

THE
EXCEPTIONAL
SALE 2017

New York
28 April 2017



CHRISTIE'S







THE EXCEPTIONAL SALE 2017

FRIDAY 28 APRIL 2017



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wrap front
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inside front cover
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21/06/16

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Friday 28 April 2017
at 10.00 am

20 Rockefeller Plaza
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Saturday	22 April	10.00 am – 5.00 pm
Sunday	23 April	1.00 pm – 5.00 pm
Monday	24 April	10.00 am – 5.00 pm
Tuesday	25 April	10.00 am – 5.00 pm
Wednesday	26 April	10.00 am – 5.00 pm
Thursday	27 April	10.00 am – 5.00 pm

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Jussi Pytkkanen (#1351667)

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International Decorative Arts



ORLANDO ROCK
International
Head of Group
orock@christies.com
+44 (0)20 7389 2031
London



PAUL CUTTS
International
Managing Director
pcutts@christies.com
+44 (0)20 7389 2966
London



CHARLES CATOR
Chairman of Group,
Deputy Chairman,
Christie's International
ccator@christies.com
+44 (0)20 7389 2355
London



ROBERT COPLEY
International
Head of Furniture
rcopley@christies.com
+44 (0)20 7389 2353
London



**HARRY WILLIAMS-
BULKELEY**
International Head of Silver
hwilliams-bulkeley@christies.com
+44 (0)20 7389 2666
London



STEFAN DOEBNER
sdoebner@christies.com
+31 20 575 59 18
Germany and
Northern Europe



GILES FORSTER
Head of Department, 19th
Century Furniture
gforster@christies.com
+44 (0)20 7389 2146
London



LIONEL GOSSET
Head of Private Collections,
France
lgosset@christies.com
+33 1 40 76 85 98
Paris



JOHN HAYS
Deputy Chairman,
American Furniture
jhays@christies.com
+1 212 636 2225
New York



**DONALD
JOHNSTON**
International
Head of Sculpture
djohnston@christies.com
+44 (0)20 7389 2331
London



STEFAN KIST
International Specialist,
Tapestries
skist@christies.com
+1 212 636 2205
New York



JO LANGSTON
International Head of
Portrait Miniatures
jlangston@christies.com
+44 (0)20 7389 2347
London



**BECKY
MACGUIRE**
Senior Specialist,
Chinese Export
bmacguire@christies.com
+1 212 636 2215
New York



**SIMON
DE MONICAULT**
sdemonicault@christies.com
+33 1 40 76 84 24
Paris



MARCUS RÄDECKE
Director, European Furniture
mradecke@christies.com
+44 (0)20 7389 2342
London



AMJAD RAUF
International Specialist,
Furniture & Private Collections
arauf@christies.com
+44 (0)20 7389 2358
London



**FRANÇOIS
ROTHLISBERGER**
frothlisberger@christies.com
+41 44 268 10 25
Switzerland and
Southern Europe



**WILLIAM
STRAFFORD**
Senior International Specialist
wstrafford@christies.com
+1 212 636 2348
New York



ANDREW WATERS
Head of Private Collections
& Country House Sales, UK
awaters@christies.com
+44 (0)20 7389 2356
London



JODY WILKIE
International Head of
European Ceramics & Glass
jwilkie@christies.com
+1 212 636 2213
New York

Specialists and Contacts for this Auction



MAX BERNHEIMER
International Specialist,
Head of Antiquities
mbernheimer@christies.com
+1 212 636 2225



TRISTAN BRUCK
Associate Specialist,
Chinese Works of Art
tbruck@christies.com
+1 212 636 2163



MICHELLE CHENG
Specialist,
Chinese Works of Art
mcheng@christies.com
+1 917 741 9158



ANNE IGELBRINK
Specialist Head of
Furniture
aigelbrink.com
+1 212 636 2386



**ASTRID
MALINGREAU**
Junior Specialist
Decorative Arts
amalingreau.com
+1 212 641 5778



**ALEXANDRA
OLSMAN**
Junior Specialist, Antiquities
aolsman@christies.com
+1 212 636 2246



CASEY ROGERS
Specialist Head of
19th Century Furniture
New York
crogers@christies.com
+1 212 707 5912



WILL RUSSELL
Specialist Head of Sculpture
New York
wrussell@christies.com
+1 212 636 2525



**HANNAH FOX
SOLOMON**
Specialist, Antiquities
hsolomon@christies.com
+1 212 636 2256



**WILLIAM
STRAFFORD**
Senior International
Specialist
wstrafford@christies.com
+1 212 636 2348



CARINA VILLINGER
Senior International
Specialist, Head of 20th
Century Decorative Arts
cvillinger@christies.com
+1 212 636 2236



NATALIE VOORHEIS
Junior Specialist,
Decorative Arts
nvoorheis@christies.com
+1 212 641 5766



JILL WADDELL
Senior Specialist,
Silver
jwaddell@christies.com
+1 212 636 2251



**TINA
ZONARS**
Deputy Chairman
tzonars@christies.com
+1 212 636 2177



BECKY MACGUIRE
Sale Director
Senior Specialist,
Chinese Export
bmacguire@christies.com
+1 212 636 2215



ALEXSSA TODD
Sale Coordinator
atodd@christies.com
+1 212 641 7559

KELLY AYERS
Regional Managing
Director, Decorative Arts

SABINA MILBANK
Head of Sale Management,
Decorative Arts

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PROPERTY FROM A PRIVATE COLLECTION FORMED FOR
THE CRESPI ESTATE, DALLAS, TEXAS



A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED EBONY
AND EBONIZED ETAGERES

BY BERNARD MOLITOR, CIRCA 1790

Each surmounted by a later rectangular grey-veined white marble top, above a three-quarter scrolling foliate frieze, flanked to each side by a patera, supported by four quivers, circular to the front, square to the back, joined by two square lower shelves, on tapering fluted feet, on acanthus sabots; one stamped *B. MOLITOR, JME* to the reverse; the marble tops glued down
37½ in. (95.3 cm.) high; 16¼ in. (41.3 cm.) wide; 16 in. (40.6 cm.) deep (2)

\$50,000-100,000

PROVENANCE:

Anonymous sale, Christie's, London, 21 March 2002, lot 32.







Bernard Molitor, *maître* in 1787.

These elegant *étagères*, with a refined combination of delicate arabesque gilt bronzes on a sober ebony ground, represent that distinctive stylistic moment in the 1790s, the last flowering of the taste of the *ancien régime* before the development of the sober republican taste of the new 'antique' styles of the Directoire and Consulat periods. Their discovery is a fascinating addition to the *œuvre* of Bernard Molitor, one of the most innovative cabinet-makers of the period, who, almost uniquely among his *confrères*, managed to achieve success both during the *ancien régime* and the Empire, right through to the restoration of the Bourbon monarchy following the fall of Napoleon.

The slender uprights with feathered tops suggesting quivers of arrows and the delicate floral garlands reflect the *goût étrusque* promoted by influential designers of the 1780s and 1790s such as Jean-Démosthène Dugourc. The combination of spiral-fluted ebony uprights with finely chased gilt bronze mounts can also be seen on a side table of *circa* 1790-1800 attributed to the designer Pierre-Louis-Arnulphe Duguers de Montrosier (sold Christie's, London, 12 June 1997, lot 50, and subsequently sold from the collection of Lily and Edmond Safra, Sotheby's, New York, 18-21 October 2011, lot 755). A further pair of side tables of closely related design, probably adapted from a single large table, was sold from the collection of Charles de Bestegui, château de Groussay; Sotheby's and Poulain-Le-Fur, 2 June 1999, lot 223. The use of such delicate naturalistic garlands recurs elsewhere in Molitor's *œuvre*, for instance on a *secrétaire* of *circa* 1787-9 executed for the duc de Choiseul-Praslin and later in the collection of Alphonse de Rothschild (illustrated in U. Leben, *Molitor Ebéniste from the Ancien Régime to the Bourbon Restoration*, London, 1992, p. 27, fig. 14 and cat. 47, p. 186). The interlaced ivy and rose buds of the frieze recall the ivy-wrapped column-uprights of some of Molitor's finest pieces, for instance on a *secrétaire* and *commode* which formed part of the Choiseul-Praslin commission (see Leben *op. cit.*, pp. 30-31, figs. 17 and 18, the *secrétaire* now in the Cleveland Museum of Art) and on a lacquer *commode* acquired in Paris for the Prince Regent which remains in the British Royal collection (Leben *op. cit.*, p. 87, fig. 75). Similar interlaced garlands to the frieze in combination with bold rosettes to the corners also feature on a restrained mahogany *commode* stamped by Molitor of *circa* 1790-1792 (Leben *op. cit.*, p. 28, fig. 15). The interlaced garlands of the frieze also recall the ornament on a series of chimney pieces with gilt bronzes by Pierre Gouthière supplied to Mme Du Barry for the château de Louveciennes *circa* 1771-3 (illustrated in C. Vignon and C. Baulez *et al.*, *Pierre Gouthière Virtuoso Gilder at the French Court*, exh. cat., New York, 2016, pp. 250-7). The astonishing naturalism of the floral mounts on some of Riesener's finest work from the 1780s (which have been associated with the *bronzier* François Rémond) must also have been an influence (as seen for instance on the celebrated lacquer *commode* and *secrétaire* supplied to Marie-Antoinette in 1783, now in the Metropolitan Museum of Art, New York).

The 'useful' model of a shelved *étagère* (the 'whatnot' in England) was a new, innovative form for the period and reflects the taste for inventive boudoir furniture promoted by *marchands-merciers* such as Dominique Daguerre and which was a particular specialty of Molitor. A double-shelved 'table *étagère*' by Molitor in mahogany of *circa* 1788-92 is illustrated in Leben *op. cit.*, cat. 139, p. 202. Interestingly, a shelved ebony console supported by simple pillars was part of the celebrated Choiseul-Praslin set of ebony and lacquer pieces supplied by Molitor *circa* 1796-1803 (see Leben *op. cit.*, cat. 91, p. 194). These *étagères*, with their square uprights to the rear and unfinished backs, are designed to go against a wall, so must have been intended for quite a specific placement by the original client for whom they were created.

Christie's is very grateful to Ulrich Leben, noted specialist on the work of Bernard Molitor and Associate Curator of the Rothschild Collection at Waddesdon Manor, for his help in preparing this catalogue entry.





PROPERTY FROM THE ESTATE OF RONALD P. STANTON

2

A RESTAURATION ORMOLU-MOUNTED CHINESE CELADON PORCELAIN VASE

THE PORCELAIN EARLY 18TH CENTURY, THE MOUNTS SECOND QUARTER 19TH CENTURY

The foliate-incised light-green celadon double gourd flanked by two scrolled channeled handles adorned by laurel and acanthus leaves, the neck terminated by a matted shaped ormolu ring resting on vine-headed and bearded satyr-masks, on a ribbon-tied circular base with laurel-garlanded festoons between upswept acanthus scrolled feet headed by flowerheads, the interior with a zinc tubular shaft 27 in. (68.5 cm.) high, 11¼ in. (30 cm.) wide

\$40,000-60,000

PROVENANCE :

Anonymous sale; Christie's London, 7 December 1995, lot 72.

This spectacular vase is emblematic of the desire among connoisseur collectors of the West for rare ormolu-mounted Chinese porcelain. This combination was first created by the Parisian *marchands-merciers* in the late 17th century who commissioned ornate and sophisticated mounts to enhance the unique qualities of each piece. Celadon porcelain was among the most coveted, and this form was called a 'vase gourde' or 'vase en calebasse'. This type of double-gourd vase figured in Chinese mythology as the principal attribute of one of the eight immortals, Li Tieguai. This god was always represented with a gourd filled with magical remedies, as a friend of the ill, and slept like a genie in the gourd.

The *marchand-mercier* Lazare Duvaux, who particularly specialized in ormolu mounted porcelain, sold a pair to the collector Blondel d'Azincourt on the 18th October 1755: '*deux vases celadons en forme de calebasse, à relief montés avec des branchages dorés 960 livres*'. The painter François Boucher also owned a double-gourd vase which featured in his sale of 18 February 1771: '*no. 868: une bouteille a deux goulots nouvelle porcelaine celadon...*' but perhaps the most well known connoisseur was the celebrated collector and Royal mistress, Madame du Pompadour. Of the few

examples to have survived, one with rams-head mounts is in the Mobilier National, Paris, while a pair from Prince Murat's Collection is illustrated in F.J.B. Watson, *The Wrightsman Collection*, New York, 1965, no.191. Chinese porcelain with related mounts include a pot-pourri vase with an identical base in the Louvre (Malecot Bequest 1895), illustrated in S. Eriksen, *Early Neo-Classicism in France*, London, 1974, pl.237. It came from the collection of Jean de Julienne and was sold in Paris in March 1767, lot 1424 where it was described as '*richement orné de bronzes, goût antique*.'

These works continued to enthrall the great collectors of the early 19th century, notably The Prince of Wales (later George IV), the Duke of Wellington and the Hon, Edward 'Beau' Lascelles. In addition to collecting 18th century examples, they would also commission contemporary *bronziers* such as Vuillamy and Son to create mounts for Chinese porcelain. Examples of this were sold from Harewood at Christie's, London, 5 December 2012, lots 521, 523 and 524. The enormous collection of ormolu-mounted porcelain and precious objects collected by George IV remains largely intact in the Royal Collection.



PROPERTY FROM A PRIVATE WEST COAST COLLECTION

■ 3

A LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD
AND MARQUETRY TABLE À ÉCRIRE

CIRCA 1750, STAMPED L. BOUDIN, JME (PROBABLY IN THE CAPACITY OF A
RETAILER), ATTRIBUTED TO JEAN-PIERRE LATZ

The serpentine-sided rectangular top with slightly outset rounded corners and veneered to form a cartouche enclosing ribbon-tied spring and summer flowers flanked by shaped panels of trellis parquetry enclosing quatrefoils, the frieze fitted at the front with a writing slide and at one side with a drawer, veneered all around with meandering floral and foliate motifs; raised on cabriole legs headed by ormolu chutes cast with overlapping imbricated discs and pendant foliage, ending in ormolu sabots, with French & Co. stock number 22821, the angle mounts and sabots of a later date
27½ in. (70 cm.) high, 24¾ in. (63 cm.) wide, 15¾ in. (40 cm.) deep

\$60,000-100,000

PROVENANCE:

With Henry Symons, London, 1920.

With French & Co., New York, from whom acquired by George Rasmussen in 1922 for \$4500.

Comtesse de Chavagnac.

Acquired from Kraemer, Paris by the current owner.

Jean-Pierre Latz, (c.1691-1754) *ébéniste privilégié du roi* before 1741.



Detail of Boudin stamp



Léonard Boudin, *maître* in 1761.

This elegant table à écrire, with its lush, naturalistic floral bouquet within rich trellis cartouches can be attributed to Jean-Pierre Latz, (1691-1754) one of the foremost *marqueteurs* of the Louis XV era who was given the further distinction of the title *ébéniste privilégié du roi*. Like many of his fellow *ébénistes*, Latz also provided works to the *marchands* and the Boudin stamp on this table illustrates one aspect of this practice.

By 1775, Léonard Boudin (1735-1807) had transformed himself from an *ébéniste* to a successful *marchand-ébéniste*, with premises on the rue Froidmanteau. As a hybrid furniture-maker and dealer, Boudin could stamp both newly executed commissions as well as older furniture that he would resell. This practice seems to be the case for this table à écrire as well as two others of identical form which share close variations to their marquetry. One was also stamped Boudin and was sold from the Estate of Mrs. Charles Allen Jr at Sotheby's, New York, 1 November 1997, lot 82. The second was stamped twice by Latz and once by Denis Genty, who like Boudin, was also a *marchand-ébéniste*. It was sold anonymously at Christie's, New York, 21 May 1997, lot 619. Other works by Latz that have closely related marquetry include a mechanical table also stamped Genty at Waddesdon Manor (G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, Fribourg, 1974, Vol. I, pp. 394-397) and a commode sold at Tajan, Paris, 20 June 2000, lot 127.





PROPERTY FROM THE COLLECTION OF JOHN W. KLUGE,
SOLD TO BENEFIT COLUMBIA UNIVERSITY

4

AN IMPERIAL CHINESE *ORMOLU*, PASTE-SET PAINTED
ENAMEL AND ALABASTER AUTOMATON 'FISHING BOY AND
HIS CATCH' WITH CLOCKWORK MECHANISMS

GUANGZHOU WORKSHOPS, QIANLONG PERIOD (1736-1795)

AUTOMATON: the figure has an alabaster head carved and painted with a sweet expression, with bright eyes and a broad smile below hair worn in two topknots tied with red ribbons, and supported on a carved wood body dressed in a short orange silk jacket with gold braid on the sleeves and fastened at the neck and side with a small gilt-bronze button, over a pair of beige silk pants, and an embroidered shoe, the figure balanced on one knee while holding a bamboo fishing pole in his right hand and a catch basket in his left, the bamboo pole suspending a fish carved in mother of pearl and another in pearl, the figure activated by turning a flat circular key at the back which winds the clockwork mechanism and a gilt-bronze knob activates the movement with a counter-clockwise turn, the boy raises and lowers his proper right arm in a gesture of casting his bamboo fishing pole in the gurgling stream below, upon which fish are caught and deftly placed in the basket

CASE: the tall rectangular Canton enamel base decorated in a pale *famille-rose* palette and inset with jewel-like transparent paste gems, finely painted to simulate the rocky banks of a river, the small paste gems suggesting the dappled light reflecting from the rushing water, all above an ornate *ormolu* base with archaic scroll balustrade, raised on bracket feet, the shaped aprons finely cast with floral scroll

MOVEMENT: English, late 18th century, housed in the base section and accessed by a large removable panel at the back

21½ in (54.6 cm.) high overall

\$60,000-100,000

P R O V E N A N C E :

Anon. Sale; Christie's South Kensington, 4 September 1986, lot 216.

Acquired from Pelham Galleries, London.

E X H I B I T E D :

London, The Grosvenor House Antique Fair, London, 15-24 June 1989.

L I T E R A T U R E :

Pelham Galleries. London, 1989, p. 27.

The Grosvenor House Antique Fair Handbook, London, 15-24 June 1989, p. 166.



In the Wanli period (1573-1620), Michele Ruggieri and Matteo Ricci were the first two Westerners allowed access to the cloistered world of the Ming court. Their entry was granted by the promise of two self-striking European clocks, then a technical marvel unknown in China. The mechanical workings of the clocks so impressed the Emperor that the priests were invited to remain within the Palace and asked to instruct Chinese technicians in the art of clockworks. Ricci's gift initiated an enduring fascination with Western science and in the use and collecting of clocks and the automated toys related to horological technology.

Imperial workshops, operated by Chinese clocksmiths and supervised by European masters, were founded to fulfill the Emperor's ceaseless appetite for these sophisticated instruments. In 1685, the Kangxi Emperor (r. 1662-1722) lifted the ban on maritime trading with foreign countries, thus establishing the port city of Canton in Guangdong province as the major trading port for East-West exchange. The Guangdong customs administration reserved the finest European examples to send as tribute to the Imperial Court. Records from the mid-1700s document that 40-50 clocks a year were sent from Guangdong to the Emperor.

By the reign of Qianlong (r. 1736-1795), the fad for clocks and automata was well-established and the production of these instruments reached its zenith. As the technology and skills of the clocksmiths developed, the level of complexity increased and clocks were required to be quite ornate, with elaborate jewel-like embellishments, and set with movable figures and musical components. A magnificent Imperial striking musical and automaton 'Daoist Immortal' clock sold at Christie's Hong Kong, in the sale of Magnificent Clocks for the Chinese Imperial Court from the Nezu Museum, 27 May 2008, lot 1504, is a superb example of the lavish treatment and design produced in the Guangzhou Workshops during the Qianlong period (1736-1795). Decorated in Chinese ormolu, enamel, and vibrant translucent paste jewels, and set with ivory-mounted figures, this exceptional example is a striking marriage of Western technology



A magnificent imperial Chinese ormolu, enamel, ivory-mounted and paste set striking, musical and automaton 'Daoist Immortal' clock, Guangzhou workshops, Qianlong period (1736-1795), late 18th century. Sold Magnificent Clocks from the Chinese Imperial Court from the Nezu Museum; Christie's Hong Kong, 27 May 2008, lot 1504.

and Chinese iconography. Housed within the two-tiered case, the mechanics control the automated figures, set in motion by a large knob, in the lower section. The miniature figures represent the Four Noble Professions: the scholar fans, the fisherman lifts a fishing basket from the river, the farmer lowers the hoe, and the woodcutter chops wood, while above Shoulaio opens and closes his scroll, and two attendants empty their double-gourd vases into a spiraling chute.

The Guangzhou Workshops, together with the Imperial Workshops in Beijing, produced some of the finest examples of these types of works during the Qianlong period. The use of an English clockwork mechanism combined with the finely enameled base suggest that the 'Fishing Boy' Automaton was most likely produced in the Guangzhou Workshops in the late 18th century.

Compare a related 'Fanning Figure Clock' automaton dating to the Qianlong period and attributed to the Imperial Clock Workshop in the Forbidden City, illustrated by Liao Pin in *Clocks and Watches of the Qing Dynasty From the Collection of the Forbidden City*, Beijing, 2002, p. 49. Pl. 18. The 'Fanning Figure' example is richly attired in a short blue jacket fastened at the neck and tucked into a long red skirt and like the present example shown kneeling. She holds a feather fan in one hand and a figure citron in the other. When activated, she raises and lowers her feather fan. The motion bears a striking resemblance to the 'Fishing Boy', who raises and lowers his arm to cast his bamboo fishing pole.







Abraham-Louis Breguet (1747-1823)

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

5

**AN EMPIRE ORMOLU GRANDE AND PETITE SONNERIE
STRIKING AND REPEATING CARRIAGE CLOCK WITH
CALENDAR, MOONPHASE AND ALARM**

BREGUET ET FILS NO 2801, CIRCA 1815

The case cast in the architectural style with fluted pilasters and acanthus capitals, the inverted breakfront cornices decorated with anthemia cast in low relief, on milled bun feet, engine-turned top with oval viewing glass and faceted handle pivoting in lion head mounts, ball finials to the angles, the silver engine-turned dial with engraved Roman chapter ring with blued Breguet hands and smaller alarm hand, enamelled rolling moon phase with its age at XII, sonnerie adjustment levers on an arch above engraved quarters/quarters et Heures and Sonnerie/Silence, on a gilt engine-turned mask with apertures below for day, date and month, large gilt platform lever escapement with parachute suspension, compensated three-arm bimetallic balance wheel, the movement with going barrel, the backplate applied with the racks and snail striking on two bells in the base with foliate pierced and engraved base plate, the movement seatboard engraved Breguet; et fils N. 2801, with later purpose-made red leather and gilt-tooled travelling box and double-ended articulated key, the box signed Desoutter, London
6¼ in. (16 cm.) high, 4¼ in. (11 cm.) wide, 3¼ in. (8 cm.) deep

\$150,000-200,000

PROVENANCE :

Breguet Certificate No. 2679 states that this carriage clock was originally sold to a Colonel Cook on 18th March, 1815 for Fr. 4,000.
Purchased in 1895 by Lord de Grey for £150 from the 'Hawkins Collection'.
Purchased in 1925 by The Hon. McDonnell for £185.

LITERATURE :

Joseph Fanelli, *A Century of Fine Carriage Clocks*, New York, 1987, pp. 110 and 111.







Colonel Cooke and the Duke of Wellington, detail from Battle of Waterloo by Jan Willem Pieneman, 1824. Courtesy of Rijksmuseum

...Abraham-Louis Breguet, the arch-mechanicien in an age of mechanics. His contribution was as brilliant as it was original.

(Daniels, 1975, *op cit.*, p. 3)

ABRAHAM-LOUIS BREGUET

Abraham-Louis Breguet (1747-1823) is one of the most celebrated and innovative horologists of all time. Born in Neuchâtel, Switzerland, he was sent to work with a watchmaker in Les Verrières in 1762. By the end of the year he had moved close to the French court at Versailles. After some two years he moved to Paris, where he benefited from his relationship with the great clockmakers Ferdinand Berthoud (1727-1807) and Jean-Antoine Lépine (1720-1814), before setting up business in 1775 at Quai de l'Horloge in Île de la Cité. The master clock and watchmaker George Daniels states of Breguet: *'During the four hundred years that horology has been accepted as a separate art only a dozen or so men have made a positive contribution to its direction of progress. Included in this little group of masters is the illustrious name of Abraham-Louis Breguet, the arch-mechanicien in an age of mechanics. His contribution was as brilliant as it was original'* (Daniels, 1975, *op cit.*, p. 3). Breguet was the originator of the carriage clock as we know it today, which he referred to by several different names, including *Pendule Portative*, *Pendule de Carrosse*, *Pendule de Voyage* and *Pendule Portique*. Other carriage clocks by Breguet with the same Empire case are known, for example one acquired by Marie-Christine de Bourbon-Sicile, the Queen of Spain, no. 3347, in 1831 (see Derek Roberts, *Carriage and other Travelling Clocks*, Schiffer, 1993, p. 29).

COLONEL COOKE (1768-1837)

Colonel Cooke (or Cook), who is recorded as having acquired a number of important pieces from Breguet between 1814 and 1822, must be Major-General Sir George Cooke KCB (1768-1837) of Harefield Park, Middlesex. Cooke had a distinguished military career and lost his right arm at the Battle of Waterloo.

From a military family, his mother, Penelope Boyer, was the daughter of an Admiral and his brothers were General Henry Frederick Cooke (private secretary to the Duke of York) and the naval officer Edward Cooke. In 1813, after posts in Cadiz, Cooke went to Holland with the Brigade of Guards, participated in the ill-fated Siege of Bergen op Zoom and was described as a prudent and humane commander. In 1815, at the Battle of Waterloo and on Wellington's staff, Cooke took a shot to his shoulder, which had flown within a foot of Captain Nixon's head. Cooke's arm was amputated and he was made a Knight Commander of the Order of the Bath on 22 June 1815 and a Knight of St George of Russia. Fermont-Barnes, in his recently published analysis of the Battle of Waterloo, describes this tragedy as evidence of the active role senior members of Wellington's staff took in the action on the field. (See G. Fremont-Barnes, *Waterloo 1815: The British Army's Day of Destiny*, Gloucestershire, 2014). Indeed, Colonel Cooke is depicted directly beside the Duke of Wellington, in the thick of the battle in Jan Willem Pieneman's *The Battle of Waterloo*, 1824 at the Rijksmuseum (SK-A-1115), (see detail reproduced here), head studies for which are at Apsley House, London. Cooke died unmarried in 1837 at the family seat, Harefield Park.





COLONEL COOKE'S
PURCHASES FROM BREGUET

No. 1670. Certificate No. 2581. Sold to Colonel Cooke, 5 April 1814 for Fr. 4800. Watch with gold case, engine-turned, silver dial, steel hands, indicator for how much wound, seconds dial, two barrels, thermometer. A "perpetuelle" watch of first-class construction. Lever escapement, compensated balance, ruby and sapphire holes. Probably the thinnest "perpetuelle" watch made. See Sir David Salomons, *Breguet 1747-1823*, London, 1921, p. 53.

No. 2801. Certificate No. 2679. The present lot, sold to Colonel Cook [sic], 18 March 1815 for Fr. 4,000.

No. 3629. Sold to Colonel Cooke, 7 October 1822 for Fr. 4,800. Carriage Clock in 'hump back' case. Ex. Col. S.E. Prestige Esq. Acquired by the British Museum in 1969 (Museum no. 1969,0303.3). See Emmanuel Breguet, *Breguet - Watchmakers since 1775*, pp. 266-7, illustrated.

No. 3893. Sold to Colonel Cooke, 22 March 1822. A gold pocket watch with *Montré à Tact* front. The Property of a Distinguished Collector; Sotheby's, London, 28 September 2006, lot 22 and now in the Breguet Collection.



VEN DREDI

AVRIL

28

PROPERTY FROM A PRIVATE COLLECTION

6

A ROMAN MICROMOSAIC TABLE

THE TOP ATTRIBUTED TO ANTONIO AGUATTI, CIRCA 1810, THE BRONZE BASE
MID-19TH CENTURY

The circular top centred by a rectangular panel depicting the Rape of Europa, after Michelangelo Maestri, surrounded by four vases emblematical of the Seasons, joined by scrolling foliage, surrounded by an ivy and entwined ribbon border, with a geometrical interlaced frieze, supported by four monopodia panther herm figures, each with an acanthus lower terminal, joined by 'X'-shaped vertical stretchers, on paw feet

33¾ in. (85.5 cm.) high; 38 in. (96.5 cm.) diameter

\$200,000-400,000

PROVENANCE:

Anonymous sale; Christie's, London, 21 March 2002, lot 265.





And gradually she lost her fear, and he
 Offered his breast for her virgin caresses,
 His horns for her to wind with chains of flowers
 Until the princess dared to mount his back
 Her pet bull's back, unwitting whom she rode.
 Then—slowly, slowly down the broad, dry beach—
 First in the shallow waves the great god set
 His spurious hooves, then sauntered further out
 'til in the open sea he bore his prize
 Fear filled her heart as, gazing back, she saw
 The fast receding sands. Her right hand grasped
 A horn, the other lent upon his back
 Her fluttering tunic floated in the breeze.

–Ovid, *Metamorphoses*



Reproduction of Pompeian fresco designs from F. Niccolini, *The Houses and Monuments of Pompeii*, vol II., pl. 38, 1854-1896.

A TASTE FOR THE ANTIQUE:

Painstakingly and meticulously decorated by Antonio Aguatti, the most talented mosaicist of his time, this splendid micromosaic table is a celebration of the Grand Tour and, specifically, the rediscovery of the wonders at Pompeii. The inspiration for the mosaic palette – bold reds, blues and yellows set against a contrasting white ground – is drawn from the excavations of miraculously preserved frescoes at Herculaneum in 1738 and Pompeii in 1763. By the mid-18th century both Rome and to a lesser extent Naples had become essential destinations on the Grand Tour and its environs became a place in which collectors and intellectuals could admire and acquire ‘souvenirs’ of these new archaeological discoveries. In the late 18th and early 19th century, mosaicists found a cache of inspiration in Piranesi’s publications of views of Rome and in the vividly illustrated tomes compiled by the Niccolini brothers, all of which fueled the obsession with the ‘neo-classical’ into the 1860s.

The central scene, depicting the Phoenician princess’s abduction by Zeus, is based on Michelangelo Maestri’s (d. 1812) series of gouache drawings depicting putti charioteers and other mythological epics, sold *The Di Portanova Collection*, Christie’s, New York, October 20, 2000, lot 22. Maestri’s own designs were based on frescoes by Giulio Romano (d. 1546) for the Villa Lante and, more importantly, the houses of Pompeii, which were later reproduced in the early 19th century by Tommaso Piroli and others (J. Hanisee Gabriel, *Micromosaics: Private Collections*, 2016, pp. 18). Maestri’s, and therefore Aguatti’s, retelling of Ovid’s tale in *Metamorphoses* depicts the unravelling events with exceptional artistic expression and uninhibited movement in the otherwise rigid medium of hardstone and mosaic. Here, with expert precision of his craft, Aguatti transforms glass tesserae to paint the scene in minute detail: ‘The fast receding sands/Her right hand grasped a horn/The other lent upon his back/Her fluttering tunic floated in the breeze’ (Ovid, *Metamorphoses*).



The Rape of Europa by Michelangelo Maestri, *The Di Portanova Collection*, Christie’s, New York, October 20, 2000, lot 22.

The table base, dating to the mid-19th century and paying homage to the Antique, is derived from the antheniennes of antiquity, notably those found in excavations at Pompeii, and were reproduced by the Neapolitan firm of Chiurazzi and Parisian *bronziers* Barbedienne, Charpentier and G. Servant. The Parisian *bronziers* exhibited a series of tripod pedestals and enameled objects of similar design in the 1862 International Exhibition (illustrated in J. Meyer, *Great Exhibitions: 1851-1900*, London, 2006, pp. 95 and 135) and the Philadelphia Centennial Exhibition in 1876 (illustrated in Edward Strahan’s *Illustrated Catalogue of The Masterpieces of the International Exhibition 1876*, Gebbie & Barrie, Philadelphia, 1876, p. 393).





A comparable micromosaic table sold Christie's, London, 11 June 1998, lot 60.



Reproduction of Pompeian tripod tables from F. Niccolini, *The Houses and Monuments of Pompeii*, vol II., pl. 38, 1854-1896.

ANTONIO AGUATTI:

A member of a dynasty of highly successful mosaicists, Antonio Aguatti (also known as Aquatti), to whom the present lot is attributed, was a limitless talent and virtuoso of mosaic application. The artist was very much at the forefront of technical advancement in the art form and was responsible for the increase in geometric shapes and fused colors of tesserae which allowed for 'painterly' expression, particularly in complex figural groups and arrangements of flora and fauna. The technique, on stunning display in the center of this top, is juxtaposed with the traditional use of cubic tesserae, known as *smalti*, effectively contrasting the artist's boundless skill in old and new technique. By the 1760s this technique had been so perfected that it was possible to produce rods or threads of colored glass, called *smalti filati*, thin enough to be cut into the minute tesserae. These tiny individual tesserae in an almost infinite palette of as many as 28,000 colors allowed for mosaic 'pictures' rivaling the painted masterworks which they sought to copy. In 1810 his work was awarded a gold medal at the Capitoline exhibition of 'Roman Works of Art and Industry', held at the Campidoglio, and from 1832 until his death in 1846 he was professor of '*mosaico in piccolo*' at the Vatican workshops.

Although also used by other mosaicists, the thin micromosaic red-line border seen here appears to have been a motif particularly favored by Aguatti, as shown by its inclusion on a nearly identical top attributed to the artist at Sotheby's, London, 4 July 2012, lot 37 and another, centered with *Fidelity's Triumph*, at Christie's, London, 11 June 1998, lot 60. Both examples also repeat the ribbon-entwined border and the blue and lavender-hued scrolled motif set with emblems of the Four Seasons. The distinctive line also appears in two other tops by Aguatti, one in the Gilbert Collection, London (illustrated Hanisee Gabriel, *The Gilbert Collection Micromosaics*, 2000 p. 77, cat. 26), the other in the Hermitage, St. Petersburg (see E. M. Efimova, *West European Mosaics of the 13-19th Centuries in the Collection of the Hermitage*, Leningrad, 1968, no. 48). Michelangelo Maestri's series of previously discussed gouache drawings served as constant inspiration for Aguatti's work and further supports the present attribution. Another table, centered with Cupid's Triumph, also after Maestri, is illustrated in J. Hanisee Gabriel, *Micromosaics: Private Collections*, 2016, pp. 18-19.



PROPERTY FROM A PROMINENT NEW YORK COLLECTION

7

A GREEK BRONZE CHALCIDIAN HELMET

CLASSICAL PERIOD, CIRCA 450-400 B.C.

Hammered from a single metal sheet, of domed form, highly stylized and ornately decorated, with a sharply flaring neck-guard, a short slender nose-guard running to broad arching eye openings, the brow with two slender eyebrows below a peaked raised band adorned with ovolo below, surmounted by a palmette at the center and another on each side above the curving cheek-guards, each adorned with a spiral in high relief, and a second smaller spiral towards the arching opening for the ear
10¾ in. (27.3 cm.) high

\$350,000-550,000

PROVENANCE :

Private Collection, York, England, acquired between 1950s-1970s; thence by descent.
Art Market, London, acquired from the above, prior to 1998.
Anon Sale; *Antiquities*, Christie's, New York, 11 December 2003, lot 137.

EXHIBITED :

New York, The Metropolitan Museum of Art, 2004-2017 (L.2004.17.1).





This striking helmet is one of the finest surviving examples of Greek armor from the 5th century B.C. The Classical Period in Greece, during which this helmet was made, is recognized as both the Golden Age of the arts as well as a violent and bellicose period, defined by multiple wars between the Greeks and powerful foreigners and amongst the Greeks themselves. It is hardly surprising that this helmet is the product of this dichotomy, since it epitomizes its dual nature as both an object of great beauty as well as one of outstanding military function.

As a piece of armor, this helmet type, the Chalcidian, is an example of the evolution in design and innovation. Greek helmets vary throughout the 1st millennium B.C. based on the changing needs of warfare. The Chalcidian type, for example, was introduced beginning in the 6th century B.C. as an alternative to its predecessors — the Corinthian and Illyrian models — due to their inefficiencies. The Chalcidian fixed the great fault of the earlier helmets, whose heavy

metal sheet covered the warrior's ears and prohibited his ability to hear. Evolving stylistically from the Corinthian type, the Chalcidian helmet is fashioned around the ears, leaving them exposed to maximize the soldier's ability to communicate more freely. The helmet's lighter design allowed for greater mobility as well.

Our helmet has fixed cheek-guards, which is one of three variations of the type; those with hinged cheek-guards and with or without nose-guards became popular in the late 5th-early 4th century B.C. Originally, Chalcidian helmets would have sported a crest of horse hair, fastened directly to the metal dome and pinned in place at the front and back, likely an aesthetic addition to intimidate the enemy.

Moreover, this helmet can be understood as more than just a functional piece of armor, which afforded the wearer protection. It should be viewed as a work of art and a symbol of status and wealth for the warrior. What sets this helmet apart is its extremely beautiful



and elaborate ornamental decoration. Note in particular the finely-detailed ovolo molding along the lower edge of the peaked crown, centered above gracefully-arching thin eyebrows; as well observe the delicate palmettes on the apex of the peaked ridge and above the cheek-guards, which surmount mirrored S-curves and are set into a V-shaped molding. The large raised spiral adorning each cheek-guard, with a smaller spiral winding the opposite direction at the larger's widest point are worth noting also. Since most Chalcidian helmets are without such refinement and embellishments, those features here convey the warrior's importance in the military ranking and his ability to afford greater luxury in armor beyond pure functionality.

While the result of modern condition rather than ancient intent, the striking patina is especially noteworthy for its multi-colored surface

and thick oxidation. The helmet retains its original bronze color—a rich golden hue—while also displaying silvery patches on the smooth surface of the dome. These contrast dramatically with the thick and blistering oxidation in shades of brilliant malachite green and azurite blue along the ovolo band, and the cheek- and nose-guards in particular. The weathering appears in the vein of a Jackson Pollock canvas, with raised and rupturing surface, although very much an accident of time rather than purposeful rendering.

The helmet presented here finds its closest parallel with a nearly-identical example found at the Mikro Bay Cemetery in Northern Greece, now at the British Museum (Museum no. 1919,1119.6; p. 140 in A. Bottini, et al., *Antike Helme*).

THE GONG WANG FU ZITAN DESK

PROPERTY FROM A PRIVATE COLLECTION

8

A VERY RARE CHINESE ZITAN PARTNER'S DESK

IMPERIAL WORKSHOPS, LATE 18TH-EARLY 19TH CENTURY

The paneled-top set within a narrow rectangular frame carved with finely beaded edge, above four drawers on either of the long sides, each drawer front precisely carved and undercut with pairs of writhing dragons amidst clouds, the whole supported on a pair of pedestals with an open compartment framed by scrolling clouds and raised on beaded, square-section legs terminating in scroll-form feet and joined by a single drawer on either side, with similarly carved drawer fronts, and latticework base panels 31¾ in. (80.5 cm.) high, 62¾ in. (159.4 cm.) wide, 30½ in. (77.5 cm.) deep

\$200,000-300,000

PROVENANCE :

Gong Wang Fu (Prince Gong's Mansion), Beijing, by repute.
Private collection, Taiwan.
Art of Chen, Taipei, 2000.

The present desk, reputed to be from the Gong Wang Fu (Prince Gong's Mansion) in Beijing, is an important representation of the cultural exchange between Europe and China during the 18th and 19th centuries. Master Chinese carpenters used a prized Asian wood, *zitan*, and Chinese carpentry to create a piece of furniture that combines a purely Western form, the partner's desk, with Qing imperial carving that incorporates the powerful Chinese imperial image of the five-clawed dragon amidst clouds (*wuzhu yunlong*). The completed design demonstrates how fluidly these carpenters could interpret and integrate visual and technical influences into their workshops.







Fig. 1. Wood block print, *Xi Xiang Ji* (Tale of the Western Chamber), Ming dynasty.



Fig. 2. A Chinese merchant seated at a partner's desk, printed in a Guangxu period (1871-1908) newspaper, *Dianshi zhai huabao*.

ZITAN: THE IMPERIAL HARDWOOD

The desk is made almost exclusively of *zitan*, an extremely luxurious use of a rare wood that was highly valued during the Qing dynasty. *Zitan* is a general term which includes numerous species of wood, however, it is commonly agreed that it belongs to the genus *Pterocarpus*. A purplish-black, fine-grained hardwood, *zitan* was considered the most prized hardwood by the Chinese. The density of the wood makes this material especially suitable for fine and intricate carving and when combined with its jade-like, lustrous surface made this the preferred material for Imperial Qing dynasty furniture, which favored elaborately carved and highly-ornamented furnishings. The Yang Xin Dian Palace (Palace of Mental Cultivation), a three-room pavilion reserved for receiving court officials by the Emperor, illustrated by Yu Zhuoyun in *Palaces of the Forbidden City*, Hong Kong, 1982, p. 90-94, displays the sumptuous effect of a complex furnished almost entirely with *zitan* furniture. The elaborately decorated interiors open onto the main receiving room centered by an imposing throne flanked by pairs of pole supports and elegant incense stands in front and a towering three-panel screen. The side rooms are similarly furnished with smaller jade-inset thrones and carved tables and chairs. By furnishing the interiors with ornate *zitan* furniture, the Emperor constructed an image of power, luxury, and importance to all visiting counselors.

Government records dating to the Longqing period (1537-1572) show that even in this early period *zitan* already commanded the highest price and was subject to the heaviest import tax. See Wang Shixiang, *Connoisseurship of Chinese Furniture*, Chicago, 1990, p. 149, for further discussion of the import tax and prices for timber. By the early Qing period, *zitan* had become a very expensive commodity due to excessive logging throughout the Ming dynasty. The wood's scarcity was compounded by the fact that the trees themselves are slow growing and require centuries to fully mature into usable material. Although local sources of *zitan* existed in the southern provinces of Yunnan, Guangdong and Guangxi, much of the material was imported from Southeast Asia. Due to the scarcity and the expense of this luxurious material, its use was scrupulously monitored and carefully restricted at the Imperial workshops, which issued severe punishment or fines for irresponsible usage or wastage of this luxurious material.

THE SCHOLAR'S STUDIO IN CHINA

Within the tradition of Classical Chinese furniture, the Western concept of the desk did not exist. Instead, large recessed-leg painting tables found in a scholar's studio, constructed with large floating wood panels were used for all activities associated with painting and calligraphy. A woodblock print dating to the Ming dynasty shows the young scholar Zhang Sheng from the drama *Xi Xiang Ji* (Tale of the Western Chamber) seated at a large painting table beside a large window, set with a neatly-bound album and a wine cup (fig. 1). This arrangement of furniture was typical of a scholar's studio.

The partner's desk has its roots in English furniture design, and may have first appeared in Europe as a type of pedestal desk developed to facilitate the work of two-person teams. This form may have gained popularity in China during the mid-Qing period, although most of the known examples of Chinese manufacture appear to date from the 19th century. The partner's desk with its association with commerce and business would have been out of place within a scholar's studio. These spaces were reserved for the study of the classics, the practice of the gentlemanly arts, such as painting and poetry, and for contemplation. However, the interaction between the Chinese and the English in the late 18th and 19th centuries





led to a fascination in China with European-inspired furniture and decorative arts. A drawing published in a Guangxu period (1871-1908) newspaper, *Dianshi zhai huabao* shows a richly attired gentleman seated at a partner's desk laden with books and brushes directing two young attendants to fetch books from a tall bookcase (fig. 2).

HESHEN & PRINCE GONG

The present *zitan* desk is reputed to come from the Gong Wang Fu, known in English as Prince Gong's Mansion, in Beijing. Although named after its later owner, Prince Gong, the mansion was originally built in 1777 for the high-ranking Qing-dynasty official, Heshen (1750-1799) (fig. 3). Sprawling across more than 20 acres in the Western district of Beijing, the mansion consists of dozens of spacious and lavishly decorated buildings, including a private opera house, arranged around courtyards in the traditional manner, all sited among gardens filled with ponds and pavilions, and surrounded by high walls.

Born into a Manchu military family, Heshen attended a renowned school, where he excelled at languages. In 1772, he was assigned to be a bodyguard to the Qianlong Emperor (r. 1736-1795) at the Palace in Beijing, where he quickly impressed the emperor with his intelligence (and reportedly, his resemblance to one of Qianlong's early lovers). Within a very short period of time, he became a favorite councilor to the emperor, was appointed to several important official posts, and gained unprecedented power and privileges. In 1790, he was given the high honor of marrying his son to the Qianlong Emperor's youngest, and favorite, daughter, Hexiao. Through his numerous appointments, he was able to amass enormous personal wealth, much of it through corruption, and due to his close connection to the emperor, was seemingly untouchable.

Upon the Qianlong Emperor's death in 1799, however, Heshen lost his position of favor. The successor to the throne, the Jiaqing Emperor (r. 1796-1820), moved quickly to prosecute Heshen for his corruption. Sentenced to death, Heshen committed suicide in order to avoid a torturous execution. Upon his death, his enormous estate was valued at the equivalent of about 15 years' worth of imperial tax revenue. Although much of the estate was seized by the emperor, Heshen's mansion was gifted to the Jiaqing Emperor's brother Yonglin, Prince Qing. Upon Yonglin's death in 1820, the mansion passed to his heirs and remained in their possession until 1851, when the Xianfeng Emperor (r. 1850-1861) seized the mansion and gifted it to his half-brother, Yixin, Prince Gong (fig. 4).

Yixin (1833-1898), more commonly referred to by his title, Prince Gong (or Prince Kung), was one of the most important Chinese statesman of the 19th century. As the sixth son of the Daoguang Emperor (r. 1821-1850), he was at one time considered as a possible successor to the throne, although his half-brother eventually inherited the title of Emperor. He negotiated with the foreign powers to conclude the Second Opium War in 1860, and after the death of his brother in 1861, served as Prince-Regent to his young nephew, the Tongzhi Emperor (r. 1861-1875), and for many years was one of the most influential figures at the Qing court.



Fig. 3. Heshen, from the handscroll "Eminent Chinese Generals and their Subordinates who Subdued Taiwan," circa 1900.



Fig. 4. Photograph of Prince Gong, taken by John Thompson in 1872 at the prince's residence, the Gong Wang Fu.



Fig. 5. Carved *zitan* furniture, including a dragon throne, 18th-19th century. The collection of The National Palace Museum, Taiwan.



Fig. 6. A carved *zitan* display cabinet, 19th century. The collection of The National Palace Museum, Taiwan.

Prince Gong continued to serve as chief diplomat and statesman throughout the reigns of the Tongzhi Emperor and his successor, the Guangxu Emperor (r. 1875-1908). Upon his death in 1898, the title of Prince Gong and his sumptuous mansion passed to his successor, Pu Wei. A year after the Qing Empire was overthrown in 1911, Pu Wei made the painful decision to sell the family treasures in the mansion in order to reverse the defeat of the Qing dynasty, and entrusted them to the Japanese antique dealer, Yamanaka Sadajiro. Although no furniture is listed in the Yamanaka catalogue, it is likely the furniture of the house was sold around this time, as the mansion, now in a dilapidated and abandoned state, was eventually sold to the Order of Saint Benedict of the Catholic Church in 1921.

THE FURNITURE OF THE GONG WANG FU

Around 1983, the National Palace Museum in Taipei was approached by Dong Wu University in Taiwan to facilitate the sale of a collection of *zitan* furniture. The university had been gifted the collection by an anonymous donor, who claimed the furniture had come from the Gong Wang Fu, purchased by his family in the early 20th century and transported in the intervening years from Beijing, to Shanghai, Hong Kong, and finally to Taiwan. Scholars associated with the National Palace Museum conducted extensive research prior to the sale, and based on the quality and abundance of the luxury hardwood, *zitan*, the carving technique, and the style of the furniture itself, determined it was highly likely the furniture had come from the Gong Wang Fu. The collection is on permanent exhibition at the National Palace Museum in Taipei and catalogued as coming from Prince Gong's Mansion.

Although not part of the museum's acquisition, the present desk is almost certainly from the same suite of furniture. The extensive use of *zitan* throughout the entirety of the desk would have been unthinkable unless made for the emperor or his family members. More pointedly, the deep carving on the panels with the *wuzhu yunlong* (five-clawed dragons amidst clouds) design paired with the simple and elegant lobed *ruyi* motif on the spandrels is remarkably similar to the design found on the cabinets, throne, and chairs in the National Palace Museum suite (figs. 5 and 6). The openwork cloud-form aprons around the apertures of the desk, furthermore, are an unusual feature for Chinese furniture, yet are also found in the cabinets of the National Palace Museum collection.

A very similar *zitan* and *huali* desk, dated to the 19th century, was included in the *Exhibition of Art Treasures from Shanghai and Hong Kong*, The University of Hong Kong, 11 September 1996 - 25 January 1997, and was illustrated in the catalogue, p. 144, no. 80. For another example of a *zitan* pedestal desk, although not of partner's-desk configuration, dated to the Qianlong period, see Tian Jiaqing, *Prosperous Age, Elegant Collection*, Beijing, 2008, pp. 93-4. See, also, a related *zitan*-veneered partner's desk sold at Christie's New York, 19 March 2009, lot 644.



A ROYAL DELLA ROBBIA: LOST AND FOUND



King Alfonso II of Naples

PROPERTY FROM A PRIVATE COLLECTOR

9

A POLYCHROME-GLAZED TERRACOTTA BUST OF A LAUREATE IN A FRAME OF FRUIT, VEGETABLES AND PINE CONES

BY ANDREA DELLA ROBBIA (1435-1525), FLORENCE, CIRCA 1487-1494, THE FRAME,
DELLA ROBBIA WORKSHOPS AND ASSOCIATED

16 in. (41 cm.) diameter of central bust; 24 ½ in. (62 cm.) diameter of terracotta frame;
27 ½ in. (69.5 cm.) diameter of giltwood frame

\$200,000-400,000

PROVENANCE:

[Almost certainly] Alfonso of Aragon (1448-1495), Duke of Calabria and later King Alfonso II of Naples and Jerusalem (1494-1495), Villa Poggioreale, Naples, circa 1487-1494.

Signor Stefano Bardini (1836-1922), Florence, offered Christie's, London, 27 May, 1902, lot 511, withdrawn from the sale (with a molded frame).

Signor Stefano Bardini, Florence, sold American Art Galleries, New York, 23-27 April, 1918, lot 367 (with the present frame).

Jean-Germain-Léon, Baron Cassel van Doorn (1882-1952), New York, NY and Englewood, NJ until circa 1952.

With Blumka, New York, c. 1952-1955, from whom acquired by the present Private Collector circa 1962.

LITERATURE:

A. Marquand, *Andrea della Robbia and his Atelier*, vol. I, Princeton, NJ, 1922, reprinted New York, 1972, no. 16, pp. 29-30.

J.-R. Gaborit and M. Bormand, *Les Della Robbia: Sculptures en terre cuite émaillée de la Renaissance italienne*, exh. cat., Paris, 2002, p. 47.

R. Pane, *Il Rinascimento nell'Italia meridionale*, Milano, 1977, vol. II, p. 44, fig. 26.

COMPARATIVE LITERATURE:

G. Gentilini, *I della Robbia: La scultura invetriata nel Rinascimento*, Florence, 1992, vol. I, pp. 215-217.





Feast in the Villa of Poggioreale, by Viviano Codazzi (circa 1604-1670. De Agostini Picture Library / A. Dagli Orti / Bridgeman Images.

'...Pozo Reale... the most delicate and pleasant place in the world that could be called paradise on earth'

A letter from Girolamo Stanga to Francesco Gonzaga, 10 April 1494 (Archivio di Stato di Mantova, Fondo Gonzaga, b. 807)

From a storied pleasure palace on the Mediterranean, sacked by a rampaging northern army, its treasures smashed or stolen, somehow, five centuries later, something as precious and fragile as a della Robbia portrait reappears in the New World. It sounds like a fairy tale or a movie script. Like a long-lost treasure, *The Laureate*, has been 'found.'

THE VILLA ON THE POGGIO REALE

In the late 1480's, Crown Prince Alfonso of Aragon, still Duke of Calabria, bought land in the countryside outside Naples to build his summer retreat that became known as the *Poggio Reale*. Construction began in 1487, with the arrival of Giuliano da Maiano from Florence. Da Maiano was one of Renaissance Florence's most celebrated architects, responsible for dozens of iconic ecclesiastical and domestic projects for such patrons as the Pazzi, Strozzi and Antinori families and, above all, for Lorenzo de' Medici. His talents are illustrated in both huge-scale projects such as the intarsia of the New Sacristy of the Florentine Duomo as well as the dazzlingly detailed and intellectually-complex Gubbio studiolo, now re-installed in the Metropolitan Museum of Art. Poggioreale was perhaps da Maiano's greatest achievement. And, as da Maiano died in Naples in 1490, still working on Alfonso's Villa, it was also his final project. Poggioreale was such an important commission, that as Pane notes, da Maiano's principal patron, Lorenzo de' Medici, *Il Magnifico* himself, actively participated in the design of the palace (Pane, *op. cit.*, p. 38). The surviving documents suggest a *palazzo-fortezza* with a central colonnaded courtyard but probably not as perfectly symmetrical as Serlio's re-creation of Poggioreale in his *Treatise of Architecture, Book III*, published in Venice in 1540, fifty years after da Maiano's death and with most of Poggioreale already in ruins. But the direct link to Ancient Roman architecture was a deliberate reference – as were the contributions by the della Robbia workshop to Poggioreale.

ANDREA DELLA ROBBIA AT THE VILLA POGGIOREALE

Poggioreale was certainly a symbol of Lorenzo de' Medici's ambitions to assert the glory of Florentine art outside of the city's walls. Indeed, the Villa not only had Giuliano da Maiano as an ambassador it was also the object of an exceptional commission for the acclaimed della Robbia workshop. Andrea della Robbia, one of Florence's most famous artists, who was dazzling Kings and courts throughout Europe with his family's glazed terracottas, was selected to provide tiles for the floors as well as a series of portraits celebrating the venerable Aragon ancestors and linking them, aesthetically at least, to Antiquity. *'Fra le volte degli archi e su le porte delle scale vi erano molti tondi ornati di alcuni festoni e dentro molti ritratti di mezzo rilievo degli Eroi della casa di Aragona, di creta cotta invetriata...'* ('Between the arches and on the doors of the stairs were numerous *tondi* decorated with festoons and inside numerous low-relief portraits of the heroes of the Aragon house, of glazed clay', Gentilini, *op. cit.*, p. 216, citing C. Celano, *Notizie del bello, dell'antico et del curioso della città di Napoli*, Naples, ed. 1856-1860, vol. 2, p. 41). Although attributed to Luca della Robbia by Celano in the mid-19th century, these can now all be attributed to Andrea as they were commissioned well after Luca's death in 1482. Further documentation in the Neapolitan archives record the arrival of the della Robbias in Naples *'Quattro casse de teste invitriate con le rote venute da Fiorenza'* ('Four crates of glazed heads with circular frames came from Florence', Gentilini, *op. cit.*, p. 216 citing N. Barone, *Le cedole di Tesoreria dell'Archivio di Stato di Napoli dall'anno 1460 al 1504, in archivio Storico per le Province Napoletane*, X, p. 12). Based on the architectural reconstructions of the Villa, Pane suggests that eighteen busts were commissioned, two for each small space between the three small arches and five for each of the spaces in-between each of the six larger arches and then four above the doors of the stairs (Pane, *op. cit.*, p. 42). The surviving fragments illustrate how unique and individual della Robbia's work for Alfonso was. *The Laureate* is not just high-relief but projects so forcefully from the





wall it becomes three-dimensional sculpture and, as Pane notes, the chiaroscuro, especially the deep hollows around the eyes, was exceptionally innovative for the period (*Ibid.*, p. 43).

There are only two other surviving della Robbia *Laureates*, one in the Capodimonte Museum and another in the Louvre. By great fortune, the Capodimonte *Laureate* retains its original frame of laurel leaves. The Louvre *Laureate* has no frame at all. So the survival of the Capodimonte frame illustrates what surely would have been the original frame for *The Laureate*. Outside of the present example, and the Capodimonte and Louvre *Laureates*, there is also a della Robbia bust of the emperor *Antoninus Pius*, the closest comparison to these *Laureates* and part of the relatively small group of Andrea della Robbia's secular commissions. This *tondo*, surrounded by a wreath of pine cones, is also on an identical blue background with scrolling ribbons - but is actually inscribed with the emperor's name - and was originally probably supplied to Castelvechio and is now in the Palazzo Madama, Turin (Gentilini, *op. cit.*, p. 217).

The Laureate appears to be in almost miraculously good condition, especially considering its age, the fragility of the material and the very short-lived protection the Villa Poggioreale probably offered *The Laureate*. In comparison, both the Capodimonte and Louvre *Laureates* are considerably damaged. Furthermore, and present condition aside, Marquand refers to the Louvre *Laureate* as either 'an inferior copy or replica' and both Pane and Gentilini also consider the Louvre *Laureate* of lesser quality than the present example. (Marquand, *op. cit.*, p. 29, Pane, *op. cit.*, p. 43-44 and Gentilini, *op. cit.*, p. 216). Although the original frame for *The Laureate* is lost, it is not unusual to find della Robbias with associated frames, and we can thank Signor Bardini for this sensitive and successful marriage of *The Laureate* with its present magnificent frame.



Andrea Della Robbia, bust of a *Laureate*, Louvre.
© RMN-Grand Palais / Art Resource, NY



Andrea Della Robbia, bust of a *Laureate*, Capodimonte.
Courtesy of the Ministero dei beni e delle attività culturali e del turismo - Polo Museale della Campania.

THE COLLAPSE OF NAPLES AND LEGEND OF POGGIOREALE

'O Italian delights how your discord caused your extinction'

Such was Sebastiano Serlio's lament on the destruction and disappearance of Poggioreale in his *Il terzo libro (...) nel quale si figurano, e descrivono le antiquita di Roma, e le altre che sono in Italia* (printed in Venice by Francesco Marcolino da Forli, 1540, p. CL). Over the centuries Poggioreale, and what we know of it, has shifted from memory to myth. Its decline began only four years after it was finished. Alfonso's rule was short, lasting less than a year, as when Charles VIII of France invaded the Italian peninsula in the autumn of 1494 and swept towards Naples, Alfonso fled for sanctuary in Sicily. Even though Poggioreale so impressed Charles that he persuaded the designers of the gardens to return with him to France, the Villa was sacked and emptied of its treasures. Worse was to come. As if cursed, the destruction of the local aqueduct made the area uninhabitable and the Villa and its gardens had the poor luck to be battlefields again soon afterwards

in the first half of the 16th century and then even in the 20th century, with the three-year Allied bombardment and German occupation of Naples. So there are strong parallels between the fortunes of Naples and Poggioreale. With Charles VIII's arrival, and the sack of the city, the Kingdom of Naples largely ceded its position in European military and political affairs. And, while far from being over, artistic patronage suffered and declined as well. The glory of Poggioreale's architecture and the gardens can be gleaned from contemporary descriptions, but its treasures have been scattered to the winds. It is a miracle anything has survived at all. But Pane discovered the only other della Robbia remnant from Poggioreale – the *Laureate* now in Capodimonte – embedded above a staircase of a modest Neapolitan courtyard, number 32 via S. Maria la Nova (Pane, *op. cit.*, p. 43). The present lot comes from a private North American collection. Who knows what else remains to be discovered?



Andrea Della Robbia, bust of a *Laureate*. The Bardini Sale, Christie's, London, 27 May 1902, lot 511.



Andrea Della Robbia, bust of a *Laureate*. The Bardini Sale, American Art Galleries, New York, 23-27 April 1918, lot 367. © Christie's Images

THE RENAISSANCE REVIVAL IN GILDED AGE NEW YORK

The Laureate has a rich and complex 20th century history as well. After having been 'lost' – almost since it was first commissioned – *The Laureate* surfaced in the collections of Stefano Bardini of Florence. Bardini, a legendary collector and dealer, supplied the new generations of merchant princes of New York – who imitated the collecting tastes of the princes of the Renaissance – and Bardini is directly responsible for many of the best Renaissance paintings, sculpture and architectural elements now in American museums and private collections. Bardini offered *The Laureate* at a London sale in 1902 – it is illustrated in the sale catalogue with a simple molded frame – and was withdrawn. *The Laureate* was then offered in Bardini's final sale, this time in New York in 1918, and it was then illustrated with its present frame. It then entered the collection of the Belgian banker Baron Cassel van Doorn. Baron Cassel, who had fled

the Nazi occupation in Europe, had hidden his enormous collections in various warehouses and châteaux around the French countryside and the Nazis spent several years looking for his treasures. Eventually, in 1944, they were found and shipped off to Berlin and other various Nazi depositories. And while much of the collections were recovered after the war, Baron Cassel, who had emigrated to New York in 1941, had already begun to rebuild his collections in the New World, and the present della Robbia was included. *The Laureate* was purchased from Blumka by the present distinguished private collector and it has been very rarely seen since and never in public.

Please note the present lot is accompanied by a thermoluminescence test from Oxford Authentication dated 3 March 2017 stating the relief and the frame were fired between 300 and 600 years ago.



■ 10

A PAIR OF ROYAL NORTH ITALIAN GILTWOOD PLIANTS

PROBABLY PARMA, CIRCA 1750

The folding x-frames carved with scrolled foliage, supporting a seat in red velvet, with attached tasseled cushion, minor variations in carving and construction, one with red impressed wax seal, the other with stenciled inventory number 7334 and with impressed inventory marks 2266 and DC and N, with two paper labels inscribed in ink 7334 and further paper label inscribed in ink 4774
23 in. (58.5 cm.) high, 18 in. (45.5 cm.) high, the frame, 26½ in. (67 cm.) wide, 17¼ in. (44 cm.) deep (2)

\$60,000-100,000

PROVENANCE:

The Royal House of Savoy.

(For one stool): Parke-Bernet Galleries, New York, [1958-1964].

A private New York Collection.

Thence by descent until sold; Christie's, New York, 20 April 2007, lot 378, when acquired by the current owner.

(The other stool): Acquired on the New York art market by the 1960s.



Detail of the D.C. stamp for
'Dotazione della Corona d'Italia'



PLIANTS: A ROYAL FORM

This pair of richly carved *pliants*, or folding stools, is of a specific type which was employed almost exclusively at the Royal courts, particularly of France and Italy. Their use was strictly regulated by the hierarchical dictates of court etiquette, whereby courtiers were required to be seated on stools in the presence of the King or Queen, who alone were permitted a chair with arms, emblematic of the power of the throne, a symbolic link which went back at least to the Middle Ages. Thus the inventory of Louis XIV's *mobilier* listed no fewer than 1,323 stools at Versailles, and the tradition extended right to the end of monarchical rule in France, as even Marie Antoinette, so keen to follow the latest fashions, continued to furnish her private apartments with *pliants* for her courtiers.

THE D.C. STAMP: ROYAL ITALIAN PROVENANCE

The stamp 'D.C.' on these stools stands for '*Dotazione della Corona d'Italia*' and would probably have been applied during the inventories of the residences of the Royal House of Savoy in Turin, Genoa, Milan, Monza, Florence and Rome, following the unification of Italy in 1861. Unfortunately it is not possible to determine exactly which Royal Palace these stools were originally supplied to. The 'D.C.' stamp appears on a number of pieces of Royal furniture now in the Palazzo Quirinale, Rome, and on a pair of Roman commodes acquired for the Villa Reale, Monza in the late 19th century (possibly later transferred to Racconigi, Turin), sold Christie's, London, 11 December 2003, lot 40. Another related pair of *pliants* with the same 'D.C.' stamp was sold anonymously at Christie's, New York, 11 December 2014, lot 32 (\$106,250).

MADAME LOUISE-ELISABETH (1727-1759), MADAME INFANTE AND THE INFLUENCE OF FRANCE

Given the strong links between Savoy and France, it is not surprising to see folding stools such as these, executed in Italy, but clearly based on French prototypes. The richly carved *pliants* offered here, feature a distinctive Italian gilding but are inspired by a set of five Louis XV *pliants* by Nicolas-Quinibert Foliot in the Palazzo Quirinale (see A. González-Palacios, *Il Patrimonio Artistico del Quirinale: Gli Arredi Francesi*, Milan, 1995, p. 58, pl. 57). The Parisian set by Foliot, bearing the royal inventory marks from the palaces of Parma, were part of the magnificent furnishings ordered in Paris in the 1750s by Madame Louise-Elisabeth (1727-1759), Madame Infante, eldest daughter of Louis XV, who in 1739 married Infant Don Philippe of Spain. In 1748, as a result of the Treaty of Aix-la-Chapelle, she became duchess of Parma and she and her husband established their court there in the most fashionable taste. Madame Infante made three visits to Paris - in 1749, from September 1752 until September 1753 and from September 1757 until her death there in December 1759 - each time making purchases for her palaces. On her return from the first two visits she was accompanied by thirty-four and fourteen wagons respectively. *Menuiserie* was shipped from Paris largely disassembled and ungilt and subsequently gilt upon their arrival in Parma by Francisco Ramoneda, official gilder to the court at Parma (*op. cit.* p. 35). A few finished examples were sent, however, and these finished examples were used as models, copied in Parma by local craftsmen. The present pair are very likely made by such a Parma chairmaker after an imported example.



PROPERTY OF A PRIVATE COLLECTOR

11

A SOUTH GERMAN GILT-BRONZE AND PIETRA
DURA-MOUNTED TORTOISESHELL, MARQUETRY AND
PARCEL-GILT CABINET

AUGSBURG, CIRCA 1650-1680, THE PIETRA DURA PLAQUES ATTRIBUTED TO
THE GRAND DUCAL WORKSHOPS

Of architectural form, the central cupboard door mounted with a large plaque depicting a flower-filled baluster vase, opening to reveal a sliding compartment concealing eighteen secret drawers with a short drawer above and below, flanked by columns of *breccia corallina giallastra* and two rows of four short drawers decorated with pietra dura plaques inlaid with birds, fruit and flowers, the sides with further floral panels and a central cartouche panel of *brocatello di spagna* and *verde antico*, the back veneered and inlaid with stylised star motifs, raised on shaped bracket supports with naturalistic giltwood scrolls

29 in. (73.5 cm.) high, 42¼ in. (107.5 cm.) wide, 18¾ in. (47.5 cm.) deep

\$200,000-400,000

PROVENANCE:

Private European Collection; Sotheby's, London, 3 July 2007, lot 18.

This rare and precious Augsburg cabinet, with its splendid, rich combination of materials and colors, is an excellent example of the collectors' cabinets which were among the most astounding achievements of Augsburg artisans in the 17th century.

Not simply intended as convenient storage articles, these pieces were used by rulers and aristocrats as collector's cabinets or *Kunstschränk* and displayed in the *Kunstkammer* or *Wunderkammer* – the cabinet of curiosities. Many such cabinets contained a precious collection of both *naturalia* (a variety of natural curiosities such as corals, shells and gemstones) and *arteficia* (including works of art and mechanical instruments). Besides the display of wealth and luxury, these cabinets had a deeper symbolic significance. In the form of a miniature *Kunstkammer*, they were also intended to represent the microcosm and reflect on its relationship with the universe, to stimulate intellectual curiosity and broaden scientific knowledge (R. Baarsen, *17th Century Cabinets*, Zwolle, 2000, p. 12). They were a powerful tool by which a Prince or King could be seen to encourage new scientific discoveries, thus bestowing on a particular dynasty the reputation of enlightened patronage.



Key to the dominance of Augsburg's role in the production of such items was Philipp Hainhofer (1578-1647), a scholar, diplomat, connoisseur, collector and art dealer from Augsburg. Hainhofer conceived and commissioned cabinets by the very best craftsmen of Augsburg. Hainhofer's international connections helped spread the taste for these cabinets across Europe. In 1610 he wrote: '*Here [in Augsburg] very beautiful Schreibtsche are made of ebony, ivory and other woods, with secrets [compartments] or without, which are bought as far afield as Prague, France, Italy and Spain*'. Indeed, the Royal and princely inventories of Europe testify that these cabinets were widely valued. See Giusti, W. Koeppel and A. Giusti, *Art of the Royal Court: Treasures in Pietra Dure from the Palaces of Europe*, New York, 2008, p. 62. His international connections, also contributed to the construction of such pieces. His brother, for example, was based in Florence and is recorded as having supplied pietra dura plaques to Hainhofer.

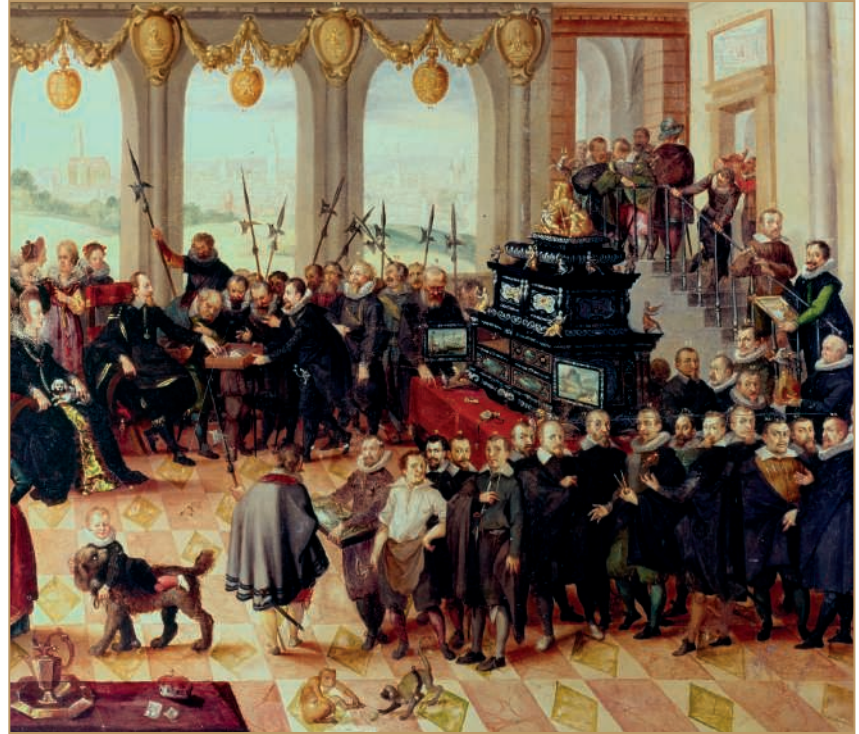
A small oil painting on copper at the Kunstgewerbemuseum, Berlin by Anton Mozart (see figure on following page) depicts the presentation of a now lost cabinet to the Duke of Pomerania at Schloss Stettin in 1617. In the painting, the cabinet sits prominently at the center of the composition, Hainhofer and the cabinet maker Ulrich Baumgartner (1580-1652) offer and explain a drawer of the cabinet containing curiosities, to the seated Duke and Duchess. The twenty-seven craftsmen and artists involved in the production of the cabinet stand in the foreground, some holding tools of their trade, as they wait to be presented to their patron. The present lot contains eighteen secret drawers. Such secret drawers were a popular feature of collector's cabinets. They were included so as to astonish the viewer on seeing the craftsmen's ingenuity and virtuosity, hence the need to have a demonstration of the cabinet's particular features when it was acquired.







A related tortoiseshell and pietra dura cabinet of circa 1680-1685 by Johann Georg Esser in the Residenz, Munich. © Bayerische Schlösserverwaltung, L. Weiss, München



Anton Mozart (1573-1625) Delivery of the Collector's Cabinet by Philipp Hainhofer to Duke Philipp II von Pommern-Stettin at Schloss Stettin, 1617. © Foto: Kunstgewerbemuseum der Staatlichen Museen zu Berlin - Preußischer Kulturbesitz

Three celebrated *Kunstkammern* commissioned by Hainhofer were executed in the renowned workshop of Ulrich Baumgartner (1580-1652) and his son Melchior (1621-1696). These are the *Pommerische Kunstschrank*, delivered in 1617 to Duke Philip of Pomerania (now destroyed), the *Stipo d'Alemagna*, presented in 1628 by Archduke Leopold of Austria to Grand Duke Ferdinand II of Tuscany, now in the Pitti Palace, and a cabinet given to King Gustavus Adolphus of Sweden by the City of Augsburg in 1632, now in Uppsala University (D. Alfter, *Die Geschichte des Augsburger Kabinettsschranks*, Augsburg, 1985, pp. 42-57, figs. 33-42).

Many cabinets of this period were veneered in ebony and ivory. The use of a tortoiseshell veneer, seen on the present lot, is much more unusual. For another example of an Augsburg cabinet veneered in tortoiseshell (see figure above), a cabinet by Johann Georg Esser (1652-1727) and Wolfbauer, circa 1680-1685 at the Residenz Munich (discussed in G. Hojer and H. Ottomeyer, *Die Möbel der Residenz München*, Vol. II, Munich, 1996, pp. 82-89, no. 9). The Munich cabinet is conceived in a similar manner to the present lot, of architectural form with an inverted breakfront, and featuring banks of four drawers flanking a central panel depicting a vase of flowers, all interposed by columns.

The bracket feet of the present cabinet bare similarities to those on an ivory and lapis lazuli table cabinet by Melchior Baumgartner commissioned by Maria Anna, wife of Maximilian I, Prince Elector of Bavaria c. 1682 (Bayerisches Nationalmuseum Inv.-Nr. R 2139) and another, also of ivory and lapis lazuli and commissioned by the Bavarian court, c. 1646 at the Bayerisches Nationalmuseum (See M. Riccardi-Cubitt, *The Art of the Cabinet*, London, 1992, p. 53). A further, related ivory cabinet mounted with columns and pietra dura plaques, attributed to Melchior Baumgartner, was sold The Property of a Private European Collection; Christie's, New York, 14 December 2000, lot 30 (£597,750).

THE PIETRA DURA PLAQUES

The spectacular plaques of this cabinet comprise two distinct types:

Fifteen panels of birds, flowers and fruit

These pietra dura panels were undoubtedly made at the Grand Ducal workshop in Florence, the *Opificio delle Pietre Dure*. The central panel depicts a lapis lazuli urn of flowers - a favored motif, with plaques of birds on fruiting and flowering branches above and below. These plaques are undoubtedly based on zoological and botanical drawings executed by Jacopo Ligozzi (1547-1627). Ligozzi worked for the Medici court and supplied patterns to the craftsmen at the Florentine Grand Ducal workshop. In the early 1600s Ligozzi's loving observation of nature introduced a dramatic change in the production of pietra dura panels, the influence of which was felt for many subsequent decades. A related design of birds of paradise perched in a fruit tree, part of a series of ornithological and botanical studies by Ligozzi in the Gabinetto dei Disegni e Stampe at the Uffizi, Florence, is illustrated in Giusti, W. Koeppel and A. Giusti, *Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe*, Metropolitan Museum of Art, New York, 2008, p. 170, fig. 116.

Two panels of abstract architectural outline

These panels, situated to the center of each side of the cabinet, relate to a series of panels designed by Ligozzi for the Church of Ognissanti, Florence. The arches around the chapel's altar are set with panels of hardstone inlay which imitate the flounces and embroidery of altar cloths and appear of abstract architectural outline.



THE GUENNOL STARGAZER

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

12

AN ANATOLIAN MARBLE FEMALE IDOL OF KILIYA TYPE

CHALCOLITHIC PERIOD, CIRCA 3000-2200 B.C.

Of highly stylized geometric form, the massive head tilted backward acutely, with small bulging articulated eyes, a long ridged nose and small projecting ears on a tall slender neck, with broad curving shoulders, the arms off-set from the torso by oblique cuts, the forearms in raised relief, the wide hips with the pudenda incised, the legs together, divided by an incision, separating at the shins, the proper right foot projecting forward

9 in. (22.9 cm.) high

Estimate on Request

PROVENANCE :

Alastair Bradley and Edith Martin, New York, acquired 1966 or prior; thence by descent with the Merrin Gallery, New York, acquired from the above, 1993.
Acquired by the current owner from the above, 16 August 1993.

EXHIBITED :

New York, The Metropolitan Museum of Art, on loan by the Guennol Collection, 1966-1993 (L66.11).
New York, The Metropolitan Museum of Art, *Art of the First Cities in the Third Millennium B.C.*, 8 May-17 August 2003.
New York, The Metropolitan Museum of Art, 1999-2007 (LO106).

LITERATURE :

E. Rohde, "Die frühbronzezeitlichen Kykladenfiguren der Berliner Antiken-Sammlung," *Forschungen und Berichte*, 16, Staatliche Museen zu Berlin, 1975, p. 154, no. 8.
P.O. Harper, *The Guennol Collection*, Vol. II, The Metropolitan Museum of Art, New York, 1982, pp. 3-5.
P. Getz-Preziosi, *Early Cycladic Sculpture, an Introduction*, The J. Paul Getty Museum, Malibu, 1985, p. 88, fig. 82.
D. von Bothmer, ed., *Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection*, The Metropolitan Museum of Art, New York, 1990, p. 9.





I have no doubt that the Guennol example—because of its exceptional size, its quality and its good condition—must be considered the top piece among the whole group.

–Jürgen Thimme

Anatolian marble idols, such as the present example, are interchangeably referred to as “Kiliya type” and “stargazers.” The duality of the nomenclature is significant in understanding these figures as both objects of early archaeological significance as well as aesthetic fascination. Kiliya refers to the town on the Gallipoli peninsula where the first published example of these idols was discovered (now in the collection of The American School of Classical Studies, Athens). Other archaeological find-spots in Turkey include the Chalcolithic period site of Aphrodisias and the Bronze Age site of Troy, the location of the Trojan War and the setting for Homer’s *Iliad*. While the discrepancy in time periods of these sites might suggest these idols were produced in continuation for about 1500 years, the rarity of examples as well as their stylistic uniformity indicate that those discovered in the later Bronze Age context were likely found by contemporaries of that period, who preserved the already-ancient sculptures as objects of fascination and magical intrigue (P. Getz-Preziosi, *Le profane et le divin, arts de l’Antiquité. Fleurons du musée Barbier-Mueller*, pp. 272-273). Like their Cycladic “cousins” in Greece, the original function of the idols remains a mystery. Being female, the obvious hypothesis suggests they relate to fertility rituals. Interestingly, most of the complete examples have been broken across the neck, suggesting that the sculptures were ritually “killed” at the time of burial. Despite the lack of clarity, Kiliya-type idols remain important markers of the Chalcolithic period in Anatolia.

“Stargazer” is the colloquial title derived from the slightly tilted-back angle at which the large head rests on the thin neck, thus creating the whimsical impression of a celestial stare. There are only about 15 nearly-complete idols that survive, although fragmentary examples, particularly heads, abound. Getz-Preziosi describes the composition of the full idols as “a game of angles and complementary curves” and notes the mathematical precision in which the head and neck, the torso, and the legs each make up of the figure (op. cit., p. 273). While the overall composition is formulaic, they vary significantly in size and details rendered. Of this stargazer, Jürgen Thimme, the great German archaeologist and scholar of Cycladic sculpture, says: “*I have no doubt that the Guennol example—because of its exceptional size, its quality and its good condition—must be considered the top piece among the whole group.*” (P.O. Harper, *The Guennol Collection*, Vol. II, p. 5). Indeed, the size and heft of the Guennol figure along with its delicately-rendered eyes and articulated pudenda make it simultaneously imposing and ethereal.

The title Guennol is the Welsh word for “Martin,” the last name of the first modern owners of the Stargazer, Edith and Alastair Bradley Martin. The choice of Welsh is an allusion to where the couple spent their honeymoon. A grandson of Henry Phipps Jr., the business partner of steel magnate Andrew Carnegie, Mr. Martin was born in New York City and graduated from Princeton in 1938. He excelled at the rarified game of court tennis, and became an eight-time national amateur singles champion and 13-time amateur doubles champion in the sport. A sideline hobby in collecting stamps, books, rifles and cars expanded over the years to include fine art, antiquities and folk art sculpture, which ultimately became his life’s mission. A generous donor, he joined the Board of Trustees of the Brooklyn Museum in 1948 and later served as its chairman from 1984 to 1989. He was also a member of the acquisition committee of The Metropolitan Museum of Art.

The Martins were unified in their passion for acquiring highly unique, finely-crafted sculptures across a multitude of cultures and time periods, from Middle Eastern stone figures to Pennsylvania German folk art. As Martin later wrote of the Guennol Collection: “We made every effort to assemble the best possible objects, whether ancient or relatively modern, whether from Peru, Babylonia, China or the shores of Gitchee Gume, and whether of major historical significance or mere whimwhams...We sought to honor the ideal and the universal and the Collection is no servant to our contemporary culture” (*The Guennol Collection*, Vol. II, p.xv). The exceptional nature of the objects included in the Guennol Collection is now legendary – in December 2007, the Guennol Lioness, a Mesopotamian limestone sculpture, fetched \$57.1 million, setting a record price at auction for an ancient work of art.



THE GUENNOL STARGAZER AND MODERN ART

William Paton

The forms of Stargazer idols are so stylized and pared back as to seem startlingly modern, in a similar manner to those sculptures from across the sea in the Cyclades. In each case, the body has been reduced to an eloquent cipher, the head taking an egg-like form that recalls the works of Constantin Brancusi. Indeed, Henry Moore would later comment that he was certain that Brancusi had looked at Cycladic art when making *The Beginning of the World*. While Brancusi may not have known the Kiliya-type idols of Anatolia such as the Guennol Stargazer, there is a clear relationship: these artists, divided by millennia, have each reduced the form of the human head to the barest ovoid. Similarly, the lyrical rendering of the human form in this sculpture recalls the signs that were used in some of Alberto Giacometti's sculptures from the end of the 1920s, for instance *Gazing Head* and *Woman*, where the subject is evoked through signs that are the merest incisions, protuberances and indentations.

I know what he wanted to make: not a god but a piece of sculpture. Nothing's left of his life, nothing's left of his kind of gods; nothing's left of anything. But this is left, because he wanted to make a piece of sculpture

—Pablo Picasso

Pablo Picasso was fascinated by the prehistoric period of artistic creation and even owned a collection of antiquities. Talking to his friend, the statesman and author André Malraux, Picasso explained his thoughts and feelings about the nameless artists of the very distant past. Cradling his own violin-shaped Cycladic idol, he mused that the sculptor, "thought he was making the Great Goddess, or something to that effect. But what he made was that. And I, here in Paris, I know what he wanted to make: not a god but a piece of sculpture. Nothing's left of his life, nothing's left of his kind of gods; nothing's left of anything. But this is left, because he wanted to make a piece of sculpture" (Picasso, quoted in A. Malraux, *Picasso's Mask*, New York, 1976, pp. 126-27).

Picasso's intrigue with ancient art led him to collect a group of early Iberian works in addition to his Cycladic sculpture, as well as well-documented tribal art collection. At the time that he was inventing Cubism—when Kiliya-type idols were first being discovered—Picasso and a number of his contemporaries were fascinated by ways of seeing and representing the world that were divergent from the Western canon. In this, they looked to distant lands—and distant times. The Classical art of Greece and Rome had dominated Western aesthetics for centuries, but artists such as Picasso, André Derain, Barbara Hepworth, Amedeo Modigliani and Henry Moore also looked to the pre-classical. Moore, who also owned ancient artifacts, wrote of Cycladic art in terms that also relate to the Guennol Stargazer, pointing out that it "has an unbelievably pure sense of style, of unity of form. It's as though they couldn't go wrong, but always arrived at a result which was inevitable from the beginning" (Henry Moore, quoted in Sarah Bunny, "Figures from a

Bygone Age," *New Scientist*, 23 June 1983, p. 884). Looking at, say, Moore's *Moon Head* of 1963, one cannot help but see similarities with the Guennol Stargazer's own distillation of the human visage.

Moore's words express some of the wonderment at the effort invested by the ancient sculptors in objects such as the Guennol Stargazer, a sentiment shared by historians and the archaeologists who discovered evidence of a workshop for production of Kiliya-type idols at Kulaksızlar. Indeed, the stone has been carved with incredible sensitivity, again echoing the works of Brancusi. In some ways, the fin-like arms and the partially-split legs appear as a show of virtuosity on the part of these distant figures. They speak of a flamboyance that would be echoed in particular by those artists who revived the interest in carving in stone, an interest that is still visible to this day in the works of, say, Eduardo Chillida, Anish Kapoor or Pablo Atchugarry. The Guennol Stargazer is infused with a palpable sense of the sheer will that drove the ancient artist to create this elegant composition. Its economy of means belies the incredible skills involved in creating each nuanced, smoothed or articulated element, from the gaps between the arms and torso to the little raised eyes.



Henry Moore, *Moon Head*, 1964. © The Henry Moore Foundation. All Rights Reserved, DACS 2017 / www.henry-moore.org



PROPERTY FROM THE JAY P. ALTMAYER FAMILY COLLECTION

■ 13

A PAIR OF EMPIRE SILVER-PLATED GUERIDONS

CIRCA 1810-15

Each with inset *vert de mer* marble top above a conforming apron with rosette and anthemion mounts, on an anthemion-cast base with acanthus leaf-wrapped lion's paw feet, one with a label for *Gonzales Antiques, Washington D.C.*, each underside branded twice, *N* beneath a crown and *TUIL*, the present surface a later electro-plating with signs of earlier mercury silvering, apparently originally conceived to be silvered as there are no signs of earlier mercury gilding
29 $\frac{3}{4}$ in. (75.5 cm.) high, 26 $\frac{3}{4}$ in. (68 cm.) diameter (2)

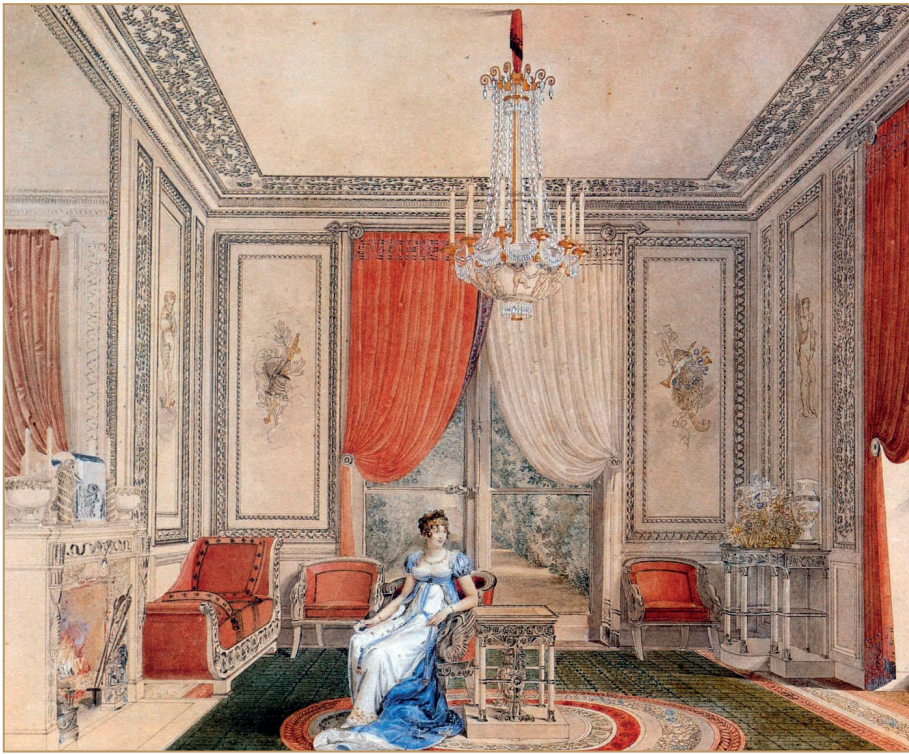
\$60,000-100,000

PROVENANCE:

With Gonzales Antiques, Washington D.C.
Probably acquired from the above pre-1990.

This striking pair of *à l'antique* gueridons, with their dazzling silvered surface, recreate the taste for the spectacular ensembles of silver furniture supplied to many of the courts of Europe from the end of 17th to the beginning of the 18th century. Examples of silver furniture were extraordinary symbols of wealth and power, none more so than the legendary pieces supplied to Louis XIV for his palace at Versailles which were famously melted down in 1689 to pay for his wars. Although no precedent has yet been found for other silvered metal furniture being made in the Empire period, the taste for silvering is certainly reflected in the famous Salon d' Argent with its spectacular silvered wood seat furniture and *boiseries* created for Napoleon's sister Caroline Murat in the Palais d' Elysée circa 1805.





Louis Hippolyte Lebas (1782-1867). Caroline Murat, Queen of Naples, in the Salon d' Argent at the Elysée Palace, 1810. Private Collection, Paris. Courtesy of The Metropolitan Museum of Art, New York.



Designs for related guéridons in a scrapbook of working drawings by Charles Percier (1764-1838). Courtesy of The Metropolitan Museum of Art, New York.

THE DESIGN

The 'antique' form of these guéridons, with their acanthus-wrapped pedestals and 'Roman' lion's paw feet, reflects the revived taste for antiquity promoted by Napoleon's architect Charles Percier (1764-1838). Designs for similar guéridons appear in a sketchbook of drawings by Percier, (illustrated in J-P. Garric *ed.*, *Charles Percier Architecture and Design in an Age of Revolutions*, exh. cat., New York, 2016, p. 186, fig. 8B.4. A closely related acanthus-wrapped lion's paw foot appears in the frame for a view of a celebration in honor of the marriage Napoleon and Marie-Louise in 1810 (Garric *op. cit.*, p. 283, cat. 137). A further related pair of ormolu guéridons, attributed to the firm of Thomire, was on the Paris art market in 1993, and later with Richard Redding Antiques, Zurich.

TECHNICAL ANALYSIS AND DATING THE GUERIDONS

Although the present silvered surface of the guéridons uses the electro-plating method which was not in wide use until the 1840s (when the English silversmith Henry Elkington was granted a patent for electroplating, although the process had been discovered as early as 1805 by the Italian chemist Luigi Valentino Brugnatelli), several technical and constructional features of these guéridons point to an earlier date. The interior of the plinth bases show splashes of silver residue indicating an earlier mercury silvering; both the base and the frieze of the top are made in several sections, and the feet are cast separately, which would not have been the case in the mid-19th century when they were able to cast much bigger sections without joins; the feet show delicate, linear tool marks which are typical of the surface treatment on Empire metalwork and also show the tool marks of hand-burnishing; the central iron shaft and its securing nut are both hand-forged, which one would not expect by the mid-19th century; and the segmentally arranged oak panels to the underside of the top are typical of late Louis XVI and Empire cabinet-making techniques for tables of this form.

THE BRANDS

While scholarship is divided regarding the authenticity of the brands on these fascinating tables, one intriguing possibility for the crowned 'N' is that it could refer to the château de Neuilly, as the same brand, with its distinctive Napoleonic era crown surmounted by a cross, appears on a Consulat day bed by Jacob Frères in the Wrightsman Collection at the Metropolitan Museum of Art, New York, where it is identified as being the brand of Neuilly (Illustrated in F. Watson, *The Wrightsman Collection*, Greenwich, 1966, vol. I, cat. 45, pp. 60-3). Neuilly was acquired in 1804 by Napoleon's sister Caroline, wife of the celebrated general Joachim Murat. The Wrightsman daybed also bears the brand of the neighboring château de Villeneuve L' Etang, also acquired by the Murat's at this time, and the daybed descended in the Murat family until being sold at auction in Paris in 1961. When the Murats became king and queen of Naples in 1808, both châteaux were given to Caroline's sister Pauline Borghese, but an inventory taken of the contents of Neuilly in 1809 makes no mention of the guéridons. Neuilly and its contents reverted to the crown with the restoration of the monarchy in 1814. In 1818 the duc d'Orléans, later Louis-Phillipe of France (1773-1850), bought the château and commissioned the architect Pierre Fontaine to refurbish it, although pieces supplied to him during this period are marked 'LPN' rather than just the simple 'N'. The château was eventually destroyed in 1848.



Detail of the brands



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

14

A FINE FRENCH SILVER, ENAMEL AND MACASSAR EBONY
JEWEL CABINET

BY JULES AUGUSTE HABERT-DYS, MARK OF FERNAND POISSON, PARIS,
DATED 1902

The domed top centered by a silver orchid flower finial, fronted by a pair of doors with enamel panels of red chrysanthemums amongst scrolling foliage, enclosing a satinwood interior centered by a cupboard flanked to each side by three drawers, each with silver orchid handles, the sides and back with Moriage enamel panels of blossoming cherry trees against a yellow ground, the angles with pierced colonnettes with silver foliate clasps running to leaf cast feet, signed to lower front right 'J. Habert-DYS. 1902.' 17 in. (43 cm.) high; 23¼ in. (59 cm.) wide; 13¾ in. (35 cm.) deep

\$150,000-250,000

PROVENANCE:

Anonymous sale; Christie's, London, 16 February 1994, lot 188.
Property from a Private European Collection; Sotheby's, London, 6 November 2008, lot 49.
With Sinai and Sons Ltd, London.
Private European Collection.

EXHIBITED:

Paris Salon, Société des Artistes Français, 1903, awarded a *Médaille de troisième classe*.

LITERATURE:

H. Classens, *Habert-Dys Maître-Décorateur*, 1924, p.49.
A. Duncan, *The Paris Salons 1895-1914, vol.V: Objets d'Art & Metalware*, 1999, p.306.



Hallmark of Fernand Poisson and
French Minerva assay mark







Coloured drawings by Habert-Dys reproduced from *Caprices Décoratifs*, 1890.



Grand in scale, the present *coffret*, or jewel cabinet, is a masterpiece by Jules Habert-Dys – a painter, engraver, illustrator, writer, ceramist and glassmaker, with an astonishing capacity for invention. The *coffret* embodies the spirit of the Art Nouveau and, exquisitely crafted from precious materials (*ébène de macassar*, silver and enamel), represents the divine status afforded to the manufacture of *objets de luxe* during the Belle Époque. Habert-Dys' genius for drawing precipitated a remarkable social trajectory which saw him rise from the most humble beginnings to the center of the artistic elite. His early studies of oriental art and the flora and fauna of the natural world, honed an appreciation for the constituent styles of Art Nouveau, whilst his abandonment of classicism and unique interpretation, positioned him as a leading exponent of *le style modern*.

JULES-AUGUSTE HABERT-DYS

Born in 1850 into a poverty-stricken, illiterate family, Habert-Dys' father was nonetheless observant of his son's talent and apprenticed him to a house painter in their native Fresnes. His genius was insuppressible and following employment decorating ceramics, a move to Paris brought illustrious work in the studio of no lesser a master than Jean-Léon Gérôme. Especially formative was the study he made for the Haviland ceramics workshop of Japanese art displayed at the 1878 *Paris Exposition universelle*. Haviland ceramics was run by Felix Bracquemond, who in turn introduced Habert-Dys to *L'Art* magazine to which he contributed some five

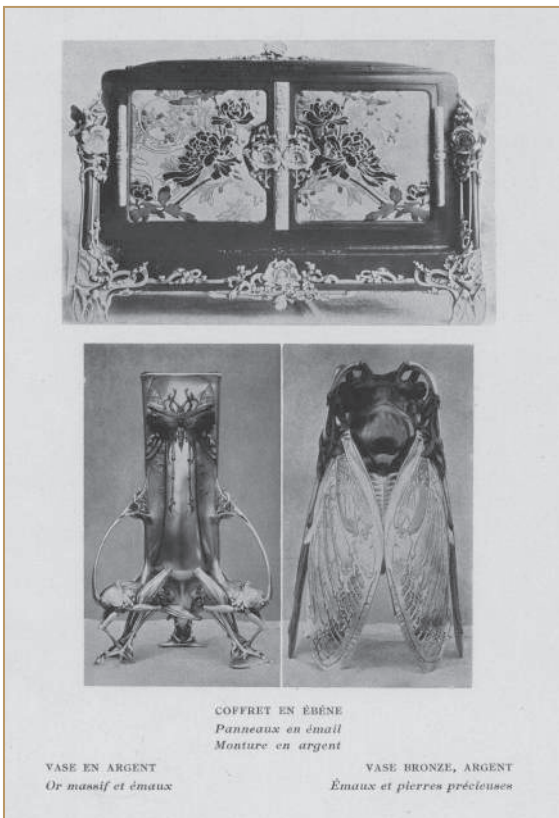
hundred illustrations in five years. Also of considerable influence to his development was time spent at the Schopin ceramics works at Montigny-sur-Loing, where he spent much time exploring the countryside and sketching plants, birds and insects.

In the wake of a breakdown brought on by the death of his young son, Habert-Dys convalesced at Pau, financed by Baroness Nathaniel de Rothschild. Over the next few years he published albums of decorative designs for use as fans, wallpaper, jewelry, ceramics and glass in France and Germany, supplied designs for British and American firms and was commissioned to design a table service for Pillivuyt and another by Theodore Deck. In 1894 he exhibited mural decorations at the Lyons International Exhibition, for which he was awarded a Gold Medal. A year later he joined the leading art printer of Paris, Lemercier, as artistic director.

Several of his books accompanied basic designs with highly decorative Art Nouveau detailing, and at the turn of the century he increasingly devoted himself to producing works that he had previously only designed. In 1907 Habert-Dys was appointed Professor of Drawing at the *École Nationale des Arts Décoratifs*. At the same time he began experimenting with glass, producing a rare and highly collectible group of encrusted vessels with great depth of color and translucency, partly covered by surface trailings of metal. When these were first exhibited at the 1913 Salon, he was awarded a Gold Medal. He also exhibited at the Salon d'Automne, for which he was a Member of the Jury, and the Salons of the *Société des Artistes Décorateurs*.

COFFRET EN ÉBÈNE, ARGENT ET ÉMAIL

..le coffret, de grandes dimensions et taillé dans l'ébène, est monté en argent. Il a reçu des panneaux d'émail très bien traité. L'ensemble est riche, presque trop riche, même. Quoi qu'il en soit, cet envoi fait honneur à l'artiste consciencieux qu'est M. Habert Dys. (Art et décoration: revue mensuelle d'art moderne, Paris, July 1903, p. 227).



Illustrated in Henri Classens, *Habert-Dys-Maitre-Décorateur*, 1924, p.49.

At the turn of the 20th century Habert-Dys collaborated with goldsmiths and other craftsmen to make a small number of boxes, vases and other containers, for display at the Salons des Artistes Français in the years 1903-06. These *objets d'art* are the fullest manifestation of Habert-Dys' genius; the most complete expression of his art and realization of his designs. They combine fine and rare woods with bronze, ivory, gold, horn, ebony, pearls or semi-precious gemstones, varying in the finishes with every available technique, including enameling, burnishing and acid-etching.

This *coffret* is one of the finest of this handful of works of art by Habert-Dys. It is exquisitely made in macassar ebony, with a fitted satinwood interior, silver by Poisson and mounted with elaborately enameled and vibrantly colored floral panels of Japanese inspiration. It was exhibited at the Paris Salon of the Société des Artistes Français in 1903 to great critical acclaim. Habert-Dys received the prestigious accolade of a Prix du Salon as one of only five recipients of a bronze medal in the section Arts Décoratifs in 1903. Writing about the exhibition of this *coffret*, *Le Monde Artiste* commends Habert-Dys' good decorative style as exemplary of the French school: *'[...] et le coffret, métal et émail, de M. Habert Dys. Ce dernier artiste est un décorateur de beau style décoratif, un courageux, un patient, et un sincère. L'école française lui devra beaucoup'* (*Le Monde Artiste*, Paris, 28 June 1903).

Fernand Poisson was a fine silversmith who had studied with the Fannière brothers before succeeding to their business and was established at 242 Rue Saint Jacques, Paris. He married Habert-Dys' daughter and executed several silver creations designed by Habert-Dys, including a bronze and silver vase modeled in the round with three cicadas: recently sold at Rennes Enchères, Rennes, 22 June 2015, lot 174 (196,000€).

Objects by Habert-Dys are scarce and rarely appear on the international market. His work can be found in the collections of the Musée d'Orsay, Musée des Arts Décoratifs, Musée de Nantes, Musée de Sèvres, the Minneapolis Institute of Arts, the Pierpoint-Morgan Collection, the Rothschild Collection and the Musée du Luxembourg.

We are grateful to the late Victor Arwas for his scholarship which contributes to this note.







PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

15

AN IMPORTANT FRENCH PARCEL-GILT AND PATINATED SILVER AND GLASS-MOUNTED TWO-HANDLED VASE AND OIL LAMP

SIGNATURE OF BOUCHERON, PARIS, 1878-1880; DESIGN ATTRIBUTED TO PAUL LEGRAND

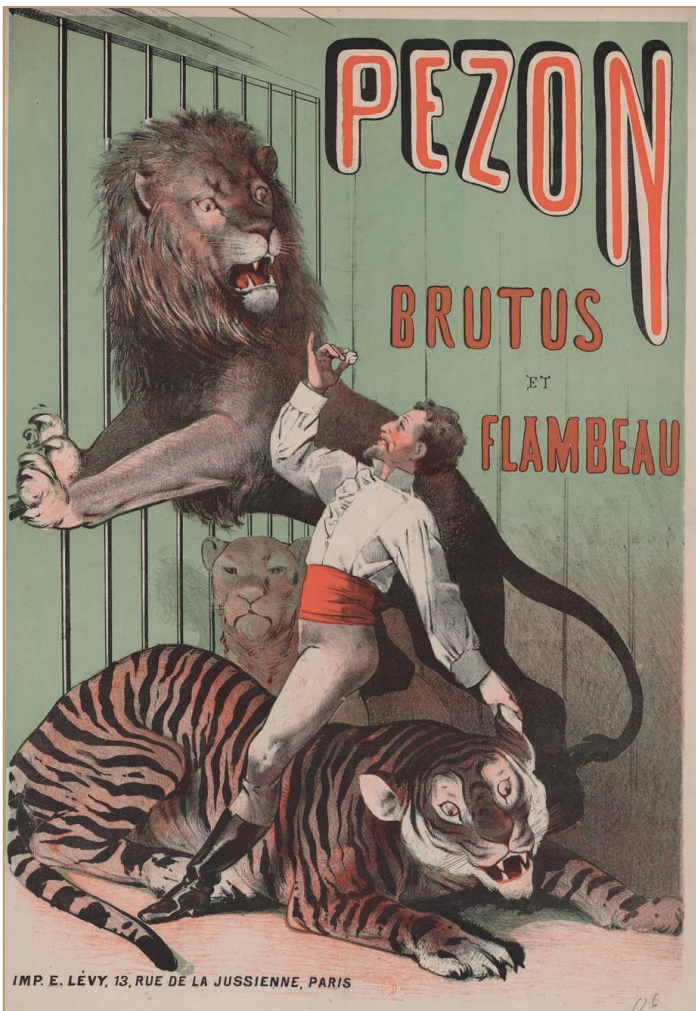
Of amphora form, and double walled, the body and foot with silver, gilt and patinated stylized flowers, scrolling foliage, athenions and sprays of cherries against an etched and matted ground pierced to reveal a gilt inner wall, the upper body detachable via a slip-lock, and mounted on both sides with arched panels formed of hexagonal beveled glass tiles, one glass panel applied with bacchic infants taunting a rearing goat, the other side with infants feeding grapes to a lioness under a looming bust of a satyr, the patinated and gilt upswung loop bi-furcated handles mounted with fully modeled figures of Pan bearing a syrinx and thyrsus and a draped maenad playing two flutes both above roaring lion heads, the rim inset with a slip-lock detachable gilt bowl etched with masks of various representations of Bacchus spaced by ribbons and trophies and with scrolling fruiting vines, base of interior with detachable base metal drip pan to accommodate the removable oil lamp designed to illuminate the glass tiles from within, the lamp raised on four hoof feet, the upturned ends cast underneath with masks, and with detachable cover mounted with two infant satyrs and flanked by gilt loop handles, *vase marked on underside of body and detachable bowl with maker's mark of Charles Glachant, underside and upper rim of lower body engraved Fic Boucheron Paris, the lamp marked on underside and flange of cover for Glachant, with original wood presentation case by Boucheron* 21 in. (53.4 cm.) high; 16 ½ in. (41.9 cm.) wide over handles; 457 oz. (14,210 gr.) gross weighable silver

\$70,000-100,000

PROVENANCE :

By tradition presented to, or purchased by Jean-Baptiste Pezon (1827-1897).
Acquired by a European private collector, perhaps on the death of Jean-Baptiste Pezon in 1897, by descent.





Advertisement for Pezon's lion taming show, 1877.

'A BORN COLORIST'

The firm Boucheron, founded by the celebrated jeweler Frédéric Boucheron in 1858, was known not only for jewellery of exceptional quality and rarity but also for extraordinary *objets-de-fantasie* designed in a myriad of styles. The avant-garde artist Paul Legrand (1840-1910) joined the young firm in 1867 and is widely regarded as the creator of some of their most inventive pieces. He was acknowledged by Boucheron to be the designer of the Japanese-inspired pieces made by the firm in the late 1870s, as noted in a report made to the jury of the *Exposition Universelle* in 1878, for which Boucheron won a *grande medaille* for *joaillerie-bijouterie*. Boucheron wrote of Legrand, 'He is a born colorist and loves inventiveness - he has always worked at achieving effects of light, different patinas or gilding in his creations, [through] the use of openwork, enameling and rock crystal; and they have always conferred considerable success on my firm' (Gilles Néret, Boucheron, *Four Generations of a World-Renowned Jeweler*, New York, 1988, p. 47). The present vase with its surfaces of silver, patination and gilding, is a virtuoso demonstration of Legrand's colorist design principles, executed in the medium of silver.

The present lot corresponds to archival photographs preserved in the Boucheron archives dating 1878-1880 and inscribed 'Hand of Paul Legrand'. Although seemingly unpublished in exhibition catalogues, the vase's inventive and unique inclusion of patina and glass combined with its grand scale and complex construction suggest that this piece was very likely designed for the *Exposition*



Universelle in either 1878 or 1880. Accordingly, the majority of known large scale works by Boucheron submitted to the 1878 *Exposition Universelle* are identically engraved *Fic Boucheron Paris* and marked for Charles Glachant. Presumably Boucheron contracted Glachant to execute works too large for the firm's jewelry workshop. Glachant was a highly skilled silversmith who had apprenticed under Lenglet and Turquet and later worked for Froment-Meurice. He was in partnership with Crossville from 1861-1867 and then worked on his own until 1892.

INSPIRED BY THE ANCIENT

Although Legrand is most well-known for his layered Japanese-influenced creations dating from the late 1870's, the stylistic departure of the present lot serves as a testament to his inventiveness and range as a designer. Boucheron archives indicate that the present vase was inspired by the amphora vases created by the Greek potter Nikosthenes from 550-510 BC. The Nikosthenic Amphora vases are a form of Attic vase recognized for their angular amphora form with broad flat handles. Potted of bright orange-red clay, the vases are decorated with plant and animal motifs contained within distinct friezes. The most significant defining factor of the Nikosthenic Amphora vases is the black figure painting, often highlighted with white accents. For the design of the present lot, Legrand was clearly attempting to re-imagine the striking contrast of the black figures against a warm ground through the deliberate use of patina and gilding. His inventive use of piercing and double-wall construction create additional levels of texture and depth throughout



the body. While little is known about Legrand's ancient-inspired designs, the same combination of ornament cut through to expose an inner wall was employed in a ewer designed by Legrand in 1880 in the Islamic taste (Christie's, New York, 22 October 2009, lot 77).

Edmé Bouchardon (1698-1762), royal sculptor to Louis XV, may have provided Legrand with inspiration for the iconography of the present lot. The panel featuring bacchic infants taunting a rearing goat is very similar to a bas relief representation of Winter designed by Bouchardon for the Fontaine des Quarte-Saisons on rue de Grenelle, Paris. Bouchardon unveiled his plaster model for the bas relief in 1741; the fountain was completed in 1745.

TAMER OF LIONS AND OTHER BEASTS

According to Boucheron's archives, an inscription on the reverse of an archival photo states that the present lot was given by 'Monsieur X' to 'Pez the tamer of lions and other beasts.' Presumably Pez refers to Jean-Baptiste Pezon (1827-1897), a celebrated Parisian lion tamer, and patriarch of the *Ménagerie Pezon*. Pezon was born in Lozère, and spent his youth as a farm hand. At the age of seventeen he set off for Paris with a wild wolf he had captured and trained in order to pursue a future as an animal tamer. In 1848 he purchased his first lion, and then expanded his growing menagerie to include wild horses, elephants and bears.

Pezon believed that lions could be trained like hawks, through deprivation and sleep followed by ample feeding. He also employed

electricity in his training techniques, rigging live wires between himself in the beast and subjecting the lions to paralyzing shocks when they attempted to lunge at him.

By 1880 *Ménagerie Pezon* owned thirty lions and Pezon had become the most famous animal tamer in France. His theater, which was based at 6 rue Gutenberg in Montreuil, was visited and sketched numerous times by Henri Toulouse Lautrec; a sketch of Pezon's lioness, Bellone, dated 16 April 1883, was sold at auction in 2002. Sculptor Frédéric Bartholdi, designer of the Statue of Liberty, based his colossal redstone sculpture, the Lion of Belfort at the base of Belfort Castle, on Pezon's lion Brutus.

After being nearly mauled to death by a white bear, Pezon retired from animal training and left the menagerie to his sons to carry on. He died of a heart attack at Montmartre Fair on 13 November 1897. Although he had amassed considerable wealth and owned multiple residences, Pezon preferred to live in a caravan. He is buried in the Père-Lachaise Cemetery in Paris, where his monumental tomb is surmounted by a sculpture of him riding his lion Brutus.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

■ 16

**A PAIR OF LARGE FRENCH ORMOLU-MOUNTED BLEU
TURQUIN AND CARRARA MARBLE TWELVE-LIGHT
TORCHERES**

AFTER THE MODELS BY JEAN-JOSEPH FOUCOU, BY EMMANUEL-ALFRED
(DIT ALFRED II) BEURDELEY, CIRCA 1880

Each with a classically-draped maiden holding a vine-entwined baluster stem with a flared cup and pine-cone finial, issuing the gadrooned and reeded foliate-sheathed branches, the upper tier hung with flower garlands suspended from birds and with ram's mask terminals, the spiral stop-fluted pedestal inset with acanthus *chandelles*, headed by egg-and-dart and stiff-leaf, on a square plinth, the branches and garlands variously stamped 'BY' and 'P93'

100¼ in. (255 cm.) high, 15 ¼ in (38.5 cm.) square, overall

(2)

\$200,000-300,000

P R O V E N A N C E :

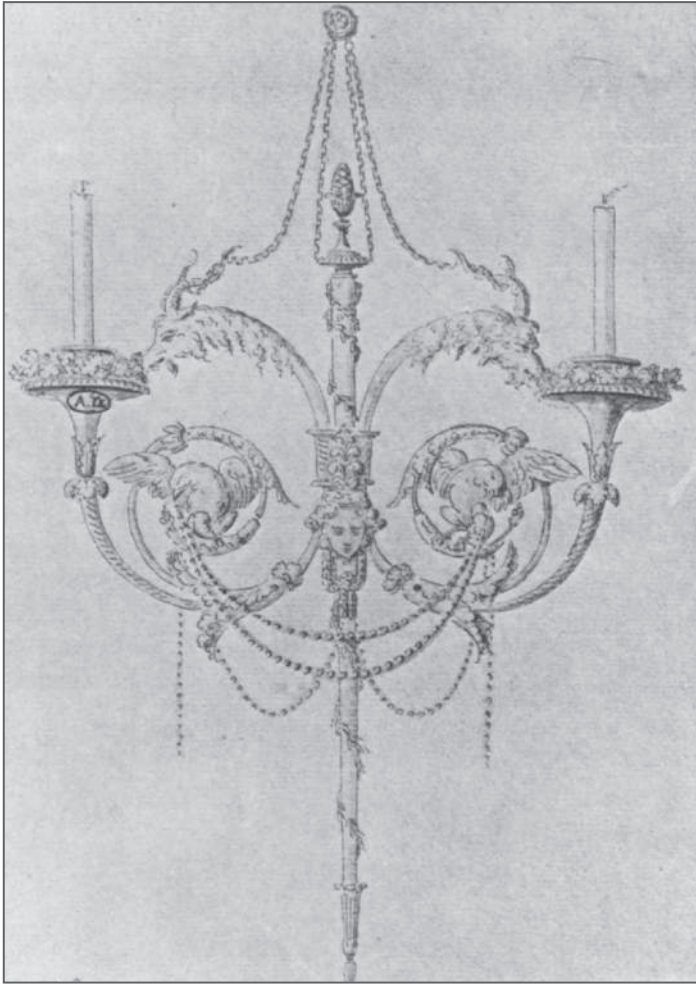
Acquired from the Lévy sale, almost certainly Léopold Lévy, Nathan Wildenstein's father-in-law, Paris, February 1918.

The Wildenstein Collection; Christie's, London, 14-15 December 2005, lot 103.









A related lighting design, attributed to Jean-Louis Prieur, circa 1780.
©Paris, Les Arts décoratifs



LE GOÛT LOUIS XVI:

The present torchères perfectly evoke Beurdeley's ability to harmoniously join celebrated designs and materials of the Louis XVI style in a single tour de force of Belle Époque expression. Perhaps the most significant source of inspiration for the *ébénistes* of the mid-to-late 19th century was a series of pioneering exhibitions of royal 18th century furnishings on loan from prestigious private collections, marking the first time cabinet-makers and bronziers gained such privileged access to the finest specimens of 18th century furniture and decoration. The most influential of these exhibitions was the 11th Duke of Hamilton's collection in *Specimens of Cabinet Work* at Gore House in London in 1853 where André-Charle Boullé's celebrated *commode cariatide* supplied in 1708 for the bed-chamber of Louis XIV at the Palais de Trianon was displayed to the delight of collectors and *ébénistes* alike. The subsequent *Musée Retrospectif* in 1865, which Louis-Auguste-Alfred Beurdeley (*dit* Alfred I) certainly would have attended, showcased masterworks by the ciseleur-doreur Pierre Gouthière (*maître* 1758), among others, from the collection of the 4th Marquess of Hertford (illustrated C. Vignon & C. Baulez, et al., *Pierre Gouthière: Virtuoso Gilder at the French Court*, Exhibition Catalogue, The Frick Collection, New York, 2016, p. 143).

The Louis XVI style, championed by Gouthière and his contemporaries, was the focus of François-Joseph Bélanger's (1745-1819) legendary design for the grand salon of the hôtel particulier of Louise-Jeanne de Durfort, the Duchesse of Mazarin and daughter-in-law of the Duke d'Aumont. A pleasure palace clad floor to ceiling in luxurious blue turquin marble carved by Jacques Adan, Bélanger's

renovations to the salon began in 1778 with the decorative finishes by Gouthière and Jean-Joseph Foucou (1739-1815) continuing relentlessly until the Duchesse's death in 1781. The figural elements of these palatial torchères are based specifically on a pair of plaster models exhibited by Foucou in the 1779 salon. A variant of their design is believed to be ordered in marble for the Duchesse to top a pair of extraordinary *bleu turquin* marble pedestals designed by Bélanger and executed by Gouthière, though the death of the Duchesse just three days following their installation halted the order of Foucou's figures (*op. cit.* C. Vignon & C. Baulez et al., p. 318-9). With their distinctive ram's heads and vine-entwined Bacchic thyrsus pillar, the clustered fittings on the present lot relate closely to wall-light design attributed to the *sculpteur/fondeur* Jean Louis Prieur (1732-1795) and often believed to be executed by Gouthière (illustrated H. Ottomeyer, P. Präsichel, et al., *Vergoldete Bronzen*, Munich, 1986, p. 241, fig. 4.5.4).

Foucou's models, simply fitted with barley-twist branches, were eventually cast in bronze as a set of four by an anonymous foundry and were recorded in 1793 at the Rue du Faubourg-Saint-Honoré residence of the Marquise de Brunoy and subsequently in the private apartments of Empress Josephine at the Tuileries in 1807. From 1809 to 1851, the figures graced the cavernous *Galerie de Diane* and, following a fire at the Tuileries, were moved permanently to the Louvre in 1901 (D. Alcouffe, et al. *Gilt Bronzes in the Louvre*, Dijon, 2004, pp.170-1).

THE BEURDELEY DYNASTY

Emmanuel-Alfred (*dit* Alfred II) Beurdeley (1847-1919) was the third generation of a dynasty of cabinet makers who exerted a profound influence on French furniture in the 19th century. His father, Louis-Auguste-Alfred's (*dit* Alfred I) succeeded Jean Beurdeley (1772-1853) who founded a celebrated shop at the pavilion de Hanovre in Paris in the late 18th century and established the family's reputation as a purveyor of fine furniture. In 1840, Louis-Auguste-Alfred officially succeeded his father and began to create a wide variety of furniture and objects which both reprised the work of 18th century masters and was extremely original in its own right. Known as *ébénistes* and *bronziers* of the highest order, the Beurdeleys excelled in the production of refined ormolu articles with exquisite mercurial gilding and hand chasing. These monumental *torchères*, executed with jewel-like detail, are illustrative of the complex relationship the Beurdeley dynasty maintained with works of the 18th century which informed their legendary production and resulted in a unique, eclectic flourishing of the decorative arts.

Beurdeley was renowned for making exquisite reproductions of celebrated pieces by the master makers of the *Ancien Régime*. The quality of the firm's reproductions is such that they are often mistaken for period originals and Beurdeley predominantly owed its considerable commercial success to supplying furniture in the 'French Royal Styles' for the 19th century collecting elite. For example, on their stand at the Chicago World Fair of 1893 Beurdeley advertised themselves as 'makers of furniture and decorative bronzes in the antique styles' from 'French Historic Castles'. A masterpiece of French furniture might remain out of reach in a noble or museum collection, but a 19th century collector visiting exhibits such as the 1865 *Musée Retrospectif* could commission an exquisitely crafted replica and thus show their sophisticated taste. In the 19th century, commissioning furniture in this way was a legitimate antiquarian interest which demonstrated an appreciation for and understanding of the historical importance of art, a trend notably championed by 4th Marquess of Hertford. The copies were not designed to deceive, as nearly all works were prominently marked by Beurdeley, whose genius captured the true essence of the original. It might be argued that achieving this is a greater accomplishment than creating something new, particularly faced with the 'new style' - *art nouveau* - which was quickly emerging at the end of the 19th century. Throughout their history Beurdeley also innovated by employing their considerable technical and artistic abilities to create new designs or meld elements of those so greatly admired in the 18th century.

The present composition lent itself naturally to the vogue during Second Empire for grandiose figural candelabra or *torchères*. It was adopted by *bronziers* and *fondeurs* who often engaged prestigious sculptors of the time to model life-size figures supporting branches or lamps. As here, the most magnificent *torchères* have figures of Carrara marble combined with vivid polychrome marbles embellished with gilt-bronze mounts. Like his contemporaries, Barbedienne and Christofle, Beurdeley produced a number of large-scale *porte-lumières* with imposing female bacchantes or caryatids sculpted by modern-day masters. A superb pair of *torchères* with figures by Rougelet, illustrated C. Mestdagh, *L'ameublement d'art français: 1850-1900*, Paris, 2010, p. 64, were described as '*cariatides portant sur la tête des paniers remplis de fleurs, dont la cisleur est très fine, et deux grandes torchères avec des figures des marbre blanc représentant l'une le Printemps et l'autre l'Automne, montées sur gaine de marbre bleu turquin*' (*Gazette des beaux-arts*, Paris, 1878, p. 399). Partial and fully-executed watercolor and gouache designs at the Musée des Arts Décoratifs chronicle the boundlessness of Beurdeley's genius in this form, though an exact design for the present *torchères* has not survived. However, through her continued research on the Beurdeley dynasty, Mestdagh points to a bronze version by the firm of the present model under the inventory heading 'torchère femme Clodion', and speculates that these extremely luxurious candelabra were almost certainly a special commission.



The original *torchères*, designed by Jean-Joseph Foucou, circa 1781, now in the Louvre.



A gouache drawing for a related *torchère* with marble figures by Rougelet and bronzes by Beurdeley for the 1878 *Exposition universelle*. ©Paris, Les Arts décoratifs



17

A RESTAURATION ORMOLU-MOUNTED JAPANESE LACQUER, EBONY, BOIS CITRONNIER, AMARANTH AND EBONISED MEUBLE D'APPUI

CIRCA 1815-18, ATTRIBUTED TO BERNARD MOLITOR

The later rectangular *bleu turquin* marble top above a foliate border and a pair of panelled doors centred with twin-handled flowering vases, revealing an interior fitted with four line-inlaid shaped drawers, the sides decorated with exotic landscapes and pagodas, above a plinth base with stylised Greek Key and foliate border, the plinth most probably embellished in the late 19th Century
36½ in. (93 cm.) high; 52¾ in. (134 cm.) wide; 22½ in. (57 cm.) deep

\$200,000-300,000

PROVENANCE :

Count Arturo Pini di San Miniato, thence by descent until sold Christie's, New York, 7 February 1987, lot 288.

With Bernard Steinitz, Paris.

Anonymous sale; Semenzato, Rome, 23-25 May 1990, lot 144.

Anonymous sale; Ader Tajan, Geneva, 28 October 1992, lot 125.

Private West Coast Collection, from whom acquired by the current owner.

LITERATURE :

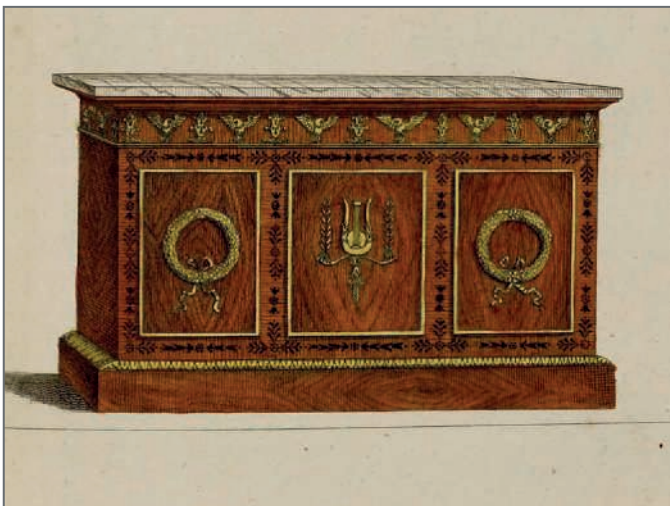
U. Leben, *Molitor Ebéniste from the Ancien Régime to the Restauration*, London, 1992, p. 148, fig. 151, and pp. 178-9, cat. 6.



Details of side panels



This sumptuous commode, with its combination of dazzling Japanese lacquer panels of flower-filled vases on a rich ebony ground framed by elegantly understated neo-classical ormolu borders, represents the last flowering of the luxurious 18th century tradition of the Parisian *marchand-merciers*. Ever since the beautifully crafted, exotic wares of the East were imported to their shores, connoisseurs in the West were particularly fascinated by the perfection of technique and alluring designs of Eastern lacquer wares and prized Japanese lacquer above all others. The *marchand-merciers*, celebrated taste-makers of Paris who exercised a monopoly on the import of lacquer from the East, met this demand by creating furniture and *objets d'art* which ingeniously incorporated lacquer into Western forms.



Design for a commode of related form by Pierre de la Mésangère, circa 1803. Courtesy of INHA Digital Library

THE ATTRIBUTION

This commode and its matching secretaire (sold Sotheby's Paris, 5 November 2015, lot 475) have been attributed to the Luxembourg-born *ébéniste* Bernard Molitor (1755-1833), one of the most innovative cabinet-makers of the last years of the *ancien régime*, whose career remarkably continued to flourish during the Revolutionary and Empire periods. Its sober, architectural form, with three doors on a plinth base (allowing an uninterrupted view of the sumptuous lacquer panels), surmounted by an inset marble top, was one that was introduced as early as the Consulat period and designs for similar commodes combining doors with a plinth base appear in Pierre de la Mésangère's *Collection des meubles et objets de gout*, first published in 1802 (the design illustrated here was published in 1803, plate 76).

This new form of commode was adopted by the most prestigious cabinet-makers of the Empire period, notably the firm Jacob-Desmalter who in 1809, in collaboration with the *bronzier* Thomire-Duterme, supplied a pair of plinth-supported commodes to Napoleon after designs by Charles Percier, displaying malachite tops which had been a gift from Tsar Alexander, now in the Grand Trianon (see D. Ledoux-Lebard, *Le Grand Trianon*, Paris, 1975, p. 107, and C. Huchet de Quenetain, *Les Styles Consulat et Empire*, Paris, 2005, pp. 130-2).

Molitor executed a number of pieces incorporating Japanese lacquer *circa* 1800-1805, most famously a celebrated suite of furniture incorporating Japanese lacquer panels supplied in 1803 to Antoine-César de Choiseul Praslin, 4th duc de Praslin, for his *hôtel* on the rue de Grenelle (see Leben *op. cit.*, pp. 78-9, figs. 65-6), including a commode with three doors enclosing similar sliding shelves to the commode offered here, but veneered in burr elm rather than citronnier. A further pair of lacquer cabinets-on-stand and a console table by Molitor, also with plinth bases, hitherto only known through line drawings (Leben *op. cit.*, cat. 66 A & B, p. 189, and cat. 91, p. 194), also formed part of this prestigious commission.

However the execution of the elegant gilt-bronzes on this commode point to a date towards the end of Molitor's career of around 1815-1818, a period during the restoration of the monarchy under Louis XVIII when Molitor looked back to the innovative and luxurious techniques he had employed at the end of the *ancien régime*. An interesting parallel in Molitor's *oeuvre* during this period can be drawn with two pairs of *secretaires* inset with panels of Japanese lacquer and with plinth bases. One pair was acquired for George IV in 1816 and remains in the Royal Collection, while a second pair was offered to the Garde Meuble by Molitor in 1818, the year when he retired. Eventually purchased in 1820 by Louis XVIII and sent to the Château de Saint Cloud, they are now in the Louvre (see illustration). Although Molitor claimed that this latter pair had originally been commissioned by Queen Marie-Antoinette in 1790 but never delivered because of the end of the monarchy, it is now generally accepted that both pairs were in fact made about 1815 to 1818.



One of a pair of related *secretaires* executed by Molitor circa 1815-1818 and acquired by Louis XVIII in 1820. © RMN/ Louvre inv. OA 5475.





Commode by BVRB III with very similar Japanese lacquer panels.
 Courtesy of The Metropolitan Museum of Art, New York.

THE LACQUER PANELS

The superb Japanese lacquer panels employed for this commode, with their beautifully drawn depictions of both Italianate and Japanese vases, are of a type which was particularly prized by collectors in the 18th century. Adapted originally from 17th century cabinets, a number of distinguished pieces of Louis XVI furniture incorporating such panels are known, notably a commode by BVRB III in the Metropolitan Museum, New York (illustrated here); a pair of cabinets in the British Royal collection, previously in the collection of the Baron Saint Julien; and a pair of *meubles d'appui* by Weisweiler in the Musée Nissim de Camondo, Paris. Others are recorded in notable 18th century sales, such as that of the celebrated collector Randon de Boisset in 1777, where lot 771 was described as *'Un bas d'armoire...de laque fond noir...chaque panneau des battants represente un vase de belle forme, anses de serpents, d'ou sortent plusieurs tiges de fleurs...'*, a description which matches almost exactly the lacquer panels on this commode.

THE PROVENANCE

The commode offered here was previously in the collection of Duke Arturo Pini di San Miniato. Of Italian origins, he moved to America in 1953 and pursued a distinguished career as an interior designer and from 1963-1973 was President of The National Society of Interior Designers. Although the earlier history of the commode is not known, it is possible that the distinctive Greek key-inlaid facade of the plinth, might have been added in Italy, perhaps while in the possession of the Pini di San Miniato family. Interestingly when this commode was sold in 1987 it had a top of Sicilian jasper (as did the matching secretaire recently sold in Paris) which could also point to an Italian phase in the history of the commode as this was a stone very rarely used in Paris in the early 19th century.

Christie's is very grateful to Ulrich Leben, specialist on the work of Bernard Molitor and Associate Curator of the Rothschild Collection at Waddesdon Manor, for his help in preparing this catalogue entry.







G. Urquhart (b. circa 1799), after Sir W. C. Ross, R.A., portrait of Charles Stirling

18

A LARGE CHINESE EXPORT 'ROCKEFELLER' PATTERN DINNER SERVICE

JIAQING PERIOD, CIRCA 1805

Each piece vibrantly enameled with a different Chinese figure scene set in garden or landscape, the large scenes contained within inner borders of sepia diaper pattern interrupted by bird and flower vignettes and small iron-red cartouches and within outer borders of richly gilt scrollwork incorporating further iron-red cartouches and sepia landscape vignettes, comprising:

a large pair of soup tureens, covers and stands, 14 $\frac{5}{8}$ inches (37 cm.) wide
a large pair of straight-sided oval two-handled tureens, covers and liners, 13 inches (33 cm.) wide
a pair of shaped oval vegetable tureens and covers, 11 $\frac{1}{8}$ inches (28.2 cm.) wide
a pair of sauce tureens, covers and stands, 7 $\frac{3}{4}$ inches (19.7 cm.) wide
a pair of oval two-handled serving dishes, 13 $\frac{3}{4}$ inches (35 cm.) wide
a pair of quatrefoil footed centerpieces, 12 $\frac{1}{8}$ inches (30.8 cm.) wide
a pair of two-handled baskets and stands, 10 $\frac{1}{2}$ inches (26.8 cm.) wide
a pair of sauceboats, 7 $\frac{1}{4}$ and 7 $\frac{3}{4}$ inches (18.4 and 19.7 cm.) long
a large mazarine platter and strainer, 17 $\frac{3}{4}$ inches (45.1 cm.) wide
a very large pair of platters, 20 inches (50.8 cm.) wide
a very large pair of platters, 18 $\frac{7}{8}$ inches (48 cm.) wide
a very large pair of platters, 17 $\frac{1}{2}$ inches (44.4 cm.) wide
a large pair of platters, 16 inches (40.6 cm.) wide
a pair of platters, 14 $\frac{3}{4}$ inches (37.4 cm.) wide
a pair of platters, 13 $\frac{1}{4}$ inches (33.5 cm.) wide
a pair of platters, 12 $\frac{1}{8}$ inches (30.8 cm.) wide
a pair of platters and two oval covers, 13 $\frac{5}{8}$ inches (34.6 cm.) wide
24 dinner plates, 9 $\frac{3}{4}$ inches (24.8 cm.) diameter
24 soup plates, 9 $\frac{7}{8}$ inches (25.1 cm.) diameter
24 side plates, 7 $\frac{3}{4}$ inches (19.7 cm.) diameter
12 butter plates, 6 $\frac{1}{8}$ inches (15.5 cm.) diameter
12 coffee cups and saucers, 5 $\frac{3}{4}$ inches (14.6 cm.) diameter
12 tea cups and saucers, 5 $\frac{3}{4}$ inches (14.6 cm.) diameter

(184)

\$300,000-500,000

PROVENANCE:

Probably acquired by Charles Stirling of Keir (1771-1830), for Kenmure House.

By descent to Colonel William Stirling of Keir (1911-1983).

By whom sold, Christie's London, 5 December 1977, lot 324.

With The Antique Porcelain Co., New York (1977).

Acquired (the better part) by an American private collector (1978).

By descent to the present owner.





Kenmure house. Courtesy of Country Life.

CHARLES STIRLING OF KEIR

The Stirlings of Keir, descended from the ancient Scottish families of Keir and Cadder (Cawdor), were by the 18th century very large landholders in the lowlands of Scotland, owning at one time a large portion of what is now Glasgow. In the 1740s the family acquired sugar plantations in Jamaica, which enhanced the family fortunes for the following hundred years. With several other Scottish families they were known as the 'Sugar Aristocracy'.

Charles Stirling inherited an interest in the Jamaican properties and went to work for the family's West Indies trading firm, eventually forming a partnership with John Gordon of Aikenhead, Stirling, Gordon & Co., which became a leading Glasgow firm. Both men were members of the very exclusive 'Pig Club', where sumptuous

private dinners were accompanied by rum punch. In 1806 Charles, a fourth son, acquired the Kenmure land adjoining the family's estates at Keir, near Dunblane, Perthshire, and commissioned architect David Hamilton, student of Robert Adam and 'father of Glasgow architecture', to build a house. Charles lived at Kenmure for a decade before selling at £40,000 to his brother Archibald and moving to the adjoining Cadder. A man who clearly had a taste for fine design and cared about his surroundings, Charles commissioned a new wing at Cadder, again using David Hamilton, and made extensive improvements to the gardens, including diverting the course of the river Kelvin. Like his nephew Sir William Stirling-Maxwell, 9th Baronet, a 19th century art collector of some fame, Charles traveled to the Continent and bought pictures. Charles was an active man of business and, in fact, the last West India merchant of the family. At his death he left an estate of £77,640.

When in 1977 Charles Stirling's descendant, Colonel William Stirling, sold the 'Rockefeller' pattern dinner service at Christie's, it was understood to have been in the family since the early 19th century. The service was likely made just as Charles Stirling was planning and furnishing Kenmure, and though there is no extant documentation, it seems very likely that Charles acquired the service new as furnishing for his new house. The Scottish China Trade flourished in the period; William Jardine made his first voyage East in 1802. And of course Charles Stirling would have been a social and business peer of the leading Glasgow China trade merchants and easily able to transmit an order or acquire porcelain on its arrival.

Colonel William Stirling sold not just the Chinese dinner service but also, in 1975, Keir itself and 15,000 acres that had been in the family 570 years. In May 1995 Christie's sold contents of Keir House, which survives as an A-listed building with nationally-registered gardens. Kenmure House, occupied by successive brothers of Charles Stirling and then their descendants, was demolished in 1955.



Dining room at Kenmure House. Courtesy of Country Life.



DECORATION OF THE SERVICE

The lavishly enameled pattern of this service, along with several closely related variant patterns, are sometimes known collectively as 'palace ware', due both to their depictions of noble men and women as well as to the belief that something this fine must have been produced in imperial kilns. The 'palace ware' patterns seem to be an outgrowth of the 'Mandarin palette' decoration featuring Chinese lakeside garden scenes on patterned grounds in gilt or colors that was so fashionable in the 1780s, and a precursor to the richly enameled 'Canton famille rose' porcelains of the 19th century. In 1964 J.A. Lloyd called 'palace ware' "Sumptuously decorated",

(Oriental Lowestoft/Chinese Export Porcelain/Porcelaine de la Cie. des Indes, p. 56); M. Beurdeley and G. Raindre wrote in 1987, "The quality of the decoration and the range of colours suggest that [it] was made in the great imperial factory at Jingdezhen". (Qing Porcelain, p. 170). In 2005 R.W. Fuchs points out that large-scale commercial porcelain trade had ceased by the time of the 'palace ware' patterns, writing that "...extremely high quality porcelain like this palace ware tureen continued to be commissioned by Private Traders..." (Made in China, p. 99.)



John D. Rockefeller, Sr. and his son John D. Rockefeller, Jr., 1925. 1925 / © SZ Photo / Bridgeman Images



THE 'ROCKEFELLER' PATTERN

Since at least 1979, 'palace ware' with the sepia inner border, as in the present service, has been referred to as 'Rockefeller pattern', due to its close associations with the famous Rockefeller family of New York. John D. Rockefeller, Jr (1874-1960), son and heir of the dynasty's founder, owned at least a dessert service in the pattern, published by J.A. Lloyd Hyde in 1964 (*op. cit.*, pp. 56-7). Although the 1977 Christie's catalogue that offered the present dinner service did not use this terminology, two years later a Christie's London catalogue included a pair of shaped square dishes "of the Rockefeller pattern" (12 November 1979 lot 43). This association was cemented in 1980 when 43 pieces in the pattern from the estate of Nelson Rockefeller were sold by Sotheby's New York (19-22 November 1980, lots 565-582), entitled 'THE ROCKEFELLER SERVICE'. Interestingly, the 43 pieces owned by Nelson Rockefeller were also from the Stirlings of Keir dinner service. The Antique Porcelain Co. of New York, dealers to the Rockefellers among many other leading collectors, had acquired the 322-piece service at the 1977 Christie's auction and sold a small part to Mr. Rockefeller, while the better part was sold to an antecedent of the present owner.

David Rockefeller, like Nelson a son of John D. Rockefeller, Jr., also owned Chinese export in the 'Rockefeller' pattern, sold Sotheby's New York, 14 October 1993 (lots 79-90). The tureens in this group, however, differ in shape from the Stirling service. They match a second 'Rockefeller' dinner service, a service that, like the present

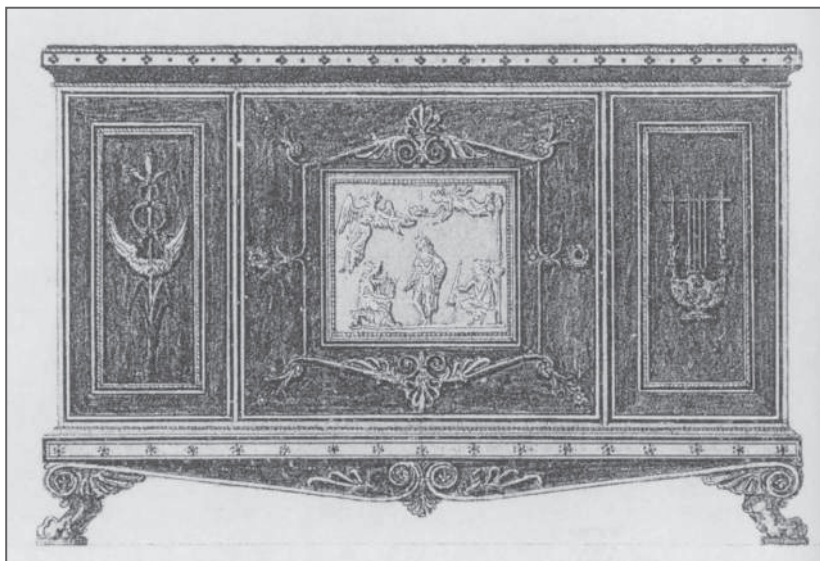
service, descended from the time of its manufacture in a British trading family. It had been ordered by John Roberts (1739-1810), a Director of the British East India Company, likely around 1805. A descendant of his sold 88 pieces of the Roberts service at Sotheby's New York, 26 January 1984 (lots 126-137, when it was, again, entitled 'THE ROCKEFELLER SERVICE'.

Another large 'Rockefeller' service (210 pieces) with the flattened urn-form tureens of the David Rockefeller and the Roberts service (rather than the bombé shapes of the Stirling service), is illustrated by M. Beurdeley and G. Raindre (*op. cit.*, p. 171). It is entirely possible that these 210 pieces published in 1987 were the greater part of the Roberts service sold, in part, at Sotheby's in 1984.

In fact, it seems likely that only a very small number of large, 'sumptuous' dinner services in the pattern now known as 'Rockefeller' were made at the start of the 19th century – possibly even just two. The gradual dissemination of these services through inheritance and sale would account for the individual pieces on the market today. A related and equally high quality service (137 pieces), with puce instead of sepia inner borders, sold William Doyle Galleries, New York (17 October 2001, lots 547-567). But the large service illustrated by Beurdeley and Raindre and the very large Stirlings of Keir service seem to be the only near-complete dinner services in the classic 'Rockefeller' pattern recorded.



THE MENTMORE 'WEISWEILER' COMMODORE



The design for a related commode by Charles Percier (1764-1838)

PROPERTY FROM A PRIVATE COLLECTION

19

A LATE LOUIS XVI ORMOLU-MOUNTED BOIS CITRONNIER, MAHOGANY AND EBONY COMMODORE

AFTER A DESIGN BY CHARLES PERCIER, THE CABINET-WORK ATTRIBUTED TO ADAM WEISWEILER, THE GILT BRONZES POSSIBLY DESIGNED BY JEAN-GUILLAUME MOITTE AND EXECUTED BY HENRI AUGUSTE, CIRCA 1795

With *Vert de Mer* marble top above two drawers veneered as a single ormolu-bound panel, the circular plates hiding the escutcheons over a double-scroll base with lion heads and winged horses on lion's paw feet with ormolu claws, mahogany-lined drawers, with a sophisticated locking mechanism, the back also veneered in mahogany

37¼ in. (94.5 cm.) high, 61 in. (155 cm.) wide, 29 in. (73.5 cm.) deep

\$800,000-1,200,000

PROVENANCE:

Almost certainly acquired by Mayer Amschel de Rothschild for Mentmore Towers, Buckinghamshire.

Thence by descent through his daughter Hannah, later Countess of Rosebery, to the 6th Earl of Rosebery, sold Sotheby's House sale, Mentmore, 20 May 1977, lot 826 (described as 'possibly Russian').

Anonymous sale; Sotheby's, Monaco, 11 December 1999, lot 131.

A Distinguished Collector; Christie's, New York, 26 October 2001, lot 405.





View of the drawing room of Empress Alexandra Feodorovna in Gatchina Palace in 1876, showing the related lacquer commode.



Office of the King, Palacio de Aranjuez, Madrid, showing the related marble-inset secretaire.

This spectacular commode is remarkable both through the powerful originality of its *à l'antique* design and also through the superb quality of its craftsmanship, with a lavish use of luxurious timbers and beautifully chased gilt bronzes. It was created in that fascinating period in the 1790s when the final flowering of the styles of the *ancien régime* started to look forward to the more rigorous styles of the Directoire and Empire periods, when pieces of remarkable richness and originality were created, often for foreign patrons such as the courts of Russia and Spain or connoisseur collectors such as William Beckford.

THE DESIGN

Its distinctive form, with a severe rectilinear body supported by a shallow base with massive, angled lion's paw feet joined by a scrolling apron, is derived from a design by the influential architect Charles Percier (illustrated here and in H. Lefuel, *François-Honoré-Georges-Jacob-Desmalter*, Paris, 1925, plate IV).

It forms part of series of commodes and secretaires sharing many of the same characteristics, executed around 1796-1798, almost all for the Russian and Spanish courts. Two commodes of this

form, veneered in thuyawood and with Wedgwood plaques, were purchased in 1799 by Tsar Paul I for his palaces in St. Petersburg, while a further lacquer commode and matching secretaire were acquired for Gatchina Palace (all of these are now in the Hermitage State Museum, St. Petersburg). Although none of these examples are signed, a further commode is documented as having been made by the little known cabinet-maker Duboiset Rabut and bought by Paul I in 1799 from the Liegeois *marchand* Guillaume Culot. The group also includes the secretaire inset with marble panels supplied to the Spanish court for the Royal Palace at Aranjuez (illustrated, L. Feduchi, *Las Colecciones Reales de España*, Madrid, 1965, p. 274, fig. 174).

All of these pieces share a luxurious use of timbers, superb quality cabinet-making and a stylistic unity to the gilt-bronzes. Despite the severity of the case, the base on this example is perhaps the richest of the group, with the remarkable feature of solid mahogany lion's paw feet with gilt-bronze claws. While the aprons of the other pieces in the group follow faithfully the Percier design, with anthemias flanking confronting scrolls, this example goes one step further by adding exotic beasts in the form of hippocamps grasping dragons, with stylized lion's masks forming the center of the scrolls.





POSSIBLE ATTRIBUTIONS: THE CABINET-WORK

The sober neo-classical designs, the use of exotic timbers such as citronnier and thuya and the superb quality of the construction of the pieces in this group would suggest a possible attribution to the *ébéniste* Adam Weisweiler, who throughout the 1780s and 1790s worked almost exclusively for *marchand-merciers* such as Dominique Daguerre and his partner Martin-Eloy Lignereux, who took over the business after the former's death in 1796. The stylistic unity of the group, together with the fact that so many were supplied to foreign clients, would certainly point to the possibility of a *marchand-mercier's* involvement in their creation. Stamped pieces by Weisweiler with similar lion's paw feet include a lacquer commode and matching secretaire, acquired by the Duke of Hamilton prior to 1825 and sold in the legendary Hamilton Palace sale, 29 June 1882, lots 176-177 (see P. Lemonnier, *Weisweiler*, Paris, 1983, pp. 60-1, and for a discussion of the commodes delivered to Paul I, p. 176, cat. 31 and 32) .



The related commode, now in the State Hermitage Museum, St. Petersburg.

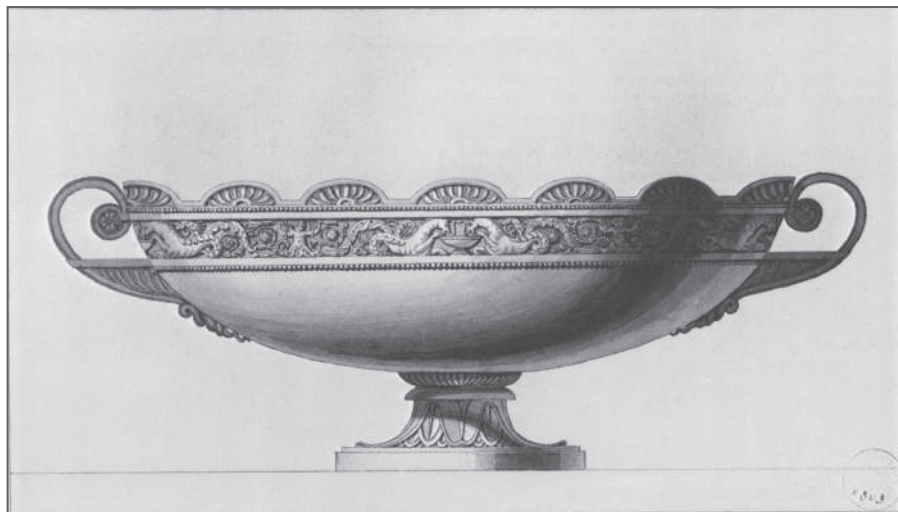




THE BRONZES

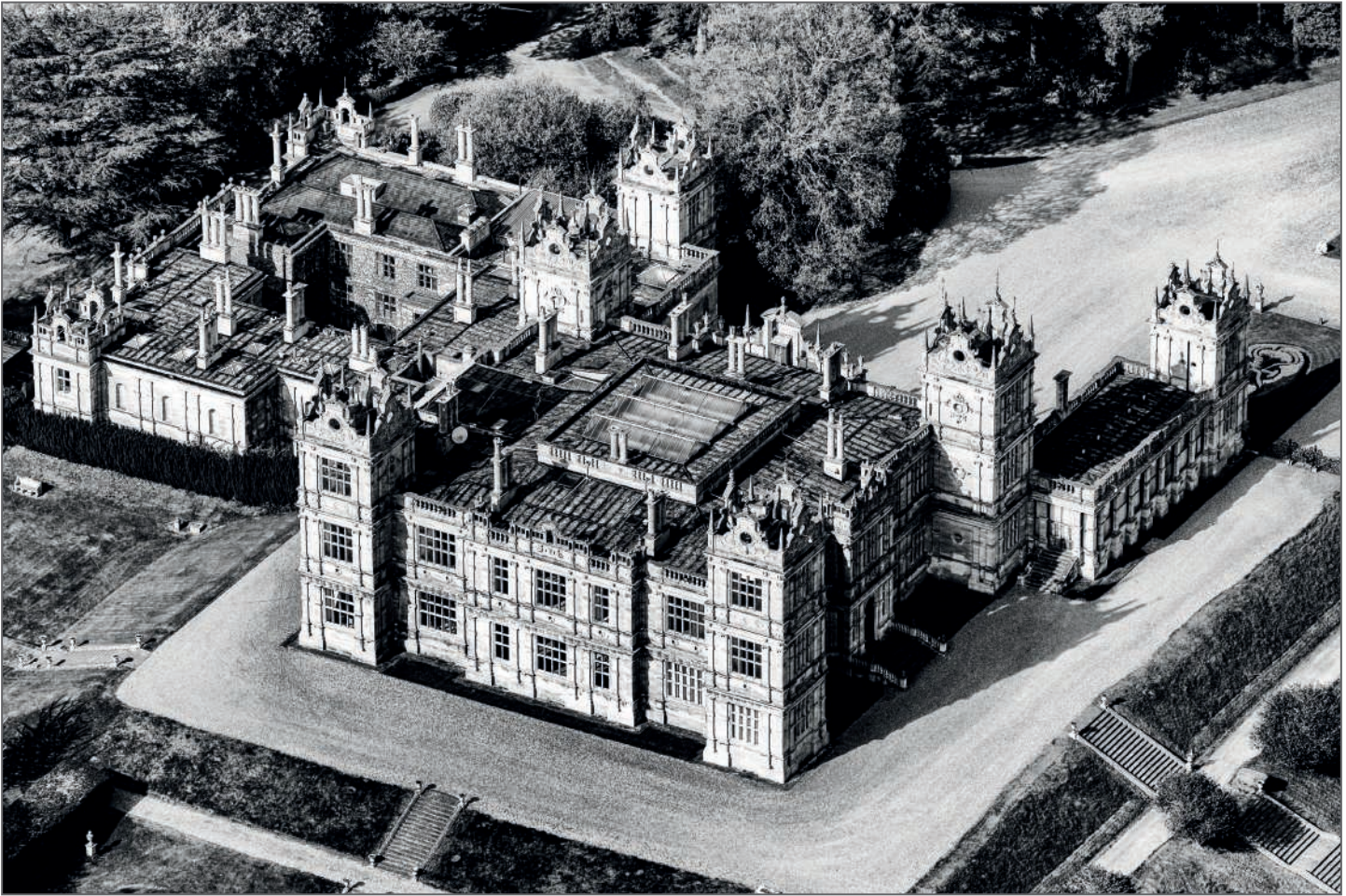
The originality of design and remarkable, almost goldsmith-like quality of the gilt-bronzes on this group suggest a possible link to the sculptor and designer Jean-Guillaume Moitte (1746-1810). Moitte was at the center of the most avant garde luxury *objets d'art* being produced in Paris in the 1790s, and collaborated closely with the goldsmith Henri Auguste (1759-1816), for whom he produced a number of designs for both silver and furniture in the most fashionable 'antique' style of the period. A number of details of the gilt bronzes on this commode relate closely to Moitte's designs, for instance the remarkably life-like anthemia to the aprons of the sides, the Medusa mask handles, or the hippocamps of the main apron which feature on a design prepared for Auguste by Moitte of 1804 for a *seau à verres* (illustrated here).

The celebrated collector and patron of the arts William Beckford (1760-1844) commissioned not only silver but also furniture from Moitte and Auguste in the 1790s, and the famous sales of his collection at Fonthill in 1822 and 1823 included a 'superb cabinet of gold japan...made by Auguste'. This last cabinet is probably the same as that sold in the legendary Hamilton Palace sale in 1882 (the Duke of Hamilton was Beckford's son-in-law and inherited much of his collection through his wife) as lot 293 (now in the Boston Museum of Fine Arts), which along with a pair of lacquer cabinets lots 172 and 173 (now at Elton Hall, Cambridgeshire) were described as having 'richly chased metal-gilt mounts by Auguste...'. The avant garde nature of Moitte-Auguste's mounts on these cabinets certainly relate them to the commode offered here, along with the superb jewelry casket based on a design by Moitte dedicated to Beckford, lot 24 in this sale.



Jean-Guillaume Moitte (1746-1810), design for a 'seau à verres' featuring similar hippocamps to the apron of this commode.





Mentmore Towers, Buckinghamshire, designed by Joseph Paxton for Baron Mayer Amschel de Rothschild (1818-1874).

THE MENTMORE SALE

Baron Mayer Amschel de Rothschild (1818-1874) built Mentmore between 1852 and 1854, as he needed a house near London and in close proximity to other Rothschild homes at Tring, Ascot, Aston Clinton and later Waddesdon and Halton House. The plans for the mansion imitated Wollaton Hall in Nottinghamshire and were drawn up by the gardener turned architect Joseph Paxton, celebrated for his Crystal Palace, completed the year earlier. Sumptuously furnished with extraordinary works of art in every field, Mentmore was filled with treasures typical of the *goût* Rothschild, ranging from a chimney piece reputedly from Rubens's house in Antwerp to giltwood throne chairs from the Palazzo Ducale in Venice and a magnificent collection of French eighteenth century works of art. The house and a fortune of some £2,000,000 was bequeathed to Baron Mayer's daughter, Hannah de Rothschild in 1874. Four years later Hannah married Archibald Philip, 5th Earl of Rosebery, who added considerably to the collections assembled by his father-in-law. The collection remained intact until the dispersal of the contents in 1977 in one of the most celebrated sales of the 20th century. Interestingly this commode, which was placed in the palatial entrance hall at Mentmore, was described as possibly Russian in the catalogue, appropriate given how many of the other examples in the group of related pieces were acquired for the Russian Imperial collections.





20

A PAIR OF EMPIRE ORMOLU-MOUNTED MALACHITE EWERS

ATTRIBUTED TO CLAUDE GALLE, CIRCA 1805, POSSIBLY MADE FOR THE RUSSIAN MARKET

Each with an ovoid body applied with an ormolu band depicting winged figures feeding with panthers, the top and base with pierced foliate and *palmette* mounts, with hippocampus-form handle terminating in a ram's mask, on malachite shaft and square base
21½ in. (54.5 cm.) high, the taller (2)

\$60,000-100,000

These precious ewers, with their striking and unusual malachite bodies, were likely made to appeal to the Russian market. Malachite is most closely associated with the Russian Imperial Factories of the 18th and 19th centuries, whose highly skilled stone-cutting led to the creation of some of the most beautiful *objets d'art*. The Imperial administration held the sole right to mine for malachite from the Ural Mountains, so the products of these factories were almost exclusively destined for Imperial palaces or to be given as diplomatic gifts, making them very desirable. These ewers were created using the technique of 'Russian mosaic,' where malachite is sawn into very thin slices, applied to a stone or metal ground with the veins laid to form pleasing patterns and then polished, making the joins barely visible. By creating malachite objects that call to mind the Imperial Factories of Russia and mounting them with fine ormolu details, the makers of the present ewers deftly balance Russian taste with French refinement.

The ovoid form of the ewers with their slender elongated spouts and figural handles are closely related to the *oeuvre* of the *bronzier* Claude Galle (1759-1815). Galle flourished during the Empire when he supplied bronzes and ormolu mounts for furniture, clocks and other decorative items to Compiègne, Versailles, Saint-Cloud, the Grand Trianon, and various other Courts throughout Europe. These ewers are similar to Galle's 'maiden' vases and his popular series of ewers, examples of which are illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, figs. 5.12.6, 5.12.8 and 5.12.9, pp. 364 - 365 and are also at Pavlovsk, illustrated in E. Ducamp *ed.*, *Pavlovsk The Collections*, Paris, 1993, p. 179. The vases and ewers all bear exquisitely detailed handles, mostly in the form of winged maidens rather than the more rare hippocampi figures employed on the present pair.





PROPERTY FROM A PRIVATE WEST COAST COLLECTION

■ 21

A RUSSIAN ORMOLU AND PATINATED BRONZE GUÉRIDON

ST. PETERSBURG, CIRCA 1790-1795

The circular grey bardiglio marble top within a molded border and plain frieze mounted with neoclassical motifs, raised on curved supports surmounted by winged female torsos centered by an ormolu dish suspended from their wings, the supports continuing to patinated bronze winged griffons above a concave-sided triangular base mounted with anthemias centered by a group of birds drinking from a fountain; raised on ormolu toupie feet fitted with casters, the marble top later 29¼ in. (74.5 cm.) high, 22 in. (56 cm.) diameter

\$100,000-200,000

PROVENANCE:

Pierre Delbée (1900-1974).

Thence by descent, until sold Christie's, Monaco, December 11, 1999, lot 506.

Acquired from Jacques Perrin, Paris by the current owner.

The *à l'antique* form of this impressive tripod gueridon, with its griffin guardian feet and winged female caryatids, is clearly indebted to Parisian prototypes. A group of closely related griffin-supported gueridons is recorded, including one in the Musée Nissim de Camondo, Paris (see S. Legrand-Rossi, *Le Mobilier du Musée Nissim de Camondo*, Dijon, 2012, pp. 142-3); a further example with more elaborate base and also suspending an urn in the center, formerly in the Uthemann collection, St. Petersburg; one formerly in the collection of Helena Rubinstein and currently on the New York art market; and a fourth example sold from the collection of Boniface de Castellane and Anna Gould, Christie's, Paris, 7 March 2017, lot 116 (€140,000 exc. premium).

Similar winged figures form the supports on a series of candelabra from the 1780s, for instance a pair of candelabra in the Wallace collection with winged sphinxes at the base, a pair in Munich, Schlosserverwaltung with rams and a pair in the Musée Nissim de Camondo with griffins (illustrated, H. Ottomeyer, P. Pröschel et al., *Vergoldete Bronzen*, Munich, 1986, Vol. I, pp. 264-265).





"Heidelberg University Library, sold Lepke auction house, Berlin: Stroganoff Collection, 13 May 1931, lot 196".

The closely related gueridon from the Stroganoff collection.



Pierre Delbée, Moshene Foroughi and Pierre Deshays



View of the library of the Delbée Apartment on Avenue Foch, showing the gueridon in situ.

THE ATTRIBUTION TO ST. PETERSBURG

The unusual combination of motifs of this impressive gueridon, particularly the perched birds of the base and the evenly spaced relief elements of the frieze, together with the distinctive nature of the surface treatment, point to a probable Russian origin. It is natural that such à l'antique gueridons would also be executed by *bronziers* in St. Petersburg, as the latest Parisian fashions set the tone for Russian interiors and works of art in the 1780s and 1790s, all the more so after the celebrated purchases made by the future Tsar and Tsarina Paul I and Maria Feodorovna after their visit to Paris in 1781, when they acquired dazzling furniture and *bronzes d'ameublement* from the *marchand-mercier* Dominique Daguerre.

St. Petersburg *bronziers* such as K. Dreyer, J. P. Lancry and I. Dippner supplied a series of tripod gueridons of similar inspiration to the Imperial Court during the major furnishing scheme undertaken by Tsar Paul at Pavlovsk Palace in the 1790s (see I. Sychev, *Russian Gilt Bronzes*, Moscow, 2003, p. 80). The court architect and designer Andrei Voronikhin was closely involved in the refurbishment of Pavlovsk, and it is possible that he supplied the designs for this series of gueridons. A Russian candelabrum of tripod form with related seated griffin supports in the State Hermitage Museum, attributed to St. Petersburg and dated to the late 18th century, is illustrated Sychev *op. cit.*, p. 78.

Further strengthening an attribution to a St. Petersburg *bronzier* for this example is the presence of a gueridon of identical design and height, but 6 ½ inches (16.5cm.) wider and fitted with a specimen marble top, in the collection of the fabled Stroganoff family when it was, along with much of the contents of their St. Petersburg Palace, by the Soviet Government (Lepke, Berlin, May 13, 1931, lot 196). It is interesting to note that the court architect Voronikhin was a protégé of Count Alexandre Stroganoff (1733-1811) and it is therefore plausible that he was responsible for the design for both the Stroganoff gueridon and the example offered here.

PIERRE DELBÉE

Pierre Delbée (1900-1974), from whose collection this spectacular gueridon was sold in 1999, was one of the foremost designers of the legendary firm Maison Jansen. Founded in 1880, Maison Jansen rapidly became the decorating firm of choice for the world's elite, with clients ranging from the Duc d'Orléans, Boni de Castellane and Anna Gould, the Rothschilds and Rockefellers to Lady Baillie at Leeds Castle and many of the royal houses of Europe. Delbée, a longtime friend of the firm's founder Henri Jansen, joined the company in 1930, and along with his celebrated colleague Stéphane Boudin, worked on some of Jansen's most prestigious commissions, most notably perhaps their most celebrated clients, the Duke and Duchess of Windsor, to whom they supplied interiors for their residences in the Bois de Boulogne and the Château de Croë in the South of France. His crowning achievement at the end of his career was to design the pavilions for the extraordinary celebration staged by the Shah of Iran in 1971 to mark the 2,500th anniversary of the founding of the Persian dynasty. The collection in his apartment on the Avenue Foch (which was preserved after his death until the sale of its contents at Christie's Monaco in 1999) was an enticing mélange of *Kunstkammer* objects, refined neo-classical seat furniture from the Directoire and Empire periods, lacquers and silver-gilt, all with the backdrop of an extraordinary series of ebony and ivory doors inlaid with symbols of geometry and mathematics.



THE HOENTSCHEL / J.P. MORGAN BOULLE BUREAU



The bureau plat in situ in Georges Hoentschel's personal apartment at 11 Cité du Retiro, where he lived from 1864-1903.

PROPERTY OF A PRIVATE COLLECTOR

■ 22

A LOUIS XIV ORMOLU-MOUNTED AND BRASS-INLAID EBONY BUREAU PLAT

ATTRIBUTED TO ANDRE-CHARLES BOULLE, CIRCA 1710, THE MASKS AND HANDLES CIRCA 1760, THE CLASPS STAMPED WITH THE C COURONNÉ POINÇON, THE MOUNTS TO THE LEGS 19TH CENTURY

The shaped rectangular top with gadrooned borders and rosette clasp corners surrounding a brass-inlaid border and later tooled leather writing surface, the convex frieze with three drawers, the central drawer mounted with a mask of Heraclitus, the opposing side with sham drawers centered with a mask of Democritus the sides with lions masks, the angular cabriole legs mounted with foliate leaf tip and scroll chutes and scrolled sabots, some replacements to ebony veneers
31 in (78.5 cm) high, 77 in (195.5 cm) wide, 38½ in (98 cm.) deep

\$200,000-300,000

PROVENANCE:

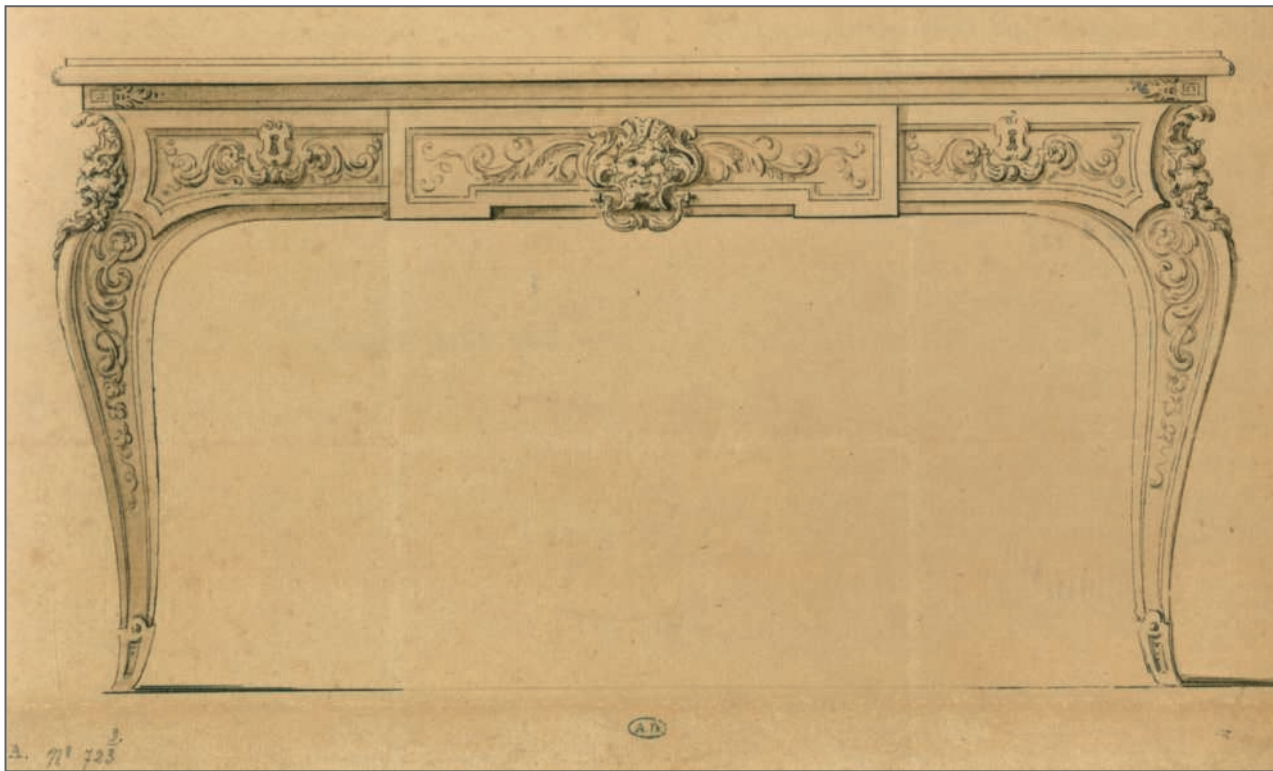
The Collection of Georges Hoentschel, Paris.
Sold to J.P. Morgan, New York.
Donated by J.P. Morgan to the Metropolitan Museum of Art, New York, 1906.
The Property of the Metropolitan Museum of Art; Sotheby's, New York, 3 May 1986, lot 158.

LITERATURE:

C. Packer, *Paris Furniture the Master Ébénistes*, Newport, 1956, Fig. 3.
André-Charles Boulle (1642-1732), appointed *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi* in 1672.







André-Charles Boulle (1642-1732) Projet pour un bureau plat à têtes de satyre (inv. 723 B 2). ©Paris, Les Arts décoratifs/Jean Tholance.

This grandly proportioned bureau plat can be fully attributed to the Royal cabinet-maker André-Charles Boulle (1642-1732). Arguably the greatest of all French cabinet-makers, his technical virtuosity was unparalleled and his work never went out of fashion. His fame was so enduring among collectors that Boulle was one of the select few cabinetmakers to be named in 18th and 19th Century auction catalogues. Works that can be fully attributed to Boulle are few, and this bureau plat is unusual amongst his *oeuvre* as it features ebony veneers instead of the brass and tortoiseshell inlay for which Boulle's name became synonymous.

Since their conception in 1684 by Furrietiére, grand bureaux plats were a mark of status, sophistication, and taste by their Royal and aristocratic owners. Bureaux plats by André-Charles Boulle began to appear around 1710; the first recorded Boulle bureau plat listed in the inventory of the grand marchand Paul Verani appears in 1713. By 1720, Boulle's workshops were engaged in producing several bureaux plats, all of which appear to be between five and six pieds or 160 to 195 cm. long—the same length as this bureau plat. They were clearly in huge demand and made up a significant part of Boulle's business; an inventory that year after a fire partially destroyed Boulle's workshop documented twenty-two bureaux plats among the lost and



André-Charles Boulle (1642-1732) Projet pour un bureau à huit pieds (inv. 723 D 7). Paris, Les Arts décoratifs/Jean Tholance.

existing contents. Apart from one surviving bureau plat for the Duc de Bourbon, the destroyed examples included seven completed bureaux plats, five with brass and tortoiseshell marquetry and two veneered with wood 'de couleur' and twelve further examples measuring six feet long in various stages of completion. (Richard, Lacordaire and Montaiglon, 'Pierre et Charles-André Boulle ébénistes de Louis XIII et Louis XIV', *Archives de l'Art Français* (1855-56), p. 336).

Boulle was unique among his contemporaries in that along with receiving a Royal warrant as a cabinet-maker in 1673, he was also granted the further distinction of *Ciseleur, Doreur et Sculpteur du Roi*. This allowed him to design and cast his own mounts instead of relying upon stock examples ordered from *ciseleurs* or provided by the *marchands-merciers*. Both the form and the mounts on this bureau plat, such as the frieze drawer mask of Heraclitus and the leaf-tip foliate scroll cabriole legs appear in his furniture designs, two of which are reproduced here. (J.N. Ronfort, ed., *André-Charles Boulle*, exh. cat., Paris, 2009, pp. 328-9). In addition to this bureau plat, other documented examples include one in the Princely collection of Monaco and another at the château de Chantilly. (Op cit, p.328). Two bureaux at the Louvre once had the leaf-tip angle mount before they were replaced at an unknown point with their current satyr masks. This replacement provides an interesting further parallel with this bureau plat and also reflects a different attitude towards mounts that existed well into the 19th century. Their complete originality was not viewed as integral to value, and as Boulle furniture remained continuously expensive and prized by connoisseurs, mounts were often updated or modified to reflect more current fashions. This is almost certainly the case with the *goût grec* lion's mask mounts that replaced the original handles on the sides of the present bureau plat. Even at the height of the Neoclassical aesthetic in the 1780s, Boulle bureaux plats were still featured in aristocratic portraits; an almost identical model to this bureau plat is clearly visible in a group of four portraits by the Swedish artist Alexander Roslin (1718-93) (G. Lundberg, *Roslin Liv och Verk*, 1957, nos. 188, 568, 587 and 597), one of which is illustrated here.



Alexander Roslin (1718-1793) Portrait de Louis de Conzié showing a Boulle bureau plat of this model.





The bureau plat in the photograph of Georges Hoentschel's galleries printed in the June 16, 1907 New-York Daily Tribune to announce J.P. Morgan's gift to the Metropolitan Museum of Art.

GEORGES HOENTSCHEL (1855-1915)
DESIGNER, TASTEMAKER AND CONNOISSEUR

Georges Hoentschel was one of the greatest influences on the understanding, promotion and collecting of French furniture and decorative art in America in the early 20th century. In 1906, the financier and fellow connoisseur J.P. Morgan (1837-1913), purchased Hoentschel's entire collection and donated it to the Metropolitan Museum of Art while serving as its President. Morgan's incredible generosity, which later included the donation of the majority of his vast personal collection, had both immediate and everlasting consequences. Not only was an extension of the Museum specifically commissioned to house and display the Hoentschel collection, it also led to the foundation of the first decorative arts curatorial department in an American museum. Hoentschel's collection was also the first decorative arts collection to be displayed chronologically instead of by object type. This had an enormous impact on socially ambitious newly rich Americans. For the first time they could see objects, including this bureau plat, in settings that evoked the grand aristocratic interiors for which they would have been made.

As the director of the Parisian design firm Maison Leys, Hoentschel's was known for his "discerning eye, business

acumen and encyclopedic knowledge of French decorative arts" (D. Kisluk-Grosheide, D. Krohn and U. Leben, *Salvaging the Past, Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art*, New York, 2013, p.20). His patrons included aristocrats and aesthetes as well as bankers and fellow connoisseurs. Alphonse de Rothschild, the fashion designer Jacques Doucet, Grand Duke Paul Alexandrovich of Russia, diamond magnate Julius Wernher and the Comte de Montesquiou give only a partial sense of Hoentschel's illustrious clientele. Hoentschel was himself an insatiable collector. The vast breadth of his holdings either in the Maison Leys showrooms or in his residence next door encompassed rare Medieval enamels, 18th century French decorative art and paintings, large quantities of architectural paneling and fragments, Art Nouveau ceramics and even Impressionist paintings. This bureau plat was one of the few pieces of grand 18th century case furniture in Hoentschel's collection. Although some records exist that document Hoentschel's purchases, the earlier origins of this bureau plat remain unknown other than the tantalizing evidence of the *C couronné poinçon*, which indicate that it was sold at some point between 1745-1749.





PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

23

A GEORGE III ORMOLU QUARTER CHIMING MUSICAL
AUTOMATON TABLE CLOCK

JOHN TAYLOR, LONDON, CIRCA 1780

The serpentine case with concave-moulded top applied with foliate swags and surmounted by an urn finial with ram's head mounts, with pineapple finials to the angles, elaborately pierced and engraved serpentine frets flanked by stiff leaves and trailing bell flowers, with foliate scroll mounts below and on conforming feet with garlanded bacchic mask below the glazed door, the white enamel Roman and Arabic chapter disc signed JOHN TAYLOR LONDON with finely pierced ormolu hands, within a florally-painted metal mask with automaton scene to the arch displaying rural figures and animals parading before a cascading twisted glass waterfall, further figures peering out from colonnaded ruins and a cottage at the sides, the substantial triple chain fusee movement with original verge escapement, hour strike on bell with quarter chime on eight bells via a pinned cylinder, automaton trip repeat, repeat signature on the backplate elaborately engraved with foliate scrolls
26 in. (66 cm.) high, 16½ in. (42 cm.) wide, 10 in. (25.5 cm.) deep

\$100,000-150,000

PROVENANCE :

With Asprey, plc, London, early 1990s.

LITERATURE :

Arthur W.J.G. Ord-Hume, *The Musical Clock: Musical & Automaton Clocks & Watches*, Ashbourne, 1995, p. 186, pl. IX/20



JOHN TAYLOR

LONDON



JOHN TAYLOR

John Taylor, a member of the Clockmaker's Company of London, is recorded as working in Gloucester Street, London, and as a maker of bracket clocks of fine quality. Clocks from his workshop were acquired by important collections of the period, such as that of George IV at Carlton House (a Chinoiserie longcase clock with an unusual arcaded minute band, see C. Jagger, *Royal Clocks: The British Monarchy and its Timekeepers*, London, 1983, p. 273) and the Spanish Royal Collection (several table clocks, see J. Ramon Colon De Carvajal, *Catalogo de Relojes Del Patrimonio Nacional*, Madrid, 1987, pp. 43-52). At least two of his clocks were in the Imperial Collection at the Forbidden City, Beijing, including a near-identical ormolu automaton clock of serpentine form but surmounted by a small pagoda (see Lu Yangzhen, chief editor, *Timepieces Collected by the Qing Emperors in the Palace Museum*, Hong Kong, 1995, pp. 125 and 180).

ENGLISH CLOCKS FOR THE CHINESE MARKET

Automata had fascinated the Chinese as early as the tenth century, when they encountered Arabic water clocks which set in motion birds or musicians. But it was when the Jesuit priest Matteo Ricci (1552-1610) famously won the favor of the Ming Emperor Wanli with the gift of some watches and a large clock that the techniques of European clock-making truly took hold in China. The trade gained far greater significance during the reign of the Qianlong Emperor (1736-1795), who amassed possibly the greatest collection of clocks and watches ever assembled. Court officials and other members of the Chinese elite followed the Emperor's taste for the European luxury novelties, and Europeans themselves purchased them as gifts to gain favour with the Emperor. George Staunton, secretary and minister plenipotentiary to Lord Macartney's embassy to China in 1793 wrote: 'Extraordinary pieces of ingenious and complicated mechanism...were exported annually to a considerable amount. Many of these costly articles, obtained by the Mandarines, under promise of protection from their inferiors, ultimately found their way into the palaces of the Emperor and his Ministers, in the hope of securing the favour of their superiors' (quoted in Catherine Pagani, *Eastern Magnificence and European Ingenuity*, University of Michigan, 2001, p. 102).

AUTOMATON CLOCKS IN GEORGIAN ENGLAND

Equally, in Georgian England the leisure classes were fascinated by the virtuosity and elegance of these luxurious mechanical wonders. Clockmaker James Cox staged an exhibition at the Great Room in Spring Gardens in the 1770s where "thousands of Londoners [marveled] at sumptuous gilded musical cabinets and clocks with elaborate chiming mechanisms... Three times a day, the musical automata sprang into brilliant sound, a mechanical gala concert..." (G. D'Arcy Wood, *Romanticism and Music Culture in Britain, 1770-1840: Virtue and Virtuosity*, Cambridge, 2010).



John Taylor
London

'A DIAMANTAIRE FOR LORD BECKFORD'

PROPERTY FROM A PRIVATE COLLECTION

24

A LATE LOUIS XVI ORMOLU-MOUNTED BOIS CITRONNIER AND EBONY JEWEL CASSET-ON-STAND INSET WITH GRISAILLE-PAINTED PANELS

MADE CIRCA 1792-1801 UNDER THE DIRECTION OF HENRI AUGUSTE AFTER
DESIGNS BY JEAN-GUILLAUME MOITTE, THE CABINET-WORK ATTRIBUTED TO
ADAM WEISWEILER, THE PAINTED PANELS BY SAUVAGE, THE FLORAL MOUNTS
ATTRIBUTED TO FRANCOIS REMOND

Each side mounted with grisaille-painted panels on a blue ground of playful putti with various scenes including *la poésie lyrique* and *l'amour et l'oiseau à la cage* within ormolu frames of roses and marguerites, bordered by ribbon-tied pendants, and with a frieze of classical maidens and ewers below, the hinged lid enclosing a blue silk interior, on turned ebonized legs headed by winged masks of Apollo and joined by a stretcher inside with a grisaille-painted panel, on paw feet, two vertical sections of the ormolu floral frames with differing colour to the gilding, probably as a result of a cleaning
45 in. (114.5 cm.) high, 28 in. (71 cm.) wide, 22 in. (56 cm.) deep

\$600,000-1,000,000

PROVENANCE :

Almost certainly commissioned by William Beckford, but ultimately probably executed for a different client with changes to the original design.

Edouard Chappey ; Galerie Georges Petit, Paris, 21 May 1907, lot 1506.

Edouard Larcade; Paris, 25 May 1951, lot 90, pl. XX.

Private Belgian collection.

Anonymous sale; Sotheby's Monaco, 14 June 1997, lot 137.

With Partridge, London, from whom acquired by the current owner.

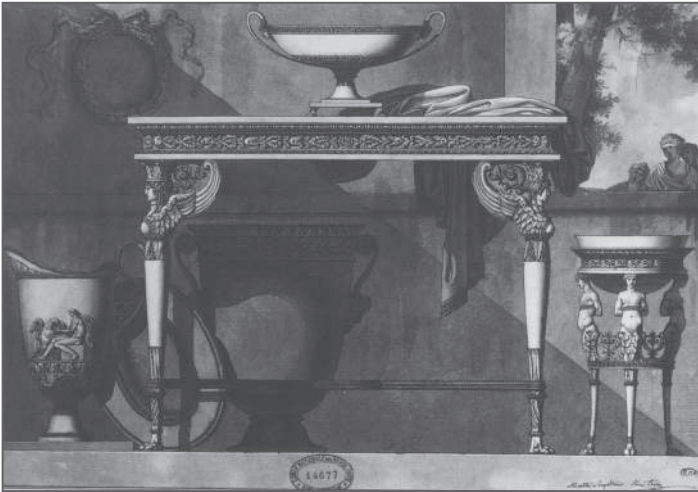
LITERATURE :

A. Pradère, *French Furniture Makers*, Paris, 1989, pp. 40-42.

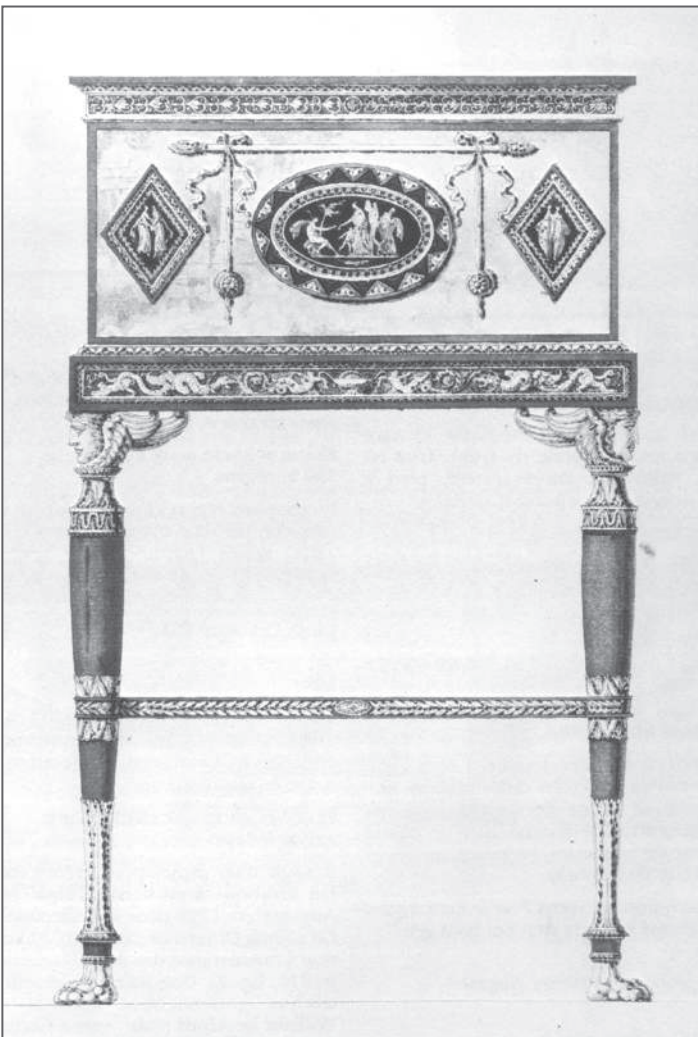
Partridge, *Recent Acquisitions*, 1998; no. 59, pp. 140-144.

D. Ostergard ed., *William Beckford, 1760-1844: An Eye for the Magnificent*, exh. cat., New York, 2001, pp. 182-3, p. 197, note 87; and p. 418, note 3.





Jean-Guillaume Moitte (1746-1810) *Projet de meubles de goût antique*, signed and dated 1795. © Ecole des Beaux-Arts, Paris/ Art Resource, NY.



The design by Jean-Guillaume Moitte (1746-1810) for a "diamantaire pour Lord Becford [sic]"

This magnificent jewel casket displays extraordinarily rich mounts which rise above the level of mere ornamental gilt bronzes and reflect the involvement of the celebrated *orfèvre* Henri Auguste (1759-1816). The luxurious use of materials, the exquisite workmanship and the refined *à l'antique* design place it in that fascinating stylistic moment in the 1790s when the luxury makers of Paris looked abroad to new foreign clients such as the Russians and the English. The pieces produced in this period marked the transition from the taste of the last years of the *ancien régime* to the new styles of the Directoire and Empire periods, and were interestingly often designed and executed by silversmiths.

THE COMMISSION

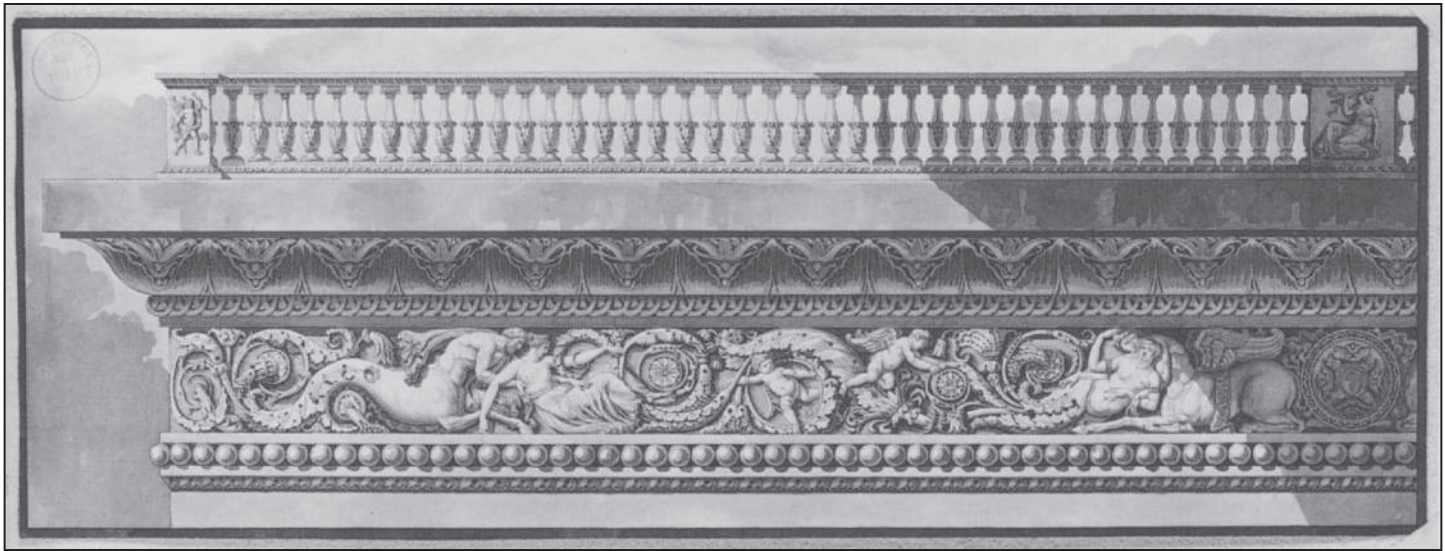
The history of the casket is equally fascinating, as it was originally commissioned for the celebrated connoisseur and patron of the arts William Beckford (1760-1844). Beckford's fame as a collector rests not only on the extraordinary treasures which he assembled, but also on the remarkable amount of pieces which he directly commissioned from the finest craftsmen of the day in the latest fashion. The casket is based on a drawing for a piece with an identical stand and frieze, but with variations to the ornament of the sides of the casket, by the Parisian designer Jean Guillaume Moitte (1746-1810), and which is inscribed '*diamantaire de Lord Becford [sic]*' and '*h. auguste*' (illustrated here). This drawing came from the archive of Odiot, who in 1810 had acquired all of Auguste's designs following the latter's bankruptcy.

Moitte was an innovative designer in the fashionable 'antique' style of the 1780s and 1790s and worked extensively for Auguste, supplying designs not only for silver but also for furniture. Lebreton wrote in a biographical note on Moitte in 1812

'...[Moitte] *dessina à la plume plusieurs grands frises d'un beau style et qui firent sensation parmi les artistes...M. Auguste orfèvre du Roi se l'attacha pour en avoir des dessins qui servaient de modèles à ses plus beaux ouvrages...*' (see exhibition catalogue *Le Néoclassicisme Français des Musées de Province*, Paris, 1974, p. 101).

Two further designs by Moitte are illustrated here, one for a frieze and one for a table base (dated *an trois* for 1795), both closely related to the offered casket.





Jean-Guillaume Moitte (1746-1810) Projet d'entablement avec une frise arabesque.

BECKFORD AND AUGUSTE

Beckford's admiration for the work of Moitte and Auguste was established as early as 1787 when, on a visit to Madrid, he saw the toilet service supplied by Auguste to Madame d'Arauda, which Beckford admiringly described in his journal as '*designed by Moitte the sculptor and executed by Auguste, by far the most exquisite chef d'oeuvre of the kind I ever saw*'. Between 1788 and 1793 and 1801-1803 Beckford visited Paris several times and commissioned a number of pieces of both silver and furniture by Auguste after designs by Moitte, inspiring him to write to William Hamilton in 1792.

'Si le Roi de Naples est desirieux d'avoir de beaux ouvrages d'or ou de bronze, c'est à Auguste qu'il doit s'adresser...Vous serez enthousiaste devant les meubles que je fais faire sous sa direction dans le pur esprit de Corinthe et d'Athènes.'

The famous sales of his collection at Fonthill in 1822 and 1823 included a number of pieces by Moitte and Auguste, including lot 1139 in 1823 a Japan bowl '*...on an ormolu pedestal after the antique by Moitte and Auguste of Paris*' and lot 96 in the 1822 sale a '*superb cabinet of gold japan...made by Auguste*'. This last cabinet is probably the same as that sold in the legendary Hamilton Palace sale in 1882 (the Duke of Hamilton was Beckford's son-in-law and inherited much of his collection through his wife) as lot 293 (now in the Boston Museum of Fine Arts), which along with a pair of lacquer cabinets lots 172 and 173 (now at Elton Hall, Cambridgeshire) were described as having '*richly chased metal-gilt mounts by Auguste...*'

A CHANGE IN HEART?

The Moitte Auguste design, with its diagonal and oval 'Etruscan' medallions and rather restrained classical mounts, evidently shows variations with the casket as actually executed, which features blue and grisaille panels (attributed to the painter Sauvage) surrounded by floral garlands of extraordinary richness and startling naturalism. These recall the mounts on the finest pieces made by Riesener in the 1780s which have been suggested were executed by the *bronzier* François Rémond (for instance on the celebrated lacquer commode and secrétaire delivered to Marie-Antoinette in 1783, now in the Metropolitan Museum of Art). The floral mounts on the casket were evidently executed by a different hand from the mounts of the frieze and the stand, which display an extraordinary precision of detail and precision of execution typical of the work of the finest silversmiths. Given that the mounts on the frieze and stand also feature in Moitte's design, it is therefore probable that they were executed by Auguste. It is important to note however that both sets of bronzes display the same sumptuous matte gilding, showing that the final treatment of all the gilt bronzes was completed at the same time.





The casket does not appear in any of Beckford's inventories or the extensive sales of his collection and those of his son-in-law the Duke of Hamilton. It has been suggested therefore that the casket was indeed originally commissioned by Beckford but not ultimately delivered to him and was perhaps then completed for another as yet unknown client. This could be further explained by the fact that Beckford was unable to visit Paris between 1793 and 1801 when the peace of Amiens led to a temporary cessation of hostilities between England and France - perhaps having ordered it *circa* 1792 he changed his mind when seeing it in the workshop on his return in 1801. This hypothesis is supported by other precedents in Beckford's collecting patterns at this time, for instance a silver-gilt ewer and basin by Auguste which is hall marked for 1787-8 but which was not actually delivered to Beckford until 1802 (see Hewat-Jaboor *op. cit.*, pp. 333-4).

With this in mind it is instructive to note two documents describing a '*meuble de boudoir pour servir de secrétaire*' made by Sauvage for Beckford. The first document is dated to October/November 1793 and records Beckford's order from Sauvage. The dimensions are almost exactly the same as the offered casket ('2 *pieds de large* [65cm] 3 *pieds et demi de haut* [114 cm]) but it is also described as being ornamented with '56 *morceaux de peintures en camee et autre*', which is evidently a still different design from either the Moitte drawing or the casket offered here. Sauvage goes on to list payments to the '*doreur sizelleur [sic] citoyen Raymond*' (presumably Francois Rémond) and to the cabinet-maker Weisweiler.

In 1801 Sauvage placed an announcement in the *Journal de Paris* describing how he had recently completed '*un secrétaire pour M.*

Beckfort [sic]' but went on to describe how it was '*plus précieux en marbres, agathes et cristaux*', which seems to reflect a still further variation of design. In a further announcement later that year he again credited Rémond for the bronzes and Weisweiler for the cabinet work, although added the name of the architect 'Raymond' for the design.

If these documents do indeed refer to our casket, it is curious that there is no mention of either Moitte or Auguste being involved in either the design or the manufacture of the piece. Either these announcements refer to an altogether different piece (or pieces) made for Beckford by Sauvage, or they could indicate that he took over an existing project of Auguste's and wished to claim the credit himself as the creator. What is certainly instructive in these documents is the indication of the close involvement of both Weisweiler and Rémond in the creation of these jewel-like pieces. That Sauvage was involved in the creation of works of art of the highest quality is further evidenced by a table in the Spanish Royal collection with a porcelain top by Dihl and Guérhard dated 1804, including a series of grisaille panels signed by Sauvage, depicting playful putti of similar inspiration to those on this casket, which was reputedly a gift from Napoleon to Charles IV of Spain, whose wife Marie Louise was the niece of Louis XV (illustrated R. De Plinval de Guillebon, *Faïence et Porcelaine de Paris*, Dijon, 1995, p. 294, fig. 276).

Whatever its ultimate destination, this casket is a superb example of the remarkable works of art being produced in this fascinating period, when innovative designs and the finest craftsmanship reigned supreme.



A SET OF FOUR GEORGE II SILVER-GILT CANDLESTICKS

MARK OF PAUL CRESPIN, LONDON, 1745, DESIGNED BY WILLIAM KENT

On square bases with cut corners cast and chased with borders of acanthus leaf-tips below furled double-shells linked by scrolls, the lower stems with bellflower swags rising to leaf-capped octagonal knops and fluted squared baluster stems rising from acanthus spaced by berried bud pendants, tapered cylindrical sconces similarly decorated and topped by bands of Vitruvan scrolls and gadrooned rims, the tops of bases each engraved with the crest, Garter, motto and Earl's coronet, *marked under base rims, numbered 1-4 and with scratch weights 43=11, 44=12, 43= 5½ and 43=12 11¼ in. (29.8 cm.) high; 166 oz. 16 dwt. (5,190.5 gr.)*

The crests are those of Clinton, for Henry Fiennes Pelham-Clinton (1720-1794), 9th Earl of Lincoln K.G., later 2nd Duke of Newcastle-under-Lyne.

\$100,000-150,000

P R O V E N A N C E :

Henry Fiennes Pelham-Clinton (1720-1794), 9th Earl of Lincoln and 2nd Duke of Newcastle-under-Lyne; thence by direct family descent until sold;

The Property of His Grace The Duke of Newcastle and removed from Clumber, Worksop, Christie's, London, 7 July 1921, lot 53.

The Collection of Colonel H. H. Mulliner; Christie's, London, 9 July 1924, lot 25 (a pair).

Henry Carnegie Phipps (1879-1953) and Gladys Livingston Mills (1883-1970).

Ogden Phipps (1908-2002).

Ogden Mills Phipps (1940-2016).

L I T E R A T U R E :

H.H. Mulliner, *The Decorative Arts in England During the Late XVIIth and XVIIIth Centuries*, London, 1923, fig. 125

J.F. Hayward, "Silver made from the designs of William Kent," *The Connoisseur*, June 1970, pp. 106-110

E. Barr, *George Wickes Royal Goldsmith 1698-1761*, London, 1980, p. 102-103

ed. S. Weber, *William Kent Designing Georgian Britain*, New Haven and London, 2013, p. 539



William Hoare (1707-1792), Henry Fiennes Pelham-Clinton, 2nd Duke of Newcastle-under-Lyne. National Portrait Gallery, London, UK / Photo © Stefano Baldini / Bridgeman Images





HENRY PELHAM-CLINTON, 9TH EARL OF LINCOLN, 2ND DUKE NEWCASTLE-UNDER-LYNE

Henry Pelham-Clinton (1720-1794) was born in London, second son of Henry Clinton, 7th Earl of Lincoln, and his wife Lucy Pelham, sister of Thomas Pelham-Holles, 1st Duke of Newcastle. His father died in 1728 and his elder brother two years later, making Henry the 9th Earl of Lincoln at the age of 10. He was raised by his guardian the 1st Duke of Newcastle, who was childless and regarded Lord Lincoln his heir.

Upon completion of his education at Cambridge, Lord Lincoln travelled to Italy for his Grand Tour. While studying fencing in Turin he was joined by his schoolmate Horace Walpole and it is rumored that the two friends had a young romantic tryst. The pair quarreled and Lord Lincoln returned to England; the friends never reconciled. Lord Lincoln, who was considered one of the most handsome men in England, turned his sights towards his first cousin, Catherine Pelham (1727-1760), daughter of Henry Pelham, who was Prime Minister 1743-1754. The couple married in 1744, and produced four sons before her death at the age of 33. He never remarried. Through this union, Lincoln became heir to both of his uncles, two of the most powerful and influential political leaders in the country. He was made a gentleman of the King's Bedchamber, and in 1752 a Knight of the Garter. In 1768 he became the 2nd Duke of Newcastle-under-Lyne upon the death of his uncle.

Unlike his uncles, the 2nd Duke chose to distance himself from politics, yet maintained considerable influence through the control of parliamentary seats. He died in 1794, his greatest legacy being the construction of his estate, Clumber Park, in Nottinghamshire. Created on four thousand acres of land inherited from the 1st Duke, the lavish grounds and house were begun in 1768. The house was twice destroyed by fire in 1879 and 1912, and eventually abandoned in the early 1930s. While the house was demolished in 1938, the park is presently owned by the National Trust.

WILLIAM KENT: POLITICS AND PATRONAGE

Although the 2nd Duke preferred country life to politics, he was raised in the center of powerful Whig circles, and would have been keenly aware of how patronage could influence public image. His family maintained a close relationship with renowned architect and designer William Kent (1685-1748), whose career was undoubtedly furthered through promotion by the Pelham family. The 2nd Duke's father-in-law, Henry Pelham, was Kent's earliest political patron, having hired Kent to design the interiors of his London residence at 32 Old Burlington Street starting in 1722. Pelham called on Kent once again in

1741 to design another residence at 22 Arlington Street. In 1725 Kent had been "employ'd in making vast Alterations" at Newcastle House in Lincoln's Inn Fields for the 1st Duke. Four years later he was commissioned to work on the duke's country estate, Claremont, of which the duke was exceedingly proud (ed. S. Weber, *William Kent Designing Georgian Britain*, New Haven and London, 2013, p. 75). As Lord Lincoln the 2nd Duke employed Kent at Oatlands Park, his country estate in Surrey in the 1740s (M. Symes, "New Light on Oatlands Park in the Eighteenth Century," *Garden History*, Vol 9, No. 2 (Autumn 1981) p. 136). Furthermore, at the urging of the Pelham brothers, Robert Walpole hired Kent to design the interiors of Houghton Hall in Norfolk around 1725, which was described by Sir Thomas Robinson as "the best house in the world for its size, capable of the greatest reception for company." (ed. Weber, pp. 75-76).

In addition to the re-imagination and construction of private residences, the Whig leaders also employed Kent for the commission of public works. As the Pelham brothers and Walpole controlled the Treasury for forty years, they were able to recommend Kent for the position of deputy surveyor and master mason, positions Kent held until his 1748 death. Kent received the commission to design the new Treasury building in 1733, as well as offices for Pelham and Walpole among other Whig leaders. As Kent's political patrons fed him commissions under the guise of promoting national pride, they were able to carefully and methodically better their own public perceptions. The Whig leaders used their fashionable Kent-designed homes to impress and engage supporters much in the same way royal palaces had traditionally functioned, thus suggesting that a nobleman's ability to influence may rival that of the king (See ed. Weber, pp. 75-77).

'2 PR FINE CANDLESTICKS'

Published by John Vardy in 1744, *Some Designs of Mr. Inigo Jones and Mr. William Kent*, illustrates thirteen plates of Kent's design for metalwork. Many of the plates were drawn with scale bars and all of the pieces known to have been executed to Kent's designs include such bars. The presence of the scale bars proposes that those designs were likely realized in silver or gold. The majority of existing plate known to have been designed by Kent was made by George Wickes, including a 1736 gold cup for Colonel James Pelham (1683-1761), Private Secretary to Frederick, Prince of Wales and second cousin of both the 1st Duke of Newcastle and Henry Pelham (ed. Weber, p. 528).

The present lot is thought to have been adapted from Vardy's plate 21, a Kent-designed candlestick featuring a shaped base cast with acanthus leaf-tips spaced by beaded scrolls, and rising to a knop of owl heads (the owl heads may be a reference to night and sleep; similar owl heads are featured on a suite of furniture designed by Kent for Lady Burlington's Summer Parlor at Chiswick House. See ed. Weber, p. 538). From the owl heads rise a squared fluted stem and attenuated scone with further acanthus. Kent's design for this model was realized in a set of four candlesticks made by Paul Crespín in 1741 for an unknown patron and presently in the collection of Castle Howard. In creating the present lot, Crespín edited Kent's

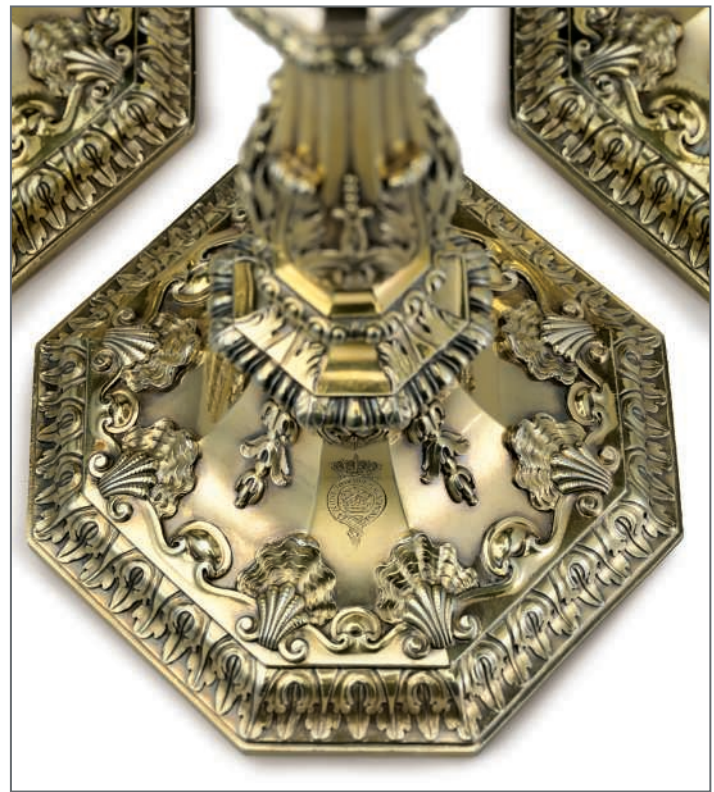


William Kent (1685-1748), design for a candlestick

design by eliminating the owl heads and simplifying the base, perhaps to accommodate his patron's taste or as an attempt to reduce the technical difficulties involved in the actualization of such a complex design (See J. Lomax, "Silver at Castle Howard: Three Hundred Years of Investment and Fashion" *The Art Quarterly of the NACF*, No. 9 (Spring 1992), p. 33).

As Lord Lincoln the 2nd Duke likely purchased the present set of candlesticks on the occasion of his 1744 marriage to Catherine Pelham. As the couple's families were major patrons of Kent's work, and the couple had a close relationship with the architect himself, even receiving gifts in Kent's will, it is not surprising that they would select plates based on Kent's designs. In December 1757 then Lord Lincoln commissioned from Wakelin a 'pair of 'large fine chais'd candlesticks & nozles' weighing 88 ozs 8 dwt. The very next entry in the firm's ledger lists 'doing up 2 pr fine candlesticks & nozils...£2 10 s', followed by 'a red leather case for six candlesticks'. Presumably all six candlesticks were of identical size and form, with the '2 pr fine candlesticks & nozils' referencing the set of four candlesticks made by Crespin in 1745, and serving as the models for the additional pair to be created by Wakelin.

As fashionable taste was beginning to shift away from rococo and towards a revival of classical iconography, Wakelin saw the opportunity to rebrand Kent's Palladian candlestick design as neo-classical. In 1757 he cast four additional candlesticks in this model for George William, 6th Earl of Coventry (see *Christie's Review of the Season*, 1985, and *The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection*, Christie's, London, 1989, no. 101). The candlesticks were installed at Lord Coventry's country house, Croome Court, which was refurbished by a young Robert Adam starting in 1760. Lord Coventry's candlesticks, which have since been described as 'possibly the earliest English neo-classical candlestick',



were sold Christie's New York, 11 April 2003, lot 302 and thence split between the Metropolitan Museum of Art and the Victoria and Albert Museum.

In 1768 Lord Lincoln became the 2nd Duke of Newcastle-under-Lyne upon the death of his uncle. In 1775 he commissioned another pair of candlesticks from Parker and Wakelin recorded in their ledger as 'a pair of fine candlesticks and nozs. *After Kent*... 95ozs. 8 dwts @14/-...£66 15s 7d'. Likewise entries for eight 'Fine Chased candles' are listed with scratch weights matching those of the four 1745 candlesticks by Crespin and the 1757 and 1775 pairs made to match in Clumber's *'Inventory of Plate Belonging to His Grace the Duke of Newcastle Taken at Clumber 25 August 1791 by Wakelin and Tyler Goldsmiths Panton Street London'* preserved at the University of Nottingham.

In 1810 the 3rd Duke of Newcastle-under-Lyne commissioned Paul Storr to fit his pairs of 1757 and 1775 candlesticks with removable two-branch tops. Storr presumably cast additional models at this time; a set of four candlesticks by Storr dated 1814-15 are on loan to the Victoria and Albert Museum. Another set of four dated 1815, comprising part of the extensive Sutton service, were sold Christie's London, 31 March 1976, lot 86.

On 7 July 1921, Christie's London auctioned the silver-gilt plate removed from Clumber, Worksop on behalf of the 7th Duke of Newcastle-under-Lyne. All eight matching candlesticks were sold in two lots; lot 53 was catalogued as 'Four Table-Candlesticks, with octagonal stems and plinths chased with foliage and shells - *By Paul Crespin, 1745*'; and lot 54 as 'Four Ditto, similar - *by Edward Wakelin, 1757, and Wakelin and Taylor, 1755* - fitted with branches to form candelabra for three lights each- 1810'. The later matching pairs were offered again Sotheby's, New York, 5 November 1986, lot 185.



PROPERTY FROM THE COLLECTION OF THE LATE JACK WARNER

■ 26

A PAIR OF GEORGE III GILTWOOD DEMI-LUNE CONSOLES AND
SCAGLIOLA TOPS

SCAGLIOLA ATTRIBUTED TO DOMINIC BARTOLI, CIRCA 1765-1770, BASES CIRCA 1785-90

Each with scagliola-inlaid faux-porphyr top laid on serpentinite stone, the front with bands of fruiting vine enclosing sunflower bosses and divided by *grotteschi* arabesque scrolls on a blue ground, above a frieze of palmettes, on spiral fluted legs, the front legs surmounted by eagles, the back by quivers of arrows, on paw feet joined by a marbleized stretcher

35¼ in. (89.5 cm.) high, 56½ in. (143.5 cm.) wide, 25½ in. (65 cm.) deep

(2)

\$70,000-100,000





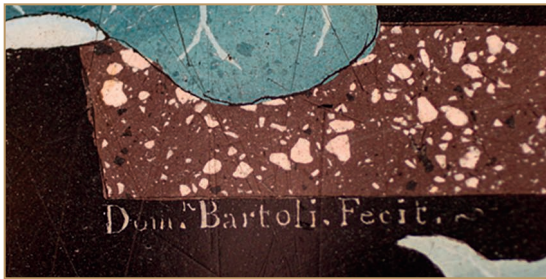
PROVENANCE:

Acquired from Stair and Company, London and New York.

LITERATURE:

The Connoisseur, June 1977 (advertisement for Stair).





BARTOLI'S EARLIEST DEMI-LUNE FORM TABLE TOPS

The design and execution of these tops, previously unrecorded, can be attributed to Dominic Bartoli. Although attribution of 18th century scagliola work done in England and Ireland is a difficult area, since few contemporary records are known, the early career of Bartoli is comparatively well-documented. Born in Livorno in about 1740 he was in London by 1761 training as a marble mason. From 1763-1766 he was employed as a scagliolist by William Constable of Burton Constable Hall, Yorkshire. During his four years residence,

for which he was paid a guinea a week and the cost of his materials, Bartoli produced seven pieces, some of which give us clues as to the authorship of these tables.

Bartoli made two large rectangular tables in porphyry scagliola, also laid on stone, during this period. It is a mark of quality that of all the different stone and marbles imitated in scagliola, porphyry is among the most difficult to imitate faithfully because it is composed of thousands of very small crystals of feldspar and quartz evenly set in a bed of silica.

He also executed five pieces with scagliola inlay work – two chimneypieces, two massive table tops and the Constable family's coat of arms.

Of the inlaid table tops, the leaf work on the Britannia table corresponds to the work on the present table tops, with similar scrolled acanthus leaves and fruiting vines on a dark ground. The Long Gallery chimneypiece also features fruiting vines.

It is almost certain that the present tables date from the late 1760s or early 1770s. Bartoli executed a number of other commissions in this period, including the porphyry scagliola columns at Holland House in 1767, and we may infer from circumstantial evidence that he made a major contribution to the execution of the chimneypiece made by John Richter for Horace Walpole at Strawberry Hill. But these tables are a most important addition to his recorded work, as well as significant in the history of scagliola work.

Bartoli was not only a skilled designer and master craftsman, but an innovator. The State Bed Dressing Room chimneypiece at Burton Constable is the first recorded instance of scagliola being inlaid into white marble. These tops are the first known D-shaped rather than rectangular scagliola tops. The earliest previously known D-shaped tops in scagliola were the white marble tables designed by Adam and executed by Bartoli and Richter for Northumberland House in the early 1770s. It has been assumed that the idea of inlaying





scagliola on a D-shape was an innovation of Adam's, but it now appears that Bartoli may have a prior claim.

Christie's is grateful to Donald Cameron for his assistance in researching these scagliola tops and his preparation of this catalogue entry.

Associate Professor E. Troy Rasbury of Stony Brook University, New York has identified that the present scagliola is laid down on serpentinite. She states '*Serpentinite is soft and easy to work and is fairly widely available. It seems like an obvious choice for a craftsman since it would be easy to carve into a flat surface*'. Donald Cameron has stated that the technique of laying scagliola on stone is typical of Bartoli during this period.

THE GILTWOOD BASES

The iconography of the present tables is worth noting. The combination of the carved eagles poised for flight and the paw feet evoke the griffin, a creature sacred to Apollo. Other elements, such as the central frieze medallion which seems to evoke a pair of caducei and the quiver of arrows surmounting each back leg, allude to healing and archery respectively, both attributes of Apollo.

An interesting comparison can be made between the present table bases and a pair of demi-lune tables with scagliola tops by Pietro Bossi, c. 1785, which were supplied to the 1st Duke of Leinster for either Carton or Leinster House and are now preserved in a Private Collection. This pair feature exaggerated leaf capitols, arranged like palms, above their fluted columnar legs, which relate to the exaggerated leaf capitols carved below the eagles and quivers of the present tables. The Knight of Glin and James Peill note that

this decorative motif appears to be an Irish feature (see *The Knight of Glin and J. Peill, Irish Furniture*, New Haven, 2007 p.168, illus. fig. 229 and for another example see cat. 124). Another interesting comparison is that of three pairs of giltwood armchairs and a pair of sofas, in the manner of John Linnell, c. 1775, sold Anonymous sale; Christie's, New York, 15 April 2005, lots 242-245. The front legs of this set share certain characteristics with the legs of the present tables, with spiral fluting and a foliate clasp.

The carving of the present tables, which evoke the neo-classical idiom of the 1780s, recalls the work of Wyatt. Spiral fluted legs are also a feature of a pair of white painted pier tables, designed by Wyatt for the Saloon at Castle Coole, Co. Fermanagh (see J. Robinson, *James Wyatt Architect to George III*, New Haven and London, 2011, p. 160). A pair of giltwood bases were designed by Wyatt for Scagliola tops by Bartoli, see *The Property of Sir Richard Brooke, Bt.*; Christie's, London, 10 July 2014, lot 32 (£410,500).

The influence of French design on British decorative arts at the end of the eighteenth century, is evident in details of the present bases. The Francophile taste in England was led by The Prince of Wales, later George IV (1762-1830), who, taking advantage of the wealth of decorative furnishings available from the continent following the French revolution, filled his residence with such furniture. The eagles of the present tables must be in part inspired by French models. See for example a pair of chenets by Gouthière supplied by the *marchand-mercier*, Dominique Daguerre in the late 1780s and installed at Carlton House (RCIN 21664, discussed C. Vignon & C. Baulez, *Pierre Gouthière Virtuoso Gilder at the French Court*, New York, 2016, p. 238). Another comparison with French design can be made in relation to the quiver of arrows at the top of the back legs of the present table, which are similar to those in ormolu, seen on a pair of étagères by Molitor also in this sale, see lot 1.

THE PERCIVAL GRIFFITHS JUDGE UNTERMAYER CABINET

PROPERTY OF THE METROPOLITAN MUSEUM OF ART

27

A GEORGE II PARCEL-GILT FIGURED AND BURR-WALNUT BUREAU-CABINET

CIRCA 1730

The swan's neck cornice above a foliate frieze and door with arched beveled mirror plate headed by a masked scroll, the interior centered by a mirrored prospect door enclosing pigeonholes and three ranges of small drawers, flanked by folio compartments, all above three small drawers, the sloping flap enclosing a keystone-inlaid prospect door, flanked by gilt-lacquered brass pilasters hiding a secret pullout compartment on the left (lacking compartment on the right), further flanked by pigeonholes and six drawers, and with green velvet writing surface, the front of the case fitted with four long drawers, the uppermost with removable compartmentalized tray, on foliate-carved claw-and-ball feet, two interior drawers replaced, probably by the Langhorne brothers of Kew under the direction of R. W. Symonds for Percival Griffiths (one of these is to the upper section behind the prospect door, middle row, left drawer; the other is inside the slant lid, the long drawer to the left of the prospect door), formerly with central finial, the mirror plate, and gilt-lacquered brasses original, the oil gilding also apparently original (as per the gilding analysis, see footnote below)
83 ¾ in. (213 cm.) high; 28 ¾ in. (73 cm.) wide; 20 ¾ in. (53 cm.) deep

\$300,000-500,000

PROVENANCE:

Captain W. F. Dickinson (by 1923).
Percival D. Griffiths, Esq., Sandridgebury, St. Albans, Hertfordshire.
Sold by Robert W. Symonds on behalf of Griffiths to Partridge, London in 1938 for £4,000.
Partridge purchased the piece acting as agent for Judge Irwin Untermyer, New York.
Gift of Irwin Untermyer to the Metropolitan Museum of Art, New York, 1964.

EXHIBITED:

New York, Parke-Bernet Galleries, *Art Treasures Exhibition*, 16-30 June 1955, no. 225
(loaned by Untermyer).
The English Galleries, The Metropolitan Museum of Art, New York, until 1 July 1993.

LITERATURE:

R. W. Symonds, *Old English Walnut and Lacquer Furniture*, 1923, pp. 126-128, 130, pl. XXV-XXVI
(Captain W. F. Dickinson).
P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1924, vol. I,
pp. 132-133, figs. 30-31 (Griffiths).
R. W. Symonds, *English Furniture from Charles II to George II*, London, 1929, pp. 109, 111, 114-115,
figs. 64-67, diagrams 6-7.
R. W. Symonds, 'Advice to Collectors of Antique Furniture', *The Connoisseur*, October 1932,
p. 237, fig VI.
R. W. Symonds, 'Percival Griffiths F.S.A., A Memoire on a Great Collector of English Furniture',
The Antique Collector, November/December 1943, p. 163, fig. 1.
R. W. Symonds, 'Portrait of a collector', *Country Life*, 13 June 1952, pp. 1810-1812, fig. 2.
R. Edwards, *The Dictionary of English Furniture*, rev. edn., Suffolk, 1954, vol. II, p. 186, fig. 6.
D. Cooper, ed., *Great Private Collections*, New York, 1963, p. 139, illustrated.
R. Edwards, *The Shorter Dictionary of English Furniture*, London, 1964, p. 79, fig. 22.
Y. Hackenbroch, *English Furniture with some furniture from other countries in the Irwin Untermyer
Collection*, Cambridge, Massachusetts, 1958, pl. 232-235, figs. 271-274.
The Metropolitan Museum of Art: Notable Acquisitions 1965-1975, New York, 1975, p. 252.
Highlights of the Untermyer Collection of English and Continental Decorative Arts, New York, 1977,
pp. 76-77, no. 132.





[Percival Griffiths] was known to a wide circle of clients and friends as a delightful personality. ...His chief interest in life was his famous collection of antique furniture

Sir Russell Kettle, *Deloitte & Co. 1845-1956*, privately printed, Deloitte, Plender Griffiths & Co., 1958. p. 124)

This magnificent bureau-cabinet has long been considered one of the masterpieces of English furniture. It was the highlight of two of the most important collections assembled in the 20th century on either side of the Atlantic, those of Percival Griffiths and Judge Irwin Untermyer. It was included in all the seminal and most influential reference books which have guided and influenced generations of aspiring collectors. The founding father of furniture history R.W. Symonds extols 'this piece is of outstanding quality in all respects' and further singled it out with multiple scaled line drawings to demonstrate that it followed the golden mean. (R.W. Symonds, *English Furniture from Charles II to George II*, London, 1929, p.109, 112 and 113).

PERCIVAL DAVIS GRIFFITHS (1862-1938): THE STORY OF A LEGENDARY COLLECTOR

The founding father of furniture history, R.W. Symonds, wrote that 'Griffiths became interested in the subject when he found himself about the year 1900 admiring a mahogany bureau-bookcase in the sitting room of a Monmouthshire Inn. The innkeeper sold it to him'. Symonds recalls Griffiths telling him 'Little did I think that, at the time I bought it, that this passing extravagance would inextricably involve me in the absorbing pursuit of collecting antique furniture.' (R.W. Symonds, "Portrait of a Collector," *Country Life*, 13 June 1952. pp.1810-1812). Griffiths did nothing by half-measures and within a few years he had formed a substantial collection of old furniture – most of which was heavily carved 'Chippendale' of a type collected by wealthy people at the turn of the 20th century.

The setting for what would become one of the most legendary collections of English furniture was Sandridgebury, Griffiths' home in Hertfordshire. In 1901, two years after returning from New York with his American bride, Griffiths assumed a 99-year lease on from Earl Spencer. He employed a large staff including a butler, cook, servants, chauffeur and gardeners. A passionate horseman, his



Sir Percival D. Griffiths, *The London Illustrated News*, 1937

mounting block still stood at the front entrance as recently as 1999. The house is described in an article in *The Daily Mirror*, 9 September 1924 as '.... a low creeper-covered house, off the road that passes through the little village of Sandridge.' As Symonds aptly noted, 'Griffiths loved not only 18th century furniture but also the 18th century way of life. He had enlarged and converted the house from an old farmhouse. But not modernized it: it was illuminated by oil-lamp and candles and the only heating was from open wood fires. The bathrooms had japanned baths dating from Victorian times. His bed was a four-poster with yellow curtains for summer time and red for winter.' (R. W. Symonds, *Connoisseur*, 13 June 1952).

Griffiths began collecting what was then called 'old furniture' but a great deal of it was not what it seemed. His story of discovering a table in the window of a shop in one of London's back streets is



The Drawing Room, Sandridgebury, the home of the great collection of Sir Percival D. Griffiths. Courtesy of *The Magazine Antiques*, Vol 19, March 1931.

legendary and is the greatest fear of every collector. Griffiths enquired the price - because the table was identical to the one he had recently purchased - and discovered that it was £ 100 less than he had paid. Remarking to the shopkeeper that this quality of craftsmanship was lost today, the shopkeeper remarked: *'It's not all that lost. Let me tell you, sir, that I made this table. And what's more I've made, in the last few years, a large number of such pieces of Chippendale for an old buffer who lives at St. Albans!'* (S. House, "Intuitively Collected," *Country Life*, 12 December 1990, p. 45). In due course, these were all packed and returned to the antiques dealer who had sold them to Griffiths.

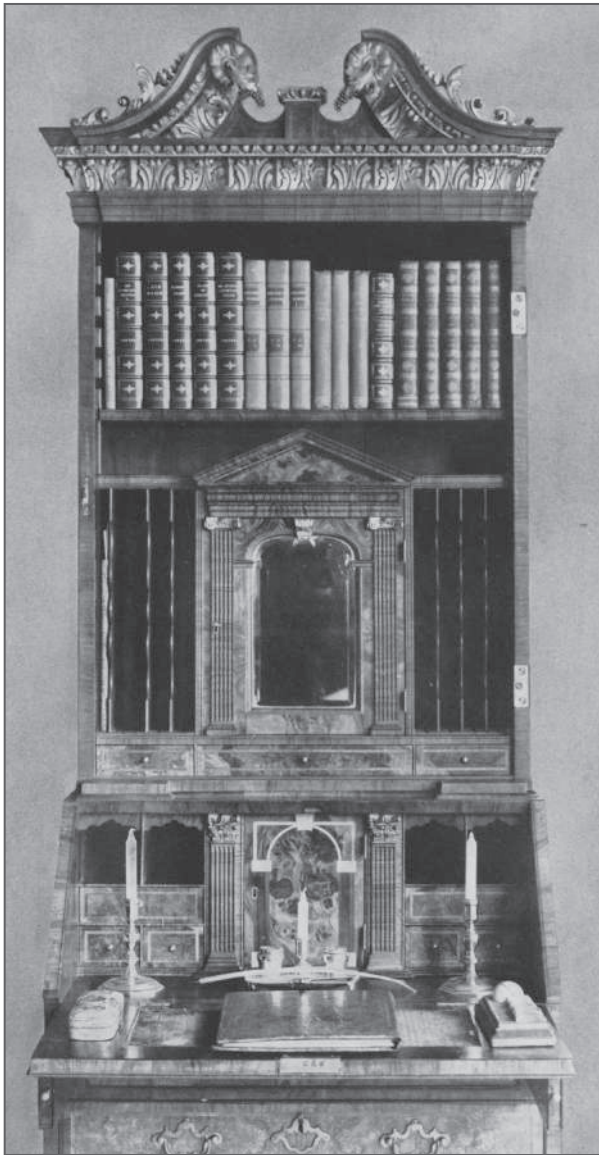
After that experience, Griffiths sought the advice of a bright young man named Robert W. Symonds, a 22-year-old budding architect with a passion for old furniture. From 1911 until Griffiths's untimely death 26 years later, they were inseparable and constant partners in a quest to form a great collection of early English furniture. Griffiths became passionately fond of veneered walnut furniture, and this, over time, was to form the core of his collection. Their high standards for the collection—good design, fine quality with respect to material and

craftsmanship, pristine condition with original polish and patina— are all met by this superb walnut bureau bookcase.

Griffiths had intended on leaving it to the Victoria and Albert Museum as part of a bequest of many of the best pieces in his collection. However, owing to very large financial losses in America after the Stock Market Crash in 1929, he was compelled to revisit his intention and changed his will accordingly. Upon his death, everything was to be sold and Symonds was engaged to dispose of the collection, a large part of which was sold at Christie's in 1938. This bureau-cabinet was sold to Partridge, acting for Judge Irwin Untermyer of New York, for £4,000. It was the only piece which went to America - much of the rest sold to many of Symonds' regular advisees such as Geoffrey Blackwell, Frederick Poke, Geoffrey Hart, Joseph S. Sykes, and other collectors known to English furniture enthusiasts today. Even then, Symonds's influence, and the stellar collection he assembled with Percival Griffiths, was regarded as a benchmark to which collectors aspired.



Christian Jussel and William DeGregorio.
Authors of the forthcoming book on
Percival Griffiths and Robert Symonds.



Interior of the bureau-cabinet, photographed in the collection of Sir Percival D. Griffiths

JUDGE IRWIN UNTERMYER (1886-1973): BENEVOLENT AMERICAN COLLECTOR

The spectacular collection of British decorative arts at the Metropolitan Museum of Art is in large part due to the generosity of a single benefactor, Judge Irwin Untermyer, who served on the Museum's board for some 20 years. By the time of his death in 1973, he had left a magnanimous gift of over two thousand works of art from an impressive collection that was refined and augmented over the course of his life. His collection was broad in scope and included English furniture, silver, needlepoint and porcelain but, as he said, he had 'always regarded the English furniture as the outstanding part' of his collection. When the cabinet was offered to him in 1938, Judge Untermyer, both astute and knowledgeable, recognized its importance. He purchased it for the equivalent of \$20,000, a price which would have been considered stratospheric when the average cost of an American home was \$3900.

As part of the plan to renovate the Annie Laurie Aitken and Heathcote Galleries, the Metropolitan Museum of Art has been carefully reviewing its holdings of English decorative arts. The sale of objects such as this bureau cabinet will make it possible to acquire works in categories that are less well-represented so when the Galleries are scheduled to reopen in 2018 they will more accurately reflect the stylistic development of British furniture from the 16th century up to around 1900, creating an engaging narrative of the artistry, industry and lifestyles of the British, from the grandest to the 'middling classes'.

THE BUREAU-CABINET'S DESIGN AND CONSTRUCTION

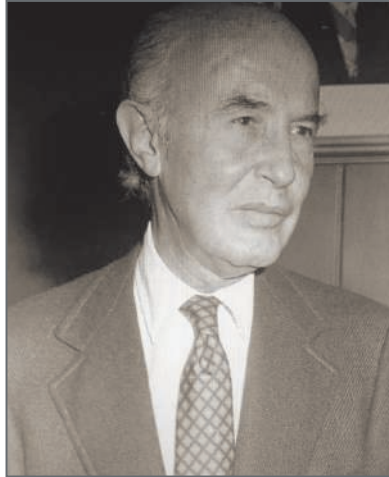
While the cabinet's lovely delicate scale recalls early 18th century furniture produced during the reign of Queen Anne, its architectural details and ornamentation suggest a date some 20-30 years later. Its design, refinement, and well-chosen timbers places it in the company of the best walnut furniture produced in its time. As a so-called transition piece, it still retains earlier construction features, such as the claw feet that are affixed into the bottom board by way of a rounded dowel in the manner of a Queen Anne bun foot.

While the maker of this exemplary piece cannot be identified, the exacting details of its construction can be found among the best work of makers such as Peter Miller. These include the mitred sides and rebated bottom of the drawers, and fully enclosed dust boards. A signed cabinet bearing the date 1724 exhibits such refinements and is embellished with similar carved scroll ornamentation (A. Bowett, *English Furniture 1715-1740*, Woodbridge 2002, p. 67, pl. 2:31). Miller is possibly responsible for the pair of gilt-gesso bureau-cabinets, probably for export to Portugal, whose veneered interiors are centered by a similar keystone-arched prospect door one of which was sold at Christie's, London, 4 July 2002, lot 100.





THE ALFONSO GARCIA ROBLES NOBEL PEACE PRIZE



Alfonso Garcia Robles (1911-1991)

28

A NOBEL PEACE PRIZE MEDAL

AWARDED IN 1982 TO ALFONSO GARCIA ROBLES (1911-1991) FOR HIS ACHIEVEMENTS IN NUCLEAR DISARMAMENT

The medal displaying the profile portrait head of Alfred Nobel facing left on obverse, encircled by the legend 'ALFR. NOBEL' and his birth and death dates in Roman numerals, the reverse with an allegorical group of three standing male figures, their arms linked, and the encircling legend 'PRO PACE ET FRATERNITATE GENTIUM' (*for the peace and brotherhood of nations*), all in low relief on the polished surface, the edge inscribed 'ALFONSO GARCIA ROBLES/PRIX NOBEL DE LA PAIX/1982'; with accompanying fitted blue morocco case bearing the gilt legend 'NOBELS FREDSPRIS 1982' (*NOBEL PEACE PRIZE 1982* in Swedish)
18 carat gold, 2.5 inches (66 mm.) diameter

\$400,000-600,000

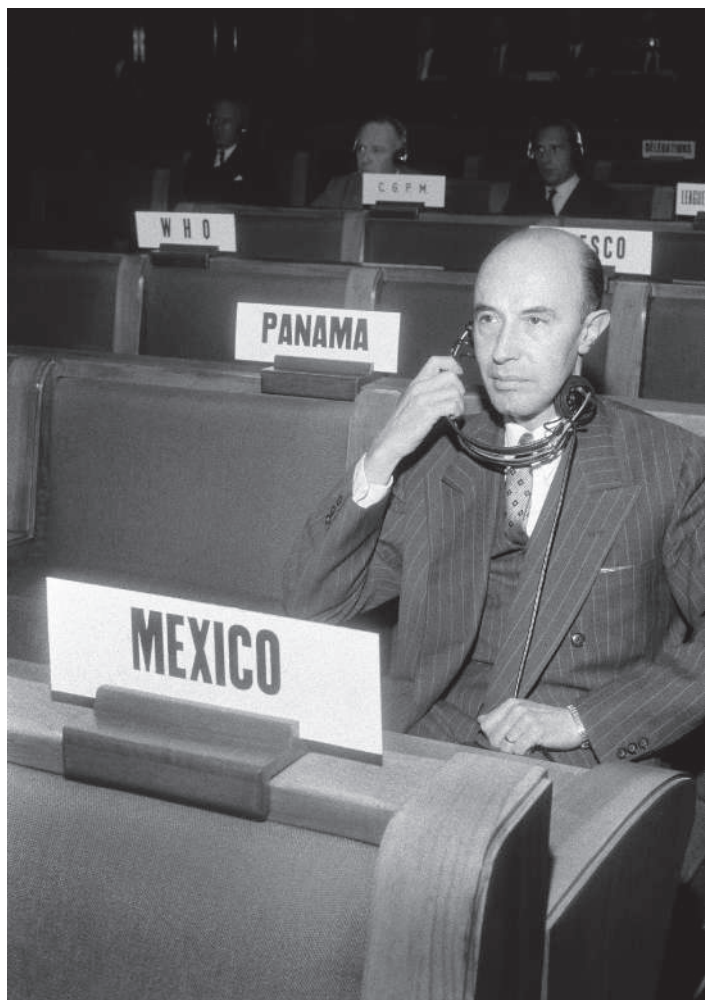
PROVENANCE:

By direct descent.



When Alfonso Garcia Robles began promoting a treaty to ban nuclear weapons from Latin America in the mid-1960s, he was met as much by indifference as by resistance. But no obstacle was greater than his stubbornness – and the Mexican diplomat eventually got his way: in 1967, 22 nations of the region signed the Treaty of Tlatelolco.

Alan Riding, The New York Times, 14 October 1982



Ambassador Alfonso Garcia Robles at the 1958 Conference on Law of the Sea, Geneva. UN Photo/E.S.

Alfonso Garcia Robles dedicated his life to the cause of peace in Latin America. His signature accomplishment, the 1967 Treaty of Tlatelolco, has kept Latin American and the Caribbean nuclear weapons-free to this day. Garcia Robles' unwavering dedication throughout his career to nuclear disarmament and non-proliferation was made potent by his noted persistence and his exceptional diplomatic skills. His name is inscribed in gilt on the Wall of Honor of Mexico's congress, the Palacio Legislativo de San Lázaro; he was the first Mexican awarded a Nobel Prize and is the only Mexican Peace Prize laureate.

ALFONSO GARCIA ROBLES

Born in Zamora, Michoacán, in 1911, Garcia Robles studied law at the National Autonomous University of Mexico followed by postgraduate legal training at the Institute of Higher International Studies in Paris and the Hague Academy of International Law in the Netherlands. In 1939 he joined the Mexican Foreign Service and was posted to the Mexican delegation in Sweden.

Rising through the diplomatic ranks, Garcia Robles served as a Mexican delegate to the 1945 Conference on International Organization in San Francisco that created the United Nations, an organization where he was to spend so much of his career. In 1948 he served as a Mexican delegate to the pivotal Ninth International Conference of American States in Bogota that created the Charter of the Organization of American States (OAS). As a director general in the Ministry of Foreign Affairs, he played a major role at the Law of the Sea conferences of the 1950s. In 1962 he was appointed Mexican ambassador to Brazil, where he served two years, returning to Mexico to serve as under-secretary of foreign affairs to Mexican president Gustavo Diaz Ordaz.



Alfonso Garcia Robles addressing the U.N. General Assembly 8 October 1974.

Alfonso Garcia Robles....possessed the courage to face the reality created by nuclear weapons.

Egil Arville, President of the Norwegian Nobel Committee

THE TREATY OF TLATELOLCO

The post-war years in which the diplomatic career of Alfonso Garcia Robles advanced were also years of growing international anxiety as the Cold War simmered. This anxiety came to a boil in the fall 1962 as the Cuban missile crisis unfolded. In September the CIA confirmed their suspicions that Soviet nuclear missiles had been installed on Cuba. After two weeks of terrifying brinkmanship, disaster was averted by a combination of intense back channel negotiations and the show of American force. Khrushchev announced on October 28 that the weapons would be dismantled, and eventually they were withdrawn.

The horrific threat of atomic war just 300 miles from the Mexican coast hardened the resolve of Mexican President Adolfo Lopez Mateos and of Alfonso Garcia Robles to make Latin America nuclear free. In March 1963 President Mateos invited the Presidents of Bolivia, Brazil, Chile and Ecuador to join Mexico in committing to a multilateral anti-nuclear agreement. This led to a formal meeting of the Latin American republics in November 1964 to begin work on denuclearization ('REUPRAL'), just as Mateos was leaving office.

Garcia Robles, now Under Secretary for Foreign Affairs under incoming President Gustavo Diaz Ordaz, made the formulation of an anti-nuclear treaty his personal crusade. Over the following three years Garcia Robles worked tirelessly and skillfully on the intricate architecture of the treaty, while also conducting the delicate and complex negotiations that led to its acceptance. William Epstein, director of the Disarmament Division of the UN Secretariat and also involved in the treaty's drafting, described Garcia Robles as "*the most morally committed to disarmament of [all the people with whom I have ever worked].*"

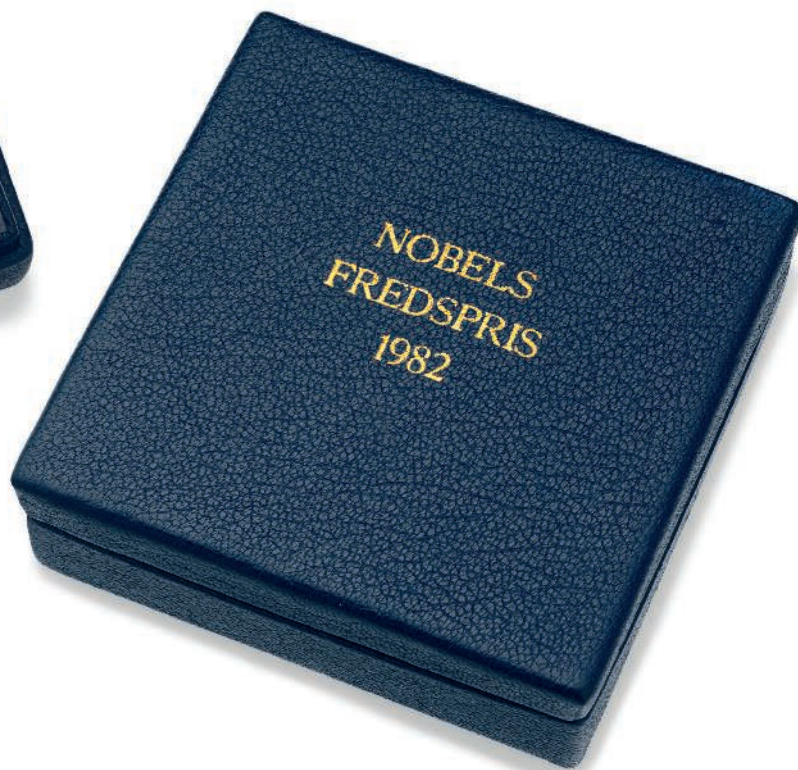
"When Alfonso Garcia Robles began promoting a treaty to ban nuclear weapons from Latin America in the mid-1960s, he was met as much by indifference as by resistance. But no obstacle was greater than his stubbornness - and the Mexican diplomat eventually got his way: in 1967, 22 nations of the region signed the Treaty of Tlatelolco."

Alan Riding, The New York Times, 14 October 1982



*...one of the great inspirers and fighters
for the denuclearization, not just of Latin
America, but of the entire planet..*

UN Secretary General, Javier Perez de Cuellar, September 1991



LEGACY OF THE TREATY

The Treaty of Tlatelolco, named for the plaza beside the Mexican Foreign Ministry where it was announced, was opened for signing 50 years ago, on 14 February 1967. It was the first agreement to prohibit nuclear weapons in a populous region of the world, preceded only by a 1959 twelve-nation agreement to protect Antarctica. A towering landmark in non-proliferation and disarmament, the Treaty's principles, safeguards and verification measures remain highly influential today. Perhaps most significant are its two Protocols. The first binds nations with territory in the region (the U.S., the U.K., France and the Netherlands) to its provisions, while the second prohibits the world's declared nuclear weapons nations from undermining the Treaty, signed and ratified by the U.S., U.K, France, China and Russia.

"The Treaty of Tlatelolco...paved the way for other similar zones that now cover 114 countries in four other regions of the globe, as well as the Nuclear Non-Proliferation Treaty...We celebrate the wisdom of its drafters fifty years ago."

U.S. Department of State, 14 February 2017

"MR. DISARMAMENT"

Alfonso Garcia Robles continued at the Ministry of Foreign Affairs through 1970 and remained dedicated to the cause of nuclear disarmament with such efforts as work on the 1968 Nuclear Nonproliferation Treaty, adhered to as of 2016 by 191 states. From 1971 through 1975 he served as Mexican ambassador to the United Nations; in 1976 he was appointed Foreign Minister under President Luis Echeverria Alvarez. Asked by incoming President Jose Lopez Portillo late that year to name the post he preferred, Garcia Robles chose to return to the UN and to his life's work on denuclearization. He became Mexico's permanent representative to the United Nations Commission on Disarmament in Geneva, leading the first ever UN session on general nuclear disarmament in 1978. His important work within the framework of the Commission included the launching, with his co-laureate Swedish disarmament expert Alva Myrdal, the 'Group of Six', a multilateral body represented by six Presidents to jointly promote peace in Central America. At the UN he was known as "Mr. Disarmament." He wrote countless articles and 20 books, including the 1977 work *338 Days of Tlatelolco*. Garcia Robles retired in 1990 with the rank of ambassador emeritus; he died in 1991. In 1999 his widow donated a significant part of Garcia Robles' 1100-volume library and archive to the University of Virginia Law Library.

THE NOBEL PRIZE

Alfred Nobel (1833-1896) left his enormous fortune to be used for five prizes, including one for peace. He wrote that the peace prize should be awarded to the person who "shall have done the most or the best work for the fraternity between nations, for the abolition or reduction of standing armies, and for the holding of peace congresses." The peace prize - the most prestigious Nobel - was set apart from the beginning. By the decree of Nobel's will, it is awarded by a committee of Norwegians, not Swedes, and in Oslo, not Stockholm, home to the Nobel Foundation. The peace prize medal design differs from the other Nobels, not just on the reverse, but in the portrait head, more classical and less modern on the peace prize.

Alfonso Garcia Robles was awarded the 1982 Nobel Peace Prize for his extraordinary efforts over two decades to keep the world safe from nuclear weapons. Knowledgeable observers saw the award not just as recognition of his enormous contributions to peace, but also as a bow to the painstakingly slow, methodical and patient behind-the-scenes work of effective diplomacy. Garcia Robles was the first Mexican to be awarded a Nobel Prize. As Physics Prize laureate Frank Wilczek has observed of the award ceremony, the "...ritual was a celebration of shared Enlightenment values. They will endure, and triumph."



Reception for Alfonso Garcia Robles in the Oslo town hall, 1982.

NOBEL PRIZES AWARDED TO CITIZENS OF MEXICO

Alfonso Garcia Robles (1982) PEACE
Octavio Paz (1990) LITERATURE
Mario J. Molina (1995) CHEMISTRY

SOME NOTABLE NOBEL PEACE PRIZE LAUREATES

Nelson Mandela (1993)
Elie Wiesel (1986)
Lech Walesa (1983)
Mother Teresa (1979)
Martin Luther King, Jr. (1964)
Dag Hammarskjöld (1961)
Albert Schweitzer (1952)

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (a) 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".
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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

- (a) 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.
- (b) 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.
- (c) 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.
- (d) 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

- (a) 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.
- (b) 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.
- (c) 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

- (a) 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:
- (i) 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);
- (ii) 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

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

- (b) 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.

(a) 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.

(b) 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.

(c) 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 50% 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 Δ 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:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen; and
- (f) 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:

- (a) bidders in the saleroom;
- (b) telephone bidders;
- (c) internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- (d) 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\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

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, 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 in 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 Post-Sale Services. 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 Post-Sale Services, 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 Post-Sale Services 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. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

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 30th 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, publically 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 we 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

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. 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.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.
 - we can, at our option, move the **lot** to our affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
- 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**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
- (i) 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 Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. 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(f) 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: 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 in 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.

△ Owned by Christie's or another **Christie's Group** company in whole or part. 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** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■ 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 ◦ ◆.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

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.

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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.

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09/12/16

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ALL **lots** whether sold or unsold maybe subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

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Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

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Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from

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STORAGE CHARGES

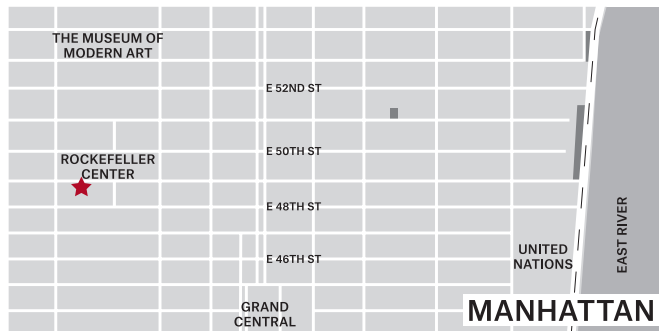
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1-30 days after the auction	Free of Charge	Free of Charge
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Storage per day	\$10	\$6
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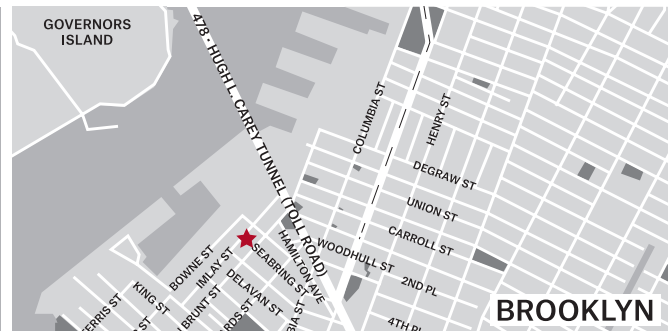
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PIERRE REYMOND (C. 1513-AFTER 1584), LIMOGES, CIRCA 1540'S, THE CASE POSSIBLY 16TH OR 17TH CENTURY
A PARCEL-GILT GRISAILLE ENAMEL DIPTYCH OF *THE SEVEN SORROWS OF THE VIRGIN AND THE DEATH OF THE VIRGIN*
11¼ in. (27.9 cm.) high, 15 in. (38.1 cm.) wide, 1⅞ in. (2.5 cm.) deep, overall open
\$200,000-300,000

OLD MASTERS

New York, 27 April 2017

VIEWING

22-26 April 2017
20 Rockefeller Plaza
New York, NY 10020

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CHRISTIE'S



A pair of neoclassical ormolu-mounted steel, gilt-copper and pewter covered vases,
imperial Tula manufacture, Russian, late 18th century

AN EDUCATED EYE

CHEFS D'OEUVRE D'UNE COLLECTION PRIVÉE SUISSE

Paris, 16 May 2017

VIEWING

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NEW YORK
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The Joel Schur Collection of Important Works by Gallé

GALLÉ

A 'Glycine' table lamp, circa 1905

cameo glass

cameo signature Gallé

31 in. high; 20 ½ in. diameter

\$200,000-250,000

DESIGN

New York, 7 June 2017

VIEWING

2-6 June 2017

20 Rockefeller Plaza

New York, NY 10020

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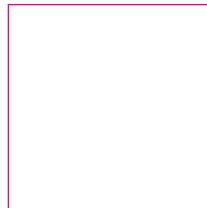
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