

THE
EXCEPTIONAL
SALE 2016

New York
13 April 2016



CHRISTIE'S







THE EXCEPTIONAL SALE 2016

WEDNESDAY 13 APRIL 2016



AUCTION

Wednesday 13 April 2016
at 11.00 am

20 Rockefeller Plaza
New York, NY 10020

VIEWING

| | | |
|----------|----------|--------------------|
| Friday | 8 April | 10.00 am – 5.00 pm |
| Saturday | 9 April | 10.00 am – 5.00 pm |
| Sunday | 10 April | 10.00 am – 5.00 pm |
| Monday | 11 April | 10.00 am – 5.00 pm |
| Tuesday | 12 April | 10.00 am – 5.00 pm |

AUCTIONEER

Jussi Pylkkänen (#1351667)

above

Lot 11

wrap front

Lot 24

wrap flap

Lot 21

wrap back

Lot 36

front cover

Lot 7

inside front cover

Lot 14

opposite

Lot 13

back cover

Lot 10

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[40]

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CONTENTS

| | |
|-----|---|
| 3 | AUCTION INFORMATION |
| 4 | INTERNATIONAL DECORATIVE ARTS |
| 5 | SPECIALISTS AND SERVICES FOR THIS AUCTION |
| 8 | PROPERTY FOR SALE |
| 168 | CONDITIONS OF SALE • BUYING AT CHRISTIE'S |
| 171 | SYMBOLS USED IN THIS CATALOGUE • IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE |
| 172 | WINE AND SPIRITS BUYING AT CHRISTIE'S |
| 173 | CONDITIONS OF SALE FOR WINE AND SPIRITS |
| 175 | IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE FOR WINE AND SPIRITS |
| 176 | WORLDWIDE SALEROOMS AND OFFICES AND SERVICES |
| 177 | HANDLING AND COLLECTION |
| 185 | WRITTEN BIDS FORM |
| 186 | CATALOGUE SUBSCRIPTIONS |

KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905) (LOTS 1-4, 16-20, AND 33-35)



Baron Alphonse de Rothschild (1827-1905). Courtesy of the Rothschild Archive, London.

LE GOÛT ROTHSCHILD AND THE PATRONAGE OF RENAISSANCE WORKS OF ART

The French Rothschild art collections and the wealth that fueled them began with Baron James Mayer de Rothschild (1792-1868), youngest of the five brothers known famously as the five “arrows” of the family. Founder of MM de Rothschild Frères in Paris, Baron James lived with his wife Betty in grand style at 19 rue Lafitte, although their most magnificent creation was the château de Ferrières, which he thoroughly updated in the family taste for the Renaissance style.

Joseph Paxton, the architect of the Rothschild-owned Mentmore Towers in England, transformed the exterior of Ferrières between 1853 and 1863, while the interior was designed by Eugene Lami who created an extraordinary *mise-en-scène* in which to display grand pictures and grand furniture to grand effect. Ferrières became more of a palace than a château and reflected James’s rise to the very height of French society, where he achieved an almost sovereign status, demonstrated by the state visits of Napoleon III in 1862 and of the King and Queen of Belgium in 1867.

In 1868 Baron Alphonse James de Rothschild (1827-1905), James’s eldest son, inherited not only the management of Rothschild concerns in France but also his father’s financial and political skills, used to great effect in protecting and enhancing his family’s interests as well as those of France through events such as the fall of Louis-Napoleon, the Paris Commune and the Franco-Prussian War.

Inheriting the château de Ferrières and its superb collection of furniture, sculpture, tapestries and pictures, Alphonse set about acquiring precious works of art to form a treasure-cabinet, or *Schatzkammer*, in the manner of Renaissance princes. In the 16th century, vessels made of prized materials such as rock-crystal and agate were worthy of mounting in gold, enamel, and gemstones, and an assemblage of these objects created a spectacular display of wealth.

Although Alphonse bought a certain number of Dutch 17th century and French 18th century pictures, including Boucher’s celebrated portrait of Madame de Pompadour in 1877, it was towards gold-mounted objects of vertu that he concentrated his most assiduous pursuits. Alphonse’s interest in precious objects had started at a young age; at the age of 22 he acquired faience and enamels on a trip to Italy. The extent and continuity of Alphonse’s purchasing is borne out by the *Comptes Courants*, or account ledgers, of the French Rothschilds from 1870-1905, which show that Alphonse’s vast collection of decorative objects, including “*Emaux de Limoges et de Venise, Verres Venise et*



Arabes, Cristaux et Bijoux," were concentrated in museum-style vitrines at Ferrières, displayed in the *Fumoir* as well as the *Salon vert*, *Salon rouge* and *Boudoir entre-sol*.

The only problem with such a voracious demand, which was shared by other branches of the Rothschild family in the same period, was the matter of supply. Frédéric Spitzer, a brilliant dealer, positioned himself to supply Alphonse, his family, and other collectors of the day with exquisite objects in the Renaissance style that often surpassed the quality of 16th-century examples. The superb works in the present auction, all undoubtedly acquired by Alphonse from Spitzer's shop in Paris, were made by exceptionally talented craftsmen, among them Reinhold Vasters and Alfred André.

Frédéric Spitzer (1815-1890) owned an antique business in Aachen from about 1850 until 1869, and it is during this period that he almost certainly came across the goldsmith Reinhold Vasters, the appointed restorer at the Aachen Cathedral Treasury. In 1852 Spitzer purchased a large house in Paris on the rue de Villejust, which became known as *musée Spitzer*. Here he amassed a huge collection of Renaissance and Renaissance-style gold and silverwork and other works of art of every description.

Preferring to be known as an *amateur*, or knowledgeable collector, Spitzer was in actuality a retailer moving in the most elegant social circles in Paris. As the introduction to the Spitzer sale catalogues of April 17 and June 16, 1893, noted "*pendant douze ans (1878-1890) l'hôtel de la rue de Villejust a été le pèlerinage de toute l'aristocratie européenne, aristocratie de naissance, de talent ou de fortune.*"

Writing in 1909, the year of Spitzer's death, Stephen Beissel observed that Spitzer, "as is well known, employed for almost fifty years a series of first-rate artists in Paris, Cologne, Aachen, etc., who made him old things." Due to Charles Truman's discovery of his drawings in the Victoria and Albert Museum, Vasters is now known to be the Aachen artist. Recently, curator Marion Campbell has suggested that the Cologne supplier may be the superb enameller Gabriel Hermeling, who worked from 1860 to 1904. In Paris, the "first-rate" artist must be, without doubt, the jeweler, Alfred André, whose surviving metal patterns and molds were the subject of a groundbreaking study in 2000 by Alexis Kugel.

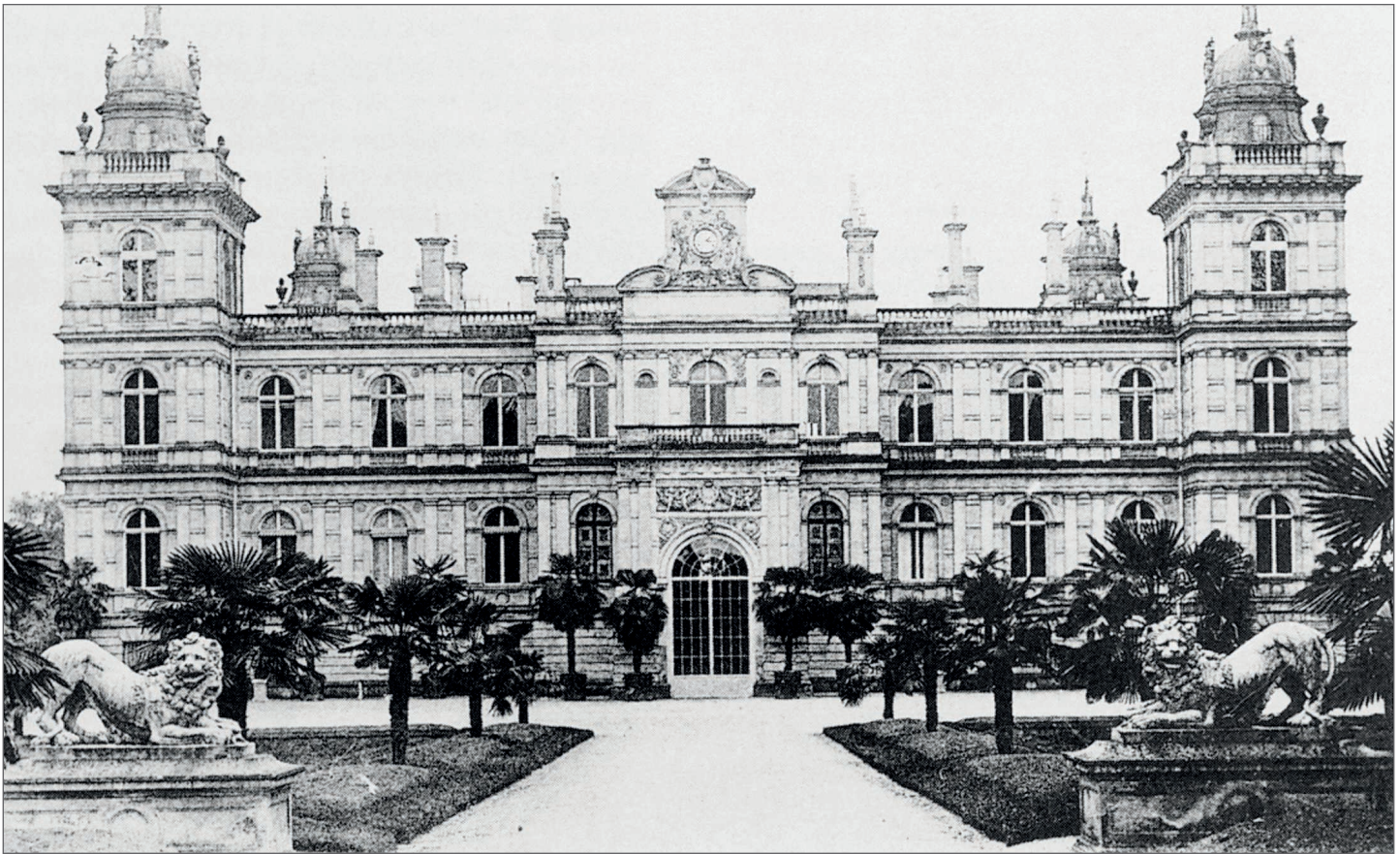
Reinhold Vasters (1827-1909), like Spitzer, became increasingly wealthy after 1850, and by 1880 was publically exhibiting works of art from his personal collection. Indeed the 1902 Dusseldorf exhibition, *Kunsthistorische Ausstellung*, included no fewer than 500 pieces owned by Vasters. Predictably, the highlights of Vasters's collection included gold-mounted Milanese rock-crystal and enameled jewels.

Alfred André (1839-1919) established his first shop in 1859 and became known as a leading restorer of Medieval and Renaissance decorative art. In 1880 he converted a large four-story building on the left bank into a workshop for goldsmiths, hardstone carvers, and ceramicists. His reputation as a conservator was widespread and culminated in his being employed to restore a Milanese rock-crystal casket in the Escorial. For this he was awarded the Order of Charles III by the Spanish Royal family in 1885.

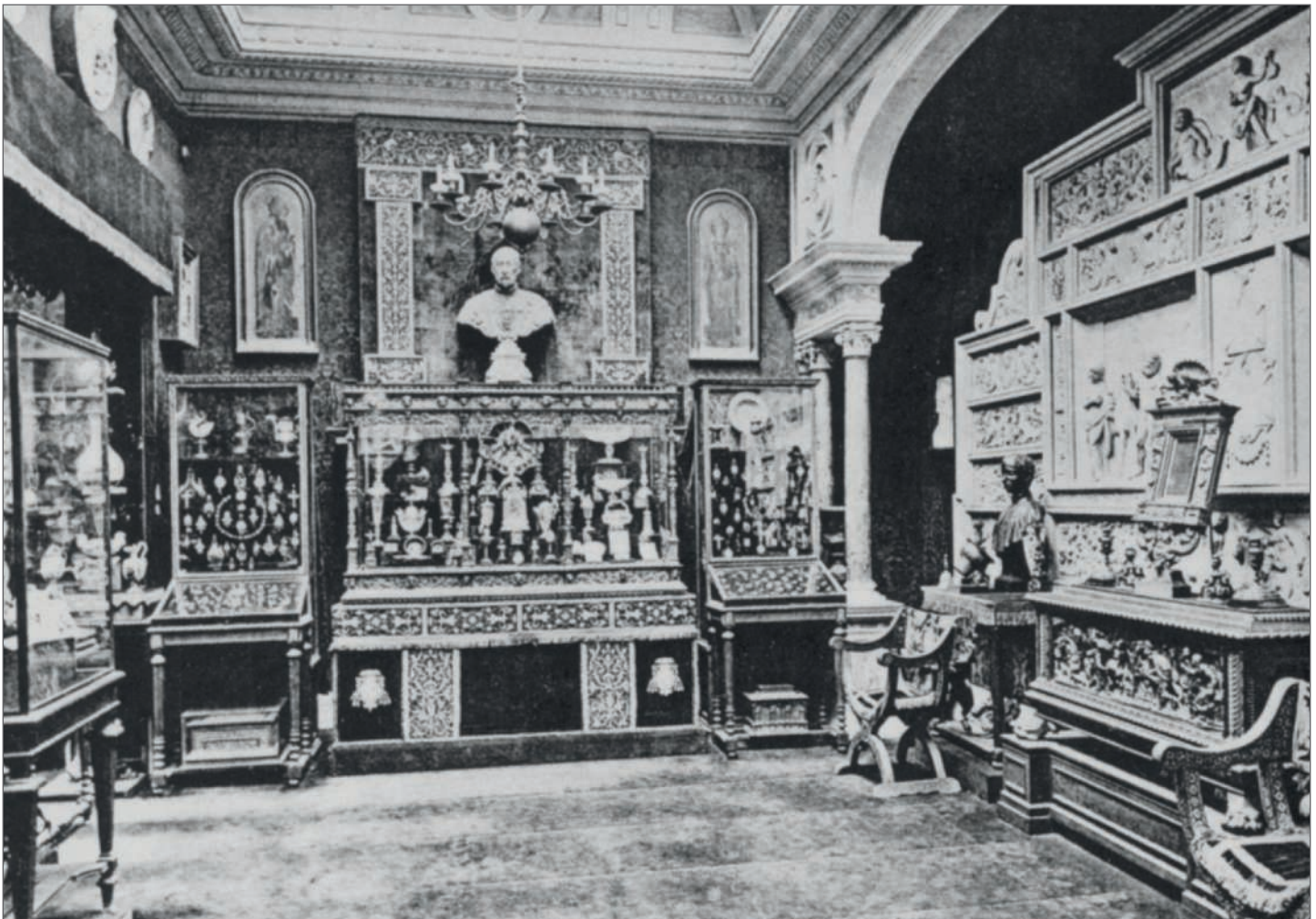
The survival of a large number of metal patterns for jewelry and gold mounts in the collection of the André firm in Paris leaves little doubt that the workshop produced many Renaissance-style objects. Enameled and jeweled gold mounts, apparently cast from André's molds, appear not only in the Spitzer collection catalogue and the collection of the Parisian Rothschilds, but also in many of the world's leading museums, particularly those in the United States. The *Comptes Courants* of the French Rothschilds from 1870-1905 list some of Alphonse's purchases over a thirty-five year period from André. In addition to descriptions of a considerable amount of restoration work and purchases at the Spitzer sale of 1893, there is mention of several jewels being from the "*époque Renaissance.*"

It is a tribute to the skill of the makers that so many Renaissance-style works of art have been accepted as genuine throughout much of the 20th century. Indeed their work was so sophisticated that it is only through the chance survival of the Spitzer catalogues, Vasters's drawings, and André's models that it has become possible to identify their productions today.

(For details on the recent attributions to Alfred André, see Alexis Kugel, with Rudolf Distelberger and Michèle Bimbenet-Privat, *Joyaux Renaissance: une splendeur retrouvée*, Paris, 2000, and on the discovery of Reinhold Vasters, see Charles Truman, "Reinhold Vasters, the Last of the Goldsmiths," *Connoisseur*, vol. 199, March 1979, pp. 154-161.)



The façade d'honneur of the château de Ferrières.



Interior view of the Musée Spitzer. Photograph from Edmond Bonaffé, *Le Musée Spitzer*, Paris, 1890.

KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

1



A RENAISSANCE-STYLE JEWELLED AND ENAMELED GOLD-MOUNTED ROCK-CRYSTAL CUP AND COVER

BY REINHOLD VASTERS, AACHEN, CIRCA 1870

On oval base, the mount set with alternate triple and single ruby collets, on black and white enamel strapwork ground, the fluted baluster stem with similar knops, the broadly fluted oval bowl carved with cherubs' heads, scrolling foliage and baskets of flowers, the enameled border set with single ruby collets at intervals, the cover with similar border, with finial possibly representing Hercules and Cacus, with brass-bound oak and velvet-lined storage case with printed label '67/ER/7-1'
13 $\frac{3}{8}$ in. (35.3 cm.) high

\$120,000-180,000

£85,000-130,000
€110,000-160,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 4859).

Restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 70.

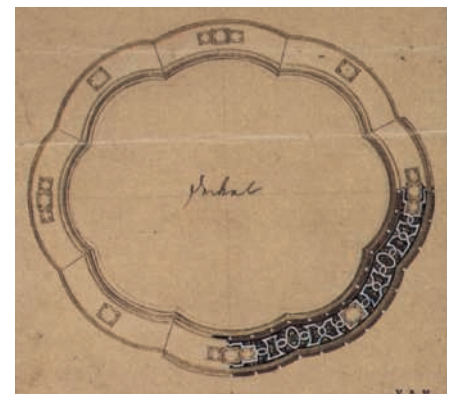
Rothschild inventory no. E. de R. 290.

Vasters designed the jeweled and enameled mounts on this cup after 16th-century examples by the Parisian goldsmith Richard Toutain the Younger. An onyx ewer at the Kunsthistorisches Museum commissioned by King Charles IX of France has similar black-and-white moresque mounts documented from the workshop of Toutain around 1570 (KHM inv. no. KK 1096). A famous sardonyx cup in the collection of Cardinal Mazarin at the Galerie d'Apollon at the Louvre also has moresque enameling attributed to Toutain. Eight watercolor designs by Vasters for the mounts on this cup are in the collection of the Victoria and Albert Museum (two are illustrated here).

The overall form of this cup is similar to an example at the Metropolitan Museum of Art for which Vasters's designs exist (Y. Hackenbroch, "Reinhold Vasters, Goldsmith," *Metropolitan Museum Journal*, vol. 19-20, 1984-85, figs. 130-131).



Vasters's design for the finial.
Courtesy V&A Picture Library
(E.3041-1919 through E. 3048-1919).



Vasters's design for the cover border. Courtesy V&A Picture Library (E.3041-1919 through E. 3048-1919).



KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)



Jean-Baptiste Fortune de Fournier (French 1798-1864). Courtesy of Galerie Jacques Kugel, Paris.

2

A PAIR OF RENAISSANCE-STYLE JEWELLED AND ENAMELED GOLD VASES

POSSIBLY BY ALFRED ANDRÉ, PARIS, CIRCA 1860

Each on square plinth, the bases set with ruby collets, with strapwork panels above, the blue *guilloché* enamel body overlain with white scrolls set with emerald, ruby and sapphire collets, with waisted neck and handles formed as a merman and a mermaid set with further ruby collets and holding pendant pearls
4 3/8 in. (11.1 cm.) high

(2)

\$70,000-100,000

£50,000-71,000
€64,000-91,000

PROVENANCE :

Baron Alphonse de Rothschild (1827-1905), Paris.
Baron Edouard de Rothschild (1868-1949), Paris.
Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 3607 a and b).
Transferred to Schloss Neuschwanstein, Hohenschwangau.
Repatriated to France October 18, 1945 and restituted to the Rothschild Collection.
Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold Christie's, London, 14 December 2000, lot 67.

Rothschild inventory nos. E. de R. 293-4.

These vases appear in a watercolor by Jean-Baptiste Fortune de Fournier (1798-1864), an artist who worked for Napoleon III and exhibited at the Salons of 1843 and 1864. Eight interior views of The Tuilleries are recorded by him as well as a portrait of Napoleon III. The watercolor illustrating the Rothschild vases, as well as three others illustrating mostly jewelry, was included in the sale of some of the contents of the château de Ferrières, Baron Alphonse's home.

The design for a similar base of a vase by Vasters is in the collection of the Victoria and Albert Museum, London (E.3275-1919). In the opinion of Miriam Krautwurst, Vasters restored an object for which he had designed the base, while the objects themselves appear more likely to be the work of Alfred André.



Vasters's design for a related base. Courtesy V&A Picture Library (E.3275-1919).



KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)



3

A RENAISSANCE-STYLE ENAMELED AND GOLD-MOUNTED AGATE CUP AND COVER

POSSIBLY BY REINHOLD VASTERS, AACHEN, CIRCA 1870

On circular base, the gold border enameled with scrolls and vari-colored lobes with busts of children, the center and stem with applied winged busts, the gold border to the agate bowl *champlevé* enameled with flowerheads and scrolling foliage, the raised cover with border of multi-colored flutes, the center enameled with reclining figures probably emblematic of Faith, Hope and Charity, the finial with three applied winged monsters and surmounted by the figure of Prudence
5 ¾ in. (14.5 cm.) high overall

\$90,000-120,000

£66,000-85,000
€84,000-110,000

PROVENANCE :

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 3587).

Recovered by the Monuments, Fine Arts and Archives Section and transferred to the Central Collecting Point, Munich, September 3, 1945 (MCCP no.7945/12).

Repatriated to France July 11, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 68.

Rothschild inventory no. E. de R. 677.









KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)



Vasters's design for a related clock.
Courtesy V&A Picture Library (E.2665-1919).



4

A RENAISSANCE-STYLE JWELED AND ENAMELED GOLD-MOUNTED ROCK-CRYSTAL TABLE-CLOCK

BY REINHOLD VASTERS, AACHEN, CIRCA 1860

The domed rock-crystal base carved with mythological gods and goddesses within gemset border enameled with fruit and scrolls, with black enamel bands resting on three enameled ball and scroll feet, the stem formed as Hercules wearing a scarlet lion's pelt standing on rockwork and supporting the rock-crystal globe encased in a gold band enameled with signs of the Zodiac and surmounted by figure of Chronos, the reverse of the globe with applied enameled half moon, the movement with skeletonized and florally engraved plates having *fusée* and spring barrel (gut line broken), verge escapement with plain two-arm steel balance wheel, gilt baluster pillars secured with rose-nuts on the top-plate and pinned to the backplate, the dial with outer 1-12 and inner 13-24 chapters engraved into the rock-crystal globe and centered by an applied gold plaque decorated with colored foliate enamel, similarly enameled single hand
8 7/8 in. (22.5 cm.) high

\$100,000-150,000

£71,000-110,000
€92,000-140,000

PROVENANCE :

Baron Alphonse de Rothschild (1827-1905), Paris.
Baron Edouard de Rothschild (1868-1949), Paris.
Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold
Christie's, London, 14 December 2000, lot 66.

Rothschild inventory no. E. de R. 515.

Several designs for this clock by Reinhold Vasters are in the collection of the Victoria and Albert Museum, London. These designs include drawings for the entire clock, the figure of Hercules, the band of signs of the Zodiac, the dial, the finial and detail of sickle, moon on reverse, and the base. In addition, there is an alternate design for the clock and the decoration of the dial (E.2865-1919 and E.2867-1919).

A nearly identical figure forms the stem of an enameled gold and lapis lazuli desk seal, formerly in the collection of Jack and Belle Linsky (Sotheby's, New York, 21 May 1985, lot 115). This seal too was almost certainly designed by Vasters.



THE CONSUELO VANDERBILT BALSAN TABLE A PUPITRE



Consuelo Vanderbilt, 1902. Photo © PVDE/Bridgeman Images.

PROPERTY FROM A PALM BEACH COLLECTION

5

A LOUIS XVI ORMOLU-MOUNTED EBONY AND JAPANESE LACQUER TABLE A PUPITRE

ATTRIBUTED TO MARTIN CARLIN, CIRCA 1775-1780

The rounded rectangular top with pierced ormolu three quarter gallery surrounding a ratcheted adjustable reading slope with a push button action to the reverse, the Japanese lacquer panel depicting cranes and bonsai, the frieze mounted with Japanese lacquer panels of various crests and fitted with a drawer containing a secret compartment, raised on fluted engaged columns joined by a shaped three quarter galleried medial shelf, on angular cabriole legs mounted with foliate chutes and sabots, the vernis martin medial shelf relaid and possibly originally with marble, the Japanese lacquer with European embellishments

30½ in. (74 cm.) high, 18 in. (45.5 cm.) wide, 13½ in. (34.5 cm.) deep

\$80,000-120,000

£57,000-85,000
€73,000-110,000

PROVENANCE :

The Collection of Consuelo Vanderbilt Balsan and Colonel Jacques Balsan, Paris.
Private Collection, Casa Alva, Manalapan, Florida, acquired circa 1980.

LITERATURE :

Collection Madame et du Colonel Balsan, Paris, 1936, plates LXIX, LXX, LXXXIX, illustrated *in-situ* in the Grand Salon.





Displaying beautiful panels of 17th Century Japanese lacquer to the top and sides, this elegant and sumptuous *table à pupitre* has been hidden from the public eye since it last appeared in a privately printed catalogue in the 1930s. It was almost certainly designed by Dominique Daguerre (d. 1796), one of the most famous *marchand-merciers* of Paris. These privileged dealers not only sold a wide range of luxury goods, but were also constantly devising new inventions: unexpected types of objects, unusual combinations of materials, unprecedented models and forms. Daguerre worked extensively with Martin Carlin, and the present table is part of a distinct group he stamped or that is attributed to him.

Martin Carlin (c.1730-1785) is renowned for the jewel-like quality of his furniture which often incorporated precious materials. He was part of a group of celebrated German *ébénistes* who had immigrated to Paris, including Jean-Henri Riesener and Jean-François Oeben, *ébéniste du roi*, who was his brother-in-law. Carlin worked exclusively for the *marchands-merciers*, first for Simon Poirier and then his partner, Dominique Daguerre, who took over the business. Carlin's close collaboration with them is well-documented and resulted in some of the finest items of French furniture executed in the late 18th century.

The design for the present table can be attributed to Daguerre based on a slightly later version with porcelain plaques dated 1781 and made by Carlin which Daguerre sold to the Duke of Saxe-Teschen; it is now in the Huntington Art Gallery, San Marino. (C. Sargentson et al., *The Huntington Collection*, San Marino, 2008, pp. 104-107). The model was also made by Carlin incorporating Japanese lacquer of which a total of ten examples are currently known. There is some variation in the shape of the drawer but the main difference is the material of the undertier, which is usually inset with white marble and occasionally with lacquer. In addition to the present lot, the tables in the series currently comprise:

Tables With Lacquer Undertiers Stamped by Martin Carlin

— One with Guiraud, Paris, 1906 and subsequently in the Collection of M. and Mme. Halphen (inv.48) and sold in the Collection of Jacques and Henriette Schumann; Christie's, Paris, 30 September 2003, lot 472 (€470,250).

— A second with an altered top sold anonymously at Christie's, London, 18 March 1965 and subsequently sold anonymously at Christie's, Paris, 6 November 2014, lot 301 (€73,500).

Tables with Lacquer Undertiers Attributed to Martin Carlin

—One from the collection of Mrs. Helen Dupuy, then with Rosenberg and Steibel and sold in the Collection of Thelma Chrysler Foy (Parke Bernet, New York, 13-16 May, lot 306) and subsequently sold from the collection of the Honorable C. Douglas Dillon, Sotheby's, New York, 24 October 2003, lot 54 (\$388,000).

Tables with Marble Undertiers Stamped Carlin

—One from the Grog-Carven Collection, now in the Louvre illustrated in Alcouffe, Tenenbaum and Lefébure, *Furniture Collections in the Louvre*, Dijon, 1993. No. 71pp.230-1.

—A second in the Jones Collection at the Victoria and Albert Museum, illustrated in O. Brackett, *Catalogue of the Jones Collection Part I, Furniture*, London, 1922, no.71, pl.78.

—A third from the Collection of the Hon. W.F.B. Massey, (sold in London in 1904) and later sold in the collection of Thelma Chrysler Foy, Parke Bernet, New York, 15-16 May 1959, lot 305, and recently sold anonymously at Christie's, London, 10 December 2009, lot 555 (£289,250).

—A fourth from the collection of A.E.H. Digby, sold at Sotheby's, London, 12 June 1951, lot 83.

—A fifth, formerly in the Collection of Henri de Rothschild and sold in Boule to Jansen, an Important Private European Collection at Christie's, London, 11 June 2003, lot 15 (£218,000).

Tables with Marble Undertiers Attributed to Martin Carlin

One, acquired in Paris in the 1920's and sold anonymously at Sotheby's, New York, 22 October 2005, lot 65 (\$363,200).

There are two earlier records of Carlin tables with lacquer undertiers which are either two additional examples or are part of the four currently known. They comprise:

—One recorded in the collection of Baron Seilliére, Paris, 1874.

—A second recorded in the 1806 inventory of Madame de Montessan, an important client of both Poirier and Daguerre, described as *-Une petite chiffonière de bois de ébène et laque avec gaines et ornements de cuivre doré, le dessus aussi en laque s'ouvrant et servant du pupitre 100 francs*



The table in the Grand Salon, 1936.

CONSUELO VANDERBILT BALSAN (1877-1964)

The daughter of William Kissam Vanderbilt and Alva Smith Belmont, Consuelo became a celebrated debutante at her parents' Newport residence, Marble House, where in August of 1895 she met Charles Spencer-Churchill, 9th Duke of Marlborough. She married the Duke that autumn and returned to England to live at Blenheim Palace. She separated from the 9th Duke in 1905 and was officially divorced in 1920. The following summer she married the French aviator and her close friend, Jacques Balsan. Settling in France, they divided their time between the splendid 17th century château de Saint-Georges-Motel, near Eure, Normandy and the hôtel Marlborough, Paris, both of which they filled with exceptional French furniture and works of art of the *ancien régime*. Their collection at the hôtel Marlborough was recorded in a privately printed catalogue by L-H. Prost, *Collection de Madame et du Colonel Balsan*, Paris, 1936. There, this table appears in several views of the Grand Salon, one of which is reproduced here, as well as an additional image of it beside a *secretaire à abattant* (Pl. 89).

The table appears to have left the hôtel Marlborough in the late 1930's to go to Casa Alva, the Balsan's home in Manalapan, Florida. Built in 1934 by the renowned Palm Beach architect, Maurice Fatio, the Balsans spent part of each year there after they fled France for America in 1940. Madame Balsan sold Casa Alva in 1957 and the table vanished from sight until it was rediscovered and reunited with Casa Alva around 1980.



6

A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED PINK GRANITE MARBLE URNS

CIRCA 1765-1770

Each with flared everted rim above a baluster body with three molded bands, flanked by serpent-entwined Hercules mask handles wrapped with the lion's pelt, the gadrooned cup above a stiff-leaf and husk-trailed fluted spreading socle with berried laurel collar, on a square base with pounced outer panels and burnished inner panel, the ormolu socles with slightly different chasing to the socles and therefore possibly executed slightly later, circa 1785, perhaps therefore originally with a marble foot to the vase which was subsequently damaged or weak

25½ in. (65 cm.) high; 15 in. (38 cm.) wide

(2)

\$100,000-200,000

£71,000-140,000
€92,000-180,000

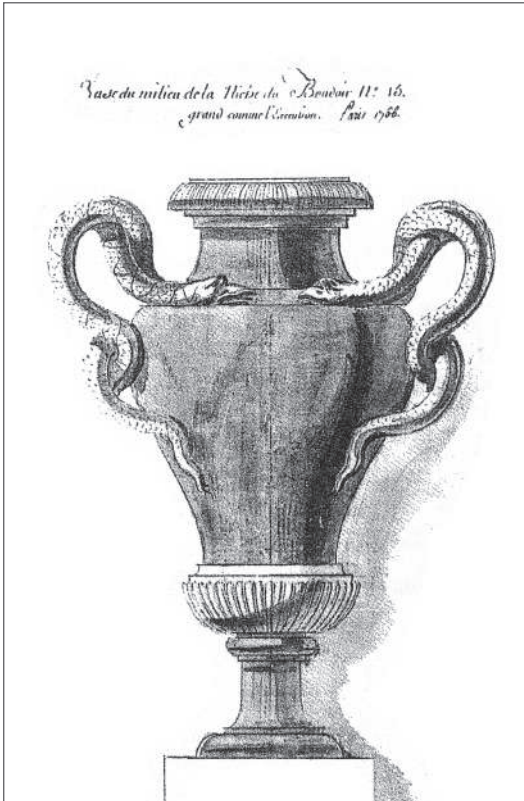
PROVENANCE :

Acquired 10 March 1906.

With Bacchic serpents guarding these poetic-laurelled wine-krazer urns and rising from festive reed-tied masks of the wine-deity clad in lion-pelts, these princely vases relate to *goût Grec* prototypes designed by architects and *ornemanistes* such as Jean-Guillaume Moitte (d.1810), Ennemond Alexandre Petitot (who published an influential series of designs in 1764) and the sculptor/bronze-founder Jean-Louis Prieur (d.1792), author of *Principes de Dessin*, 1783.

A serpent-handled vase of closely related character and displaying the unusual feature of the serpents resting upon the shoulder of the vase featured amongst Jean-Louis Prieur's designs for the Royal Palace in Warsaw, executed for King Stanislas-Auguste Poniatowski, King of Poland between 1766 and the early 1770s (illustrated here).

The impressive vases offered here reflect the passion for rare stones among connoisseur collectors in the 1760s and 1770s such as Louis-Marie Augustin, duc d'Aumont, who established a stonemasonry workshop at the *Menus Plaisirs*, employing the celebrated *bronzier* Pierre Gouthière to supply mounts for precious hardstones and Randon de Boisset, whose legendary sale in 1777 included a pair of vases of *breccia Africano* marble with snake handles and Bacchic rams' masks, later sold Christie's, King Street, 10 July 2014, lot 110 (£340,000 exc. premium, illustrated here). The mounts for the Randon de Boisset vases, along with a further related snake-handled vase with body in Egyptian porphyry, supplied by the *marchand-mercier* Thomas-Joachim Hébert to Blondel de Gagny circa 1766 (now in the Wallace Collection, London), have been attributed to the Robert-Joseph Auguste, *sculpteur et orfèvre royal* to Louis XV.



Jean-Louis Prieur's design for a vase for Warsaw, 1766.
Courtesy of the Library of Warsaw.



The related vases from Randon de Boisset's collection.







THE VILLA MATTEI ANDROMEDA: A RENAISSANCE MASTERPIECE RE-DISCOVERED

7

A MARBLE FIGURE OF ANDROMEDA

BY PIETRO PAOLO OLIVIERI (1551-1599), ROME, CIRCA 1580-1590

Depicted chained to rockwork and with a monkfish and crab opening a shellfish at her feet, signed on the base *P. PAVLI . OLIVIERII . OPVS*
63 in. (160 cm.) high

\$500,000-800,000

£360,000-570,000
€460,000-730,000

PROVENANCE :

Ciriaco Mattei (died 1614), Villa Mattei, Rome, 1580s.

Thence by descent in the Mattei family until at least 1752 (although probably at the Villa Mattei until the 1770s).

Anonymous Sale; Finarte, Rome, 20 November, 1985, lot 267.

Anonymous Sale; Sotheby's, New York, 23 November, 1987, lot 44 (when the Mattei provenance was unknown).

*February the 13th, we went through the Amphitheater, and so up through the Garden of the Prince Matheus...we... arrived at another little house [Casino di S. Sisto], where we saw...also **an Andromeda, chaid to a Rocke, so sweet and Beautiful, that it seems to be very picture of Beauty.***

So wrote Francis Mortoft in 1659 in his *...Travels through France and Italy: 1658-1659*. From Antiquity through to the 20th century, Andromeda, chained to a rock to be sacrificed to a sea monster but saved by Perseus, has been a thrilling and seductive subject for sculpture. In a city crowded with both Ancient and 'Modern' sculpture, Pietro Paolo Olivieri's ravishingly beautiful, life-size marble sculpture of *Andromeda*, originally at the Villa Mattei, was once on everyone's list of Roman marvels to see. Ciriaco Mattei's gardens were among the most famous in Italy and his sculpture collection was the focal-point of the gardens. And of the sculpture, *Andromeda* was one of the most celebrated pieces. The gardens were not only a destination for Italians – Romans, in particular, of course – but also for the Grand Tourists coming to the Eternal City from all over Europe. English, French, Dutch and German visitors all remarked on the beauty and artistry of the Mattei gardens and its collections. *Andromeda* is first recorded by a visitor to the Villa Mattei in 1599 and for the next 150 years she impressed visitors and was commented-on constantly. However, by the late 18th century, all mentions of her cease. A 1779 publication that lists other sculpture at the Villa Mattei does not include *Andromeda*. She had vanished. Now, over 400 years after she was created by Olivieri – and 264 years after she was last recorded at the Mattei Villa – a long-lost Renaissance masterpiece is revealed.



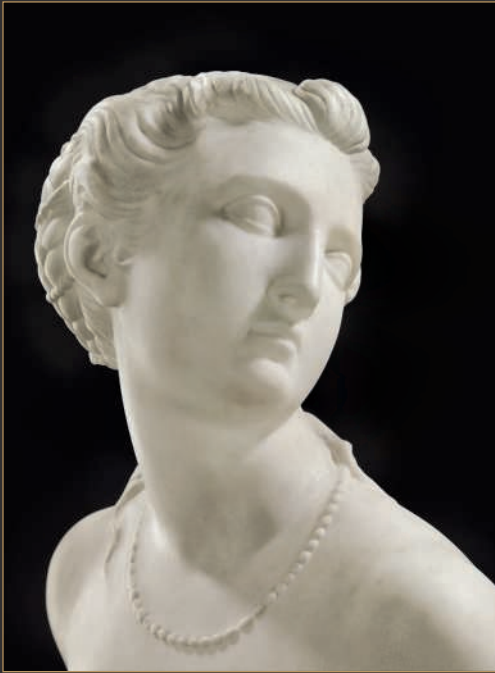
CIRIACO MATTEI AND THE GARDENS OF THE VILLA MATTEI

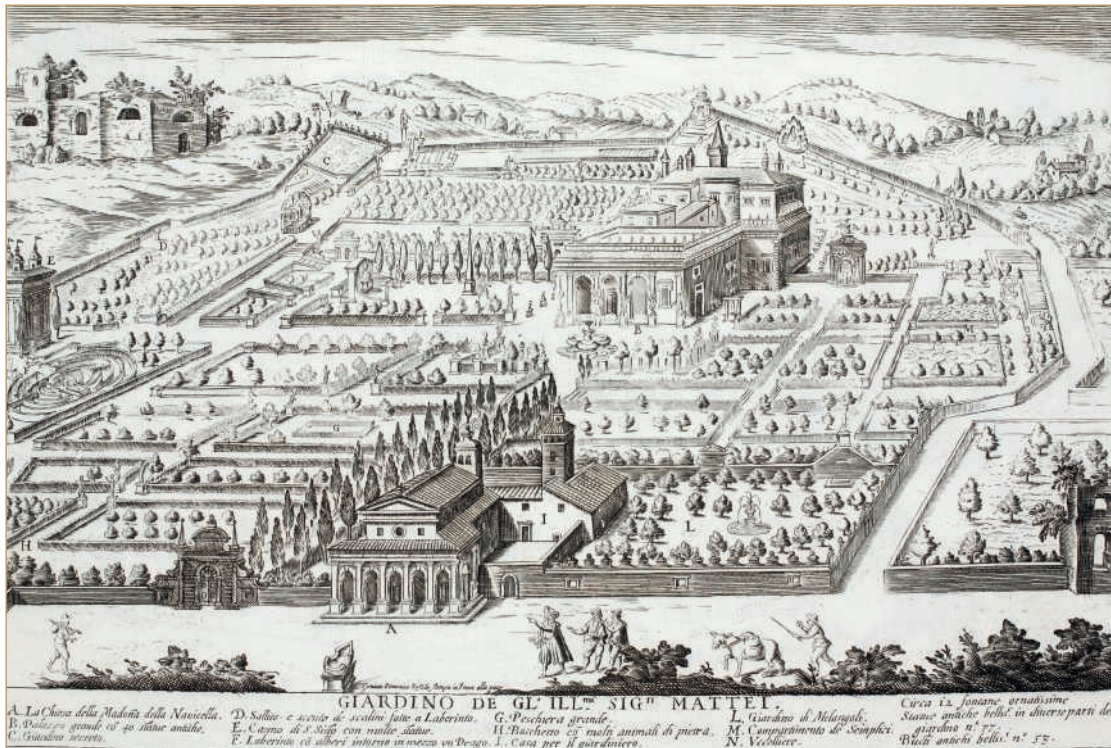
Originally part of the Baths of Caracalla, by the time the Mattei family purchased the land in 1553, the landscape had been turned into vineyards. But it wasn't until the 1580's, after Ciriaco Mattei took over the property, that the farmland was turned into a celebrated garden with a 'country' villa. Although documentary evidence for the purchase or restoration of sculptures for the Villa Mattei garden only begins from 1595 onwards, it is probable that Ciriaco's decoration program had already begun earlier, with the arrangement of the 'Theatre', which included the erection in 1587 of the Capitoline obelisk, which has been given five years earlier by the Municipality of Rome to Mattei (F. Cappelletti, L. Testa, *Il trattenimento dei virtuosi. Le collezioni secentesche di quadri nei Palazzi Mattei di Roma*, Roma 1994, pp. 137-141). For this project, Mattei engaged some of the most important contemporary sculptors working in late-Renaissance Rome, all of whom were working on the various private and public projects under both Pope Sixtus V (1585-1590) and Pope Clement VIII (1592-1605). Mattei's inventories record payments to the Flemish sculptors Egidio della Riviera (Gilles van Vliete), Nicolò Pippi d'Arras (Nicolas Mostaert) and Pierre de la Motte-Lombard, the Ticino sculptors Silla Longhi and Giovanni Antonio Valsoldo, the Florentines were represented by Francesco Landini del Gagliardo and Pompeo Ferrucci, the Neapolitans by Francesco Vannelli and the Romans by Alessandro Rondone and Flaminio Vacca. In later work, finished before Ciriaco's death in 1614, additional sculptors as Pietro Bernini, father of Gian Lorenzo, and Egidio Moretti, Angelo Landini and Cristoforo Stati would also all be engaged. Amazingly, the gardens have survived – though stripped of most of the sculpture – and can still be visited to this day. The Villa Mattei, also remains intact and is now known as the Villa Celimontana and houses the Società Geografica Italiana.

CIRIACO MATTEI AND PIETRO PAOLO OLIVIERI

It was a dazzling roster of artists working for Mattei. In addition to the sculptors mentioned above, Ciriaco was an important patron of Caravaggio and owned some of his most iconic pictures. There exists a *Portrait of a Gentleman*, attributed to Caravaggio and dated to 1604-1605, that has been suggested depicts a patron of Caravaggio and could possibly be Ciriaco Mattei himself (private collection, New York, M. Gregori, *A new portrait of Caravaggio*, in 'Comparison. Art', 49, 1998 (1999), S. III, 21, pp. 3-14). There is another possible depiction of Ciriaco Mattei in an engraving of 1601. Titled *Baruffa*, and dedicated to Ciriaco by the artist Francesco Villamena, it depicts Ciriaco's cook, Bruttobuono, who died during a politically-motivated stone-throwing melee which occurred right below the Villa Mattei. Hidden among the brawling commoners – with angry faces and ragged clothes – there is a gentleman with a mustache, hat and ruff and with a handkerchief in his left hand. The difference in rank is striking and the inclusion of this gentleman, together with the dedication to Ciriaco (and the apology by the artist in the inscription for the low subject matter), might suggest that the 57-year-old Ciriaco was indeed depicted.

It was into this exalted artistic atmosphere and high-profile project that Olivieri was introduced. However, Ciriaco Mattei's relationship with Olivieri goes back much further than the 1590's. Olivieri and Mattei would have met as early as 1576, when the twenty-five year old sculptor took part in the competition for statues of Popes Gregory XIII and Sixtus V at the Capitol. Ciriaco, as '*Deputato per le Fabbriche Capitoline*', together with his cousin Muzio Mattei, was supervising the completion of the Campidoglio, started by Michelangelo, and still unfinished at Buonarroti's death. The Mattei's awarded Olivieri with the commission of *Gregory*. It was finished the following year and inaugurated with great ceremony on May 25th in the Palazzo Senatorio: on the base was inscribed the signature *P. Pauli Oliveri opus* (V. Forcella, *Iscrizioni delle chiese e d'altri edifici di Roma dal secolo XI fino ai giorni nostri. Vol. I*, Roma 1869, p. 39, n. 62; R. Lanciani, *Il Codice barberiniano XXX, 89 contenente frammenti di una descrizione di Roma del secolo XVI*, in *Archivio della Società Romana di Storia Patria*, 6, 1883, c. 500). The relationship between Olivieri and the Mattei family quickly became even closer and Olivieri's profile increased correspondingly. At the end of the 1570's, Olivieri was accepted into the most important artists' associations of that time, the University of Marmorari, the 'Compagnia' of San Giuseppe di Terrasanta and, finally, the Academy of San Luca, among whose protectors was Asdrubale Mattei, Ciriaco's younger brother (V. Tiberia, *La Compagnia di S. Giuseppe di Terrasanta nel XVI secolo*, Marina Franca 2000, p. 149 and R. Barbiellini Amidei, *Pietro Paolo Olivieri*, in M.L. Madonna (ed.), *Roma di Sisto V. Le arti e la cultura*, Roma 1993, p. 561). In 1584, Olivieri received another, even more important, public commission, also through the support of Ciriaco Mattei, the tomb of Pope Gregory XI. The work had been discussed in the July 23rd session of the 'secret' council of the Conservatori, in which Ciriaco Mattei participated, and the commission was approved three days later in a public session, with his cousin Muzio Mattei also present. In the August 31st assembly, the





View of the Gardens of the Villa Mattei, 1623, Giovanni Domenico de' Rossi (1619-1653). Private Collection / Bridgeman Images.

project was approved, with the sum of 1000 *scudi*, and commission was officially entrusted to Olivieri (*Ibid.* pp. 413-414). The work, then placed in Santa Maria Nova (now Santa Francesca Romana), is a wall tomb with a central 'altarpiece', depicting the return to Rome of the Pope and the papal court from Avignon; at the sides, within two niches, are located the statues of *Faith* and *Hope*. The 'altarpiece' is prominently signed, in an inscription on the ruins of an ancient monument at the right end side of the composition, *Petri Pauli Oliverii Opus*; in the dedicatory inscription placed on the pedestal of the tomb, between the coat of arms of the Municipality of Rome, appears the name of *Cyriaco Matthæio*, among the Conservatori of the City.

Another important link to the Mattei family was the commission and construction of the iconic Roman Quattro Fontane — built under the direction of Ciriaco's cousin Muzio — with much of the stone being donated by Pope Sixtus V in 1589. And, despite the lack of direct evidence linking Olivieri to the Quattro Fontane (although there are multiple records of payments from Mattei to Olivieri in 1590 and 1591 for other municipal projects including fountains), considering the close relationship with the Mattei family, we can assume that Olivieri participated in the construction of the fountains, even if today it is difficult to identify precisely signs of Olivieri's own hand.



Il Bruttobuono: A street fight between French thugs throwing stones at Bruttobuono. Francesco Villamena (Assisi ca. 1565-1624 Rome) The British Museum.



Villa Mattei, Roma. Attributed to Joseph Heintz il Giovane, oil on canvas, circa 1620-22. © New York University, Acton Collection, Villa La Pietra, Florence.

CIRIACO MATTEI AND PIETRO PAOLO OLIVIERI TOGETHER AT THE GARDENS OF THE VILLA MATTEI

The presence of Olivieri in the gardens of the Villa Mattei is confirmed by documents that reveal that the sculptor had prepared an estimate, between August 1597 and January 1598, regarding the monumental decoration work of the 'Theatre', the area of the Villa south of the principal casino where, in 1587, the obelisk donated to Ciriaco Mattei in 1582 by the Conservatori of Rome had been erected (E. Schröter, *Der Kolossalkopf "Alexander des Großen" im Cortile della Pigna und andere Antiken der Villa Mattei im Vatikan*, in *Bruckmanns Pantheon*, 51, 1993, p. 111). It is also possible – and even likely – that Olivieri played an important role in the arrangement of the collection of antiquities in the garden and inside the Villa. Ciriaco Mattei, who was aware of the sculptor's skills thanks to his municipal commissions, was also looking for an artist with other skills to act as an advisor and curator. So, perhaps starting from 1597 the Roman sculptor, was responsible for the placement and exhibition of the collection, and he could also have played a role in advising Ciriaco on the enormous number of ancient and 'modern' works he purchased. In fact, from July 1595, Mattei's acquisitions accelerated greatly and his collections were additionally augmented by pieces discovered in excavations for the garden and Villa construction.

The first mention of Pietro Paolo Olivieri's *Andromeda* in Ciriaco Mattei's garden was in 1599, as noted above, when the German architect Heinrich Schickhardt, traveling in Italy on behalf of the Duke of Württemberg, Frederick I, noticed *Andromeda* in the 'Loggia di San Sisto' (H. Schickhardt, *Beschreibung einer Reiss, welche der Durchleuchtig Hochgeborne Fürst und Herr, Herr Friedrich ... im Jahr 1599 ... auß dem Landt zu Würtemberg in Italiam gethan...*, Mömpelgard 1602, pp. 30v-31r). Actually Schickhardt refers to 'a snow white *Cleopatra*, all naked, chained up', that he describes as 'realized with delicacy and artistic talent'. This confusion of *Andromeda* with *Cleopatra* will not be corrected in the next two printed editions (1603 and 1604), where there is only a generic identification of the depicted character ('*Cleopatra*, completely

naked'). Proof that Schickhardt refers to the *Andromeda* is supported both by the inclusion of the 'chain', not included in *Cleopatra*'s usual iconography, and by the fact that in the following inventories and in many traveling testimonies, *Andromeda* is always described as 'tied to a rock'. Interestingly, Olivieri had, in fact, sculpted and signed a *Cleopatra* in 1574 that, despite the noteworthy stylistic resemblances, provides unequivocal attributes to identify the character so they were clearly not being confused by visitors. The first source that actually attributes *Andromeda* to Pietro Paolo Olivieri is Richard Lassels' travel diary of 1654 as he mentions he has seen: 'the incomparable statue of *Andromeda* exposed to the Sea monster, it's of pure white marble and of the hand of Oliviero[sic.]' (R. Lassels, *The Voyage of Italy, or a Compleat Journey through Italy. The Second Parts...*, Paris 1670, pp. 119-120).

THE COMMISSION

With the link between Pietro Paolo Olivieri and Ciriaco Mattei and his family now firmly established, the next question is, perhaps, how did *Andromeda* arrive there? Was it commissioned by Mattei from Olivieri – who died in 1599 the year it was first recorded at the Mattei Villa – or was it already finished by Olivieri and then purchased by Mattei either from Olivieri himself or from an intermediary? The more likely – and more interesting theory – is that it was a direct commission by Ciriaco Mattei, with precise iconographic instructions and designed specifically for the gardens at the Villa Mattei. Olivieri's *Andromeda* is closely linked to his *Cleopatra*, signed and dated 1574, now at the Palazzo Corsini and mentioned above (E. Borsellino, *Una nuova acquisizione sulla collezione Corsini: la 'Cleopatra' di Pietro Paolo Olivieri*, in *Paragone*, 17, 1989, pp. 3-14). Both Olivieri's *Andromeda* and *Cleopatra* are very similar and, with their strong Antiquarian positions, are clearly influenced by the Antique *Medici Venus* which had been on view in Rome since 1576. Olivieri's *Cleopatra* is full of symbolic elements such as the crown and the asp, typical attributes of the queen of Egypt, and, on the base, a crocodile appears in the flowing waters of a river that pours out from the Earth, beneath Africa, with obvious reference to the

Nile. Further clarity to the subject is given with the inscription on the base: *'Reginæ regum filiorum / regum Cleopatraræ'*. With Olivieri's *Andromeda*, however, the allegorical symbols are more subtle and, perhaps, more personal, that link Olivieri to Ciriaco Mattei. The creatures at the feet of *Andromeda*, the monkfish and the crab with an oyster in its claws, are emblems of moral and behavioral concepts, rather than the more obvious attributes of *Cleopatra*. Another link between Olivieri and Mattei is, literally *Andromeda's* chain – which relates closely to the chain depicted on the city gate in Olivieri's funerary monument to Pope Gregory XI of 1584 – a project also supported by Ciriaco Mattei. Another work by Olivieri from late 1580's, an oval relief of *Saint John the Baptist in the Desert* dedicated to Carl Emanuele I, Duke of Savoy, now in the Palazzo Madama, Turin also relates closely to *Andromeda* not only because the details of the fishing crab and other animals are depicted as carefully as they are with *Andromeda*, but 'the steep and levitating construction of the rocks' appears similar to the rocks of the cliff where the unfortunate *Andromeda* is chained. (L. Principi, *Un rilievo di Pietro Paolo Olivieri con la Creazione di Eva e appunti sul leonardismo a Roma alla fine del Cinquecento*, in 'Commentari d'arte. Rivista di critica e storia dell'arte', 58-59, 2014, pp. 61-62, but L. Mallé (*Le sculture del Museo d'Arte Antica. Catalogo*, Torino 1965, pp. 209-210, dates it to around 1590). So, based on some of the comparisons above, these details lead us to suppose *Andromeda* might date from the second half of the 1580's.

PIETRO PAULO OLIVIERI'S *ANDROMEDA*

Andromeda's story is immortalized in Ovid's *Metamorphoses* (Ov., *Met.*, IV, 663-752). Perseus arrives and, 'enchanted by the sight of so much beauty', decides to save her. The young virgin, silent and shy, turns modestly towards the hero only after his repeated insistence in asking her the reason for that cruel punishment and, weeping, she tells him that she has been sacrificed by her parents in the hopes that their Kingdom of Ethiopia will be spared from the ravages of the sea monster. The sea monster then emerges to devour her, but is defeated by Perseus. *Andromeda's* head, defenseless and tilted backwards, is evidently facing towards Perseus' appearance on his winged horse, almost in an imploring attitude. However, despite the sinuous nudity, of which there is no trace in the Ovidian original, the figure expresses a modest, calm and, aristocratic attitude, revealing her royal status also stressed by the pearl necklace and pearl strands in woven into her hair.

There are, however, considerable differences with both the Ancient and 16th century translations. Contemporary iconography tended to favor the horrific and savage quality of the scene and *Andromeda* was frequently represented with hair down and often windblown, unlike Olivieri's *Andromeda* with her complex and elegant hairstyle. Most contemporary sculptors depicted *Andromeda* disheveled not only to honor the literary sources, but also, perhaps, to add further drama. Two of these more emotional versions of *Andromeda* were done by contemporaries of Olivieri, Egidio delle Riviera (Gilles van den Vliete) and Pietro Bernini, both of whom worked on sculpture at the Villa Mattei (the former sold Sotheby's, London, 8 July, 2005, lot 75 and the latter in the collection of the Accademia Carrara, Bergamo).

The composition of Olivieri's *Andromeda* is extremely unusual and makes his version perhaps unique. At present, there appears to be only one previous or even similar example: a plaster relief located in the 'intradoss' of the north-eastern gate in the oval court of the Casino of Pius IV in the Vatican Garden where *Andromeda*, is depicted 'composedly' tied to a rock, her hair tied back and reclining her face left towards Perseus. Designed by Pirro Ligorio between 1560 and 1563, and created by Giovanni Antonio Dosio starting in 1561, it may have influenced Olivieri as Dosio collaborated with Guglielmo Della Porta, the master of Olivieri.



There are probably multiple iconographic layers to Olivieri's *Andromeda*, representing both the stoic ideal of enduring pain and maintaining dignity in the face of an unjust and fatal destiny, at the same time as a more Christian attitude, the hope for mercy, and the arrival of a savior (*Natalis Comitis Mythologiae sive explicationum fabularum libri decem*, Venetiis, 1581, pp. 615-616). The allegorical meaning of the sculpture is further enhanced, and complicated by, the marine life at the feet of Andromeda, the monkfish and the crab, with its claw opening a shell or oyster. Surely these two creatures represent more than just the fact that Andromeda is at the edge of the sea? The monstrously ugly monkfish has traditionally had several allegorical meanings. Some negative, influenced by its hiding in the mud to attract prey, but others positive, such as being the symbol of industry, alluding to men, who with their labor and commitment, earn the necessities of life such as nourishment (P. Bellonii Cenomani, *De aquatilibus, libri duo. Cum eiconibus ad vivam ipsorum effigiem ... expressis*, Parisiis 1553, pp. 85-88). The crab preying on the shellfish also has traditionally had multiple meanings – and, like the monkfish, not all of them attractive – but here it is probably a positive attribute as, according to the Henri du Four (Henricus Farnesius) the image of the crab preying on the oyster – using a pebble to hold open the bi-valve in order to reach the interior – could be described as 'not by force but with art' in reference to using educated principles to govern people not with terror but fairly and justly (H. Farnesius Heburonius, *Diphthera Iovis, sive de antiqua principis gloria ...: Libri III*, Milano 1607, pp. 85-86).

How might these allegorical symbols have been specifically linked to Ciriaco Mattei? It is difficult to answer since, as mentioned earlier, the statue could have been commissioned for another patron and then purchased by Ciriaco so therefore its symbolic meaning would not be connected to Mattei. However, given the cultural educations and sensitivities of both Mattei and Olivieri, it seems very likely there is a connection.

CIRIACO AND OLIVIERI'S LEGACY

The creation of the gardens at the Villa Mattei was Ciriaco Mattei's life work – and his greatest contribution as a true Renaissance Prince. The cost was absolutely staggering. Four years before Ciriaco died in 1614, 60,000 *scudi* had, to date, been spent on the gardens. It is interesting to note, for example, that in 1602 Mattei commissioned Caravaggio's *Supper at Emmaus* (now National Gallery, London) and the painter was paid 150 *scudi* (F. Cappelletti, L. Testa 1994, *op. cit.*, p. 139). It is clear from both his actions and words that Ciriaco intended the gardens to be his legacy. As Ciriaco dictated to the notary Ottavio Capogalli on July 26th, 1610: [the garden] '...arranged in the good state in which it is now... was of great comfort and amusement and prestige for my family, being daily visited not only by celebrities and people of Rome but also by commendable and famous foreigners, and this is said without ostentation and vanity but only for love of the truth and to encourage my posterity to preserve it' (R. Lanciani, *Storia degli scavi di Roma e notizie intorno alle collezioni romane di antichità, Volume terzo*, Roma 1908, pp. 83-86, and L. Guerrini (ed.), *Palazzo Mattei di Giove. Le antichità*, Roma 1982, pp. 57-59). The transformation was a triumph of artistry, engineering, sheer will and extravagance. The vineyard on the Celio Hill, which after his wife Claudia Mattei inherited the land from her father in 1566 was described as 'half-abandoned and uncultivated...' had been transformed into one of the most celebrated sites in Italy. (C. Benocci, *L'ideazione e la realizzazione della villa Mattei al Celio tra Cinquecento e Seicento: l'interpretazione dei documenti (II parte)*, in *Studi romani*, 54, 2006 (2009), 3-4, p. 99).

It has been suggested that there was a parallel quest between Ciriaco Mattei and Perseus, Andromeda's mythical champion. Ciriaco rescued the landscape – the sad and abandoned vineyards – and turned it

into a place of cultivation and beauty much like Perseus saved the young princess Andromeda from certain death. Impossible to prove, of course, but Ciriaco-as-Perseus is an appealing image. But whatever Mattei's motivations, *Andromeda* clearly was intended for center-stage in his gardens and now, for the first time in more than 250 years, her grand provenance is re-established and she can be properly appreciated once again.

Christie's would like thank Dr. Alessandro Cremona, Curator and Art Historian, Superintendency of the City of Rome, for his invaluable contribution to this catalogue entry. His archival research and additional writing on *Andromeda* and the Mattei family collections have been essential to linking *Andromeda* to both Ciriaco Mattei and to the gardens of the Villa Mattei and to placing *Andromeda* within the larger context of late-16th century Rome. *Andromeda* will be further discussed in Dr. Cremona's forthcoming article on the sculpture in the Villa Mattei.

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PROPERTY OF A PRIVATE COLLECTOR

8

AN ITALIAN INLAID MARBLE TOP

ATTRIBUTED TO PIETRO CARLI, ROME, CIRCA 1580-1600

With a central oval of *alabastro fiorito* within a narrow border of stylized flowers, the inner field with bold volute scrolls of *lumachella orientale* interspersed with scrolling flowering stems and trailing beads, the ends with flower-filled baskets, the center of each main border with a pelta shield of *breccia quintilina* and military trophies, the weapons with blades of translucent alabaster, flanked by angled trophies and shields of *bianco e nero antico*, each corner with a cartouche-shaped trophy of *alabastro a tartaruga* and *semesanto*, within a narrow outer band of *pietra nefritica* and a moulded outer edge of *giallo antico*

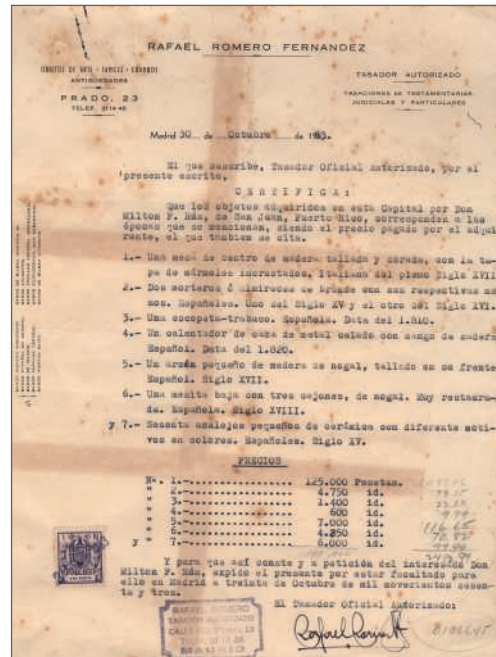
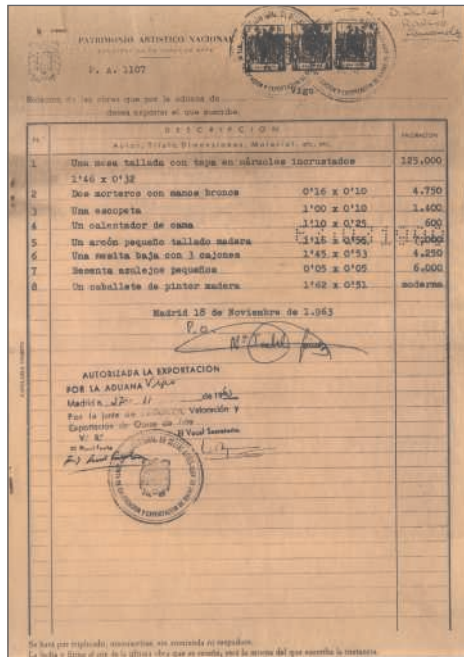
57 in. x 39 ¼ in. (144.7 cm. x 99.6 cm.)

\$150,000-300,000

£110,000-210,000
€140,000-270,000

PROVENANCE:

Acquired by the present owner's father from the dealer Rafael Romero Fernandez, Madrid in 1963



The original invoice and export license when the marble top was acquired in Madrid in 1963.



This spectacular inlaid marble top, completely unknown to the market since it was acquired by the current owner's father in Madrid 1963, is an outstanding example of Roman *commesso* work from circa 1600. It displays a central oval of richly figured *alabastro fiorito* within bold volutes of *lumachella orientale* and lush flowering foliage, while the borders of military trophies are equally sumptuous, employing panels of rare and precious stones such as *breccia quintilina* and *alabastro a tartaruga*, so-called because it resembles the richly mottled effect of tortoiseshell. The rediscovery of this table top is particularly exciting as it can be attributed to a Florentine marble craftsman Pietro Carli, probably active in Rome at the end of the 16th century, on the basis of its close similarities to a signed example in All Souls College, Oxford.

Rare marbles and hardstones have been prized since antiquity and the extravagant display of coloured marbles was emblematic of the supreme power and prestige of ancient Rome. This rich tradition was kept alive through the elaborate mosaics of Byzantine architecture and the patterned use of marbles in the Middle Ages. The Renaissance fueled a renewed passion for the arts of ancient Rome, and enlightened connoisseurs were able to reuse the rare coloured marbles of which Rome was such a rich source. The art of *commesso*, which was revived in the 16th century, was a technique of inlaying various sections of differently coloured marbles and semi-precious stones to form a design and consciously imitated the mosaic-work and inlaid marble floors of ancient Rome known as *opus sectile*.



Detail of the underside.

EARLY HISTORY OF ROMAN *COMMESSE* WORK

In Rome, *commesso* work was particularly associated with enlightened architects and designers such as Jacopo Vignola (1507-73), who provided the designs for the celebrated table supplied to Alessandro Farnese circa 1565, now in the Metropolitan Museum, New York, and Giovanni Antonio Dosio (1533-1609). Their work attracted the interest of wealthy, sophisticated patrons such as Cardinal Giovanni Ricci of Montepulciano and Cosimo I Medici, whose fascination for the art of inlaying marbles led to the foundation of the celebrated Medici workshop by his son Ferdinando. In 1565 the Bishop of Viterbo, Sebastiano Gualterio, owned three inlaid marble tables, with centres of alabaster '... of brocatello white and black, greens, and other rare stones', which, although earlier, must have been broadly similar to the table top offered here (see A. Giusti, *Pietre Dure Hardstone in Furniture and Decorations*, London, 1992, p. 12).

The earliest versions of these table tops, produced in Rome in the middle of the 16th Century, would usually consist of a plain rectangular panel of a rare ancient stone, usually a form of alabaster, within relatively plain geometric borders. Interestingly, a 1568 inventory of the Palazzo Farnese refers to table tops solely by recording them as panels of rare marbles, implying that the display of the central panel of a single stone was their primary purpose. The distinctive pelta-shields of the borders of the Farnese table are clearly echoed in the border of the table top offered here (see Giusti, *op.cit.*, p. 10).

Later in the century, while retaining the basic scheme of a larger central panel and geometric borders, the designs of Roman table tops became more elaborate, with more naturalistic elements such as flowers and trailing foliage being introduced, often with distinctive beaded arabesques as on this table top. Examples of this group, include the following:

- One in the J. Paul Getty Museum Los Angeles, previously in the collection of Alfred de Rothschild, Halton, Buckinghamshire, and by descent to Edmund de Rothschild, Exbury, Hampshire (illustrated in C. Bremer-David, *Decorative Arts An Illustrated Summary Catalogue of the Collections*, Malibu, 1993, p. 189, cat. 320)

- One in the Villa Borghese, Rome (illustrated in Giusti, *op. cit.*, p. 30)

- One in the Prado Museum, Madrid, first inventoried in the Royal Spanish collection in 1636 (illustrated in A. González-Palacios, *Las Colecciones Reales Españolas de Mosaicos y Piedra Duras*, Madrid, 2001, p. 65, cat. 3

- An example sold in these rooms, 21 October 2004, lot 1224 (\$455,500)

A POSSIBLE ATTRIBUTION

The table top offered here belongs to a select and distinct group of just before 1600 which are among the mostly richly ornamented of this period. They incorporate even more elaborate and figural designs to the borders, particularly in the form of eye-catching military trophies with the blades of the weapons inlaid in the same distinctive translucent alabaster as on this table. The table top offered here is remarkably close in design to an example in All Souls College, Oxford (illustrated here), which also features the same bold volutes framing the central oval, the distinctive flower-filled baskets to either end of the main field and an outer edge of *giallo antico*. The All Souls table top has the rare feature of being signed in its outer border 'M.PIETRO CARLI FIO[RENTINO] FECIT' and was formerly acquired by either Alfred or James Morrison for their celebrated collection at Fonthill, before being sold at auction in 1936 (see A.M. Giusti, *Pietre Dure and the Art of Florentine Inlay*, London, 2005, p. 38, fig. 27 and p. 42; and S. Swynfen Jervis and D. Dodd, *Roman Splendour, English Arcadia*, London, 2015, p. 45, fig. 50).





The closely related marble top in All Souls College, Oxford, signed by Pietro Carli.
©The Warden and Fellows of All Souls College, Oxford.



The related marble top in the Prado Museum, Madrid, recorded in the collection of Don Rodrigo Calderon in the early 17th century.
© Museo Nacional del Prado.

Such are the similarities in design and choice of marbles in these two marble tops that an attribution of the top offered here to Carli is also feasible. Tantalisingly, very little is known of this marble craftsman, although a bill from 1569 for a table top being prepared for Ferdinando I de Medici records 'Pietro detto el Fiorentino' as being responsible for its creation, which could refer to the same maker. The fact that he is clearly of Florentine origin raises some interesting questions, as this group of marble tops is traditionally thought to have been made in Rome, and Florentine work of the period is most closely associated with the Medici workshops, which had a quite different, distinctively naturalistic style with a more pronounced use of hardstones (as opposed to marbles) on a black ground. Was he a Florentine craftsman who worked in Rome, or were there other workshops working in Florence outside the Medici *Opificio delle Pietre Dure*, whose work has mistakenly been identified as Roman?

The recent publication of a series of designs for inlaid marble tops by the architect and designer Giovanni Vincenzo Casale (now in the Biblioteca Nacional, Madrid), dated to around 1570, also leads to the possibility that this group of table tops could actually be dated 20-30 years earlier than previously thought. One of the Casale designs is reproduced here, featuring very similar military trophies and the large scale volutes to the central field. It is also fascinating to note that it specifies which marbles are to be used in the various elements- *brocatello* for the volute scrolls, for instance.

The most celebrated table top of the group with military trophies is that from the collection of the Spanish courtier Don Rodrigo Calderón (c. 1576-1621), now in the Prado Museum, Madrid (see González-Palacios, *op. cit.*, p. 69, cat. 5 and also illustrated here), while another superb example recently came onto the market, acquired by the 3rd Earl of Warwick from the Grimani family of Venice (sold Sotheby's, London, 10 December 2015, lot 202, £1,625,000). The Calderón table, which was acquired by Don Rodrigo in the early 1600s, was traditionally thought to have been a gift from Pope Pius V to Don John of Austria after his celebrated victory at the battle of Lepanto in 1571, which would make some sense given the clear depiction of Turkish warriors in the main field, although González-Palacios treats this provenance with caution.

Further examples of the military trophy group include one in the Museu Nacional de Arte Antiga, Lisbon, illustrated in González-Palacios *op. cit.*, p. 53, one formerly in the Barilla collection, sold Sotheby's, London, 11 December 2002, lot 25 (£336,650) and a further example in the Museo Nacional de Artes Decorativas, Madrid, illustrated in González-Palacios *op. cit.*, p. 249, cat. 46 and previously sold Sotheby's New York, 5 November 1998, lot 393 (\$2,752,500).

Christie's would like to thank Gaye Morgan, Librarian in Charge and Conservator, Codrington Library, All Souls College for her kind help in preparing this cataloguing entry.



A closely related design for a marble top by Giovanni Vincenzo Casale, Rome, circa 1570. Courtesy of the Biblioteca Nacional, Madrid.

PROPERTY FROM THE ESTATE OF LYNN WOLFSON

9

A PAIR OF GEORGE II GILTWOOD MIRRORS

CIRCA 1750, AFTER A DESIGN BY MATTHIAS LOCK

Each divided beveled plate with floral divide and outer slips, with swan's neck cresting centered by a foliate sunburst, the sides headed by Chinese figures with foliate headdresses and continuing to pendant fruit and floral clusters, the base with scroll angles and center, the mirror plates original and reused from earlier Queen Anne mirrors and re-silvered, one with a printed paper label to the reverse for *ART TREASURES EXHIBITION BATH 1973* and *ink #88*
100 in. (254 cm.) high, 43½ in. (110.5 cm.) wide

(2)

\$150,000-300,000

£110,000-210,000
€140,000-270,000

PROVENANCE :

Acquired from Mallett, London.

EXHIBITED :

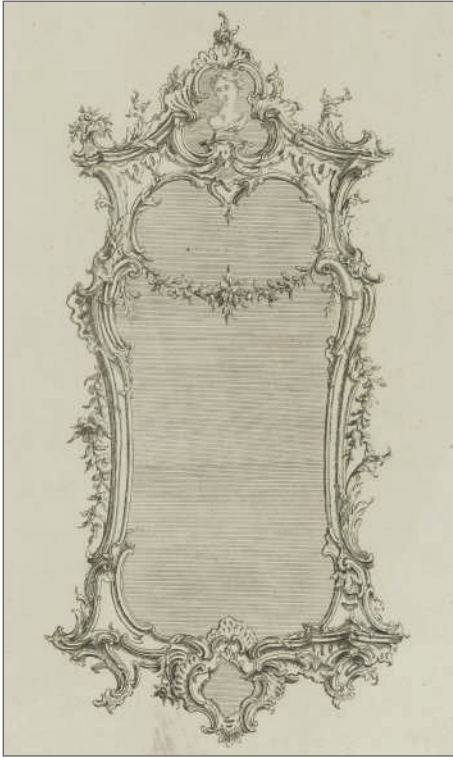
Bath, Assembly Rooms, *C.I.N.O.A. International Art Treasures Exhibition*, 1973, no. 88 (according to the label).

LITERATURE :

L. Syngé, *Great English Furniture*, London, 1991, p. 86, fig. 91.







Matthias Lock design, plate 5 from *Six Sconces* (1744).
© Victoria and Albert Museum, London.



Mirror from Ramsbury Manor.
As illustrated in *The Dictionary of English Furniture*.



A mirror signed 'James Hill', a carver who worked with
Matthias Lock. © Christie's Images.

This fantastical pair of scroll-framed pier-glasses, designed in the George II 'picturesque' fashion with flowers and foliage and featuring exotic Chinese terms with foliate caps, is derived from a drawing by the specialist carver and pattern-book author Matthias Lock (d.1765). The drawing, part of the collection gifted by George Lock to the Victoria and Albert Museum, features in P. Ward-Jackson's *English Furniture Designs of the Eighteenth Century* (London, 1958, pl. 66). Another related pattern with figural terms was published in his *Six Sconces*, 1744, pl. 4 (M. Snodin ed, *Rococo; Art and design in Hogarth's England*, London, 1984, pl. XIII and L4). Plate 5 in *Six Sconces* (reproduced here) further illustrates the overall similarities in form and ornament of the present pair to Lock's designs. Similar terms appear in his *New Book of Ornaments for Looking Glass Frames*, 1752 (pl. 3).

'THE FAMOUS MATTHIAS LOCK,
THE MOST EXCELLENT CARVER'

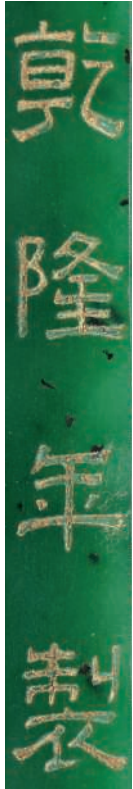
In 1744, Matthias Lock (d. 1765) was described as '*the famous Matthias Lock, the most excellent carver*', and reputed to be '*the best Ornament draughts-man in Europe*'. In what appeared to be a rather fluid and shifting relationship among workshops at the time, he was employed by James Whittle (d. 1759), 'Carver' to Frederick, Prince of Wales (d. 1752), a relationship begun in the 1740s at the time that he was producing his pattern books, and that lasted until at least 1755. As noted by Thomas Johnson in his autobiography, *The Life of the Author* (1744), Lock ran his own workshop as well that was occupied by '*upwards of thirty men*' (J. Simon, *Furniture History*, 2003, pp. 1-64). But what is most intriguing is the term-embellished mirror sold Christie's, London, 10 April 2003, lot 4 (£83,650) for which a signature 'James Hill' was later discovered behind one of the carved elements (A. Bowett, *Furniture History Society Newsletter*, no. 153, February 2004, fig 1). This signature suggests a direct connection

with Lock as 'Hill' was the name of one of the carvers who worked with him at Hinton House, Somerset, a commission that included the '*Large Sconce*' designed for Earl Poulett's tapestry drawing room and now at the Victoria and Albert Museum, London (J. Hayward, '*Furniture designed and carved by Matthias Lock at Hinton House, Somerset, Connoisseur*, CXLVI, December 1980, pp. 284-286; and M. Snodin *Rococo*, 1984, L12). A pair of mirrors at Ramsbury Manor, Wiltshire, is unmistakably of the same pattern as the signed example and it has been suggested that the latter, too, may have also come from Ramsbury. The Ramsbury pair is illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, 1924, vol. II, p. 331, fig. 61 and was sold by the Trustees of the late Sir Francis Burdett, 8th Bt., Christie's, London, 22 October 1953, lot 111. A further pair of the same genre was supplied to Uppark, Sussex (*Uppark: National Trust Guide Book*, 1985, p. 18). All of these mirrors had divided plates, suggesting they also may have reused earlier mirror plates as with the present examples.

Another similar example was sold 'A Townhouse in Mayfair', Christie's, London, 20 November 2008, lot 550 (£169,250). And a further pair, of smaller size, was sold from the collection of the celebrated pianist Van Cliburn, Christie's, New York, 17 May 2012, lot 114 (\$464,500)

LYNN WOLFSON

Mrs. Lynn Wolfson, whose late husband Louis II Wolfson ran an important cable and television company Wometco, was a passionate supporter of the arts in Miami, particularly ballet, with the Lynn Wolfson Stage at the Ziff Ballet Opera House being named after her. Collecting is in the family's blood: her brother-in-law Mitchell Wolfson is a celebrated collector who founded the Wolfsonian Museum in Miami Beach and Nervi, Italy.



THE PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION
10

A MAGNIFICENT SET OF CHINESE SPINACH-GREEN JADE
PLAQUES EMBLEMATIC OF THE FOUR SEASONS

LATE 19TH/EARLY 20TH CENTURY

Each vibrant green plaque finely carved in high relief with a court lady at leisure in an Imperial garden, the figure representing *Fall* seated on rocks under leafy trees, *Winter* peering out from a moon window at blossoming prunus growing from a rocky cliff, *Spring* on a terrace under the boughs of a weeping willow and *Summer* floating in a sampan on a lotus pond. The plaque depicting *Summer* with a four-character Qianlong mark in gilding along one side. Each framed in carved giltwood and including a custom-made LED panel and wooden box frame for backlit display.

26 x 15 inches (66 x 38.1 cm.) each

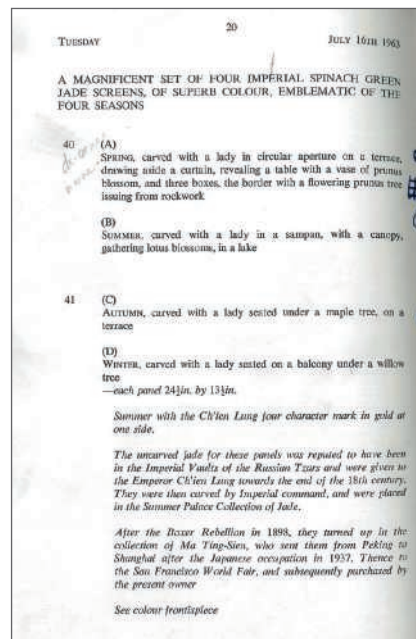
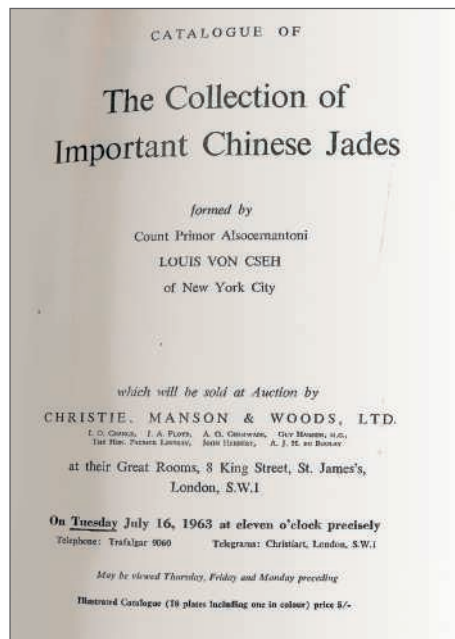
(12)

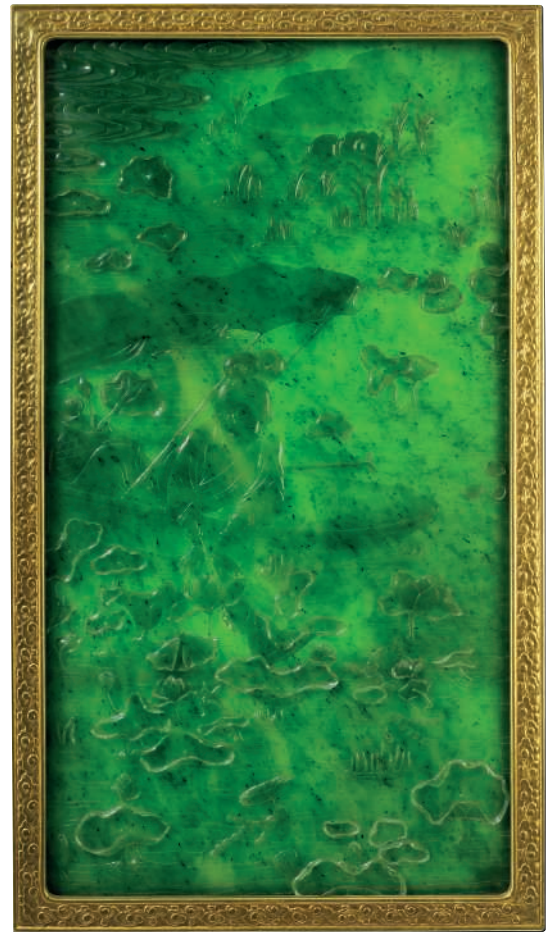
\$400,000-600,000

£290,000-420,000
€370,000-550,000

PROVENANCE:

By repute, the collection of Ma Ting-Sien, Beijing and Shanghai.
The collection of Count Primor Alsocernantoni, Louis von Cseh, sold
Christie's London, 16 July 1963, lots 40 and 41.











EXHIBITED :

By repute, the San Francisco World's Fair, 1939-1940, in the pavilion of the Princess Der Ling.

JADE FROM LAKE BAIKAL, SIBERIA

Carved from extraordinarily large pieces of high quality stone, these four plaques epitomize the classic spinach jade found deep in the mountains of Siberia. Considered the most precious material in China, jade was endowed with spiritual properties, the character for its name also meaning "precious" or "treasure", its lustrous brilliance represents purity, its hardness intelligence and virtue, its internal flecks loyalty and its color loyalty.

Native stores of jade were mined in China, in the Yangtze and other rivers, in Khotan, Henan, and the Takklaman desert. But by Qing Dynasty times these domestic sources were largely depleted, and the Chinese turned increasingly to imported stone, mainly jadeite from Burma and spinach jade from the Lake Baikal region of Siberia. The existence of nephrite jade in Siberia had been known since early in the 19th century, but it was not until the 1890s that important discoveries

were made in a remote area in the Sayan Mountains east of Lake Baikal, as a result of a Russian Government expedition under von Jaczewski. Huge boulders and large veins of the Siberian spinach green nephrite with its characteristic grey flecks can still be found in the rushing rivers and craggy mountainsides of the region. Famed for its rich coloring, Lake Baikal jade was prized by the Russian Imperial court as it was by the Chinese. The tomb of Alexander III (d. 1894) was made of Siberian jade. Throughout the 19th Century Russian Tsars made diplomatic gifts of magnificent works of art made from Russian hardstones, for instance two celebrated malachite vases in Windsor Castle, presented to George IV by Tsar Alexander I in 1827 and to Queen Victoria by Tsar Nicholas I in 1839. The famed jeweler Carl Peter Fabergé, jeweler and goldsmith to the Tsars, made precious objects in Siberian jade in the late 19th and very early 20th century. The Imperial Lapidary Works outside Moscow also kept stores of large Siberian jade boulders with which to fashion their jeweled treasures.

The present set of plaques was published by Christie's in *Review of the Season, 1962-1963*, with this caption: "The uncarved jade for these panels was reputed to have been in the Imperial vaults of the Russian Tsars and was given to the Emperor Ch'ien Lung towards the end of the 18th century." While modern scholarship tells us this dating is impossible, it is certainly possible that the boulder used to carve these monumental plaques came from the Imperial stores of Russia and that it was a gift to the Chinese Imperial family. What experts today agree on is that these plaques are stunning examples of Siberian jade, unusually large pieces of the desirable stone that have been beautifully and skillfully carved in China early in the 20th century with a charming, appealing, classic subject.

PROVENANCE OF THE FOUR SEASONS PLAQUES

Modern scholarship and connoisseurship has illuminated much about Chinese art that was not fully understood until the late 20th century, including much about the decades of tremendous upheaval as the Qing dynasty lost control of China. Many important works of



Der Ling Pavilion, 1939 San Francisco World's Fair



art that emerged from China in the decades preceding World War II came accompanied by romantic legends and mysterious connections to the Imperial household, especially as China's Qing elite formed a diaspora through the capitals of the Western world.

THE MA FAMILY

The Ma family was one of the eight major families of the Qing dynasty, the only families allowed to intermarry with the Chinese Imperial family. The patriarch of the Ma family escaped China with a planeload of family members and servants just prior to the 1949 Communist takeover. While there are no extant documents of a Ma Ting-Sien from this era, it is quite possible that a Ma family member left China with important works like these plaques. A very similar set of four large Chinese jade plaques, also exceptionally well-carved from brilliant spinach green stone, was offered from the 'Mah family collection' (an alternate spelling) at Christie's in New York in 1987, also bearing a Qianlong mark in gilt along the side of *Summer*.

PRINCESS DER LING

Princess Der Ling was the daughter of an important Chinese family who became a favored lady-in-waiting to the Empress Cixi. The self-styled princess had been educated in Paris and eventually settled in Los Angeles, where she died in 1944. In 1907 she had married the American photographer who took the only surviving photographs of Cixi and her retinue (now in the collection of the Freer Gallery of Art). It is quite possible that Der Ling left the Forbidden City with works of art like jade carvings; she also had close ties with the other major families of late Qing China.

The San Francisco World's Fair of 1939-40 was known as the Pageant of the Pacific, meant to showcase goods made from the countries surrounding the Pacific Ocean. China, however, impoverished by war and its chaos, did not participate. In its



absence, San Francisco's Chinese community raised the funds for a large exhibition area on the grounds, including temples and gardens and exhibition halls. Princess Der Ling exhibited her treasures in a pavilion at the Fair, perhaps including these plaques.

COUNT PRIMOR ALSOCERNANTONI, LOUIS VON CSEH

The 1963 Christie's London sale was of a collection formed by Louis von Cseh, with the seller of record another regular client of Christie's, an American who dealt in high end Chinese works of art, particularly jade and other hardstones. This American had close ties with Chinese elite who had fled the Communists. In fact, his son remembers visits to the Long Island estate of Madame Chiang Kai-Shek, from whom his father would buy works of art. The 36-acre Locust Valley property had been bought in 1953 by H.H. Kung, important banker and husband to another Soong sister. Louis von Cseh was involved with both Old Master paintings and Chinese hardstones. A number of pieces from the 1963 sale have reappeared on the market in recent years, with enormously successful results, including pieces sold at Christie's New York and Hong Kong, for example a Qianlong Imperial brushwasher from the collection of Alan and Simone Hartman sold 27 November 2007 (HKD 8,727,500).



Cixi (1835-1908), Empress Dowager of China, circa 1903. Private Collection / Bridgeman Images.

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

~11

A PAIR OF LOUIS XIV ORMOLU-MOUNTED EBONY AND
BRASS AND TORTOISESHELL-INLAID BOULLE MARQUETRY
BIBLIOTHEQUES

BY NICOLAS SAGEOT, CIRCA 1710-1715

In *première* and *contre partie*, each with rectangular cornice and bolection-molded frieze above a pair of partially glazed doors enclosing shelves centered by a mask of Apollo, the lower section of each door with a panel of arabesque marquetry and central engraved scene of Hercules battling the Hydra, the side with geometric brass inlay, on bracket feet, one stamped NS in the lower right section, the second with circular stamp NICOLAS SAGEOT to upper right section, minor variations in dimensions

One:

Height: 91 in. (231 cm) ; Width: 57 ½ in. (146,5 cm) ; Depth: 18 ½ in. (47 cm)

The second:

Height: 89 ¾ in. (228,5 cm) Width: 56 ½ in. (144 cm) ; Depth: 20 in. (51 cm)

(2)

\$200,000-300,000

£150,000-210,000
€190,000-270,000

PROVENANCE :

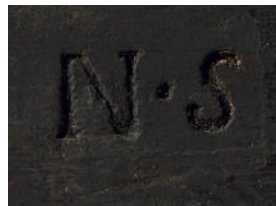
With Galerie Gismondi, Paris

Private French collection; sold Christie's, Paris, 23 April 2013, lot 207, when acquired by the present owner

LITERATURE :

P. Grand, 'Le Mobilier Boulle et les ateliers de l'époque', *L'Estampille/L'Objet d'Art*, February 1993, pp. 48-58

Nicolas Sageot, *maître* in 1706



Details of Sageot's stamps.









Hercules Killing Hydra, Gilles Rousselet, Engraving, 18th century, Harvard Museums/ Fogg Museum, Gift of Belinda L. Randall from the collection of John Witt Randall, R8836. Photo: Imaging Department ©President and Fellows of Harvard College.

This spectacular pair of *bibliothèques* was executed by Nicolas Sageot, who was, after André-Charles Boulle, arguably the most accomplished specialist in the intricate marquetry of cut tortoiseshell and brass, known as ‘Boulle’ marquetry during the latter part of Louis XIV’s reign and the Régence period.

Sageot was one of the few *ébénistes* of this period to employ a maker’s stamp (which was not a legal requirement of the guild until well into Louis XV’s reign), thus enabling us to establish a clearer picture of the corpus of his *oeuvre*.

Pierre Grand, in his ground-breaking article on cabinet-making workshops specializing in Boulle marquetry in L’Estampille in 1993 (*op. cit.*, pp. 48-58), illustrates a series of sumptuously inlaid *bibliothèques* and *armoires* by Sageot, a small sub-group of which feature many of the same characteristics as the pair offered here: the relatively plain rectangular cornice above a bolection-molded frieze above partially glazed doors united by a central mask of Apollo; the lower panels of the doors with Bérainesque marquetry panels on bracket feet with very similar scroll inlay. Two *armoires* by Sageot feature the same heroic depiction of Hercules battling the Hydra: one sold Sotheby’s, London, 5 July 1985, and a further sold Paris, 4 December 1922 (*op. cit.*, p. 55, figs. 7-8).

Recent research by Christie’s has revealed a possible source for this striking image of Hercules, an engraving by the French *graveur* Gilles Rousselet (1610-1686), after Guido Reni (illustrated here).

Pairs of *bibliothèques* or *armoires* are particularly rare in Sageot’s *oeuvre* and would certainly indicate a prestigious commission. The only other known pair which is stamped by Sageot is currently in a private collection (sold Christie’s, King Street, 17 June 1987, lot 65, £143,000). Another magnificent pair of *armoires* which has

been associated with Sageot’s *oeuvre*, but is not stamped, is first recorded in the inventory of the *marchand-ébéniste* Noël Gérard in 1736- one of these *armoires* was later in the collection of the finance minister and celebrated collector Machault d’Arnouville (now in the château de Versailles), while the other was in the collection of the Russian Prince Beloselski-Belozersky in the 19th century, now in a private collection (see Grand *op. cit.*, p. 56, fig. 13 and p. 68, fig. 30).

SAGEOT’S CAREER

Nicolas Sageot’s life and career is remarkably well-documented. Born in 1666 to a wine-grower, he is first recorded working as an *ébéniste* in 1698 when he took on two employees, and established himself, like many of his *confrères*, in the Faubourg Saint-Antoine, at the corner of the Grande-Rue and the rue de la Roquette. After receiving his *maîtrise* in 1706, his business evidently prospered as, when he married in 1711, he declared the considerable fortune of 12,000 *livres*, most of which was tied up in stock, making it one of the most important workshops in Paris after Boulle’s. He is known to have worked closely with the *marqueteur* Toussaint Devoye, and given the stylistic homogeneity of Sageot’s furniture, it is tempting to think that Devoye’s was one of his chief suppliers of marquetry. In 1720 he largely retired from the business, negotiating the sale of much of his furniture stock to the *marchand-mercier* Léonard Prieur and his remaining stock of woods to the *marchand de bois* Claude François Mainguet for the enormous sums of 16,000 and 12,000 *livres* respectively, giving a fascinating insight to the sophistication of the furniture trade in Paris at this early date. The most expensive pieces of all the furniture included in the sale to Prieur were *armoires* or *bibliothèques*, for between 400 and 1,000 *livres*, indicating the prestigious nature of this part of his production. Many of these were already fully executed, complete with their gilt-bronzes, a useful guide in dating the examples offered here.



PROPERTY OF A PRIVATE COLLECTION

12

A LOUIS XIV BEAUVAIS GROTESQUE TAPESTRY

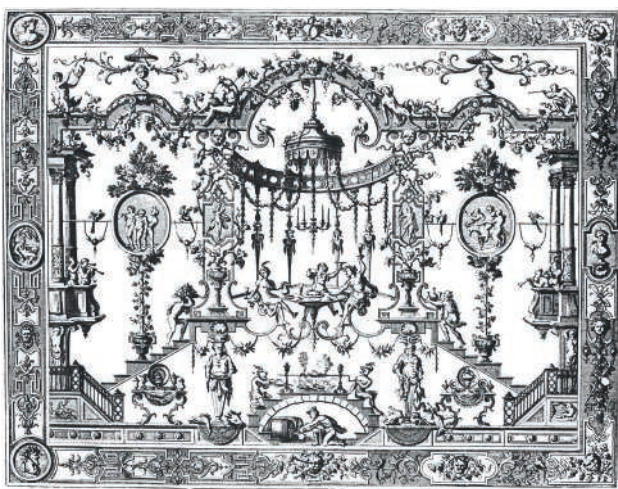
CIRCA 1700, AFTER DESIGNS BY JEAN-BAPTISTE MONNOYER

Displaying three fantastical pavilions with drapery and floral arbors above, the right pavilion with a seated regal figure flanked by a sphinx, with figures presenting a camel to him, the central pavilion with a peacock and flower-filled vase, the left pavilion with musicians and acrobats, the foreground with steps and flower-filled trellis, all on a pale yellow *tabac d'espagne* ground, the borders with chinoiserie *pagode* figures, satyrs, sphinxes and strapwork

9 feet 10 ½ in. x 16 feet 2 ¼ in. approximately (301 cm. x 493.4 cm.)

\$80,000-120,000

£57,000-85,000
€73,000-110,000



A related design by Jean Bérain.







ORIGINS

The subject of grotesques first appeared in tapestries in a series designed by Raphael's assistant Giovanni da Udine and woven in Brussels in *circa* 1520 for Pope Leo X, but soon became widely popular. Louis XIV had his first set loosely copied from these by the Gobelins Manufactory as *Les Triomphes des Dieux* in 1687. Shortly thereafter Beauvais designed its own Grotesques to meet the general interest in the subject.

This tapestry forms part of the celebrated series known as the Grotesques, usually consisting of six tapestries including three horizontal panels, *The Animal Tamers*, *The Camel* and *The Elephant*, and three vertical panels, *Offering to Bacchus*, *Offering to Pan* and *The Musicians*.

THE DESIGN

Jean-Baptiste Monnoyer (d. 1699) is recorded as the designer of this series in a letter of 7 January 1695 from Daniel Cronström, then in Paris, to Nicodemus Tessin in Sweden: '*Baptiste, excellent peintre et dessinateur d'ornement icy*' and this series is described as '*du goust de celle des Gobelins faite sur les desseins de Raphaël, de Rome*'. It is probable that Monnoyer based the set on sketches by Jean Bérain (hence the series' 19th Century name *Grotesques de Bérain*) who in fact designed the borders of a set made for the Swedish Chancellor Carl Piper, described by Cronström in a further letter of May 1695 as follows '*Je fais mettre à la Grotesque, une bordeure d'un goust grotesque du dessein de Berain...*' .

Jean Bérain (1637-1711) was, along with the painter Charles le Brun, the most influential designer of Louis XIV's reign, creating a playful arabesque style which is so emblematic of the period. In 1674 he was appointed *dessinateur de la Chambre et du cabinet du Roi* in the Menus-Plaisirs, and from 1677 onwards he was granted an apartment in the Galeries du Louvre near to the workshops of André-Charles Boulle, for whom Bérain's designs were central in developing his own famous marquetry patterns. The fantastical theatricality of Bérain's work, as exemplified in this superb tapestry, is a reflection of the fact that he designed extensively for the theatre, notably for Jean-Baptiste Lully's Opéra.

Monnoyer is France's best-known flower painter of the 17th Century but was versatile and also painted history, still-life and portrait paintings. Although he is known to have collaborated on the creation of many cartoons for Gobelins and Beauvais tapestries, the *Grotesques* series is the only series attributed entirely to him.

DATE

The designs for this series appear to have been completed by 1688 as Philippe Behagle (d. 1705), then *directeur* at the Royal Beauvais Tapestry Manufacture, was forced to pawn four pieces of this series to the Royal Counselor Jean Talon on 10 February 1689. This date is further supported by the contemporary use of the background colour in Savonnerie carpets. By 1694 thirteen sets had been sold, a number that suggests that the weaving possibly commenced even earlier than 1688. The design proved so popular that two cartoons had to be restored in 1722 and the last set was produced as late as 1732. As Noël-Antoine Moron, then *directeur*, reported, the cartoons were so worn that the exact weaving was difficult and the details were therefore imprecise.

The set's popularity was probably not only based on the accessibility of the subject, but also on the flexibility of the design. Most elements could be used individually and the size of the tapestry could easily be varied in height by adding a further band of grotesques at the top or, as in this version, the trellis, ground and steps at the bottom.

COMPARABLE EXAMPLES

The set was woven with variations to the borders designs, among which the elaborate chinoiserie designs seen on this example are the richest. Among the most significant sets known with chinoiserie borders is a set of five in The Metropolitan Museum of Art, New York, illustrated in Standen, *op. cit.*, vol. II, pp. 441 – 458 (the sixth tapestry from this series is probably one in the Musée des Arts Décoratifs, Paris), and a set of six in Schloss Bruchsal, Karlsruhe.





Photographic archive of the Augustus the Strong porcelain collection, c. 1920. Courtesy of Porzellansammlung, Staatliche Kunstsammlungen Dresden.

PROPERTY OF AN AMERICAN FAMILY COLLECTION

13

A MASSIVE PAIR OF CHINESE PORCELAIN DOUBLE-GOURD
VASES AND COVERS

KANGXI PERIOD (1662-1722)

The monumental vases each formed as a double-gourd, its cover also double-stepped and surmounted by a double-stepped knob. The bodies and covers decorated in underglaze cobalt blue and underglaze copper-red with rows of deep lappets alternating with smaller, rounded lappets, repeated on the upper and lower sections and filled with a formal arrangement of copper-red peony scroll on a blue ground. This decoration is above matching trefoil shapes alternating with upright floral motifs, while the waist of each is highlighted with further peony scroll.

43 ¾ inches (111 cm.) high

(4)

\$200,000-300,000

£150,000-210,000
€190,000-270,000



MONUMENTAL CHINESE VASES OF THE KANGXI PERIOD

The Emperor Kangxi was the first Qing dynasty ruler to consolidate power after the tumult of the mid-17th century, and one of the most important acts of his early reign was the reinvigoration of the famous porcelain kilns at Jingdezhen. In 1680 he established a commission to investigate the state of the porcelain industry, following that with the 1682 appointment of a highly capable and innovative Director of the Kilns. Jingdezhen began to turn out high quality porcelains both for the Imperial household and for export to Europe, where only pottery was being produced and the best Chinese porcelains were highly desired by princely collectors.



The Zwingerhof Palace in Dresden (oil on canvas) Bellotto, Bernardo (1720-80). Gemaeldegalerie Alte Meister, Dresden, Germany. © Staatliche Kunstsammlungen Dresden/Bridgeman Images.

Vases of the scale of the present pair were extremely difficult to create, in the Kangxi period or any other era. And the double-gourd form was even more difficult to achieve successfully in wood-fired, brick kilns than a straight-sided vase, such as the famous Dresden “dragoon” vases. Prior to the emergence of the present pair of vases, there seem to have been just seven vases known in this shape, scale and decoration. In the collection of Augustus the Strong a five-piece garniture was comprised of: *3 Töpfen mit doppelten Bäuchen, so blau und roth gemahlet sind, und Deckeln, auf deren jeden ein doppelt blauer runder Knopf* (“3 jars with double bellies painted in blue and red and covers each surmounted by a double round knob”), as recorded in the 1721 inventory in the ‘*Blau und Weiss Ost Indisch*’ category, under ‘*no. 10 vvv.*’ Two vases and covers, 36 ¾ and 35 ¾ inches (93 and 91 cm.) high, are in the RA Collection, illustrated and discussed by Maria Antonia Pinto de Matos (*The RA Collection of Chinese Ceramics*, Jorge Welsh Books, London 2011, vol. III, p. 300). Two appeared on the European art market (Vandervén & Vandervén, s’Hertogenbosch, The Netherlands) 35 ¾ and 36 inches (90.5 and 91.5 cm.), and two are in the collection of the National Museum of Decorative Arts in Madrid. The present pair is by some margin the largest of this small group.

THE DOUBLE-GOURD IN CHINA

Many cultures developed in ancient times the practice of manipulating the shape of growing gourds by tying them with string. Dried, it makes a very useful container. Dried, these double gourds were used in China to hold medicines and tonics, and thus the shape became closely associated with magic elixirs and wishes for good health. Small double gourds were also used as cricket cages, while larger sometimes formed musical instruments. The attribute of Li Tie Guai, one of the Eight Taoist Immortals, is the double gourd, sometimes shown emitting wisps of smoke to symbolize his free spirit, able to wander the world. The Chinese word for gourd is *hulu*, in part a homophone for the word meaning protection or blessing, further strengthening the magical associations of the gourd in China.

AUGUSTUS THE STRONG AND HIS EXTRAORDINARY COLLECTION

Elector Friedrich Augustus I of Saxony, later Augustus II, King of Poland, inherited a *kunstkammer* rich in coins, arms, paintings and other treasures. But it was his outsized ambitions, his zeal for collecting and his unquenchable passion for artworks that built these riches into the astonishing collections that made Dresden the cultural heart of Europe. He founded the famous Green Vault as the first treasure museum open to the public, created an important library and formed important collections of clocks and instruments, of classical antiquities and of natural curiosities. He also brought together and reorganized the existing collections of paintings, firearms, clocks and instruments.

But it is for his fascination – or perhaps obsession – with porcelain that Augustus the Strong is best remembered. By his death in 1733 Augustus had amassed some 20,000 pieces of Chinese, Japanese and Meissen porcelain, the latter famously created under his assiduous patronage. His grand plan was to create a “Japanese Palace” to exhibit this vast collection with appropriate splendor, but though the plans had been drawn up – showing large, sumptuous halls divided into Chinese, Japanese and Meissen displays – it was unfinished at Augustus’s death. His son, Augustus III, did finish the building, and added treasures like the famed life-size Meissen animals, but by the middle of 18th century European visitors complained that most of the splendid porcelain collection was not on view.

In 1781 the porcelains that were displayed in the Japanese Palace were taken down and stored in its cellars, replaced by antiques, coins and the library. In later decades of the 19th century the decision was taken to transform the porcelain collections into a history of ceramics, with pieces traded away to achieve this aim. At this time the porcelain



King Augustus II of Poland, before 1730 (oil on canvas) Silvestre, Louis de (1675-1760). Schloss Sanssouci, Potsdam, Brandenburg, Germany/Bridgeman Images.





displays were moved into the Johanneum, another part of the Zwinger Palace compound, giving rise the misnomer 'Johanneum mark' for those marks that were wheel-engraved into some of the pieces in the time of Augustus. And in the 20th century there were two auctions of ceramics from the holdings, in 1919 and 1920 in Berlin.

An inventory of the Augustus the Strong porcelain collection was made in 1721, with supplements made until 1727. Chinese, Japanese and Meissen were recorded separately, though descriptions were not precise. In 1779 another inventory was recorded, showing gaps where perhaps some pieces wandered during the Seven Years War.

Augustus collected during the Kangxi Emperor's reign and was clearly drawn to the classic Kangxi aesthetic, as seen in such wares as the famous 'dragoon vases' that the Elector acquired from Frederick the Great of Prussia in exchange for a regiment of soldiers. Quite a few of the Augustus the Strong large-scale baluster jars and covers feature the same deep, foliate-scroll-filled lappets as the present pair of vases.

The remarkable survival of these monumental double-gourd vases, still with their distinctive original covers, is an extraordinary link to the princely taste of early 18th century Europe.

THE SPERANSKY-CANTACUZENE VASE

PROPERTY FROM A DESCENDANT OF
PRINCESS JULIA GRANT CANTACUZENE

14

A MONUMENTAL RUSSIAN ORMOLU AND PATINATED BRONZE VASE

ATTRIBUTED TO FRIEDRICH BERGENFELDT,
ST. PETERSBURG, CIRCA 1802-1805,
AFTER A DESIGN BY ANDREI VORONIKHIN

The everted rim edged with icicles, the handles in the form of fish-tailed sea nymphs holding aloft shell, the tapering body with relief panels of Neptune and Amphitrite in sea-chariots, the square base with a bearded mask in a grotto
Height: 36 in. (92 cm.)

\$100,000-150,000

£71,000-110,000
€92,000-140,000

PROVENANCE :

Possibly supplied to Count Mikhailovich Speransky (1772-1839).
Thence by descent to his great grandson, Prince Sergei Cantacuzène,
who gifted the vase to his sister-in-law Julia Dent Grant (1876-1975,
granddaughter of President Ulysses S. Grant), who in 1899 married
Prince Mikhail Cantacuzène (1875-1955).
Thence by descent to the current owner.

LITERATURE :

(For the Voronikhin design) A. Kuchumov, *Russian Decorative Art in the Collections of the Pavlovsk Palace Museum*, Moscow, 1981, p.323

This monumental and spectacular vase is an exciting discovery, adhering almost exactly to an 1802 design by the celebrated and influential designer Andrei Voronikhin (1760-1814) and is an important addition to the *oeuvre* of the German-born St. Petersburg *bronzier* Friedrich Bergenfeldt. Its history is equally fascinating, as it descends directly from the noble Russian line of Speransky-Cantacuzène, and may even have been commissioned by Count Mikhail Mikhailovich Speransky, one of Tsar Alexander I's most important ministers. More recently it was owned by Julia Dent Grant (Princess Julia Grant Cantacuzène), granddaughter of President Ulysses S. Grant, who wrote a celebrated memoir of her experiences in the Russian Revolution.



The 1802 design by Andrei Voronikhin.

THE VORONIKHIN DESIGN

Voronikhin, who was first discovered by Count A.S. Stroganov, was one of the most important neo-classical designers during the reigns of Paul I and Alexander I in the early 19th century. He studied in Moscow under Bazhenov, before travelling through Europe to Paris. On his return to St. Petersburg in 1790, Stroganov commissioned him to design the interior schemes for his palace on the Nevsky Prospect, where he subsequently designed the cathedral Notre-Dame de Kazan. He worked extensively with the architect Vincenzo Brenna for Tsar Paul I at the Palace of Pavlovsk, and created designs for furniture, *bronzes d'ameublement* and mounted hardstones to provide a distinctively Russian interpretation of the prevailing neo-classical style of the Empire period. In spite of the Russian embargo on French gilt-bronzes and clocks, Voronikhin was also strongly influenced by the work of the Parisian *bronzier* Claude Galle, and the design of the Speransky-Cantacuzène vase closely resembles a vase made by Galle for Schloss Ludwigsburg in 1800 (reproduced in H. Ottomeyer & P. Pröschel et al., *Vergoldete Bronzen*, vol.I, Munich, 1986, p. 365, fig. 5.12.11).





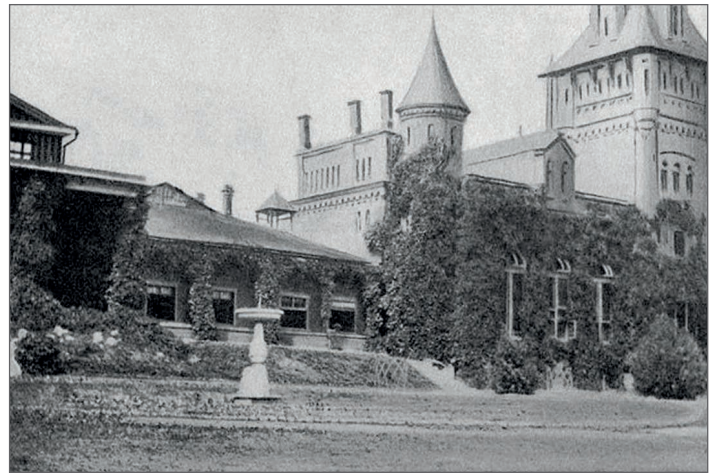
FRIEDRICH BERGENFELDT

The vase offered here can be firmly attributed to the St. Petersburg *bronzier* Friedrich Bergenfeldt, and is an exciting addition to his *oeuvre*. It forms part of a small group of similar vases executed circa 1802-5 which can be firmly attributed to him on the basis of a signed example. Within this small group of vases, the example offered here, with its wonderful aquatic imagery of sea-gods, grottoes and mermaids, is closest to Voronikhin's design of 1802. The others in the group comprise: the pair recorded in the collections of the Hermitage in the first half of the 19th century; another pair, possibly the latter, exhibited by Ariane Dandois in 'L'Empire Travers l'Europe', Exhibition Catalogue, Paris, 2000, no.22; a pair formerly in the collections of the counts Bobrinski (illustrated in I. Sytchev, 'Friedrich Bergenfeldt, an Unknown Russian Bronzier', *Russian Jeweler*, No 1, 1998, p. 31); and a pair in the Palazzo Pitti, Florence (M. Chiarini & S. Padovani, *Gli Appartamenti Reali di Palazzo Pitti*, Florence, 1993, p. 229, fig. II.36); the signed example, sold Sotheby's, New York, 24 May 2007, lot 283 (\$144,000), and referred to in H. Ottomeyer. P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, p. 365. This latter vase however lacks the sea nymphs supporting shells forming handles which are such a significant aspect of Voronikhin's design.

Bergenfeldt was born in 1768 in Westphalia, and like so many German craftsmen, came to Russia to seek his fortune in the 1790s. He worked first in the *atelier* of the bronzier Yan Aoustin and then with Charles Dreyer. He then seems to have left St. Petersburg, possibly for Paris. He returned to Russia after the death of Paul I in 1801 and established his workshop on the Fontanka Embankment. His advertisements in the local newspapers announce the sale of all manner of bronze ornaments such as, 'vases, candelabra, cassiolettes, girandoles, chandeliers, veilleuses etc. in the antique taste and of a quality equal to that of French bronzes'. He collaborated with Heinrich Gambs, supplying many of the gilt-bronzes for Gambs' furniture much of which was commissioned by the Imperial family. Towards the end of his life, he successfully petitioned the Dowager Empress Maria Feodorovna, with whom Voronikhin had worked so closely at Pavlovsk, for a position restoring and cleaning her bronzes.

THE PROVENANCE

This spectacular vase was possibly supplied to Count Mikhail Mikhailovich Speransky (1772-1839), Tsar Alexander I's most powerful minister who accompanied the Tsar to the Congress of Erfurt in 1808, where he met Napoleon and formulated ideas on a form of democratization of the Tsarist regime, through a series of regional, elected assemblies. Although the dramatic rupture between Russia and France leading to Napoleon's invasion precipitated Speransky's fall from grace through the machinations of other jealous noblemen at court, he was reinstated into public office under Nicholas I in 1816, when he continued his programme of liberal reforms. He was awarded the title of Count in 1839, which his daughter, who married into the Cantacuzène family, was permitted to carry as well through special Imperial decree. The urn descended to her grandson Prince Mikhail Cantacuzène (1875-1955), who in 1899 married Julia Dent Grant, granddaughter of the U.S. President Ulysses S. Grant. Prince Mikhail served with distinction in World War I under Tsar Nicolas II, while his wife wrote a celebrated account of the events leading to the Russian Revolution. It is equally possible that the vase could have descended either through the Cantacuzène side of the family or through Prince Mikhail's mother's family, as according to family history it was in the possession of his mother in the late 19th century in Paris; she subsequently gave the vase to her other son Sergei who then gifted it to his sister-in-law. The Cantacuzènes were a noble Romanian family descended from the Kantakouzenos Emperors of Constantinople, while Prince Mikhail's mother's family were French Huguenots who emigrated to Russia in the time of Catherine the Great and owned the estate of Bouromka in modern day Ukraine, where Prince Mikhail was brought up, along with residences in St. Petersburg and a villa in the Crimea.



The Cantacuzène Family Estate, Bouromka, in Ukraine.



"Princess Julia Grant Cantacuzène-Speransky (1876-1975)".
Library of Congress, National Photo Company Collection, December 3, 1921.



THE GRAND DUCHESS ELENA PAVLOVNA SERVICE

PROPERTY FROM A PRIVATE ESTATE

15

A RUSSIAN TWO-COLOR GOLD TEA AND COFFEE-SERVICE

MARK OF IWAR WENFELDT BUCH, ST. PETERSBURG, 1799, ASSAY MASTER'S MARK OF ALEXANDER YASHINOV, 82 ZOLOTNIK (20½ KT.) STANDARD MARK, THE TEASPOONS AND SUGAR-TONGS UNMARKED

Comprising vase-shaped teapot, coffee-pot, milk-jug, two-handled sugar-bowl and waste-bowl, each on circular domed base chased with beading and vertical leaves, the lower part of the body with foliage calyx and bead and foliage bands, the border with similar bands and green-gold laurel between plain ribs, the teapot and coffee-pot with acanthus leaf spouts, the bifurcated handles inset with bone and terminating in acanthus foliage, the waisted covers with foliage borders and acanthus bud finials, *each marked on foot*, an oval two-handled tray, the gallery in sections with plain pilasters at intervals, pierced with vertical slats and arcading and with beaded rim, the loop handles terminating in laurel foliage and engraved with bright-cut ornament between wriggle-work borders, *marked under one handle*, six teaspoons with wriggle-work stems partly chased with foliage and a pair of sugar-tongs, the similar stems pierced and chased with flower-heads, the pierced grips and join with patera (13)
the coffee-pot 10 ½ in. (26.7 cm) high, the tray 25 ½ in. (64.7 cm) long
total gross weight excluding the wood support to the tray 239 oz. (7,433 gr.)

\$1,500,000-2,500,000

£1,100,000-1,800,000
€1,400,000-2,300,000

PROVENANCE :

From the wedding dowry of the Grand Duchess Elena Pavlovna (1784-1803), daughter of the Emperor Paul I of Russia (1754, r.1796-1801) and his wife Maria Feodorovna formerly the Duchess Sophie Dorothea of Württemberg, on her marriage on the 23 October 1799 to Hereditary Grand Duke Friedrich Ludwig of Mecklenburg-Schwerin (1778-1819), then by descent to their daughter, Duchess Marie Luise of Mecklenburg-Schwerin (1803-1862), who married in 1825 Georg Duke of Saxe-Altenburg (1796-1853), son of Friedrich Duke of Saxe-Hildburghausen subsequently Duke of Saxe-Altenburg and his wife Charlotte Georgine of Mecklenburg-Strelitz, and then presumably by descent to their eldest son, Ernst I, Duke of Saxe-Altenburg (1826-1908) and then by descent in the family.
Anonymous sale; Christie's London, 12 May 1931, lot 95.
Mr. and Mrs. Charles E. F. McCann; Parke-Bernet Galleries, New York, 17-18 November, 1942, lot 1010, together with a tea-strainer.
Acquired at the above sale by the family of the late owner.

LITERATURE :

The orders, dated 7 September 1798, requisitioning the gold items for the manufacture of this service are recorded in the Imperial accounts in the Russian State Historical Archives ([RGIA], fund 468 [Imperial Cabinet], inv.37, case 477-478).
Recorded on page 47 of a 65 page list entitled *Registre des Effets appartenants à Son Altesse Impériale Madame la Grande Duchesse Hélène Pawlowna* under the heading *Dejeuner en Or*, dated Jan 1799. This list was annexed to the marriage contract of Grand Duchess Elena Pavlovna and Friedrich Ludwig Duke of Mecklenburg and is in the national archive at the State Office for Culture and Preservation, Mecklenburg-Vorpommern (LHAS 2.12-1/9 Eheschließungen, No. 729).







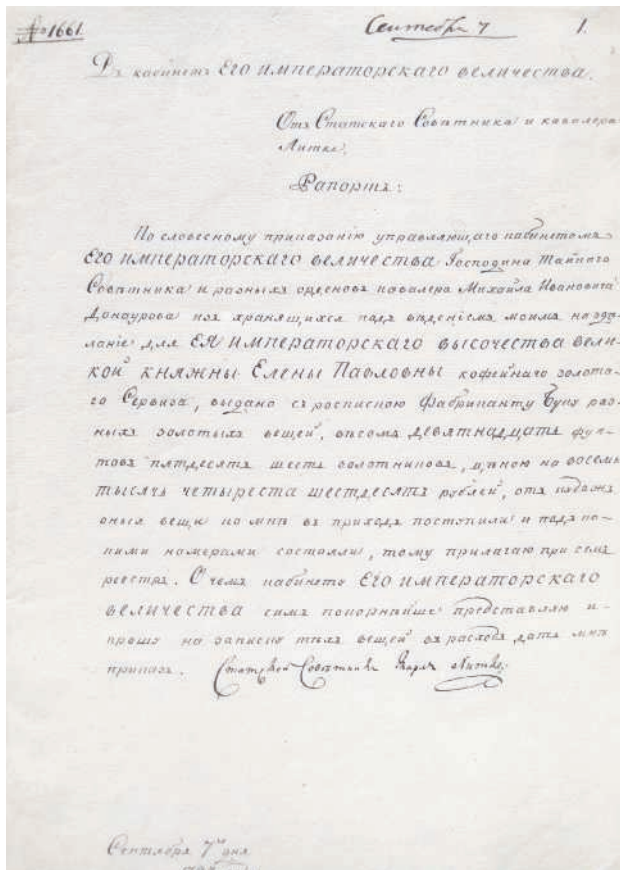
Joseff Grassi (1757-1838), *Grand Duchess Elena Pavlovna of Russia*, 1802.
© The State Museum 'Pavlovsk', St Petersburg.



Francois Gérard (1770 - 1837), *Portrait of Hereditary Prince Frederick Louis of Mecklenburg-Schwerin*, Staatliches Museum Schwerin, Inv. Nr. G 4692.
© bpk | Staatliches Museum Schwerin | Elke Walford.

THE ORDER FOR THE SERVICE

When the service was sold at Christie's in 1931 it was described as having been 'presented by the TSAR PAUL I OF RUSSIA to his daughter, the GRAND DUCHESS HELEN PAOLOVNA on her marriage to the GRAND DUKE OF MECKLENBURG-SCHWERIN'. This history appears to be confirmed by its appearance in the Russian Imperial accounts and its inclusion in the list of her effects drawn up in 1799 (both *op. cit.*), although Elena Pavlovna seems to have received the service several months before her actual wedding date. Loosely translated the orders for supplying the gold service read as follows:



Russian State Historical Archives (RGIA), fund 468 (Imperial Cabinet), inv. 37, case 477-478.

To The Cabinet of His Imperial Majesty

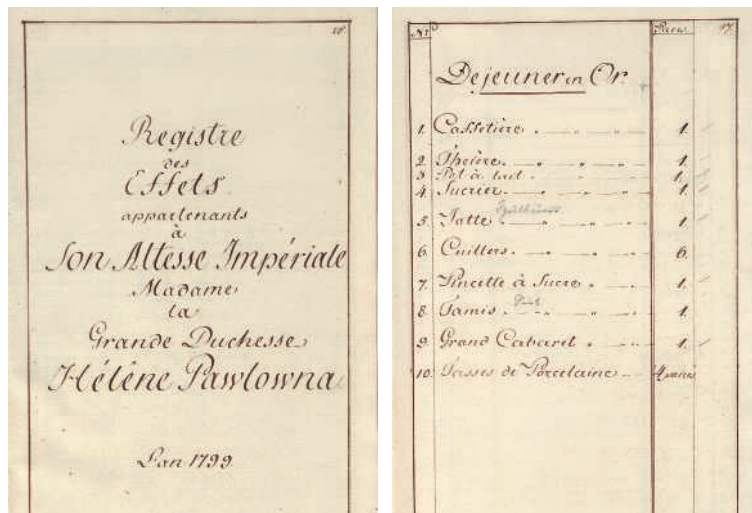
From the State Councillor Karl Litke.

Upon the verbal command of Mikhail Ivanovich Donaurov, the chief Cabinet officer of His Imperial Majesty, the Privy Councillor and the Knight (Commander) of various orders from the treasury under my supervision I issue several gold items weighing nineteen pounds and fifty six zolotniks and costing eight thousand, four hundred and sixteen roubles, to the goldsmith Bouk (sic) against receipt for making a gold coffee-set for Her Imperial Highness Grand Duchess Elena Pavlovna; the registry recording the origin and storage numbers of the items is attached. This I humbly report to the Cabinet of his Imperial Majesty and request the issue of an order to write-off these items

State Councillor Karl Litke

7th of September





National Archive at the State Office for Culture and Preservation, Mecklenburg-Vorpommern LHAS 2.12-1/9 Eheschließungen, Nr. 729.

THE GOLDSMITH IWAR WENFELDT BUCH

Ivor Wenfeldt Buch was of Danish extraction although born in Norway. He was accepted into the St. Petersburg Guild of Foreign Masters at the age of 28 on 14 November 1776 and employed six apprentices from 1778. He is mentioned in 1788 as the Danish royal agent (A. Ivanov, *Gold and Silversmith's in Russia (1600-1926)*, Moscow, 2002, vol. I, p. 152, no. 603) and ceased to work in the first decade of the 19th century.

Recorded as a silversmith and jeweller, Buch worked in the prevailing neo-classical style. He supplied four large silver chandeliers to the Winter Palace. In 1796 he made a fine two-handled silver vase-shaped cup on plinth, engraved with the monograms of the Emperor Paul and members of his family, which was transferred eventually from the Office of the Marshal of the Court to the Hermitage (inv. no. Э-8717).

In late 1790 he was commissioned to make two gold liturgical sets each including a chalice. One of these chalices is now in the collection of the Hillwood Museum, Washington (cat. no. 11.223, illustrated and discussed in A. Odom and W. Salmond, eds., *Treasures into Tractors, The Selling of Russia's Cultural Heritage, 1918-1938*, Washington, 2009, pp. 276-8, fig. 11.9). It was presented on 29th August 1791 to the Trinity Cathedral in the Aleksandr Nevskii Monastery in St. Petersburg by Empress Catherine the Great (1729, r.1762-1796). The gold, as with that for the Elena Pavlovna service, was provided from the State Treasury along with the diamonds. The chalice was further enriched with applied cameos of religious themes, including a rare 13th century carving of the Archangel Michael, from Catherine the Great's extensive personal collection.

The second liturgical set was presented to the Dormition Cathedral in the Kremlin, Moscow and appears to be no longer extant. A third, the chalice similarly set with cameos, was ordered from Buch in 1795 for the St. Sergius Monastery of the Trinity outside Moscow and, along with a gold paten he made in 1789, is now in the collection of the Armoury, Moscow. The superlative quality of the Hillwood and Armoury chalices is alone enough to justify Buch's position as one of Russia's pre-eminent neo-classical silversmiths.

RUSSIAN GOLD SERVICES

The tradition of giving gold services to the grand-children of Empress Catherine the Great seems to have started as early as 1779. In that year she ordered a gold coffee-service for her eldest grandson the two year old Aleksandr Pavolovitch (later the Emperor Alexander I, r.1801-1825). This weighed 7 funts 16 zolotniks (2,928 grams or roughly 94 troy ounces) and the commission was given to the Swiss-born goldsmith Jean Pierre Ador (1724-1784), best known for the superb gold snuff-boxes he made for the Empress and leading nobility (Baron A. de Foelkersam, *Inventaire de l'Argenterie conservée dans les Gardes-Meubles des Palais Impériaux: Palais d'Hiver, Palais Anchikov et Châteaux de Gatchina*, St. Petersburg, 1907, vol. I, p. 67; for Ador see A. von Solodkoff, 'Jean Pierre Ador and Russian Gold Boxes' in T. Murdoch and H. Zech, eds. *Going for Gold, Craftsmanship and Collecting of Gold Boxes*, Sussex, 2014, ch. 10).

In addition to the present service a gold tea and coffee-service presented to Elena's younger sister, Ekaterina Pavlovna (1788-1819), on her marriage to Georg Duke of Oldenburg (1784-1812) in 1809, survives in the Landesmuseum Württemberg (inv. no. WLM 1955/10-23). This service was made by Buch's fellow member of the St. Petersburg Foreign Guild, Otto Samuel Keibel in 1808 and is very much in the contemporary French Empire style. Following Georg Duke of Oldenburg's early death, his widow subsequently married, in 1816, Crown Prince Wilhelm, later Wilhelm I of Württemberg (1781, r.1816-1864) bringing her gold service into that family.

As well as the Ador service that Alexander received as a child, there is another gold service he is reputed to have received from the nobility when Emperor. This tea and coffee-service is extant and in the Gilbert collection now at the Victoria and Albert Museum, London (LOAN GILBERT 823.2-2008, etc.). Made by Otto Samuel Keibel's son, the Prussian-born Johann Wilhem, in St. Petersburg in 1825, this service is in the Empire style as adapted in Berlin (M. Chapman, *The Gilbert Collection of Gold and Silver. Recent Acquisitions 2*, LACMA, 1991, p. 6, R).



Iver Windfeldt Buch, Chalice, 1791 / Hillwood Estate, Museum & Gardens, Washington, D.C.





Gerhard von Kügelgen (1772-1820), *Family of Paul I*, 1800 © The State Museum 'Pavlovsk', St Petersburg. With the seated figures of the Emperor and Empress, the latter flanked by the standing figure of the young future Nicholas I and the Grand Duchess Ekatarina, the future Alexander I standing second from the left and the grand duchesses Alexandra and Elena to the right.

THE GRAND DUCHESS ELENA PAVLOVNA AND THE SUBSEQUENT HISTORY OF HER SERVICE

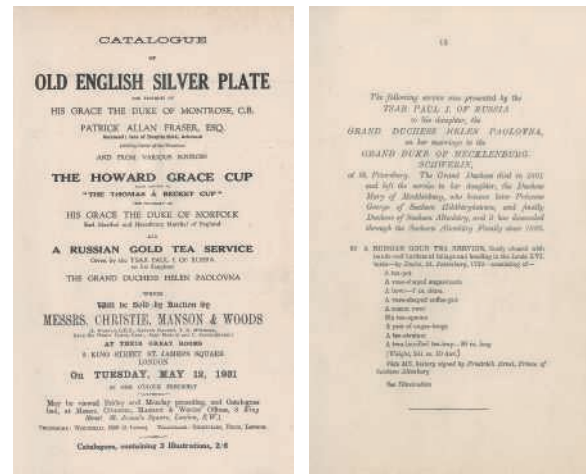
Grand Duchess Elena Pavlovna was the fourth of ten children and the second daughter of the Emperor Paul I and his wife Sophie Dorothea of Württemberg, who adopted the Russian name of Maria Feodorovna. On the assassination of Paul I in 1801, her eldest brother succeeded to the Russian throne as Emperor Alexander I and he, in turn, was succeeded by their second youngest brother the Emperor Nicholas I (1796, r. 1825-1855).

Her early education, like that of her favourite sister Alexandra (1783-1801), was largely supervised by her grandmother the Empress Catherine the Great. She was fifteen when, on 17 February 1799, the heir to the Duchy of Mecklenburg-Schwerin, Prince Friedrich Ludwig arrived in St. Petersburg following negotiations on a possible marriage begun the preceding year. A formal betrothal was announced on May 5th followed by their marriage at the Palace of Gatchina on 23 October 1799. Her sister Alexandra was married to Archduke Joseph of Austria a week later, also at Gatchina.

Their son Paul Friedrich, Grand Duke of Mecklenburg-Schwerin from 1837 till 1847, was born in 1800. Grand Duchess Elena Pavlovna died in September 1803, six months after giving birth at Ludwigslust, Mecklenburg-Schwerin to a daughter, Marie Luise (1803-1862), who inherited her gold service.

Marie-Luise married on 7 October 1825 Georg, Duke of Saxe-Altenburg (1796-1853), son of Friedrich, Duke of Saxe-Altenburg and his wife, Charlotte Georgine of Mecklenburg-Strelitz. The service then passed presumably to their eldest son Ernst I, Duke of Saxe-Altenburg (1826-1908). According to the catalogue when the service was sold at Christie's in 1931, the lot was accompanied by a manuscript, now lost, detailing its provenance. This was written by Ernst I's great-nephew, the son of his successor Ernst II (1871-r. 1908, abd. 1919, -1955), Friedrich Ernst, Prince of Saxe-Altenburg (1905-1985) stating that it had descended in the Saxe-Altenburg family since 1826.

The title page of the Christie's sale of Old English Silver Plate on May 1, 1931 highlights two lots- the Henry VIII Howard Grace Cup of 1525 now in the Victoria and Albert Museum, London and the Russian gold service. The auctioneer's book for the sale shows the vendors of the service as W. Goyert, the Cologne art dealer Wilhelm Rudolph Goyert



(1887-1954) and Van Marle and Bignell, the Hague auctioneers. They presumably had either jointly purchased the service privately from the Saxe-Altenburgs or, more probably, were acting as agents on the family's behalf.

While the catalogue records a pseudonym for the purchaser, the service next appears at the Parke-Bernet Galleries in New York in 1942. It was part of the very extensive collection of the late Charles E.F. McCann and his wife, Helena, the daughter of F.W. Woolworth, founder of the well-known department store empire. It seems highly probable that part of the reason the McCann's originally purchased the gold service was that Helena is, of course, the anglicized version of the Russian first name of its original owner, Elena.

This rare gold service, with its previously unpublished and quite exceptional original documentation, allows a glimpse of the wealth and magnificence of Russian Imperial splendour at the end of the eighteenth century. The service not only personifies the elegance of Russian Neo-classicism in the decorative arts at this period but also demonstrate Buch's consummate skill as a goldsmith to the Imperial family.

Christie's would like to thank Dr. Valentin Skurlov for his research in the Russian Imperial Archives, Dr. Karin Anette Möller of the Staatliches Museum Schwerin and Dr. Martin Schoebel of the Landesarchiv, Landesamt für Kultur und Denkmalpflege, Mecklenburg-Vorpommern.

KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

16

A RENAISSANCE-STYLE JEWELED AND ENAMELED GOLD-MOUNTED ROCK-CRYSTAL BOWL

ATTRIBUTED TO REINHOLD VASTERS, AACHEN, CIRCA 1870

The double-spouted rock-crystal body carved in the Milanese style with mythological scenes, on circular spreading gold foot enameled with bands of strapwork and set with ruby collets, the richly decorated jeweled swing handle formed as reversed caryatid figures and scrolls, the baluster center with entwined serpent ring finial, with brass-bound oak and velvet-lined storage case, the top with brass plaque inscribed 'Piece en Cristal de roche avec anse' and label printed 'ER/65 5-3'
10 in. (25.5 cm.) high

\$150,000-250,000

£110,000-180,000
€140,000-230,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.
Baron Edouard de Rothschild (1868-1949), Paris.
Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 4856).
Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold Christie's, London, 14 December 2000, lot 70.

Rothschild inventory no. E. de R. 290.



Italian gold-mounted rock crystal bowl, Milan, third quarter of the 16th century. Courtesy of Musée du Louvre.

LITERATURE:

F. Rossi, *Italian Jeweled Arts*, London, 1957, pl. LXXI.

The present bowl is extremely interesting in that the inspiration for the handle is clearly taken from a magnificent 16th-century example, formerly in the collection of Louis XIV and now in the Louvre Museum, Paris, illustrated here.

Vasters designed two other similar bowls with bail handles, both now in the collection of the Metropolitan Museum of Art, New York. One of these was bequeathed by Robert Altman and the other is from the Robert Lehman Collection. The designs for both mounts are recorded among the Vasters drawings in the Victoria and Albert Museum, London. It has been suggested that the carving of the rock-crystal itself of these bowls is Milanese, 16th century (Y. Hackenbroch, "Reinhold Vasters, Goldsmith," *Metropolitan Museum Journal*, vol. 19-20, 1984-5, pp. 195-8, figs. 62-6 and 68-9).

Vasters's involvement with this piece is further indicated by the black and white enameled band around the stem, which is very close to the border of the rock-crystal cup and cover for which Vasters's designs exist. Similar mounts are also found on Vasters's shell-shaped rock-crystal cup formerly in the Benjamin Altman Collection and now at the Metropolitan Museum of Art, New York (1913, 14. 40. 655).



KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

17

A RENAISSANCE-STYLE ENAMELED AND GOLD-MOUNTED GREY CHALCEDONY URN AND COVER

POSSIBLY BY REINHOLD VASTERS, AACHEN, CIRCA 1870

The spreading fluted base with gold border enameled with winged monsters and beading, the upper part of the partly fluted body carved in cameo with mythological scenes, the enameled winged caryatid scroll handles rising from carved lions' masks, the border enameled with scalloped panels of scrolls with lozenges between, the partly fluted cover with enameled scroll border and finial formed as a seated figure of Hercules on natural amethyst crystal above enameled gold knob
4 5/8 in. (11.8 cm.) high overall

\$50,000-80,000

£36,000-57,000
€46,000-73,000

PROVENANCE :

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 3588).

Recovered by the Monuments, Fine Arts and Archives Section and transferred to the Central Collecting Point, Munich, September 3, 1945 (MCCP no. 7945/6).

Repatriated to France July 11, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold
Christie's, London, 14 December 2000, lot 65.

Rothschild inventory no. E. de R. 675.

LITERATURE :

F. Rossi, *Italian Jewelled Arts*, London, 1957, pl. LXXII.





KUNSTKAMMER OBJECTS FROM THE COLLECTION OF
BARON ALPHONSE DE ROTHSCHILD (1827-1905)



18

A GOTHIC-STYLE ENAMELED GOLD PLAQUE

THE FRAME PROBABLY BY ALFRED ANDRÉ, PARIS, CIRCA 1860; THE PLAQUE EARLIER

The rectangular plaque *basse taille* enameled in colors with central scene of The Crucifixion with the Instruments of the Passion and flanked by the Virgin and Child and Saint George and the Dragon, the lower register with Saint Catherine, Saint Christopher with the Christ Child, Saint Stephen and Saint Barbara, with the kneeling figure of the donor in the center, the upper register with the Angel of the Annunciation and the Virgin on either side of God the Father, in Spanish style pierced rectangular frame, with suspension loop
2 ½ in. (8.8 cm.) high overall

\$15,000-25,000

£11,000-18,000
€14,000-23,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2478).

Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 28, 1945 (MCCP no. 1371/84).

Repatriated to France July 11, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 59.

Although it does not appear to fit into any known school, the plaque is closest in style to Flemish work of the first half of the 15th century. However, the crowded appearance of the scenes and the placing of the Annunciation on either side of the Crucifixion is unusual.



19

A RENAISSANCE-STYLE ENAMELED GOLD PENDANT PLAQUE OF SAINT SEBASTIAN

CIRCA 1860

Rectangular in beaded frame, the martyred Saint tied to a column and shot with three arrows, within architectural setting decorated with classical figures, horses and eagle, with suspension ring, *struck with French 19th century restricted gold warranty mark*
 3 $\frac{5}{8}$ in. (8.5 cm.) high overall

\$8,000-12,000

£5,700-8,500
 €7,300-11,000

PROVENANCE :

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2478).

Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 28, 1945 (MCCP no. 1371/7).

Repatriated to France July 11, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold

Christie's, London, 14 December 2000, lot 45.

Rothschild inventory no. E. de R. 619.

This pendant is taken directly from a bronze plaquette of Saint Sebastian attributed to the late 15th-early 16th century North Italian master, Moderno. There are two examples in the Victoria and Albert Museum, London (7346-1861 and A 431-1910), described in E. Maclagan, *Catalogue of Italian Plaquettes*, London, 1924, p. 32.

KUNSTKAMMER OBJECTS FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

20

A GOTHIC-STYLE ENAMEL AND SILVER-GILT MOUNTED ROCK-CRYSTAL BOWL AND COVER

PROBABLY BY LOUIS MARCY, CIRCA 1890

The font-shaped crystal bowl on cylindrical stem pierced with a band of trefoils and blue enamel quatrefoils above, resting on four lion feet, the straps to the bowl with applied grotesque figures with human heads and reptile bodies and with scalloped border, the detachable cover with chevron band and with four similarly applied straps and tall central Gothic spire set with blue enamel, the interior with a circular *cloisonné* medallion of a bird with a trefoil in outer blue and red surround, with locking pin, with brass-bound oak and velvet-lined storage case with brass plaque inscribed 'Coupe Cristal' 9 in. (22.9 cm.) high

\$25,000-35,000

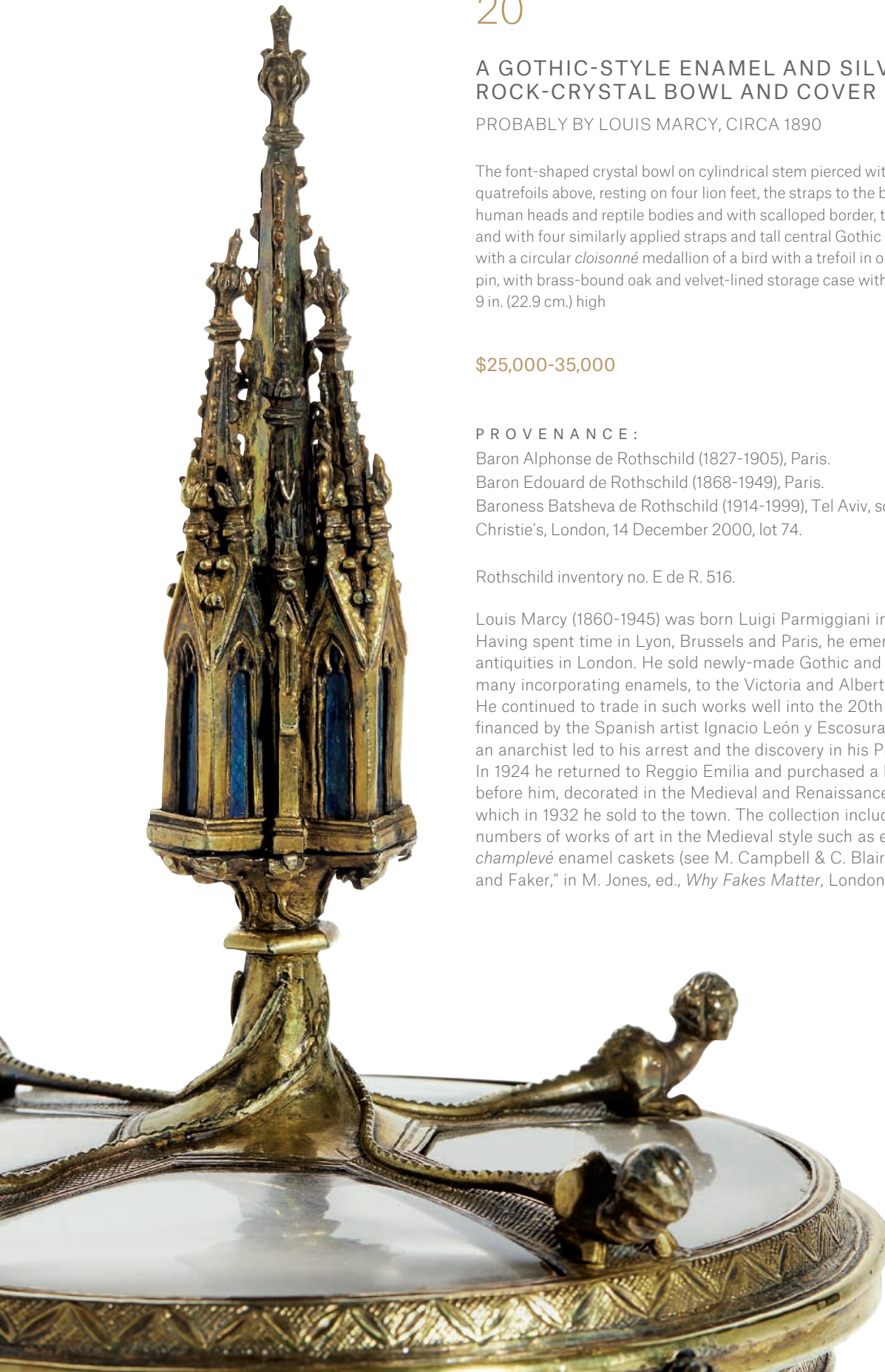
£18,000-25,000
€23,000-32,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.
Baron Edouard de Rothschild (1868-1949), Paris.
Baroness Batsheva de Rothschild (1914-1999), Tel Aviv, sold
Christie's, London, 14 December 2000, lot 74.

Rothschild inventory no. E de R. 516.

Louis Marcy (1860-1945) was born Luigi Parmiggiani in Reggio Emilia in Northern Italy. Having spent time in Lyon, Brussels and Paris, he emerged around 1890 as a dealer in antiquities in London. He sold newly-made Gothic and Renaissance style works of art, many incorporating enamels, to the Victoria and Albert Museum and the British Museum. He continued to trade in such works well into the 20th century, and appears to have been financed by the Spanish artist Ignacio León y Escosura (1834-1901). In 1905 his activities as an anarchist led to his arrest and the discovery in his Paris flat of no fewer than 1,300 works. In 1924 he returned to Reggio Emilia and purchased a large house which he, like Spitzer before him, decorated in the Medieval and Renaissance styles. Here he housed his collection, which in 1932 he sold to the town. The collection includes, as might be expected, large numbers of works of art in the Medieval style such as enameled jewelry, chess boards and *champlevé* enamel caskets (see M. Campbell & C. Blair, "Vive le Vol: Louis Marcy, Anarchist and Faker," in M. Jones, ed., *Why Fakes Matter*, London, 1992).





THE WARNER BROS. 'CANDELABRE DIT DU TSAR'



Preparatory design for the 'candelabre dit du Tsar', *Exposition universelle*, Paris, 1878. Grey ink, wash, watercolor, heightened with white on paper. © Baccarat, archives de la manufacture.

THE PROPERTY OF WARNER BROS. STUDIOS 21

A MONUMENTAL PAIR OF FRENCH CUT AND MOLDED-CRYSTAL SEVENTY-NINE-LIGHT CANDELABRA

BY COMPAGNIE DES CRISTALLERIES DE BACCARAT, CIRCA 1915

Each surmounted by a faceted bulbous finial above three circular tiers issuing down-turned or out-scrolled 's' form candle branches terminating in flower-form drip-pans suspending beaded prisms, above a conical support made in sections, with molded stiff-leaf corona over a diamond-cut vasiform stem and domed cap over two beaded bands enclosing a tapering support internally cut with baluster-form facets over a waisted socle and spreading stiff-leaf molded foot, raised on an ormolu plinth, the arms and metal bases numbered '3' and '4' respectively, the drip-pans variously molded 'BACCARAT', the ormolu bases stamped 'MADE IN FRANCE', electrified

155½ in. (395 cm.) high, overall

61 in. (155 cm.) diameter, the branches

\$600,000-1,000,000

£430,000-710,000

€550,000-910,000

LITERATURE :

M. Lerch, D. Morel et. al., *Baccarat: la légende du cristal*, Exhibition catalogue, 15 October 2014 – 4 January 2015, Paris, p. 66-67.

J.-L. Gaillemain 'Des commandes prestigieuses' in 'Baccarat: La légende du cristal,' *Hors-Série Beaux Arts*, October 2014, p. 11-17.

D. Girard, 'Commandes de prestige' in 'Baccarat: La légende du cristal,' *Hors-série de L'Objet d'art*, No. 82, October 2014, p. 34-35.

W. Zeisler, *L'objet d'art de luxe français en Russie (1881-1917)*, Paris, 2014, p. 230.

M. Lerch, 'Baccarat et la Russie' in *Moscou, Splendeurs des Romanov*, Exhibition catalogue, 11 July – 13 September 2009, Monaco, p. 216-217.

D. Sautot, *The Story of Baccarat*, Paris, 1993, p. 70-71.

J.-L. Curtis, *Baccarat*, New York, 1992, p. 94-95.





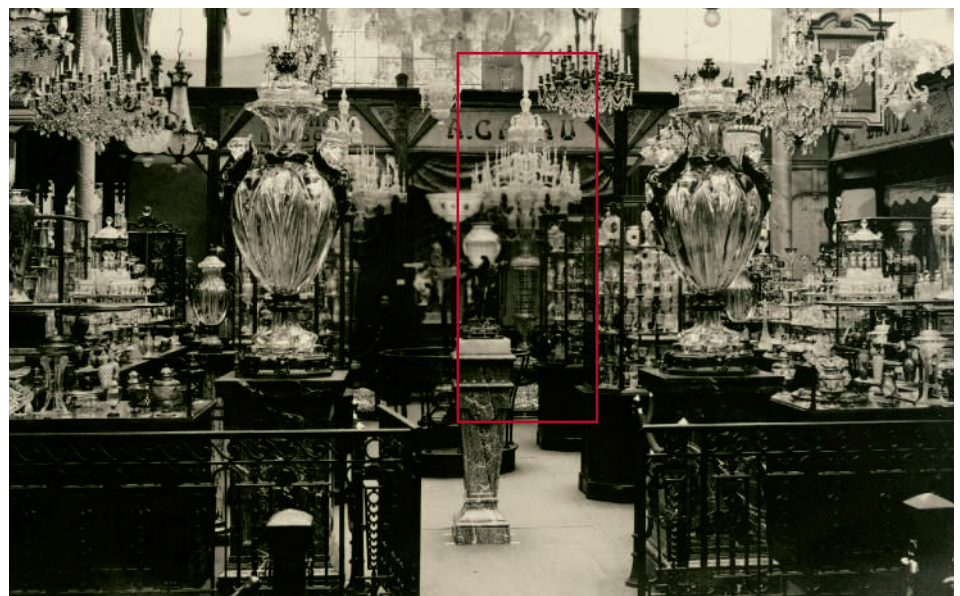
Of spectacular scale and extraordinary design, these magnificent candelabra are among the finest works of French decorative art produced in the early 20th century and are at once a splendid celebration of the legacy of their creator – the ‘Compagnie des Cristalleries de Baccarat’ – and the dazzling elegance of the Warner Bros. films in which they appeared. Distinguished by their glittering history which unites the most renowned crystal producer in France with the storied studios of Burbank, these exceptional candelabra have appeared on film sets graced by many of Hollywood’s most legendary actors including Judy Garland and Charlton Heston, and have therefore become, as Michaela Lerch suggests, ‘un véritable objet de légende’, (M. Lerch, *Baccarat: la légende du cristal*, Exhibition catalogue, 15 October 2014 – 4 January 2015, Paris, p. 66). They demonstrate Baccarat’s absolute mastery of crystal and the glamour of the silver screen at its finest.

BACCARAT: L’ART DE VIVRE À LA FRANÇAISE

Founded by royal decree of Louis XV in 1764, Baccarat’s origins lay in a desire for France to compete with its European rivals in the delicate and complex field of crystal making. The factory was built in the Lorraine town of Baccarat whose name the firm would ultimately assume after a series of acquisitions and organizational changes in the 19th century. In 1816, Aimé-Gabriel d’Artigues acquired the manufactory at Baccarat and oversaw the operation of its first oven for the creation of crystal, a material distinguished from glass by its density, durability and its highly reflective qualities, and one for which the firm would become world renowned.

In 1823, Baccarat participated in the *Exposition nationale des produits de l’industrie française* at the Palais du Louvre in Paris, the first of their many celebrated displays in the great national and international exhibitions of the 19th and early 20th centuries. In these exhibitions, Baccarat showed many of their most important works including chandeliers, candelabra, table services, vases and other *objets d’art* in grand form. These showcases were the venues in which many of the firm’s most illustrious patrons first admired its works and ultimately led to numerous commissions. From the beginning, Baccarat’s production garnered royal accolades with the Bourbon monarchs Louis XVIII and Charles X both ordering extensive table services, foreshadowing the many celebrated patrons who would enter the firm’s ledgers in the years to come.

Baccarat’s luxurious *objets d’art* became synonymous with ‘*l’art de vivre à la française*’ and, as such, were avidly acquired throughout France and by the visiting international elite who came to Paris in search of the finest works of art the capital of taste could offer (M. Lerch, *Baccarat: la légende du cristal*, op. cit., p. 19). In 1832, Baccarat opened its first showroom on the rue de Paradis in Paris. These immense rooms – a permanent manifestation of their exhibition displays – quickly became a destination for the world’s royalty and nobility who hastened to commission works from the celebrated manufactory. As their renown spread, in addition to the ever-changing rulers of 19th century France, Baccarat created splendid works of art for the Shah of Persia, the Sultan of Turkey, the Queen of Siam and the Emperor of Japan. Few patrons, however, were more important to the firm’s success than the Russian Imperial family and nobility who commissioned many thousands of works from Baccarat to furnish their residences in the grand French style from the mid-19th century.



View of the Baccarat stand at the *Exposition internationale de l’Est de la France*, Nancy, 1909.
© Baccarat, archives de la manufactory.



View of the Baccarat showroom, rue de Paradis in Paris, circa 1898.
© Baccarat, archives de la manufacture.



A RUSSIAN FASCINATION FOR BACCARAT

In 1867, Tsar Alexander II visited Paris where he admired works on Baccarat's stand at the *Exposition universelle* including a twenty-four-light candelabrum of smaller scale than present lot, a guéridon and a fountain, all of which would be named in honor of his wife, Tsarina Maria Alexandrovna (M. Lerch, 'Baccarat et la Russie' in *Moscou, Splendeurs des Romanov*, Exhibition catalogue, 11 July - 13 September 2009, Monaco, p. 215). It was upon this visit that Tsar Alexander II first commissioned works from Baccarat: those named after his wife for use in her private apartments. Over the subsequent decades, thousands of objects were created for the Romanovs, notably Nicolas II, who ordered grand decorations for his palaces in St. Petersburg.

In addition to the Tsars and Tsarinas, many members of the Romanov and great Russian noble families commissioned works from Baccarat, including Grand Duke George Alexandrovitch, brother of Tsar Nicolas II, and Grand Duke Dimitri Pavlovich, the Tsar's cousin. Baccarat also counted the Prince Orloff and Prince Paul Demidoff among its clients as well as Ivan Abramovich Morosoff, whose legendary townhouse was the scene of many of the early 20th century's most glamorous Muscovite soirées (M. Lerch, 'Baccarat et la Russie,' op. cit., p. 218). So important were the Russian commissions that by the turn of the 20th century, Baccarat employed 1000 artisans to work exclusively on Romanov orders and one of the three crystal ovens in operation at the factory was dubbed the 'four russe', as it was entirely reserved for the Russian court. The present model of candelabra is among the grandest works by Baccarat associated with the Romanov's patronage, and fully evokes their taste for the most magnificent French works of art.

'CANDÉLABRE DIT DU TSAR': THE CRYSTAL OF KINGS

Conceived on the grandest of scales, the present lot fully demonstrate Baccarat's mastery of crystal, innovation in artistic design and exceptional skill in engineering. Their bulbous finials give way to four tiers of lights and finely molded arms supporting candle branches and draped with carefully faceted drops which refract the glittering light of the electric bulbs ingeniously interwoven into the overall design. The central stems are carefully assembled from many sections of crystal each cut to the interior with an intricate pattern creating a three dimensional effect and issued from an imposing base molded with foliage. Despite their monumental size, these objects retain an exceptionally delicate quality with the entirety of the complex support structure encased in crystal and a minute attention to detail afforded to all elements regardless of scale: from the largest portion of the base to the smallest crystal beads dangling from the upper-most tiers.

First shown by Baccarat at the Paris *Exposition universelle* of 1878 fitted with seventy-nine wax candles, this model is listed in the Baccarat archives as a 'variant of the CE 7 form.' Tsar Nicolas II admired this model during his visit to Paris in 1896 and it would henceforth be known as the 'candélabre dit du Tsar' (the Tsar's candelabrum), owing to the sovereign's enduring interest in the form. In an 1898 photograph of Baccarat's rue de Paradis showroom, four such candelabra are visible, attesting to the model's early popularity. Between 1903 and 1907, this model with electric lights was commissioned for Tsar Nicolas II to adorn his palaces in St. Petersburg. Several additional candelabra were created for export to Russia in the following years.

A pair of 'candélabre dit du Tsar' was subsequently shown at the *Exposition Internationale de l'Est de la France* in Nancy in 1909 where they are easily recognizable among the largest and grandest works by Baccarat on the stand. Today, these candelabra are part of Baccarat's *collection patrimoniale*. One was shown and its history described at length in the recent exhibition celebrating Baccarat's 250th anniversary at the Petit Palais in Paris (M. Lerch, *Baccarat: la légende du cristal*, op. cit., pp. 66-7). A further pair of the 'candélabre dit du Tsar' is in the collection of the National Gallery of Victoria in Melbourne (D22.1-1982), having formerly been installed in the city's Capitol Theater. This pair was commissioned for the theater after the 1925 *Exposition internationale des arts décoratifs et industriels modernes de Paris*. Finally, elements of the present model have been identified among the wreckage of the *Kursk*, a ship which sank in 1912 on its way to St. Petersburg from France (M. Lerch, *Baccarat: La légende du cristal*, op. cit., p. 66). It is believed that approximately five or six pairs of 'candélabre dit du Tsar' were created in the early 20th century, with the present lot distinguished by its extraordinary history in the sparkling films of Warner Bros.



Portrait of Alexander II of Russia.



Portrait of Nicholas II of Russia.





One of the present *candélabres* in *A Star is Born* (Warner Bros., 1954), Right of Publicity of Judy Garland courtesy of The Judy Garland Heirs' Trust.

BACCARAT ON THE SILVER SCREEN

Few works of French decorative art have enjoyed as much time on the silver screen as the present pair of candelabra. Likely acquired by Warner Bros. in the early 20th century to enrich their glittering movie sets, the present candelabra were featured in the company's and other studio's films and fully evoke a bygone era of Hollywood glamour and sophistication. Warner Bros. was founded in 1923 by the brothers Warner: Albert, Sam, Harry and Jack, and has consistently been at the forefront of innovation in cinema. Producing the first synchronized-sound feature film in 1927, *The Jazz Singer*, Warner Bros. also revolutionized modern productions in genres such as gangster pictures and westerns, developing cinema in new markets and starting a television channel. In its storied history, Warner Bros. films have collected numerous Academy Awards and featured each generation's most beloved actors. From *Casablanca* (Warner Bros., 1942) to *The Great Gatsby* (Warner Bros., 2013), Warner Bros. ambitions have known no bounds, and it is, therefore, not surprising that the brothers, sought to enrich their films with the finest works of art created by a firm whose commitment to excellence was in line with their own.

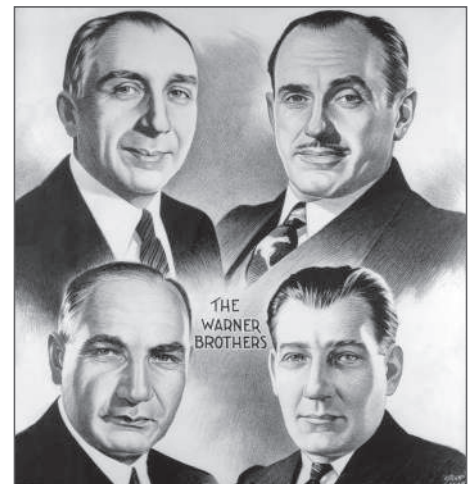
As Michaela Lerch's research reveals, the present lot made their on-screen debut in the 1937 film *Hollywood Hotel* by Busby Berkeley starring Dick Powell and Rosemary Lane. From this point forward, they regularly graced the sets of Hollywood productions for several decades. In 1941, a single candelabrum played a central role in the Academy Award-nominated short film *La Gaité Parisienne* with many of the principal scenes performed by the celebrated Ballet Russe de Monte Carlo. Perhaps their most famous appearance, however, was that alongside Judy Garland in *A Star is Born* (1954), a grand full-scale production displaying Hollywood at its finest which garnered critical acclaim for the studio and earned Garland an Academy Award for Best Actress. In this film, the candelabra feature most memorably in a shimmering awards ceremony scene, which bespeaks the silver screen at its most glamorous and legendary (M. Lerch, *Baccarat: la légende du cristal, op. cit.*, p. 66). In *Paris When it Sizzles* (Paramount, 1964), starring Audrey Hepburn, a series of glittering Baccarat candelabra, including '*candélabre dit du Tsar*', anchor a stage set with a colonnade and opulent furniture. In the following decades, the candelabra appeared alongside celebrated actors such as Charlton Heston in *The Omega Man* (Warner Bros., 1971) and Steve Martin in *All of Me* (Universal, 1984).

With their grand scale and refined details, these candelabra scintillate as brightly as the stars by whom they were surrounded in so many films. Their exceptional form which was so appreciated by Russia's final Tsar makes them a *tour de force* of French artistic design. They are thus equally illustrative of Warner Bros. and Baccarat's productions at their finest, and a bona fide masterpiece of early 20th century French decorative art.

Christie's wishes to thank Michaela Lerch, Curator, Director of Brand Heritage, Baccarat, for her assistance in the research for the present lot.



Audrey Hepburn and William Holden on set in 'Paris When it Sizzles' (Paramount 1964). © Bob Willoughby/mptvimages.com. Image of Audrey Hepburn courtesy of Sean Hepburn Ferrer and Luca Dotti. Courtesy of the Estate of William Holden and its trustee, The Northern Trust Company.



The brothers Warner: Albert, Sam, Harry and Jack. © Warner Bros. Studios





22

AN EMPIRE ORMOLU, BRONZE AND VERDE ANTICO MANTEL CLOCK OF MONUMENTAL SCALE

THE CASE ATTRIBUTED TO JEAN-FRANCOIS DENIERE, CIRCA 1805, THE DESIGN ATTRIBUTED TO PERCIER AND FONTAINE

The full-length standing classically-draped figure of Urania holding a telescope and pointing at a star-studded sphere with a calendar ring with the signs of the Zodiac, the month and date, the whole supported on four sphinxes with crossed paws and standing on the roof of an Egyptian temple with fluted cornice with stiff-leaf spray angles above an enamel chapter ring centred by a detachable enamelled (restored) disc painted with a terrestrial map centred about the North pole, the dial plate behind the disc revealing two winding holes for the movement with twin spring barrels and countwheel strike on a bell with indirect drive shaft up to the calendar ring, the backplate signed *RIEUSSEC Hger DU ROI*, the side of the case with a serpent-wrapped bearded term flanked by kneeling Egyptian priestesses and above a hieroglyph decorated base, the monumental *verde antico* plinth with a central rectangular relief-cast frieze with river-gods, pyramids, sphinxes and figures emblematic of the Astronomy, the sides with stiff-leaf rosette paterae sliding out to reveal blued-steel carrying rods, above a spreading stepped plinth with stylised palmette and stiff-leaf border on a pounced ground and burnished lower border, the reverse of the movement signed, the enamel of the dial restored
35 in. (89 cm.) high; 25½ in. (65 cm.) wide; 12½ in. (32 cm.) deep

\$70,000-100,000

£50,000-71,000
€64,000-91,000

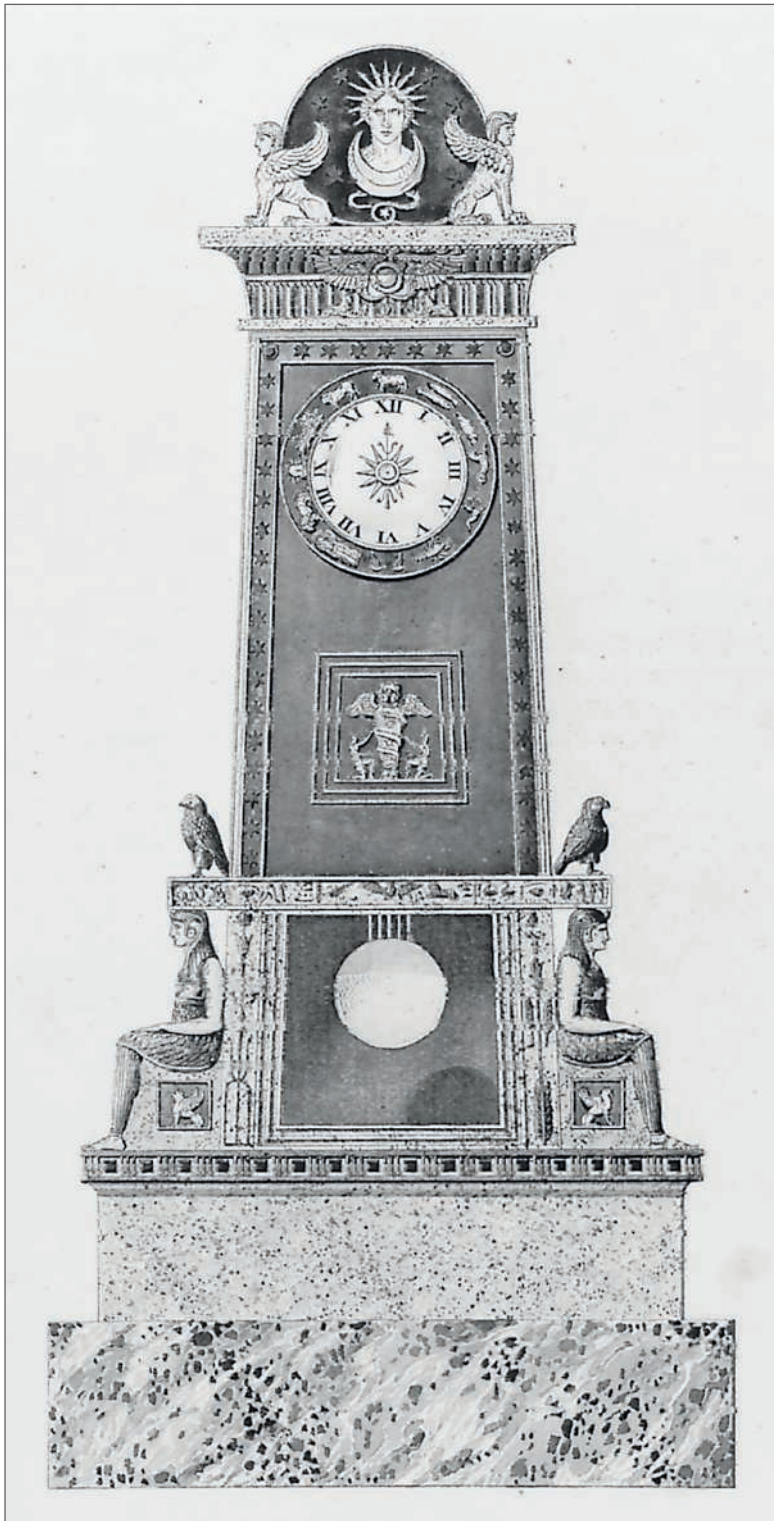
PROVENANCE :

Acquired from Poulain, 22 January 1920.

Jean-François Deninger, *dit* Denière, 1774-1866.

Nicolas Mathieu Rieussec, recorded in 14 rue du Marché-Palu, 1804-12 and from 1817 at 13 rue Notre-Dame-des-Petits-Champs.





Percier and Fontaine's design for a related Egyptian Clock, 1801.

Fournisseur to the duchesse de Berry and Louis-Philippe, Denière also worked for the King of Spain. Along with Pierre-Philippe Thomire, he was one of the leading architects of the *goût Égyptien* under the influence of Baron Vivant-Denon - although confusingly he not only sold models invented by his fellow *bronziers* but also bought the *chefs modèles* of former *bronziers* in sales liquidating their stock.

A further clock by Denière, originally in the collection of the 4th Marquis of Hertford at the château de Bagatelle and possibly ordered directly from Denière, was sold from the Wildenstein Collection in 1979 and subsequently sold from the Collection of Akram Ojeh, Monaco, 11 December 1999, lot 10.

NICOLAS MATHIEU RIEUSSEC

This clock-maker achieved success both under Napoleon and after the restoration of the monarchy under Louis XVIII, by whom he was made *horloger du roi* in 1817. As this appointment clearly post-dates the manufacture of this magnificent clock (and there is no record of Rieussec being made *horloger du roi* earlier for Louis XVI), it is therefore possible that he worked on this clock in the capacity of a restorer.

This magnificent Urania clock was executed by the *bronzier* Denière between 1805-11, almost certainly to designs by Charles Percier and Pierre-François-Léonard Fontaine. A watercolour for a closely related *Pendule égyptienne à sujets* featured as Plate VIII in their engraved pattern-book *Recueils de Décorations Intérieures*, published in 1801. This watercolour is illustrated and discussed in 'Egyptomania', *Exhibition Catalogue*, 15 October 1994-15 January 1995, no.168, pp.287-8. Percier and Fontaine's design was accompanied by the following text:- '*Pendule à la manière égyptienne, exécutée pour l'Espagne. La satiété produite par le grands nombre d'ouvrages de ce genre, et le désir d'avoir un meuble qui ne ressemblât pas à tous les autres, a fait demander que celui-ci fût dans le goût égyptien sans chercher à dénaturer la form nécessaire au mécanisme des pendules ordinaire. On s'est donc borné à revêtir les faces et les contours de signes et d'ornemens tiré des ouvrages égyptiens...*' The Percier and Fontaine design displays the distinctive decorative motif of a Sacrificial Offering by two Egyptian Priestesses to Jupiter-Amon; the fact that this motif reappears on this clock would point to the involvement of Percier and Fontaine in the design.

Clocks of this basic model were supplied by Denière to the château de Fontainebleau and to the Grand Trianon at Versailles. Carlos IV, King of Spain also admired the Urania model - having two variants, one partially of Sèvres biscuit porcelain, both of which display the same plinth with an allegory of the Nile which was invented by the sculptor Taunay in 1806 (illustrated in J. Ramon Colon de Carvajal, *Catalogo de Relojes del Patrimonio Nacional*, Madrid, 1987, pp. 165 and 283). Interestingly, Denière also supplied Carlos IV with a closely related clock with a Sèvres porcelain figure. Further examples in the National Museum in Bavaria, and are illustrated in P. Kjellberg, *Encyclopédie de La Pendule Française*, Paris, 1997, p.397, fig.E. Another example is recorded among the works of art which Napoleon's brother Joseph took with him to exile in America, described in the 1847 sale of his collection as '*a magnificent bronze Urania... with sphere and timepiece*' and stated as having been in the Palais de Luxembourg.

The extremely unusual feature of having blued-steel pull-out carrying rods to the plinth base can also be seen on a clock in the Royal Collection, which was presumably acquired by George, Prince of Wales, later King George IV, for Carlton House.

DENIERE

Appointed Envoy in Constantinople around 1796, the *bronzier* Denière entered into partnership with François Mathelin in 1797. They founded a prosperous operation and their *atelier* had over 200 workers during the Empire period - a number that subsequently doubled during the reign of Louis-Philippe.





China: Laozi riding a blue ox, Anonymous scroll painting on silk, Song Dynasty. Pictures from History / Bridgeman Images.

THE JAMES E. SOWELL COLLECTION

23

A RARE CHINESE EXPORT PORCELAIN
OX-HEAD TUREEN AND COVER

CIRCA 1760

The large animal head naturalistically modeled with raised brown snout and well-delineated eyes, the mouth open revealing teeth and tongue and a long pair of curving, gray horns rising from his head, his hide enameled in a slightly mottled golden brown shading to pink in places, enriched with a large gilt swirl between his ears, molded around the neck with a band of gilt spearhead, this band repeated on the large, shaped oblong stand, encircling a vividly enameled depiction of the ox-head with matching gilt swirl and all within pink *rocaillerie*

19 3/4 in. (50 cm.) long

(3)

\$200,000-400,000

£150,000-280,000

€190,000-360,000





The ox-head is among the rarest of the great Chinese animal tureens of the mid-18th century, and probably the animal most associated by Europeans with the exotic East. Although the concept of large, covered serving dishes in bird or animal forms probably originated with European faience, there was no ox-head model in European ceramics, unlike the other monumental Chinese tureens. Oxen or water buffalo with long, curving horns were first domesticated in the Near East and became common work animals in India and China, particularly for rice fields. They were an exotic sight for early Western travelers to Asia, often mentioned in journals or letters and frequently depicted in romanticized views of the Eastern rural landscape. In China, the ox is considered to have many admirable qualities. An ox is the second Zodiac figure, and the ox is respected for its qualities of industriousness and patience and associated with water, agriculture and spring.



Water buffalo or ox-head tureen, circa 1770, Courtesy, Winterthur Museum, Campbell Collection of Soup Tureens at Winterthur, 1996.



A painted grey pottery figure of an ox, northern Wei dynasty. Sold at Christie's on March 15 and 16, 2015. Sale 3720, lot 3222. ©Christie's Images



A very small number of Chinese ox-head tureens are known in public collections or have appeared on the art market. Beurdeley (*Chinese Trade Porcelain*, Charles E. Tuttle, Rutland VT, 1962) illustrates on his frontispiece an example from the Mme. Espirito Santo collection with, instead of a gilt swirl, a European couple between its ears (this later sold Sotheby's Monaco, 23 June 1986, lot 1107). The well-known Rafi and Mildred Mottahedeh collection included an ox-head tureen very similar to the present example. Mrs. Mottahedeh was so fond of it she bought it back at the January 30, 1985 Sotheby's New York auction of the collection (lot 340). Six other ox-head tureens have been recorded, two at Sotheby's Monaco (1983 and 1984); one with Cohen & Cohen (2001); one with Mézin (2002); and one at the Musée Carnavalet, Paris.

None of the above ox-head tureens had their accompanying porcelain stands. Though all of the great Chinese export animal tureens were made with stands, each brightly enameled with the bird or animal they were made to support, very few of these have survived into the present day. The renowned *Campbell Collection of Soup Tureens*, now at Winterthur Museum in Wilmington, Delaware, includes a Chinese export ox-head tureen that does retain its stand. This ox-head features near-identical decoration and coloring as the present example. It is quite possible that these two great ox-head tureens were made as a pair for a magnificent mid-18th century Chinese dinner service.

THE FRANKLIN INSTITUTE 'EMPRESS' CLOCK



PROPERTY OF THE FRANKLIN INSTITUTE

24

A MONUMENTAL EMPIRE ORMOLU AND PATINATED BRONZE MUSICAL 'SINGING BIRD' AND AUTOMATON CLOCK

THE DIAL SIGNED BY LOUIS-JACQUES VAILLANT, THE CASE ATTRIBUTED TO CLAUDE GALLE, CIRCA 1805

CASE: the body of slender ovoid outline with raised neck and waisted socle above a square section plinth, the scroll handles modelled with snakes and eagles. Applied overall with relief cast foliate ornament and reserves

DIAL: the white enamel dial with Roman hours and Arabic quarter minute markers, blued-steel moon hands and signed 'VAILLANT INVENIT'

MOVEMENT: with two-train eight-day (?) movement with cylinder escapement regulated by a hairspring, countwheel striking to bell on the hour and half hour, the clock movement in turn trips the pipe organ/bird automaton to operate every three hours

MUSIC: the pipe organ plays three tunes by rotation on a single drum, the zinc/lead pipes fed by double pump bellows, the movement for the music with substantial plates holding unusual double mainspring barrels with chains hooked onto a single fusee

AUTOMATON: the raised neck of the vase with covered aperture containing the 'singing bird' (now replaced), the main body with shutters opening to reveal Neptune with trident above a large conch shell overseeing Charon ferrying a mortal across the River Styx to Hades, with rotating glass waterfalls; the lower plinth with arched doors to Vulcan's forge with figures striking an anvil with steel hammers, trip lever to base, a steel rod to the mechanism operating the bird stamped '...RNOVER(?)' (possibly incomplete, illustrated here)

32¼ in. (82 cm.) high; the plinth base 8¾ in. (22.2 cm.) square

PROVENANCE :

Possibly supplied to Joseph Bonaparte (1768-1844), when King of Spain 1808-1813

Possibly gifted by Joseph Bonaparte to Charles Jared Ingersoll, Philadelphia (1782-1862) and thence by descent to his grand daughter-in-law Adelaide Josephine Bond Ingersoll (1860-1947), Spring House Farm, Pennsylvania, by whom gifted to the Franklin Institute in 1936

LITERATURE :

G. Martin, 'Resurrection of the Empress', *Empire Magazine*, undated, circa 1951

Louis-Jacques Vaillant, *maître-horloger* in 1787



Detail of stamp on singing bird mechanism.

\$600,000-1,000,000

£430,000-710,000
€550,000-910,000





This spectacular automaton clock is remarkable both for the impressive sculptural scale of its case, with muscular eagles emblematic of Jupiter triumphant over snakes, but also for the extraordinary complexity of its mechanisms, with not only a singing bird but also two amazing automaton tableaux, one depicting Vulcan at his forge and the other Neptune in his grotto, making it one of the most ambitious automaton models to be created in the Empire period. It is a celebration of the classical gods, conceived to reflect the glory of its illustrious patron.

Only three other examples of this remarkable model are known:

-The prototype for this model is almost certainly the pair of clocks supplied to Charles IV of Spain in 1804 by the widow of the clock maker Debelle, which remain in the Royal Spanish collection (illustrated in J. Ramon Colon de Carvajal, *Catalogo de Relojes del Patrimonio Nacional*. Madrid, 1987, pp. 99-102, cats. 83 and 84). These feature essentially the same case as the Franklin Institute example, but have just one automaton tableau per clock and do not have a singing bird mechanism

-A virtually identical clock, but with unsigned movement, formerly in the Ikle Collection, Switzerland and the Time Museum, Chicago, was sold Sotheby's, New York, 19 June 2002, lot 216 (\$339,500) and again Sotheby's, London, 6 July 2011, lot 33 (£825,250)

MADE FOR THE EMPRESS JOSEPHINE OR JOSEPH BONAPARTE?

The Franklin Institute clock was donated to the museum in 1936 by Josephine Bond Ingersoll (1860-1947), the widow of Stephen Warren Ingersoll (1851-1884), descendant of a distinguished Philadelphia family who first arrived in America in 1629. No record remained as to how this extraordinary clock entered the family's possession. Because of the complexity of restoring the clock, it lay dormant in the museum's collection until the 1950s, and after a lengthy restoration was brought back to Philadelphia with great fanfare.

The Franklin clock has traditionally been thought to have been made for Empress Josephine, a gift from Napoleon inspired by the pair in the Spanish Royal collection, and has for long been known as 'The Empress Clock'. Given the magnificent complexity of the model it is certainly logical that it would have been made for a patron as exalted as the Emperor and his celebrated spouse Josephine, but

without further documentary evidence this theory must be treated with caution, as Napoleon is unlikely to have seen the pair in Madrid until he invaded Spain in 1808 (when the two clocks in the royal palace were looted by the French, only to be recovered by the Spanish at the battle of Vitoria in 1813), by which time he was becoming estranged from Josephine, eventually divorcing her in 1809. This chronology of course does not prevent Napoleon from commissioning either the Franklin clock or the Time Museum clock for Josephine at an earlier date to the Spanish pair, although almost all of Josephine's clocks at Malmaison were destroyed by the Prussians in 1815, making a connection to Josephine still more unlikely (information kindly supplied by Bernard Chevallier, formerly chief curator at Malmaison).

JOSEPH BONAPARTE AND THE PHILADELPHIA ELITE

Another intriguing possibility is that the Franklin clock might have been commissioned by Napoleon's brother Joseph Bonaparte (1768-1844), who was made king of Spain from 1808-1813, and of course would have seen the pair of Spanish royal clocks during his time there. Following Napoleon's defeat at Waterloo in 1815, Joseph escaped and eventually settled in the United States. In 1817 he sent his secretary and friend, Louis Mailliard, back to Europe to retrieve his valuable possessions which had been hidden at his Swiss chateau near Prangins. Mailliard travelled as an agent of Bonaparte's Philadelphia friend, Stephen Girard, to disguise his mission - which was completed successfully when he returned to America five months later with Bonaparte's treasures. Bonaparte established himself in great style, initially in Philadelphia, and later acquiring the estate of Point Breeze nearby Bordentown, New Jersey which he filled with his magnificent art collection, including works by Rubens, Luca Giordano, Canova and Rembrandt. He entertained the elite of Philadelphia society, and although much of his collection was sold at auction in 1847, he is known to have gifted works of art to his friends in Philadelphia in his lifetime, for instance a Coppel painting of the *Abduction of Europa* which he gave to General Thomas Cadwalader, now in the Philadelphia Museum of Art. Although to date no mention of the Franklin Institute clock can be found in any accounts of Bonaparte's collection, it is intriguing to note a 'magnificent bronze *Urania... with sphere and timepiece*' from the Palais de Luxembourg in the 1847 sale of his collection, which must have been of a similar scale and grandeur to the Franklin clock.

The Ingersoll family were well established in Philadelphia at this time. Jared Jr., son of the King's colonial agent, arrived in Philadelphia in 1771 to study law, and unlike his father who remained a royalist, wholeheartedly supported the Revolution against the British. His son Charles Jared Ingersoll (1782-1862) was a noted politician and francophile, and was elected to Congress in 1837. Ingersoll and Bonaparte must have been close - they met each other as early as 1803 in France when Ingersoll was posted to the American Embassy in Paris, and were both members of the elite American Philosophical Society, originally founded by Benjamin Franklin. Research in the Mailliard papers held in Yale has revealed that Bonaparte even gave Ingersoll a signed copy of a book of his life, inscribed 'C.J. Ingersoll. Presented by the Count de Survillier', the latter being the title which Bonaparte assumed in exile, and other gifts, including a 'grand caleche verte' in 1837. C.J. Ingersoll even read Bonaparte's obituary to the American Philosophical Society after his death. It is therefore perfectly conceivable that the Franklin Institute clock could have been gifted by Bonaparte to Charles Jared Ingersoll, and then remained in that distinguished family until it was gifted to the Franklin Institute in 1936 by Josephine Bond Ingersoll, the widow of Stephen Warren Ingersoll, Charles Jared's grandson. Stephen Warren Ingersoll died at a tragically early age in 1884, and therefore it is perhaps understandable that when his widow donated the clock over 50 years later, its previous connection to Joseph Bonaparte might have faded from memory.

A further possibility is that the clock could have descended within the family of Josephine Bond Ingersoll. Her grandfather, Dr. James Bond (1799-1882), was a wealthy doctor and traveled extensively, both in Europe and even in Uruguay, where he practiced medicine for several years, and where Josephine, a striking beauty, was born. He bequeathed everything to his grandchildren and therefore it is possible that he acquired the 'Empress' clock on his travels and then bequeathed it to his grand daughter, although if that was the case it would seem strange that she could not recall anything about its history when she gifted it to the Franklin Institute in 1936.

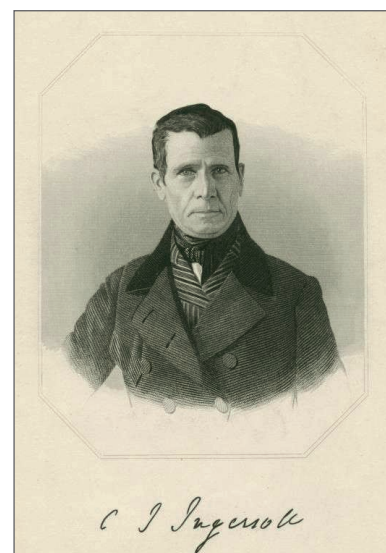
Another intriguing connection is that another ancestor of Josephine Bond's, Willamina Bond, married in 1779 John Cadwalader, the famous Revolutionary general and patron of Philadelphia cabinet-makers, whose son Thomas was, as mentioned above, a close friend of Joseph Bonaparte.



One of the pair of clocks of this model by De Belle, delivered to Carlos IV of Spain in 1804. Copyright ©Patrimonio Nacional.



Portrait of Joseph Bonaparte (1768-1844) shortly after being installed as King of Spain in 1808, Jean Baptiste Joseph Wicar. Chateau de Versailles, France/ Bridgeman Images.



Portrait of Charles Jared Ingersoll (1782-1862) from the United States Democratic Review. Historical Society of Pennsylvania.



ATTRIBUTION OF THE CASE

The superb bronzes of the case are replete with classical imagery such as the eagle battling a serpent, a symbol since ancient Rome of good overcoming evil, and more specifically the badge of Jupiter, which may well also have been meant to be a subtle allusion to the near god-like Napoleon battling his foes. Further classical imagery is seen in the proud Bacchic rams, echoed by the goats and vine leaves flanking the clock dial.

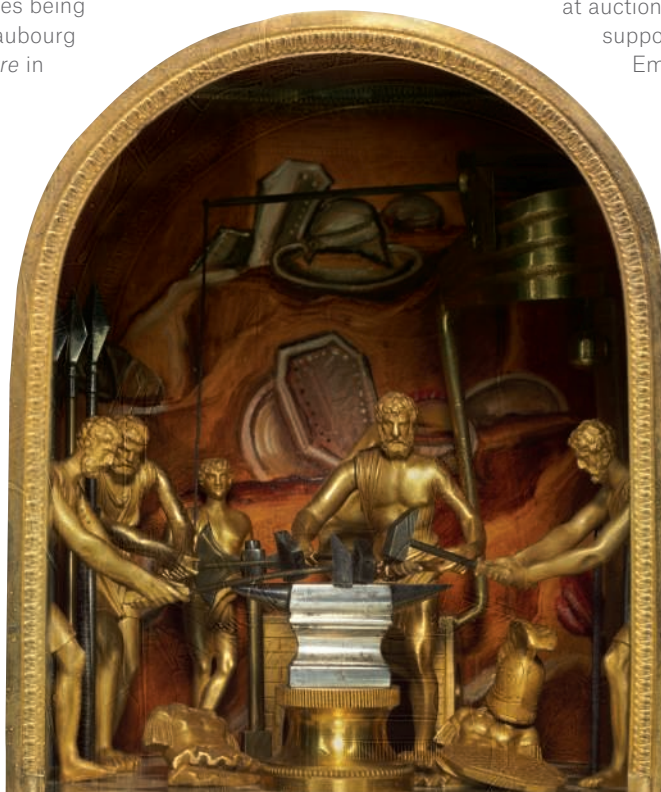
Mounts of such exceptional, sculptural quality must have been made by one of the most accomplished *bronziers* of the time, one of the prime candidates being Claude Galle (1759-1815) of the rue Faubourg Saint-Germain, who was elected *maître* in 1786 and apprenticed to Pierre Foy at the end of Louis XVI's reign. During the *ancien régime* he received significant commissions from the *Garde Meuble* and is known to have supplied aristocrats such as Louis-Alexandre Berthier and the Prince de Wagram for the château de Grosbois. He remained one of the pre-eminent *bronziers* of the Empire period and when his workshop was in full force he is reported to have had over four hundred employees. He supplied bronzes to Fontainebleau, Compiègne, Versailles and the Grand Trianon (sometimes in collaboration with Pierre-Philippe Thomire).

The overall design of the 'Empress' group of clocks, with the eagles perched precariously

on volute handles of the vase-form body which tapers to the ram masks, relates in particular to a vase attributed to Galle in the Villa Hardt, Eltville, illustrated in H. Ottomeyer/ P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 303, fig. XXXV.

The clock is signed Vaillant for Louis-Jacques Vaillant, who was made *maître-horloger* in 1787 and styled himself as *horloger-mécanicien*, which must refer to his skill at mechanical movements.

Interestingly an automaton musical clock by Vaillant of broadly similar form remains at Malmaison (it was acquired at auction in 1930), which might explain the supposed connection of this form to Empress Josephine.



The stamp '...RNOVER(?)' to one of the internal rods of the singing bird mechanism gives a tantalizing clue to the maker of the extraordinarily complex automata of the Franklin clock, but to date can not be associated with a recorded maker. As this rod has been partially rethreaded, it is probable that the name is incomplete, and could also be the stamp of the metal-caster for that element, rather than of the actual automaton-maker.

Christie's would like to thank the Joseph Bonaparte scholar Peter Tucci, organizer of the recent exhibition 'From Waterloo to New Jersey: The Bicentennial of King Joseph Bonaparte's Escape to America', for his help in preparing this catalogue entry.





A view of the Second or 'great' drawing-room at 20 St. James's Square, London. Courtesy of Country Life.

PROPERTY OF A PRIVATE COLLECTOR

25

A PAIR OF GEORGE III BLUE AND POLYCHROME-PAINTED AND PARCEL-GILT SIDE TABLES

POSSIBLY BY MAYHEW AND INCE, CIRCA 1775, POSSIBLY DESIGNED BY ROBERT ADAM, THE PAINTED TABLETS AFTER PAINTINGS BY ANGELICA KAUFFMANN AND POSSIBLY EXECUTED BY ANTONIO ZUCCHI

Each demilune top centered by a classical scene from Homer's *Odyssey* (*Telemachus returning to Penelope* or *Telemachus at the Court of Sparta*), after Angelica Kauffman, within a frame surmounted by an urn, flanked by oval urn medallions wreathed by laurel branches, within a frieze of palmettes within beaded borders, the frieze with classical urns interspersed by turned fluted legs headed by female masks on reeded ovoid feet

35 in. (89 cm.) high; 61 ½ in. (156 cm.) wide; 22 ¼ in. (56.5 cm.) deep

(2)

\$150,000-300,000

£110,000-210,000
€140,000-270,000

PROVENANCE:

Possibly supplied for Sir Watkin Williams-Wynn, 4th Bart (d. 1789) at 20 St. James's Square, London. Robert L. Gerry, almost certainly Robert Livingston Gerry, New York and 'Aknusti', Deli, New York (d. 1957).

Acquired from the above by French & Company, New York on 4 June 1953.

Sold by French & Company to Mr. and Mrs. Lloyd H. Smith, Palm Beach and Southampton, New York on 31 October 1953.

Mr. and Mrs. Lloyd H. Smith; Sotheby's, New York, 12 May 2000, lot 178.

Acquired from Hyde Park Antiques, New York.

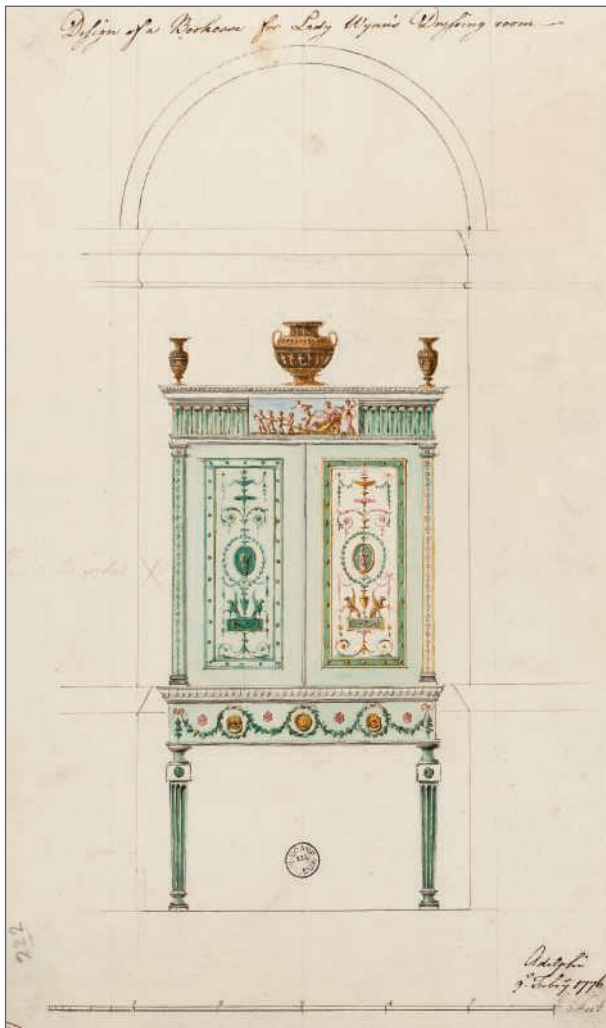
LITERATURE:

E. Eerdmans, *Classic English Design and Antiques: Period Styles and Furniture. The Hyde Park Antiques Collection*, New York, 2006, p. 194.





A matching cabinet almost certainly supplied for 20 St. James Square.



Robert Adam design for a pair of bookcases for Lady Wynn's dressing room, 1776.
©By courtesy of the Trustees of Sir John Soane's Museum: Adam drawings.

These stunning tables, with their exceptionally precise paintings, perfectly illustrate the elegant classical designs of pre-eminent designer/architect Robert Adam. Their likely origins to one of Adam's most important London commissions brings further intrigue to these spectacular objects.

SIR WATKIN WILLIAMS-WYNN, 4th BARONET AND 20 ST. JAMES'S SQUARE

Sir Watkin Williams-Wynn (d. 1789) came into a rich inheritance with his succession to the title and family estates in North Wales and England at the age of five months – his annual income from rents alone totalled over £27,000. When nineteen, he embarked on his Grand Tour, exposing him to the classical arts to which he would become devoted. It was on this trip in 1768 that he commissioned a pair of scagliola table tops by Lamberto Cristiano Gori which featured similar framed central classical tablets. The tops, with frames to be designed by Robert Adam, were intended for his house at 2 Grosvenor Square. The 5th Duke of Beaufort, brother to his first wife, Lady Henrietta Somerset (she died in 1769), lived at neighboring 5 Grosvenor Square and presumably introduced Sir Watkin to Adam then the most fashionable architect of his day (E. Harris, 'A tale of two tables', *The Burlington Magazine*, June 2013, pp. 391 and 393, figs. 36-37). Sir Watkin himself engaged Adam to design and outfit a town house at 20 St. James's Square, designed for grand entertainment within a pure classical backdrop. An extensive collection of Adam's designs for the architecture, decoration, furniture, and fittings are at the Sir John Soane Museum, London. While there is no corresponding design for these tables, their top decoration relates closely to Adam's design executed for Sir Abraham Hume dated 1779 and illustrated in C. Musgrave, *Adam and Hepplewhite Furniture*, 1966, fig. 25.

Sir Watkin was a celebrated patron of arts in a larger sense – embracing painting, theatre and music in addition to architecture. Known as the 'Welsh Maecenas', it was Sir Watkin who presented Josiah Wedgwood with a copy of d'Hancarville's *Collection of Etruscan, Greek and Roman antiquities from the collection of the Honble William Hamilton*, 1766, from which the latter would produce his ceramic wares. And his introduction of Sir William Hamilton to the Society of Dilettanti was commemorated in celebrated paintings executed by Sir Joshua Reynolds. These paintings were completed in 1779, in the same year that the plans and elevations of 20 St. James's Square were issued in *The Works in Architecture of Robert and James Adam*, 1779 (E. Harris, *The Genius of Robert Adam*, London, 2001, pp. 256-277).

The present tables are thought to have come from 20 St. James's Square, based on a cabinet of matching design and decoration which was almost certainly supplied *en suite*. The cabinet was sold in 1935 at Christie's, at which time the catalogue entry cited: 'From the Collection of Sir Watkin Williams-Wynn, Bart.' The Williams-Wynn family sold 20 St. James's Square and most of the Adam furniture in 1920. While no auction has been traced, the aforementioned scagliola tables, as well as a pair of giltwood torches, were bought privately by the dealer Charles Kindermann (who then sold them to Sir Leicester Harmsworth MP). Given the rarity of such provenance references at that time, there seems no reason to doubt that the cabinet (and this pair of tables) could have similarly been sold privately to the trade. In fact, the present tables would have come onto the market at a similar time when they came into the collection of Robert Livingston Gerry, horse breeder and a descendent of a signer of the Declaration of Independence, and his wife, the daughter of the railroad tycoon E. H. Harriman. They were likely placed in their 65-room Georgian mansion *Aknusti* which was built in 1912 (the tables were later sold to French and Company in 1953).





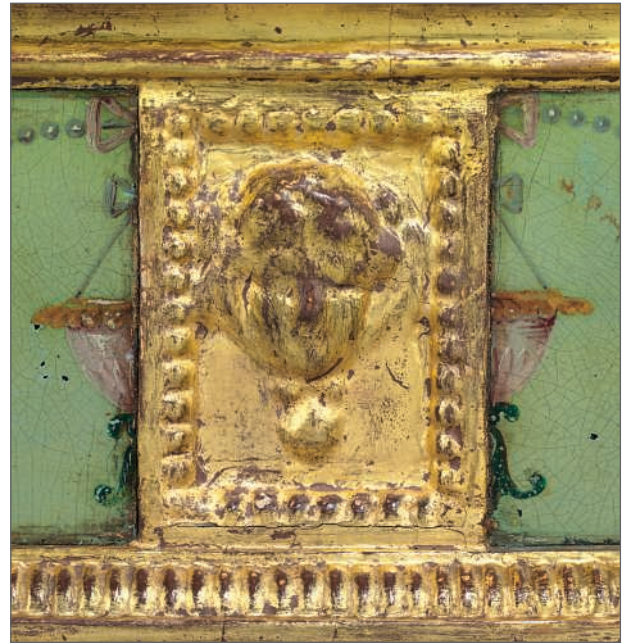
Tablet detail of matching cabinet.

Sir Watkin favoured apsidal-ended rooms at Wynnstay in Wales and 20 St. James's Square. The richly decorated ceiling ornament of the Second Withdrawing Room in London – the grandest in the suite of rooms – with its figural scenes, lunette panels and draped urns corresponds to the table decoration. Adam's signature designs, where architecture, furniture and fittings all exhibited the same language, could very well be on display here. Given the shape of the room, the only possible arrangement would be for the tables to sit within the slightly recessed panels flanking the chimney-piece and with the matching cabinet centering the opposite wall. That said, Adam's carpet design for the room had notations regarding the perimeter which was left uncovered 'where chairs and Sofas are placed'; the walls were covered in a pea-green silk (Harris, *The Genius of Robert Adam*, p. 263, figs. 390-391). It is also conceivable that the suite might have been placed in Lady William-Wynn's private apartments, particularly given the painted tablets featuring the female protagonist Penelope. A pair of green-ground cabinets from Lady Williams-Wynn's dressing room, designed by Adam and now in the Carnegie Institute of Art, Pittsburgh (1998.2.1), are similarly delicate in their decoration and feature a frieze of classical figures depicting the *Triumph of Love* after Ovid's *Metamorphoses*. These cabinets were supplied by the cabinet-maker Richard Collins and the decoration attributed to Antonio Zucchi.

There is also the chance that the suite may have been supplied to Wynnstay and later transferred to London, however none of these pieces appear in the Wynnstay inventory of household furniture of 1790 (Wynnstay, EH5/4).

THE PAINTED TABLETS

The classical 'Roman history' tablets direct copy paintings by Rome-trained artist Angelica Kauffmann, R.A. (d. 1807), a founder of London's Royal Academy of Arts in 1768. Each depicts a scene from Homer's *The Odyssey* and the life of Odysseus's wife Penelope. The first, *The Return of Telemachus* (collection of the Mead Art Museum, Amherst College), depicts the moment when Odysseus' son returns to the family home in Ithaca after having searched for



news of his father to find suitors seeking the hand of Penelope. The second, *Telemachus at the Court of Sparta* (1773) sold Christie's, New York, 26 January 2012, lot 220 and now in the Hood Museum, Dartmouth College, depicts an emotional moment when Telemachus is comforted by Helen after having learned that his father is alive. Both paintings were reproduced in stipple engravings by William Wynne Ryland of 1777. The matching cabinet similarly depicts *Penelope awaked by Euryclea with the News of Ulysses's Return* after Kaufman's painting of 1772 (in the collection of Voralberger Landesmuseum, Bregenz). The subject had been popularized by the poet Alexander Pope's 1715 translation of *The Odyssey*.

Kauffmann's husband, the artisan Antonio Zucchi was recorded carrying out many of Adam's designs at St. James's Square. An expense dated 15 June 1776 lists 'Paid Mr Zucchi the balance of his bill for painting pictures in ceilings, ornamenting doors, girandoles etc. £484. His Bill came to £634 14s 0d' (Wynnstay records, EH4/8).

POSSIBLE MAKERS?

Adam worked with all the leading London cabinet-makers of the day, including Thomas Chippendale, Mayhew and Ince, Samuel Norman and others. And Sir Watkin was a patron of the highest caliber and would have been anxious to work with leading talent. The matching cabinet, when offered at Christie's 27 November 2003, lot 95, was suggested to have been the hand of Mayhew and Ince, largely based on the similar format of the famous Kimbolton example at the Victoria and Albert Museum (M. Tomlin, *Catalogue of Adam Period Furniture*, London, 1982, no. N4). At St. James's Square, documented cabinet-makers included Richard Collins, author of the painted dressing room cabinets, Robert Ansell, and a Mr. Ward who supplied a painted table.

A pair of tables with similarly decorated tops and friezes formerly in the collection of Mrs. John E. Rovensky was sold by Walter P. Chrysler, Jr. Parke-Bernet Galleries, New York, 6-7 May 1960, lots 507 and 508. Another virtually identical to the Chrysler pair was sold Christie's London, 17 November 1983, lot 97.





View of the Château de Saint-Cloud near Versailles, mid 18th century (colour engraving).
Musée de l'Île de France, Sceaux, France Archives Charmet/Bridgeman Images.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

26

**A PAIR OF EMPIRE ORMOLU AND PATINATED BRONZE
TWELVE-LIGHT CANDELABRA**

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1805, AFTER A DESIGN BY
CHARLES PERCIER AND PIERRE-FRANÇOIS-LÉONARD FONTAINE

Of monumental scale, each in the form of a winged female figure holding aloft fluted and foliate-cast scroll arms on foliate-cast sphere and stepped sphere pedestal mounted with lyres and foliage, each with Saint-Cloud inventory marks, each numbered '792', one with 'No. 11579/859 St.C 3227' & '1578' (last numbers partially erased), the other with '14579/859 St.C 3227' & '1578'

50in. (127cm.) high (2)

(2)

\$80,000-120,000

£57,000-85,000

€73,000-110,000

PROVENANCE :

Almost certainly supplied to Napoleon Bonaparte for the château de Saint-Cloud, *circa* 1805.

Private South American Collection.

Anonymous sale; Christie's, New York, 22-23 October 2003, lot 730.





PROPERTY FROM A DISTINGUISHED AMERICAN COLLECTION

27

A GEORGE III GRISAILLE AND POLYCHROME-PAINTED AND
AMARANTH-BANDED SATINWOOD COMMUNE

ATTRIBUTED TO SEDDON, SONS AND SHACKLETON, CIRCA 1790

Of broken serpentine form, the top with central panel painted *en grisaille* with a lyre-playing muse, probably Erato, accompanied by a winged putto, beneath a musical trophy flanked by urns supporting paired birds and a pineapple and joined by grape and floral swags, the sides of the top decorated with lunettes enclosing strawberries, all within a bead and vine border on a pale pink ground, the case with two pairs of oval paneled doors depicting Melpomene, the muse of Tragedy with a dagger and torch, and Thalia, the muse of Comedy, both painted *en grisaille*, the outer doors with rich blossoming ribbon-tied flowers, including roses, delphiniums, tulips and ranunculus, the sides with neoclassical motifs on square tapering feet, the reverse with pencil inscription 'Drawing Room/Front-damaged/Before repair/March 15th 1899/nt (?)'

34 in. (86.5 cm.) high; 59 ½ in. (151 cm.) wide; 29 ½ in. (75 cm.) deep

\$80,000-120,000

£57,000-85,000
€73,000-110,000

PROVENANCE :

Anonymous sale; Sotheby's, London, 24 February 1995, lot 98.
Acquired from Partridge, London in 1996.

LITERATURE :

Partridge, *Recent Acquisitions 1996*, no. 24, pp. 62-63.





The painted decoration of this commode is governed by the theme of Love and the Arts, as represented by the three allegorical female figures on the doors and the top. The figure on the left hand door would appear to be Melpomene, the Muse of Tragedy, represented with her traditional attribute the dagger as well as a lighted torch. The adjoining figure is almost certainly Thalia, the Muse of Comedy, who is identified by the stringed instrument she carries. The figure on the top of the commode may be Terpsichore, the Muse of Dancing and Song, or more probably Erato, the Muse of Love Poetry, since in addition to a lyre, symbol of both Terpsichore and Erato, the figure is accompanied by a winged putto, probably Cupid, God of Love. The commode is further enriched with trailing vines, emblematic of wine and feasting, and with pineapples, the traditional symbol of hospitality, as well as fruit and flowers, which continue the theme of natural abundance. The painted decoration is of a quality which naturally suggests the involvement of an accomplished artist, strongly recalling the work of Angelica Kauffmann as well as that of her husband Antonio Zucchi, and Biagio Rebecca, who specialized in figure painting of this kind in grisaille.

The 'French' form of the commode is a type which first became fashionable in the late 1770s, having evolved from the serpentine commodes of the 1750s and 1760s such as those promoted in Thomas Chippendale's *Gentleman and Cabinet Maker's Director*. In combining painted decoration with finely figured veneer the commode follows a pattern pioneered by Robert Adam, notably in the design of the Derby House commode, produced by the firm of



Mayhew and Ince circa 1775-80 (see L. Wood, *Catalogue of Commodes*, in The Lady Lever Art Gallery, 1994, no. 23, pp. 203-209). The combination of timbers - satinwood and amaranth - is also inspired by French prototypes. Several other examples of this type are recorded, among them a commode in the Victoria and Albert Museum which features painted floral panels similar to those on the offered piece. (M. Tomlin, *Catalogue of Adam Period Furniture*, V & A, 1982, pl 177, No. U/6). The decoration also compares closely to that on a dressing commode in the Lady Lever Art Gallery which is discussed in L. Wood, *op.cit*, no. 36, pp. 276-282 and color pl. 43. This piece is also illustrated in R. Fastnedge, *Sheraton Furniture*, 1962, p. 93, pl. 32 A & B. A further pair of pier tables with similarly decorated tops is illustrated in C. Claxton Stevens and S. Whittington, *18th Century English Furniture: The Norman Adams Collection*, 1983, pp. 339 & 357.

The present commode may be attributed to the firm of Seddon Sons and Shackleton, 'one of the most eminent cabinet-makers in London,' based on its similarity in decoration to furniture attributed to the firm, as well as its overall quality. Large detailed painted floral panels feature on a variety of pieces, notably on two cylinder bureaux, one of which is the Lady Lever Art Gallery (C. Gilbert, 'Seddon Sons and Shackleton', *Furniture History*, 1997, figs. 27 and 28), while the classical figures figure on a signed cabinet of immense proportions (which has since been broken up), *op. cit.*, figs 15-16.



Holmbury House. Image Copyright John Barrett. This work is licensed under the Creative Commons Attribution-Share Alike 2.0 Generic License.

THE JAMES E. SOWELL COLLECTION

28

A FINE CHINESE EXPORT PORCELAIN GOOSE TUREEN AND COVER

QIANLONG, CIRCA 1760-70

Naturalistically modelled with long, curving neck and two partially-visible feet at either side of the nesting body, the finely modeled head with alert eyes within vivid enameling in the famille rose palette, his plumage lightly molded with brightly colored wing feathers heightened with gilt detailing and folded over its back, almost meeting in front of the upturned tail, the throat and breast with delicate light brown feather markings

15¼ in. (39 cm.) high

(2)

\$150,000-250,000

£110,000-180,000
€140,000-230,000

PROVENANCE:

Lady Baron; Sotheby's London, 22 October 1963, lot 40 (colour frontispiece).

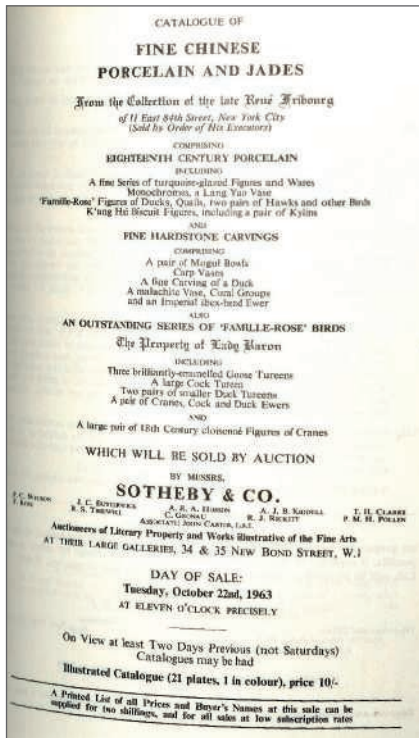
The Champalimaud Collection; Christie's London, 6 July 2005, lot 133.

LITERATURE:

J. A. Lloyd Hyde, *Oriental Lowestoft, Chinese Export Porcelain, Porcelaine de la Cie. des Indes*, Newport, Monmouthshire, 1964, (colour frontispiece).

M. Cohen and W. Motley, *Mandarin and Menagerie: The James E. Sowell Collection*, Reigate, Surrey, 2008, pp. 258-9





Sotheby's catalogue, Tuesday October 22, 1963, "An Outstanding Series of 'Famille-Rose' Birds, The Property of Lady Baron".

CHINESE EXPORT GOOSE TUREENS

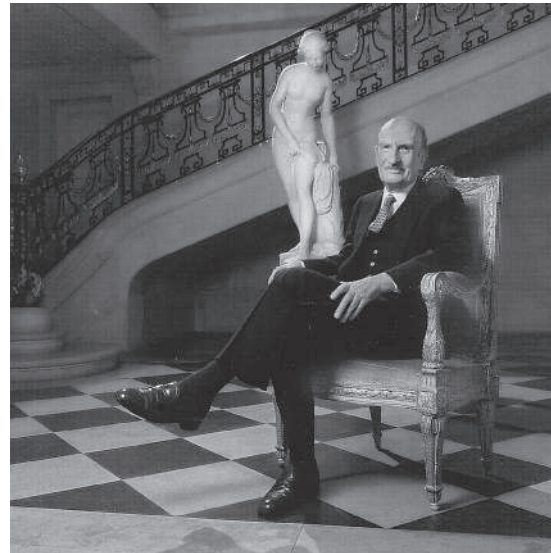
Large tureens in the form of birds or animals made a spectacular accompaniment to table services and were very fashionable in the wealthiest households of the mid-18th Century. Tureens of this scale were made in the form of roosters, boar or ox heads, and carp, but the goose was perhaps most suitable, as its long, slender neck served as a natural handle for the cover.

Inspired by large European bird or animal tureens developed at faience factories, which reached their height in the 1740s, China trade merchants commissioned porcelain examples. C.J.A. Jörg, in *Porcelain and the Dutch China Trade*, The Hague, 1982 (p.190) reports that in 1763 the Dutch East India Company ordered twenty-five tureens in the form of geese, and in the following year a further four were shipped at the princely sum of Dfl.10.50 each, while an order in the same year for another thirty was cancelled because the supercargoes considered them too risky. Animal tureens were also particularly popular in Spain and Portugal. A set of elaborately enameled animal tureens each bearing the coat-of-arms for the Spanish family of Asteguita, was illustrated and exhibited, *The Art of the Qing Potter: Important Chinese Export Porcelain*, New York, 1997, p.71, color plate 50.



LADY BARON

Sotheby's Bond Street galleries held several auctions in the fall of 1963 featuring property from Lady Baron, primarily Impressionist paintings and Chinese export porcelain. Lady Baron was the widow of Sir Edward Baron (1892-1962), who had inherited his title, significant business holdings and Holmbury House from his uncle, Sir Louis Baron. The dynasty was founded by Bernhard Baron, 1st Bart. (d. 1929), who established a large tobacco company and became an important philanthropist, supporting medical and scientific research. Not only did the following generations continue the philanthropic tradition, but they also seem to have been well entrenched in art-collecting circles. Interestingly, Sir Louis married an American, Elise Richter, who, when widowed, married Robert Tritton of Godmersham Park. Their collections were sold at a major Christie's sale on the premises in June 1983.



António Champalimaud. © Christie's Images.

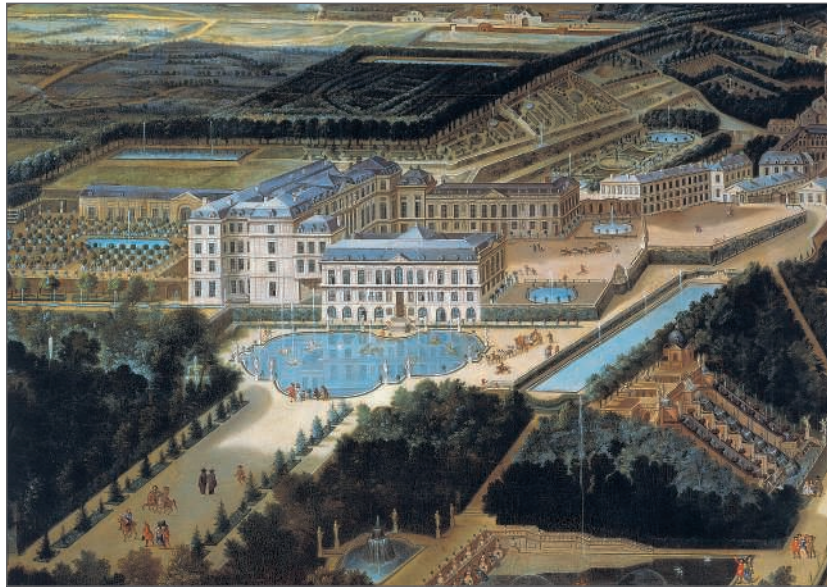
ANTONIO DE SOMMER CHAMPALIMAUD

Antonio Champalimaud (1918-2004) assembled a world class art collection that was dispersed in a landmark auction sale series at Christie's London in July 2005. The 'Champalimaud Collection' featured outstanding French and Italian paintings as well as French furniture and *objets d'art* and magnificent European and Chinese export porcelain. At his death Champalimaud was the richest man in Portugal, having formed two huge conglomerates, the second following the 1974 nationalization of the first. In 1941 Champalimaud had married Dona Maria Cristina da Silva José de Melo, the daughter of an aristocratic family and an heir to the Grupo CUF conglomerate. French 18th century decorative arts were a lifelong passion of Champalimaud; his townhouse in the heart of Lisbon was often compared to a Parisian *hôtel particulier*. With the guidance of Pierre Delbée of Maison Jansen in Paris, Champalimaud

acquired period boiseries for his Lisbon rooms and filled them with an array of fine French furniture, period French silver, ormolu-mounted Chinese and French porcelains, tapestries and Aubusson carpets. Sadly, towards the end of his life Antonio Champalimaud lost his eyesight and could no longer fully enjoy the incredible collection he had assembled. At his death he left €500 million to establish the Champalimaud Foundation for biomedical research in aid of vision. Proceeds from the 2005 Christie's auctions went to support the work of the Champalimaud Foundation.



THE CHATEAU DE SAINT-CLOUD PENDULE A LA DIANE CHASSEREUSE



View of the Château de Saint-Cloud, 1700 by Etienne Allegrain, oil on canvas.
De Agostini Picture Library / G. Dagli Orti / Bridgeman Images.

PROPERTY OF A PRIVATE COLLECTOR

29

A MONUMENTAL RESTAURATION ORMOLU, PATINATED- BRONZE AND BLEU TURQUIN MARBLE MANTEL CLOCK

CIRCA 1820-1830, THE DESIGN ATTRIBUTED TO JEAN-DEMOSTHÈNE DUGOURC

Of monumental scale, the circular enamelled dial with Roman numerals within a border of vines, surmounted by a seated figure of Diana the Huntress on a Lion pelt, seated upon a rock and flanked by oak branches, on one side hounds attacking a stag, the other with hounds attacking a deer, the bow-ended rectangular *bleu turquin* marble panelled plinth decorated with low relief panels depicting Cupid and infant hunters interspersed with Martial and hunting trophies, the base with a palmette frieze, stamped six times S+C and ST.C, the movement with effaced number and inscribed 60004RL to the reverse, originally with paired feet

36¼in. (91cm.) high, 46¾in. (117cm.) wide, 12¾in. (32cm.) deep

\$150,000-250,000

£110,000-180,000
€140,000-230,000

PROVENANCE:

Almost certainly commissioned by the *Garde-Meuble* for the château de Saint Cloud.

With Pollak and Winternitz, Vienna, Austria.

Anonymous sale, H. Bukowski, Stockholm, 21-22 February 1935, lot 147, pl.31 (illustrated).

Acquired at the above sale by Consul General Karl Bergsten (d.1953) and thence by descent.

LITERATURE:

K. Asplund, *Collection de Peintures et de Sculptures appartenant à M. le Consul Général et à Madame Carl Bergsten*, Stockholm, 1943, vol. II, illustrated.

K. Asplund, *Bukowskis Ett Konsthandelshus i Stockholm*, Stockholm, n.d., p. 153, pl. 39.





LA PENDULE A LA DIANE CHASSERESSE

This magnificent mantel clock, of almost unprecedented scale and celebrating that most princely of pursuits, *La Chasse*, is one of only three recorded examples, all of which have always been associated with a Royal provenance. These comprise:

-The prototype clock, with *bleu turquin* marble plinth, which was executed by the *horloger* Robert Robin in 1785 and supplied for the *chambre du Roi* at the château de Compiègne. This clock is illustrated in P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, p. 59 and is probably that formerly in the collection of Baron Edmond de Rothschild.

-The Bergsten clock offered here, also with *bleu turquin* marble plinth and with Inventory marks for the château de Saint-Cloud.

-The third, with *verde antico* marble base and movement by Pierre-Claude Raguét-Lépine is now in a private collection in Paris (reproduced in Tardy, *La Pendule Française*, Paris, 1974, v. 2, p. 188). According to Tardy, *op. cit.*, this latter clock was commissioned by Marie-Antoinette as a gift to one of her relatives. Although Tardy omits to mention any inventory marks, this clock is almost certainly one and the same with that with movement also by Raguét-Lépine and the mark of the château de Tuileries which was described in 'Trésors des Collections Privées', *Exhibition Catalogue*, Sotheby's, Paris, 1998.

A fourth clock, also stamped with the Tuileries Inventory mark and of almost identical model but of smaller proportions than the three above (being 31in. high; 30in. wide; 13 ¾in. deep), was sold from the collection of Edouard Chappey in Paris, 29 April 1907, lot 935. Recently with Didier Aaron, this last example has a *vert de mer* marble base and is inscribed with the date 1792 on the reverse of the enameled dial. Its movement is signed *Philipe Morel à Lyon*, who flourished in the rue des Augustins, Lyon from 1788.

With the exception of the Compiègne clock, whose commission and subsequent history during the Revolutionary period is succinctly recorded, frustratingly no conclusive documentary evidence has so far come to light to reveal the precise provenance of either of the two remaining clocks, nor indeed for the smaller example from the Chappey sale. What is unequivocal, however, is that both the Bergsten and Tardy clocks (as well as the smaller Chappey example) all display early 19th Century inventory marks for the *demeures de la Couronne* under Louis XVI - specifically the château de Saint-Cloud and the Palais des Tuileries.

Interestingly, both in the use of *bleu turquin* marble and in the design of the plinth, with its sunk-panels framing the hunting and martial trophy reliefs - unlike those of the Tardy clock, whose reliefs are just applied onto a single plane - the Bergsten clock is the closest in design to that supplied for Louis XVI at Compiègne. However, Diana is seated in a different pose on the Compiègne clock.

THE HISTORY OF THE MODEL

This model is first recorded on 22 August 1785, when the *horloger du Roi* Robert Robin was commissioned to supply a clock commemorating *La Chasse* for the *Chambre du Roi* at the château de Compiègne.



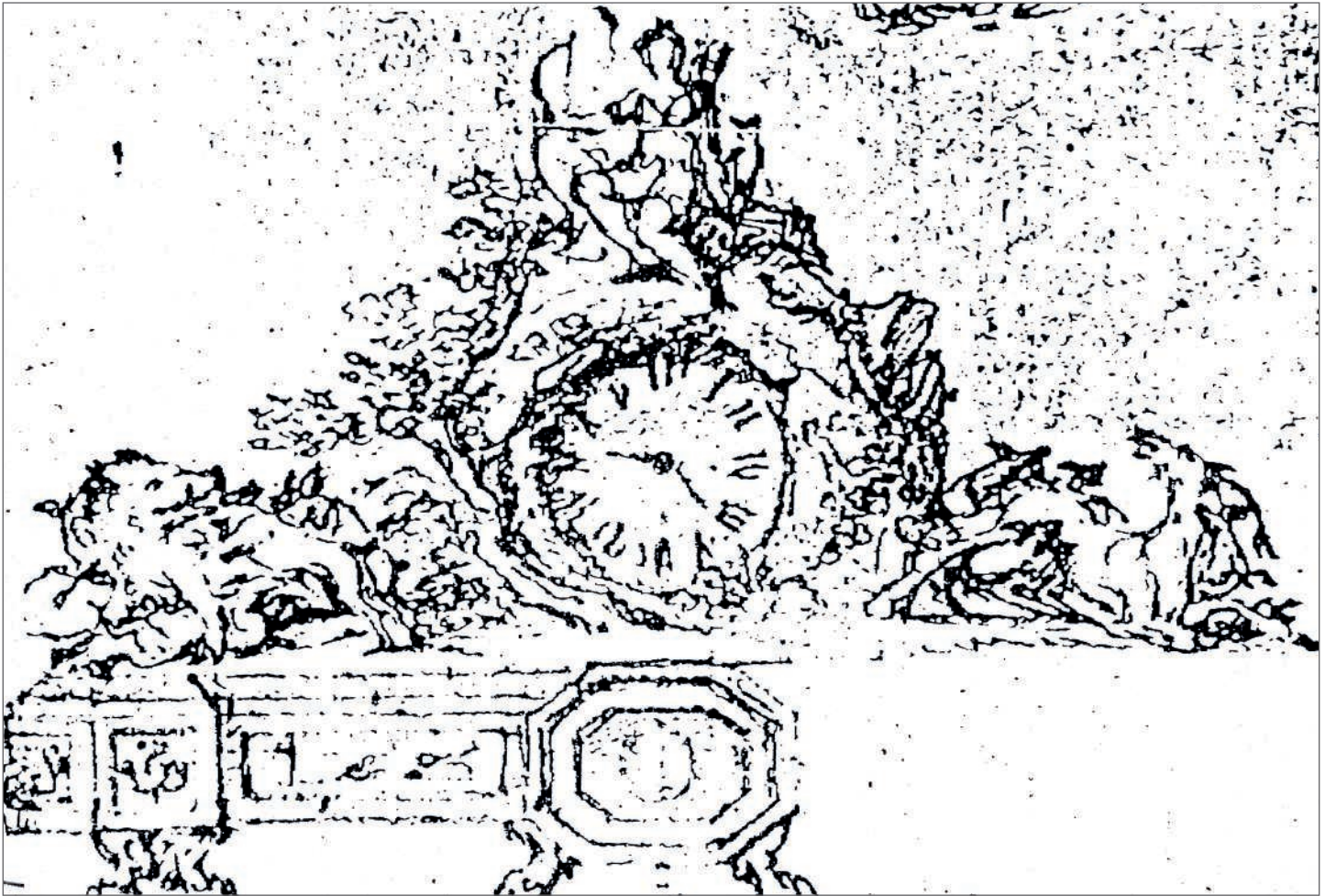
Detail of Saint-Cloud stamp.

Executed at the enormous cost of 30,000 *livres* - a figure noted by Robin himself in his *mémoire* of 1788 - with the express wish, *Que tout soit bien analogue au reste des meubles et raisonné pour le château*, it was described as being *partie en vert antique et partie doré*, with a pull *va répondre au lit du Roi*.

Unfortunately, Robin did not mention either the *bronzier* or the *ciseleur-doreur* responsible for this *tour de force*, and thus any attribution remains speculative. In view of the superlative quality of both chasing and modelling, as well as the strongly sculptural nature of the design, it relates most closely to the *oeuvres* of: Pierre-Philippe Thomire (*maître* in 1772), who is mentioned in the accounts of both the *Garde-Meuble* and those of Louis XVI from 1784-89; Pierre-François Feuchère (*maître* in 1763), who also worked

for the *Garde-Meuble* between 1785-88 and 1788-91; and Jean Hauré (*maître* in 1782), who worked as a *sculpteur* for the *Garde-Meuble* between 1785-88, amongst others.

Both Thomire and Feuchère continued to work for the *Garde-Meuble* during both the Imperial and Restoration periods and were certainly often commissioned to repeat particularly favoured models for the *appartements* of the Royal family even during the 18th Century. This facet of Royal patronage, even of the very grandest models of *bronzes d'ameublement*, is perhaps best illustrated in the context of *La Chasse* by the celebrated chenets originally supplied by the *marchand-fondeur* Quentin-Claude Pitoin (1770-1806) for Madame Du Barry's use in the *salon octogone* at Fontainebleau in 1772. Following the death of Louis XV in 1774, Madame Du Barry moved the chenets to Louveciennes, and so in 1775 Louis XVI commissioned a further pair to be made for his *bibliothèque* at Versailles. In fact, the model was ordered several more times for Louis XVI and members of his immediate family, and this included another pair for the *salon des jeux* at Compiègne, almost adjacent to *Chambre du Roi* in which was placed the prototype *Pendule à la Diane Chasserresse*. Interestingly, Pitoin's model of chenet was included in the 1829 sale of L.P. Feuchère *père's* moulds, the copyright for the model being retained by the vendor - could it be that Feuchère also produced the Bergsten Diana clock in the 1820s as part of the extensive furnishing campaign undertaken at various Royal châteaux after the restoration of the monarchy?



The design for this model of clock by Jean Demosthène Dugourc. Photography courtesy of the Musée des Arts Décoratifs, Paris.

An unpublished drawing by the architect Jean-Demosthène Dugourc, probably the preliminary design for this model but with minor variations in the execution of the plinth and bocage, is now in the Musée des Arts Décoratifs, Paris, and is illustrated above.

Following the Revolution, the Compiègne clock was comprehensively described in the Inventory of the *Horlogerie particulière du cydevant Roi* (Louis XVI) drawn up by Robin for the *Commissaire Général* on 6 March 1793. Listed as No. 1, the description read:

Une pendule représentant le Repos de Diane après la Chasse. Cette pendule est composée d'un socle de marbre bleu de turquin porté des pieds de sanglier, ornés de bas reliefs analogues à la Chasse, sur lequel est une terrasse de bronze en ver antique garni d'arbres, buissons, etc., au milieu desquelles est un rochet de marbre bleu de turquin sur lequel est ajusté un sé de vigne rampant et entourant une lunette dans laquelle est le mouvement. Des deux côtés sont des groupes, dont l'un est un cerf pri par des chiens, et l'autre un sanglier en arret par des autres chiens qui le dechirent. - Cette pendule étoit destinée pour Compiègne et actuelement pour le musée. Est de M. Robin. Porte environ 4 pds de large et 2 pds et demie de haut au moins. Doit estre et étoit il y a peu de jours aux Thuilleries.

THE BERGSTEN COLLECTION

The Bergsten Collection of Old Master Pictures, European Furniture, Works of Art and Classical Sculpture was formed between 1900 and 1950 by Karl Bergsten (1869-1953), known as Consul General Bergsten, who furnished his palatial house in Stockholm in the manner of an 18th Century Grand Tourist. Amongst the exceptional European furniture he collected, a Riesener secretaire, a commode by Garnier and a pair of tables from the Palazzo Borghese were sold at Christie's, London, 23 June 1999, lots 134, 50 and 100 respectively.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

30

A PAIR OF EARLY GEORGE II GILTWOOD AND GILT-GESSO
CONSOLE TABLES

CIRCA 1735

Each rectangular Portor marble top above a Vitruvian scroll frieze with foliate-scroll side brackets and raised on a spread-winged eagle standing upon a rocky base, the square plinth with rosette-and-dart border, now with later removable bun feet, one with circular paper label inscribed in ink 'North / Heirloom / 32' and chalk inscription from Christie's 1960 stock number '478MF', the other with two paper labels inscribed 'North Heirloom 31'

31 ½ in. (80 cm.) high; 48 in. (122 cm.) wide; 23 ¾ in. (60.5 cm.) deep

(2)

\$250,000-400,000

£180,000-280,000
€230,000-360,000

PROVENANCE :

Almost certainly supplied to Dudley North, Esq. (d. 1764) for Glemham Hall, Suffolk.

Thence by descent at Glemham Hall until at least 1906.

Mrs. M. Hervey-Bathurst; Christie's, London, 19 May 1960, lot 42.

Property of a Gentleman; Christie's, London, 12 November 1998, lot 80.

LITERATURE :

P. Macquoid, *A History of English Furniture: The Age of Mahogany*, London, 1906, p. 13, fig. 9.

'Glemham Hall, Suffolk, A seat of the Earl of Guilford', *Country Life*, 1 January 1910, p. 18 (shown *in situ* in the Hall).

H. A. Tipping, *English Homes*, Period IV, vol., I, London, 1920, p. 405, fig. 496.







A view of the Hall at Glemham Hall, Suffolk, circa 1906 showing one of the tables *in situ*. Courtesy of Country Life.

GLEMHAM HALL

The tables were almost certainly supplied to Glemham Hall, Suffolk for Dudley North, who acquired the house in 1708-09. North set about refurbishing Glemham with suitably grand furnishings for the next several years but the exact date of the work is not clear. Early photographs of the interiors show some magnificent late 17th Century furniture, including a state bed, which Dudley North is thought to have brought from his father's house in London, which is also recorded as being grandly furnished (H. Avray Tipping, *English Homes*, Period IV, vol. I, p. 408). North, the son of a City of London magnate, was married to Catherine, the eldest daughter of Elihu Yale, founder of the famous American University and various objects descended from Yale were also added to the collections at Glemham including a William and Mary strong box-on-stand sold from the estate of Halstead B. VanderPoel, Christie's, New York, 8 April 2004, lot 188.

Very good surviving furniture from Glemham of *circa* 1710-15, includes a suite of gesso seat-furniture and side table acquired by the Victoria and Albert Museum in 1970 which suggests that some of the work was completed at an early date (illustrated in H. A. Tipping, *English Homes*, period IV, vol. I, p. 410). A suggestion that the suite was originally from Sezincote in Gloucestershire, another North house, and only came to Glemham in the 19th or early 20th century, seems implausible, if only because the house at Sezincote at this date does not seem grand enough for such a magnificent suite (The suggestion was made in a footnote to lot 6 in Sotheby's London sale, 10 July 1998).

Some of the later furniture from Dudley North's time at Glemham is equally impressive. Aside from the eagle tables, this latter commission includes the celebrated suite of early George III mahogany library armchairs whose elaborate needlework was executed by a member of the North family. The set was sold at Christie's in 1945 and a pair sold most recently, Christie's, London, 16 November 1995, lot 50. The sofa in the foreground of the *Country Life* photograph of the Hall (illustrated here) is one of a pair now in the Victoria and Albert Museum and The National Gallery of Victoria (W.29.247, D. Fitzgerald, *Georgian Furniture*, 1967, pl. 2).

Sir Dudley's male line ended with his grandson (another Dudley North) in 1764. Upon his death, Dudley's sister - the Hon. Mrs. Herbert - succeeded him. She eventually left the estate to her younger sister's son, Mr. Dudley Long, who died childless in 1829 and the estate reverted to the Norths, becoming the property of the 8th Earl of Guilford, until the house was sold in 1923. It is not known whether Mrs. Hervey-Bathurst, who sold these tables in 1960, had inherited them or bought them, however they do not appear in the 1945 Christie's sale of the family property at Waldershare Park. In the same 1960 sale she sold a mirror that was also from Glemham which may suggest she inherited them.



Detail of label.





William Kent's illustration for Alexander Pope's *The Odyssey* (1725-6). © The British Library Board.

THE TABLES

These impressive tables, which would have been entitled 'Roman tables' in early 18th Century pattern books, were designed in the antique manner as sideboard-tables for a stone banqueting hall or saloon. The ornament of the frame is intended to recall ancient poetry such as Ovid's *Metamorphoses* or *Loves of the Gods*, and as such the spread eagle would recall its role in bearing away the youthful Ganymede to serve as Jupiter's cup-bearer at the banquet of the Gods. Appropriately for a buffet-table intended to support silver water-fountains, each frame is wreathed by a festive wave-scrolled ribbon guilloche, named after Vitruvius, author of the Roman architectural treatise.

The original design of the early Georgian eagle-supported pier-table is associated with Lord Burlington's protégé, the artist/architect William Kent (d. 1748), who was granted the title 'Master Carpenter' of King George I's Board of Works. In 1725, Kent featured Roman eagles in his illustrations for Alexander Pope's translation of *The Odyssey*, Homer's epic poem which recounted the history of Rome's foundation after the Trojan Wars. Kent used scenes from *The Odyssey* in his Roman-mosaic ceiling for King George I's apartment or gallery at Kensington Palace.



THE AMERICAN PRESIDENTIAL COGNAC AND ARMAGNAC COLLECTION



PROPERTY FROM MR. B. VAN DER BUNT

31

A UNIQUE VERTICAL OF VINTAGE COGNAC AND ARMAGNAC
FROM EACH U.S. PRESIDENTIAL TERM FROM GEORGE
WASHINGTON THROUGH JIMMY CARTER

VINTAGE DATED 1789 THROUGH 1977

Comprising 39 bottles of Cognac and Armagnac, each dating to a United States Presidential term, including a Grande Champagne Cognac 1789 (George Washington), a Cognac des Tuileries 1818 (James Monroe), a Marnier-Lapostolle Château de Bourg 1865 (Abraham Lincoln), a Réserve Spéciale, Bas-Armagnac 1881 from the 200-day term of the assassinated President, James Garfield, a Courvoisier 1884 (Chester Arthur), and an Armagnac Sempé 1961 from the 33 month term of John F. Kennedy.

Images of individual bottles are available on request.

\$100,000-150,000

£71,000-110,000
€92,000-140,000

*Please note that lots containing spirits may be subject to local shipping restrictions. See special terms and conditions of sale beginning on page 172.

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1789

1809

1840

RESERVE ROYALE
GNAC 182

Grande Champagne
PREMIER EMPEREUR
Mise en Bouillottes
par
le Marquis de

E. DOR
COGNAC
PRODUCT OF FRANCE
1840
Louis Philippe
Grande Champagne

COGNAC
er-Lapostolle
EAU DE BOURG
Champagne (Charente)

HAULT & C
NTS A BORDEAU
EST
LANDE CHAMP
RESERVE
1848
8 Fluid ounces
of France.
by volumes 35° Gal

SUPPLIED BY
WHEATLEY & SON
PHONE
GROSVENOR



THE COLLECTION: 1789 to 1977

This exemplary lot features 39 bottles of Cognac or Armagnac, each of which corresponds to a presidential term of office. The collection is comprised of one bottle of each of the following:

- Grande Champagne Cognac 1789 (George Washington: 1789-1797)
- Soualle & de Bailliencourt L., Fine Champagne Cognac 1800 (John Adams: 1797-1801)
- Château de Compiègne, Maison de L'Empereur, Grande Fine Champagne Cognac, Napoléon 1802 (Thomas Jefferson: 1801-1809)
- Le Marquis C. de Genet, Grande Champagne Cognac, Premier Empire 1809 (James Madison, Jr.: 1809-1817)
- Cognac des Tuileries, Grande Champagne Cognac Reserve 1818 (James Monroe: 1817-1825)
- Brossault & Co Bordeaux, Reserve Royale Cognac 1825 (John Quincy Adams: 1825-1829)
- Esquerre Bounoure Saint Christeau, Armagnac 1830 (Andrew Jackson: 1829-1837)
- A.E. DOR, Reserve No. 5 Louis Philippe, Très Vieille Grande Champagne Cognac 1840 (Martin Van Buren: 1837-1841)
- Hivert Pellevoisin Cognac 1840 (William Henry Harrison: elected 1840)
- A.C. Meukow & Co, Grande Champagne Cognac Ancienne Marque, No.7 1842 (John Tyler: 1841-1845)
- Jules Robin & Co, Grande Réserve Cognac 1845 (James Knox Polk: 1845-1849)
- Pierre Chabanneau & Co, Fine Champagne Cognac 1850 (Zachary Taylor: 1849-1850)
- A. de Luze & Fils, Grand Fine Champagne Cognac 1850 (Millard Fillmore: 1850-1853)
- Rouyer Guillet & Co, Grande Champagne Cognac 1854 (Franklin Pierce: 1853-1857)
- Bisquit Dubouché & Co, Grande Fine Champagne Cognac 1858 (James Buchanan: 1857-1861)
- Marnier-Lapostolle Château de Bourg, Grande Champagne Cognac 1865 (Abraham Lincoln: 1861-1865)
- Otard Dupuy & Co, Grande Fine Champagne Reserve Cognac 1865 (Andrew Johnson: 1865-1869)
- Sicard & Co, Réserve spéciale, Grande Champagne Cognac 1869 (Ulysses S. Grant: 1869-1877)
- Lucien-Foucauld & Co, Fine Champagne Cognac 1878 (Rutherford B. Hayes: 1877-1881)
- Réserve Spéciale, Bas-Armagnac 1881 (James Abram Garfield: 1881-1881)
- Courvoisier, Fine Champagne Cognac 1884 (Chester Alan Arthur: 1881-1885)
- Adet Seward & Co, Cognac 1887 (Stephen Grover Cleveland: 1885-1889)
- A.E. DOR No. 2 Excellence, Très Vieille Grande Champagne Cognac 1889 (Benjamin Harrison: 1889-1893)
- Philippe de Castaigne Domaine de Lafont, Très Vieux, 1er Cru, Grande Fine Champagne Cognac 1893 (Stephen Grover Cleveland: 1893-1897)
- Baron de Saint-Feux, Armagnac 1897 (William McKinley: 1897-1901)
- Castarède, Armagnac 1904 (Theodore Roosevelt: 1901-1909)
- Esquerre Bounoure Saint Christeau, Armagnac 1909 (William Howard Taft: 1909-1913)
- J. Maurice Lacroux Château Paulet, Très Vieille Réserve Fine Champagne Cognac 1914 (Woodrow Wilson: 1913-1921)
- Domaine de Gaube, Bas-Armagnac 1921 (Warren Gamaliel Harding: 1921-1923)
- John Exshaw, Grande Champagne Cognac 1924 (John Calvin Coolidge Jr: 1923-1929)
- L. De Salignac, Grande Champagne Cognac 1929 (Herbert Clark Hoover: 1929-1933)
- Esquerre Bounoure Saint Christeau, Armagnac 1933 (Franklin D. Roosevelt: 1933-1945)
- Domaine d'Amblat, Armagnac Ténaréze, Castelnau d'Auzan 1945 (Harry S. Truman: 1945-1953)
- Justerini & Brooks, Grande Champagne Cognac 1953 (Dwight David Eisenhower: 1953-1961)
- Sempé, Armagnac 1961 (John Fitzgerald Kennedy: 1961-1963)
- Croizet Cognac 1963 (Lyndon Baines Johnson: 1963-1969)
- Denis-Mounié, Vintage Grande Champagne Cognac 1969 (Richard Nixon: 1969-1974)
- Castarède, Armagnac Ténaréze 1974 (Gerald Rudolph Ford Jr: 1974-1977)
- Sempé, Armagnac 1977 (James Earl Carter: 1977-1981)





George Washington



John Adams



Thomas Jefferson



James Madison



James Monroe



John Quincy Adams



Andrew Jackson



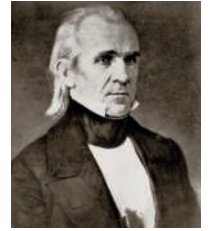
Martin Van Buren



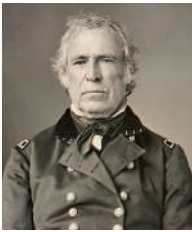
Henry Harrison



John Tyler



James K. Polk



Zachary Taylor



Millard Fillmore



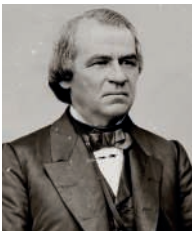
Franklin Pierce



James Buchanan



Abraham Lincoln



Andrew Johnson



Ulysses S. Grant



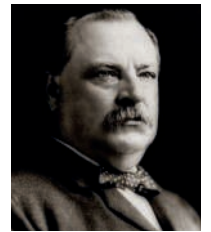
Rutherford B. Hayes



James A. Garfield



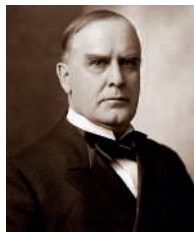
Chester A. Arthur



Grover Cleveland



Benjamin Harrison



William McKinley



Theodore Roosevelt



William Howard Taft



Woodrow Wilson



Warren G. Harding



Calvin Coolidge



Herbert Hoover



Franklin D. Roosevelt



Harry S. Truman



Dwight D. Eisenhower



John F. Kennedy



Lyndon B. Johnson



Richard Nixon



Gerald Ford



Jimmy Carter



COGNAC AND ARMAGNAC

There is no drink that endures with the grace and fortitude of great Cognac or Armagnac. These rare distillates are rightfully called 'liquid history caught in a bottle'. Only the finest brandies are used for vintage dated bottles – one could argue eloquently that they represent the pinnacle of the art of distillation.

Cognac and Armagnac begin life as wine crafted from white grapes in the Charente and Gers regions in France. This wine from a single harvest is then distilled into the finest grape alcohol, brandy. The young spirit is then transferred to old casks to be gently aged in the cellar. During this time the brandy softens and develops fine, nuanced aromas. After many years of aging, these Cognac and Armagnac are bottled: the essence of this majestic meeting of spirit and wood is captured. Most Cognac and Armagnac is blended—only the very finest vintage brandies are left unblended and then bottled in extremely small quantities. It is rare to see vintage dated bottles from the last century - 18th and early 19th century examples are even rarer and highly sought after.

THE AMERICAN PRESIDENTIAL COLLECTION

Mr. Bay van der Bunt is an old friend of Christie's, frequently in the saleroom or on the phone, always searching for the finest spirits. It was a thrill to see all these rare bottles together in his cellar. Many of the bottles are of a rarity appropriate to a museum collection or the liquid library of the Cognac houses themselves. In fact, the owner has been frequently approached by Cognac producers who want to buy back historic bottles they no longer possess. Mr. van der Bunt has preferred to keep the collection together, with its unique offering of almost 200 years of American history.

This amazing collection offers rare Cognacs from famous houses like Courvoisier 1884, Marnier-Lapostolle 1865, Otard Dupuy 1865, Bisquit Dubouché 1858, Pierre Chabanneau 1850, Meukow 1842, AE Dor 1840 and also one extremely rare bottle of 1789 Grand Champagne Cognac from an unknown producer. This Cognac was produced when the French Revolution began and George Washington was the President of the United States.

Never before has such a collection of historic Cognac and Armagnac been offered for sale. The successful bidder will be able to experience more than 175 years of liquid political history at leisure—an open bottle of Cognac or Armagnac has almost infinite life.





1789

RESERVE
ROYALE
COGNAC 1825

SUPPLIED
BY
WHEATLEY & SON
WHOLE
SALESTERS
1860
SOUTH AUSTRALIA

5
A.E. D O
COGNAC
Grand PHILIPPE
1860

THE HENRY VOIGHT-FRANCIS BAILEY AMERICAN CALENDAR WATCH



32

A HIGHLY TECHNOLOGICALLY ADVANCED AND HISTORICALLY IMPORTANT SILVER CALENDAR WATCH, THE EARLIEST KNOWN MADE ENTIRELY ON AMERICAN SOIL, HAVING VOIGHT'S DOUBLE VIRGULE ESCAPEMENT, WITH ADJUSTABLE TEMPERATURE COMPENSATION, SPECIAL WHEEL WORK, AND AN EXTRAORDINARY, NEVER RECORDED SILVER CASE, MADE FOR FRANCIS BAILEY

THE MOVEMENT SIGNED HENRY VOIGHT, PHILADELPHIA, DIAL SIGNED FRANCIS BAILEY, PRINTER, PHILADELPHIA. THE CASE STAMPED WITH VOIGHT'S MASTER MARK "HV", MOVEMENT NO. 22, CIRCA 1780

The full plate fire gilded movement, fusée with chain and Harrison's maintaining power, three arm steel balance, Voight-type double-virgule escapement with unique temperature compensation system and micrometric adjustment, balance cock pierced and engraved with monogram "FB" for Francis Bailey, previously unknown calendar system utilizing the fusée stop piece to advance the calendar, white enamel dial, date ring in red numbered 1-31, sector aperture above center indicating day of week on silvered and engraved disc, beetle and poker steel hands, subsidiary seconds, early Consular-form case with unusual previously undocumented pendant opening system, *movement inscribed*
Case 2 inches 4mm diameter

\$200,000-400,000

£150,000-280,000
€190,000-360,000

ARTICLES

OF Confederation and perpetual Union between the States of *New-Hampshire, Massachusetts-Bay, Rhode-Island and Providence Plantations, Connecticut, New-York, New-Jersey, Pennsylvania, Delaware, Maryland, Virginia, North-Carolina, South-Carolina and Georgia.*

ARTICLE I. THE title of this confederacy shall be "The United States of America"

Style of the Confederacy

ART. II. EACH state retains its sovereignty, freedom and independence, and every power, jurisdiction and right not expressly delegated to the United States.

Sovereignty and Independence of the respective States.

ART. III. THE said states shall enter into a league of friendship with each other, and shall assist each other, against all attacks of them, on account of whatever.

Design of the Confederation, as it regards common security.

ART. IV. The said states shall have free intercourse among themselves, and the inhabitants of each state shall have the same rights and privileges in the other states as they have in their own state, and shall be subject to the same laws and restrictions as they are in their own state.

Social and mutual intercourse among the States.

If any person guilty of, or charged with, treason, felony, or other high misdemeanor in any state, shall be found in any of the united states, he shall upon demand of the Governor, or executive power, of the state from which he fled, be delivered up and removed to the state having jurisdiction of his offence.

FULL faith and credit shall be given in each of these states to the records, acts and judicial proceedings of the courts and magistrates of every other state.

ART. V. FOR the more convenient management of the general interests of the United States, delegates shall be annually appointed in such manner as the legislature of each state shall direct, to meet in Congress on the first Monday in November, in every year, with a power reserved to

Manner of constituting the Congress of the States, with the qualifications &



YANKEE INGENUITY AND DESIGN: THE EARLIEST KNOWN WATCH MADE ENTIRELY ON AMERICAN SOIL



Rarely in the world today does an object surface that redefines scholarship in an entire field. Such is the case with the discovery of the Henry Voight-Francis Bailey pocket watch. The presently offered watch was made by Henry Voight, chosen later by George Washington as chief coiner of the first US Mint and especially made for the first printer of the Articles of Confederation, Francis Bailey.

As impressive as the unparalleled technical merits of this unique watch, no less impressive are the life and times of the man by whom it was originally ordered. They bear witness to the age of the founding fathers. This watch literally rewrites the history of American horology and touches upon every element of the birth of a nation.

The heart of this incredible story connects us directly to masterful figures of early American history. However, perhaps even more prominent is its powerful representation of the American ingenuity to solve problems - whether political, scientific, or horological - in a creative, original, and bold way

Technical Importance of the Voight Watch

From a horological point of view, this watch reveals Voight's genius in solving and improving watchmaking challenges of the era and innovating in a field in which the most revered masters had been practicing their arts for centuries. Protected within a seemingly simple silver case, the watch reveals exceptional surprises in almost every element of its design, from its case with a unique opening system, the novel form of temperature compensation, prototypical Voight-type double virgule escapement, and elaborately engraved balance cock with the pierced initials of its owner. Every element of this watch amazes and informs the modern researcher. The synthesis of these elements evidences and shows the mind of a genius at work and is the quintessence of proverbial Yankee ingenuity.

CASE

Proudly stamped with Voight's mark "HV", the case has the appearance of an English pair case from the last quarter of the 18th century, but in fact it is a Consular type with an impressive nine-link hinge made at the time when just a three-link hinge was the norm. The present case is similar in the idea, but not the construction, to the one used in Europe by Lepine which utilizes turning the pendant to open the case. Voight's inspired improvement lies in increased reliability of the opening system. Lepine's design is good but fragile, this one is better and robust. The system is unique, not known in any other watch. Although we had expected that Americans had well developed methods of case manufacturing, this is the first example proving this thesis.



DIAL

The dial is slightly off-white enamel on copper with thick layers in the front and thin coat of counter enamel. The front was polished after the firings.

The dial is made purposely for this watch's unusual design. It has unique characteristics strongly suggesting that it was American made. The outer edge, as well as the walls of the day aperture, are fire gilded, which was not practiced at the time in England. The copper base is of a dish-form, while English dials had flat bases. The black line-frame around the date aperture is made unlike those in the English or continental centers, and the dial has four feet while European dials had at the time three. Lastly, the name "Francis Bailey, Printer, Philadelphia" is high temperature fired with the same hue as the numerals showing, that all were created contemporaneously. This dial gives us an unrivaled rare glimpse into the yet uncharted nascent field of early American dial making, which, if this superlative example is any indication, was apparently on an equal par with the European counterparts, certainly in quality.



MOVEMENT

The movement is fire-gilt full-plate with an S-shaped train, typical of fusée watches. The pinions on the 3rd and the 4th wheels are deeply undercut on the face side (see photo), making them almost essentially lantern pinions. This is unknown to exist in any other watch. All pinions are highly polished, and all wheels are fire gilded except the escape wheel, demonstrating the extreme level of craft and artistry that exemplifies this remarkable timepiece.

THE VOIGHT ESCAPEMENT

The watch is controlled by an unrecorded, previously unknown and brilliantly-conceived version of a double virgule escapement with special bimetallic compensation. Its balance vibrates 18,000 times per hour, making it a blisteringly fast train for the period. The balance is held by a continental type cock with two feet, pierced and engraved with monogram "FB" for Francis Bailey, for whom the watch was originally ordered.

The double virgule escapement was created circa 1752 by Pierre Augustin Caron who became famous under the name of Beaumarchais for his political adventures and his achievements as a playwright. It was exceptionally difficult to make and therefore used rarely. Caron's brother-in-law, Jean-Antoine Lépine (1720-1814), simplified the construction by changing it into a unidirectional escapement creating an impulse in only one direction, an obvious defect. It was Voight whose invention overcame this fault.

TEMPERATURE COMPENSATION

The temperature compensation is of a Chelsea-bun type. It is an arduous and difficult one to create and was employed by some of the most accomplished English watchmakers such as Ellicot and Mudge (1751-52). Larcum Kendall implemented it in his K2 (1772) and K3 (1774). Vuilliamy also made watches with this type of temperature compensation, possibly after buying Kendall's chronometer from Christie's at Kendall's estate auction. It is interesting to note that this auction was conducted by Mr. James Christie, himself.

The difference between the temperature compensation of Kendall's, who made K2 and K3 to the order of British Parliament to prove or disprove John Harrison's (The Longitude) claim, and the similar but superior concept of Voight, is that Kendall's system is fixed,

and, once made, it stayed the same, without a possibility of adjustment while Voight's has a micrometric system allowing adjustment of the compensation for even miniscule temperature differences and in an easy and astonishingly simple manner.

The invention works by moving the hairspring in or out from the regulator slot, shortening the effective length of the hairspring in heat and lengthening in cold.

Although this type of compensation was used by only a few elite British watchmakers, none of them were able to create one of such quality and with such advanced precise adjustment.



CALENDAR

The calendar system of the watch is also unique. It is advanced by the act of winding the watch rather than taking power from the mainspring. This eliminates the inequalities in the balance amplitude created by advancing the calendar. Voight designed a device utilizing a fusée stop piece to advance the calendar. When the watch is being wound, the last turn of the key activates an ingenious mechanism advancing the calendar. The synchronization of the date with the days of the week is done by pushing the days of the week disk. This arrangement prevents entries by dust, the enemy of proper and enduring function. In the vast majority of calendars, the setting is done via pins protruding from the case, which permit the contamination of the timekeeper by particulate matter. Voight eliminated this fault by creating this complicated, but ingenious mechanism.

To an expert's eye the watch does not leave any doubts that it was made with deep knowledge of theoretical watchmaking with clear practical experience and individualism. It brings our understanding of early American watchmaking, casemaking and enamel dial making to a new level never acknowledged before.

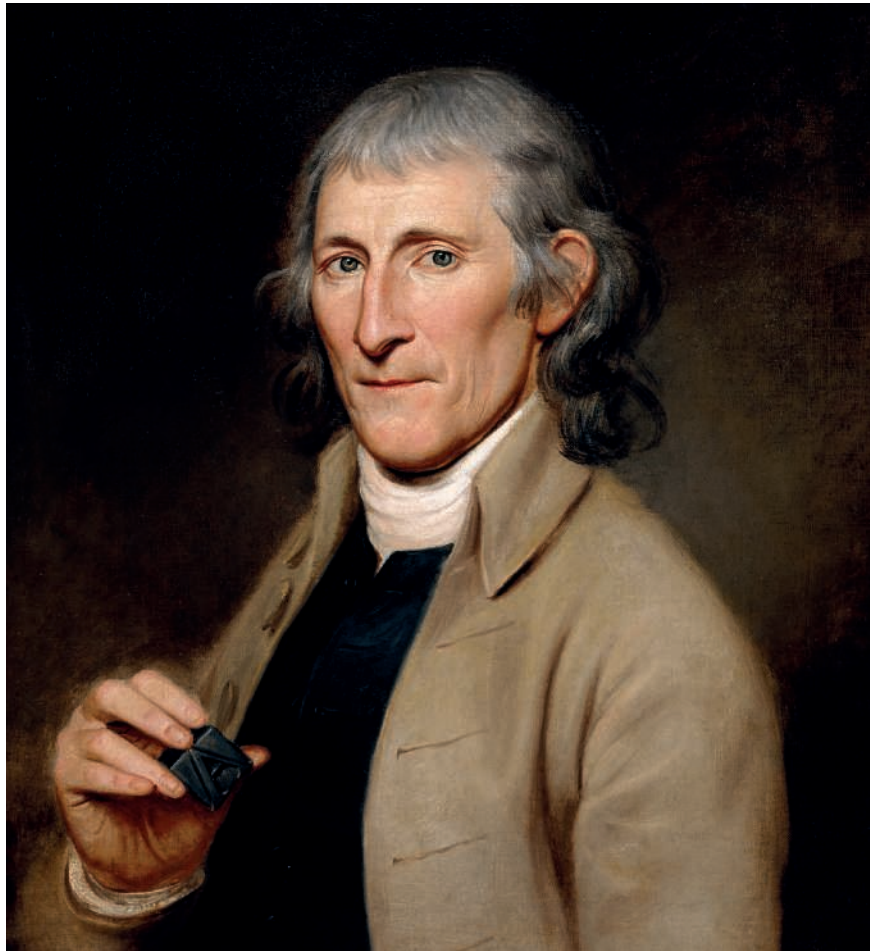
Henry Voight

Henry Voight (1738-1814) was an early American polymath, who in addition to being an accomplished coinmaker and appointed by President Washington Chief Coiner of the U.S. Mint also had a thriving clock and watchmaking business and was a mathematical instrument maker, machine and steam engine builder. He is recorded at "Second-street nearly opposite the Buck-Tavern above Race-street...making all sorts of new watches, upon all the principles which they can be made on in Europe,."; he repaired clocks and watches for Thomas Jefferson and knew him well; he invented (with John Fitch) a new kind of steamboat which achieved then unheard of speeds of 6 to 8 miles per hour. John Fitch wrote of him:

"Mr Voight is a Plain Dutchman who fears no man and will always speak his sentiments which has given offense to some of the Members of our Co., and some of them have effected to have a contemptible an opinion of his Philosophic abilities. It is true he is not a man of Letters nor mathematical Knowledge but for my own part I would depend on him more than a Franklin, a [David] Rittenhouse, an Ellicot, a [John] Nancarrow, and Matlack [Timothy Matlock], all combined, as he is a man of superior Mechanical abilities, and Very considerable Natural Philosophy; and as we have many of the first Geniuses in our Co., perhaps nearly equal to those I have mentioned, it is Certain that he has pointed out more defects than them all, and pointed out ways to remedy those defects, when consternation sat silent in every breast for the disaster."



The first United States Mint. Historical Society of Pennsylvania Print Collection, Historical Society of Pennsylvania.



Mr. Francis Bailey by Charles Willson Peale, 1791 (oil on canvas).
Cincinnati Art Museum, Ohio, USA, The Edwin and Virginia Irwin Memorial / Bridgeman Images.

Francis Bailey

Francis Bailey (1744-1817) was born in Lancaster County, Pennsylvania, and set up his first print shop in the town of Lancaster, moving the business to Philadelphia in 1778. A prominent member of the community and churchman, he was appointed official printer of the state of Pennsylvania and a deacon of the Presbyterian Church, later becoming an influential Swedenborgian. Deeply involved in the American cause, Bailey was the first to call George Washington "the father of his country" in print and was an early printer of the Articles of Confederation, precursor to the U.S. Constitution. In 1776, while still in Lancaster, he printed an early edition of Thomas Paine's *Common Sense*; in 1778 he published (with Hugh Henry Brackenridge) the *United States Magazine*, and in 1781 he became editor of the *Freeman's Journal or the North American Intelligencer*. Another exemplar of American ingenuity, Bailey invented a printing process designed to thwart forgery, a serious concern at the time. On February 2, 1790, he wrote to President Washington and the Congress:

To the honorable the President and the honorable the Members of the Senate, of the United States of America the Memorial and Petition of Francis Bailey of the City of Philadelphia, Printer,

Most respectfully sheweth,

That your petitioner, has invented a mode of forming Types, for printing devices, to surround, or make parts of printed papers, for any use, which cannot be counterfeited, by the most ingenious Artists in sculpture, or by any other means.....your petitioner will undertake to execute, at the prices which you have already paid, without charging any thing, for adding these inimitable devices.

Your petitioner, respectfully prays, that your honorable house, would direct an enquiry, into the said invention, which your petitioner is ready to disclose; and thereupon, to encourage your petitioner, in such manner, as his discovery shall appear to merit. Your respectful petitioner,

Francis Bailey.

Congress referred the matter to Treasury Secretary Alexander Hamilton, who approved it, and on February 26 the House ordered a bill to be brought in "securing to the said Francis Bailey an exclusive privilege to the use of his invention".

Special thanks to Philip Poniz for his expertise and assistance in researching this timepiece. A soon to be published academic article detailing the technical and historic importance of the Voight watch will be released by Mr. Poniz later this year.

THE ROTHSCHILDS AND ISLAMIC ART (LOTS 33-35)



The *Fumoir mauresque* of Baronne Adèle de Rothschild at 11 rue Berryer.

The second half of the 19th century found Europe in the middle of a mad love affair with 'The Orient' and with all things Eastern and exotic, as evidenced by the popularity of what has become known as 'Orientalism'. This taste for the exotic and, by extension, for arts of the Islamic world, is exemplified by painters such as Jean-Léon Gérôme who exhibited regularly at the Paris Salons works with scenes of North African landscapes, slave auctions, markets, mosques and street scenes [fig. 2]. With their enormous wealth, their love of art, and their creation of numerous palaces in the prevailing styles, it is not surprising that the Rothschilds were amongst the most prolific collectors in the field of Islamic art.

Orientalist interiors had become fashionable in the third quarter of the 19th Century, sparking a general upsurge of interest in the subject. The Rothschilds were at the forefront of this. From their bases in Paris, London and Vienna, they collected Islamic art in the areas that were most appreciated at the time. Thus they had numerous so-called 'Polonaise' carpets, woven in brightly coloured silks combined with silver and gold brocading in the late 16th century court workshops of Shah Abbas in Isfahan. They had collections of Islamic arms and armour, and a notable group of Persian miniature paintings and manuscripts including what is probably the most impressive Persian illustrated and illuminated manuscript ever created, the *Shahnameh*



Jean-Léon Gerome (1824-1904) - *Trois Personnages Priant dans un coin de Mosquée* - circa 1800, oil on canvas board.
Gerome, Jean Leon (1824-1904) / Private Collection / Photo © Christie's Images / Bridgeman Images.

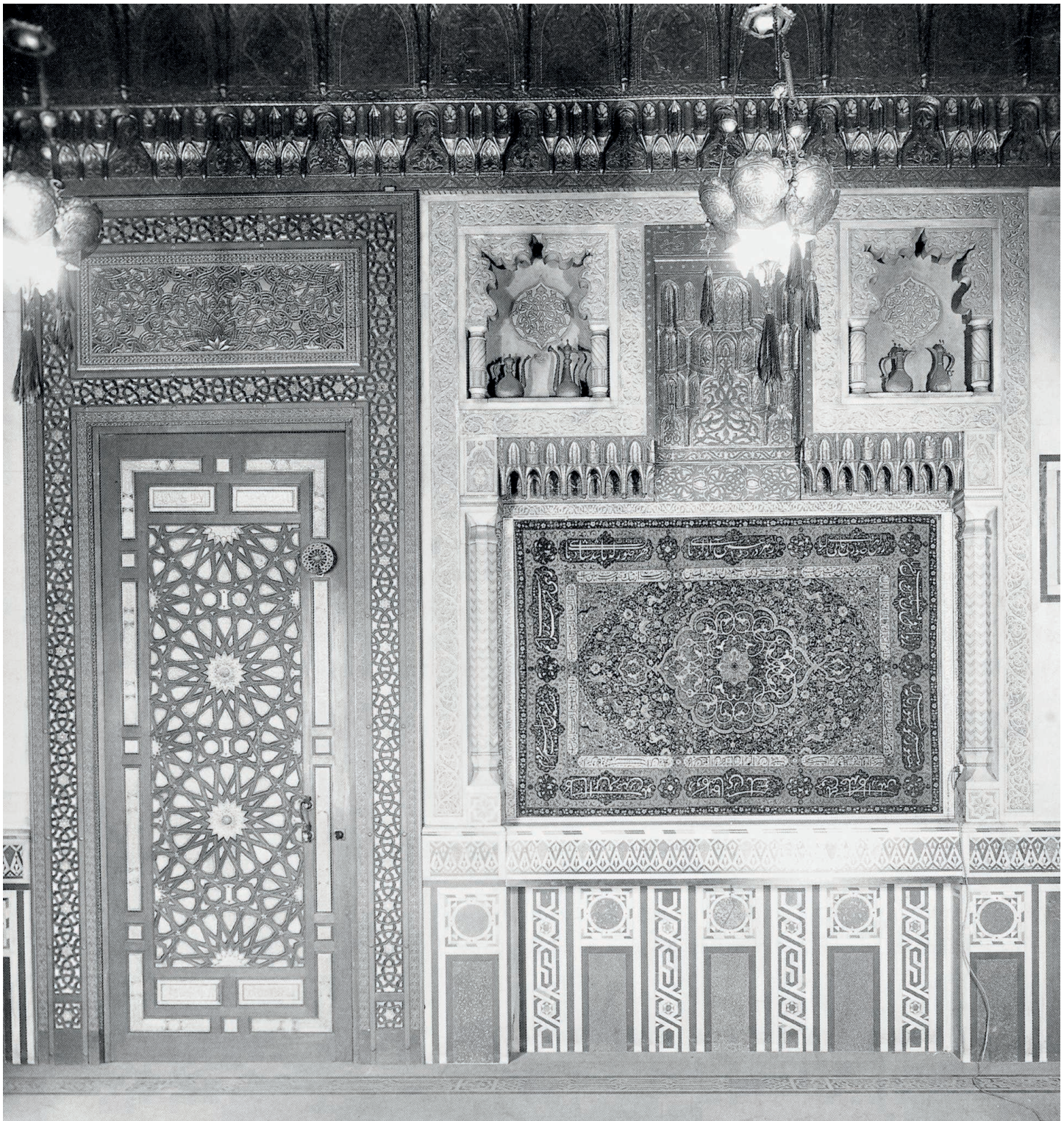


Detail of the mihrab, qibla wall (photo). Madrasa of Sultan al-Zahir Barquq, Cairo, Egypt / ©Gerard Degeorge / Bridgeman Images.

of Shah Tahmasp dating from around 1530. Mediaeval brass vessels inlaid with finely engraved silver set against black backgrounds, and glass vessels decorated with bright enamels combined with gold completed this range of outstanding Islamic art which they collected

The Rothschild taste was very eclectic, provided the objects concerned had quality. These items might be displayed in their collections of objets de vitrine and combined with numerous European items, either jeweled and enameled gold objects such as those in this sale, or mediaeval enameled or silver items, or indeed anything of value which took their fancy. This was the case with the items collected by Alphonse de Rothschild, which he displayed in his hôtel at 2 rue Saint-Florentin in Paris. Other members of the family went further and had an Orientalist room, such as that created in Paris by Baronne Adèle de Rothschild at 11 rue Berryer [fig. 1] and by Baron Edmond de Rothschild at 41 rue du Faubourg Saint-Honoré [fig. 4]. These stylish interiors incorporated an eclectic mixture of architectural elements, some copied from fourteenth century Mamluk architecture [fig. 3], others from stucco designs taken from the Alhambra. The addition of works such as a 16th century Kashan carpet, brass candlesticks, and a 14th century pendant Mamluk glass mosque lamp completed the stage set.

Many members of the French, German and Austrian branches of the Rothschild family included Mamluk glass in their collections. As a family, they certainly had more examples than any other collection. Even individually, to judge from the list of owners compiled by Schmoranz at the end of his 1899 publication, *Old Oriental Gilt and Enameled Glass Vessels*, they ranked very high in terms both of the numbers of items that they had and in terms of the individual rarity of the vessels. Thirty years later, in his survey of dated or dateable pieces of Mamluk enameled glass which forms the appendix to his catalogue of the examples in the Islamic Museum in Cairo, Gaston Wiet notes mosque lamps in the hands of four of the members of the family: Solomon, Gustave, Alphonse and Edmond. He fails to note the examples in the collection of their cousins in Vienna (two were sold through Christie's in London 4 July 1999, one of which was in the name of Sultan Barquq and should thus have featured in the survey), nor those in the English branch of the family, who for example owned the Waddesdon beaker published by Schmoranz. Of the seven examples sold by Christie's in December 2000 from the collection of the late Batsheva de Rothschild, he only notes two, both of which are in reality later imitations, while omitting the two authentic lamps bearing the names of Sultans.



The Fumoir mauresque of Baron Edmund de Rothschild at 41 rue du Fauborg Saint-Honoré.

The following three lots of enameled glass are from this group. Included respectively in the Batsheva de Rothschild sale as lots 14, 11, and 19, all three are products of 19th century European manufacture in the style of fourteenth century Mamluk Egyptian and Syrian enameled glass mosque lamps. Although not period examples, their workmanship is extraordinary and they are almost indistinguishable from their 14th century prototypes - a testament to what was possible in 19th century Europe.

Every indication is that Baron Alphonse was not aware that, while some of his Mamluk glass vessels were outstanding period examples, others were reproductions or vessels made in the same spirit but in the 19th Century and almost contemporary with their acquisition. No distinction between 'old' and 'new' is made in any of the family inventories, and none of the books at the time refer to any of the pieces as anything but authentic. And perhaps it did not matter. Of greater importance was the zeitgeist that the exotic interiors in which these objects were prominently displayed projected, and, by association, the knowledge and erudition of the collectors themselves.

FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

33

A MAMLUK-STYLE ENAMELED AND GILT CLEAR GLASS MOSQUE LAMP

SECOND HALF 19TH CENTURY, ALMOST CERTAINLY FROM A PARISIAN WORKSHOP

The high flaring mouth with finely drawn red and gilt bird foliate scroll enclosing a *thuluth* inscription reserved against a blue ground interrupted by three roundels containing the cup-bearer's blazon, the body enameled with a band of blue *thuluth* calligraphy against a polychrome scrolling leafy ground punctuated with three applied loop handles, the lower portion with cusped arched panels containing roundels with the cup-bearer's blazon 15¾ in. (40.2 cm.) high

\$50,000-70,000

£36,000-49,000
€46,000-64,000

PROVENANCE :

Baron Alphonse de Rothschild (1827-1905), Paris.
Baron Edouard de Rothschild (1868-1949), Paris.
Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2670).
Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 20, 1945 (MCCP no.203/2).
Repatriated to France July 31, 1946 and restituted to the Rothschild Collection.
Baroness Batsheva de Rothschild (1914-99), Tel Aviv.
The Collection of The Late Baroness Batsheva de Rothschild; Christie's, London, 14 December 2000, Sale 6407, lot 14.

LITERATURE :

C. J. Lamm, *Mittelalterliche Gläser und Steinschnittarbeiten aus dem Nahen Osten*, Berlin, 1929-30, Vol. I, p. 438, no. 40, not illustrated.



Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1917. Image copyright © The Metropolitan Museum of Art.



Design for a mosque lamp, from 'Art and Industry', published by Delatre, Paris, 1857 (engraving). Collinot, A. (19th century), Private Collection, The Stapleton Collection, Bridgeman Images.

The inscription around the body, including errors, reads:

jimma 'umila bi-[r]asm al-maqarr al-'ali al-mawlawi almaaliki al-majd al-saifi Qusun al-Saqi al-maliki al-nasiri al-jam[ali] (that which was made for his highness the lordly, the kingly, the majestic, he who bears the sword, Qusun the cupbearer of al-Malik al-Nasir). Around the mouth is a verse from the Qur'an, sura xxiv, v.25. Two other lamps are known in the name of the Emir Qusun. One, formerly in the Gérôme Collection, is mentioned by Schmoranz (*Old oriental gilt and enameled glass vessels*, London, 1899, p. 69); the other is a 19th Century copy by Brocard, now in the Islamic Museum, Cairo (R. L. Devonshire, *Quelques influences islamiques sur les arts de l'Europe*, Cairo, 1929, pl. 41).

The present lamp is a near copy of a circa 1329-35 lamp in the Metropolitan Museum of Art, New York, formerly in the Mannheim and Pierpont Morgan Collections (G. Schmoranz, op.cit., pp. 66-7, figs. 66-8, and pl. XXXIV). The Met lamp has six handles in contrast to the three here, but the decorative repertoire and inscription are identical, including the highly unusual bird motifs. This extremely rare feature is also found around the mouth of a lamp now in the British Museum (D. T. Rice, *Islamic Art*, London, ca. 1965, pl. 135). made for another of the more important emirs under Sultan al-Nasir Muhammad, Toqqtimur.

The French firms of Brocard, Giboin and Imberton were all actively producing Mamluk-inspired glass lamps in the late 19th century, only sometimes signed. This skilled production was seen at the Expositions Universelles, with design sources such as the engraving seen here available by mid-century.



FROM THE COLLECTION OF BARON ALPHONSE DE ROTHSCHILD (1827-1905)

34

A MAMLUK-STYLE ENAMELED AND GILT BLUE GLASS MOSQUE LAMP

SECOND HALF 19TH CENTURY, ALMOST CERTAINLY FROM A PARISIAN
WORKSHOP

Of typical form decorated throughout with enamels and gilding, the flaring trumpet mouth with a wide band of *naskh* inscription interrupted by shield-shaped panels and flanked by narrower ribbons of meandering vine on a green enamel ground and further bands of gilt strap work, the sloping upper shoulder with alternating green and blue triangular panels of scrolling interlace and floral motifs, the bulbous body with three applied loop handles interrupting the wide band of gilt *naskh* benedictory inscription on a ground of polychrome scrolling vine, concentric bands of gilt geometric interlaced strap work, green ground meandering leafy vine, and gilt foliate scrolls below, on a short foot 10 in. (25.5 cm.) high

\$25,000-35,000

£18,000-25,000
€23,000-32,000

PROVENANCE:

Baron Alphonse de Rothschild (1827-1905), Paris.

Baron Edouard de Rothschild (1868-1949), Paris.

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2673). Transferred to Schloss Kogl, Attergau.

Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 20, 1945 (MCCP no.203/4).

Repatriated to France July 31, 1946 and restituted to the Rothschild Collection.

Baroness Batsheva de Rothschild (1914-99), Tel Aviv.

The Collection of The Late Baroness Batsheva de Rothschild; Christie's, London, 14 December 2000, Sale 6407, lot 11.

EXHIBITED:

Paris, Musée des arts décoratifs, G. Migeon, *Exposition des arts musulmans*, 1903, illustrated in the Album, pl. 65 (left), 'Syria XIV-XV century'.

LITERATURE:

C. J. Lamm, *Mittelalterliche Gläser und Steinschnittarbeiten aus dem Nahen Osten*, Berlin, 1929-30, Vol. I, p. 433, no. 23, Vol. II pl. 190.7.

G. Wiet, *Catalogue général du musée arabe du Caire, Lampes et bouteilles en verre émaillé*, Cairo, 1929, p. 162, no. 40.

Both main inscriptions around the body and mouth read:

'izz li-mawlana al-sultan al-malik al-'alim al-'ad- il al-malik al-nasir (glory to our lord, the sultan, the king, the wise, the just, al-Malik al-Nasir). The inscriptions in the shield-motifs around the mouth contain repetitions of the word *al-'alim* (the wise).

See G. Schmoranz, *Old oriental gilt and enamelled glass vessels*, English Version, Vienna and London, 1899, pl. XXVIII for another blue glass lamp with notably spherical body, formerly in the Mannheim Collection, Paris, and now in the Metropolitan Museum of Art, New York [Gift of J. Pierpont Morgan, 1917, 17.190.986]. The links in design of the Metropolitan museum's blue Manheim/Morgan lamp with the present example and the previous lot indicate that all three were the product of the same manufactory in Paris. Please see also the note to Lot 33.



FROM THE COLLECTION OF
BARON ALPHONSE DE ROTHSCHILD (1827-1905)



35

A MAMLUK-STYLE ENAMELED AND GILT
CLEAR GLASS MOSQUE LAMP

SECOND HALF 19TH CENTURY, PROBABLY ITALY (VENICE) OR
FRANCE (PARIS)

Of typical form, both the high flaring conical mouth and the center of the angled rounded body with a wide blue band of scrolling vine around a stylised *naskh* inscription, that on the neck below a wide band of dense gilt foliate decoration brightly enameled with sparse flowers and below a narrower band of similar gilt decoration, that on the central body of the vase applied with three double loop handles, a band of polychrome and gilt alternating triangular panels on the angled shoulder above, a band of scrolling gilt vine issuing polychrome flower heads and alternating with polychrome arabesque interlace roundels below, the pointil mark under the short foot showing as a five-petaled flower
10 7/8 in. (27 cm.) high

£30,000-50,000

£22,000-35,000
€28,000-46,000

PROVENANCE :

Baron Alphonse de Rothschild (1827-1905), Paris, inv. P.48.
Baron Edouard de Rothschild (1868-1949), Paris, inv. no. E de R 535.
Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to the Jeu de Paume (ERR no. R 2672).
Transferred to Schloss Kogl, Attergau.
Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee, and transferred to the Central Collecting Point, Munich, June 20, 1945 (MCCP no.203/3).
Repatriated to France July 31, 1946 and restituted to the Rothschild Collection.
Baroness Batsheva de Rothschild (1914-99), Tel Aviv.
The Collection of The Late Baroness Batsheva de Rothschild; Christie's, London, 14 December 2000, Sale 6407, lot 19.

While the individual letters of the inscriptions are legible, their combination makes no sense – a clear indication of historicism. This factor differentiates this lamp from the two other examples included in this sale, all of which have perfectly legible inscriptions presumably copied from genuine examples.

The pointil mark on the underside of the foot in the form of a five-pointed rosette is something not encountered on other lamps, but which might well provide a clue as to the manufacturer. Apart from these small points, and the unusually elongated and flaring neck, this lamp has mastered the technical aspects of the manufacturing of these difficult lamps remarkably well.



THE LAFAYETTE-BOLIVAR PISTOLS



PROPERTY OF A
PRIVATE AMERICAN COLLECTION

36

A MAGNIFICENT AND IMPORTANT CASED PAIR OF FRENCH SILVER-MOUNTED RIFLED FLINTLOCK PISTOLS

BY NICOLAS-NOEL BOUTET, VERSAILLES,
THE CASE DATED '1825'

With blued and gilt swamped octagonal barrels each cut with multi-groove rifling and decorated with gold-inlaid bands and finely engraved panels of foliage and Empire-style ornament, engraved and gilt breeches each struck with three maker's marks, engraved and gilt tangs decorated en suite, silver fore-sights, blued flat bevelled locks each with roller, gold-lined rainproof priming-pan and fine gold-encrusted ornament involving foliage, a dragon and a wolf, the lower edge of each lock respectively signed 'N.N. BOUTET A VERSAILLES' and 'MANUFACTURE ROYALE A VERSAILLES' in gold, each with set trigger mounted on an engraved iron trigger-plate, exquisite silver mounts cast and chased with Classical ornament against a stippled gilt ground, comprising trigger-guards each with trophy of arms finial and winged deity with laurel wreath, rear ramrod pipes each with Medusa mask, pommels each with Hercules mask, and side-plates each depicting the mythical fight between the Centaurs and Lapiths at the wedding feast of Peirithous, original silver-mounted ramrods, and each with gold escutcheon mounted behind the barrel tang bearing the name 'BOLIVAR', in silver-bound close-fitted veneered case lined in green velvet, the lid with tooled and gilt red Morocco lining signed 'MANUFACTURE ROYALE / à / VERSAILLES / 1825 / N.N. BOUTET / Le Dépôt de La Manuf.re a Paris. Rue Des Filles St. Thomas No.23', the exterior with silver escutcheon signed 'N.N. BOUTET A VERSAILLES' with accessories including silver-gilt-mounted powder-flask with sprung nozzle and case-hardened bullet-mould, Paris silver marks for circa 1809-1819
16 $\frac{3}{8}$ in. (41.5 cm.) overall, 10 $\frac{5}{8}$ in. (27 cm.) barrels;
the case 17 $\frac{3}{4}$ in. (45 cm.) x 12 $\frac{1}{4}$ in. (31 cm.)

(2)

\$1,500,000-2,500,000

£1,100,000-1,800,000
€1,400,000-2,300,000





MANUFACTURE ROYALE

à

VERSAILLES.

1825.

M. N. BOUTET.

15, RUE DES FILLES S. THOMAS N° 25.



Portrait of Simon Bolivar (1783-1830), Venezuelan general, patriot and revolutionary, by Antonio Salguero. De Agostini Picture Library / Bridgeman Images.

PROVENANCE :

Gifted by General Gilbert Motier, Marquis de Lafayette, to Simón Bolívar, El Libertador, in 1825
 Gifted (before 1830) by Simón Bolívar to Jose Ignacio Paris (d. 1848) Enriqu  Paris, son, by descent
 By whom sold to Enriqu  Grice (d. 1860), 7 July 1851
 The collection of William Goodwin Renwick (1886-1971)
 Sold Sotheby's London, *Highly Important Firearms from the collection of the late William Goodwin Renwick (European, Part III)*, 19 March 1973, lot 21
 The collection of Clay P. Bedford (1903-1991)
 A private Latin American collection
 A private American collection

EXHIBITED :

The St. Louis Art Museum, St. Louis, Missouri, *Firearms of Princes*, December 1939 - January 1940
 Colonial Williamsburg, Williamsburg, Virginia, *Decorated Firearms 1540 - 1870*, January 23 - March 6, 1977

LITERATURE :

Wallace B. Gusler and James D. Lavin, *Decorated Firearms, 1540-1870, from the Collection of Clay P. Bedford*, University Press of Virginia, 1977
 James D. Lavin, *The Art And Tradition Of The Zuloagas: Spanish Damascene from the Khalili Collection*, Khalili Collections, March 1997
 Daniel A. Del Rio, *Bolivar and the Liberating Crusade*, Executive Committee of the Sim n Bolívar Bicentennial and the Embassy of Venezuela, 1980

These extraordinary pistols are a living artifact of the idealistic fervor of the Enlightenment as embodied by Sim n Bolívar, El Libertador, and the Marquis de Lafayette, revolutionary aristocrat. A tour-de-force of the premier maker of the era, Nicolas-No l Boutet of Versailles, Napoleon's official gunsmith, the pistols belong to an elite group of firearms made as important diplomatic gifts utilizing the finest possible materials and craftsmanship. The pistols were presented to Bolívar, "the George Washington of Latin America", by his French admirer, Lafayette in 1825, a year when the aging Frenchman returned to the America of his youthful triumphs and El Libertador reached the zenith of his long struggle to liberate Venezuela, Colombia, Panama, Ecuador, Peru and Bolivia.

SIMON BOLIVAR

Not Alexander, not Hannibal, not even Julius Caesar had fought across such a vast, inhospitable terrain. Charlemagne's victories would have had to double to match Bolívar's. Napoleon, striving to build empire, had covered less ground than Bolívar, struggling to win freedom.

—Marie Arana, *Bolivar: American Liberator*, Simon & Schuster, New York 2013

Sim n Jos  Antonio de la Sant sima Trinidad Bolívar y Palacios (1783-1830) was born into a wealthy family in Caracas and died 47 years later the liberator of six Latin American countries: Venezuela, Bolivia, Peru, Colombia, Panama and Ecuador. Undertaking the typical European education and travels of his class Bolívar, was exposed to Enlightenment ideals, which he adopted with great passion. Bolívar was in Paris for the 1804 coronation of Napoleon in Notre Dame cathedral which deeply moved him, perhaps crystallizing his desire to bring the independence movements of America and France to his native region. In Rome in 1805 he made this solemn promise:

I swear before you, I swear by the God of my fathers, by my forefathers themselves, by my honour and my country, that I shall never allow my hands to be idle or my soul to rest until I have broken the shackles which bind us to Spain.

Returning to Venezuela in 1807 via the United States, Bolívar freed all the slaves on his family estates. He spent the years between 1810 and 1825 in a series of hard-fought and bloody but brilliant military campaigns that freed the six modern-day countries from Spanish rule. But Bolívar's most important legacy was probably not his battlefield success but his fervent adherence to the ideals of justice, liberty and human dignity that formed the bedrock of the newly independent nations.

Bolívar famously admired the founding fathers of America, particularly George Washington, a fellow high-born farmer whose persistence and ardor accomplished independence. When Bolívar was born in 1783 Washington was bidding his soldiers farewell; the younger man grew up on the tales of his exploits and those of his compatriots, like the Marquis de Lafayette and Thomas Jefferson, both of whom he deeply admired. Bolívar treasured the letters he received from both Lafayette and the Washington family, who called El Libertador "the Washington of the south."



MARQUIS DE LAFAYETTE

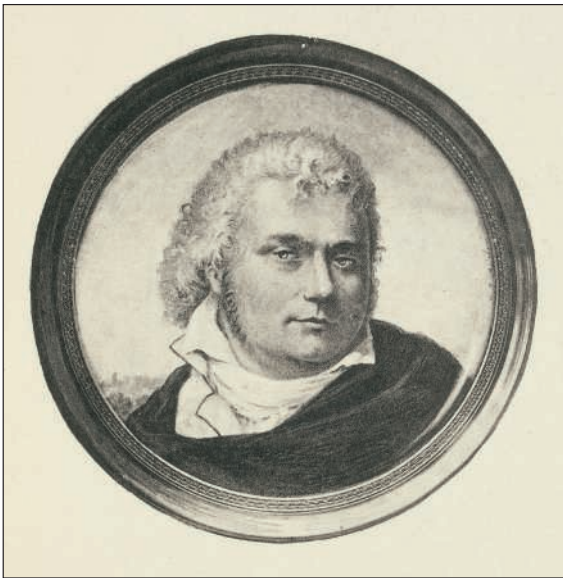
General Marie Paul Joseph Gilbert Motier, Marquis de Lafayette (1757-1834), embodied the idealistic zeal of his time, becoming a key figure in both the American and French Revolutions and then a link between George Washington, father of the United States, and Simón Bolívar, liberator of Latin America. Born to a wealthy landowning family with a history of distinguished military service, Lafayette was commissioned a French officer at age 13. A fervent believer in the justice of the American revolutionary cause, he traveled to the colonies, where, just 19, he was appointed a major-general. Between serving with distinction in the Battle of the Brandywine, the Battle of Rhode Island and the Siege of Yorktown, Lafayette also managed to travel home to France to enlist further financial support for the cause. During these years he became close to George Washington, Alexander Hamilton and Thomas Jefferson, and he and his heirs were made honorary citizens of the U.S. in perpetuity. Lafayette was to name his own son George Washington Lafayette. After returning to France in triumph Lafayette was elected to the Estates-General of 1789. Jefferson helped him write the Declaration of the Rights of *Man and of the Citizen*.

In 1824 President James Monroe invited the aging Lafayette to return to the U.S. as the nation's guest. The Marquis spent 14 months in America, visiting all 24 states. He made his way to Mount Vernon to pay his respects at the grave of his friend, George Washington. Lafayette was greeted by veterans, cheering citizens and dignitaries throughout his trip, while each city vied to outdo the others in celebration and honors for the war hero. Simón Bolívar's nephew and adopted son, Fernando Bolívar, had come to the U.S. in 1822 to attend Germantown Academy (later attending the newly established University of Virginia because of his uncle's great admiration of Thomas Jefferson). Lafayette met Fernando Bolívar in July 1825 when he went to Germantown to deliver an address. A great admirer of Simón Bolívar, Lafayette corresponded with him and famously named him 'the George Washington of Latin America'. At the request of the Washington family Lafayette sent to Bolívar on October 13, 1825 a portrait of the President, a lock of Washington's hair and a gold medal with his likeness. It was likely at this time that Lafayette sent the Boutet pistols to Bolívar, as his personal gift to the younger revolutionary - who perhaps he saw as carrying on the torch he had, by then, put down. Bolívar wrote from Lima on March 20, 1826 in reply: "*Ah, what mortal could ever be worthy of the honors that you and Mount Vernon see fit to lavish on me!*"



Portrait of Gilbert Motier (1757-1834) the Marquis de La Fayette as a Lieutenant General, 1791. Court, Joseph Desire (1797-1865). Chateau de Versailles, France/Bridgeman Images.





Portrait of Nicolas-Noël Boutet (1761-1833), Director of Arms Manufacturing at Versailles, Print. Inv. E30. Photo: Marie Bruggeman. © Musée de l'Armée/Dist. RMN-Grand Palais / Art Resource, NY.



Maker's mark on the breech.



Details of lock-plates showing signatures.



NICOLAS-NOEL BOUTET

Nicolas-Noël Boutet (1761-1833) was the premier gunsmith of France during an important period of arms manufacture. Son of a French royal gunsmith and son-in-law of another, Boutet survived the Revolution of 1789 to become an important gunsmith under the subsequent rise of Napoleon. Boutet was named *Directeur Artiste* of the newly formed Versailles Arms Manufactory in 1792 and in 1795 was appointed head of the newly created *Arms de luxe* department, responsible for richly decorated presentation arms suitable for military heroes or heads of state. Napoleon then made Boutet his chief gunsmith from 1800 to 1818. During this period Boutet was able to marry technical perfection and precision of workmanship with the finest decoration. Skilled crafts guilds had been disbanded with the decline of Louis XVI; Boutet hired many masters of silversmithing, lock-making and goldsmithing for his Versailles workshops. Working in the Empire idiom that took hold with Napoleon's rise and with the Mediterranean campaigns, Boutet fashioned the finest presentation arms of the period, richly embellishing them with the Graeco-Roman and Egyptian ornament that reflected the period's ideals of military honor and glory.

JOSE IGNACIO AND ENRIQUE PARIS

José Ignacio Paris belonged to a small, close-knit circle of friends and compatriots of Simón Bolívar who not only supported him with comradeship but also financially. Bolívar gave Paris *La Quinta de Bolívar*, the house he had received from the new government in gratitude for their liberation. Later, Paris commissioned a bronze statue of Bolívar from sculptor Pietro Genovese Tenerani that sits in the square now known as Bolívar-Bogota Plaza. Bolívar also gave José Ignacio Paris the Lafayette pistols. Enrique Paris, son of Jose Ignacio, then sold the pistols to Senor Enrique Grice, wealthy Anglo-Colombian and son-in-law of another Bolívar intimate, Juan de Francisco y Martin. Paris presented Grice with a signed document on letterhead of the Republic of Nueva Granda, Bogota, dated 7 July 1851 (accompanied by two affidavits attesting to Enrique's signature). The document (recorded in the 1973 Sotheby's auction) stated that the pistols '*...were presented by General Lafayette to his Excellency the Liberator of Colombia in 1825, and were presented by Bolívar as a gesture of friendship to Jose Ignazio Paris, the father of Enrique Paris. The latter has now sold them to Senor Enrique Grice who receives them in the same condition as that in which they were handed on by Simón Bolívar.*'



La Quinta de Bolívar, outside Bogota, Colombia.

EXHIBITED AT THE ROYAL UNITED SERVICES MUSEUM?

Intriguingly, Karl Baedeker's famous London guidebook, *London & Its Environs, Handbook for Travellers*, in annual editions beginning as early as 1889, notes '...cases containing... the pistols of Sir Ralph Abercromby, Bolivar, and Tippoo Sahib...' are amongst the highlights for visitors [to the Royal United Services Museum in Whitehall]. The Royal United Services Institute, known as RUSI, was founded in 1831 by the Duke of Wellington and includes an important research library of military affairs. This reference to Bolivar pistols at RUSI, which appears through at least some of the 1890s Baedeker editions but disappears sometime before 1906, may well refer to the present pair of pistols.

WILLIAM GOODWIN RENWICK

Born to a prosperous family in Davenport, Iowa, William Goodwin Renwick (1886-1971) spent his boyhood in Claremont, California and earned an L.L.B. at Harvard in 1913. He began amassing in the decades before WWII one of the premier firearms collections in modern history. The 1939 Bulletin of the City Art Museum of St. Louis report on its Renwick loan exhibition notes that "Half of them are known to have been at one time the personal property of emperors, kings, members of the European nobility, or other notable personages....objects de luxe, created for the richest and most critical personages of their time by the most skillful contemporary artists and craftsmen." The collection was not just an assemblage of individual masterpieces, but, in its whole, told the

story of firearms development from the 14th to the 20th century. Renwick bequeathed a portion of the collection to the Smithsonian, where it was exhibited in 1975. The Renwick European firearms were offered in a series of ten single-owner auctions at Sotheby's in London, held from 17 July 1972 through 17 June 1975 - landmark sales never equaled in the field of arms and armor.



Detail of pommel.



OTHER IMPORTANT HISTORIC PAIRS OF PISTOLS AT AUCTION

Christie's New York sold (17 November 2004, \$1,690,000) an earlier and less elaborately decorated pair of pistols by Boutet that was given by Simón Bolívar to Ricardo Illingworth who, like José Ignacio París, was a member of Bolívar's inner circle. This pair is now the property of the state of Venezuela. A single pistol belonging to Bolívar is held in the collection of the Museo Quinta de Bolívar in Bogotá. Very few of Bolívar's other personal effects survive. A group of fourteen small Bolívar items was sold at Christie's New York on 18 May 1988 by the descendants of Fernando Bolívar (Simón's nephew and heir) to the Banco de Venezuela. Other important historic pistols sold at Christie's New York include a cased pair of gold- and silver-mounted pistols by Tatham & Egg of London which had been presented to General Manuel Belgrano by the city of Buenos Aires in 1816 (21 November 2006, \$374,000) and a pair of French flintlock holster pistols presented by Gilbert du Motier, Marquis de Lafayette to General George Washington (18 January 2002, \$1,980,000).

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A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

- for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- Phone Bids**
Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

- Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

- Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 30% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a

lot for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the

auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$100,000, 20% on that part of the **hammer price** over US\$100,000 and up to and including US\$2,000,000, and 12% of that part of the **hammer price** above US\$2,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or delivered to locations in California, Florida, Illinois, Massachusetts, New York, Pennsylvania, Rhode Island or Texas. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full

catalogue description before bidding.

- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT 1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.
- Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Cashier's Department. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Cashier's Department, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Cashier's Department only
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Cashier's Department by phone at +1 212 636 2495 or fax at +1 212 636 4939.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 7th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this,

- we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE 1 COLLECTION

Once you have made full and clear payment, you must collect the **lot** within 7 days from the date of the auction.

- You may not collect the **lot** until you have made full and clear payment of all amounts due to us.
- If you have paid for the **lot** in full but you do not collect the **lot** within 90 calendar days after the auction, we may sell it, unless otherwise agreed in writing. If we do this we will pay you the proceeds of the sale after taking our storage charges and any other amounts you owe us and any **Christie's Group** company.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Information on collecting **lots** is set out on an information sheet which you can get from the bidder registration staff or Christie's Cashier's Department at +1 212 636 2495.

2 STORAGE

- If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - charge you storage fees while the **lot** is still at our saleroom; or

- (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Art Transport at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol ~ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller

under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce

a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- ◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.
- See Storage and Collection pages in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△: Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees:

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ◆ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ◆.

The third party will be remunerated in exchange for accepting this risk based on a fixed fee if the third party is the successful bidder or on the final hammer price in the event that the third party is not the successful bidder. The third party may also bid for the lot above the written bid. Where it does so, and is the successful bidder, the fixed fee for taking on the guarantee risk may be netted against the final purchase price.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

WINE AND SPIRITS BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Bidders are strongly encouraged to read the Conditions of Sale contained in this catalogue that state the terms governing the purchase of all property sold at auction and the conditions upon which Christie's guarantees the authenticity of property offered for sale.

ESTIMATES

Catalogue entries include descriptions for every lot and a price range that is our specialists' opinion of the price expected at auction. Estimates are based upon prices recently paid at auction for comparable property and take into account condition, rarity, quality and provenance (history of previous ownership). Estimates are prepared well in advance of the sale and are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or sales tax. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

Unless otherwise indicated, all lots in this catalogue are offered subject to a reserve. The reserve is the confidential minimum price the consignor will accept and below which a lot will not be sold. The reserve will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol • next to the lot number.

BUYER'S PREMIUM FOR WINE

Christie's charges a premium to the buyer on the final bid price of each lot of wine sold at the following rates:

22.5% of the final bid price of each lot.

For all lots, taxes are payable on the premium at the applicable rate.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public and free of charge. Christie's specialists are available to give advice at viewings or by appointment. We encourage prospective buyers to examine lots thoroughly and to request condition reports. Exceptions: Wine: All viewings are by appointment only. To make arrangements please contact the Wine Department

BIDDER REGISTRATION

Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the sale. New clients, or those who have not made a recent purchase at Christie's, will be asked to supply a bank reference to register.

To avoid any delay in the release of purchases, please pre-arrange check or credit approval through Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

BIDDING

The auctioneer accepts bids from those present in the saleroom, from telephone bidders or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, either by placing consecutive bids or by entering bids in response to saleroom, telephone, and/or absentee bids. The auctioneer will not specifically identify bids placed on behalf of the consignor. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. Please note New York State law requires that buyers of alcoholic beverages must be at least 21 years of age.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for

each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price and other bids. If identical bids are received from two or more parties, the first bid received by Christie's will take priority. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids," "book bids," "order bids" or "commission bids." Absentee Bids Forms are available in this catalogue, at any Christie's location or on www.christies.com.

TELEPHONE BIDS

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

BIDDING INCREMENTS

Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion.

Absentee bids that do not conform to the increments set below may be lowered to the next bidding interval.

| | |
|------------------------|--|
| \$50 to \$1,000 | by \$50s |
| \$1,000 to \$2,000 | by \$100s |
| \$2,000 to \$3,000 | by \$200s |
| \$3,000 to \$5,000 | by \$200, \$500, \$800 (ie: \$4,200, \$4,500, \$4,800) |
| \$5,000 to \$10,000 | by \$500s |
| \$10,000 to \$20,000 | by \$1,000s |
| \$20,000 to \$30,000 | by \$2,000s |
| \$30,000 to \$50,000 | by \$2,000, \$5,000, \$8,000 (ie: \$32,000, \$35,000, \$38,000) |
| \$50,000 to \$100,000 | by \$5,000s |
| \$100,000 to \$200,000 | by \$10,000s |
| above \$200,000 | at the auctioneer's discretion |

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

SUCCESSFUL BIDS

The fall of the auctioneer's hammer indicates the final bid, at which time the buyer assumes full responsibility for the lot. The results of absentee bids will be sent by mail after the auction. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

AUCTION RESULTS

To obtain spoken results for specific lots or faxed results for an entire auction, please call +1 212 703 8080.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in New York may be paid for in the following ways: **wire transfer, credit card** (up to \$50,000), **bank checks, checks and cash,**

money orders or travellers checks (up to \$7,500 combined total, subject to conditions)

Wire transfer: JPMorgan Chase Bank, N.A. 270 Park Avenue New York, NY 10017 ABA# 021000021 FBO: Christie's Inc. Account # 957-107978, for international transfers, SWIFT: CHASUS33.

Credit cards: Visa, MasterCard, American Express and China UnionPay a limit of \$50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the NY sale site will only be accepted for NY sales. Christie's will not accept credit card payments for purchases in any other sale site. The fax number to send completed CNP (Card Member not Present) authorization forms to is +1 212 636 4939. Alternatively, clients can mail the authorization form to the address below.

Cash, Money Orders or Travellers Checks is limited to \$7,500 (subject to conditions).

Bank Checks should be made payable to Christie's (subject to conditions).

Checks should be made payable to Christie's.

Checks must be drawn on a US bank and payable in US dollars. In order to process your payment efficiently, please quote *sale* number, *invoice* number and *client* number with all transactions.

All mailed payments should be sent to:

Christie's Inc. Cashiers' Department, 20 Rockefeller Center, New York, NY 10020. Please direct all inquiries to the Cashiers' Office Tel: +1 212-636-2495 Fax +1 212-636-4939 Please note that Christie's will not accept payments for purchased Lots from any party other than the buyer, unless otherwise agreed between the buyer and Christie's prior to the sale.

SALES TAX

Purchases picked up in New York or delivered to locations in California, District of Columbia, Florida, Illinois, New York, Pennsylvania, Rhode Island or Texas may be subject to sales or compensating use tax of such jurisdictions. It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2496.

COLLECTION OF PURCHASED LOTS

Buyers are expected to remove their property within 7 calendar days of the auction. Please refer to the section on Collection and Delivery of Wine at the back of the catalogue for collection information for purchased lots.

SHIPPING

A Christie's and Columbus Circle Wines and Spirits Collection and Delivery Form is enclosed with each invoice. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's and Columbus Circle Wines and Spirits, can arrange property packing and shipping at the buyer's request and expense.

EXPORT/IMPORT PERMITS

Property sold at auction may be subject to laws governing export from the US and import restrictions of foreign countries. Buyers should always check whether an export license is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation, no such restriction shall justify the rescission of any sale or delay in making full payment for the lot.

CONDITIONS OF SALE FOR WINE AND SPIRITS

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's, Columbus Circle Wines and Spirits and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale.

By bidding at auction you agree to be bound by these terms.

1. CHRISTIE'S AND COLUMBUS CIRCLE WINES AND SPIRITS AS AGENT

Except as otherwise stated Christie's and Columbus Circle Wines and Spirits acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. BEFORE THE SALE

(a) Examination of property

Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie's, Columbus Circle Wines and Spirits nor the seller provides any guarantee in relation to the nature of the property. The property is sold "as is."

(b) Catalogue and other descriptions

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie's, Columbus Circle Wines and Spirits nor the seller is responsible in any way for errors and omissions in the catalogue or any supplemental material.

(c) Buyer's responsibility

All property is sold "as is" without any representation or warranty of any kind by Christie's, Columbus Circle Wines and Spirits or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

3. AT THE SALE

(a) Refusal of admission

Christie's and Columbus Circle Wines and Spirits have the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

(e) Telephone bids

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations. Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate.

(i) Auctioneer's discretion

The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute,

and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale. The buyer's premium for wine is 22.5% of the hammer price on each lot.

(b) Payment and passing of title

Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes) not later than 4.30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, in our sole discretion, shall require. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(d) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

(e) Export license

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

(f) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled in our absolute discretion to exercise one or more of the following rights or remedies (in addition to

asserting any other rights or remedies available to us by law):

- (i) to charge interest at such rate as we shall reasonably decide;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(g) Failure to collect purchases

Where purchases are not collected within seven calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, insurance and any other costs incurred, together with payment of all other amounts due to us.

5. EXTENT OF CHRISTIE'S AND COLUMBUS CIRCLE WINES AND SPIRITS LIABILITY

Neither the seller, Christie's, nor Columbus Circle Wines and Spirits nor any of their officers, employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Except as stated below, neither the seller, Christie's, nor Columbus Circle Wines and Spirits, nor any of their officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

Notwithstanding any other terms of these Conditions of Sale, if within 30 days after the sale, Christie's and Columbus Circle Wines and Spirits have received from the original buyer of any property notice of a claim in writing that any lot is short or has suffered breakage, then Christie's and Columbus Circle Wines and Spirits in their sole discretion will decide any such claim as between the consignor and the buyer and may rescind the sale and refund the purchase price received.

The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's and Columbus Circle Wines and Spirits when the lot was sold at auction.

The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.

The buyer's sole and exclusive remedy against Christie's, Columbus Circle Wines and Spirits and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's, Columbus Circle Wines and Spirits nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's, relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in which the auction is held. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of that country, state, county or province, and (if applicable) of the federal courts sitting in such state.

SPECIAL NOTICE

Though every effort is made to describe the wines in this catalogue and to describe or measure the levels of older vintages, buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of corks and wine. Corks over 20 years old begin to lose their elasticity and levels can change between cataloging and sale. Old corks have also been known to fail during or after shipment.

We therefore repeat that there is always a risk of cork failure with old wines and due allowance must be made for this.

Under no circumstances can a return be accepted or an adjustment of price or credit be made after delivery except under the terms stated in paragraph 5, above, of the Conditions of Sale.

Unless otherwise stated, Bordeaux are château bottled.

Important note regarding opening of cases and listing of levels: Christie's and Columbus Circle Wines and Spirits general policy is to open all wood cases and to describe levels. Bidders must make allowances for reasonable variations in ullage which may be encountered in cases older than twenty years.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE FOR WINE AND SPIRITS

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol \circ next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties. When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue.

In this catalogue, if property has \circ \blacklozenge next to the lot number, Christie's guarantee of a minimum price has been fully financed through third parties.

ALL DIMENSIONS ARE APPROXIMATE

CONDITION REPORTS

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). Please contact the Specialist Department for a condition report on a particular lot.

Condition reports are provided as a service to interested clients. Prospective buyers should note that descriptions of property are not warranties and that each lot is sold "as is."

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol \sim in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country.

Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

OPTIONS TO BUY PARCELS

A parcel, as denoted in the catalogue, is a sequence of lots carrying the same estimates and consisting of the same type of wine, quantity and bottle size.

In the sale, the buyer of the first lot of a parcel of wine will have, at the discretion of the auctioneer, the option to take any or all further lots in the parcel for the same hammer price.

If the option is not exercised on all lots in the same parcel, the auctioneer will open bidding on the next unsold lot and offer the buyer of that lot the option to take any or all of the remaining lots in the parcel sequence.

Absentee bids submitted on any lot in a parcel will, if unsuccessful, be placed on successive lots in the parcel until such bid is successful or the parcel has ended.

Bidding shall continue in the same manner until all lots in the parcel have been offered and declared sold or unsold by the auctioneer.

CLASSIFICATIONS

Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources

All wines are bottled by the producer (Château or estate owner) unless otherwise indicated by the initials Bordeaux Bottled BB and English Bottled EB.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE

The amount by which level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue.

SHIPPING AND COLLECTION: WINE

All wines are held at Christie's facility at The Wine Cellarage. Buyers are expected to remove their property within 7 calendar days of the auction. A Christie's Collection and Delivery Form is enclosed with each invoice and is available on the Christie's website. It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense.

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• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All lots will be stored free of charge for 35 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. Lots may not be collected during the day of their move to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

| Charges | All Property |
|---|--------------|
| Administration (per lot, due on Day 36) | \$150.00 |
| Storage (per lot/day, beginning Day 36) | \$12.00 |

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality.
Please contact CFASS New York for details and rates: Tel + 1 212 636 2070, storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
nycollections@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
nycollections@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9:30 AM - 5:00 PM
Monday-Friday except Public Holidays



**EUROPEAN SCULPTURE AND
WORKS OF ART**

New York, 13 April 2016

VIEWING

8-13 April 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

William Russell
wrussell@christies.com
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A TERRACOTTA BUST OF MILO OF CROTON
BY PIERRE PUGET (1620-1694), LATE 17TH CENTURY
15 in. high; 17¼ in. wide
\$20,000-30,000

CHRISTIE'S
THE ART PEOPLE



OLD MASTER PAINTINGS: PART I

New York, 14 April 2016

CLASSIC ART

8-14 April 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

François de Poortere
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+1 212 636 2120

Property of an Important New York Collector
GAETANO GANDOLFI
(SAN MATTEO DELLA DECIMA 1734-1802 BOLOGNA)

Saint Cecilia

signed with initials and dated on the reverse: 'G.G.f 1791'

oil on canvas, unlined
16¼ x 12¾ in. (41.3 x 31.5 cm.)
\$500,000-700,000

CHRISTIE'S
THE ART PEOPLE



ANTIQUITIES

New York, 12 April 2016

VIEWING

20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Fox Solomon
hsolomon@christies.com
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Property from an Important European Collection
A GREEK MARBLE HEAD OF A YOUTH
CIRCA 4TH CENTURY B.C.
10 in. (25.4 cm.) high
\$300,000-500,000

CHRISTIE'S
THE ART PEOPLE



Property from a Distinguished Collection
ELISABETH-LOUISE VIGÉE LE BRUN (PARIS 1755-1842)
Portrait of Marie Antoinette (1755-1793), bust-length
signed and dated 'L.E. Vigée Le Brun' (lower right) and inscribed '8ème Juillet 1800' (on the reverse)
oil on panel
12 ½ x 10 ⅛ in. (31.8 x 26 cm.)
\$600,000-800,000

REVOLUTION

New York, 13 April 2016

VIEWING

8-13 April 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Alan Wintermute
awintermute@christies.com
+1 212 636 2120

CHRISTIE'S
THE ART PEOPLE



**AN INQUIRING MIND:
AMERICAN COLLECTING OF
JAPANESE AND KOREAN ART**

New York, 15 April 2016

VIEWING

8-14 April 2016
20 Rockefeller Plaza
New York, NY 10020

CONTACT

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tmurakami@christies.com
+1 212 636 2158

A CLOISONNÉ ENAMEL VASE

Meiji period (late 19th century), signed Kyoto Namikawa
(Workshop of Namikawa Yasuyuki; 1845-1927)
9 in. (22.9 cm.) high
\$150,000-200,000

CHRISTIE'S
THE ART PEOPLE



ORIENTAL RUGS AND CARPETS

London, King Street, 19 April 2016

VIEWING

15-18 April 2016

8 King Street

London SW1Y 6QT

CONTACT

Louise Broadhurst

lbroadhurst@christies.com

+44 (0)20 7389 2603

THE ALICE DE ROTHSCHILD 'VASE' CARPETS

A Kirman 'Vase' Carpet

SOUTH EAST PERSIA, LATE 17TH CENTURY

8ft.3in. x 5ft. (251cm. x 151cm.)

£1,000,000-1,500,000

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A PAIR OF SEVRES PORCELAIN BLEU CELESTE ICE PAILS,
COVERS AND LINERS FROM THE 'SERVICE AUX CAMEES' ORDERED BY CATHERINE THE GREAT OF RUSSIA
Circa 1778, interlaced L's enclosing date letters AA, painter's marks for Barratt, gilder's marks for Boulanger and Le Guay
£700,000-1,000,000

THE EXCEPTIONAL SALE

London, King Street, 7 July 2016

VIEWING

2-7 July 2016
8 King Street
London SW1Y 6QT

CONTACT

Robert Copley
+44 (0)20 7389 2353

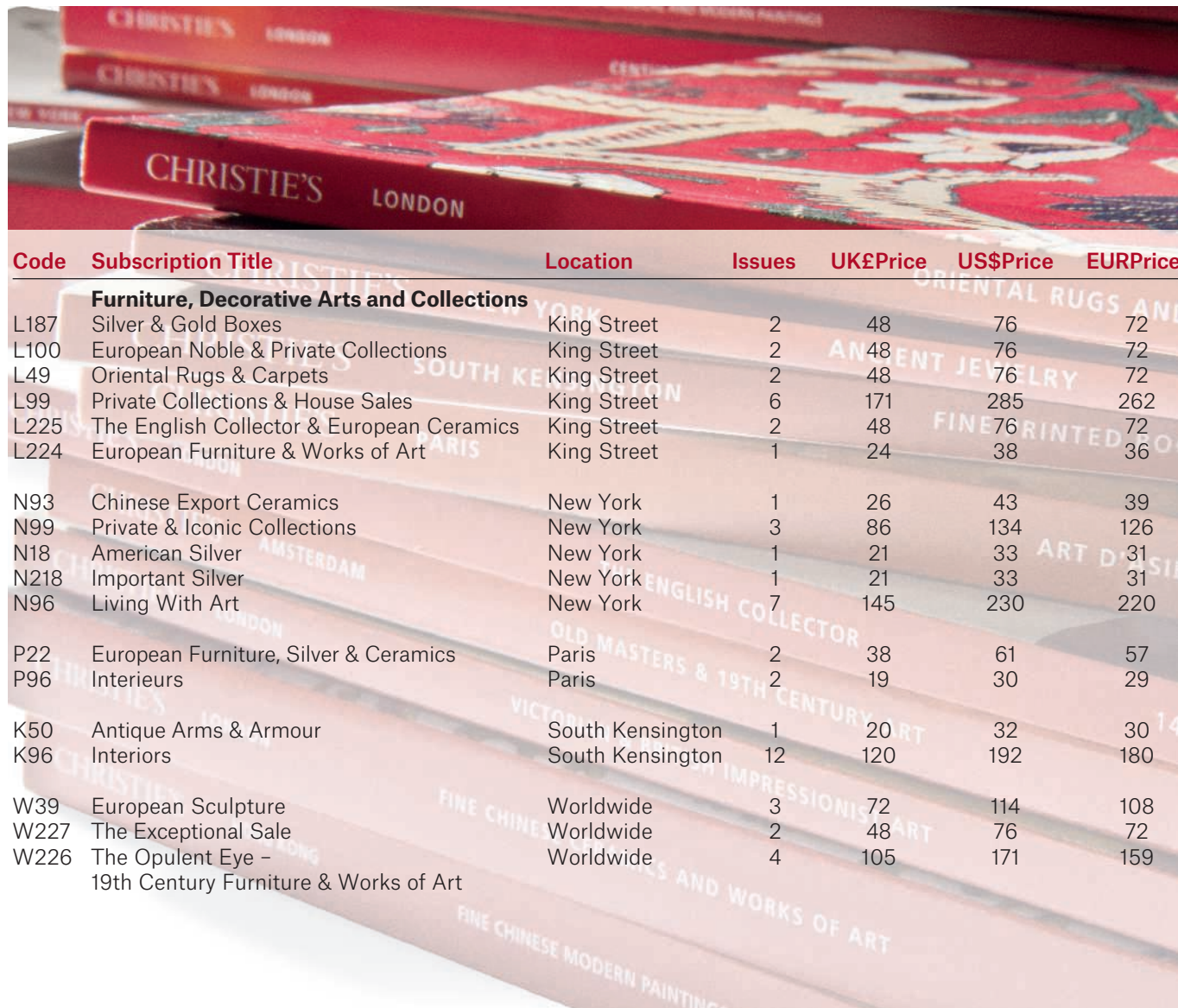
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English & Continental Furniture, Decorative Objects and Interior Furnishings of all types and periods. Silver from the late Medieval period through the 19th century as well as Judaica, Porcelain, Pottery and Glass from all the great factories and makers. Woven Rugs and Carpets from the Islamic World as well as Chinese, Indian and European Carpets. Clocks, Marine Chronometers and Barometers. Arms and Armour spanning from bronze age weapons to 19th Century Firearms.



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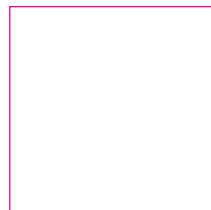
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