 18th century rococo model, or could be a new invention in Revivalist style.

By 1816 the taste for antiquarian plate, rather than classical, was fully established. Storr was continuing this model, as in the offered examples with the dolphin stems, Pitts was continuing his version with double baluster stems and William Elliott was now also producing it with single baluster stems, including a pair owned by the Duchess of St. Albans. Paul Storr and dolphin-stem examples are known from 1817 and 1818. In 1819, the year Storr withdrew from Rundell's, another pair bears the mark of Philip Rundell.



A Pair of William Pitt candelabra London, 1816

This was certainly amongst Paul Storr's most successful candelabra designs of the Regency period and the early Revivalist era. Storr shows his virtuosity and inventiveness incorporating old forms in latest fashion.



The dolphin for water surrounded by bullrushes and seashells.

Item 20:



A Set of Four Magnificent George III Wine Coolers

London, 1804

Maker's Mark of Digby Scott & Benjamin Smith

Each vase form, on spreading circular base with band of acanthus, the matte-finished upper body applied with circular medallions within entwined dolphins, each applied with a Bacchic emblem, centring an

applied drapery cartouche engraved with coat-of-arms and motto, the two entwined snake handles with Hermes-mask joins, the removable collar with ovolo and dart band, engraved with a crest, with cylindrical liner, marked on bases, collars and liners.

The arms are those of Baillie.

Engraved 'Rundell Bridge Et Rundell Aurifices Regis Et Principis Walliae Londini Fecerunt'

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