

# A LOVE AFFAIR WITH FRANCE

The Elizabeth Stafford Collection



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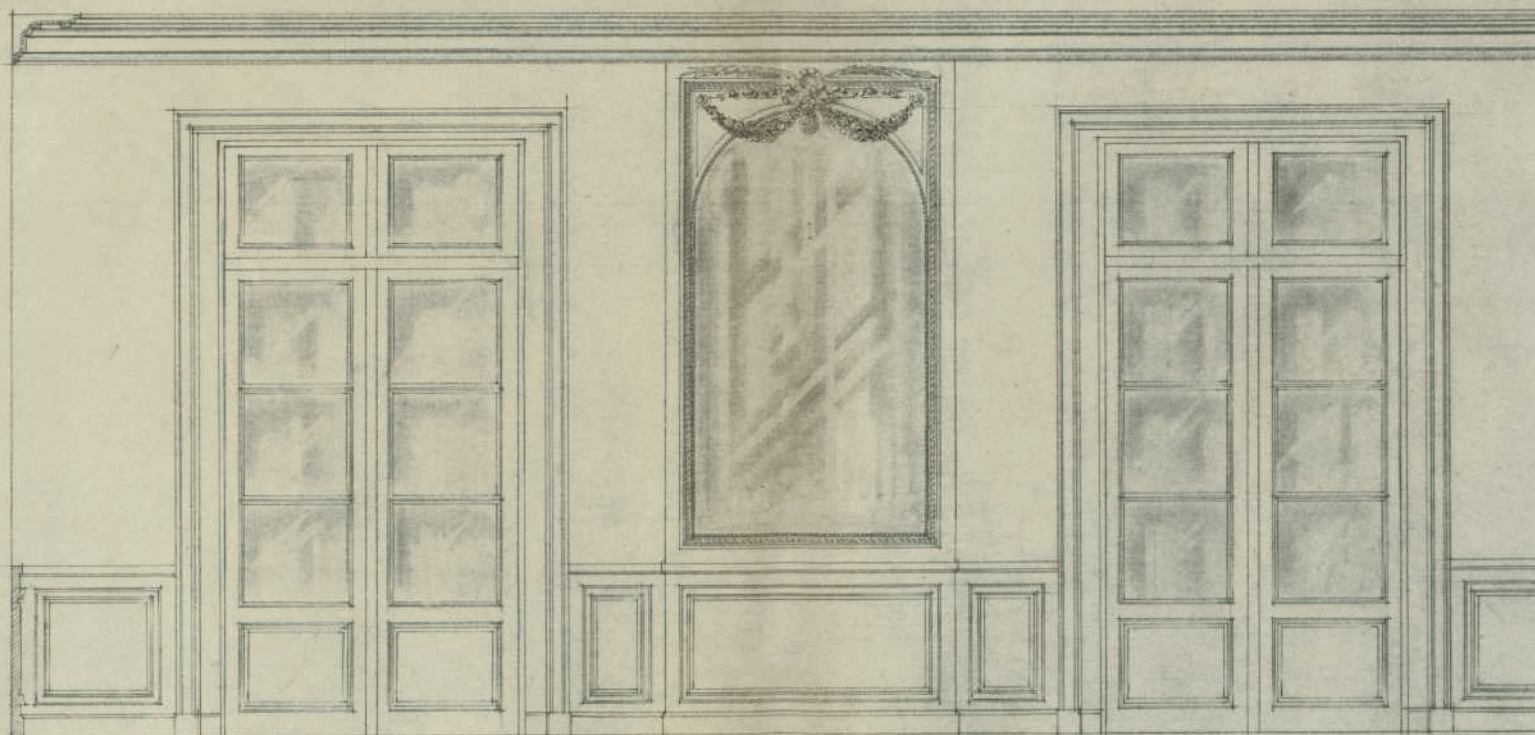
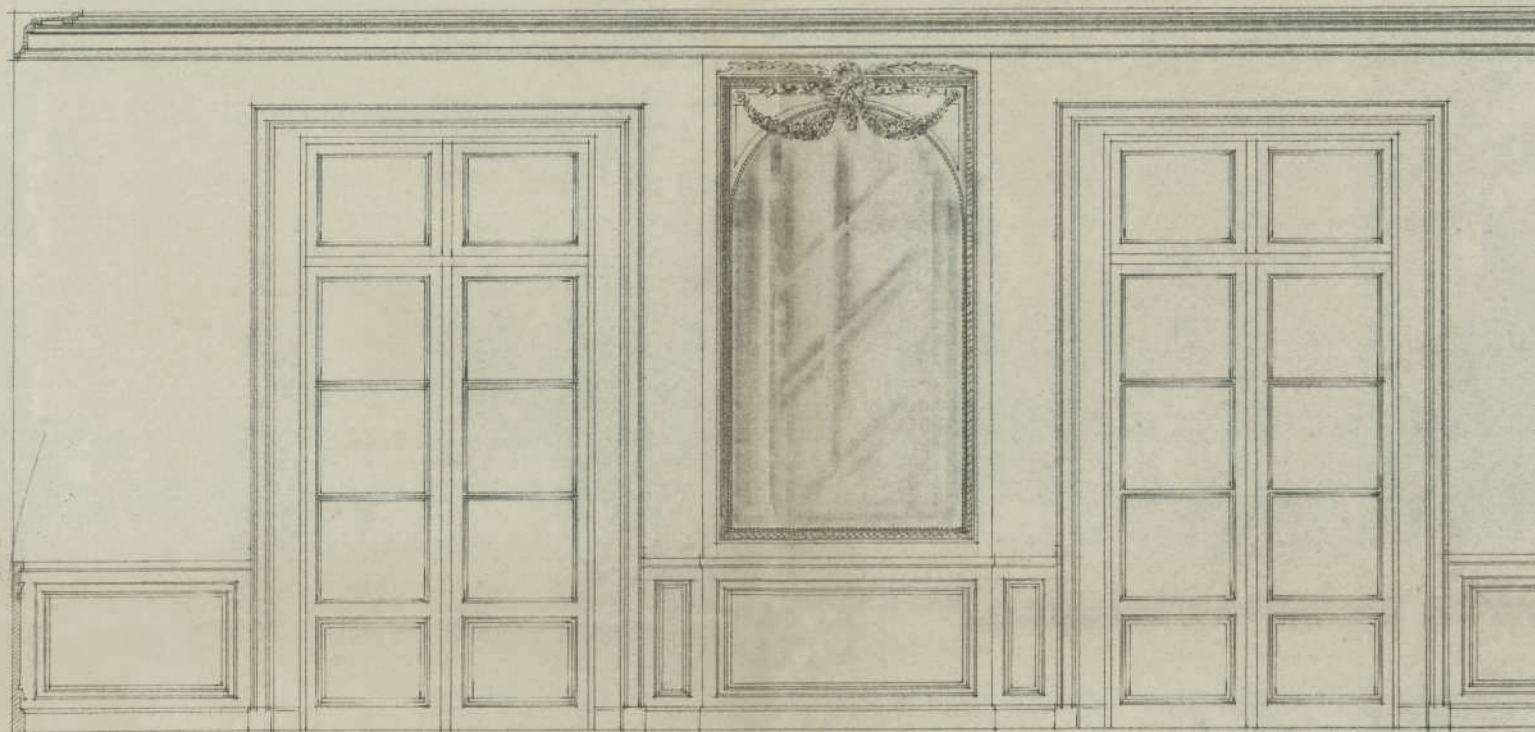
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PROJET N°1

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LE 28 OCTOBRE 1966



# A LOVE AFFAIR WITH FRANCE

The Elizabeth Stafford Collection

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## AUCTION

Thursday 1 November 2018

Session 1 at 10.00 am (Lots 1001-1147)

and Session 2 at 2.00 pm (Lots 1148-1291)

20 Rockefeller Plaza

New York, NY 10020

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## VIEWING

Saturday	27 October	10.00 am - 5.00 pm
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Monday	29 October	10.00 am - 5.00 pm
Tuesday	30 October	10.00 am - 5.00 pm
Wednesday	31 October	10.00 am - 5.00 pm

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+1 212 636 2200



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+1 917 769 4184



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Old Master Paintings  
+1 212 484 4812



**ALAN WINTERMUTE**  
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+1 212 636 2231



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27/09/2018





# REMEMBERING MY MOTHER: ELIZABETH “MIMI” STAFFORD

by E. Alexandra Stafford

One of the first questions friends asked when they entered our apartment—once they got their eyes back in their sockets—was how could I live in such a *museum*?

As they hesitated to accept my invitation to sit down on the silk brocade-covered 18th century gilded *chaise à la Reine*, I would answer: no problem! *Always* lived with precious ormolu objects strewn around on marquetry tables. *Always* sat on small rococo sofas with down pillows that you had to fluff every time you got up. *Always* was surrounded with portraits of rouge-cheeked beauties or dreamy *fêtes champêtres*. *Always* admired the glistening, Chinese turquoise parrots and French porcelains on the tulipwood tables. Hey! Even dined on Sèvres plates! Living with 18th century art and furniture was quite comfortable in fact. Never broke a thing!

Well not quite.

After living in Paris and seeing my mother tirelessly and passionately transform a ten-room Art Deco Avenue Foch apartment into a mini Trianon Palace and then soon after, relocating to the United States and fitting her collection into an intimate two-bedroom apartment, I was completely distraught when my school backpack caught one of the dark blue porcelain and ormolu candelabras in the elevator vestibule. It came crashing down into a hundred pieces onto the white marble floor.

I seriously thought about escaping as the elevator arrived and never coming back but my mother heard the commotion and was already at the door. Avoiding her eyes, I apologized and explained with a trembling voice what had happened, fearing the worst. *Should I skip school, collect the pieces and try to glue them back to match its mate, still happily intact on the other side of the wall? Could I find a good paying job at age 16 to pay her back? Perhaps that would not be good enough and she would... disown me?*

“I should not have put them there. It’s o.k. You go on to school; I’ll take care of it.”

I was shocked. *This* is a woman who took me every weekend since I was six to local Parisian “antiquaires” to see and discuss what they had on hand. *This* is a woman who studied everything about an object and kept and updated color-coded files for each of them. *This* is a woman who always opened her home to museum groups and not only prepared coffee in shiny 18th century silver sets but also useful information sheets on each room’s contents for them to take home. *This* is a woman who placed each object thoughtfully and lovingly, enjoying moving a painting or a table herself if she thought it looked better elsewhere. A woman who would even, unashamedly and happily, talk to them.

Mimi loved her collection as if they were her children.

And she knew what was important. *I was not disowned.*



# THE ODYSSEY OF AN ART COLLECTION

by Ian Wardropper

Director, *The Frick Collection*

When Mimi Stafford saw me in a crowd and smiled, it would light up the room. She would throw in a sparkling “*bon mot*” and, if she was on her way out of an exhibition at The Frick Collection, add an appraisal of what she had seen, which was always perceptive. At dinner parties she regaled me with stories of her years in Paris. Brimming with “*joie de vivre*”, Mimi was nonetheless very serious about collecting and deeply knowledgeable about the arts. The decoration of her residences in Paris and New York was beautiful and harmonious. Yet she studied carefully the objects she acquired; her eye and intellect combined to produce perfected ensembles of decorative arts. Visits to her apartment across the street from the Frick left me with a vivid impression of someone deeply immersed in the arts of France in the eighteenth century: ormolu-mounted vases and bleu celeste Sevres porcelain sets resting on exquisitely fashioned marquetry furniture.

With time, I came to understand that this was the distillation of a collection that had ranged widely. Reading the labels in the New Orleans Museum of Art revealed how generous the Staffords had been in gifting

European paintings from the sixteenth through twentieth centuries. My final insight into her breadth as a collector came after a luncheon when she presented me with a copy of *Odyssey of an Art Collection: Unity in Diversity—5,000 Years of Art, an Exhibition from the collection of Mr. and Mrs. Frederick Stafford*. This exhibition at then Isaac Delgado Museum in New Orleans in 1966-67 ranged from ancient Egyptian, Greek, Near Eastern, and Chinese works of art to paintings by Picasso and drawings by Modigliani. Mimi had also acquired one of Brancusi’s most brilliant portrait sculptures, its abstract reduction fully holding its own with carving from the time of Akhenaten. I was astonished to learn that a half-century ago she and her husband had already assembled a collection of such breadth.

The *dix-huitieme siecle* was the love affair of a woman who had pursued the arts widely across geographical borders and time periods. The objects in this and related sales reflect not only the brilliant culture of France in the eighteenth century, but also the refined taste of their collector, who acquired them over a lifetime of passionate interest.

# THE STAFFORD COLLECTION: A LOVE AFFAIR WITH FRANCE

*by Will Stafford, Senior International Specialist, European Furniture*

To enter the Stafford apartments on Avenue Foch in Paris, Saint Charles Avenue in New Orleans and Fifth Avenue in New York was to be magically transported to another place and another time- Paris in the mid-18th century when the art of luxury goods reached such an extraordinary apogee. Glittering *objets d'art* of colorful Sèvres and Chinese porcelain mounted in lustrous ormolu glistened on exquisite marquetry tables and commodes, while sinuously carved armchairs and settees beckoned in every corner all set against wonderfully atmospheric boiserie paneling. Just like a sophisticated Parisian *appartement* of the 1750s, flowers are depicted everywhere in the Stafford collection, whether in the form of remarkably life-like porcelain flowers, painted on Sèvres porcelain vases or colorfully engraved on marquetry commodes, creating an abundant sense of eternal spring time. The walls were also adorned with lush bouquets of flowers painted by Redouté and Vallayer-Coster and formal Parisian gardens drawn in translucent watercolors by Moreau L'Ainé and Constantin Meunier.

The Staffords bought from all the best dealers of the day, such as Rosenberg and Stiebel, René Weiller, Samy Chalom, Kraemer and Bensimon, while many pieces came from illustrious collections, both American and European, such as Henry II Ford, Baron de Lopez Tarragoya, Mrs. Alexander Hamilton Rice, Antenor Patiño and Madame Lucienne Fribourg, recalling a golden age of collecting. For connoisseurs of 18th century France, the furniture collection is like a roll-call of the greatest cabinet-makers and joiners of the period, from Oeben to RVLC, Roussel, Saunier, Tilliard and Topino, and it is no accident that pieces from the collection are illustrated in some of the standard reference

books on the field such as Pierre Verlet's landmark work on French 18th century cabinet-makers which features the superb marquetry commode by Roussel.

However, perhaps what captivates the eye most about the collection of furniture and works of art is the dazzling array of charming and precious mounted porcelains. These were the creation of the *marchands-merciers*, the luxury retailers and influential tastemakers of Paris whose shops were *de rigueur* for the aristocratic elite of the day and whose innovative products still charm collectors today. It is therefore perhaps no accident that when the Staffords set about decorating their magnificent apartment on the Avenue Foch in the 1960s that they turned to Maison Jansen, the firm which was perhaps the closest equivalent in the 20th century to the 18th century *marchand-merciers*, the *de rigueur* decorator to the international jetset, and which had famously redecorated the White House for Jackie Kennedy, under the direction of the legendary Stéphane Boudin.

The Stafford Collection is also notable and unusual for its celebration of women and their many accomplishments in the age that the Goncourt Brothers dubbed "The Century of the Woman": in the collection we see women of fashion, in a half-dozen paintings by Schall and Garnier, as well as women of culture and women who made their lives in the arts, with numerous important works by women artists, including Anne Vallayer-Coster, Jeanne-Philiberte Ledoux, and Marie-Victoire Lemoine, given pride of place.

It is a very personal collection, formed by the taste, travels and intelligence of the collector herself, but also one that would have been recognized and admired by the great *salonnistes* and collectors, such as Madame de Tencin or Madame Geoffrin, whose tastes defined the age that Mimi Stafford loved and memorialized.





◦ 1001  
**A PAIR OF LOUIS XVI ORMOLU THREE-LIGHT CANDELABRA**  
 CIRCA 1775

Each with a spirally fluted vasiform center fitted with rams' heads linked by laurel swags and issuing curved fluted candle branches

12¾ in. (32.5 cm.) high, 7 in. (18 cm.) wide (2)

\$3,000–5,000

**PROVENANCE:**  
 Acquired from Perrin, Paris.



◦ 1002  
**A PAIR OF GEORGE III ORMOLU AND MARBLE CASSIOLETTES**  
 ATTRIBUTED TO MATTHEW BOULTON,  
 CIRCA 1775

Each campana-shaped ormolu finial reversing to a candle socket above a tapering ovoid body with leaf tip border

9¼ in. (23.5 cm) high (2)

\$6,000–9,000

The stone used in the bodies of these cassiolettes is very unusual for Boulton's *oeuvre*. The design for this model is illustrated in Boulton and Fothergill's *Pattern Book I*, p.170 (N. Goodison, *Ormolu: The Work of Matthew Boulton*, London, 1974, fig.161).





1003

◦ 1003

**A PAIR OF LOUIS XVI ORMOLU CASSETTES**

CIRCA 1775

Each lid reversing to a candle socket raised on scrolling feet

9½ in. (24 cm.) high

\$2,000–3,000

(2)

**PROVENANCE:**

Acquired from Perrin, Paris.

◦ 1004

**A PAIR OF LOUIS XV ORMOLU-MOUNTED MEISSEN AND FRENCH PORCELAIN TWO-LIGHT CANDELABRA**

CIRCA 1750

Depicting a shepherd and his companion within flowering branches

9 in. (23 cm.) high

\$5,000–8,000

(2)



1004





1005

◦ **1005**  
**A PAIR OF LOUIS XV STYLE PORCELAIN-MOUNTED GILT-TOLE TWIN-BRANCH WALL-LIGHTS**  
 PROBABLY LATE 19TH/EARLY 20TH CENTURY

Each modeled as flowering branches

14 in. (35.5 cm.) high, 13 in. (33 cm.) wide (2)

\$1,000–1,500

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1969.

◦ **1006**  
**A PAIR OF FRENCH WHITE MARBLE AND ORMOLU THREE-LIGHT CANDELABRA**  
 SECOND HALF 19TH CENTURY

With flowering branches issuing from urns

21 in. (53.5 cm.) high

\$4,000–6,000

**PROVENANCE:**

The Estate of Mrs. Owen R. Cheatham; Sotheby's, New York, 17 June 1978, lot 187.



1006



° 1007

**A LOUIS XV ORMOLU CARTEL CLOCK**

THE MOVEMENT AND DIAL SIGNED  
GALLOIS A PARIS, CIRCA 1745-49

Stamped with the *C Couronné poinçon*, the dial  
re-enameled

25 in. (63.5 cm.) high, 12½ in. (32 cm.) wide

\$10,000-15,000

The '*C couronné poinçon*' was a tax mark  
employed on any alloy containing copper between  
March 1745 and February 1749.

The signature on this clock is that of François  
Gallois who was recorded working in 1746.  
By 1748 he had premises on the Rue Gervais-  
Laurent.

° 1008

**A LOUIS XV ORMOLU, PORCELAIN AND  
RED LACQUER CHAMBERSTICK**  
CIRCA 1745

With pierced handle and foliate nozzle

5 in. (13 cm.) high, 6½ in. (15.5 cm.) diameter

\$2,000–3,000

**PROVENANCE:**

Acquired from Kraemer, Paris, in the 1970s.



1008

° 1009

**A PAIR OF LOUIS XV ORMOLU, GILT-  
TIN AND MEISSEN PORCELAIN  
CANDLESTICKS**  
CIRCA 1745

Each depicting a putto amidst floral branches, on a  
pierced scrolling base

7½ in. (19 cm.) high

(2)

\$2,500–3,500

**PROVENANCE:**

Acquired from Arts de France et de Chine, Paris,  
in 1962.



1009



◦ ■ ~ 1010

**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH, SYCAMORE AND FRUITWOOD MARQUETRY BONHEUR DU JOUR**

CIRCA 1780

The rectangular superstructure fitted with a tambour slide and a drawer, flanked by cupboard doors enclosing a shelf above two small drawers, the frieze drawer fitted with a velvet writing surface flanked by silvered sand and ink pots, the sides with pull-out document rests, the back veneered

39¼ in. (100 cm.) high, 32 in. (81 cm.) wide, 16¼ in. (41 cm.) deep

\$40,000–60,000

**PROVENANCE:**

Anonymous Sale; Palais Galliera, Paris, 22 November 1972.

Acquired from Jean Lupu, Paris, in 1972.

This elegant bonheur-du-jour, embellished with characteristic 'naïf' marquetry of utensils and vases inspired by the borders of Chinese lacquer screens, closely relates to an example stamped 'PIONIEZ', which was sold anonymously at Sotheby's, Paris, 5 November 2014, lot 174. It shares the same upper case with its distinctive oval mounts framing marquetry panels as well as a mounted writing drawer and inlaid stretcher. Besides Pioniez, this type of marquetry was popularized by the specialist marqueteur Charles Topino (*maître* in 1773) and Roger van der Cruse, known as Lacroix (*maître* in 1775). Other related examples include one by Lacroix that shares the same frieze mount; it was sold anonymously at Christie's, London, June 2003, lot 1075.









° 1011

**A LOUIS XV ORMOLU AND PATINATED BRONZE-MOUNTED CHINESE AND CHANTILLY PORCELAIN MANTEL CLOCK**  
CIRCA 1745

The circular case set within floral sprig branches and supported by two kneeling Ho Ho boys, the dial and movement signed *ALEXANDRE BROCHET PARIS*, the underside with red-painted inventory number *S.L.2403.2*

12½ in. (32 cm.) high, 10½ in. (26.5 cm.) wide

\$40,000–60,000

**PROVENANCE:**

Acquired from Kraemer, Paris, in 1975.

Alexandre Brochet received his *maîtrise* in 1729 and was recorded working on the Rue de la Verrerie from 1740–56.

This charming clock, with its drum-form base and kneeling *magot* figures in imitation of Chinese porcelain, festooned with porcelain flowers and on a distinctive rockwork base, relates to a well-known group of similar clocks which more normally feature figures in lacquered bronze attributed to the celebrated Martin *frères*, whose skill with lacquer was so renowned that

it came to be known as ‘vernis martin’. A closely related clock with bronze figures was sold in An American Dynasty: The Clark Family Treasures, Christie’s, New York, 18 June 2014, lot 115 (\$137,500), while others are discussed in A. Forray Carlier and M. Kopplin, *Les Secrets de la Laque Française, exh. cat.*, Paris, 2014, pp. 100–1. The Stafford clock in turn has the rare feature of figures in porcelain.

France’s long fascination with the Orient dates to the mid-17th century, when lacquered screens, porcelains and other wares were imported and adapted into some of the rarest, most sophisticated objects produced in the 17th and 18th centuries. Parisian *marchands-merciers* such as Thomas-Joachim Hébert, Simon-Philippe Poirier and Lazare Duvaux sought to capitalize on the huge demand for these rare objects, and created their own versions of these prized imports. Using them for inspiration, along with contemporary engravings of the Chinese Emperor’s court and designs by *ornemanistes*, the *marchands-merciers* created and promoted their own distinct aesthetic, the *goût chinois*, which was realized by a network of highly skilled artisans. These fanciful works were prized by the court of Louis XV and particularly by the celebrated connoisseur and Royal mistress, Madame du Pompadour, whose passion for chinoiserie and Japanese lacquer is well-documented.



° 1012

**A LOUIS XV ORMOLU-MOUNTED CHINESE CELADON  
PORCELAIN VASE**

CIRCA 1745

The porcelain body incised with a dragon, the lid with later mounts

8¾ in. (22.5 cm.) high

\$5,000–8,000

**PROVENANCE:**

The Collection of Madame Lucienne Fribourg; Parke-Bernet Galleries, New York, 19 April 1969, lot 62.

The Collection of Dr. Annella Brown; Sotheby Parke Bernet, New York, 23 April 1977, lot 95.

° 1013

**A LOUIS XV ORMOLU MANTEL CLOCK**

CIRCA 1745

Surmounted by a putto, the dial inscribed *GILLE L'AINE A PARIS*, on scrolled feet and shaped base

15½ in. (39.5 cm.) high, 10½ in. (26.5 cm.) wide

\$4,000–6,000

The signature is probably that of Pierre Gilles-Quentin, *maître horloger* in 1746, known as *Pierre l'aîne*, recorded on Rue St-Martin in 1746-48.





◦ 1014

**A SET OF FOUR FRENCH ORMOLU SINGLE-BRANCH WALL-LIGHTS**

THE ARMS 19TH CENTURY, THE BACKPLATES LATER

Each with scrolling foliate arms, electrified

8 in. (20 cm.) high, each

(4)

\$1,000–1,500

◦ 1015

**A LOUIS XIV ORMOLU-MOUNTED ARITA PORCELAIN VASE**

THE MOUNTS CIRCA 1710, THE PORCELAIN 17TH/18TH CENTURY

With three strapwork and shell-mounted ring handles, the porcelain body restored, with later tin liner

8½ in. (21.5 cm) high, 8 in. (20.5 cm.) diameter

\$5,000–8,000

**PROVENANCE:**

The Collection of Baron S. de Lopez-Tarragoya; Ader Picard, Paris, 21 June 1971, lot 12.

The Baron de Lopez Tarragoya formed a distinguished art collection in the early 20th Century, mainly acquired through the Parisian dealers Jacques Seligman, Bensimon and L. Kraemer et fils. Seligman had purchased the bulk of the Hertford-Wallace property in 1914 from 2 rue Lafitte and the Château de Bagatelle, which had been left to Lady Sackville by Sir John Murray Scott (d. 1912). Numerous items in the Lopez Tarragoya collection are said to have come from Sir Richard Wallace's Collection via this source. In addition, the Baron also frequented the great sales of the time at the Galerie Charpentier, Paris, and is known to have bought pieces from the Loewenstein Collection and the Comte de Montesquiou.



1014



1015







1016

◦ **1016**  
**A PAIR OF OF FRENCH ORMOLU AND MARBLE PRESSE**  
**PAPIERS**

PART 18TH CENTURY

Each with foliate lid and paw monopodia, on a stepped base

6½ in. (16.5 cm.) high

\$1,000–1,500

(2)

**PROVENANCE:**

Acquired from Marguerite Fondeur, Paris.

◦ **1017**  
**A PAIR OF LOUIS XVIII ORMOLU-MOUNTED PARIS**  
**PORCELAIN VASES**

CIRCA 1820, NOW MOUNTED AS LAMPS

Each painted with floral garlands between upright handles

23 in. (58.5 cm.) high, overall

\$4,000–6,000

(2)

**PROVENANCE:**

Acquired from Kraemer, Paris, in 1975.



1017



◦ 1018

**A PAIR OF LOUIS XVIII ORMOLU-MOUNTED FRENCH  
PORCELAIN POT POURRI VASES AND COVERS**  
CIRCA 1820

Each with angular handles terminating in lion's masks, on later foliate plinths

13 in. (33 cm.) high

(2)

\$10,000-20,000

**PROVENANCE:**

Acquired from Perrin, Paris, in 1972.



1019

◦ 1019

**A LATE LOUIS XVI ORMOLU AND WHITE MARBLE  
MANTEL CLOCK**

CIRCA 1785

The cage form frame surmounted with an urn, the dial signed  
*Barancour a Paris*

13¼ in. (33.5 cm.) high, 7 in. (18 cm.) wide

\$1,000-1,500

Michel-Pierre Barancourt, *maître* in 1779, recorded working in Paris,  
rue du Petit Lion, Saint-Denis.

◦ 1020

**A PAIR OF FRENCH ORMOLU CHENETS**  
20TH CENTURY

Depicting a seated gallant and his companion

13 in. (33 cm.) high

\$3,000-5,000

(2)

**PROVENANCE:**

Acquired from Kraemer, Paris, in 1962.



1020





° 1021

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED APPLE-GREEN SEVRES PORCELAIN VASES AND COVERS**

CIRCA 1765-1770

The baluster bodies draped with tied laurel swags between upright handles, on a laurel-wreath base and flower-cast feet

9¼ in. (23.5 cm.) high

(2)

\$10,000-15,000

**PROVENANCE:**

With Kraemer, Paris.

The Collection of Henry Ford II; Sotheby's, New York, 25 February 1978, lot 43.

Henry Ford II's remarkable collection of French furniture was largely formed with the advice of Rosenberg and Steibel, New York. A large proportion of the French furniture and works of art they sold to Ford came directly from the Viennese Rothschilds, as well as Baronne Renée de Becker (*née* Rothschild).



◦ ■ ~1022

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD,  
AMARANTH AND SYCAMORE MARQUETRY TABLE EN  
CHIFFONNIERE**

CIRCA 1745

With a tooled leather writing slide and divided side drawer with indistinct inscription, the underside with pencil inscription 'Cabaret Table'

28¼ in. (71.5 cm) high, 12 in. (30.5 cm.) wide, 9½ in. (24 cm) deep

\$10,000-15,000

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1971.

This table belongs to a group of similar form and marquetry stamped by various makers including Peridiez, Delorme and Gosselin, which were all probably ordered by a *marchand-mercier*. Examples from the group include one stamped by Peridiez, sold in the Alexander Collection; Christie's, New York, 30 April 1999, lot 69, while examples by Gosselin include one in the Metropolitan Museum of Art (F.J.B. Watson, *The Wrightsman Collection*, New York, 1966, vol. I, cat no. 136) and one sold from the Estate of Mrs. Charles Allen; Sotheby's, New York, 1 November 1997, lot 81.



° 1023

**A LOUIS XV ORMOLU, TOLE-PEINTE AND  
PORCELAIN MANTEL CLOCK**

CIRCA 1770

With a seated putto within flowering branches, fitted  
with an associated watch movement signed *DE LISLE  
A PARIS*

13 in. (33 cm.) high, 9 in. (23 cm.) wide

\$2,000–3,000

**PROVENANCE:**

Acquired from Kraemer, Paris.



° 1024

**A PAIR OF LOUIS XVI ORMOLU AND  
MEISSEN PORCELAIN CANDLESTICKS**

CIRCA 1775

With floral spray branches, underglaze blue crossed  
swords marks partially visible to one

5 in. (13 cm.) high

(2)

\$2,000–3,000









◦ ■ ~1025

**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD BOIS  
CITRONNIER AND MARQUETRY TABLE A ECRIRE**

BY MATHIEU GUILLAUME CRAMER, CIRCA 1780

The frieze drawer fitted with a writing surface flanked by a pen tray revealing a secret compartments and three wells, the sides with writing slides, the underside inscribed in ink (twice) 10724, stamped M.G. CRAMER, JME

27. ¾ in. (70.5 cm.) high, 25. ¾ in. (64.5 cm.) wide, 16 in. (40.5 cm.) deep

\$20,000–40,000

**PROVENANCE:**

The Collection of Vicomtesse Vigier; Palais Galliera, Paris, June 2-3, 1970, lot 140.

Mathieu-Guillaume Cramer, *maître* in 1771.

The inventory of the workshop of Mathieu-Guillaume Cramer, drawn up after the death of his wife in 1783, gives a picture of a relatively important *ébéniste* as more than two hundred pieces of furniture are described in varying degrees of completion. The accounts also show that he was also working in the capacity of a *marchand-mercier* as he resold furniture produced by his compatriots, including R.V.L.C., Petit, Roussel, Topino, and Canabas. Originally from the Northern Rhine, Cramer moved to Paris where he worked as a free laborer in the Faubourg Saint-Antoine before being awarded his *maîtrise* in 1771. A few years later, he settled on rue du Bac, a more auspicious location for work with a growing private clientele. In 1790, he had to suspend his payments, while he still had in store more than 15,000 pounds of goods. The cabinetmaker died in 1804.

Influenced by *ornamenistes* who advocated a return to nature and decor in the antique, Cramer's work displayed a rigorous architectural form often incorporating inlaid geometric patterns on pale grounds such as bois citronnier or sycamore.





1026

◦ 1026

**A PAIR OF FRENCH ORMOLU CALENDAR FRAMES**

19TH/20TH CENTURY

Each with trophy cresting and paper calendars for March and April

12¼ in. (31 cm.) high, 4 in. (10 cm.) wide (2)

\$1,000–1,500

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1967.

◦ ■ 1027

**A PAIR OF LOUIS XV GILTWOOD BERGERES**

CIRCA 1745

Each with incised foliate sprays and covered in cream silk (2)

\$10,000–15,000

**PROVENANCE:**

Acquired from Perrin, Paris, in 1978.



1027



◦ ■ 1028

**A LOUIS XV ORMOLU-MOUNTED SATINÉ AND BOIS DE BOUT  
MARQUETRY BUREAU PLAT**

IN THE MANNER OF BERNARD II VAN RISENBURGH OR JACQUES  
DUBOIS, CIRCA 1745

The serpentine case with a tooled leather writing surface over three frieze  
drawers and opposing sham drawers, some sun-fading to veneers, the mounts  
regilt and apparently original, some stamped with a possibly later added *C*  
*Couronné poinçon*

30¾ in. (78.5 cm.) high, 58½ in. (148.5 cm.) wide, 31¼ in. (78.5 cm.) deep

\$40,000–60,000

**PROVENANCE:**

Acquired from Aveline, Paris, in 1972.

This central escutcheon and the combined handle and escutcheon of the  
flanking drawers on the present bureau appear on a group of bureaux  
stamped by two of the Louis XV era's most celebrated *ébénistes*: Bernard II  
Van Risenburgh, known as BVRB (d.1765) and Jacques Dubois (c.1693-1763).  
Both BVRB and Dubois are thought to have either cast their own mounts or  
ordered their *bronziers* or *marchands* to retain the models for their exclusive  
use. The presence of the same mounts on furniture supplied by both  
*ébénistes* would indicate that they must have collaborated on a regular basis  
with the same *marchand*, almost certainly Thomas-Joachim Hébert for whom  
BVRB supplied furniture prior to 1750.

However, the origin of the *bois-de-bout* floral marquetry on the bureau plat  
can be credited to BVRB who was among the first to revive the fashion  
for floral marquetry decoration on furniture, a taste which had been out of  
favor since the Régence period. In fact, BVRB supplied almost all of the  
first deliveries of floral marquetry furniture to the *Garde-Meuble* delivered  
by Hébert in 1745 for the Dauphin and the Dauphine at Versailles. These  
pieces were all embellished with his characteristic *bois-de-boût* marquetry  
of end-cut floral trails in kingwood on a *bois satiné* and, subsequently, on a  
tulipwood ground (D. Meyer, *Le Mobilier de Versailles*, vol. I, Dijon, 2002, no.  
29, pp. 108-111).

Related bureaux plats by BVRB that share these characteristics include  
one formerly in the Lesley & Emma Sheaffer Collection and now in the  
Metropolitan Museum, New York (acc. No. 1975-356-186); one formerly in  
the collection of the Earls of Lonsdale at Barleythorpe Hall, Rutland, sold at  
Christie's, London, 14 December 2000, lot 100; one formerly in the collection  
of Jules Porges (1838-1921), sold by his descendants at Christie's, London,  
7 December 1995, lot 107; one reputedly formerly in the collection of King  
Umberto of Italy and sold Sotheby's, Monaco, 3 March 1990, lot 243.

Related examples by Dubois with the same mounts include one formerly  
in the collection of André Meyer sold at Christie's, New York, 26 October  
2001, lot 100 and another formerly in the collection of William Rand sold at  
Christie's, New York, 21 October 1997, lot 74.









1029

◦ 1029

**A LOUIS XV ORMOLU MANTEL CLOCK**

CIRCA 1740

With putto finish above draped garlands, the associated dial inscribed *LE BRASSEUR A PARIS*, the movement later

19½ in. (49.5 cm.) high

\$5,000–8,000

◦ 1030

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED CHINESE AND FRENCH PORCELAIN THREE-LIGHT CANDELABRA**

CIRCA 1765

Each with the figure of a crane on a rocky stump, the drip pans possibly replaced

13 in. (33 cm.) high

(2)

\$8,000–12,000

**PROVENANCE:**

The Collection of Barbara Hutton; Palais Galliera, Paris, 30 November 1971, lot 45.

Barbara Woolworth Hutton (1912-1979) was the only daughter of Franklyn Laws Hutton, co-founder of E. F. Hutton & Company, the investment banking and brokerage firm. She was also a granddaughter to Frank W. Woolworth, the founder of the successful five-and-dime stores, and niece by marriage to Marjorie Merriweather Post. Dubbed 'the poor little rich girl', Hutton lead a sad but extravagant life, marrying seven times and squandering the nearly \$50 million she inherited on her 21st birthday; she was on the verge of bankruptcy at her death. Her assets were liquidated in 1972, much of it sold privately or at auction.



1030

◦ 1031

**A PAIR OF FRENCH GILTWOOD  
BRACKETS**

20TH CENTURY

Minor variations to the carving and proportions

9 in. (23 cm.) and 8½ in. (21 cm.) high, 9 in. (23 cm.)  
wide, respectively (2)

\$2,000–3,000



1031

◦ 1032

**AN ASSEMBLED GARNITURE OF THREE  
FRENCH ORMOLU AND PORCELAIN-  
MOUNTED JAPANESE LACQUER POT  
POURRI VASES AND COVERS**

THE MOUNTS TO THE SCARLET LACQUER  
MID-18TH CENTURY, THE OTHER MOUNTS  
19TH CENTURY

Each with floral spray finials, scrolled feet

8¼ in. (21.5 cm.) and 7½ in. (19 cm.) high,  
respectively (3)

\$7,000–10,000

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1969.



1032



◦ ■ 1033

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

BY FRANCOIS REUZE, CIRCA 1750

Each upholstered à *chassis*, the back rails each with red paint C.C. 38, one stamped ...R.C. REUZE, the other with partial printed paper label GALLERIES G... No.72 (2)

\$8,000–12,000

**PROVENANCE:**

The Collection of Madame Lucienne Fribourg, Parke Bernet, New York, 19 April 1969, lot 184.  
The Collection of Henry Ford II, Sotheby's, New York, 25 February, 1978, lot 72.  
Acquired from Rosenberg and Stiebel, New York, March 1978.

**EXHIBITED:**

*Exposition Internationale du Cadre du XV au XX Siècle*, Galerie Georges Petit, Paris, April 1931, no.734.

Francois Reuze, *maitre* in 1743.

The *oeuvre* of François Reuze, almost all executed in a mature Louis XV style, is characterized by its ample, generous proportions and the fluidity of its lines. Based on the rue de Cléry, he worked extensively for the royal court, particularly for Queen Marie Antoinette, and also for the royal court of Sweden. A number of pieces by Reuze, including a *marquise à la reine*, are in the collection of the Musée Carnavalet, Paris (see Anne Forray-Carlier, *Le Mobilier du Musée Carnavalet*, Dijon, 2000, p.110).



◻ ■ ~1034

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AMARANTH AND SATINE MARQUETRY WRITING AND READING TABLE**

BY JACQUES-PHILIPPE CAREL, CIRCA 1745-1749

The top with a central ratcheted and hinged book rest flanked by hinged compartments above a pull-out writing rest and frieze drawer with further writing rest, the opposing frieze drawer fitted with a pull-out silk-lined fire screen, stamped *CAREL* twice and *JME* once to one short side, three chutes stamped with the *C Couronné poinçon*

28 in. (71 cm.) high, 34¾ in. (88.5 cm.) wide, 18 in. (45.5 cm.) deep

\$10,000–15,000

**PROVENANCE:**

Acquired from Kraemer & Cie., Paris, in the 1960s.

Jacques-Philippe Carel, *maître* in 1723.

The '*C couronné poinçon*' was a tax mark employed on any alloy containing copper between March 1745 and February 1749.



° 1035

**A PAIR OF RESTAURATION ORMOLU-MOUNTED COBALT BLUE  
GLASS VASES**

CIRCA 1820-25

Each with swan neck handles joined by chains, on a spiral-cast socle and  
plinth base

10¾ in. (27.5 cm.) high

\$6,000-10,000

(2)

**PROVENANCE:**

Acquired from Didier Aaron, New York, in 1978.



◻ ■ -1036

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH  
AND FRUITWOOD MARQUETRY COMMODE**

BY PIERRE ROUSSEL, CIRCA 1750

With *breche d'Alep* marble top, the serpentine front inlaid with lush sans traverse floral marquetry, the sides with floral spray panels, stamped *P. ROUSSEL*, one chute spuriously stamped with the *C couronné poinçon*

35 in. (89 cm.) high, 50¾ in. (129 cm.) wide, 23¾ in. (60.5 cm.) deep

\$50,000–80,000

**PROVENANCE:**

Acquired from S. Chalom, Paris.

**LITERATURE:**

P. Verlet, *Les Ebénistes du XVIIIe Siècle Français*, Paris, 1963, p. 131.



Pierre Roussel, *maître* in 1745.

Established in the rue de Charenton at *l'Image de St. Pierre*, Roussel was described as early as 1769 in the *Almanach de Vray Merit* as: *l'un des premiers ébénistes de Paris*. Particularly renowned for his floral marquetry, often executed for the German market and characterized by the heavy use of engraving to enhance its naturalistic quality, this commode typifies Roussel's style of the early 1760s.

A very closely related commode by Roussel with nearly identical floral marquetry and ormolu mounts, previously in the duchesse de Lévis Mirepoix's collection, then in the Huntington Collection, San Marino, California, was sold from The Alexander Collection; Christie's, New York, 30 April 1999, lot 180 (\$244,500).

Other closely related commodes include one sold Christie's, London, 10 June 2004, lot 132; another at Christie's London, 16 December 1966, lot 178; and one at Ader Tajan Paris, 23 November 1994, lot 156. A final example, previously in the Collection of the Earls of Harewood, was sold Sotheby's, Chesterfield House, 7 April 1932, lot 287.

The Inventory drawn up by Leleu and Cochois following Roussel's death in 1783 reveals an *atelier* at the height of its activity. However, whilst most of the *ébénisterie* appears to have been executed on the premises, often by Roussel's sons Pierre Michel (*maître* in 1766) and Pierre *le Jeune* (*maître* in 1771), the ormolu mounts were supplied by specialist *bronziers*, including Turchin, Ravrio and the *doreur* Trufot. It is, therefore, not surprising that the same *encadrement* mounts feature on commodes by both Mathieu Criaerd and the *marchand-ébéniste* Adrien-Faizelot Delorme (*ibid.*, pp. 72-3 and 117), whilst the same *goût grec* angle-mounts are to be found in the *oeuvre* of Jean-Baptiste Fromageau (*maître* in 1755), P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, p. 329-30).







1037

◦ 1037

**A FRENCH ORMOLU-MOUNTED EARTHENWARE VASE**

19TH CENTURY

With scrolling foliate handles and pierced rim, later tin liner, the body restored

9¾ in. (25 cm.) high

\$4,000–6,000

**PROVENANCE:**

Mrs. Derek Fitzgerald, Heathfield Park, Sussex; Sotheby's, London, 22 November 1963, lot 102.

◦ 1038

**A PAIR OF FRENCH ORMOLU CHENETS**

19TH CENTURY

Each with pierced foliate base

13½ in. (34.5 cm.) high, 15½ in. (39.5 cm.) wide

(2)

\$3,000–5,000

**PROVENANCE:**

Acquired in 1967.



1038

° 1039

**A PAIR OF LOUIS XVI ORMOLU AND WHITE MARBLE CANDLESTICKS**

CIRCA 1780

Each in the form of a flowering urn

12 in. (30.5 cm.) high

(2)

\$1,500–2,500

**PROVENANCE:**

Acquired from Galerie de Baume, Paris, in 1968.



° 1040

**A PAIR OF LOUIS XVI ORMOLU CANDLESTICKS, MOUNTED AS THREE-LIGHT CANDELABRA**

THE BASES CIRCA 1785, THE CANDLEBRANCHES 19TH CENTURY

Each with a later scrolling foliate arms and *rocaille* stems

14 in. (35.5 cm.) high, 10 in. (25.5 cm.) wide

(2)

\$2,000–3,000

**PROVENANCE:**

Acquired in 1965.







Jean-Baptiste Charpentier, Portrait of Mme Larchey, presumed daughter of Jean-Baptiste Greuze. Present location unknown.

° 1041

**JEAN-BAPTISTE CHARPENTIER (PARIS 1728-1806)**

*Portrait of a man, traditionally said to be M. Larchey, son-in-law of the painter Jean-Baptiste Greuze, bust-length*

oil on panel, oval  
7¾ x 6½ in. (19.7 x 16.5 cm.)

\$8,000–12,000

**PROVENANCE:**

Mme. Camille Lelong, Paris; Georges Petit, Paris, 27 April 1903, lot 12. Braz collection, Paris. with Galerie Pardo, Paris, from whom acquired by the present owner in 1967.

Charpentier served as an official painter to Louis-Jean-Marie de Bourbon, Duke of Penthièvre (1725-1793). When this painting was sold in 1903, it appeared with its pendant, which was described as the daughter of Charpentier's contemporary, Jean-Baptiste Greuze (fig. 1). Another version of this painting, given to Henri Pierre Danloux, was sold Sotheby's, New York, 14 October 1999, lot 150 (\$31,625).

With its light bois citronnier ground, delicate trellis work and swirling acanthus inlay, this elegant, small gueridon is typical of Lacroix's work during the 1770s and early 1780s. Other tables with closely related inlay include a table with similar circular acanthus inlay sold from a private European collection, Christie's, Paris, 22 June 2005, lot 154; another table with similar inlay sold anonymously, Sotheby's, New York, 24 October 2003, lot 30. A table with flower-filled trellis parquetry but with similar circular geometric acanthus motif at the center of the top and undertier sold from the collection of the late André Meyer, Christie's, New York, 26 October 26, 2001, lot 40.

For more information on Lacroix, please refer to the catalogue note on the following lot.



° 1042

**JEANNE-PHILIBERTE LEDOUX (PARIS 1767-1840)**

*Bust of a young girl*

signed 'philliberte / Ledoux' (lower left)

oil on canvas

16 $\frac{1}{8}$  x 12 $\frac{3}{4}$  in. (41 x 32.3 cm.)

\$20,000–30,000

**PROVENANCE:**

with Sedelmeyer, Paris, as Jean-Baptiste Greuze.

David H. King, Jr. (1855–1916), New York, by 1903; his sale, American Art Association, New York, 31 March 1905, lot 47, where acquired for \$900 by the following

with N.Y. Co-operative Society, New York.

Jacob H. Schiff (1847–1920), New York, and by inheritance to his wife Therese Loeb Schiff (1854–1933), New York; her sale (†), American Art Association, New York, 7 December 1933, lot 20 (\$1100).

with A.R. Ball Works of Art, New York, where acquired by the present owner in 1964.

Jeanne-Philiberte Ledoux was one of the leading female artists of the revolutionary and Napoleonic eras. Daughter of the celebrated architect Claude-Nicolas Ledoux (1736–1806), Jeanne-Philiberte entered the studio of Jean-Baptiste Greuze (1725–1805) to train as a painter at a time when few women dared venture into a public profession. She drew inspiration for her own paintings from the works popularized by her master, principally producing head studies of beautiful young women and children. This intimate and highly sentimental portrait of a girl is characteristic of Ledoux's 'expressive heads', which she exhibited to considerable success in the Paris Salons from 1793 until 1819.



° 1043

**PIETER FAES (MEIR 1750-1814 ANTWERP)**

*Roses, peonies, an iris and other flowers in a vase with a bird's nest and a ladybug on a stone ledge*

signed 'P. Faes' (lower right, on the front of the ledge)

oil on panel

23 $\frac{3}{8}$  x 16 $\frac{7}{8}$  in. (60 x 42.9 cm.)

\$40,000-60,000

**PROVENANCE:**

Robert Maury.

with Cabinet d'Amateur, Paris, where acquired by the present owner in 1971.

Much like his Flemish-born contemporary Pierre-Joseph Redouté, Pieter Faes is today credited as an important heir to the tradition of elegantly composed and sumptuous floral still lifes inaugurated by Jan van Huysum and Rachel Ruysch. So popular were Faes' works in his lifetime that his patrons included Maria Christina, Duchess of Teschen and joint Governor of the Austrian Netherlands with her husband, Prince Albert of Saxony.

We are grateful to Fred Meijer, who has endorsed the attribution to Faes and suggested a date in the second half of the 1780s or slightly later.





° 1044

**PHILIPPE PARPETTE (CHANTILLY 1783-1806 SÈVRES)**

*Pink and yellow roses, a carnation, a poppy and other flowers in a glass mug on a stone ledge; and Pink, yellow and red roses, narcissi, cornflowers and other flowers in a glass mug on a stone ledge*

both signed and dated 'Parpette 1771' (lower right, on the front of the ledge)

oil on canvas

10 $\frac{7}{8}$  x 8 $\frac{3}{8}$  in. (27.6 x 22.5 cm.)

a pair (2)

(2)

\$10,000-15,000

**PROVENANCE:**

Art market, Paris, where acquired by the present owner.

**LITERATURE:**

M. and F. Faré, *La vie silencieuse en France: La nature morte au XVIIIe siècle*, Paris and Fribourg, 1976, p. 267, figs. 420 and 421.



° 1045

**JEAN-FRÉDÉRIC SCHALL (STRASBOURG 1752-1825 PARIS)**

La Fleur Consultée

oil on panel

12¾ x 9¾ in. (32.1 x 24.8 cm.)

\$15,000–20,000

**PROVENANCE:**

Alfred Lindon (c. 1867-1948), Paris; on deposit at the Chase Bank, Paris, from where it was confiscated by the Devisenschutz-Kommando, 1940; Transferred to the Jeu de Paume (Einsatztab Reichsleiter Rosenberg no. Li 14), and from there to Lager Peter, Aussee; Recovered by the Monuments, Fine Art and Archives Section; transferred to the Munich Central Collecting Point (MCCP no. 23½1), 20 June 1945; Returned to Paris, 31 July 1946, and restituted to the Lindon family, 8 October 1946.

Anonymous sale; Palais Galliera, Paris, 9 June 1964, lot 46. with Galerie Pardo, Paris, where acquired on 1 March 1967 by the late owner.

**EXHIBITED:**

Paris, Hôtel Jean Charpentier, *Exposition Jean-Frédéric Schall, 1752-1825*, 2-26 May 1929, no. 22.

**LITERATURE:**

A. Girodie, *Jean-Frédéric Schall*, Strasbourg, 1927, pp. 20, 49, 66, pl. IX.

P. Guth, 'Schall: le peintre des danseuses du XVIII<sup>e</sup> siècle', *Connaissance des Arts*, XXIX, 15 July 1954, p. 18, illustrated.

E. Bénézit, *Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*, Paris, 1966, VII, p. 561.

Jean-Frédéric Schall rose to fame as one of the preeminent genre and pastoral painters of the *Ancien Régime*. He had studied at the École des Élèves Protégés of the Académie Royale, Paris, in 1772, and became greatly influenced by the art of the Rococo expounded by painters such as François Boucher and Jean-Honoré Fragonard. His specialized in depictions of single female dancers and amorous young women, which were met with delight by the actresses, dancers, financiers, princes and fashionable ladies of the Parisian *beau monde*.

This work is characteristic of Schall's sweetly erotic compositions. In it, a young woman sits before a mirror, preparing herself for a meeting with her lover. She stares boldly out at the viewer from beneath the rim of her feathered hat, twirling a daisy between her fingertips, whose petals she is about to pluck in a game of 'He loves me, he loves me not.'



° 1046

**JEAN-FRÉDÉRIC SCHALL (STRASBOURG 1752-1825 PARIS)**

*A dancer in a pink and yellow silk gown with a lace trim*

oil on canvas

12 $\frac{1}{2}$  x 9 $\frac{1}{2}$  in. (32.2 x 24.5 cm.)

\$10,000-12,000

**PROVENANCE:**

(Probably) Mme de La Benodière, 16 rue de l'Eglise-Saint-Seurin, Bordeaux, 1895. Private collection, Paris.

(Probably) M. Laveissière collection. with Galerie Cailleux, Paris, from 1948, where acquired in January 1953 by the following Comte de Rochefort, 5 rue Freycinet, Paris, from whom acquired with the assistance of Galerie Heim, Paris, in February 1967 by the late owner.

**EXHIBITED:**

(Probably) Bordeaux, Société Philomathique, *XIIIe Exposition de Bordeaux: Les Arts Anciens et Modernes*, 1895, either no. 279 or no. 280.

(Probably) Paris, Hôtel Jean Charpentier, *Exposition Jean-Frédéric Schall, 1752-1825*, 2-26 May 1929, either no. 44 or no. 45.

(Probably) Paris, Galerie Charpentier, *Danse et Divertissements*, December 1948-January 1949, no. 192.

London, Heim Gallery, *French Painting and Sculptures of the 18th Century*, 10 January-15 March 1968, no. 33.



° 1047

**FRANÇOIS-ANDRÉ VINCENT (PARIS 1746-1816)**

*Portrait of a lady in a pink dress, bust-length*  
signed and dated 'Vincent. / 1778' (center right)  
oil on canvas, oval  
25½ x 21 in. (64.8 x 53.3 cm.)

\$40,000–60,000

**PROVENANCE:**

Meyer-Heine collection.  
with Galerie Pardo, Paris, where acquired by the present owner in 1981.

**LITERATURE:**

J.-P. Cuzin, *François-André Vincent, 1746-1816: entre Fragonard et David*, Paris, 2013, p. 423, no. 336 P, illustrated.

François-André Vincent was the son and pupil of the miniature painter François-Élie Vincent and a founding member of the Institut de France. One of the principal innovators in French art of the 1770s and 1780s, he rivaled Jacques-Louis David in his renown as a draughtsman and history painter. He was also a distinguished and prolific portrait painter, producing family portraits, among them *Mme Justine Boyer-Fonfrède and Her Son* (1796; Louvre, Paris) and *Jean-Baptiste Boyer-Fonfrède with his Wife and Son* (1801; Versailles), as well as affectionate bust-length portraits of prominent intellectuals and artists, such as that of the engraver *Charles-Clément Bervic* (1813; private collection) and the great scientist *Georges Cuvier*, who sat to Vincent in 1800.



° 1048

**LOUIS-MICHEL VAN LOO (TOULON 1707-1771/5 PARIS)**

*Portrait of a woman, half-length, in a feigned oval*

signed and dated 'L.M. Van Loo 1758' (lower right, along the oval)

oil on canvas

25¾ x 21⅞ in. (65.4 x 55.6 cm.)

\$20,000–30,000

**PROVENANCE:**

with Galerie Heim, Paris, where acquired by the present owner in 1971.

**EXHIBITED:**

New Orleans, Arts Council of New Orleans, *Seldom Seen: Portraits from Private Collections*, 1-15 December 1984, no. 165.

° 1049

**ANNE VALLAYER-COSTER (PARIS 1744-1818)**

*Bouquet of flowers in a blue vase with gilt-bronze mounts on a Louis XVI console table*

signed 'Mlle Vallayer' (lower right, on the front of the table)  
oil on canvas, oval  
25 $\frac{7}{8}$  x 21 $\frac{3}{4}$  in. (65.7 x 55.2 cm.)

\$70,000–100,000

**PROVENANCE:**

[Groult]; his sale, Hôtel Drouot, Paris, 20 November 1941, lot 34, where acquired by the following with Galerie Cailleux, Paris. Cesare Lanza, Genoa, by 1955. with Galerie Cailleux, Paris, 1970. Private collection, Paris. Anonymous sale; Sotheby's, New York, 16 May 1996, lot 122. Anonymous sale; Sotheby's, New York, 24 January 2002, lot 59, where acquired by the present owner.

**EXHIBITED:**

Paris, Galerie Cailleux, *Peintres de la réalité au XVIIIe siècle*, 1945, no. 36.  
Paris, Musée de l'Orangerie, *La nature morte de l'antiquité à nos jours*, April-June 1952, no. 81.  
Rennes, Musée de Rennes, *Nature morte anciennes et modernes*, 1953, no. 22.  
Rotterdam, Museum Boymans, *Vier eeuwen stillevens in Frankrijk*, 10 July-20 September 1954, no. 62.  
London, Royal Academy, *European Masters of the 18th Century*, 1954-1955, no. 226.  
Zurich, Kunsthaus Zurich, *Schönheit des 18. Jahrhunderts*, 10 September-31 October 1955, no. 343.  
Paris, Galerie Cailleux, *Eloge de l'ovale: Peintures et pastels du XVIIIe siècle français*, 18 November-20 December 1975, no. 41.  
Paris, Musée du Petit Palais, *Peintres de fleurs en France du XVIIe au XIXe siècle*, 19 May-2 September 1979, no. 54.  
Dallas, Dallas Museum of Art and New York, The Frick Collection, *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette*, 13 October 2002-23 March 2003, no. 63 (exhibited in New York only).

**LITERATURE:**

M. Faré, *La nature morte en France*, II, Geneva, 1962, no. 407, illustrated.  
M. Roland Michel, *Anne Vallayer-Coster, 1744-1818*, Paris, 1970, pp. 115, 126, no. 28, illustrated.  
M. and F. Faré, *La vie silencieuse en France: La nature morte au XVIIIe siècle*, II, Fribourg, 1976, p. 233, fig. 364.

This elegant bouquet of flowers is a superb example of the singular floral still lifes for which Vallayer-Coster is most celebrated. The composition depicts an artfully arranged selection of peonies, roses, anemones, and other flowers in a lapis blue Chinese porcelain vase with a gilt bronze base, set on a Louis XVI-style tabletop. Vallayer-Coster's masterful treatment of light is particularly evident in the reflected highlights on the vase, painted with thick impasto that seems to anticipate the work of Henri Fantin-Latour. Marianne Roland Michel dates the painting to before 1781 (*loc. cit.*), as it is signed by the artist with her maiden name (she would marry Jean-Pierre-Silvestre Coster, a wealthy lawyer and member of Parliament, in 1781).

With Vigée Le Brun and Adélaïde Labille-Guiard, Anne Vallayer-Coster was among the most celebrated and successful female painters in France in the years leading up to the Revolution and, with Chardin and Oudry, indisputably one of the finest still life painters of the era. The daughter of a goldsmith who worked for the Gobelins tapestry manufactory, she grew up in artistic circles, but is not known to have had either a teacher or an official patron. Nevertheless, she was unanimously accepted into the Académie Royale in 1770 with the submission of a pair of ambitious still lifes, *The Attributes of Painting* and *The Allegory of Music* (both Louvre, Paris). Remarks from the painter Johann-George Wille, who voted in favor of her admission, gives a sense of the enthusiasm with which she was received into that august body and the patronization she would encounter: "I was absolutely enchanted by the talent of this likable person, whom I saw for the first time and whose talent is truly that of a man perfected in this genre of painting representing still life." She exhibited for the first time in the Paris Salon the following year, achieving a critical and popular success that would never desert her. Diderot wrote of her first submissions in 1771, "Mlle. Vallayer astonishes us as much as she enchants us...No one of the French School can rival the strength of her colors..., nor her uncomplicated surface finish." She would continue to exhibit at the Salon until 1817, a year before her death.

Although she painted some portraits – generally rather wooden and conventional, no match for the mastery of Vigée Le Brun as a portraitist – occasional genre subjects and a few miniatures, Vallayer-Coster achieved justifiable success as a still-life painter; well over 100 still-lives are listed as surviving in the most recent catalogue raisonné of her works (2002) and some 450 were recorded in her lifetime. She was relentlessly compared to Chardin, often quite favorably, but she was no mere imitator and, in fact, the range of subject matter in her still lifes far exceeded that of the older master: while she painted dead game, musical instruments, military trophies and simple kitchen utensils, as did Chardin, she also expanded her repertoire to include porcelain tea services, cooked hams, steamed lobsters, shells and coral and, most especially, flowers. This last subject Chardin tackled only once (National Gallery of Scotland, Edinburgh), but Vallayer-Coster made it her particular specialty after 1775, and for the remainder of her career.





° 1050

ATTRIBUTED TO JEAN-BAPTISTE PATER  
(VALENCIENNES 1695-1736 PARIS)

Fête champêtre

oil on canvas

12¾ x 16¾ in. (32.4 x 42.6 cm.)

\$20,000–30,000





° 1051

**CLAUDE-JEAN-BAPTISTE HOIN (DIJON 1750-1817)**

*A young woman in a white dress seated in a park, a straw hat with blue ribbons in her right hand*

oil on canvas, oval  
16 x 12<sup>7</sup>/<sub>16</sub> in. (40.6 x 32.7 cm.)

\$10,000–15,000

**PROVENANCE:**

Comte de la Béraudière.  
René Fribourg (1880-1963), New York; his sale (\*), Sotheby's, London, 26 June 1963, lot 98, where acquired for £1200 by Henry Talbot de Vere Clifton (1907-1979), Lytham Hall, Lancashire, with Galerie Heim, Paris, where acquired by the present owner in 1968.

**EXHIBITED:**

Paris, André Weil, *Claude Hoin, "peintre de monsieur" (1750-1817): peintures, gouaches, dessins, miniatures, gravures*, 27 November-15 December 1934, no. 3.  
Copenhagen, Kunsthall Charlottenborg, *L'Art français au XVIIIe siècle*, 25 August-6 October 1935, no. 95.



◦ ■ 1052

**A LOUIS XV WHITE-PAINTED AND  
PARCEL-GILT BERGERE EN GONDOLE**  
BY JEAN BAPTISTE GOURDIN, CIRCA 1750

The foliate-carved back, arms and seat covered in blue silk damask, stamped twice *I. GOURDIN*

\$3,000–5,000

**PROVENANCE:**

Acquired from Palais Galliera, Paris, in 1972.

Jean-Baptiste Gourdin, *maître* in 1748.

This bergere and the pair of fauteuils, lot 1054, are by Jean-Baptiste Gourdin, the son of Jean Gourdin (*maître-menuisier* in 1714). Jean-Baptiste established his workshop in the rue de Cléry near that of his father, and supplied mostly Louis XV seat-furniture.



◦ ■ ~1053

**A LATE LOUIS XV ORMOLU-MOUNTED  
TULIPWOOD TABLE A ECRIRE**

BY PIERRE PIONIEZ, CIRCA 1765,  
REMOUNTED

With a frieze drawer and a side drawer, the underside with partial 19th century paper label with indistinct inscription, one side sun faded, stamped *P. PIONIEZ JME*

27 in. (68.5 cm.) high, 26½ in. (67.5 cm.) wide, 15¼ in. (38.5 cm.) deep

\$1,500–2,500

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1967.

**LITERATURE:**

J. Nicolay, *L'Art et la Manière des Maîtres Ebénistes Français au XVIIIe Siècle*, Paris, 1956, illus. p. 371, fig. D.

Pierre Pioniez, *maître* in 1765.

◦ ■ 1054

**A PAIR OF LOUIS XV YELLOW, CREAM  
AND POLYCHROME-PAINTED  
FAUTEUILS OF DIFFERING SIZE**

BY JEAN-BAPTISTE GOURDIN, CIRCA 1750

The crest rails and aprons with floral sprays, one with chalk 12835, decoration refreshed, stamped indistinctly *J. GOURDIN* to front rails, chalk 2835 to the webbing (2)

\$2,000–3,000

**PROVENANCE:**

Anonymous Sale; Palais Galliera, Paris, 31 May 1971, lot 75 (a set of four).

Jean-Baptiste Gourdin, *maître* in 1748.



◦ ■ 1055

**A LOUIS XV GILTWOOD CANAPÉ EN  
CORBEILLE**

CIRCA 1745

With flower-carved frame covered in blue silk damask

65 in. (165 cm.) long

\$7,000–10,000

**PROVENANCE:**

Acquired from Bensimon, Paris, in 1970.



1055



◦ ■ 1056

**A LOUIS XV GILTWOOD CANAPE EN CORBEILLE**

CIRCA 1750

The scrolling foliate frame covered in floral silk, the reverse with incised floral sprays and covered in checkered linen, with traces of an earlier green-printed scheme, with two matching throw pillows

\$10,000-15,000

**PROVENANCE:**

Acquired from Kraemer, Paris, in 1971.

◦ 1057

**A PAIR OF FRENCH ORMOLU TWIN-BRANCH  
WALL-LIGHTS**

20TH CENTURY

Each with asymmetrical scrolling-foliage backplate

19¾ in. (50 cm.) high, 12¼ in. (31 cm.) wide (2)

\$2,000–3,000

**PROVENANCE:**

Acquired from Kraemer, Paris, in 1962.



◦ ■ ~1058

**A LATE LOUIS XV ORMOLU-MOUNTED  
TULIPWOOD AMARANTH AND FRUITWOOD  
PARQUETRY TABLE EN CHIFFONNIERE**  
BY ROGER VANDERCRUSE, CIRCA 1760

With rosette parquetry top above a frieze drawer to one side, stamped twice *R.V.L.C*

25½ in. (85 cm.) high, 19¾ in. (50 cm.) wide, 15 in. (38 cm.) deep

\$8,000–12,000

**PROVENANCE:**

Acquired from Kraemer, Paris, in 1971.

Roger Vandercruse, *dit* Lacroix (RVLC), *maitre* in 1755.

Roger Vandercruse was born the son of the *ouvrier libre* François van der Cruse in 1728. In 1755 Roger took over his father's business and ranks amongst the most notable 18th century Parisian *ébénistes* and counted amongst his clients the *marchand-mercier* Simon-Philippe Poirier, Madame du Barry at Louveciennes, the Royal Garde-Meuble and the duc d'Orléans.





◦ ■ -1059

**A LATE LOUIS XV ORMOLU-MOUNTED  
TULIPWOOD AND AMARANTH TABLE A  
Ecrire**

BY JEAN-FRANCOIS OEBEN, CIRCA 1760,  
THE MOUNTS LATER

The sliding top above a frieze drawer enclosing  
a leather-lined writing surface and a divided  
compartment fitted with an inkwell, sander and  
pen niche, stamped twice *J.F. OEBEN* and *JME*

28 in. (71 cm.) high, 24¼ in. (61.5 cm.) wide, 16 in. (41  
cm.) deep

\$10,000-15,000

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1967.

Jean-François Oeben, *maître* in 1759.

Jean-François Oeben (1721-1763) was born in  
Germany and must have moved to France before  
1749, when he married the daughter of the  
*ébéniste* François Vandercruse, himself father of  
the celebrated Roger Vandercruse known as  
Lacroix (RVLC). Oeben was trained by the son of  
André-Charles Boulle from whom he rented  
workshop space at the Galeries du Louvre.

When the latter died, Jean-François Oeben was  
granted a Royal warrant on 15 December 1754,  
enabling him to move into the Manufacture des  
Gobelins, as well as receiving the title of *Ebéniste  
du Roi*. At that point, he employed his younger  
brother Simon as a journeyman. During the  
same year, his name appeared in the *Journal du  
Garde-Meuble de la Couronne*, having delivered  
a commode for the apartment of the Dauphin in  
Versailles. In 1756, he moved to the Arsenal when  
a Royal *brevet* granted him and his wife the life  
tenancy of a workshop. In 1760 he began work  
on the famed *bureau du Roi*, later completed by  
Jean-Henri Riesener who until then had been  
his principal assistant. In 1761, Oeben became  
a *maître* without requirement to pay the fees  
generally demanded. When he died in 1763,  
his widow took over his business and choose  
Riesener to run it, who she would eventually  
marry.

Oeben was both an *ébéniste* and a *mécanicien*.  
It is only because he enjoyed Royal protection  
that he was able to combine two activities that  
guild regulations prohibited any craftsmen from  
practicing at the same time. Therefore, he was  
able to specialize in luxurious pieces of furniture  
incorporating elaborate mechanisms such as  
*tables à la Bourgogne*, *tables de toilette* or *à écrire*  
fitted with sliding tops such as the present table.



◦ ■ 1060

**A LOUIS XV GILTWOOD BERGERE**

BY JEAN AVISSE, CIRCA 1750

The foliate-carved back, arms and seat covered in cream silk brocade, the reverse incised with floral sprays, stamped AVISSE

\$3,000–5,000

**PROVENANCE:**

Acquired from Bensimon, Paris, in 1968.

Jean Avisse, *maître* in 1745.

Avisse (1723-1796) whose workshop was established on the Rue Cléry, first supplied tapestry makers and *marchands-merciers* before he could exclusively work for private clients such as the Marquise de Chabannes, the Comtesse de Fontenay and the Chevalier de Lamotte. He worked with highly skilled woodcarvers such as Jean-François Baillard, Pierre Rousseau and Claude Vinache, producing some of the finest Rococo seat furniture of the eighteenth century.



1060

◦ ■ 1061

**A PAIR OF LOUIS XV GILTWOOD CHAISES**

BY LOUIS DELANOIS, CIRCA 1745

Covered in pink silk, stamped L DELANOIS

(2)

\$2,000–4,000

**PROVENANCE:**

Acquired from Villars, Paris, in 1971.

Louis Delanois, *maître* in 1761.



1061



1062

° 1062

**A PAIR OF FRENCH ORMOLU CASSOLETTES**  
20TH CENTURY

With flame finials reversing to candlesockets

8 ¼ in. (21 cm.) high

(2)

\$600-900

° 1063

**A PAIR OF FRENCH ORMOLU-MOUNTED CHINESE PORCELAIN TWO-LIGHT CANDELABRA**

THE PORCELAIN QIANLONG, THE MOUNTS PROBABLY BY ESCALIER DE CRYSTAL, 19TH CENTURY

Each with a blue-glazed Chinese porcelain parrot on a rock work base flanked by coral-form ormolu branches.

9 ¾ in. (25 cm.) high

(2)

\$7,000-10,000

**PROVENANCE:**

The Collection of Baron S. de Lopez-Tarragoya; Palais Galliera, Paris, 15 June 1971, lot 11.

A closely related pair of candelabra is in the Victoria and Albert Museum (C. Smith ed., *Catalogue of the Jones Collection Part II*, London, 1924, pl.40, fig.184).



1063

◦ 1064

**A FRENCH ORMOLU-MOUNTED PORCELAIN POT POURRI VASE AND COVER**

20TH CENTURY

With pierced rim and loop foliate handles

8 in. (20.5 cm.) high

\$800–1,200

**PROVENANCE:**

The Collection of Mrs. Albert Barnes, Merion, Pennsylvania.  
The Collection of Dr. Annella Brown; Sotheby Parke Bernet, 23 April 1977, lot 50.

**LITERATURE:**

S. Eriksen, *Early Neoclassicism in France*, London, 1974, p. 363, fig. 242.

◦ 1065

**A PAIR OF FRENCH ORMOLU POT POURRI VASES AND COVERS**

SECOND HALF 19TH CENTURY

With rams mask handles draped with garlands, with later lids

16¾ in. (42.5 cm.) high

\$5,000–8,000

A related pair of vases and covers sold anonymously at Christie's, Amsterdam, 29 September 2008, lot 98.



1064



1065



° 1066

**A PAIR OF LOUIS XVI ORMOLU AND WHITE  
MARBLE BRULE-PARFUMS**  
LATE 18TH CENTURY AND ADAPTED

Possibly originally oil lamps, now with later pierced  
covers and marble bases

7 in. (16 cm.) high

(2)

\$1,000-1,500



° 1067

**A PAIR OF LOUIS XVI ORMOLU  
THREE-LIGHT CANDELABRA**  
CIRCA 1770-75

Each with tapering stem surmounted by an  
urn and issuing three candle arms

15¾ in. (40 cm.) high

(2)

\$5,000-8,000

**PROVENANCE:**

Acquired from Galerie des Lacques, Paris,  
in 1969.

◦ 1068

**A LATE LOUIS XV ORMOLU AND EBONIZED MANTEL CLOCK**

CIRCA 1765-1770

Surmounted by a putto, the dial inscribed *L GORET*, the sides with pierced silk-lined panels

9¾ in. (25 cm.) high, 6 in. (15 cm.) wide

\$1,500-2,500

Louis Goret submitted his *chef d'oeuvre* in 1754.



1068

◦ 1069

**AN ASSEMBLED SET OF THREE FRENCH ORMOLU-MOUNTED PORCELAIN POT POURRI VASES AND COVERS**

TWO LOUIS XVI, CIRCA 1775, ONE LOUIS XVIII, CIRCA 1820

The pair with pierced rim, Sevres *bleu celeste* ground bodies and ink 7475 to bases, the single example with turquoise-glazed French porcelain

9 in. (23 cm.) high

(3)

\$8,000-12,000

**PROVENANCE:**

The Collection of Dr. Annella Brown; Sotheby Parke Bernet, 23 April 1977, lot 49 (the pair).



1069



1070

◦ 1070

**A LOUIS XVI STYLE ORMOLU THERMOMETER**  
20TH CENTURY

With a classical roundel above pilasters

30 in. (76 cm.) high, 8½ in. (21.5 cm.) wide

\$3,000–5,000

**PROVENANCE:**

Acquired from Jean Lupu, Paris, in the 1980s.

◦ ■ 1071

**A LOUIS XVI WHITE-PAINTED AND PARCEL GILT CANAPE EN CORBEILLE**  
CIRCA 1780

With foliate-carved frame covered in blue silk damask

59½ in. (151 cm.) long

\$2,000–3,000

**PROVENANCE:**

By repute, from the Collection of Madame Seligmann.

Acquired from Etienne Lévy, Paris, in 1967.



1071

◦ ■ **1072**

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD  
MARQUETRY TABLE EN CHIFFONNIERE**

BY ETIENNE AVRIL, CIRCA 1770

With circular galleried top and angular cabriole legs stamped *AVRIL JME* twice, restorations to veneers, the medial shelf later

29 in. (74 cm.) high, 15½ in. (39.5 cm.) diameter

\$2,000–3,000

**PROVENANCE:**  
Acquired in 1965.

Etienne Avril, *maître* in 1774.



1072

◦ ■ **1073**

**A PAIR OF LOUIS XV WHITE-PAINTED AND PARCEL-GILT  
FAUTEUILS**

CIRCA 1745

Each with flower-carved back, arms and seat covered in pale blue silk

(2)

\$3,000–5,000

**PROVENANCE:**  
Acquired from Fersen, Paris, in 1969.



1073





◦ 1074

**A PAIR OF NORTH EUROPEAN ORMOLU AND  
WHITE MARBLE CANDLESTICKS**  
EARLY 19TH CENTURY

Each the candlesocket raised on monopodia, above  
stepped circular bases

9 in. (23 cm.) high

(2)

\$1,000-1,500



◦ 1075

**A LATE LOUIS XV ORMOLU FOUR-LIGHT CANDELABRUM**  
CIRCA 1765-70

With a central socket and three candle arms on a knopped baluster  
standard, one drip pan missing

14½ in. (37 cm.) high

\$1,000-1,500



° 1076

**A PAIR OF FRENCH ORMOLU TWIN-BRANCH  
WALL-LIGHTS**

LATE 19TH CENTURY

Each with bust-form scrolling foliate asymmetrical backplate  
and scrolled branches

13 in. (33 cm.) high, 8½ in. (21.5 cm.) wide (2)

\$1,000-1,500

**PROVENANCE:**

Acquired from Kraemer, Paris, in the 1960s.



1076

° 1077

**A PAIR OF LOUIS XV ORMOLU MEISSEN AND  
FRENCH PORCELAIN CANDLESTICKS**

POSSIBLY GERMAN, CIRCA 1745

Each with a gardener as his companion amongst foliage,  
on a pierced base

8 in. (20.5 cm.) high (2)

\$5,000-8,000

**PROVENANCE:**

Almost certainly acquired from René Weiller, Paris, in  
the 1960s.



1077





◦ ■ 1078

**A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE  
BONHEUR DU JOUR**

BY ANDRÉ SCHUMAN, CIRCA 1780, LARGELY REMOUNTED

The fall-front with a later porcelain plaque and opening to a writing surface and fitted interior, stamped *A SCHUMAN*

42 in. (106.5 cm.) high, 25¼ in. (65.5 cm.) wide, 12½ in. (31.5 cm.) deep

\$3,000–5,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 19 March 1970, lot 87.

André Schuman, *maître* in 1771.



1078



1079

◦ 1079

**A PAIR OF LOUIS XVI WHITE-PAINTED  
AND PARCEL-GILT CHAISES**

BY PHILIPPE-JOSEPH PLUVINET, CIRCA 1775

Each covered in Beauvais floral tapestry, fraying and reweaving to tapestry, with an inscription *Bri...* (2)

\$1,000–1,500

**PROVENANCE:**

Acquired from Marcel Bissey, Paris.

Phillipe-Joseph Pluvinet, *maître* in 1754.

◦ **1080**

**A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH  
WALL-LIGHTS**

CIRCA 1770

Each with a tapered fluted backplate centered by an oval  
portrait medallion and surmounted by an urn, electrified

14½ in. (37 cm.) high, 10½ in. (26.5 cm) wide (2)

\$4,000–6,000



1080

◦ ■ **1081**

**A PAIR OF LOUIS XVI WHITE-PAINTED AND  
PARCEL-GILT FAUTEUILS**

CIRCA 1780

Upholstered in Beauvais tapestry, each stamped with joiner's  
mark *BG* (2)

\$2,000–3,000

**PROVENANCE:**

Acquired from Marcel Bissey, Paris, in 1966.



1081





° 1082

**A PAIR OF LOUIS XV ORMOLU, TOLE-PEINTE AND MEISSEN PORCELAIN CANDLESTICKS**

CIRCA 1745

Each depicting a baker or a boy within trellised niches, on a pierced foliate base

7¼ in. (18.5 cm.) high

(2)

\$2,000–3,000

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1965.



° 1083

**A PAIR OF LOUIS XVI ORMOLU THREE-LIGHT CANDELABRA**

CIRCA 1780

Each the central urn reversing to a candlesocket, on a tapering fluted stem

17¼ in. (94.5 cm.) high

(2)

\$4,000–6,000



° 1084

**A PAIR OF LOUIS XV ORMOLU AND MEISSEN PORCELAIN  
TWO-LIGHT CANDELABRA**

CIRCA 1745-49

With a harlequin and his companion within flowering branches, the bases stamped with the *C Couronné poinçon*

6 in. (15 cm.) high, 8½ in. (21.5 cm.) wide

(2)

\$8,000-12,000

**PROVENANCE:**

Acquired from René Weiller, Paris.

The '*C Couronné Poinçon*' was a tax mark in use between March 1745 and February 1749 on any alloy containing copper.









◦ ■ 1085

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

BY JEAN-BAPTISTE TILLIARD, CIRCA 1750-55

Each with cartouche back and serpentine seat centered with a flower basket, the reverse with incised floral sprays and foliage, upholstered *à chassis* in yellow silk brocade, stamped *TILLIARD* (2)

\$120,000–180,000

**EXHIBITED:**

Acquired from René Weiller, Paris.

Jean-Baptiste Tilliard, *maître* in 1752.

The richly carved frames of these grandly scaled fauteuils are typical of the work of the celebrated Tilliard dynasty of *menuisiers*. Considered to be among the most talented workshops of the Louis XV era, it was founded by Jean-Baptiste Tilliard (1685-1766) who worked in conjunction with his brother, Nicholas, until 1750 and his son, Jacques-Jean-Baptiste, Tilliard often employed other skilled *sculpteurs* such as Nicolas Heurtaut, Damien Quintel and Toussaint Foliot to assist with his commissions. In 1728, he was appointed *maître menuisier du Garde-Meuble du Roi* and his son, Jean-Baptiste II, succeeded him and continued to use his stamp after his retirement in 1766. The Tilliard dynasty received regular Royal commissions and provided work for such distinguished clientele as the Prince de Soubise and the Marquise de Pompadour.

The fauteuils' design, with their strongly sculpted frames and distinctive baskets of flowers illustrate the transition away from the asymmetric, heavily carved examples of the Rococo era. A closely related salon suite by Tilliard which also has a flower basket cresting was sold from the Collection of Akram Ojeh at Sotheby's, Monaco, 25 June 1979, lot 54. It comprised a canapé, a pair of fauteuils, a pair of chaises and a bergère. A related firescreen also by Tilliard is in the Wrightsman collection at the Metropolitan Museum of Art (1971.206.15).





◦ ■ 1086

**A LOUIS XV GILTWOOD CHAISE**  
BY JEAN-BAPTISTE TILLIARD, CIRCA 1755

The back with incised floral sprays, stamped *TILLIARD* to center back rail.

\$1,000–1,500

**PROVENANCE:**

The Carlhian Collection; Palais Galliera, Paris, 30 November 1969, lot 225.

Jean-Baptiste Tilliard, *maître* in 1752.

◦ ■ 1087

**A PAIR OF LOUIS XVI GREEN-PAINTED CHAISES**  
BY JEAN-BAPTISTE TILLIARD, CIRCA 1780

Each carved rectangular back and shaped seat covered in pink and blue silk, stamped *TILLIARD* (2)

\$2,000–4,000

**PROVENANCE:**

Jean-Baptiste Tilliard, *maître* in 1752.





◦ ■ 1088

**A LOUIS XVI GILTWOOD CANAPE**

BY JEAN-BAPTISTE II TILLIARD, CIRCA 1775

The frame carved with scrolling laurel branches and covered in blue silk damask, with acanthus-carved arms, on fluted legs, the rails stamped *TILLIARD* twice, with unusual visible tenon joins to the seat frame and cuts to the crestrail which may indicate the size has been slightly altered

66½ in. (169 cm.) long

\$20,000–40,000

**PROVENANCE:**

Acquired from Fersen, Paris in 1968.

The architectural form and use of Roman laurel leaves illustrates the stylistic progression of the Tiliard dynasty from the sinuous, sculpted lines of the Rococo to the Classical lines and ornament of the Louis XVI era. Under the direction of Jean-Baptiste II Tiliard (1723-97), who assumed both his father's stamp and the title of *maître menuisier du Garde-Meuble du Roi*, Tiliard continued to supply furniture to the Royal family. Those commissions included a suite of six fauteuils, a canapé, two bergères and a firescreen for the *marchand-mercier* François-Charles Darnault in 1784 which went to the apartment of the King of Sweden at Versailles (P. Kjellberg, *Le Mobilier Français du XVIII Siècle*, Paris, 1989, cle, Paris, 1989, p.840). A related canapé from the collection of Monsieur and Madame François was sold at Christie's, London, 9 June 2011, lot 160 (£109, 250).











° 1089

**AN ASSEMBLED GARNITURE OF LOUIS XVI ORMOLU-MOUNTED SEVRES BLEU CELESTE PORCELAIN POT POURRI VASES AND COVERS**

CIRCA 1770, THE CENTRAL VASE WITH PAINTER'S MARK FOR FRANCOIS BINET AND GILDER'S MARK FOR JEAN-BAPTISTE EMMANUEL VENDE PERE, THE TWO VASES WITH PAINTERS MARK FOR JEAN-PIERRE BOULANGER

Each with pinecone or foliate finial above a turquoise ground with gilt-rimmed rose sprays, with upright handles, on a laurel cast foot and square plinth

11 ½ in. (29 cm.) high, the tallest

\$40,000–60,000

(3)

**PROVENANCE:**

The Collection of Madame Jules Fribourg; Hotel Drouot, Paris, 28 May 1969, lot 62.

**LITERATURE:**

S. Eriksen, *Early Neoclassicism in France*, London, 1974, p. 363, fig. 242

The Sèvres factory produced *vases à monter*, or vases intended to be fitted with ormolu mounts, beginning in around 1764. There were three main forms which were sold largely to *marchand-merciers* who then embellished them. These mounts tend to conform to five basic patterns, which could indicate each *marchand mercier* had its own signature design. The earlier vases were glazed in solid ground colors, although invoices exist for pieces decorated with green and blue grounds scattered with foliate wreaths centered by roses by 1770.

Virtually identical garnitures include one in the Villa Ephrussi de Rothschild and one sold from the collection of Jaime Ortiz-Patiño; Sotheby's, New York, 20 May 1992, lot 31 (with a green ground), suggesting the possibility that such garnitures were originally conceived together, despite the variations in the handles.

◦ ■ 1090

**A LATE LOUIS XVI ORMOLU AND PORCELAIN-MOUNTED  
MAHOGANY, AMARANTH AND EBONY-STRUNG SECRETAIRE A  
ABATTANT**

BY NICHOLAS LANNUIER, CIRCA 1790

The fall front inset with a Sevres porcelain panel opening to drawers and pigeonholes, with yellow chalk French & Co. inventory number 58253 and stenciled inventory number 91204, stamped *N LANNUIER* to top of back right leg, the porcelain possibly associated and reused

8¾ in. (124 cm.) high, 46¼ in. (117.5 cm.) wide, 15¾ in. (40 cm.) deep

\$15,000–25,000

**PROVENANCE:**

With French & Co., New York, in 1954.

Acquired from Etienne Levy, Paris, in 1967.

Nicolas Lannuier, *maître* in 1783.

Nicolas-Louis-Cyrille Lannuier started his career at a young age with the cabinet-maker Jean-Baptiste Cochois, whose workshop was near that of the celebrated *ébéniste* Roger Vandercruse (known as Lacroix), who worked almost exclusively for *marchands-merciers* such as Simon-Philippe Poirier.

After achieving his *maîtrise*, he rapidly developed his business as a *marchand* as well as an *ébéniste*. Based on the rue Saint-Thomas du Louvre, his workshop was evidently an important one, as an inventory valued the stock at 18,638 *livres* and his assets at 28,566 *livres*, a considerable amount for the period.

He specialized in *meubles de luxe* such as mechanical tables, cylinder bureaux, commodes and consoles dessertes, all richly mounted with gilt-bronzes. His work falls broadly into two categories: a small number of pieces ornamented with highly refined marquetry of flowers, fruit and trophies, and a larger group of pieces characterized by a sober use of mahogany of high quality.







° 1091

**AN ASSEMBLED VINCENNES PORCELAIN BLEU CELESTE PART  
TEA SERVICE**

CIRCA 1755, BLUE INTERLACED L'S ENCLOSING DATE LETTER B  
TO ALL, PAINTERS' MARKS FOR VINCENT TAILLANDIER, FRANCOIS  
BINET AND DENIS LEVE, VARIOUS INCISED LETTERS AND  
NUMERALS

Each edged with waves of gilt flowering vine suspending colorful flowers,  
comprising: an oviform teapot and a cover (*théière Calabre et un couvercle*); a  
milk-jug and cover (*pot à lait Hébert et couvercle*); and three ogiform cups and  
lobed saucers (*gobelets 'Hébert' et soucoupes 'à cinq pans ronds'*)

5½ in. (13.6 cm.) diameter, the saucers

(10)

\$7,000–10,000

**PROVENANCE:**

With Michel Vandermeersch, Paris, 1963.

Examples painted by the same artists in this classic Vincennes pattern were  
in the collections of Elizabeth Parke Firestone (Christie's, New York, 21-22  
March 1991, lot 192); A New England Collection (Christie's, New York, 5 May  
1999, lot 28); and Marjorie Merriweather Post (Liana Paredes Arend, *Sèvres  
Porcelain at Hillwood*, Hillwood Museum and Gardens, Washington, D.C.,  
1998, fig. 45).

Vincent Taillandier is recorded as a flower painter at the Sèvres manufactory  
from 1753-90. François Binet is recorded as a flower painter from 1750-75  
and Denis Levé is recorded as flower painter from 1754-93 and 1795-1805.



° 1092

**AN ORMOLU-MOUNTED VINCENNES PORCELAIN BLEU CELESTE OVAL BOTTLE COOLER FROM THE FIRST SERVICE DELIVERED TO LOUIS XV (SEAU A LIQUEUR OVAL)**

THE PORCELAIN CIRCA 1754, BLUE INTERLACED L'S ENCLOSING DATE LETTER A, PAINTER'S B FOR AN UNKNOWN FLOWER PAINTER, THE ORMOLU MID-19TH CENTURY

Painted front and back with a loose bouquet reserved within a trefoil cartouche edged with gilt *ciselé* overlapping pine needles (sometimes described as rose thorns), flanked by scroll handles

12¼ in. (31 cm.) long, overall

\$50,000–80,000

**PROVENANCE:**

Likely the first or second tranche of the service delivered to Louis XV at Versailles, in June and December of 1754.

Purchased on behalf of Mrs. Stafford by Mr. Emile Guez, Italy, 1960s (see catalogue note).

**LITERATURE:**

D. Peters, *Sèvres Plates and Services of the 18th Century*, Privately Printed, 2005, vol. II, p. 285/54-2.

The present *seau à liqueur* belongs to what is referred to as the Louis XV Service-- the first large service produced by Vincennes-- and its creation marked the introduction of *bleu céleste* as well as many new shapes designed specifically for the service by the goldsmith Jean-Claude Duplessis. It was delivered to the French king in three stages: on 24 December 1753, 31 December 1754 and 31 December 1755, and comprised a total of 1,749 pieces at a total cost of 87,272 *livres*. Additional deliveries were made in 1756 and 1757, and, although the king disposed of part of the service in May 1757, further supplements were purchased in 1771 and 1773.

The duc de Croÿ mentioned the service in his journal entry of 4th February 1754, following a dinner at Versailles:

*"nous occupa à déballer son beau service bleu, blanc et or, de Vincennes, que l'on venait de renvoyer de Paris, où on l'avait étalé aux yeux des conaisseurs. C'était un des premiers chefs-d'oeuvre de cette nouvelle manufacture de porcelaines qui prétendait surpasser et faire tomber celle de Saxe. La Marquise, à qui le Roi avait donné le village de Sèvres, faisant faire de très grands travaux pour l'y établir à côté de la verrerie. Il y avait des pièces charmantes de ce service, plus agréable que d'usage. La pâte et le blanc me parurent très beaux et approchant du Japon."*

For a further discussion of the Louis XV Service, including the above quote, see R. Savill, "La premier service de porcelaine de Louis XV", in *Versailles et les tables royales en Europe*, exhibition catalogue, Musée National des Châteaux de Versailles et de Trianon, 1993 to 1994, pp. 281-285. Also see P. Grégory, "Le service bleu céleste de Louis XV à Versailles: quelques pièces retrouvées", in *Revue du Louvre*, no. 1, February 1982, pp. 40-46.

Included among the pieces from this Louis XV service that have appeared on the art market are: an oblong octagonal *plat à hors d'oeuvres 'carré à cordons'* and a mustard pot from the collection of Dr. Bruce Wilson, sold *Treasures of France*, Christie's, New York, 24 October 2012, lots 32 and 33; and, more recently, a *compotier carré* from the Angleton collection, Christie's, New York, 20 May 2014, sale 2859, lot 266, purchased by the château de Versailles.

The unidentified painter that makes use of a B mark, often spaced from the factory mark, is known to have painted flowers at the Vincennes and Sèvres manufactory from 1753-57.

As noted by Alexandra Stafford: "Mr. Emile Guez was a French Tunisian friend of my parents. He occasionally sold them pieces although I don't think he was a dealer. He loved his cigars and had a great sense of humor. We often lunched with him on weekends before going to 'antiquaires' in the area."



(date mark)



(painter's mark)



(obverse)





1093

° 1093

**A SEVRES PORCELAIN BLEU CELESTE SAMPLE PLATE (ASSIETTE ECHANTILLON)**

CIRCA 1783, BLUE INTERLACED L'S ENCLOSING DATE LETTERS FF, PAINTER'S MARK FOR PIERRE MASSY, GILDER'S MARK FOR HENRI-MARTIN PREVOST

The center with a loose bouquet, the border with six arched reserves each enclosing similar flowers and edged with concentric banding of swags of flowers and gilt laurel

9 7/8 in. (23.7 cm.) diameter

\$2,000–3,000

**PROVENANCE:**

With Nicolier, Paris.

Pierre Massy is recorded as a painter of flowers and birds at the Sèvres manufactory from 1779-1802. Henri-Martin Prévost is recorded as a gilder at the manufactory from 1757-97.

° 1094

**THREE SEVRES PORCELAIN BLEU CELESTE CUPS AND SAUCERS (GOBELETS 'BOUILLARD', 'LITRON' ET SOUCOUPES)**

CIRCA 1767-75, BLUE INTERLACED L'S ENCLOSING DATE LETTERS O, Q AND X; THE FIRST WITH INDISTINCT PAINTER'S MARK POSSIBLY FOR D. LEVE; THE SECOND WITH PAINTER'S MARK FOR PIERRE LE JEUNE; THE THIRD WITH PAINTER'S MARK FOR CHAPPUIS AINE AND GILDER'S MARK FOR VANDE PERE

The first alternately painted with flower swags or harebells within oval reserves, the second and third with roses within gilt wreaths, the second reserved on a gilt *caillouté* ground

5 1/8 in. (10.6 cm.) diameter, the saucers

(6)

\$5,000–8,000

**PROVENANCE:**

With Lévy-Lacaze, Paris (the first and third examples).  
 Vicountess Gage, Firlie Place, Sussex (the second example).  
 Elizabeth Parke Firestone Collection; Christie's, New York, 21-22 March 1991, lot 259 (the second example).  
 Anonymous sale; Christie's, London, 24 February 1997, lot 230 (the second example).  
 Joseph and Laverne Schieszler, Chicago; Christie's, New York, 16-18 November 1999, lot 241 (the second example).

**EXHIBITED:**

Detroit, Detroit Institute of Art, 1956, no. 482 (the second example).  
 New York, The Frick Collection, *Vincennes and Sèvres Porcelain*, 1980, no. 64 (the third example).

See [www.christies.com](http://www.christies.com) for further information regarding this lot.



1094



° 1095

**A SEVRES PORCELAIN BLEU CELESTE  
PLATE (ASSIETTE A PALMES)**

CIRCA 1761, INCISED CT

The center with a loose bouquet, the border with  
three panels of birds in landscapes reserved within  
gilt cartouches issuing flower sprays

9½ in. (24.5 cm) diameter

\$3,000–5,000

**PROVENANCE:**

With Marcel Rosenau, Paris, 1963.

This plate possibly corresponds with a service  
purchased by Marie Herbin, Madame Lair, a  
Parisian *marchand-mercier* between 15 June and  
25 October 1761, which probably included pieces  
decorated during an earlier period. See D. Peters,  
*Sèvres Plates and Services of the 18th Century*,  
Little Berkhamsted, 2005, vol. II, p. 329. Also  
compare the very similarly decorated plates from  
this service in the collection of HRH Elizabeth II  
illustrated by G. de Bellaige, *French Porcelain in  
the Collection of Her Majesty the Queen*, London,  
2009, pp. 576-7, no. 139.



° 1096

**A SEVRES PORCELAIN BLEU CELESTE  
PIERCED RECTANGULAR FOOTED TRAY  
(PLATEAU 'TIROIR A JOUR A PIEDS')**

CIRCA 1758, BLUE INTERLACED L'S  
ENCLOSING DATE LETTER E, INDISTINCT  
INCISED MARK

Painted with a central bouquet of fruit and flowers  
the sides pierced as Vitruvian scrolls enclosing  
harebell blossoms

9½ in. (24.4 cm.) long

\$6,000–8,000

**PROVENANCE:**

With Nicolier, Paris, 18 January 1963.





° 1097

**A SEVRES PORCELAIN BLEU CELESTE TRIANGULAR DISH (PLATEAU 'TRIANGLE') AND TWO ICE-CUPS (TASSES 'A GLACE')**

CIRCA 1761-67, THE DISH WITH BLUE INTERLACED L'S ENCLOSING DATE LETTER O AND PAINTER'S MARK FOR LE VAVASSEUR AINE, THE FIRST CUP WITH PAINTER'S MARK FOR V. TAILLANDIER, THE SECOND CUP WITH MANGANESE INTERLACED L'S ENCLOSING DATE LETTER H AND PAINTER/GILDER'S MARK FOR CORNAILLES

Each painted with a loose bouquet reserved within a variant gilt *ciselé* cartouche

8½ in. (21.5 cm.) long, the dish

(3)

\$6,000-8,000

**PROVENANCE:**

With Lévy-Lacaze, Paris (the first ice-cup).

Dr. William P. Harbeson, Philadelphia; Parke-Bernet Galleries, Inc., New York, 4 April, 1972, lot 222 (the triangular dish).

Dr. Annella Brown; Sotheby Park-Bernet, New York, 23 April 1977, lots 45 and 46 (the triangular dish and second ice-cup).



° 1098

**A PAIR OF SEVRES PORCELAIN BLEU CELESTE FLOWER-VASES AND PIERCED STANDS (VASES 'HOLLANDOIS', 2EME GRANDEUR)**

CIRCA 1761, BLUE INTERLACED L'S ENCLOSING DATE LETTER H, PAINTER'S MARKS FOR JEAN-BAPTISTE DE NOUALHIER L'AINE, INCISED CN TO BOTH

Of quatrefoil shape, each painted with four oval panels centering a loose bouquet, the front and back with gilt scrollwork enclosing panels of trellis, diaper and stars, the sides with garlands of flowers

7½ in. (19 cm.) high; 7¾ in. (19.6 cm.) wide

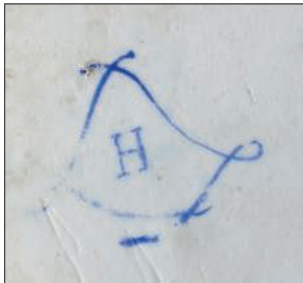
\$70,000-100,000

**PROVENANCE:**

With Rosenberg & Stiebel, Inc., New York.  
Henry Ford II; Sotheby Parke-Bernet, New York, 25 February 1978, lot 41.



(painter's mark)



(date mark)



(potter's mark)

(4)

The present pair of vases '*Hollandois*' 2me grandeur almost certainly forms a garniture with a vase '*Hollandois*', 1re grandeur formerly in the collection of Elizabeth Parke Firestone; Christie's, New York, 21 March 1991, lot 229 where purchased by the noted New York dealers Dalva Brothers and since sold on. All three vases are marked with date letter H. All three have a deep ground color and are richly gilt and chased with diaper pattern and foliate scrolls outlining the cartouches painted with bouquets (*fleurs détachés*). All three are gilt along the flat panels flanking the painted cartouches with distinctive seeded rosettes issuing flower sprays. Each is also gilt and chased with harebells along the angles of these panels, thus articulating the serpentine form of the vase. The central Firestone vase lacks the gilt 'sunburst' elements found on the front panels of the stands of the flanking Stafford vases, likely a simple omission on the part of the gilder.

The Firestone vase has traditionally been associated with the entry for a single vase '*Hollandois*' decorated with flowers on a *bleu celeste* ground [*Vaze holandois B.C.fleurs*], noted with no mention of size in the factory's records for 18 December 1760 and as selling for 324 *livres* cash[archives Sèvres - cité de la céramique Vy2 fo 28v]. However, the entry may well refer to a completely different vase, as the selling price seems too inexpensive for a vase of the first or largest size as richly decorated as the Firestone example.

This vase shape was introduced in three sizes in 1754, with the name of the form evolving from '*à la hollandaise*' to '*hollandois*' by 1756. For a discussion of the form, and for illustrations of the vases in the Wallace Collection, London, see Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, Vol. I, pp. 69-91.

Jean-Baptiste Noualhier *l'ainé* is recorded as a flower painter at the Sèvres manufactory from 1753-54 and 1757-66.



The related lot from the collection of Elizabeth Parke Firestone; Christie's, New York, 21 March 1991, lot 229.





° 1099

**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED SEVRES BLEU CELESTE PORCELAIN VASES AND COVERS**

CIRCA 1785

Each with double loop handles and pierced rims

7½ in. (19 cm.) high

(2)

\$7,000–10,000

**PROVENANCE:**

Acquired from Aveline, Paris, in 1964.

° 1100

**A PAIR OF SEVRES PORCELAIN BLEU CELESTE ORANGE TUBS (CAISSES A FLEURS CARREES, 2EME GRANDEUR)**

THE PORCELAIN 18TH CENTURY, THE DECORATION PARTIALLY OF LATER DATE

Each with three panels painted with ribbon-tied trophies, a fourth with a putto in clouds

5¾ in. (14.5 cm.) high

(2)

\$3,000–5,000

**PROVENANCE:**

Baron Gustave de Rothschild.  
Baroness Renée de Becker, New York.  
With Rosenberg & Stiebel, New York.  
Henry Ford II; Sotheby Parke-Bernet, New York, 25 February 1978, lot 40.

**EXHIBITED:**

New York, The Frick Collection, *Vincennes and Sèvres*, June - August 1980, no. 15.

Dominique Joffroy is recorded as a painter of flowers and figures at the Vincennes and Sèvres manufactory from 1753-70.





° 1101

**A PAIR OF SEVRES PORCELAIN BLEU CELESTE TWO-HANDLED VASES AND COVERS (VASES 'ALLEMANDS UNIS' ET COUVERCLES)**

CIRCA 1770-75, BOTH INCISED WITH A C AND BACKWARDS C, ONE ALSO WITH AN INCISED I AND N

Each with a band of elongated 'pearls' at the rim, the stop fluted neck alternate with pin-prick decoration, finely painted to one side with a harbor scene in the manner of Charles Morin, the obverse with a pastoral scene, flanked by pierced upright scroll handles, the lower body alternating gilt and gilt *cisé* gadroons, on a conforming base

7 $\frac{1}{2}$  in. (18.6 cm.) high; 8 $\frac{3}{4}$  in. (22.1 cm.) wide, overall

(4)

\$20,000-30,000

**PROVENANCE:**

Baron Gustave de Rothschild.  
Baroness Renée de Becker, New York.  
With Rosenberg & Stiebel, Inc., New York.  
Henry Ford II; Sotheby Parke-Bernet, New York, 25 February 1978, lot 42.

**EXHIBITED:**

New York, The Frick Collection, *Vincennes and Sèvres*, June - August 1980.

A pair of green-ground vases of the same form and painted by Dodin are in the Wallace Collection, see R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, vol. I, London, 1988, pp. 263-266.



1102

◦ 1102

**A SEVRES PORCELAIN BLEU CELESTE MILK-JUG (POT A LAIT 'A TROIS PIEDS', 1RE GRANDEUR)**

CIRCA 1765

Painted with a loose bouquet of fruit and flowers, a gilt *ciselé* foliate scroll band around the mouth, with *faux bois* handle and feet

4½ in. (11.3 cm.) high

\$3,000–4,000

**PROVENANCE:**

Vicomtesse Vigier; Palais Galliera, Paris, 2 June 1970, lot 246.

◦ 1103

**A VINCENNES PORCELAIN BLEU CELESTE CUP AND THREE SAUCERS**

CIRCA 1745–55, TWO SAUCERS WITH INTERLACED L'S ENCLOSING DATE LETTER A AND PAINTER'S MARKS FOR EITHER FRANÇOIS VAVASSEUR AINE OR VINCENT TAILLANDIER, THE CUP WITH L'S ENCLOSING DATE LETTER B AND PAINTER'S MARK FOR VAVASSEUR AINE

All painted with a small bouquet within a gilt cartouche of grasses and flowers; the cup known as a *gobelet 'bouillard'*

5½ in. (13.9 cm.) diameter, the largest saucer

(4)

\$3,000–5,000

**PROVENANCE:**

With Armin B. Allen (the cup and larger saucer).

With Lévy-Lacaze, Paris, March 1972 (the two smaller saucers).

François le Vasseur is recorded as a flower painter at the Sèvres manufactory from 1753–70 and 1772–76. Vincent Taillandier is recorded as a flower painter at the manufactory from 1753–90.



1103



◦ 1104

**FOUR SEVRES PORCELAIN BLEU  
CELESTE PLATES**

THE PORCELAIN 18TH CENTURY, THE  
DESSERT PLATES INCISED 24, THE  
DECORATION OF LATER DATE

Comprising: two *ozier*-molded dinner plates  
and a pair of dessert plates, each with central  
loose bouquet, the border with three gilt *ciselé*  
cartouches enclosing birds in landscape vignettes

9¼ in. (23.4 cm.) diameter, the largest (4)

\$1,200–1,800

**PROVENANCE:**

The Christner Collection; Christie's, New York, 9  
June 1979, lot 233 (the dessert plates).



◦ 1105

**A SEVRES PORCELAIN BLEU CELESTE  
MILK-JUG (POT A LAIT 'A TROIS PIEDS',  
3EME GRANDEUR)**

CIRCA 1765, BLUE INTERLACED L'S MARK,  
PAINTER'S MARK FOR LOUIS-GABRIEL  
CHULOT

Painted with a trophy within a gilt garland  
surround, with *faux bois* handle and feet

3¾ in. (8.5 cm.) high

\$1,200–1,800

**PROVENANCE:**

Vicomtesse Vigier; Palais Galliera, Paris, 2 June  
1970, lot 241.

◦ 1106

**TWO SEVRES PORCELAIN BLEU  
CELESTE SUGAR-BOWLS AND  
COVERS ON FIXED STANDS (SUCRIERS  
'MONSIEUR LE PREMIER')**

THE PORCELAIN 18TH CENTURY, THE  
DECORATION OF LATER DATE

Painted with loose bouquets reserved within  
gilt foliate cartouches, turquoise swags to the  
underside of the stands

9½ in. (24 cm.) long (4)

\$2,500–3,500

**PROVENANCE:**

Nelson A. Rockefeller; Sotheby Parke Bernet,  
New York, 11 April 1980, lot 243 (as with period  
decoration).





A panel from a set of *boiserie* installed by Stephane Boudin, circa 1959, 900 Fifth Avenue, New York City.

◦ ■ **1107**

**A LOUIS XV GILTWOOD MIRROR**

CIRCA 1740 AND ADAPTED FROM A BOISERIE PANEL

The cartouche form frame with a later mirror plate, rebacked

65 in. (165 cm.) high, 25 in. (63.5 cm.) wide

\$2,000–3,000

◦ ■ **~1108**

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND  
FRUITWOOD MARQUETRY TABLE EN CHIFFONNIERE**

CIRCA 1770

With a side frieze drawer, with indistinct 19th century ink inscription to the undertier, the clasps and sabots associated

28 in. (71 cm.) high, 23¾ in. (60.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$3,000–5,000

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1970.



1107



1108



1109

◦ **1109**

**A PAIR OF LOUIS XVIII ORMOLU CANDLESTICKS**

CIRCA 1820

Each with tapering stems hung with laurel swags, on a fluted circular base

11½ in. (29 cm.) high

(2)

\$2,000–3,000

◦ ■ **1110**

**A FRENCH ORMOLU-MOUNTED CONSOLE DESSERTE**

PART 18TH CENTURY AND POSSIBLY ADAPTED FROM A LARGER CONSOLE DESSERTE

With a central frieze drawer, with spurious stamp *A WEISWEILER* to back right corner

31¼ in. (80.5 cm.) high, 38¾ in. (98 cm.) wide, 14¼ in. (36 cm.) deep

\$5,000–8,000

**PROVENANCE:**

Acquired from Didier Aaron, Paris, in 1969.



1110



° 1111

**A PAIR OF RUSSIAN ORMOLU TAZZE**

CIRCA 1820

Each pierced basket supported by classical ladies

10½ in. (27 cm.) high, 6¾ in. (17 cm.) diameter

\$8,000–12,000

(2)

° 1112

**A PAIR OF LOUIS XVIII ORMOLU FIGURAL THREE-LIGHT  
CANDELABRA**

CIRCA 1820

Each modeled as two classical ladies holding aloft an urn with three foliate  
candle arms

23¾ in. (60.5 cm.) high

\$30,000–50,000

**PROVENANCE:**

Acquired from Antiquitäten GmbH, Geneva, in 1975.

(2)

This celebrated model of draped nymphs supporting candelabra refer to a design dated 1761 by Gabriel de Saint-Aubin (H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 254, fig 4.7.1). The model was first exhibited at the *Salon du Louvre* in 1761 by Etienne-Maurice Falconet (1716-1791), Director of the sculpture studio at Sèvres (1759-1766). Whilst the design was originally intended to be cast by the silversmith François-Thomas Germain, it quickly found success in all media.

A number of similar examples follow Falconet's design, such as the pair of three-light lily candelabra supported by draped nymphs with nearly identical *goût grec* bases, executed *circa* 1775, now in the Royal Castle in Warsaw. These are believed to have formed part of a commission by Stanislaw-August Poniatowski, the last King of Poland (*ibid.*, p. 254, fig. 4.7.3). Another pair remains at Pavlovsk, St. Petersburg and is believed to have been purchased from the *marchand-mercier* Dominique Daguerre *circa* 1780. An identical pair in the collection of Cécile de Rothschild, sold Christie's Paris, 11 March 2003, lot 391.







1113

o 1113

**A PAIR OF RESTAURATION ORMOLU-MOUNTED  
ALABASTER URNS**

CIRCA 1820-30

Each applied with swag-draped rams masks and upright handles, on a square plinth

9 in. (23 cm.) high

(2)

\$4,000-6,000

**PROVENANCE:**

Acquired from Antiquitaten GMBH, Geneva, in 1975.

o 1114

**A PAIR OF LATE LOUIS XV ORMOLU THREE-LIGHT  
CANDELABRA**

CIRCA 1765-1770

Each with pod finials and three candle arms supported by scrolled feet, on a tripartite base

12¼ in. (31.5 cm.) high, 8¾ in. (22 cm.) wide

(2)

\$7,000-10,000

**PROVENANCE:**

Anonymous Sale; Ader Picard Tajan, Paris, 17 June 1974, lot 64.



1114



◦ 1115

**A LOUIS XVI ORMOLU-MOUNTED WHITE AND GREY MARBLE SKELETON CLOCK**

CIRCA 1780

The lyre form case surmounted by a mask, the chap ring inscribed *COURIEULT A PARIS*

21¼ in. (54 cm.) high, 9 in. (23 cm.) wide

\$5,000–8,000

**PROVENANCE:**

Acquired from Didier Aaron, Paris, in 1975.



1115

◦ 1116

**A PAIR OF FRENCH ORMOLU-MOUNTED PORCELAIN POT POURRI VASES AND COVERS**

LATE 19TH CENTURY

With lappet borders above phoenix birds and peony sprays

7 ½ in. (19 cm.) high

(2)

\$3,000–5,000

**PROVENANCE:**

Acquired from Fersen, Paris, 1969-70.



1116



◦ ■ 1117

**A LOUIS XVI GREY-PAINTED FAUTEUIL**

CIRCA 1780

With foliate-carved oval back, arms and padded seat covered in peach silk damask

\$700–900

◦ ■ ~ 1118

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD TABLE EN CHIFFONNIERE**

CIRCA 1770

The underside with red-printed label and ink inscription 20981

29 in. (73.5 cm.) high, 14 in. (35 cm.) diameter

\$5,000–8,000



◦ ■ 1119

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY TABLE EN CHIFFONNIERE**

BY CONRAD MAUTER, CIRCA 1790

With a breccia marble top, the top drawer fitted with a leather writing rest and fitted compartment, stamped *C. MAUTER*

30½ in. (77 cm.) high, 19¼ in. (49 cm.) wide, 14 in. (35.5 cm.) deep

\$800–1,200

**PROVENANCE:**

Mes. Chapelle Perrin, Fromantin; Trianon, Versailles, 25 October 1970, lot 95.

Conrad Mauter, *maître* in 1777.

◦ ■ ~1120

**A FRENCH ORMOLU-MOUNTED KINGWOOD, TULIPWOOD AND AMARANTH MARQUETRY TABLE A ECRIRE**

MID-18TH CENTURY AND LATER

The upper drawer fitted with a tooled leather writing surface and compartments

28¾ in. (73 cm.) high, 16¾ in. (42.5 cm.) wide, 13½ in. (34.5 cm.) deep

\$500–800

**PROVENANCE:**

Acquired in 1969.



1120

◦ ■ 1121

**A NEAR PAIR OF FRENCH CREAM-PAINTED AND PARCEL-GILT BERGERES**

ONE LOUIS XV, CIRCA 1775, BY PIERRE FORGET; THE OTHER LOUIS XVI, CIRCA 1775, BY PIERRE-ELSE LANGLOIS

Each with floral spray carved cresting and aprons, stamped *FORGET*, or *LANGLOIS*, minor variations to carving and scale

(2)

\$3,000–5,000

Pierre Forget, *maitre* in 1754.

Pierre-Else Langlois, *maitre* in 1774.



1121







1122

° 1122

**WORKSHOP OF LUCA CAMBIASO (MONEGLIA 1527-1585  
MADRID)**

*The Virgin and Child with the Infant Baptist*

pen and brown ink, traces of red chalk  
10 x 8½ in. (25.4 x 21.5 cm.)

\$800–1,200

**PROVENANCE:**

with Mathias Komor, New York, 1958.

The composition is known through another version, formerly in the collection of Walter Brandt (Sotheby's, London, 7 July 2011, lot 54).

° 1123

**GIOVANNI BATTISTA PIRANESI (MOGLIANO VENETO 1720-1778  
ROME)**

*Study of three men*

red chalk  
4 x 3¾ in. (10.1 x 7.2 cm.)

\$6,000–8,000

**PROVENANCE:**

Sir Robert Clermont Witt, London (1872-1952).  
Possibly sold to Colnaghi, London, in September 1935 or January 1939;  
where acquired by the late owners.

Quickly drawn with red chalk, this early drawing can be dated to 1744-1745 and compared to similar sketches by Piranesi now in the Musée de Grenoble (inv. MG D326; see C. Loisel, *Rome à l'apogée de sa gloire: dessins des XVIIe et XVIIIe siècles*, Toulouse, 2006, no. 103, ill.) and to a larger sheet at the Courtauld Institute, London (inv. D.1952.RW.3971), formerly in the Witt collection, like the present one. Possibly related to the figural parts of the engraved series *Prima parte di architettura e prospettive* (1747), these studies are characterized by awkward anatomies and a scribbled rendering.

We are grateful to Andrew Robison for confirming the attribution to Piranesi and providing information for the cataloguing of the work.



1123



° 1124

**CORNELIS DUSART (HAARLEM 1660-1704)**

*Study of a seated man looking to the left*  
with inscription 'C. DUSART' in black chalk (*verso*)  
black and red chalk on Japanese paper  
10¾ x 8 in. (27.3 x 20.3 cm.)

\$8,000–10,000

**EXHIBITED:**

New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector*, 1966, no. 167.

This life study of a seated man stands out in the artist's corpus for its unusual balance between finished and unfinished. While the upper part of the figure appears carefully polished with red and black chalks, the lower part was just delicately outlined. A master draftsman, printmaker and painter, Dusart is mostly renowned for his drawings of peasants, often depicted in colored chalks, like the present one.

We are grateful to Susan Anderson for confirming the attribution.



1125

° 1125

**NICOLAS LANCRET (PARIS 1690-1745)**

*A young woman reading music*

red chalk

7½ x 8 in. (19 x 20.3 cm.)

\$6,000–8,000

**PROVENANCE:**

Baron Adalbert Freiherr von Lanna (1836-1909)  
(L. 2773, verso).

with Galerie Georges Petit, Paris; Palais des Congrès,  
Versailles, 13-14 May 1970, lot 47.

with Galerie Pardo, Paris, 1981.

A study for Lancret's *Concert pastoral*, a lost painting known through an engraving and a painted copy (see respectively G. Wildenstein, *Lancret*, Paris, 1924, no. 272, fig. 68; and Sotheby's, London, 30 October 2017, lot 44). As suggested by Mary Tavener Holmes, whom we thank, the drawing dates to the mid 1720s, as is evident from its style and crisp use of red chalk. Typical of the artist's manner, Lancret applied different pressures on the chalk while defining the figure: delicately light on the face, bold and expressive over the dress, particularly over the left shoulder, in order to emphasize the figure's subtle movement.

° 1126

**JEAN-BAPTISTE-JOSEPH PATER (VALENCIENNES 1695-1736  
PARIS)**

*The guitar player*

with number '76' in pen (lower left)

red chalk

5¼ x 5 in. (14.5 x 13 cm.)

\$5,000–7,000

**PROVENANCE:**

Camille Groult, Paris (1837-1908) and by descent to his son Jean Groult (1868-1951);

Pierre Bordeaux-Groult.

Anonymous sale; Galerie Charpentier, Paris, 19 December 1958, lot 58 bis.

Anonymous sale; Hôtel Drouot, Paris, 16 December 1960, lot 66.

Anonymous sale; Palais Galliera, Paris, 30 March 1963, lot 42 (reproduced on the cover).

with Charles E. Slatkin Galleries, New York; where acquired by the late owners, 1966.

**EXHIBITED:**

New York, Charles E. Slatkin Galleries, *Drawings/Pastels/Watercolors*, 1967, no. 52

Possibly inspired by Watteau's *Le Conteur*, this drawing offers a rare depiction of a woman playing the guitar. Executed with Pater's signature technique in red chalk, the sheet is numbered '76' at lower left, indicating its provenance from the so-called 'Groult album', which originally contained more than 500 sheets by Pater and Watteau (P. Rosenberg, 'L'album Groult, dit aussi album Lepeltier', in *Preussen: die Kunst und das Individuum. Beiträge gewidmet Helmut Borsch-Supan*, Berlin, 2003, pp. 29-39).



1126





° 1127

**JACQUES CHARLIER (ACTIVE IN PARIS, 1720-1790)**

*The Birth of Venus*

watercolor and bodycolor, oval  
13½ x 10½ in. (34.2 x 26.6 cm.)

\$2,000–3,000

**PROVENANCE:**

Anonymous sale; Paris, 21-22 June 1920, lot 132 (as Amphitrite).  
with Galerie Georges Petit, Paris.  
with Galerie Pardo, Paris, 1981.

**EXHIBITED:**

New York, Schab Gallery, *Pastel and Gouache Drawings of the Eighteenth Century from French Collections*, 17 October-15 November 1969.

A friend and collaborator of François Boucher, Charlier is best known for his refined miniatures of the master's paintings. A record of an important lost work, this *Birth of Venus* reproduces a canvas completed by Boucher in 1764 for M. Jacquin, the Royal jeweler, and recorded today by an engraving by Jean-Charles Lasseur (A. Ananoff, *François Boucher*, II, Paris, 1966, no. 577).



1128

° 1128

**AUGUSTIN DE SAINT-AUBIN (PARIS 1736-1807)**

*L'Hommage réciproque (Portrait of the artist's wife)*

graphite, blue, red and gray wash  
8¼ x 6½ in. (20.9 x 15.2 cm.)

\$5,000–8,000

**PROVENANCE:**

Anonymous sale; Paris, 18 June 1920.  
J. Brasseur, Paris, 15 April 1921; Mme. Brasseur de Lille, 1 June 1928.  
with Galerie Pardo, Paris, 1981.

**ENGRAVED:**

by Jean-Baptiste Gautier as *L'Hommage réciproque (Inventaire du fonds français. Graveurs du XVIIIe siècle, X, Paris, 1968, pp. 12-13, no. 2)*

An allegorical portrait of Louise-Nicole Godeau, the artist's wife, as the muse of Painting, this composition was engraved in reverse under the title *L'Hommage réciproque* and paired with a portrait of a man as a sculptor (*ibid.*, p. 12, no. 1). Caught in profile, graciously seated, the woman is holding a pencil case, while looking at her beloved portrayed on the canvas.

° 1129

**AUGUSTIN DE SAINT-AUBIN (PARIS 1736-1807)**

*Portrait of a man in profile to the left, bust-length*

graphite with stumping, circular  
3½ in. diam. (9.4 cm.)

\$3,000–4,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 30 January 1998, lot 302.

This portrait of a yet unidentified sitter was most likely executed by Saint-Aubin in preparation for an engraving. A skilled draftsman and designer, the artist was appointed *graveur du roi* at the Bibliothèque Royale in 1777.



1129



° 1130

**JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)**

*Portrait of Pierre-Jacques Bergeret de Grancourt (1742-1807), bust-length*

black chalk, circular  
6 in. diam. (15.2 cm.)

\$15,000-20,000

**PROVENANCE:**

Georges Haumont, Paris, by 1935; Hôtel Drouot, Paris, 21 January, 1970, lot 2, with Galerie Pardo, Paris; from whom purchased by the late owners, 1981.

**EXHIBITED:**

Paris, Galerie des Beaux-Arts, *Le dessin français dans les collections du XVIIIe siècle*, 1935, no. 254 (catalogue by G.W. Lundberg, G. Wildenstein and H. Focillon).

Copenhagen, Charlottenborg Palace, *L'Art français au XVIIIe siècle*, 1935, no. 371.

**LITERATURE:**

A. Ananoff, *L'Œuvre dessiné de Fragonard*, I, Paris, 1961, no. 126, *Addenda*, IV, Paris, 1970, no. 126, fig. 688, ill.

F. Soulier-François, *Fragonard et le voyage en Italie, 1773-1774. Les Bergeret, une famille de mécènes*, exhib. cat., L'Isle-Adam, Musée d'Art et d'Histoire Louis-Senlecq, 2002, p. 70.

P. Rosenberg, *Les Fragonard de Besançon*, exhib. cat., Besançon, Musée des Beaux-Arts et d'Archéologie, 2007, under no. 96, fig. 97a.

This portrait depicts the son of the better-known *fermier général* Pierre-Jacques-Onésyme Bergeret de Grancourt (1715-1785), patron, collector and close friend of Fragonard, with whom he travelled through Italy in 1773-1774. The artist also had the habit of visiting the Bergeret family's country estate of Cassan near L'Isle-Adam, where his only daughter, Rosalie, died prematurely in 1788. Another circular portrait of Bergeret *fils* is in the collection of the Musée des Beaux-Arts de Besançon (inv. D. 2874; see exhib. cat., Besançon, 2007, *op. cit.*, no. 96); it belongs to a group of seven sheets from the collection Huot-Fragonard and that of Camille Groult, bequeathed in 1986 to the Louvre, including, among others, three self-portraits, a portrait of Fragonard's wife, of Rosalie, of his son Alexandre-Evariste, and of Marguerite Gérard (*Fragonard*, exhib. cat., Paris, Galeries Nationales du Grand Palais, and New York, The Metropolitan Museum of Art, 1987-1988, nos. 287-289, 292-294, 296, ill.).



1131

° 1131

**JACQUES-PHILIPPE-JOSEPH DE SAINT-QUENTIN (PARIS, 1738-1780)**

*Portrait of a little girl, in profile to the right*

signed in ink 'Saint Quentin Del.' (lower left)

black, red and white chalk, pastel

13 x 10 in. (34.5 x 24.8 cm.)

\$4,000–6,000

**PROVENANCE:**

Emmanuel-Alfred Beurdeley, Paris (1847-1919) (L. 421) sale VII; Féral and Paulme, Paris, 8-10 June 1920.

Georges Bourgairel, Paris; Paris, 13 November 1922, lot 43.

A close collaborator of François Boucher, Saint-Quentin still remains little known today in spite of long career started in 1762, when he was awarded the *prix d'Italie*. Proudly signed, this large portrait was executed by blending the characteristic technique *aux trois crayons* with touches of blue pastel to highlight the ribbon tied to the curls of the young girl.

° 1132

**JEAN-BAPTISTE LE PRINCE (METZ 1734-1781 SEINE-ET-MARNE)**

*Six head studies*

black chalk

10 x 7½ in. (25.4 x 19 cm.)

\$2,000–3,000

**PROVENANCE:**

Jean Masson, Paris (1856-1933); Hôtel Drouot, Paris, 5 December 1923, lot 86. with Galerie Pardo, Paris, 1981.

Often remembered for his Russian connection, Le Prince was indeed among the many artists invited by Catherine the Great to come to Russia, where he stayed between 1758 and 1764. Several drawings made during this stay were engraved for *Voyage en Sibérie* by Jean Chappé d'Auteroche (published 1768), or for an overview of Northern costume, specifically the *Divers habillements des femmes moscovites* (1764-1774). The present sheet dates to these productive years. The turban, with the two ends hanging by the woman's ears, is similar to one in a *sanguine* at the Musée des Beaux-Arts de Quimper (inv. 873-2-43; see *Dessins français XVIIe-XVIIIe siècles. Florilège de la collection du Musée des Beaux-Arts de Quimper*, exhib. cat., Quimper, Musée des Beaux-Arts, 1999, no. 49, ill.).



1132



° 1133

**JEAN-AUGUSTIN DERMANCOURT (FL. PARIS, CA. 1760-95)**

*Head of a young woman, bust length*

signed in graphite 'Dermancourt / 1776' (lower right)  
black, red and white chalk, gray wash on beige paper  
20 x 16 in. (51.5 x 41 cm.)

\$8,000-10,000

Dermancourt's style appears deeply rooted in the manner of François Boucher and Claude Hoin, as shown in his confident use of the brush technique over chalks. The work is dated 1776, well before the artist's first recorded exhibition at the Paris Salon in 1795.

° 1134

**ALEXANDRE MOITTE (PARIS 1750-1828)**

*A fashionably dressed woman, seen from behind (i); and A young woman wearing a large and elaborate hat, seated on a chair (ii)*

with inscription 'Moitte inv. 1786' (on the mount)  
black chalk  
7¾ x 6 in. (20 x 15 cm.) (2)

\$6,000-8,000

**PROVENANCE:**

with Galerie Pardo, Paris; where acquired by the late owners, 1981.

Moitte is primarily known as an engraver who produced successful prints after compositions by Jean-Baptiste Greuze. A refined and detailed draftsman, the artist executed scenes featuring similar fashionably dressed women, inspired by the Parisian social life of the 1770s (see Christie's, London, 11 April 2002, lot 639).



i



ii



1135

° 1135

**FRENCH SCHOOL, 18TH CENTURY**

*Putti playing as soldiers*

red chalk  
8 x 8¼ in. (20.3 x 20.9 cm.)

\$400-600

**PROVENANCE:**

with L'Antiquaire and The Connoisseur, New York.

° 1136

**FRENCH SCHOOL, 18TH CENTURY, AFTER FRANÇOIS BOUCHER (PARIS 1703-1770)**

*Washerwomen in a landscape*

red chalk, red wash  
8 x 6½ in. (20.3 x 16.5 cm.)

\$700-1,000

The drawing is made after a composition designed by Boucher and engraved by Gilles Demarteau in 1767 (see P. Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1978, no. 736).



1136

° 1137

**FRENCH SCHOOL, LATE 18TH CENTURY**

*Putti with garlands, and a nude woman (recto);*

*Putti playing among ruins (verso)*

with number '9' in black chalk (verso);  
pen and brown ink, brown wash (recto); black chalk  
(verso)

4½ x 6½ in. (11.4 x 16.5 cm.)

\$600-800



1137



° 1138

**WILLEM VAN LEEN (DORDRECHT 1753-1825 DELFTSHAVEN)**

*Roses, auricula and other flowers in a vase on a stone ledge*

watercolor

14 x 11 in. (35,5 x 27,8 cm.)

\$3,000-4,000

**PROVENANCE:**

Mr. and Mrs. Harry A. Brooks, New York.  
with L'Antiquaire and The Connoisseur, New York;  
from whom purchased by the late owners, 1982.









◦ ■ 1139

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND SYCAMORE MARQUETRY COMMODE**

BY FRANCOIS RUBESTUCK, CIRCA 1765

With a later white and grey veined marble top, above *sans traverse* floral marquetry, the sides with floral spray marquetry panels, stamped *F. RUBESTUCK* and *JME* to top back upright, the later locks stamped *FICHET A PARIS*

33 in. (84 cm.) high, 35½ in. (90.5 cm.) wide, 17¼ in. (43.5 cm.) deep

\$8,000–12,000

**PROVENANCE:**

Acquired from Etienne Levy, Paris, in 1968.

François Rübestück, *maître* in 1766.

François Rübestück was born in Westphalia and emigrated to Paris, establishing his workshop in the rue de la Roquette before transferring to the rue de Charenton. Rübestück is known to have worked in a variety of styles and produced a prolific amount of high quality furniture. He is most well-known for his lacquer *chinoiserie*-decorated furniture, but also produced a group of small, elegant floral marquetry commodes inspired by those made by Jean-François Oeben, who developed and perfected this technique.

◦ ■ 1140

**A LATE LOUIS XV GILTWOOD CHAISE**  
ATTRIBUTED TO GEORGES JACOB, CIRCA  
1765

With husk-carved frame covered in blue silk  
brocade, on carved sabre legs

\$2,000–3,000

**PROVENANCE:**

Acquired from René Weiller, Paris, 1968-9.

This chaise can be attributed to the celebrated  
*menuisier* Georges Jacob based on the unusually  
shaped rails of the inside of the seatrail which is a  
particular leit motif of his *oeuvre*.



◦ ■ 1141

**A LATE LOUIS XV GREY AND  
POLYCHROME-PAINTED FAUTEUIL**  
BY GEORGES JACOB, CIRCA 1770

Covered in polychrome silk brocade, stamped G.  
JACOB, with pencil inscription *MENIER* and tag  
A13

Acquired from Jacques and Henri Barroux, Paris,  
in 1966.

\$1,000–1,500

Georges Jacob, *maître* in 1765.





◦ ■ ~ 1142

**A LATE LOUIS XV ORMOLU-MOUNTED  
CITRONNIER, TULIPWOOD AND AMARANTH  
TABLE EN CHIFFONNIERE**

BY ROGER VANDERCRUSE, CIRCA 1765

The galleried top and medial-shelf inlaid with stylized rosettes, with a mahogany-lined frieze drawer with paper label inscribed in ink 301/28003, stamped RVLC and JME

29½ in. (75 cm.) high, 14 in. (36 cm.) diameter

\$30,000–50,000

Roger Vandercruse, known as Lacroix, *maître* in 1755.

With its light bois citronnier ground, delicate trellis work and swirling acanthus inlay, this elegant, small gueridon is typical of Lacroix's work during the 1770s and early 1780s. Other tables with closely related inlay include a table with similar circular acanthus inlay sold from a private European collection, Christie's, Paris, 22 June 2005, lot 154; another table with similar inlay sold anonymously, Sotheby's, New York, 24 October 2003, lot 30. A table with flower-filled trellis parquetry but with similar circular geometric acanthus motif at the center of the top and undertier sold from the collection of the late André Meyer, Christie's, New York, 26 October 26, 2001, lot 40.

For more information on Lacroix, please refer to the catalogue note on the following lot.



◦ ■ ~1143

**A LOUIS XVI ORMOLU-MOUNTED BOIS CITRONNIER,  
TULIPWOOD AND AMARANTH BONHEUR DU JOUR**  
BY ROGER VANDERCRUSE, CIRCA 1780

The doors opening to a veneered interior, the frieze drawer fitted with a silk-lined writing surface and divided compartments, the back veneered with citronnier panels and tulipwood borders, stamped LACROIX to back rail

43 in. (109.5 cm.) high, 27½ in. (70 cm.) wide, 16½ in. (42 cm.) deep

\$60,000–100,000

**PROVENANCE:**

Acquired from Kraemer, Paris, by Mrs. Robert Young, New York, and sold with the New York apartment when purchased by the Staffords in 1976.

**LITERATURE:**

P. Verlet, *Les Ebénistes du XVIIIe Siècle Français*, Paris, 1963, p. 169, fig. 2.

Roger Vandercruse, known as Lacroix, *maître* in 1755.

This refined bonheur du jour is virtually identical to the one supplied to the Grand-Duchess Maria Feodorovna for the Palace of Pavlosk, likely purchased on her trip to Paris in 1782 (C. Roinet, *Roger Vandercruse*, Paris, 2000, p.51 fig. 16, illus). It was sold at Christie's Geneva 8 May 1973, lot 60 and is now in a private collection. Both display swirling acanthus in amaranth against a bois citronnier ground which along with geometric inlay were leitmotifs of Lacroix's oeuvre. It also appears on numerous small tables, including the preceding lot. These works were likely supplied to the *marchand mercier* Philippe Poirier as a related secretaire à abattant now in the Rothschild Collection at Waddesdon Manor is described in Poirier's day book for

6 July 1777 (*Ibid*, p.102). A second bonheur du jour attributed to Lacroix with a different porcelain plaque is in the collection of the Metropolitan Museum of Art (58.75.52).

Roger van der Cruse, known as Lacroix, was one of the premier ébénistes who worked in the transitional style between the Louis XV and Louis XVI eras. He was born the son of the *ouvrier libre* François van der Cruse in 1728 and was related by his sisters' marriage to the *maître-ébénistes* Jean-François Oeben and to Jean-Henri Riesener. Elected *maître* in 1755, Roger took over his father's business and in his early career supplied furniture to Gilles Joubert. He was soon supplying furniture to the *ébéniste* Pierre II Migeon, the *marchand-mercier* Simon-Philippe Poirier and directly to Madame du Barry at Louveciennes, the *Garde-Meuble* and the duc d'Orléans. Lacroix is perhaps most commonly known for small gueridons which incorporate delicate trellis marquetry against a bois citronnier ground such as the previous lot in the Stafford collection.

ANITA O'KEEFE YOUNG

Anita O'Keeffe Young (1891-1985) was the sister of artist Georgia O'Keeffe and was married to Robert R. Young, the New York Railroad magnate. With homes in Newport, New York and in Palm Beach, Young hosted the luminaries of her day such as the Duke and Duchess of Windsor, Jacqueline and John F. Kennedy, Douglas Fairbanks Jr. and the Maharani of Jaipur. A devoted Francophile, Young laid eighteenth century parquet de Versailles floors in Montsorrel, her spectacular Palm Beach and New York residences. She also employed the decorator Stéphane Boudin of the renowned French interior design firm Jansen to create the interiors of her penthouse at 900 Fifth Avenue which was sold to the Staffords along with some of its contents.







° 1144

**A RESTAURATION ORMOLU-MOUNTED SEVRES PORCELAIN  
GREEN-GROUND VASE CLOCK**

THE PORCELAIN THIRD QUARTER 18TH CENTURY AND  
ASSEMBLED, THE MOUNTS CIRCA 1820

The ovoid body with scrolling foliate handles, on a fluted base and square  
plinth

16¾ in. (42.5 cm.) high, 6½ in. (16.5 cm.) wide

\$5,000–7,000

**PROVENANCE:**

Acquired from Antiquitäten GmbH, Geneva, in 1975.



° 1145

**A PAIR OF LOUIS XVI ORMOLU-  
MOUNTED SEVRES PORCELAIN POT  
POURRI VASES AND COVERS**

CIRCA 1775

Each with flower finial and pierce rim, on a spiral-  
cast socle and circular base

8 in. (20.5 cm.) high

(2)

\$1,000-1,500

**PROVENANCE:**

Acquired from René Weiller, Paris.



° 1146

**A PAIR OF LOUIS XVI STYLE ORMOLU  
TWO-LIGHT BOUILLOTTE LAMPS**

LATE 19TH/ EARLY 20TH CENTURY

With adjustable tôle shades, electrified

20 in. (51 cm.) high

(2)

\$1,000-1,500



◦ ■ 1147

**A LOUIS XVI ORMOLU AND PORCELAIN-MOUNTED BOIS CITRONNIER, BOIS SATINE AND AMARANTH BONHEUR DU JOUR**

ATTRIBUTED TO CLAUDE-CHARLES SAUNIER, CIRCA 1780

The superstructure with a pair of cupboard doors later fitted with Sevres oval porcelain plaques, the frieze drawer enclosing a velvet-lined writing surface and three wells

38½ in. (98 cm.) high, 31 in. (79 cm.) wide, 13½ in. (45 cm.) deep

\$20,000–40,000

**PROVENANCE:**

Lady Frances Waldegrave (1821-1879), Strawberry Hill, Twickenham.  
With Duveen Brothers, London.  
Sir George Cooper.  
Felix Lawrence, New York.  
With Rosenberg and Stiebel.  
Acquired from René Weiller, Paris, in 1971.

**LITERATURE:**

S. de Ricci, *Louis XVI Furniture*, London and New York, n.d., illus. p. 134.

Claude-Charles Saunier, *maître* in 1752.

Descending from a family of *ébénistes*, Saunier was accepted into the community and the workshop of his father, Jean-Charles, in 1757, which was located in the rue Faubourg Saint-Antoine. Claude-Charles briefly continued to work in the Louis XV style and then rapidly adopted the neo-classic designs of the Transitional and Louis XVI periods that he appears to have favored, and for which he is now renowned. Saunier's success was not confined to France and his reputation reached London through his work for the *marchand-mercier* Dominique Daguerre (F.J.B. Watson, *Louis XVI Furniture*, London, 1960, no. 145, pp. 134-5, fig. 145).

The elegant combination of pale woods such as citronnier with darker fillets of amaranth, is typical of Saunier's work in the 1780's and also reflects a similar taste in England at the same time, a period known as 'The Age of Satinwood'.







## SESSION II

° 1148

### TWO SEVRES PORCELAIN GREEN-GROUND CUPS AND SAUCERS

CIRCA 1757-60, THE FIRST WITH BLUE INTERLACED L'S ENCLOSING DATE LETTER D AND PAINTERS MARK FOR LE GUAY L'AINE, THE CUP INCISED OO AND THE SAUCER I, THE SECOND WITH INCISED FR TO THE SAUCER AND SP AND AB TO THE CUP

The first a *gobelet 'Hebert' et soucoupe* painted with trophies within gilt-enriched foliate cartouches, the second a *gobelet 'Bouillard' et soucoupe* with alternate spirals of flower garlands and green scalloped ribbons gilt with foliate scrolls

5½ in. (13.6 cm.) diameter, the first saucer (4)

\$2,000-3,000

**PROVENANCE:**

The Christner Collection; Christie's, New York, 9 June 1979, lot 246 (the first).

Anonymous sale; Sotheby Parke-Bernet, New York, 5 May 1977, lot 164 (the second).

Étienne-Henry Le Guay *l'aîné* is recorded as a painter of friezes and a gilder at the Sèvres manufactory from 1748-49 and 1751-96.



° 1149

### TWO SEVRES PORCELAIN LARGE TWO-HANDLED GOBELETS, COVERS AND STANDS (GOBELET 'A LAIT' ET SOUCOPE)

CIRCA 1768, THE FIRST WITH FAINT BLUE INTERLACED L'S MARK TO CUP AND STAND, TRACES OF DATE LETTER P TO THE STAND, THE SECOND WITH GREEN INTERLACED L'S TO BOTH CUP AND STAND, VARIOUS INCISED MARKS

The first reserved with pink roses within gilt wreaths on a dark green ground, the second similarly decorated on a pale green *pointillé* ground

7½ in. (19 cm.) diameter, the stands (6)

\$5,000-8,000

**PROVENANCE:**

With Lévy-Lacaze, Paris.



° 1150

### AN ASSEMBLED SEVRES PORCELAIN PART TEA SERVICE

CIRCA 1768, FIVE PIECES WITH INTERLACED L'S MARKS, FOUR WITH DATE LETTER P, PAINTER'S MARKS FOR PIERRE LE JEUNE, JOFFROY, BERTRAND AND NIQUET, VARIOUS INCISED MARKS

Painted with scattered pink roses within gilt laurel wreaths, gilt dentil rims, comprising: a teapot and cover (*théière 'Calabre'*); a sugar-bowl and cover (*pot à sucre 'Hébert'*); two ogiform cups and saucers (*gobelets 'Hébert' et soucoupes*); a coffee-can and saucer (*gobelet 'Litron' et soucoupe*); and a tiny teacup and saucer (*gobelet 'Bouillard' et soucoupe*)

4⅞ in. (12.3 cm.) diameter, the largest saucer (12)

\$4,000-6,000

**PROVENANCE:**

With Lévy-Lacaze, Paris, 15 March 1972.





° 1151

**AN ASSEMBLED SEVRES PORCELAIN PART DINNER SERVICE**

LAST QUARTER OF THE 18TH CENTURY, VARIOUS DATE LETTERS,  
PAINTER'S AND INCISED MARKS

Painted with scattered roses, berried laurel vine at the gilt dentil rim, comprising: two oval sugar-bowls on fixed stands and one cover (*sucrier 'Monsieur le premier'*); an oval dish (*compotier 'oval'*); two circular dishes (*compotiers 'ronds'*); a lobed bowl (*jatte 'rond'*); three coffee-cups and three saucers (*gobelets 'Litron' et soucoupes*); and forty dinner plates (*assiettes 'unies'*)

9½ in. (24 cm.) diameter, the plates

(53)

\$8,000–12,000

**PROVENANCE:**

Possibly part of the *'roses et feuillage'* service delivered to Louis XVI, 1775 (one plate).

Anonymous sale; Sotheby's, New York, 25 October 1991, lot 371.

° 1152

**A PAIR OF SEVRES PORCELAIN GREEN-RIBBONED FLOWER-POTS AND STANDS FILLED WITH PORCELAIN FLOWERS ON TOLE STEMS (VASES 'HOLLANDOIS' 2EME GRANDEUR)**

THE PORCELAIN CIRCA 1758, BLUE INTERLACED L'S MARK ENCLOSING DATE LETTER E, PAINTER'S MARK FOR JEAN-LOUIS MARIN, THE VINCENNES AND OTHER FLOWERS ON LATER TOLE STEMS

Each of typical serpentine fan shape set into a shaped oval pierced stand, painted to one side with putti and to the other three with trophies in clouds within gilt-enriched green ribbons

18½ in. (46.9 cm.) high, overall

(6)

\$60,000–80,000

**PROVENANCE:**

R. Sneyd, Esq.; Phillips, London, 11 June 1849, lot 81 (as part of a garniture of three vases comprising the present pair and a central vase in the larger and more horizontal 1st size).

Sir Frederick Adair Roe, Bart.; Christie's, London, 25 & 27 May 1867, lot 173 (£1816,10 to the Earl of Dudley as part of a garniture of three vases comprising the present pair and a central vase in the larger and more horizontal 1st size).

The Right Honourable the Late Earl of Dudley; Christie's, London, 21 May 1886, lot 177 (£600 to Davis) [Lot 176 in this sale was the *1re grandeur* vase that formed the aforementioned garniture, now paired with a second example of similar size and decoration, sold as lot 176 for £1,353 to Bone].

Baron Gustave de Rothschild (1829-1911), Paris.

Baron Elie de Rothschild; offered as The Property of a Nobleman (formerly in the collection of Gustave de Rothschild...), Christie's, London, 30 May 1963, lot 56 (unsold).

With Rosenberg & Stiebel, New York.

Henry Ford II, collection no. B-28-b; Sotheby Parke Bernet, New York, 25 February 1978, lot 44.

**LITERATURE:**

Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, Vol. I, pp. 88, footnote rr.

Searching the Sèvres factory records for vases '*Hollandois*' decorated with green ribbons, four corresponding entries can be found circa 1757-1759 with prices for pairs of the second size varying between 360 and 480 *livres*. These are:

The pair bought by the *marchand mercier* Lazare Duvaux during the second half of 1757 for 480 *livres* each [MNS Vy2 fo 48v].

The pair bought for cash by an unknown buyer 14 September 1758 for 480 *livres* each [MNS Vy2 fo 68v].

The pair bought by Louis XV December 1758 at a cost of 360 *livres* each [MNS Vy2 fo 77v]

The pair bought by Madame de Pompadour in December 1758 at a cost of 360 *livres* each to form a garniture with a larger vase of the same form (vase '*Hollandois*'; *1re grandeur*) [MNS Vy2 fo 78r].

Of currently known examples, all are painted with putti in clouds holding military attributes – swords, helmets, etc. All but one set of three have gilding on the ribbons virtually identical to that found on the present pair of vases. The exception is the garniture of three vases now in a private collection, sold Sotheby's, Paris, 20 October 2005, lot 161. Marked with date letter D, these are slightly more richly decorated than the norm, with rope-twist decoration in place of the simple lacy gilt edging found on the others. The temptation is to attribute these as the only garniture recorded, that purchased by Mme. de Pompadour in December 1758.

But a second garniture is known to which the present pair at one time belonged. Sold at auction as a set of three fan-shaped vases by Phillips in 1849 (R. Sneyd, Esq.) and Christie's in 1867 (Sir Frederic Adair Roe, Bart.) where acquired by the noted collector the Earl of Dudley, it was sold at Christie's in 1886 by his estate. This time, the garniture was split into two lots. Lot 176 comprised a 'pair' of the first size formed by combining the central vase from the original garniture with another similar. It was acquired by Baron Schröder and subsequently sold again by Christie's in 1910 when his estate was liquidated. Lot 177 comprised the pair of the second size – the present pair – which acquired their flowers between 1963 when unsuccessfully offered by Christie's on behalf of Baron Elie de Rothschild and when sold a few years later by Rosenberg & Stiebel acting on his behalf and acquired by Henry Ford II.

A pair of vases '*Hollandois*' of the second size retaining their metal liners, also with Rothschild provenance and marked with date letter E, were included in the sale of 'Mentmore' in May 1977 as lot 2134 and again by Sotheby's, 5 March 1985, lot 96.

An outlier is the single example from the collection of Gilbert Lévy, sold Drouot, Paris, 23 November 1967, lot 105 and again two years later by Sotheby & Co., London, 3 June 1969, lot 106 where repurchased for £700 by Gilbert Lévy. Both catalogue entries note a date letter for 1774 which seems late for this decoration.

If one disregards the garniture purchased by Mme de Pompadour, three sales records remain that refer to the present pair of vases, the pair sold at Mentmore, and the single from the Gilbert Lévy collection which may well have originally been a pair– with no entries seeming to correspond to the single vase of the first size acquired by the Earl of Dudley. The question remains – which is which? But with virtually identical decoration, it seems an impossibility to confirm with certainty – although it would be nice to speculate that the present pair is that acquired by the King as part of a garniture similar to that acquired by Mme. de Pompadour.









1153

◦ 1153

**AN ORMOLU-MOUNTED SEVRES PORCELAIN MONTEITH (SEAU CRENELLE)**

THE PORCELAIN SECOND HALF OF THE 18TH CENTURY, BLACK INTERLACED L'S MARK, PAINTER'S MARK FOR DRAND, THE ORMOLU 20TH CENTURY

The serpentine oval bowl with foliate scroll handles and pierced gilt-bronze foot mount, painted with scattered bouquets and sprigs within blue-line-and-gilt-dash filets at the rim and foot rim

12 in. (30.4 cm.) long

\$2,500–3,500

**PROVENANCE:**

Mrs. Alan L. Corey; Sotheby Parke Bernet, New York, 5 December 1974, lot 65. The Christner Collection; Christie's, New York, 9 June 1979, lot 208.

François Drand is recorded as a painter of flowers and as a gilder at the Sèvres manufactory from 1764–80.

◦ 1154

**A SEVRES PORCELAIN OVAL FLOWER VASE (CUVETTE A FLEURS 'ROUSSEL'), GLASS COOLER (SEAU A VERRE 'ORDINAIRE') AND A SAMSON GLASS COOLER**

THE SEVRES PORCELAIN CIRCA 1768, THE CUVETTE WITH INTERLACED L'S ENCLOSING DATE LETTER P, PAINTER'S MARK FOR MEREAUD LE JEUNE, THE SEVRES COOLER WITH PAINTER'S MARKS FOR MUTEL AND AN UNIDENTIFIED PAINTER; THE SAMSON COOLER 19TH/20TH CENTURY

All painted with loose bouquets, blue-line-and-gilt-dash rims

9½ in. (24.4 cm.) wide, the cuvette

(3)

\$2,000–3,000

**PROVENANCE:**

With Lévy-Lacaze, Paris, June 1968 (the cuvette).

See [www.christies.com](http://www.christies.com) for further information regarding the attribution of the shape name, *cuvette à fleurs 'Roussel'*, as well as information regarding the Sèvres artists.



1154

° 1155

**A SEVRES PORCELAIN BOTTLE COOLER (SEAU A BOUTEILLE 'ORDINAIRE')**

CIRCA 1772, BLUE INTERLACED L'S ENCLOSING DATE LETTER T, PAINTER'S MARK FOR JP BOULANGER

Painted front and back with a loose bouquet, the ribbed rim and footrim with blue-line-and-gilt-dash decoration

10½ in. (26.6 cm.) wide, overall

\$3,000–5,000

**PROVENANCE:**

With Lévy-Lacaze, Paris, 15 March 1972.

Jean-Pierre Boulanger is recorded as a gilder and painter of patterns at the Sèvres manufactory from 1754-85.

° 1156

**TWO SEVRES PORCELAIN FLOWER VASES (CUVETTE A FLEURS 'COURTEILLE', 2EME GRANDEUR)**

CIRCA 1767, BOTH WITH BLUE INTERLACED L'S ENCLOSING DATE LETTER O, ONE WITH PAINTER'S MARK FOR JOFFROY, INCISED WITH A LINE BISECTING AN OVAL, THE OTHER WITH PAINTER'S MARK FOR NOEL, AN INCISED TRIANGLE TO ONE FOOT

Painted with swags of flowers suspended from bows

9½ in. (24 cm.) long

(2)

\$2,000–3,000

**PROVENANCE:**

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

Confiscated from the above following the Nazi occupation of Paris by the Einsatzstab Reichsleiter Rosenberg after May 1940 (ERR no. R4367).

Recovered by the Monuments, Fine Arts and Archives Section from the 'Lager Pater' salt mines, Alt Aussee.

Transferred to the Munich Central Collecting Point, 27 June 1945 (MCCP no. 1208).

Repatriated to France, 2 March 1946.

With Lévy-Lacaze, Paris, October 1974.

See [www.christies.com](http://www.christies.com) for more information on the Sèvres artists.



1155



1156



1157

° 1157

**A FRENCH ORMOLU-MOUNTED SEVRES PORCELAIN TEACUP**  
THE PORCELAIN MID-18TH CENTURY, THE MOUNTS LATER AND BY ESCALIER DE CRYSTAL

The underside of the foot inscribed *Escalier de Crystal Paris*

4. ½ in. (11.5 cm.) high

\$300-500

° 1158

**TWO SEVRES PORCELAIN BOTTLE COOLERS (SEAUX 'A DEMI BOUTEILLE') FITTED WITH PORCELAIN AND GILT-TOLE FLOWERS**

THE COOLERS CIRCA 1769, BLUE INTERLACED L'S ENCLOSING DATE LETTER Q, PAINTER'S MARKS FOR NIQUET; THE FLOWERS 18TH CENTURY AND LATER; THE GILT-TOLE 19TH/20TH CENTURY

Each half-bottle cooler painted with scattered bouquets and sprigs within blue-line-and-gilt-dash filets, fitted with a bouquet of porcelain flowers on gilt tôle stems

18 in. (45.7 cm.) high, overall

(4)

\$5,000-7,000

**PROVENANCE:**

Vicomtesse Vigier; Palais Galliera, Paris, 3 June 1970, lot 226.

Nicquet is recorded as a flower painter at the Sèvres manufactory from 1764-92.



1158

° 1159

**A SEVRES PALE-GREEN GROUND ICE-CUP (TASSE 'A GLACE')**

CIRCA 1758, BLUE INTERLACED L'S ENCLOSING DATE LETTER E,  
PAINTER'S MARK FOR FRANCOIS BINET

Edged with waves of gilt flowering vine suspending colorful flowers

2½ in. (6.2 cm.) high

\$2,000–3,000

**PROVENANCE:**

With Lévy-Lacaze, Paris, 1968.

The present ice-cup may be either from a service given by Louis XV as a gift to Frederic V of Denmark or from a service acquired by the duc de Choiseul. See D. Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, no. 57-2, pp. 295-298 and no. 59-1, pp. 309-310.



1159

° 1160

**A SEVRES PORCELAIN PALE-GREEN GROUND SUGAR-BOWL AND COVER (POT A SUCRE 'BOURET', 2EME GRANDEUR) AND ECUELLE AND COVER (ECUELLE 'RONDE TOURNEE')**

CIRCA 1757, THE SUGAR-BOWL WITH BLUE INTERLACED L'S  
ENCLOSING DATE LETTER D, INCISED O, THE ECUELLE INCISED  
3BB

Each painted with spiral reserves of flowers alternate with bands of mottled green edged with gilt twisted bell-flowers

7¾ in. (18.6 cm.) wide, overall

(4)

\$3,000–5,000

**PROVENANCE:**

With Lévy-Lacaze, Paris, 1968 (the sugar-bowl).

The Christner Collection; Christie's, New York, 9 June 1979, lot 243 (the ecuelle).

**EXHIBITED:**

New York, The Frick Collection, 1980, no. 16 (the sugar-bowl).



1160



1161

° 1161

**A PAIR OF SEVRES PORCELAIN  
TURQUOISE-GROUND CUPS AND  
SAUCERS (GOBELETS 'HEBERT' ET  
SOUCOUPES)**

THE PORCELAIN 18TH CENTURY, ALL  
FACTORY MARKS ABRADED, ONE CUP  
INCISED CC, ONE SAUCER INCISED I, THE  
DECORATION OF LATER DATE

Each painted with cartouches of birds in  
landscape reserved against turquoise trellis  
ribbons enclosing flowers, gilt dentil rims

5½ in. (13.5 cm.) diameter, the saucers (4)

\$1,200-1,800

° 1162

**TEN SEVRES PORCELAIN OZIER-  
MOLDED PLATES (ASSIETTES 'A OSIER')**

1774-87, VARIOUS INTERLACED L'S, DATE  
LETTER, PAINTER'S AND INCISED MARKS

Painted with scattered bouquets with lobed  
basket-weave molded borders edged with blue-  
line-and-gilt-dash decoration

9½ in. (24 cm.) diameter (10)

\$1,500-2,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 4 July 1977,  
lot 27.



1162

° 1163

**A SEVRES PORCELAIN BLEU CELESTE  
TAILLANDIER TEAPOT AND NOTCHED  
COVER AND CUP AND SAUCER  
(GOBELET 'LITRON' ET SOUCOUPE,  
4EME GRANDEUR)**

CIRCA 1775-86; THE TEAPOT WITH BLUE  
INTERLACED L'S ENCLOSING DATE  
LETTERS JJ AND PAINTER'S MARK FOR  
VINCENT TAILLANDIER, INCISED 3; THE  
SAUCER WITH SMALL BLUE INTERLACED  
L'S MARK, THE CUP INCISED DA

Each painted with scattered pink roses reserved  
within gilt wreaths on the patterned turquoise  
ground

5½ in. (14 cm.) high, the teapot (4)

\$4,000–6,000

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 11 April  
1980, lot 245 (the teapot and cover).

With Lévy-Lacaze, Paris, 1972 (the cup and  
saucer).



° 1164

**A SEVRES PORCELAIN PLATE (ASSIETTE 'UNIE') AND ICE-CUP STAND  
(SOUCOUPE A PIED) FROM A 'SERVICE A RUBANS BLEU CELESTE'**

CIRCA 1770, BOTH WITH INTERLACED L'S ENCLOSING DATE LETTER R AND  
PAINTER'S MARKS FOR FRANÇOIS MICAUD PERE, THE STAND INCISED Y

Painted with roses and flower garlands encircled and entwined with a shaded turquoise  
ribbon, the plate with an additional shaded turquoise band to the center; together with a  
plate with decoration similar to the ice-cup stand

9¾ in. (24.6 cm.) diameter, the largest plate (3)

\$7,000–10,000

**PROVENANCE:**

Almost certainly delivered to Monsieur Dulac during the second half of  
1770 (the plate with additional band to center).

Either from a service delivered to Monsieur le cavalier  
Lambert or from a service delivered to Monsieur  
Buffault, likely on behalf of Madame du Barry,  
1770 (the stand).

With Lévy-Lacaze, Paris, 1971 (the stand) and  
1974 (the similarly decorated plate).

The Christner Collection; Christie's, New  
York, New York, 9 June 1979, lot 201 (the  
plate with additional band to center).

There were three deliveries of  
services in the '*rubans bleu céleste*'  
pattern in 1770, the year the ice-cup  
stand and plate were produced. The  
plate, with its additional central band  
is almost certainly from the service  
delivered to Monsieur Dulac during the  
second half of 1770. The ice-cup stand  
could be from either a service delivered  
to Monsieur le cavalier Lambert or from a  
service delivered to Monsieur Buffault, likely  
on behalf of Madame du Barry, as a supplement to  
the service ordered in 1769.





° 1165

**A SEVRES PORCELAIN ECUELLE, COVER AND STAND (ECUELLE 'RONDE TOURNEE', 3EME GRANDEUR, ET PLATEAU 'ROND', 1RE GRANDEUR)**

CIRCA 1775, BLUE INTERLACED L'S ENCLOSING DATE LETTER X, BOTH THE ECUELLE AND STAND WITH PAINTER'S MARKS FOR JEAN-BAPTISTE TANDART L'AINE AND UNIDENTIFIED P MARKS, GILDER'S MARK FOR FRANCOIS BAUDOIN PERE

With gilt pierced handles and finial, painted with scrolling garlands

9½ in. (24 cm.) wide, the stand overall (3)

\$1,500-2,000

**PROVENANCE:**

With Lévy-Lacaze, Paris, 10 May 1972.

See [www.christies.com](http://www.christies.com) for further information regarding the artists' dates at Sèvres.

° 1166

**TWO SEVRES PORCELAIN PINK-GROUND PLATES (ASSIETTES 'UNIES')**

CIRCA 1775, BOTH WITH INTERLACED L'S ENCLOSING DATE LETTER X AND GILDER'S MARK FOR FRANÇOIS BAUDOIN PERE, ONE WITH PAINTER'S MARK FOR NICOLAS BULIDON AND INCISED HZZ, THE OTHER FOR LOUIS-CHARLES MERAUD AND INCISED XH

Each with a central loose bouquet, the border with similar flowers within gilt *ciselé* cartouches of grasses and flowers linked by garlands

9¾ in. (24.3 cm.) diameter (2)

\$6,000-8,000

**PROVENANCE:**

With Lévy-Lacaze, Paris, 1971.

See [www.christies.com](http://www.christies.com) for further information regarding the artists' dates at Sèvres.





° 1167

**A SEVRES PORCELAIN PINK-GROUND CUP AND SAUCER (GOBELET 'BOUILLARD' ET SOUCOUBE, 1RE GRANDEUR)**

CIRCA 1761, THE SAUCER WITH BLUE INTERLACED L'S ENCLOSING DATE LETTER H ABOVE AN UNIDENTIFIED PAINTER'S MARK, INCISED BACKWARDS S, THE CUP WITH FAINT TRACES OF AN L'S MARK, INCISED OO

Each painted with a loose bouquet reserved within a gilt cartouche of flowers and grasses, the gilding enriched in carmine

5¼ in. (13.5 cm.) diameter, the saucer (2)

\$2,500–3,000

**PROVENANCE:**

Mr. & Mrs. Deane Johnson; Sotheby Parke Bernet, New York, 9 December 1972, lot 24.

Dr. Annela Brown; Sotheby Parke Bernet, New York, 23 April 1977, lot 62.

The 3 and dots mark is for an unidentified flower painter active at the Sèvres manufactory from 1756-61 and in 1764.



° 1168

**A SELECTION OF SEVRES PORCELAIN PINK-GROUND TABLEWARES**

CIRCA 1761-65, BLUE INTERLACED L'S ENCLOSING DATE LETTER E TO THE CUP AND SAUCER, DATE LETTER X TO THE DISH, FURTHER MARKS NOTED BELOW

Each painted with loose bouquets reserved within gilt cartouches of flowers and grasses, comprising: a shell-shaped dish (*compotier coquille*), with painter's marks for Nicquet and gilder's marks for François Badouin père, Michel-Barnabé Chavaux and François Drand; and a cup (possibly *gobelet 'couvert'*), a cover and a saucer, with painter's marks for Micaud père

8¾ in. (22.1 cm.) wide, the dish (4)

\$2,500–3,500

**PROVENANCE:**

With Lévy-Lacaze, Paris, 1971 (the dish).

Mr. & Mrs. Deane Johnson; Sotheby Parke Bernet, New York, 9 December 1972, lot 24 (the cup, cover, saucer).

Dr. Annela Brown; Sotheby Parke Bernet, New York, 23 April 1977, lot 62 (the cup, cover, saucer).

See [www.christies.com](http://www.christies.com) for further information regarding the artists dates at Sèvres.





° 1169

**TWO SEVRES PORCELAIN CUPS AND SAUCERS (GOBELETS 'LITRON' ET SOUCOUPES, 3EME ET 2EME GRANDEUR)**

CIRCA 1778 AND 1782, THE FIRST WITH CROWNED INTERLACED L'S ENCLOSING DATE LETTERS AA, PAINTER'S MARKS FOR A. BUTEUX ONCLE AND P.-T. BUTEUX; THE SECOND WITH INTERLACED L'S ENCLOSING DATE LETTERS EE, PAINTER'S MARKS FOR HIREL DE CHOISY AND E.-G. GIRARD, VARIOUS INCISED MARKS

The first painted with a purple filet suspending blue drapery swags and flowers from bows; the second with entwined blue beading interlaced with trailing rose vine, both with gilt dentil rims

5½ in. (13.5 cm.) diameter, the larger saucer (4)

\$1,500-2,500

See [www.christies.com](http://www.christies.com) for further information regarding the Sèvres workmen on these pieces.



° 1170

**AN ASSEMBLED SET OF TWENTY-SIX SEVRES AND SEVRES STYLE PLATES 18TH TO 20TH CENTURY, VARIOUS MARKS**

All painted with loose bouquets, the lobed borders edged with blue line and gilt dash decoration, comprising:

Nine Sèvres dinner plates, 18th century, 9½ in. (24 cm.) diameter

Nine French Sèvres style dinner plates, 20th century, 9½ in. (24 cm.) diameter

Eight Paris Sèvres style dessert plates, 19th century, 8¾ in. (21.3 cm.) diameter (26)

\$2,000-3,000

° 1171

**A SEVRES PORCELAIN BLEU CELESTE  
POINTILLE ECUELLE, COVER AND  
STAND (ECUELLE 'ROND TOURNEE' ET  
PLATEAU 'ROND', 3EME GRANDEUR)**

CIRCA 1770, BOTH THE BOWL AND STAND  
WITH BLUE INTERLACED L'S ENCLOSING  
DATE LETTER R AND PAINTER'S MARK FOR  
PIERRE-ANTOINE MERAUD L'AINE, THE  
BOWL FAINT WITH INDISTINCT INCISED  
MARKS

Painted with a rich border of alternating rose  
wreaths with berried laurel wreaths enclosing a  
gilt-centered blue daisy-like flower reserved within  
a gilt-edged scalloped band, cornflower petals  
between each scallop, a turquoise *pointillé* ground  
peaking through at the rim

7¾ in. (19.6 cm.) diameter, the stand (3)

\$4,000–6,000

Pierre-Antoine Méreaud *l'ainé* is recorded as a  
painter of flowers and patterns at the Sèvres  
manufactory from 1754–91.



° 1172

**A SEVRES PORCELAIN BUTTER-  
TUB AND COVER ON FIXED STAND  
(BEURRIER)**

THE PORCELAIN 18TH CENTURY, THE  
DECORATION POSSIBLY OF LATER DATE

Painted with concentric bands of berried laurel,  
gilt dentil and bouquets of roses and corn flowers  
reserved within 'pearl' surrounds and linked by  
swags of flowers suspended from bows

7¾ in. (19.6 cm.) diameter (2)

\$1,200–1,800

**PROVENANCE:**

Anonymous sale; Sotheby's, New York, 31 October  
1981, lot 116.









° 1173

**ATTRIBUTED TO JEAN-MARC NATTIER (PARIS 1685-1766)**

*Portrait of a lady in blue, bust-length*

oil on canvas, oval  
24½ x 20⅞ in. (62.2 x 51.8 cm.)

\$20,000–30,000

**PROVENANCE:**

Jacques Doucet (1853-1929), Paris, by 1905; his sale, Georges Petit, Paris, 6 June 1912, lot 169, as Jean-Marc Nattier (100,000 francs). Eugene Fischhof (1853-1926), Paris and New York; his sale, Georges Petit, Paris, 14 June 1913, lot 34, as Jean-Marc Nattier (97,000 francs). Private collection, Lille. with Galerie Pardo, Paris, where acquired by the present owner in 1981.

**LITERATURE:**

P. de Nolhac, *J.-M. Nattier: peintre de la cour de Louis XV*, Paris, 1905, p. 143, illustrated, as Jean-Marc Nattier.  
L. Dimier, *Les peintres Français du XVIIIe siècle: histoire des vies et catalogue des oeuvres*, II, Paris and Brussels, 1930, p. 128, no. 135, as Jean-Marc Nattier.  
F. Chapon, *Mystère et splendeurs de Jacques Doucet, 1853-1929*, Paris, 1984, p. 91, as Jean-Marc Nattier.

Despite his reception into the Académie Royale in 1717 as a history painter, over the course of the next half-century Nattier became arguably the leading court portraitist in Paris. This painting likely dates to 1736, several years after Nattier first ingratiated himself into courtly society, as indicated by the existence of a signed and dated copy in rectangular format (Present location unknown). A second copy in pastel, signed and dated 1746, was sold Dallas, Dallas Auction Gallery, 11 January 2006, lot 197. A nearly identical treatment of background foliage appears in Nattier's exquisite *Portrait of Françoise-Renée de Carbonnel de Canisy, marquise d'Antin* of 1738 (Paris, Musée Jacquemart-André).

The painting has an exceptional provenance, having formerly been in the collection of the eminent French fashion designer Jacques Doucet. When the painting featured in Doucet's 1912 sale, described by contemporaries as 'the sale of the century', it brought the princely sum of 100,000 francs. Of all French paintings in the sale, it was eclipsed only by masterpieces by Chardin, Fragonard, Robert, and Vigée Le Brun.



° 1174

**FRANÇOIS-HUBERT DROUAIS (PARIS 1727-1775)**

*Portrait of Marie-Anne Louise Drouais (1762-1776), the artist's daughter, half-length*

oil on canvas, oval  
31½ x 25¼ in. (80 x 64.1 cm.)

\$40,000–60,000

**PROVENANCE:**

(Probably) The artist's wife, Anne Françoise Doré (1732-1809) and the artist's sister-in-law, Marie-Jeanne Doré (b. 1736), Paris, and by whom bequeathed to Achille-Joseph-Étienne Valois (1785-1862), Paris, and by descent to his grandson Noël Valois (1855-1915), Paris, and thence by descent in the family until 1972. with Galerie Heim, Paris, where acquired by the present owner in 1973.

**EXHIBITED:**

Paris, Galerie Heim, *Le choix de l'amateur: Selection de peintures et sculptures du XVe au XVIIIe siècle*, 15 March-30 April 1974, no. 40.

**LITERATURE:**

C. Gabillot, 'Les Trois Drouais', *Gazette des Beaux-Arts*, XXXV, 1906, p. 247, illustrated.

Following training in the Parisian studios of, among others, Charles-Joseph Natoire and François Boucher, Drouais was made an associate member of the Académie Royale in 1755 and three years later was received as a full member. Around this time the French crown provided the first of many commissions—a double portrait of the Duc de Berry and the Comte de Provence, later Louis XVI and Louis XVIII—that would sustain Drouais until his death. Much as with his court portraits, this sensitive portrayal of Drouais' teenage daughter is characterized by a remarkable informality that emphasizes the sitter's grace and beauty through the relaxed intimacy of her pose, her softly modeled porcelain skin and her shimmering gold-embroidered drapery.



° 1175

**JEAN-FRÉDÉRIC SCHALL (STRASBOURG 1752-1825 PARIS)**

Le chien favori

signed 'Schall / F...' (lower right)

oil on panel

12¾ x 9½ in. (32.4 x 24.2 cm.)

\$15,000–20,000

**PROVENANCE:**

Collection of the Comtes de la Béraudière (according to a label on the reverse).  
with Galerie Louis Paraf, Paris.

with Knoedler, New York, from September 1928, where acquired in September  
1929 by

Edith Kane Baker, Vikings Cove, Locust Valley, New York; her sale, Sotheby's  
Parke-Bernet, New York, 29 October 1977, lot 227, where acquired by the late  
owner.

**EXHIBITED:**

New York, Rosenberg & Stiebel, *Chez Elle, Chez Lui: At Home in 18th Century  
France*, 23 April-13 June 1987, no. 22.





° 1176

**MICHEL GARNIER (SAINT-CLOUD 1753-1819 PARIS)**

*A musical group in an interior*

signed 'M. Garnier.' (lower right, on the base of the door)  
oil on paper laid down on canvas  
9 7/8 x 12 7/8 in. (24.2 x 32.5 cm.)

\$40,000-60,000

**PROVENANCE:**

Anonymous sale; Palais Galliera, Paris, 9 December 1967, lot 16.  
with Galerie Pardo, Paris, where acquired by the present owner in 1975.

**EXHIBITED:**

New York, Rosenberg & Stiebel, *Chez Elle, Chez Lui: At Home in 18th Century France*, 23 April-13 June 1987, no. 29.

**LITERATURE:**

'Le Guide de l'acheteur', *Connaissance des Arts*, CXCIV, May 1968, p. 129, no. 4, illustrated.

Michel Garnier was born in Saint-Cloud, near Paris, and studied under the preeminent history painter and *Premier Peintre du Roi*, Jean-Baptiste Marie Pierre (1702-1789). He enjoyed the patronage of Louis-Philippe-Joseph d'Orléans, Duc de Chartres (1747-1793), and exhibited at the Paris Salons between 1793 and 1814. An occasional portraitist and painter of still lifes, it was for his small-scale domestic genre scenes in *le goût hollandaise* that Garnier gained renown. *Le goût hollandaise* was a style that imitated the refined, highly detailed technique employed in 17th century Dutch *fijnschilders*, as evidenced by the present painting. It was popularized toward the end of the *Ancien Régime* by a number of Garnier's contemporaries, among them Marguerite Gérard and Louis-Léopold Boilly.

° 1177

**MARIE-VICTOIRE LEMOINE (PARIS 1754-1820)**

*Portrait of the artist, three-quarter-length, holding a palette and brushes*

oil on canvas

26¾ x 19¼ in. (67.6 x 49.5 cm.), with painted additions of ¼ in. on all sides

\$60,000–80,000

**PROVENANCE:**

Private collection, Paris.

with Wildenstein, Paris, where acquired by the present owner in 1978.

**EXHIBITED:**

Richmond, Virginia Museum of Fine Arts, *Portrait Panorama*, 10 September-12 October 1947, no. 10 under 'The Lyrical Portrait'.

Tulsa, Philbrook Art Center, 1949, on loan.

São Paulo, Museu de Arte de São Paulo, *O Retrato na Franca: do renascimento ao neoclassicismo*, January 1952, no. 25.

Winston-Salem, Salem Fine Arts Center and Raleigh, North Carolina Museum of Art, *Women: A Historical Survey of Works by Women Artists*, 27 February-20 April 1972, no. 11.

New York, Wildenstein, *French Neoclassicism: Paintings, Drawings and Sculpture from the Gallery's Collection*, 16 April-15 May 1976, no. 11.

**LITERATURE:**

A. Sutherland Harris and L. Nochlin, *Women Artists: 1550-1950*, exhibition catalogue, Los Angeles, 1976, p. 181, note 1.

J. Baillio, 'Vie et oeuvre de Marie Victoire Lemoine (1754-1820)', *Gazette des beaux-arts*, CXXVII, 1996, p. 151, no. 19, fig. 32.

In this self-portrait, Marie-Victoire Lemoine warmly engages the viewer with a convivial smile and holding the palette and brushes that identify her profession. It is just one of two known self-portraits by the artist, together with the c. 1780/90 portrait in the Musée des Beaux-Arts, Orléans, in which she appears in more formal garments and in the guise of the personification of Painting. Lemoine's celebrated *The Interior of an Atelier of a Woman Painter* (Metropolitan Museum of Art, New York) has in the past been identified as a self-portrait as a young student, receiving instruction from Madame Vigée-Lebrun (see A. Sutherland Harris and L. Nochlin, *op. cit.*, p. 188, fig. 57), but this reading has been rejected by Katharine Baetjer, on the grounds that Lemoine and Vigée were the same age and there is no evidence that the former ever studied with the latter.

Marie-Victoire the eldest of four daughters born to Charles Lemoine and his wife Marie-Anne Rouselle. She is believed to have studied under the history painter and portraitist François-Guillaume Ménageot (1744-1816), who rented an apartment in the hôtel de Lubert in the rue de Clery, a building that belonged to the art dealer Jean-Baptiste-Pierre Le Brun and his wife Elisabeth Vigée Le Brun (1755-1842), with whose work Lemoine was surely familiar. Lemoine never achieved the commercial success of Vigée Le Brun, but her reputation grew steadily during the late 1770's and 1780's and she received important portrait commissions from members of the royal family and senior figures of the court. In fact, of the just over thirty works by Lemoine that are known today, most are half- or three-quarter-length portraits of this type.

Lemoine probably traveled to Italy in 1793-4, like Vigée Le Brun, who had fled in 1792, to escape the Reign of Terror in France. Although there is no documentary proof of the journey, Joseph Baillio has suggested that such a trip is evidenced by the painting of *A Lady from Frascati with a Guitar player in a Landscape*, location unknown (see J. Baillio, *op. cit.*, pp. 132-4). In 1796 Lemoine exhibited for the first time at the Salon du Louvre, and she continued to exhibit pictures there until 1814, the year of the first Bourbon restoration. Regrettably, none of the portraits, miniatures and genre pictures of children that she exhibited, around twenty in total, were engraved, though their titles suggest that her work was largely inspired by the *oeuvre* of Greuze (e.g., *Young girl holding a dove, small boy playing a violin*, etc.; see *ibid.*).





° 1178

**JEAN-BAPTISTE-LOUIS CAZIN (PARIS 1782-1830)**

*A family seated and couples strolling in a garden*

signed 'JB . Cazin' ('JB' in monogram, lower left)

oil on canvas

25 $\frac{5}{8}$  x 21 $\frac{1}{4}$  in. (65.1 x 54 cm.)

\$15,000–20,000

**PROVENANCE:**

with Galerie Cailleux, Paris, where acquired by  
Jules Féral (1874-1944), Paris.

Private collection, Paris.

with Galerie Heim, Paris, where acquired by the present owner in 1977.

**EXHIBITED:**

Paris, Petit-Palais, *Le paysage Français de Poussin à Corot*, May-June 1925,  
no. 42.

The draftsman, painter and engraver Jean-Baptiste-Louis Cazin received his artistic training under Nicolas-René Jollain and exhibited works at the Paris Salons from 1791 to 1810. Primarily known for his views of Paris, this painting reveals that he was equally adept at painting fanciful scenes of figures enjoying themselves in lush outdoor settings.



° 1179

**SÉBASTIEN JACQUES LECLERC DES GOBELINS (PARIS  
1734-1785)**

*Le concert champêtre*

signed and dated 'LeClerc / 1749' (lower left, on the stone)

oil on canvas

25 $\frac{3}{8}$  x 31 $\frac{1}{8}$  in. (64.5 x 78.9 cm.)

\$20,000-30,000

**PROVENANCE:**

Anonymous sale; Palais Galliera, Paris, 2 December 1975, lot 26.  
with Didier Aaron, Paris, where acquired by the present owner in 1981.

Sébastien Jacques Leclerc was born into a prolific dynasty of artists. He studied under his father, the celebrated history painter and *Peintre du Roi*, Sébastien Leclerc II (1676-1763); his grandfather, Sébastien Leclerc I (1637-1714), was the *Graveur Ordinaire du Roi*, and the leading engraver of his day. Sébastien Jacques Leclerc was, himself, an assistant teacher of perspective at the *Académie Royale de Peinture*, and a teacher at the Gobelins works. He drew much of his inspiration for his *fêtes champêtres* from the genres paintings of Jean-Antoine Watteau (1684-1721), though his scenes frequently display a more pastoral and narrative character.



° 1180

**CIRCLE OF JEAN-BAPTISTE LE PRINCE (METZ 1734-1781 SAINT-DENIS-DU-PORT)**

*Portrait of a girl in a pink dress with a dog, full-length, in a landscape; and  
Portrait of a girl in a blue dress, full-length, in a landscape with a jardiniere on  
a plinth*

oil on canvas, oval  
12 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in. (32.7 x 27.6 cm.)  
a pair (2)

(2)

\$6,000–8,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 24 February 1971, lot 127, as 'J.-B. Leprince'.



° 1181

**JEAN-FRÉDÉRIC SCHALL (STRASBOURG 1752-1825 PARIS)**

*A lady seated by an open window*

oil on panel, oval

10 $\frac{1}{8}$  x 8 $\frac{1}{4}$  in. (25.7 x 20.9 cm.)

\$12,000–18,000

**PROVENANCE:**

Anonymous sale; Sotheby's, London, 10 July 1968, lot 23, where acquired by the following with Frank Partridge, London, where acquired on 12 February 1971 by the late owner.









° 1182  
**A PAIR OF LOUIS XVI ORMOLU  
 CASSETTES**  
 CIRCA 1775

Each finial reversing to a candle socket, on a fluted stem and square plinth

9 in. (23 cm.) high (2)

\$1,500-2,500

° 1183  
**A PAIR OF LOUIS XVI ORMOLU-  
 MOUNTED FAIENCE POT POURRI VASES  
 AND COVERS**

CIRCA 1770, POSSIBLY NORTH EUROPEAN

Each with pierced basketweave lids above tapering bodies

8¾ in. (19.5 cm.) high (2)

\$2,000-4,000

**PROVENANCE:**

Acquired from Roger Tournade, Paris, in 1968.



◦ 1184

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED BLUE  
GLASS VASES**

CIRCA 1780

Each drapery swags at the neck, on a shaped-Greek-key  
cast plinth

8 in. (20.5 cm) high

(2)

\$7,000–10,000

**PROVENANCE:**

With Etienne Levy, Paris.  
The Collection of Antenor Patiño, Paris.  
Acquired from Perrin, Paris, in 1997.

◦ 1185

**A PAIR OF LOUIS XVI ORMOLU TWO-LIGHT  
CANDELABRA**

CIRCA 1780

Each with an urn and two swag-draped candle arms on a  
reeded column and shaped plinth

10¼ in. (26 cm.) high

(2)

\$2,000–3,000



° 1186

**A PAIR OF LATE LOUIS XV ORMOLU-MOUNTED SEVRES BLEU  
NOUVEAU PORCELAIN VASES**

CIRCA 1765-70

Each with fluted lid above angular handles terminating in a pod finial draped with entwined laurel branches, on a shaped Greek key cast base

11¼ in. (28.5 cm.) high

(2)

\$30,000-50,000

**PROVENANCE:**

Anonymous sale; Palais Galleries, Paris, 3 April 1968, lot 15.  
Acquired from J.P. Hagnauer, Paris.

These eye-catching mounted vases embody the austere, architectural style of the first wave of neo-classicism of the 1760s known as the *goût grec*. The new forms and styles of the *goût grec* were largely disseminated by influential designers and *ornemanistes* such as Jean-Charles Delafosse (1734-1791) and Jean-Louis Prieur (1732-1795), alongside architects such as Jean-François de Neufforge (1714-1791) and Victor Louis (1731-1807). The first experimental items of furniture in the *goût grec* were conceived and produced as early as around 1754-1756 with the celebrated bureau plat executed for the *amateur* connoisseur Ange-Laurent Lalive de Jully, probably by Joseph Baumhauer (d. 1772) and Philippe Caffiéri (1714-1774) to the designs of Louis-Joseph Le Lorrain (1714-1759), now in the Musée Condé at Chantilly.

The new avant garde classical style was also enthusiastically adopted at the Sèvres porcelain factory, under the direction of the brilliant Italian-born designer Jean-Claude Chambellan Duplessis (circa 1695-1774) and later his son Jean-Claude-Thomas-Chambellan (1730-1783). Some of the most dazzling and inventive designs in this new idiom were produced at Sèvres, for instance a vase in the British Royal Collection with a similar combination of angular handles and leaf swags which relates to handles featured on plate 312 of Neufforge's *Recueil d'architecture* (published in 9 volumes from 1757-1772, see S. Eriksen, *Early Neo-Classicism in France*, London, 1974, fig. 275 and p. 371).

Vases produced at Sèvres specifically to be mounted in gilt-bronze were often paired with models of mounts which were frequently repeated, and ordered by *marchand-merciers* such as Simon-Philippe Poirier and Dominique Daguerre who each exercised a monopoly on *vases à monter* from Sèvres. However the mounts on these vases, which combine a striking *goût grec* form with a hint of chinoiserie whimsy, for instance in the pagoda-form lids, are apparently unique, suggesting they may have been a special commission.





◦ ■ 1187

**A LOUIS XV ORMOLU-MOUNTED AMARANTH, BOIS SATINE  
AND MARQUETRY TABLE A ECRIRE**

BY PIERRE MIGEON, CIRCA 1745

The shaped rectangular top inlaid with a stylized floral spray, one side fitted with a drawer, stamped *MIGEON, JME*

28 in. (71.5 cm.) high, 26½ in. (67.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$15,000–25,000

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1964.

Pierre IV Migeon (1696-1758), *maître* circa 1721.

Pierre IV Migeon (1696-1758), like so many of the great artisans of Paris, came from a family of craftsmen. He received his *maîtrise* by 1729 and worked in the Faubourg Saint-Antoine in Paris, the traditional *quartier* for cabinet-makers. The majority of his output is in the classic Louis XV style – case pieces with lavish rococo ormolu mounts and veneered in floral marquetry or distinctive geometric patterns. He was known for employing simple veneers in a manner which made use of the natural beauty and grain of the material and for pieces with undulating outlines.

He achieved rapid success, and from early in his career he also acted as a retailer as well as a maker of furniture, sub-contracting work as a *marchand-ébéniste* to his *confrères* who perhaps lacked access to a private business. Pierre IV Migeon produced pieces for an illustrious noble clientele, which led to large commissions by the Court and Madame du Pompadour.







◦ **1188**

**A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHTS**

CIRCA 1780

Each with ribbon-tied tapering backplate, electrified

22½ in. (56.5 cm.) high, 13¾ in. (35 cm.) wide

(2)

\$5,000–8,000

**PROVENANCE:**

A single twin-branch wall-light of this model is illustrated in *Connaissance Des Arts*, March 1968, p. 109.

◦ ■ **1189**

**A PAIR OF LOUIS XV GILTWOOD CHAISES**

BY JEAN-BAPTISTE LELARGE, CIRCA 1745

Each with foliate carved back and seat covered in peach silk(2)

\$3,000–5,000

**PROVENANCE:**

Acquired from Rosenberg & Stiebel, New York, in 1978.

Jean-Baptiste Lelarge, *maitre* in 1738.







◦ ■ 1190

**A LOUIS XVI GILTWOOD CANAPE EN CABRIOLET**

BY PIERRE BRIZARD, CIRCA 1780

Covered in embroidered silk and with four coordinating throw pillows,  
stamped *P. BRIZARD*

53 in. (134.5 cm.) long

\$5,000–8,000

**PROVENANCE:**

The Carlhian Collection; Palais Galliera, Paris, 30 November 1969, lot 236.

Pierre Brizard, *maître* in 1772.



◦ ■ 1191

**A LOUIS XV GILTWOOD FAUTEUIL**  
CIRCA 1740

The cartouche back and serpentine seat covered in peach silk brocade, black-painted 1476 to back rail  
\$5,000–8,000

**PROVENANCE:**

Acquired from Nogatch, Paris, in 1962.

◦ ■ ~1192

**A LATE LOUIS XV ORMOLU-MOUNTED  
TULIPWOOD MARQUETRY TABLE EN  
CHIFFONNIERE**

CIRCA 1765

The side with a compartmented drawer, stamped indistinctly ...ER JME, the medial shelf probably veneered, with paper label inscribed in ink 415 to the underside

29½ in. (75 cm.) high, 18¼ in. (46 cm.) wide, 13¼ in. (34 cm.) deep

\$1,000–1,500





° ■ ~1193

**A LOUIS XV ORMOLU-MOUNTED KINGWOOD, TULIPWOOD  
AND BOIS DE BOUT MARQUETRY TABLE A ECRIRE**

ATTRIBUTED TO ROGER VANDERCRUSE, CIRCA 1750

The frieze drawer enclosing a green leather-lined writing surface and silver-plated sander, pen well and inkwell, stamped indistinctly ...AT...[?]

28¾ in. (73 cm.) high, 29 in. (73.5 cm.) wide, 17½ in. (44.5 cm.) deep

\$15,000-25,000

Roger Vandercruse, known as Lacroix, *maître* in 1755.

This elegant table belongs to a group of similar examples by or attributed to RVLC, including one in the Wrightsman Collection, Metropolitan Museum of Art (illustrated in F.J.B. Watson, *The Wrightsman Collection*, New York, 1966, vol. II, cat. 155, and two further tables sold for the Wildenstein Collection, Christie's, London, 14 December 2005, lots 48 and 49. Each of these tables features the same distinctively shaped top and similar *bois de bout* marquetry foliate trails.



◦ 1194

**A SEVRES BISCUIT PORCELAIN  
RECTANGULAR PLAQUE**

CIRCA 1777

Molded in *bas relief* with three maidens erecting a statue of Cupid on an altar to Love

9¼ in. (23.4 cm.) high, 10⅝ in. (26.9 cm.) wide, excluding the carved giltwood frame

\$4,000–6,000

**PROVENANCE:**

The Christner Collection; Christie's, New York, 9 June 1979, lot 192.

See E. Bourgeois, *Le Biscuit de Sèvres au XVIIIe Siècle*, Paris, 1909, pl. 52, no. 469.



◦ 1195

**A FRENCH ORMOLU-MOUNTED TOILE  
PEINTE PORCELAIN AND TERRACOTTA  
JARDINIÈRE**

ASSEMBLED IN THE LATE 19TH CENTURY,  
THE TOILE AND PORCELAIN MID-18TH  
CENTURY

The toile peinte and porcelain flowers removing to a later liner, gilt inscription 1219 to the reverse

7½ in. (19 cm.) high, 6¼ in. (17 cm.) wide

\$1,000–1,500

**PROVENANCE:**

The Collection of Madame Lucienne Fribourg. Acquired from Alexander & Berendt, London, March 1970.





◦ ■ 1196

**A PAIR OF LOUIS XVI GILTWOOD AND TAPESTRY FAUTEUILS**

BY JEAN-BAPTISTE LELARGE, CIRCA 1780

Each with arched back and bowed seat, covered in 18th century Aubusson tapestry, with French & Co. number 56278-X, stamped I.B. LELARGE

(2)

\$10,000–15,000

**PROVENANCE:**

With French & Company, New York.  
Acquired from Bensimon, Paris, in 1969.

**LITERATURE:**

P. Verlet, *Les Ebénistes du XVIII Siècle*, 1963, p. 274-275.  
'J.B. Lelarge,' *Connaissance des Arts*, February 1966, illus. p. 51.  
C. Fregnac, *Les styles français*, Hachette, 1975, p. 150, illus. no. 4.

Jean-Baptiste Lelarge, *maître* in 1775.

The stamp of I.B. Lelarge most likely refers to Jean-Baptiste III Lelarge, who used the same stamp as his father, Jean-Baptiste II Lelarge, (*maître* in 1738) who died in 1771, at which point his son took over his father's *atelier*. Jean-Baptiste III received his *maîtrise* in 1775 and quickly established a good reputation working for wealthy patrons both in France and abroad and also for the King of Portugal.





1197

◦ 1197

**A PAIR OF FRENCH ORMOLU THREE-BRANCH WALL-LIGHTS  
SECOND HALF 19TH CENTURY**

With ribbon-tied backplate and foliate candle arms, electrified

25 in. (63.5 cm) high, 13 in. (33 cm.) wide

(2)

\$8,000–12,000

**PROVENANCE:**

Acquired from Bensimon, Paris, in 1969.

The model for these unusual wall lights, with their twisted vine backplates, is conceived in the late Transitional style of the 1770s and its ribbon-tied cresting and reeded branches recall the wall-lights supplied by Quentin-Claude Pitoin in 1777 for M. Amelot, *ministre de la maison du Roi* (illustrated in P. Verlet, *Les Bronzes Dorés du XVIIIe Siècle*, France, 1987, p. 89, ill. 94).

18th century versions of this model include a pair was sold from the Lehmann Collection in Paris, Galerie Georges Petit, 4-5 June 1925, lot 92; another pair, probably the same, was sold from the collection of Jaime Ortiz-Patiño, Sotheby's, New York, 20 May 1992, lot 38; and two sets of four were sold from the collection of Wendell Cherry, 20 May 1994, lots 39-40. Four further wall-lights of this model, probably one of the sets from the Cherry sale, are discussed in *Partridge, Recent Acquisitions 1996*, London, no.44, p.107.

◦ 1198

**A PAIR OF LOUIS XVI GILTWOOD BERGERES  
CIRCA 1780**

Each with padded back, arms and seat covered in silk damask

(2)

\$4,000–6,000



1198





◦ ■ ~1199

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD, KINGWOOD,  
SYCAMORE AND FRUITWOOD MARQUETRY DRESSING AND  
WRITING TABLE**

CIRCA 1750

The sliding top with a musical trophy and revealing a velvet-lined hinged writing surface opening to a mirror and flanked by two floral marquetry out-folding compartments

29 in. (74 cm.) high, 31¼ in. (73.5 cm.) wide, 15¼ in. (40 cm.) deep

\$12,000–18,000

**PROVENANCE:**

Acquired from François Léage, Paris, in 1975.







1200



1200

° 1200

**JEAN-BAPTISTE HUET (PARIS 1745-1811)**

*Cupid with two Graces at an altar (i); Cupid crowned by two Graces (ii)*

signed and dated 'J.B. Hüet 1785.' in graphite (bottom) (i);  
signed 'J.B. Hüet' in graphite (lower right) (ii)

black chalk, watercolor, oval  
8¾ x 7 in. (22.2 x 17.7 cm.) (each)

(2)

\$4,000–6,000

**PROVENANCE:**

Jules Fribourg, Paris; Hôtel Drouot, Paris, 28 May 1969, lot 10.

**ENGRAVED:**

by Alexandre Chaponnier (*Inventaire du fonds français. Graveurs du XVIIIe siècle*, IV, Paris, 1940, p. 181, nos. 6 (as *Les Grâces enchaînées par l'Amour*), 5 (as *L'Amour couronné par les Grâces*))

Designer, engraver and painter of pastoral and animal scenes - the so-called *petite manière* -, Huet was born into a family of artists and entered the studio of Jean-Baptiste Le Prince in 1764. Both delicately drawn, these romantic scenes continue the Arcadian imagery popularized by his master and François Boucher. Both drawings were reproduced by Alexandre Chaponnier in a color stipple engraving. The style and technique of these drawings is comparable to *La Bergère assise* in the Louvre (inv. 27200; see X. Salmon, *Dansez, embrassez qui vous voudrez. Fêtes et plaisirs d'amour au siècle de Madame de Pompadour*, exhib. cat., Louvre-Lens, 2015, no. 101, ill.).



1201



° 1202

**NIKLAS LAFRENSEN II, CALLED LAVREINCE (STOCKHOLM 1737-1807)**

*A couple at the clavichord*

signed lower right  
black chalk, gouache, heightened with white  
9 x 6¾ in. (22.8 x 17.1 cm.)

\$3,000–5,000

**PROVENANCE:**

with Rosenberg & Stiebel, New York, 1981.

**EXHIBITED:**

New York, Rosenberg & Stiebel, *Chez Elle, Chez Lui: At Home in 18th-Century France*, 1981, no. 47 (catalogue by P. Hunter-Stiebel).

A typical work by the Swedish artist, a miniaturist at the court of King Gustav III, this work displays all the hallmarks of Lavreince's style: the light application of the medium and the luminous treatment of the subject, a frivolous depiction of contemporary Parisian life.

° 1203

**FRENCH SCHOOL, 18TH CENTURY**

*Decorative panel design*

colored chalks  
11¾ x 5 7/8 in. (29.8 x 14.9 cm)

\$300–500



1203

1202

° 1201

**VICTOR-JEAN NICOLLE (PARIS 1754-1826)**

*Ruins of the Roman baths*

signed 'V.J. Nicolle' and with inscription '(Rome) Ruines des Thermes' on the mount  
pen and brown ink, watercolor  
7 x 5 in. (19 x 13.5 cm.)

\$1,000–2,000

**PROVENANCE:**

Anonymous sale; Christie's, New York, 30 January 1998, lot 322.

Sent to Italy by King Louis XVI to record various views of Rome, Naples and Venice, Victor-Jean Nicolle depicts here an imaginary scene taken from the inside of the Roman thermae.

Sold with:

Jean Henri Alexandre Pernet (Paris 1763–after 1789)

*Ruins of a Temple*

pen and brown ink, watercolor  
4 ¼ x 4 in. (10.7 x 10.1 cm)

(2)



1204

o 1204

**ANTOINE MEUNIER (PARIS 1765-1808 NÎMES)**

*A view of the South-West façade of the chateau of Saint-Cloud and the Bassin des Carpes (i); and A view of the Grande Cascade of the chateau of Saint-Cloud (ii)*

dated and signed 'en 1788 . meunier fecit' (i); signed 'meunier fecit' (ii)

black chalk, pen and brown ink, watercolor  
7 x 10 in. (17.7 x 25.4 cm.) (2)

(2)

\$6,000–8,000

**PROVENANCE:**

Pierre Defer (1798-1870) and Henri Dumesnil (1823-1898) (L. 739);  
Anonymous sale; Hôtel Drouot, Paris, 11-12 May 1900, lots 189-190 ('Meunier, Les Grandes Eaux à Saint-Cloud', sold for 3500 francs).  
Gustave Mühlbacher, Paris; Galerie Georges Petit, Paris, 13-15 May 1907, lots 99-100 (as Philippe Meunier).  
Georges Heine, Paris; Palais Galliera, Paris, 23 March 1971, lot 6; where purchased by the late owners.

**LITERATURE:**

'Mouvement des arts: Collection Defer-Dumesnil', *La Chronique des arts et de la curiosité (Supplément à la Gazette des Beaux-Arts)*, no. 20, 19 May 1900, p. 196 (as Pierre and Philippe Meunier).  
'Chronique des ventes. Tableaux-objets d'Art Curiosité: Collection Defer-Dumesnil', *Le Bulletin de l'art ancien et moderne*, LX, 19 May 1900, p. 155.  
J. Daurelle, 'La curiosité. Collection G. Mühlbacher: Peintures, aquarelles, gouaches, dessins [...]', *Mercure de France*, no. 238, LXVIII, 15 May 1907, p. 567.  
D. Sutton, *French Drawings of the Eighteenth Century*, London, 1949, p. 50, under pl. VII (i, as signed and dated 1783; as Philippe Meunier).  
F. Austin Montenay, *Saint -Cloud. Une Vie de chateau*, Geneva 2005, p. 306, ill. p. 101.

**ENGRAVED:**

by François-Denis Née, published in *Voyage pittoresque de la France*, Paris 1784-1792, IV, *Département de Paris*, p. 4, *Saint-Cloud*, figs. 2, 4.



1204

o 1205

**NICOLAS-ANTOINE TAUNAY (PARIS 1755-1830)**

*Fête champêtre*

black chalk, pen and dark ink, gray wash  
9 x 13½ in. (22 x 34.2 cm.)

\$3,000–5,000

**PROVENANCE:**

René Fribourg, New York (1880-1863); Sotheby's, London, The René Fribourg Collection, VI, 16 October 1963, lot 607.  
René Weiner, Paris.  
Acquired in 1963.

A pupil of Nicolas-Bernard Lepicié, Taunay entered the École des Beaux-Arts at the age of fifteen in 1770. The present sheet should date early in his career, possibly when he was working for Francesco Giuseppe Casanova, and before he become well-known for his Italian landscapes and battle scenes.



1205



° 1206

**LOUIS-ROLLAND TRINQUESSE (PARIS CIRCA 1746-1800)**

*A lady in a park*

signed in pen and ink 'Trinquesse. f. 1785'

black and white chalk on gray paper

15½ x 9¾ in. (39.5 x 24.7 cm.)

\$8,000-10,000

**PROVENANCE:**

Anonymous sale; Palais des Congrès, Versailles, 5 December 1976, lot 43.  
with Didier Aaron, Paris and New York.



° 1207

**LOUIS-ROLLAND TRINQUESSE (PARIS CIRCA 1746-1800)**

*A young lady seated on a chair*

signed in pen and ink 'Trinquesse.f.1785.' (lower right)

black and white chalk

15½ x 9¾ in. (39.3 x 24.7 cm.)

\$8,000-10,000

**PROVENANCE:**

with Didier Aaron, Paris and New York.



1208

° 1208

**LOUIS-ROLLAND TRINQUESSE (PARIS CIRCA 1746-1800)**

*A young woman on a sofa*

red chalk  
7 x 8 in. (17.7 x 20 cm.)

\$5,000-7,000

**PROVENANCE:**

Emmanuel-Alfred Beurdeley, Paris (1847-1919) (L. 421); Galerie Georges Petit, Paris, 13-15 March 1905, lot 266 (as from the Guichardot collection). Alexandre Ananoff, Paris (1910-1992) (L. 3365). Anonymous sale; Palais Galliera, Paris, December 1961, lot 9. with Galerie Pardo, Paris, 1981.

A similar domestic scene by Trinquesse was sold at Christie's, Paris, 23 March 2006, lot 88.

° 1209

**SÉBASTIEN-JACQUES LECLERC, CALLED LECLERC DES GOBELINS (PARIS 1734-1785)**

*A young woman having coffee*

black chalk, pen and brown ink, brown wash  
10 x 7½ in. (25.4 x 18.3 cm.)

\$1,500-2,000

**PROVENANCE:**

Christian Humann, New York; Sotheby's, New York, 12 June 1982, lot 88.

The figural type and the elaborated costume of this lady relate to Leclerc's most celebrated effort as a designer and printmaker, the illustrations for the *Galerie des modes et costumes françaises dessinées d'après nature*, published in Paris in 1778.



1209





° 1210

**JEAN-FRÉDÉRIC SCHALL (STRASBOURG 1752-1825 PARIS)**

*The declaration of love*

red, black, white chalk, red wash  
11 x 8¼ in. (27.9 x 20.9 cm.)

\$1,500–2,000

**PROVENANCE:**

Georges Bourgarel, Paris, before 1922; Hôtel Drouot, Paris, 15-16 June 1922, lot 220.

René-Albert Kieffer, Paris (1876-1963).

with Galerie Pardo, Paris; where purchased by the late owners, 1981.

**EXHIBITED:**

Paris, Pavillon de la Ville de Paris, *Exposition Universelle de 1900*, 1900, no. 315 (as Watteau de Lille)

Born in Strasbourg, Schall studied at the Académie Royale under the supervision of Nicolas-Bernard Lépicié specializing in erotic and pastoral subjects, which were often later engraved. Inspired by Boucher and Fragonard, this drawing is a good example of the artist's courtship scenes, the category for which he is best known.

° 1211

**PIERRE-ALEXANDRE WILLE (PARIS 1748-1821)**

*Portrait of a lady, bust length*

signed 'P.A. Wille filius del. 1788'

black and red chalk  
10 x 9 in. (25.4 x 22.8 cm.)

\$2,000–3,000

**PROVENANCE:**

with L'Antiquaire and The Connoisseur, New York.



° 1212

**JEAN-AUGUSTE-DOMINIQUE INGRES (MONTAUBAN 1780-1867  
PARIS)**

*Portrait of Mrs. Jean-Pierre Granger, née Marie-Jeanne-Catherine Delaigle*

signed and dated in graphite 'Ingres/ à Rome 1811' (lower right)

graphite

10 x 7¾ in. (25.4 x 19 cm.)

\$200,000–300,000

**PROVENANCE:**

The sitter and her husband, Jean-Pierre Granger (1779-1840);  
by descent to their daughter, Palmyre Granger, married Meurice (1819-1874);  
her husband, Paul Meurice (1818-1905);  
his adoptive daughter, Marie Ozenne-Meurice (1860-1937).  
with Galerie Alfred Daber, Paris, 1935.  
Robert Bruce, London.  
with Galerie Alfred Daber, Paris, by 1952, where purchased by Frederick  
Stafford in 1954.

**EXHIBITED:**

Paris, Grand Palais, *Exposition centenaire de l'art français de 1800 à 1899*, 1900,  
no. 1070.  
Paris, Fondation de la Maison de Santé du Gardien de la Paix, Galerie Jacques  
Seligmann & fils, *Exposition de portraits par Ingres et ses élèves*, 1934, no. 9  
(catalogue by C. Sterling).  
Paris, Galerie Alfred Daber, *Pour mon plaisir. Tableaux, aquarelles, dessins  
d'Ingres à Vuillard*, 1954, no. 2.  
New York, Paul Rosenberg & co., *Ingres in American Collections*, 1961, no. 8.  
New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector*, 1966-  
1967, no. 174.

**LITERATURE:**

C. Blanc, 'Ingres. Sa vie et ses ouvrages', *Gazette des Beaux-Arts*, XXII, no. 1,  
May 1867, ill. between pp. 426 and 427.  
C. Blanc, *Ingres*, Paris, 1870, p. 245.  
H. Delaborde, *Ingres*, Paris, 1870, no. 312.  
V. Fournel, *Les artistes français contemporains. Peintres - sculpteurs*, Tours,  
1884, p. 51.  
H. Lapauze, *Les dessins de J.-A.-D. Ingres du Musée de Montauban*, Paris, 1901,  
p. 266.  
H. Lapauze, *Ingres*, Paris, 1911, p. 111.  
H. Naef, 'Eighteen Portrait Drawings by Ingres', *Master Drawings*, IV, no. 3,  
1966, pp. 272-74, 279, fig. 9.  
H. Naef, *Die Bildniszeichnungen von J.-A.-D. Ingres*, Bern, 1977, I, p. 223, fig. 2,  
IV, no. 63, ill.  
S. Wolohojian with A. Tahinci, *A Private Passion. 19th-Century Painting and  
Drawings from the Grenville L. Winthrop Collection, Harvard University*, exhib.  
cat., The Metropolitan Museum of Art, New York, and elsewhere, 2003, p. 150,  
under no. 49 (entry by C. Riopelle).

**ENGRAVED:**

by Félix Bracquemond in etching and drypoint, 1867 (H. Beraldi, *Les Graveurs  
du XIXe siècle. Guide de l'amateur d'estampes modernes*, III, Paris 1885, no. 56;  
and *Inventaire du fonds français. Après 1800*, III, Paris, 1971, p. 370, no. 211)



Jean-Auguste-Dominique Ingres,  
*Le peintre Jean-Pierre Granger*, 1810.  
© National Gallery of Australia, Canberra

Ingres's ambiguous feelings towards the success of his portraits, which in his opinion kept him from greater things, is well known. He was, at the same time, deeply aware of his special talent in the genre, not in the least in drawn portraits, which he made in great numbers throughout his life – nearly five hundred are recorded. The ones of his closest friends and those from the early decades of the nineteenth century count among his best, as the present drawing attests.

Marie-Jeanne-Catherine Delaigle was an artist herself, serving in the household of Lucien Bonaparte in Naples, when Ingres portrayed her in Rome in 1811 in this work, offered here for the first time since 1954. It is not known whether she was already married at the time to the painter Jean-Pierre Granger, but there is no doubt Ingres and Marie-Jeanne knew each other through him: Granger was one of Ingres's closest friends during his early years in Rome, and one year before Ingres had made a profile portrait of him, now at the National Gallery of Australia, Canberra, inv. NGA 81.732 (Naef, *op. cit.*, IV, no. 62, ill.). Granger painted a portrait of his wife around the same time (a work of rather less charm than Ingres's drawing), now at the Louvre (inv. R.F. 1704). A large, more boldly executed drawing by Ingres in the Winthrop collection at the Harvard Art Museums has also been suggested to represent her (see Wolohojian, *op. cit.*, no. 49, ill.).

Both pupils of Jacques-Louis David, Granger and Ingres competed for the Prix de Rome in 1800, when the former won the first prize; Ingres obtained it the following year. They left together for Rome in 1806, and remained friends until Granger's death in 1840, the year in which Madame Granger also passed away. Ingres's attachment to the family is evident beyond their deaths, however, as he was godfather of the couple's daughter, Palmyre, known as Myrette. She was, among other things, a gifted pianist, accompanying Ingres's violin, and he portrayed her in a drawing made the day before her marriage in 1843 (Paris, Maison de Victor Hugo; see Naef, *op. cit.*, I, pp. 224, 225, fig. 3, V, no. 393, ill.). Another, much larger drawing of her, probably a kind of cartoon for a painted portrait, was recently rediscovered and acquired by The Metropolitan Museum of Art, inv. 2016.20 (P. Stein, 'Portrait of Mme Paul Meurice (née Palmyre Granger): A Newly Discovered Study by Ingres', *Master Drawings*, LV, no. 2, Summer 2017, pp. 147-52). The portrait of her mother presented here was owned by Palmyre, and later by her husband, the writer Paul Meurice, whose adoptive daughter sold it in the 1930s (see Provenance).

Reproduced by Félix Bracquemond in an etching illustrating a 1867 article on Ingres by Charles Blanc (see Literature), the portrait of Marie-Jeanne Granger was one of the earliest portrait drawings by the artist to achieve wide public fame, despite its technical restraint. Hans Naef, in his monumental *catalogue raisonné* on Ingres's portrait drawings, remarks that 'one cannot imagine a more richly and finely animated sheet' (*op. cit.*, I, p. 223). Indeed, in its graphic purity and loving depiction of a beautiful and accomplished young woman, Ingres's portrait of Madame Granger finds its equal perhaps only in those of his own wife (see, for instance, P. Rosenberg, *De Poussin à Cézanne. Chefs-d'œuvre du dessin français dans la collection Prat*, exhib. cat., Venice, Museo Correr, and Toulouse, Fondation Bemberg, 2017, no. 72, ill.). It is works such as these that best illustrate Blanc's description of the best portrait drawings by Ingres as 'light as breath; but that breath carries the entire soul of the sitter' ('Le Salon des Arts-Unis', *Gazette des Beaux-Arts*, IX, February 1861, p. 191).





1213

◦ ■ 1213

**A LOUIS XVI GREEN-PAINTED CANAPE EN CORBEILLE**

BY CLAUDE SENE, CIRCA 1780

The molded frame covered in peach silk damask, stamped C SENE six times

\$3,000–5,000

**PROVENANCE:**

Acquired from Groimon, Paris, 1958-9.

**LITERATURE:**

J. Nicolay, *L'Art et la Manière des Maîtres Ébénistes Français Au XVIII Siècle*, Paris 1976, p.442, Fig G.

Jean-Baptiste Claude Sené, *maître* in 1769.

◦ ■ 1214

**A CHARLES X OVAL AUBUSSON CARPET**  
CIRCA 1820

Approximately 10 ft. 1 in. x 9 ft. 6 in. (307 cm. x 290 cm.)

\$3,000–5,000

**PROVENANCE:**

Acquired from Tapis Catan, Paris, May 1972.



1214





◦ ■ ~1215

**A LATE LOUIS XV ORMOLU-MOUNTED KINGWOOD TABLE A ECRIRE**

CIRCA 1765

With a later white figured marble top above a frieze drawer enclosing a leather-lined hinged writing surface flanked by wells, possibly reveneered

28¾ in. (73 cm.) high, 19¼ in. (49 cm.) wide, 14½ in. (37 cm.) deep

\$1,000–1,500

**PROVENANCE:**

Acquired in 1965.

◦ ■ 1216

**A LOUIS XVI GILTWOOD FAUTEUIL**

CIRCA 1780

With bowknot cresting and covered in pale blue silk damask

\$2,000–3,000



◦ ■ 1217

**A FRENCH GILTWOOD TABOURET DE PIED**

20TH CENTURY

Covered in pale blue silk

9 in. (23 cm.) high, 14 in. (35.5 cm.) diameter

\$400–600





◦ ■ 1218

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

BY PIERRE RÉMY, CIRCA 1750

Each carved with floral sprays and foliage and upholstered à chassis, the side rails stamped 50 MARGARET STREET and W and CM MILLER & CO, one with paper label inscribed 1748, 2681, one stamped RÉMY, the other stamped indistinctly

(2)

\$12,000–18,000

**PROVENANCE:**

Acquired from Marcel Bissey, Paris, in 1966.

Pierre Rémy, *maître* in 1750.

Active between 1750 and 1780, Pierre Rémy, whose works span the Louis XV through to the Louis XVI style, produced both seat furniture and *boiserie* panels. His production was much appreciated both then and now for the richness of its form, large proportions and bold sculptural outline. For further information see See K. Peres, 'Pierre Rémy, menuisier sous Louis XV et Louis XVI', *L'Objet d'Art*, March 2001, pp. 74-82.



◦ ■ 1219

**A FRENCH NEEDLEPOINT CARPET**  
19TH CENTURY

Approximately 10 ft. x 7 ft. 3 in. (305 cm. x 221 cm.)

\$3,000–5,000





◦ ■ 1220

**A SET OF ELEVEN LOUIS XVI GREY AND WHITE-PAINTED  
DINING CHAIRS**

CIRCA 1780

Comprising four fauteuils and seven chaises covered in striped silk

(11)

\$6,000–10,000

**PROVENANCE:**

Mrs. Anita O'Keefe Young; acquired with the apartment in 1976.





° 1221

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED PARIS PORCELAIN  
VASES AND COVERS**

CIRCA 1780

The ovoid bodies decorated with lush floral spray cartouches, flanked by  
scrolled handles issuing wheat, on a stepped beaded foot

13¼ in. (33.5 cm.) high

\$15,000–25,000

**PROVENANCE:**

Acquired from Perrin, Paris, in 1972.

A virtually identical pair was with Mallett, London and advertised in *Apollo*,  
January 1980.

(2)

The distinctive handles of these elegant Paris porcelain vases relate them to  
the celebrated 'vases oeufs' produced at Sèvres. A garniture of this form was  
delivered to Marie-Antoinette between 1774 and 1776, possibly the garniture  
sold from the Riahi Collection; Christie's, New York, 2 November 2000, lot 30.



1222

° 1222

**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE CANDLESTICKS**

CIRCA 1785

Each in the form of a flower-filled urn on a circular base

10¼ in. (26 cm.) high

(2)

\$800-1,200

**PROVENANCE:**

The Collection of Vicomtesse Vigier; Palais Galliera, Paris, 2-3 June 1970, lot 67.

° 1223

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED LOCRE PORCELAIN PORCELAIN POT POURRI VASES AND COVERS**

CIRCA 1780, BLUE CROSSED TORCH MARKS TO THE INTERIOR OF BOTH MOUTHS

Each ovoid body with scrolled handles joined by beaded garlands, lids restored, one finial probably later

13½ in. (34.5 cm.) high

(2)

\$8,000-12,000

**PROVENANCE:**

Acquired from Antiquitäten GMBH, Geneva, in 1975.



1223





◦ ■ ~1224

### A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND AMARANTH JEWEL COFFER ON STAND

BY BERNARD II VAN RISENBURGH, AND ALMOST CERTAINLY SUPPLIED BY THE *MARCHAND-MERCIER* SIMON-PHILIPPE POIRIER, CIRCA 1750

The *bombé* coffer with a hinged lid and fall front opening to a velvet-lined well above three small drawers, over a long drawer, the sides with ormolu handles, stamped *B.V.R.B.* and *JME* twice, some later mounts

36 in. (91.5 cm.) high, 14¼ in. (36 cm.), wide, 11½ in. (29 cm.) deep

\$30,000–50,000

#### PROVENANCE:

The Collection of Vicomte and Vicomtesse Vigier; Palais Galliera, Paris, 3 June 1970, lot 126.

#### LITERATURE:

*Guide 1971 Connaissance des Arts des Ventes Publiques en France*, Paris 1971, p.186 illus.  
P. Kjellberg, *Le Mobilier Français du XVIII<sup>e</sup> Siècle*, Paris, 1989, p.134 (illus.).



Bernard II van Risenburgh, *maitre* before 1737.

#### THE DESIGN

This model of jewel-coffer *secretaire en cabinet* was almost certainly supplied by the *marchand-mercier* Simon-Philippe Poirier. Executed in both *bois de bout* and early neo-classical marquetry, simple parquetry and even Japanese lacquer, the model is known to have been made by other *ébénistes* ranging from Jean-François Leleu and Joseph Baumhauer to Guillaume Kemp and Roger van der Cruse, *dit* Lacroix. The categoric link with Poirier was provided by an example by BVRB veneered in Japanese lacquer, whose interior drawer was inscribed '*Poirier..Marchand*' (sold from the Alexander Collection, Christie's New York, 30 April 1999, lot 105).

Related cabinets of this form by BVRB with a fall-front of plain veneer or neo-classical vase marquetry include that sold anonymously at Christie's New York, 9 May 1985, lot 190; another, sold from the Patiño Collection, Sotheby's New York, 1 November 1986, lot 116 and a final example, formerly in the collection of Penard y Fernandez, sold Etude Picard Tajan, Monaco, 17 March 1988, lot 89.

A further group of unstamped cabinets, their fall-fronts veneered with *bois-de-bout* flowering branches, comprises: one in the Forsyth Wickes at the Museum of Fine Arts, Boston (formerly in the collection of the Counts Potocki, Lancut, Poland, no. 62.2504, illustrated in P. Verlet, *Les Meubles Français du XVII<sup>e</sup> siècle*, Paris, 1982, fig. 151); another, sold anonymously at Sotheby's Monaco, 22 June 1986, lot 634; and a final example from the Patiño Collection, sold Sotheby's New York, 1 November 1986, lot 115.

#### BERNARD II VAN RISENBURGH (c.1696-1767)

Bernard II Van Risenburgh, known by his initials as BVRB, was one of the most celebrated *ébénistes* of his era. After gaining his *maitrise* in 1730, BVRB established his own workshop independently of his father where his work stood apart from that of his contemporaries with its innovative conception, construction and innovative gilt bronze mounts. He worked almost exclusively for the foremost Parisian *marchands-merciers* of the mid-18th Century such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier. They supplied BVRB with the rich and exotic materials such as Japanese lacquer and Sèvres porcelain, which were incorporated into his finest pieces and sold to the most prestigious clientele.

Although BVRB collaborated with different *marchands* and was constrained by their individual demands, he developed a highly personal and distinctive style which makes his work instantly recognizable. Perhaps the most significant sign is the exceptional quality of his mounts. Their impeccable *ciselure* lends them a sculptural fluidity unmatched by his contemporaries and most are unique to his *oeuvre*. This not only identifies his work but also suggests that unlike other *ébénistes*, he either designed his own mounts or retained a *bronzier* for his exclusive use. BVRB is also credited with reviving the great marquetry tradition of Louis XIV masters such as André-Charles Boulle, and especially the development of a particularly refined form of end-cut marquetry known as '*bois de bout*' marquetry.



◦ ■ ~1225

**A LOUIS XV ORMOLU-MOUNTED BOIS SATINE, TULIPWOOD  
AND BOIS DE BOUT MARQUETRY TABLE EN CHIFFONNIERE**

BY BERNARD II VAN RISENBURG, CIRCA 1750

The sides with pull-out rests, the right side further fitted with a drawer enclosing a silvered pen tray and inkwell, the front with a leather-lined writing slide, stamped *BVRB* and *JME* twice.

25¼ in. (64.5 cm.) high, 16¼ in. (41.5 cm.) wide, 10¾ in. (27.5 cm.) deep

\$25,000–40,000

Bernard II van Risenburgh, *maître* before 1737.

This elegant table belongs to a small identifiable group, all stamped by or attributed to B.V.R.B. From the extant number, it is likely that this group of small bois de bout marquetry tables were all made for sale by the same *marchand-mercier*, probably Lazare Duvaux, who is known to have supplied furniture by van Risen Burgh to Madame de Pompadour (F.J.B. Watson, *The Antique Collector*, December 1960, p. 227). These tables have minor variations in the shape of the apron, the design of the ormolu mounts and the marquetry but the main difference is in the design of the top. One group, as seen in the present lot, is designed for writing with a fixed top, often more than one writing surface and a lateral drawer fitted with an inkwell. The other group has a hinged top and opens to a fitted interior designed for arranging ribbons and toiletries.

This model clearly had exalted status during the Louis XV era as one is featured in François Boucher's iconic 1756 portrait of Madame de Pompadour (1721-1764), Louis XV's mistress and one of the most refined connoisseurs of her era. Related examples by BVRB include two tables in the Metropolitan Museum of Art (F.J.B. Watson, *The Wrightsman Collection*, New York, 1966, vol. 1, cat. nos. 125 and 126). Most recently, four were sold from the Collection of Dr. Peter D. Sommer at Christie's, London, 4 December 2014, lots 10 (£104,000), 115 (£122,500), 116 (£122,500) and 117 (£98,500). A fifth example was sold anonymously at Christie's, New York, 14 June 2016, lot 380 (\$93,750).

Bernard II Van Risenburgh (c.1696-1767), known by his initials as BVRB, was one of the most celebrated *ébénistes* of his era. For further information, please see the catalogue note to the preceding lot.



*Madame de Pompadour*, François Boucher, 1756, Alte Pinakothek, Munich.







° ■ 1226

**A PAIR OF LOUIS XV GILTWOOD FAUTEUILS**

CIRCA 1745

Each with foliate-carved cartouche form back and serpentine seat covered in silk damask on cabriole legs (2)

\$8,000–12,000

° 1227

**A LOUIS XVI GOLD SNUFF-BOX**

MAKER'S MARK A?A/G, MARKED, PARIS, 1789, WITH CHARGE OF JEAN-FRANCOIS KALENDRIN, FROM 1789, AND DECHARGE FOR EXPORT, 1781-1792

Oval, the cover chased with an oval cartouche enclosing trophies of Love, the base with a parchment scroll, the sides with rectangular reserves containing rosettes spaced by striped panels

3 ¼ in. (82 mm.) wide; 2 ¾ oz. (86 gr.)

\$2,000-3,000



° 1228

**A LOUIS XV VARI-COLOR GOLD ETUI**

MARKED, PARIS, WITH DECHARGE MARK OF JEAN-JACQUES PREVOST, 1762-1768, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

Slightly tapering oval, bright-cut, engraved and chased with elongated panels bordered by chased vari-color gold flowers and foliage, the domed cover engraved with a rosette, oval matrix

4 ½ in. (115 mm.) high

\$1,200-1,800

° 1229

**A LOUIS XV ENAMELLED GOLD CARNET DE BAL**

MARKED PARIS, 1773, WITH CHARGE MARK OF JULIEN ALATERRE, 1768-1775, AND DECHARGE MARK OF JEAN-BAPTISTE FOUACHE, 1775-1781

Rectangular with beaded borders, decorated with cornflower blue stripes, one side mounted with a miniature of a lady in white gown with gold embroidery, the other side with a locket of woven hair under a gold script monogram, the hinged cover mounted with gold words *SOUVENIR D'AMITIE*, interior fitted with gold pencil case

3 ¾ in. (95 mm.) high

\$4,000-6,000



**PROVENANCE:**

Collection of J. Pierpont Morgan  
Rosenberg & Stiebel, New York  
Henry Ford II, sold Sotheby Parke Bernet, New York, 25 February 1978, *Highly Important French Furniture, Decorations, Porcelain, Works of Art & Gold Boxes from the Collection of Henry Ford II*, lot 28.



° 1230

**A CONTINENTAL REGIMENTAL GOLD PRESENTATION SNUFF-BOX**

STRUCK WITH DUTCH IMPORT MARKS, 1814-1893

rounded rectangular, the sides and bases reeded, the hinged cover engraved with a border of running foliage and centered by oval floral cartouche and presentation inscription, with *Dutch import marks*

4 5/8 in. (112 mm.) wide; 5 oz. (154 gr.)

\$3,000-5,000

° 1231

**AN ENAMELLED VARI-COLOR GOLD SNUFF-BOX**

PROBABLY SWISS, CIRCA 1810, STRUCK WITH LATER FRENCH IMPORT MARKS

The oval box and cover with wide band of scrolling acanthus on a black enamel ground, bordered by vari-color gold rosettes and bellflowers amongst scrolling foliage, the flat-hinged cover with vacant oval cartouche, the ends with conforming acanthus scrolls and enamel ground

2 3/4 in. (70 mm.) wide

\$2,000-3,000





° 1232

**A LOUIS XV VARI-COLOR GOLD SNUFF-BOX**

MAKER'S MARK N.ºM, MARKED, PARIS, 1773, WITH CHARGE AND DECHARGE MARKS OF JULIEN ALATERRE 1768-1775, STRUCK WITH TWO FRENCH POST-1838 RESTRICTED WARRANTY MARKS FOR GOLD

Oval, the cover chased with trophies of War and Science, the base with instruments of navigation, the sides with strapwork and oval reserves enclosing trophies of Love, Learning and Agriculture linked by swags of flowers

3 ½ in. (89 mm.) wide; 4 ½ oz. (140 gr.)

\$8,000–12,000

**PROVENANCE:**

Collection of the Duc de Talleyrand  
Hans Stiebel, Paris

Henry Ford II, sold Sotheby Parke Bernet, New York, 25 February 1978, *Highly Important French Furniture, Decorations, Porcelain, Works of Art & Gold Boxes from the Collection of Henry Ford II*, lot 9.







° 1233

**JEAN-FRÉDÉRIC SCHALL (STRASBOURG 1752-1825 PARIS)**

*A dancer in a blue, yellow and pink silk dress with ribbons*

oil on panel  
12¾ x 9½ in. (32.3 x 24.3 cm.)

\$7,000–10,000

**PROVENANCE:**

(Probably) Mme de La Benodière, 16 rue de l'Eglise-Saint-Seurin, Bordeaux, 1895.  
Private collection, Paris.  
(Probably) M. Laveissière collection.  
Anonymous sale; Galerie Charpentier, Paris, 19 May 1950, lot 18.  
with Galerie Cailleux, Paris, from 1948, where acquired in January 1953 by the following  
Comte de Rochefort, 5 rue Freycinet, Paris, from whom acquired with the assistance of Galerie Heim, Paris, in February 1967 by the late owner.

**EXHIBITED:**

(Probably) Bordeaux, Société Philomathique, *XIIIe Exposition de Bordeaux: Les Arts Anciens et Modernes*, 1895, either no. 279 or no. 280.  
(Probably) Paris, Hôtel Jean Charpentier, *Exposition Jean-Frédéric Schall, 1752-1825*, 2-26 May 1929, either no. 44 or no. 45.  
(Probably) Paris, Galerie Charpentier, *Danse et Divertissements*, December 1948-January 1949, no. 193.  
London, Heim Gallery, *French Painting and Sculptures of the 18th Century*, 10 January-15 March 1968, no. 34.





° 1234

**ATTRIBUTED TO JEAN-PIERRE NORBLIN DE LA GOURDAINE  
(MISY-FAULT-YONNE 1745-1830 PARIS)**

*Washerwomen and figures by a fountain in a hilly landscape; and Elegant  
figures exiting a forest, a peasant family begging in the foreground*

oil on canvas, oval  
22¼ x 18½ in. (56.5 x 47 cm.)

a pair (2)

\$20,000-30,000

**PROVENANCE:**

with Galerie Heim, Paris, where acquired by the present owner in 1975.

° 1235

**FRENCH SCHOOL, 18TH CENTURY**

*The swing; The kiss returned; and Lovers with a mirror in a landscape*

oil on canvas

59½ x 27½ in. (150.2 x 68.9 cm.)

a set of three (3)

\$20,000–30,000

(3)

**PROVENANCE:**

with Galerie Pardo, Paris, by 1965, where acquired by the present owner in 1972.

The central figures in these decorative panels derive from prints after paintings by Jean-Antoine Watteau, Jean-Baptiste Joseph Pater and Nicolas Lancret. *The Swing* is based upon Louis Crépy's engraving in the *Recueil Jullienne* (1731) of Watteau's *L'Escarpolette* (Sinebrychoff Art Museum, Helsinki); *The kiss returned* reproduces the central pair of figures in Pierre Filloeu's engraving after Pater's *Le baiser rendu* (Portland Art Museum, Portland); and *Lovers with a mirror in a landscape* reprises two of the figures in Nicolas de Larmessin's engraving after Lancret's *Youth* from his series of *The Four Ages of Man* (The National Gallery, London).







° 1236

JACQUES-ANTOINE VALLIN (FRENCH, CIRCA 1760-AFTER 1831)

*Bacchantes, a pair*

oil on panel, oval

6¾ x 5 in. (16.1 x 12.7 cm.)

a pair (2)

(2)

\$12,000–18,000

**PROVENANCE:**

with Galerie Pardo, where acquired by the present owner in 1974.



° 1237

**ITALIAN SCHOOL, CIRCA 1814**

*Portrait of a girl, bust-length, traditionally identified as Marie-Anne-Françoise-Thérèse-Joséphine-Médarde, (1804-1858), Archiduchess of Austria, in a painted oval*

oil on canvas  
22½ x 17¼ in. (56.3 x 43.8 cm.)

\$4,000–6,000

**PROVENANCE:**

(Possibly) the Italian royal collection, and by descent to Amélie of Orléans, Queen of Portugal (1865-1951), with Roger Imbert, Paris, 1971, where (probably) acquired by the late owner.

This picture bears an old label on the stretcher identifying the hand as a certain Zucchi Maderno, an artist whose oeuvre is as yet unexplored by art historical scholarship.



° 1238

**CIRCLE OF MARIE-GENEVIÈVE BOULIARD (PARIS 1763-1825  
SAÔNE-ET-LOIRE)**

*Portrait of a young woman, presumed to be the Princesse de Lamballe, bust-length*

oil on canvas, oval  
25% x 21% in. (65.1 x 54.3 cm.)

\$6,000–8,000

**PROVENANCE:**

Anonymous sale; Galerie Charpentier, Paris, 12 May 1950, lot 66, as the Princesse de Lamballe.

Anonymous sale; Palais Galliera, Paris, 4 June 1973, lot 46, where acquired by the present owner.



° 1239

**CIRCLE OF HUBERT ROBERT (PARIS 1733-1808)**

*The garden of a château, traditionally identified as the Château de Saint-Cloud*

oil on canvas  
14 $\frac{1}{8}$  x 17 $\frac{7}{8}$  in. (35.9 x 45.5 cm.)

\$8,000–12,000

**PROVENANCE:**

with Galerie Pardo, Paris, as Moreau, where acquired on 25 September 1984 by the late owner.

**EXHIBITED:**

Paris, Galerie Charpentier, *Les jardins et les fleurs: de Breughel à Bonnard*, 1965, no. 81, as Louis Gabriel Moreau.

A related drawing was sold at Galerie Georges Petit, Paris, 9 March 1923, lot 6, as 'ROBERT (Hubert).'



° 1240

**CIRCLE OF MICHEL GARNIER (SAINT-CLOUD 1753-1819 PARIS)**

*The artist's family; and The musician's family*

the first with signature 'M. Gerard' (lower left, on the lower stretcher bar of the easel); the second with monogram 'MG' (center right, on the back of the sheet music)

oil on canvas

18 $\frac{7}{8}$  x 15 $\frac{1}{8}$  in. (47.7 x 38.2 cm.)

a pair (2)

(2)

\$10,000-15,000

**PROVENANCE:**

Kathleen I. Donnelly, Southport, Connecticut; William Doyle Galleries, New York, 13 May 1981, lot 45.

with *Le Cadet de Gascogne*, New York, where acquired by the present owner.





° 1241

**FRENCH SCHOOL**

*Roses, a tulip and other flowers in a jardinière on a plinth, a landscape beyond; and Roses, a carnation and other flowers in a jardinière on a plinth, a landscape beyond*

oil on canvas, unlined, oval  
22 $\frac{3}{4}$  x 19 $\frac{1}{4}$  in. (57.5 x 50.2 cm.)  
a pair (2)

(2)

\$3,000–5,000

**PROVENANCE:**

Anonymous sale; Palais des Congres, Versailles, 16 November 1969, lot 155, where acquired by the present owner.



° 1242

**ATTRIBUTED TO MARIE-GENEVIÈVE BOULIARD (PARIS 1763-1825 SAÔNE-ET-LOIRE)**

*Portrait of a young woman holding flowers in her apron, three-quarter-length*

oil on canvas, cut to an oval and laid down on canvas  
37 $\frac{5}{8}$  x 29 $\frac{5}{8}$  in. (95.5 x 74.6 cm.)

\$15,000–20,000

**PROVENANCE:**

with Heim-Gairac, Paris, where acquired by the present owner in 1974.

**EXHIBITED:**

New Orleans, Arts Council of New Orleans, *Seldom Seen: Portraits from Private Collections*, 1-15 December 1984, no. 23, as 'Bouliard'.

Known primarily for her sensitively rendered portraits, Marie-Geneviève Bouliard studied under Joseph-Siffrein Duplessis, Gabriel-François Doyen, Jean-Baptiste Greuze and Jean-Joseph Taillasson. She frequently exhibited at the Salons held between 1791 and 1817, receiving a *Prix d'Encouragement* in 1795 for her *Self-portrait as Aspasia* (Arras, Musée des beaux-arts d'Arras).



° 1243

**FRENCH SCHOOL, 18TH CENTURY**

*Roses, tulips, carnations and other flowers in a stone vase on a plinth*

oil on canvas

26¾ x 25½ in. (67 x 64.8 cm.)

\$4,000–6,000

**PROVENANCE:**

with Josette Graziani Antiquaire, Paris, where acquired by the present owner in 1969.







◦ ■ 1244

**A FRENCH SAVONNERIE CARPET**

CIRCA 1900

Approximately 18 ft. x 14 ft. 2 in. (549 cm. x 432 cm.)

\$6,000–8,000

◦ ■ 1245

**A LOUIS XVI STYLE ORMOLU, ROCK CRYSTAL AND GLASS  
EIGHT-LIGHT CHANDELIER**

20TH CENTURY, POSSIBLY SUPPLIED BY JANSEN, PARIS

With scrolling arms hung with pendant drops, electrified

36 in. (91.5 cm.) high, 29 in. (74 cm.) diameter

\$4,000–6,000

**PROVENANCE:**

Mrs. Anita O'Keefe Young and acquired with the apartment (which has been decorated by Stéphane Boudin of Maison Jansen)

◦ ■ 1246

**A LOUIS XVI STYLE MAHOGANY EXTENSION DINING TABLE**

20TH CENTURY

The circular top with ormolu-banded border, on circular tapering legs, with three additional leaves

29 in. (74 cm.) high, 116 in. (294.5 cm.) wide, 46 in. (118 cm.) deep, fully extended

\$2,000–3,000



1245



1246



◦ ■ ~1247

**A LATE LOUIS XV ORMOLU-MOUNTED TULIPWOOD  
MARQUETRY TABLE À ECRIRE**

BY CHARLES TOPINO, CIRCA 1770

With a *brocatelle d'Espagne* marble top and stretcher, the frieze drawer fitted with a leather-lined writing slide and compartments, stamped C. TOPINO and JME

28¼ in. (71.5 cm.) high, 16½ in. (42 cm.) wide, 14 in. (35.5 cm.) deep

\$12,000–18,000

**PROVENANCE:**

Acquired from Etienne Levy, Paris, in 1975.

**LITERATURE:**

M. Burkhardt, *Mobilier Louis XVI*, Paris, 1976, illus. p.14.

Charles Topino, *maître* in 1773.

Established in the rue du Faubourg Saint-Antoine, Topino specialized in the production of light furniture enriched with marquetry, either in the form of flowers or 'naïf' still-lives inspired by the borders of Chinese screens. As his daybook for the years 1771-79 clearly reveals, Topino had very few private clients and was most often employed as specialist *marqueteur* by *marchands ébénistes* such as Héricourt, Dautriche, Migeon, Denizot, Delorme, Tuart, Boudin and Moreau.





◦ 1248

**A PAIR OF LATE LOUIS XVI ORMOLU-MOUNTED SEVRES BLEU  
NOUVEAU PORCELAIN POT POURRI VASES AND COVERS**  
CIRCA 1780-85

Each with pierced scrolling foliate band above beaded swags, on a spiral cast  
socle and square foot

13¼ in. (33.5 cm.) high

(2)

\$15,000-25,000

**PROVENANCE:**

Acquired from Kraemer, Paris.

°1249

**A PAIR OF LOUIS XVI ORMOLU AND WHITE MARBLE FOUR-LIGHT CANDELABRA**

CIRCA 1785

Each with two classical maidens supporting a vase issuing floral spray candle arms

29½ in. (75 cm.) high (2)

\$30,000–50,000

**PROVENANCE:**

Acquired from Kraemer, Paris.

The pose and design of the figures on these candelabra closely match the figures in the margin sketch of the 1761 *livret* of Gabriel de Saint-Aubin (H.Ottomeyer and P. Pröschel, *Vergoldete Bronzen I*, Munich, 1986, p.254, fig 4.7.1). Although they do not match the drawn figures exactly, their derivation from the same source is highly probable. Saint-Aubin's sketch was of a pair of plaster candelabra models exhibited at the *Salon* in 1761 by Etienne-Maurice Falconet (1716-91), then Director of the Sculpture Studio at the Sèvres Porcelain Manufactory (1759-66). These plaster *bozzetti* were intended to be cast in silver by the *orfèvre* François-Thomas Germain (1726-91) to form part of a commission for the Royal Portuguese Court which was abandoned.

Germain's cast-models appeared to have instead been utilized by a number of *ciseleurs-doreurs*, all of which would seem to owe their origins to the 1761 plaster model by Falconet. Several variations on this design exist and those most closely related to the present lot include a pair in patinated bronze and ormolu sold anonymously at Christie's, London, 10 December 2009., lot 545 and another pair from the collection of Cécile de Rothschild, sold at Christie's Paris, 11 March 2003, lot 391. A third example entirely in ormolu is in the Victoria and Albert Museum (C. Smith ed., *Catalogue of the Jones Collection Part II*, London, 1924, pl.45).



The related design by Gabriel de Saint-Aubin.





° 1250

**A LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE MANTEL CLOCK**

THE DIAL AND MOVEMENT SIGNED LEPINE, THE ORMOLU POSSIBLY BY ETIENNE MARTINCOURT, CIRCA 1787

With a lyre form case within entwined laurel branches enclosing two white enameled dial inscribed *LEPINE*, the backplate inscribed *Lepine her du Roy a Paris and No. 4017*, the ormolu base added in the beginning of the 19th century

24½ in. (62.5 cm.) high, 13½ in. (34.5 cm.) wide, 6½ in. (16.5 cm.) deep

\$30,000–50,000

**PROVENANCE:**

The Collection of Vicomtesse Vigier; Palais Galliera, Paris, 3 June 1970, lot 64.

Jean-Antoine Lepine (1720-1814) was one of the foremost clockmakers of his time. He moved to Paris around 1745 and was subsequently made *Horloger du Roi*. In 1783, Lepine left his business to his son-in-law and partner, Claude Pierre Raguét, who continued to sign his clocks 'Lepine'. They were clearly a significant source of clocks for the Royal family as the 1788 inventory conducted by the Garde Meuble listed at least thirty examples.

Two models by Lepine, including one that was delivered to the Royal family, closely relate to the present clock. They are among the most technically ambitious models Lepine ever made, with multiple dials showing moon phases and even times in different cities flanking the same laurel-draped lyre seen in the present lot. One with the case attributed to the *bronzier* Etienne Martincourt, was delivered to Mesdames, the daughters of Louis XV and is now in the Detroit Museum of Art (71.215) and another now in the Minneapolis Museum of Art (88.88.1A-G) from the collection of the Arch Chancellor Chambacérés was possibly owned by the Comte de Provence.





° 1251

**A CHINESE EXPORT FAMILLE ROSE PORCELAIN INITIALED  
DINNER SERVICE**

QIANLONG PERIOD, CIRCA 1760

A colorful rococo cartouche in each center enclosing two gilt script cypher monograms, probably commemorating a marriage, gilt chain inner borders within scattered floral sprigs, comprising:

A round tureen and cover, 10 ¼ in. (26 cm.) diameter

A large oblong platter, 15 ¾ in. (40.3 cm.) wide

A pair of oblong platters, 12 ½ in. (31.8 cm.) wide

An oblong platter, 10 ½ in. (27 cm.) wide

Three large chargers, 15 in. (38.1 cm.) diameter

11 large round dishes, 11 ½ in. (28.3 cm.)

Four large saucer dishes, 10 in. (25.4 cm.) diameter

13 dinner plates, 9 in. (22.8 cm.) diameter

16 soup plates, 9 ⅝ in. (23.2 cm.) diameter

A pair of sauceboats, 7 ⅞ in. (19.6 cm.) long

(55)

\$12,000-18,000



° 1252

**A CHINESE EXPORT FAMILLE ROSE PORCELAIN DINNER SERVICE**

QIANLONG PERIOD, MID-18TH CENTURY

Brightly enameled with clusters of spring flowers encircled by gilt spearhead, the outer borders pink scale pattern alternating with turquoise cracked ice, issuing blossoms and with scattered *cash* medallions, all enriched with gilt, comprising:

A pair of soup tureens, covers and stands, 14 ¾ in. (37.5 cm.) wide, the stands

A large oblong platter, 15 ½ in. (38.4 cm.) wide

An oblong platter, 13 ¾ in. (34 cm.) wide

An oblong platter, 11 ¼ in. (29.8 cm.) wide

A pair of oblong platters, 10 ¼ in. (26 cm.) wide

A pair of sauceboats, 8 in. (20.3 cm.) long

34 dinner plates, 9 in. (22.8 cm.) diameter

24 soup plates, 9 in. (22.8 cm.) diameter

Two butter plates, 6 ¾ in. (16.3 cm.) diameter

(73)

\$25,000–40,000

◦ 1253

**A SET OF CHINESE EXPORT FAMILLE  
ROSE PORCELAIN DISHES**

QIANLONG PERIOD, CIRCA 1765

Each piece enameled with a large pink rose sprig, a small gilt insect hovering above, the borders of gilt bamboo entwined with flowering vine, comprising: Ten saucer dishes, 8  $\frac{7}{8}$  in. (22.5 cm.) diameter  
45 dinner plates, 9  $\frac{1}{8}$  in. (23.3 cm.) diameter (55)

\$7,000–10,000



◦ 1254

**AN ASSEMBLED SET OF NINETEEN  
PARIS PORCELAIN LOBED DINNER  
PLATES**

LATE 18TH TO EARLY 19TH CENTURY

Each painted with loose bouquets within lobed gilt dentil rims, comprising:

Five with blue or black interlaced C marks, 9  $\frac{1}{8}$  in. (25 cm.) diameter

Two with blue B mark for Boissette, a third similar in profile, unmarked, 9  $\frac{1}{8}$  in. (23.7 cm.) diameter

Ten from the Paris factory under the protection of the comte de Provence, red stenciled crowned CP marks, an eleventh similar in profile, unmarked 9  $\frac{1}{2}$  in. (24 cm.) diameter (19)

\$2,000–3,000







1255



° 1255

**A PAIR OF FRENCH SILVER SAUCEBOATS ON STANDS**  
MARK OF PUIFORCAT, PARIS, EARLY 20TH CENTURY

Oval with entrelac borders, the stands flat-chased with trellis and strapwork, removable silver liners, *marked throughout*

10¼ in. long, the stands; 72 oz. (2,239.2 gr.)

\$2,000–3,000

° 1256

**A FRENCH SILVER FOUR-PIECE TEA AND COFFEE SET**  
SECOND HALF 19TH CENTURY, RETAILED BY MOUTOT, PARIS

Comprising: a coffee pot, a teapot, a creamer and a sugar bowl, each of paneled baluster form chased with berried laurel swags, *marked throughout, maker's mark obscured*

10¼ in. (27.4 cm.) high, the coffee pot; 70 oz. (2,177 gr.)

\$2,500–3,500

(2)

(4)



1256



° 1257

**A SET OF FOUR GEORGE III SILVER CHOP DISHES**

MARK OF FRANCIS BUTTY & NICHOLAS DUMÉE, LONDON, 1768

Shaped oval with gadrooned rim, border engraved with a coat-of-arms flanked by supporters, *marked to undersides, numbered 13-16 and with scratch weights*

12½ in. (31.6 cm.) long; 73 oz. (2,270 gr.) (4)

\$3,000–5,000

**PROVENANCE:**

Acquired from N. Bloom & Son Ltd., London, 7 June 1971.



° 1258

**A SET OF FOUR VICTORIAN SILVER CENTERPIECE BOWLS**

MARK OF CHARLES STUART HARRIS, LONDON, 1900-1901

Of oval monteith form, chased with ribbon-tied swags, engraved with a crest, ring handles suspended from ram's head, gilt interior, *marked on sides*

10½ in. (26.7 cm.) long, over handles; 98 oz. (3,047 gr.) (4)

\$5,000–7,000

**PROVENANCE:**

Acquired from N. Bloom & Son Ltd., London, 8 February 1971.

° 1259

**A REGENCY SILVER PLATTER**

MARK OF BENJAMIN SMITH II AND JAMES SMITH III, LONDON, 1811

Shaped oval, the gadrooned rim with shells and acanthus at intervals, border engraved with a coat-of-arms flanked by angel supporters and with a crest and two coronets, the underside with monogram *GvR*, *marked to underside*

22 $\frac{7}{8}$  in. (58.2 cm.) long; 115 oz. (3,576 gr.)

\$3,000–5,000

**PROVENANCE:**

Acquired from J.J. Klejman, New York, 1956.



° 1260

**A SET OF FOUR GEORGE IV VEGETABLE DISHES**

MARK OF JOHN BRIDGE, LONDON, 1825

Rectangular with double-shells and acanthus at corners, the side engraved with a crest, *marked on sides*

10 $\frac{1}{2}$  in. (26.5 cm.) long; 104 oz. (3,234 gr.) (6)

\$4,000–6,000

**PROVENANCE:**

Acquired from A.B. Gilbert, London, 11 July 1963.





° 1261

**A PAIR OF VICTORIAN SILVER MEAT DISHES**

MARK OF JAMES CHARLES EDINGTON, LONDON, 1837-38

Oval, the gadrooned rim with double shells flanked by acanthus at intervals, the border engraved with a coat-of-arms and crest, *marked on undersides and with French import marks*

20 $\frac{7}{8}$  in. (53 cm.), the larger; 17 in. (43.1 cm.), the smaller; 148 oz. (4,602 gr.) (2)

\$3,000–5,000

**PROVENANCE:**

Acquired from Eleonore, Paris, 31 October 1973.



° 1262

**A VICTORIAN SILVER TWO-HANDLED TRAY**

MARK OF WILLIAM HUTTON AND SONS, SHEFFIELD, 1884

Rectangular, the gadrooned rim with shells flanked by acanthus at intervals, engraved with a coat-of-arms, *marked on underside*

27 $\frac{1}{2}$  in. (70 cm.) long, over handles; 120 oz. (3,732 gr.)

\$3,000–5,000

**PROVENANCE:**

Acquired from N. Bloom & Son Ltd., London, 7 June 1971.



° 1263

**A GEORGE III SOUP TUREEN AND COVER**

MAKER'S MARK FK PROBABLY FOR FREDRICK KANDLER, LONDON, 1774

*Bombé oval applied with ribbon-tied laurel swags, both sides with vacant cartouches, marked on underside and flange of cover, underside with scratch weight 110 = 18*

15½ in. (38.4 cm.) long, over handles; 109 oz. (3,389 gr.)

\$6,000–8,000

**PROVENANCE:**

Acquired from N. Bloom & Son Ltd., London, 17 March 1966.







◦ 1264

**A FRENCH ORMOLU CARTEL CLOCK**  
SECOND HALF 19TH CENTURY

The white enameled dial inscribed *GUDIN A PARIS*, the works inscribed *ANDRE ROUSSEAU A PARIS* contained within a cartouche case form with a butterfly and a beetle, the works probably associated

9 in. (23 cm.) high

\$800-1,200

**PROVENANCE:**

Acquired from Jean-Baptiste Diette, Paris, in 1963.

◦ ■ 1265

**A FRENCH ORMOLU-MOUNTED MAHOGANY COMMODE**  
19TH/20TH CENTURY, POSSIBLY INCORPORATING EARLIER  
ELEMENTS

With yellow figured marble top, spuriously stamped *J RIESENER* to both back corners and *JME* to front left corner

35 in. (89 cm.) high, 51½ in. (131 cm.) wide, 21¼ in. (55.5 cm.) deep

\$3,000-5,000

**PROVENANCE:**

Acquired from René Weiller, Paris, 1968-69.





° 1266

**A FRENCH ORMOLU-MOUNTED  
CHINESE BLUE AND WHITE PORCELAIN  
VASE AND COVER**

THE PORCELAIN KANGXI, THE MOUNTS  
19TH CENTURY

The lid decorated with lappets above a lush floral  
spray and lappet border

9¾ in. (25 cm) high

\$5,000–8,000

**PROVENANCE:**

The Collection of Baron S. de Lopez-Tarragoya;  
Ader Picard, Paris, 21 June 1971, lot 13.



° 1267

**A PAIR OF LOUIS XVI STYLE ORMOLU-  
MOUNTED CHINESE PORCELAIN VASES**  
THE PORCELAIN AND MOUNTS 19TH  
CENTURY

Each decorated with phoenix amongst a lush  
chrysanthemum ground

14¼ in. (36.5 cm.) high (2)

\$3,000–5,000

**PROVENANCE:**

Acquired from Robert Roussel at Compagnie des  
Indes et de la Chine, Paris, in 1969-70.





° 1268

**A PAIR OF FRENCH ORMOLU-MOUNTED  
ALABASTER POT POURRI VASES AND  
COVERS**

19TH CENTURY

Each with pierced cover and dolphin-form handles  
joined by foliate garlands, on a square plinth

10¾ in. (27 cm.) high

(2)

\$3,000–5,000

**PROVENANCE:**

Acquired from Jean Lupu, Paris, in 1981.

° 1269

**A PAIR OF RESTAURATION ORMOLU-  
MOUNTED CHINESE PORCELAIN VASES**  
CIRCA 1820–40, THE PORCELAIN KANGXI

Each with landscape panels against a blue ground,  
with removable lamp fitments

13 in. (33 cm.) high, excluding fitments

(2)

\$7,000–10,000



° 1270

**A FRENCH ORMOLU-MOUNTED ARITA  
PORCELAIN BOWL AND COVER**  
THE PORCELAIN 17TH/18TH CENTURY, THE  
MOUNTS 19TH CENTURY

The domed lid and body decorated with stylized  
rockwork and flowers

6¼ in. (16 cm.) high

\$2,000–3,000

**PROVENANCE:**

Acquired from J.P. Hagnauer, Paris.



° 1271

**A PAIR OF FRENCH ORMOLU-MOUNTED  
CHINESE PORCELAIN VASES**  
19TH CENTURY

Each decorated with landscape vignettes between  
scrolling upright handles, on a pierced foot

9 in. (23 cm.) high

(2)

\$2,000–3,000

**PROVENANCE:**

Acquired from Madame Bouvier, Paris, in 1963.



° 1272

**A PAIR OF LOUIS XV ORMOLU TWIN-BRANCH WALL-LIGHTS**  
 POSSIBLY BY JACQUES CAFFIÉRI, CIRCA 1745

Each scrolling asymmetrical back plate with c-scrolls and foliage issuing two scrolling candle arms

20½ in. (52 cm.) high, 15 in. (38 cm.) wide

(2)

\$50,000–80,000

These superb wall lights, with their sinuous, confident lines and sumptuous organic form, exhibit all the hallmarks of the mature rococo style of the 1740s and reflect the Louis XV 'pittoresque' style popularised by Juste-Aurèle Meissonnier and Nicolas Pineau. They share many characteristics with the *oeuvre* of perhaps the greatest *bronzier* of the period, Jacques Caffiéri (1678–1755).

Three pairs of wall lights displaying many similarities to these, particularly the vigorously asymmetrical backplates and audaciously twisting arms, formed part of the superb *bronzes d'ameublement* supplied to Madame Infante, Louis XV's eldest daughter, to furnish the Palazzo at Colorno following her marriage to the Duke of Parma (two pairs are in the Musée du Louvre, Paris, illustrated in D. Alcouffe *et al.*, *Gilt Bronzes in the Louvre*, Paris, 2004, pp. 54–5, cat. 19, a further pair was sold from the collection of Hubert de Givenchy, Christie's, Monaco, 4 December 1993, lot 34, FF 1,332,000; all

of these are identified through Colorno inventory numbers). These have been convincingly attributed to Caffiéri on the basis of the celebrated chandeliers signed by Caffiéri which were part of the same commission, now in the Wallace Collection, London, one of which has the consecutive inventory number to the Givenchy wall lights.

The pierced *rocaille* ornament is a particular leitmotif of Caffiéri's *oeuvre*, and recurs on a related pair of wall lights, formerly in the collection of Antenor Patiño, sold Christie's, New York, 20 May 1998, lot 29 (\$255,500), and further pairs sold from a European private collection, Christie's, London, 10 July 2014 (£55,000) and from the Alexander Collection, Christie's, New York, 30 April 1999, lot 139 (\$63,000). The strikingly naturalistic ornament of the Stafford wall lights, for instance the spiraling shell-form nozzles, places them slightly earlier in Caffiéri's *oeuvre*, to around 1740, when the rococo style was its very height.





1273

° 1273

**A PAIR OF FRENCH ORMOLU TWIN-BRANCH WALL-LIGHTS**  
20TH CENTURY

Ensuite with the preceding lot, each with asymmetrical backplate with c-scrolls and foliage, each stamped with a spurious *C couronné poinçon*

20 ½ in. (52cm.) high, 15 in. (38cm.) wide (2)

\$5,000–8,000

° 1274

**A LOUIS XVI STYLE ORMOLU-MOUNTED ONYX VASE**  
SECOND HALF 19TH CENTURY

With angular handles terminating in masks, on a fabric-molded plinth

14 in. (35.5 cm.) high

\$5,000–8,000



1274

° 1275

**A LATE LOUIS XVI ORMOLU AND WHITE MARBLE  
MANTEL CLOCK**

CIRCA 1785

With white dial signed *Furet Paris* within a portico.

16¼ in. (41 cm.) high, 8½ in. (21.5 cm.) wide

\$2,000–3,000

**PROVENANCE:**

Acquired from Jean Lupu, Paris, in 1979.

° ■ 1276

**A SET OF FOUR REGENCE STYLE ORMOLU AND ROCK  
CRYSTAL SIX-LIGHT GIRANDOLES**

LATE 19TH/20TH CENTURY

Each hung with tiers of teardrop prisms on a circular foot

26 in. (66 cm.) high

(4)

\$5,000–7,000

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1968.



1275



1276



o 1277

**A LOUIS XV ORMOLU MANTEL CLOCK**  
CIRCA 1750

With an urn form finial above a dial and movement signed  
*MABILLE A PARIS*, on scrolled feet

17 in. (43 cm.) high, 10½ in. (26.5 cm.) wide

\$5,000–8,000

o 1278

**A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL  
CLOCK**

CIRCA 1775

Modeled with a classical lady and attendant putto, the dial and  
movement signed *Roque a Paris*

13½ in. (44 cm.) high, 10½ in. (26.5 cm.) wide

\$3,000–5,000

**PROVENANCE:**

Acquired from Fabre, Paris, in 1975.







°1279

**A ROMAN MARBLE HEAD OF MERCURY**  
CIRCA 2ND CENTURY A.D.

6¼ in. (15.8 cm.) high

\$10,000–15,000

**PROVENANCE:**

Private Collection, Paris.  
with Heidi Vollmoeller, Zurich, 1962.

**EXHIBITED:**

New Orleans, *The Isaac Delgado Museum of Art, The Odyssey of an Art Collector: Unity in Diversity/Five Thousand Years of Art*, 11 November 1966 – 8 January 1967.  
New York, The Metropolitan Museum of Art, 1982–2010 (loan no. L.1982.123.1).

**LITERATURE:**

J.B. Byrnes, *The Odyssey of an Art Collector: Unity in Diversity/Five Thousand Years of Art*, New Orleans, 1966, no. 21, p. 141.

For a similar example at the Capitoline Museum in Rome, see no. 925 in G. Siebert et al., "Hermes," *LIMC*, Vol. V.



° 1280

**ANTONIO ROSSELLINO (CIRCLE OF), MID-15TH CENTURY**

*ITALIAN, A POLYCHROME-PAINTED STUCCO RELIEF OF THE  
MADONNA AND CHILD*

Depicted seated  
24½ in. (64.5 cm) high

\$15,000-20,000



° 1281

**16TH CENTURY**

*FRENCH, A POLYCHROME-PAINTED AND  
PARCEL-GILT OAK GROUP OF THE MADONNA  
AND CHILD*

The Madonna holding a dove  
29 in. (74 cm.) high

\$3,000–5,000



° 1282

**LIMOGES, 13TH CENTURY**

*FRENCH, A COPPER AND CHAMPLEVE  
ENAMEL FIGURE OF CHRIST*

Lacking arms  
copper  
6½ in. (16.5 cm.) high

\$2,000–3,000



° 1283

**POSSIBLY THE MASTER OF RIMINI,  
RHINELAND, CIRCA 1430**

*GERMAN, AN ALABASTER FIGURE OF A  
FEMALE SAINT*

With traces of gilt  
7.¾ in. (19.6 cm.) high

\$2,000–3,000

**PROVENANCE:**  
With Mathias Komor, New York.



1284

◦ 1284

**TWO SIMILAR LOUIS XVI STYLE ORMOLU AND TOLE-PEINTE BOUILLOTTE LAMPS**  
20TH CENTURY

Electrified, minor variations to size and decoration, different shades

24 in. (62 cm.) and 22½ in. (57 cm.) high, respectively

(2)

\$700–1,000

◦ ■ 1285

**A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND AMARANTH BUREAU PLAT**

MID-18TH CENTURY, POSSIBLY REVENEERED, THE MOUNTS APPARENTLY LARGELY ORIGINAL AND RE-GILT

With rectangular top inset with a brown leather writing surface, the frieze fitted with three drawers, with false drawers to the reverse, on cabriole legs

29½ in. (75 cm.) high, 45½ in. (115.5 cm.) wide, 24½ in. (62.5 cm.) deep

\$2,000–3,000

**PROVENANCE:**

Acquired from Perrin, Paris in 1980.



1285

◦ 1286

**A DIRECTOIRE ORMOLU-MOUNTED SEVRES  
PORCELAIN VASE AND COVER**

CIRCA 1795

The domed lid and foot with ribbon-wrapped reeded bands

10¾ in. (27 cm.) high

\$3,000–5,000

**PROVENANCE:**

Probably acquired from Ramsay, Paris.



◦ 1287

**A LOUIS XVIII ORMOLU-MOUNTED CHINESE  
EXPORT PORCELAIN POT POURRI VASE AND  
COVER**

THE MOUNTS CIRCA 1820, THE PORCELAIN  
QIANLONG

The globular body with upright lions mask handles, on three  
monopodia and a tripartite base, the lid associated and  
restored

9½ in. (24 cm.) high

\$3,000–5,000



1288

◦ 1288

**A PAIR OF FRENCH ORMOLU GREY AND WHITE MARBLE CANDLESTICKS**  
FIRST HALF 19TH CENTURY

Each with a putto supporting a candle socket on a garland-hung plinth and square base

11 in. (28 cm.) high (2)

\$1,000–1,500

**PROVENANCE:**

Acquired from Bensimon, Paris in 1970.

◦ 1289

**A PAIR OF FRENCH ORMOLU SPHINXES**  
19TH CENTURY

Each on a *ver de mer* marble base

9 in. (23 cm.) high, 8¼ in. (21 cm.) long, overall (2)

\$1,000–1,500

**PROVENANCE:**

Acquired from René Weiller, Paris, in 1968.



1289

◦ 1290

**A PAIR OF FRENCH ORMOLU CANDLESTICKS**  
LATE 19TH CENTURY

Each with a voluted baluster standard with shell, the base with butterflies and beetles.

10¼ in. (26 cm.) high (2)

\$2,000–3,000



1290

◦ 1291

**FOUR CHINESE EXPORT TURQUOISE-GLAZED ARTICLES**  
19TH CENTURY

Comprising two turquoise and aubergine-glazed 'Cadogan' pots, a stand and a model of a mountain now on fixed wooden base

5¾ in. (14.5 cm.) high, the taller (4)

\$3,000–5,000

**PROVENANCE:**

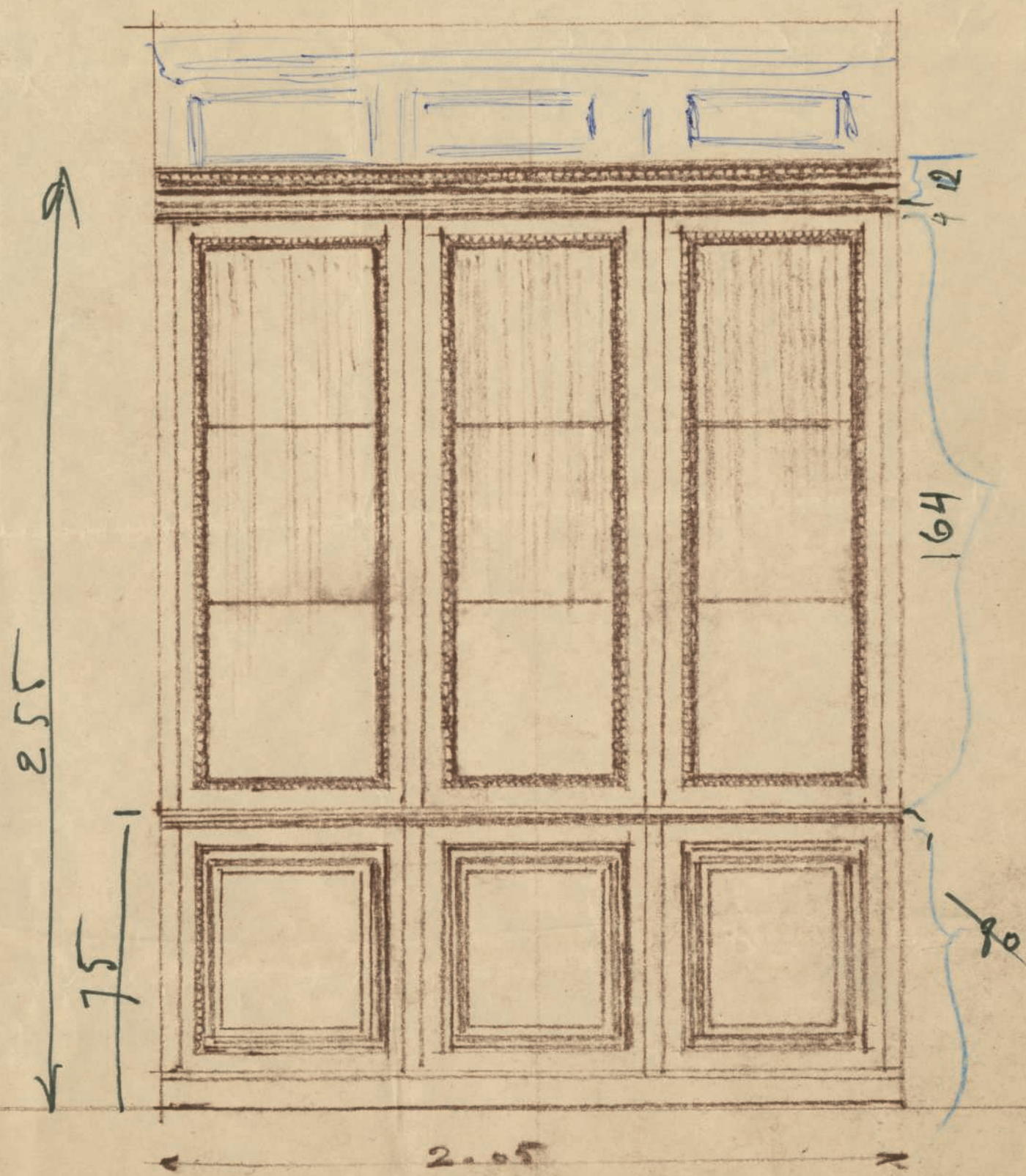
With L. Wannieck, Paris (the teapots, according to label).  
With Compagnie de la Chine et des Indes, Paris (the stand, according to label).



1291

MADAME STAFFORD

CHRISTINE



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## OLD MASTERS

NEW YORK, 30 OCTOBER 2018

### Viewing

25-29 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

### Contact:

Joshua Glazer  
jglazer@christies.com  
+1 212 636 2125



fig. 1 Jacques-André-Joseph-Camelot Aved, *The Marquise de Sainte-Maure d'Origny*, full-length, as a Sultana signed and dated 'J. Aved 1743'. Private Collection.

## o ÉTIENNE AUBRY

(VERSAILLES 1745-1781 PARIS)

*'La Turque', presumed portrait of Mademoiselle Duthé (1748-1830), mistress of the Comte d'Artois, full-length, reclining on an 'ottomane'*

indistinctly signed and dated 'E. aubry 1779' (center right, above the pillow)  
oil on canvas  
25 $\frac{3}{8}$  x 32 in. (64.3 x 81.3 cm.)  
\$ 300,000-500,000

### PROVENANCE:

Comte de Ribes, Paris.  
with Galerie Heim, Paris, where acquired by the present owner in 1971.

### LITERATURE:

A. Ribeiro, *Dress in Eighteenth-Century Europe 1715-1789*, New Haven & London, 2002, p. 270, pl. 187.

### EXHIBITED:

Bordeaux, Musée des Beaux-Arts, *La femme et l'artiste de Bellini à Picasso*, 22 May-20 September 1964, no. 74.  
London, Heim Gallery, *French Paintings and Sculptures of the 18th Century*, 10 January-15 March 1968, no. 30, illustrated.  
New York, Wildenstein, *The Odyssey Continues: Masterworks from the New Orleans Museum of Art and from Private New Orleans Collections*, 17 November 2006-9 February 2007, no. 34, illustrated.

*'Turquerie'* — or the imaginative, whimsical and sometimes fantastical interpretation of Ottoman Turkish subjects, motifs, architecture and costumes in Western art — was a European-wide phenomenon in the 18th century, and nowhere more widely and enthusiastically explored than in France. The arrival in Paris in 1715 of the Persian ambassador Mehemet Riza Bey, intendant of the province of Erivan, and his exotically attired entourage, caused a sensation in the capital city. Their six-month stay, culminating in an audience with the aged Louis XIV, was chronicled in every daily newspaper; members of the embassy were drawn by Watteau, etched by Boucher and painted by Antoine Coypel; plays about them were written for the stage and satirical sketches performed by the *commedia dell'arte* at the popular fairgrounds; and the embassy provided the inspiration for one the most enduring works of French literature, Montesquieu's *Lettres persanes* (1721). Henceforth, 'Turkish' style and subject matter — in ever more luxurious and fanciful iterations — became a staple of ballet and opera, literature, furniture-making and the decorative arts, couture, and painting.

Following the 1721 visit of the Ottoman ambassador, Mehmet Efendi, whose magnificent entry into Paris was recorded by Charles Parrocel in paintings at Versailles, a fashion arose for portraying European sitters in Turkish dress or amid Turkish surroundings. Nattier painted *Mlle de Clermont at her Bath* in 1733 (Wallace Collection, London); when the portrait was exhibited at the Salon of 1742, following the sitter's death, the opulent fantasy of Clermont draped in strings of pearls, swathed in ermine and surrounded by Turkish carpets was described in the *livret* as of "the late Mlle de Clermont... represented as a Sultana at her bath, served by slaves." Soon after, Aved portrayed *The Marquise de Saint-Maure as a Sultana* (1743; Jeffrey Horvitz Collection, Boston, fig. 1), and Carle Vanloo painted an image of Madame de Pompadour, mistress of Louis XV, as *A Sultana Taking Coffee* (1755; State Hermitage, St. Petersburg) for her bedroom at Bellevue. It was a tradition that would continue unabated until the Revolution.



Etienne Aubry's delightful representation of a European woman dressed à la turque and reclining on an 'ottomane' sofa, follows directly in this line. Signed by Aubry and dated 1779, the painting is traditionally said to depict Catherine Rosalie Gérard Duthé (1748-1830), known as Rosalie Duthé, the celebrated dancer and courtesan. After quitting a French convent at the first opportunity, the young Rosalie became the mistress of the English financier George Wyndham, 3rd Earl of Egremont. Following the end of their affair, she joined the Paris Opéra as a singer and dancer, and exhibited, by contemporary accounts, considerable talent. She became the companion of a succession of noblemen, culminating in a long liaison with the Comte d'Artois, the future Charles X of France. Duthé sat for many portraits and was renowned for her charm and luxuriant hair. François-Hubert Drouais made a fine, conventional portrait of her, today in the Rothschild collections, but L-L Périn-Salbreux (David-Weill Collection, Paris) and Antoine Vestier, more unconventionally, painted her nude. She was a favorite model of Henri-Pierre Danloux (1753-1809), whom she met in London in 1792, when both were living in exile. She commissioned the artist to paint her portrait as a gift to a lover, the banker Jean-Frédéric Perregaux, who remained in France. The finished portrait (today in the museum in Karlsruhe, fig. 2) depicts Duthé in a full-length, small-scale format, shown lifting a framed painting against a wall, as if about to hang it; the subject of the small painting she holds came at her suggestion: it represents a figure of Hope looking out to sea at a departing ship, signally her heartfelt desire to return home. Danloux describes the making of the portrait – one of his finest – in his *Journal*, noting how much he liked Duthé, despite the fact that she regularly failed to show up for sittings.

Comparisons between Aubry's image and Duthé's features in the Danloux painting and other securely attributed portraits are, to this writer, inconclusive, but do not exclude the possibility that 'La Turque' could depict the great courtesan, as the tradition states. Furthermore, a suggestive piece of circumstantial evidence might well serve to support the identification: when Claude Godard d'Aucour's satirical – and lubricious – novel *Mémoires turcs, ou, Histoire galante de deux turcs pendant leur séjour en France*, first published in 1743, was republished in 1776, the new edition was dedicated to none other than Rosalie Duthé.

If the identity of the sitter is yet to be documented, the overwhelming charm and opulence of the painting is indisputable. Every inch of its surface is surrendered to a dazzling display of Aubry's virtuosity in rendering materials of every sort: from silk damask to cut velvet, satin, embroidered flowers, pearls, feathers, roses, porcelain, gilt bronze, smoke, and translucent flesh, Aubry's mastery of the brush is a delightful *tour de force*. Posed like an odalisque on her sofa, 'La Turque' wears a costume that is a compromise between East and West, as the fashion historian Aileen Ribeiro has observed. Her high-piled hair is a characteristic Parisian style of the 1770s and the white feathers in it are à la mode, but with the inclusion of a small black feather aigrette in the Turkish style and a striped 'Oriental' scarf. A similar, transparent silk covers her satin skirt, but the embroidered gown with short over-sleeves – possibly a Circassian dress, notes Ribeiro – is worn over a firmly structured, boned bodice of European origin. Clearly, no-one was ever meant to mistake the sitter for an actual Turkish woman.

'La Turque' is an exceptional work for Etienne Aubry, who is best known as a painter of sentimental genre scenes in the manner of Greuze, but who was accepted into the Académie Royale in 1771 as a portraitist; the reception

pieces he presented four years later were three-quarter lengths of fellow artists Louis-Claude Vassé and Noël Hallé (Versailles) that display his considerable gifts in rendering a vivid likeness. He exhibited four portraits at his first Salon in 1771 and sent a final portrait to the annual exhibition in 1775; apart from the Stafford 'Turque', almost all of his other known portraits seem to date from this brief, four-year period. After that, he turned his attention, seemingly full-time, to painting genre scenes, before ending his short career in a failed attempt to become a history painter.

Unlike 'La Turque', few of Aubry's other portraits are signed but, in fact, even if the present portrait did not bear his signature, Aubry's authorship could be immediately recognized, as the idiosyncrasies of his style are readily identified: the ruddy or tanned skin and mottled complexion; pronounced use of heavy white highlights; and strong, rather dramatic lighting are characteristics found in all of Aubry's known portraits. Indeed, these traits reappear in the figures that enact his genre scenes of the later 1770s, such as *The Shepherdess of the Alps* (1775; Detroit Institute of Arts), and *Farewell to the Wet Nurse* (1777; Sterling and Francine Clark Art Institute, Williamstown).



fig. 2 Henri Pierre Danloux, *Mademoiselle Rosalie Duthé*, 1792 bpk Bildagentur / Karlsruhe Museum/Annette Fischer/ Art Resource, NY



o **JEAN-BAPTISTE LE PRINCE**  
(METZ 1734-1781 SAINT-DENIS-DU-PORT)

*The See-Saw; and The Russian Dance*

the first, signed and dated 'Le Prince 1768.' (lower left); the second, signed and dated 'Le Prince 1768.' (lower right)

oil on canvas

16 7/8 x 14 in. (42.9 x 35.6 cm.)

a pair (2)

\$ 300,000-500,000

**PROVENANCE:**

Comte du Barry; his sale, Remy Lebrun, Paris, 21 November 1774, lot 99 (600 livres).

Hortense Marmont, Duchesse de Raguse (1779-1855); (!) her sale, Drouot, Paris, 14-15 December 1857, lots 35 and 36.

Gustave Rothan (1822-1890); (!) his sale, Georges Petit, Paris, 29-31 May 1890, lots 168 and 169 (3000 and 3900 francs, respectively).

Private collection, Paris.

with Galerie Heim, Paris, where acquired by the present owner in 1971.

**LITERATURE:**

J.J. Guiffrey, 'Salon de 1769', in *Reimpression des Livrets des anciennes expositions depuis 1673 jusqu'en 1800*, XXV, Paris, 1870, p. 20, nos. 77 and 78.

J. Hédou, *Jean Le Prince et son oeuvre*, Paris, 1879, pp. 46, 318.

E. Bellier de la Chavignerie, *Dictionnaire général des des artistes de l'École française*, Paris, 1885, I, p. 1016.

E. Dacier, *Catalogues des Ventes et Livrets de Salons illustrés par Gabriel de Saint-Aubin*, Paris, 1909-1921, I, p. 78, II, p. 127, III, p. 27 ff.

D. Diderot, *Salons*, ed. J. Seznec, Oxford, 1967, IV, p. 32.

J.W. Ittmann in *Regency to Empire: French Printmaking 1715-1814*, Baltimore & Indianapolis, 1984, under no. 61.

M.-E. Hellyer, 'New York: Drawings by Jean-Baptiste Le Prince', *Burlington Magazine*, CXXIX, 1987, p. 349.

K. Rorschach, 'Jean-Baptiste Le Prince: An Eighteenth-Century French Artist in Russia', *The Smart Museum of Art Bulletin*, V, 1993-1994, pp. 5-6, fig. 3.

P. Grate, *French Paintings II, Eighteenth Century*, Swedish National Art Museums, Stockholm, 1994, p. 194, under no. 174, note 5.

M. Pinault Sørensen, *Jean-Baptiste Le Prince, Le Voyage en Russie*, Rouen, 2004, pp. 55, 58, note 12.

**EXHIBITED:**

Paris, Salon, 1769, nos. 77 and 78, as 'Une Danse Russe' and 'Une Balançoire à la manière des Russes'.

Atlanta, High Museum of Art, *The Rococo Age: French Masterpieces of the 18th Century*, 5 October-31 December 1983, nos. 52a-b.

Philadelphia, The Rosenbach Museum and Library; Pittsburgh, The Frick Art Museum; New York, The Frick Collection, *Drawings by Jean-Baptiste Le Prince for 'Le Voyage en Sibérie'*, 17 October 1986-14 June 1987, no. 37 and 38.

Milwaukee, Milwaukee Art Museum, *Escape to Eden: The Pastoral Vision in Eighteenth-Century France*, 19 March-30 May 1999.

Innovative painter, draftsman and printmaker, Jean Baptiste Le Prince made two consequential contributions to the artistic culture of his time. He was one of the earliest practitioners – if not the actual inventor – of an aquatint printing process that revolutionized printmaking in the late 1760s. And he popularized a type of genre painting known as 'russeries' – picturesque renderings of Russian subjects, settings and costumes – that was comparable to the better-known genres of 'chinoiserie' and 'turquerie', and appealed to the widespread French interest in 'exotic' foreign cultures.

Le Prince was born in Metz, a city in northeast France near Nancy, in 1734; his father was an ornamental sculptor and at least one brother was a musician. After studying art briefly in his hometown, Le Prince was taken to Paris around 1750 by the maréchal de Belle-Isle, the military commander of Metz, to enter the studio of François Boucher, the most successful and celebrated painter in France. Boucher's influence on Le Prince was profound, and during his brief apprenticeship with the master, the young artist would form the foundations of the painting style – bright coloring, cheerful subject matter, fluid and creamy brushwork – that he maintained throughout his career.

In 1752, aged 18, Le Prince married Marie Guiton, a rich woman twice his age. It was an unhappy union and after two years together, he left his wife for study in Rome, a trip presumably paid for with her support. He was, by all accounts, little affected by what he saw in the Eternal City, and few traces of Italian influences are discernable in any of his subsequent works. Le Prince's only known paintings from this period are a few small landscapes which were engraved in 1756 by the Abbé de Saint-Non.











Back in Paris by 1758, Le Prince decided to escape his failed marriage permanently and seek his fortune in Russia, a country whose recent emergence as one of the great powers of Europe made it a site of increasing fascination to the French. During the 20-year reign of the Empress Elizabeth (1709-1761), daughter of Peter the Great, a rapid program of westernization was undertaken in Russia's capital city, as Elizabeth imported French art, music, dance and food to St. Petersburg. By imperial decree, state theatres opened in Moscow and the capital, and an Academy of Fine Arts was founded in St. Petersburg; Russia was France's ally in the Seven Years War; and Elizabeth adopted French as the language of her court. The success of other French artists who had travelled to Russia may also have encouraged Le Prince to make the trip. The painter Louis-Joseph Le Lorrain (1715-1759) had been invited in 1758 to become the Director of the newly established Academy, and took with him the young draftsman Jean Michel Moreau le Jeune (1741-1814), as Professor of Drawing. Le Prince would almost certainly have known Nicolas Gillet (1709-1791), a minor sculptor from Metz who had taken up a professorship there, too, and the celebrated portraitist Louis Tocqué (1696-1772), was also working in Russia in 1757-1758, to considerable acclaim. Perhaps even more appealing, Le Prince had relatives who had already made the move. His brother Marie François Le Prince, a musician, had received commissions from the Imperial court and seems to have resided in St. Petersburg, and his sister and brother-in-law were also in Russia, the latter serving as a professor of Languages at the Russian Academy of Sciences.

Carrying an introduction from his old protector, the maréchal de Belle-Isle to the Marquis de l'Hôpital, French Ambassador in Russia, Le Prince soon received a commission for forty ceiling paintings in the newly constructed Winter Palace. Although Le Prince remained in Russia for at least four years, little is known of his movements there. He seems to have travelled widely, perhaps as far as Siberia, and made the large body of

drawings and sketches of contemporary Russian life, its customs, rituals and costumes that he used as the basis for much of his later work. The inventory of his estate included "12 small notebooks containing sketches made from life in Russia", as well as Russian costumes, some full-sized, some made in miniature to fit diminutive mannequins. Bachaumont recorded that Le Prince also kept miniature models of Russian buildings, wagons, sleighs and tools to use as guides in his work.

Le Prince returned to Paris in late 1763. According to Mariette, he had left France a mediocre artist and come home a master. In February 1764, the artist presented himself to the Académie Royale, where he was received as a member on 23 August 1765, upon the presentation of his painting *The Russian Baptism* (Louvre, Paris, fig. 1), perhaps his first – and certainly his best-known – painting of Russian subject matter. Depicting four Orthodox priests performing the traditional ritual baptism of a newborn in an elaborate silver font, it was exhibited to acclaim in the annual Paris Salon that year, the first in which the artist participated. Denis Diderot praised it with characteristic wit: "...a beautiful ceremony and a beautiful painting. It's the artist's reception piece. How many names do you think we'd read in the [Salon] catalogue, if everyone had to produce a painting this good to gain admission to the Académie?"

*The Russian Baptism* was one of 15 paintings of Russian subjects that Le Prince included in the Salon of 1765 – indeed, all of the pictures he exhibited that year would be *russeries*, as would most of those he showed in each of the subsequent two Salon exhibitions, a clear indication of the popularity of the genre with collectors and the public, and the degree to which his rising reputation was associated with it. In addition to the great *'The Cabak', a Tavern outside Moscow* (Nationalmuseum, Stockholm) – one of Le Prince's largest (97 x 146 cm.) and most complete, multifigural Russian compositions – the highlights of the Salon of 1769 were the

present pair of oval paintings depicting *The Russian Dance* and *The Seesaw*. Although Diderot found them 'too sketchy' for his taste, to contemporary eyes, their fresh palette and delicate, rapid brushwork imbue the paintings with an immediacy and vivacity that continue to exert irresistible charm.

No sketches made in Russia have been identified in connection with the Stafford paintings, but *The Russian Dance* is closely associated with a finished drawing of the same subject that was made as an illustration for the *Voyage en Sibérie* (Voyage in Siberia) by the Abbé Jean Chappe d'Auteroche (1722-1769), published in 1768, the same year as the Stafford paintings. The book was an account of Russia written by Chappe, an astronomer and member of the French Academy of Sciences, who had established his reputation in 1752 with the translation into French of Edmund Halley's astronomical tables. In November 1760, Chappe travelled from Paris to Tobolsk, capital of Siberia, to observe the Transit of Venus that took place on 6 June 1761. He reported his findings to the Russian Academy of Sciences in St. Petersburg on 8 January 1762, and returned to Paris in August of that year. Chappe published his astronomical observations, together with a general account of his travels, in the *Voyage en Sibérie* in 1768. (He departed soon after the publication date for California to observe another Transit of Venus, due to occur on 3 June 1769, and died shortly thereafter in San Jose of a contagion that killed several other members of his expedition.) The abbé engaged Le Prince in 1764 to illustrate his book; many of Le Prince's 32 drawings for the project bear that date. (The original sheets, executed in pen, ink and wash, are all in the Rosenbach Museum & Library in Philadelphia.) Chappe and Le Prince were in Russia at the same time, both under the protection of the French ambassador and moving in the same court circles, and it seems likely they met there in 1761 and 1762; in any event, as a talented draftsman who knew printmaking and had observed Russia at first hand himself, Le Prince was the obvious choice to engage on the project.



fig. 1 Jean-Baptiste Le Prince, *Russian Baptism*, 1765 Louvre, Paris, France / De Agostini Picture Library / G. Dagli Orti / Bridgeman Images



fig. 2-3 Jean-Baptiste Le Prince, Russian Genre Scenes: *The Russian Dance*; and *The Seesaw*. the first signed and dated 'LePrince 1769' (lower right) and the second signed 'LePrince' (lower left). Private Collection; sold, Christie's, New York, 26 January, 2012, lot 111.

Le Prince's finished illustrations included scenes that were minutely described by Chappe in his text, and the artist relied on his own detailed sketch books to compose the images. One of the finest illustrations is of *The Russian Dance*, which faithfully reflects Chappe's evocation of the event: "A Russian dance is sometimes a kind of pantomime, which demands much agility and grace. Only young people can dance, and they do it with singular skill: they turn on one foot, almost sitting down, and get up again in an instant to assume a bizarre and grotesque position, which they change from moment to moment, advancing, retreating, or turning around the room. They often dance alone, or with a woman who stands almost still...."

The Stafford *Russian Dance* closely follows Le Prince's drawing for the *Voyage en Sibérie*, but with significant compositional variations. The setting is now the rustic countryside, rather than a village, and the dance occurs under the stripped awning of a tent, not in front of a building. But Chappe's enthusiasm for Russian dancing is amply conveyed and the image is full of 'exotic' touches that French viewers would have found picturesque, such as the elaborate and luxurious Tartar costumes and the balalaika-playing musicians. Significantly, while maintaining the flavor of the Russian setting and many of its distinctive accoutrements, Le Prince subtly adapts the image to prevailing French taste and the conventions of rococo image-making: in the 1764 drawing, the male dancer bends his legs deep to the ground, while his partner stands upright and almost still, as Chappe observed of actual Russian dancers; in the painting, however, the couple dances together in a manner that accords with contemporary French conventions. Indeed, the couple is remarkably reminiscent of Watteau's dancers in his celebrated *Fêtes Véniennes* (c.1719; National Gallery of Scotland, Edinburgh), right down to the male dancer's turban and open frock coat.

The delightful pendant to *The Russian Dance* depicts playing on a seesaw, and while no image of seesaws appears in the *Voyage*, Chappe does note that this amusement was a favorite summer pastime for Russian girls. Here again, Le Prince has rendered carefully observed depictions of Russian costumes and architecture, no doubt based on his original sketchbooks, but the depiction itself hews closely to popular rococo imagery found in the works of French painters of an earlier generation, such as Nicolas Lancret (c.1723; Cleveland Museum of Art), and contemporaries of Le Prince such as Fragonard (c.1755, Thyssen-Bornemisza Collection, Madrid). Whereas other painters – Fragonard, in particular – had employed the theme of the seesaw, with its rhythmic rise and fall, as a metaphor for the act of lovemaking, Le Prince disregarded any erotic interpretation and reintroduced an air of social conviviality and playful childhood innocence to

the subject. Both *The Russian Dance* and *The Seesaw* display a liveliness of touch and handling, a sparkling, clear, jewel-like palette, and an infectious joie de vivre which make them among Le Prince's most captivating paintings.

The success of his "russeries" inspired Le Prince to reproduce the most popular subjects in different media for a variety of audiences (figs. 2 and 3). An earlier pair of paintings, signed and dated 1764 and 1765, treats subjects similar to the Stafford paintings with slight differences (sold, Paris, Galerie Georges Petit, 29-31 May 1890, lots 168 & 169). In another pair, sold at Christie's (London, 26 November 1971), the motif of the seesaw is treated in comparable fashion but paired with a scene of fortune-telling. An oval pen and wash drawing of *The Russian Dancers* with Galerie Cailleux, Paris (fig. 4), in 1975, depicts the dancers in postures nearly identical to those in the Stafford paintings. And in the Salon of 1769, where it was exhibited with the Stafford paintings, Le Prince included what would become a famous and widely distributed print of *The Russian Dance*, with variations and in rectangular format, that was one of 20 prints exhibited and made in his new aquatint process, which allowed him to reproduce the effects and qualities of a pen and wash drawing with remarkable fidelity (fig. 5).

As noted by Eric Zafran (1983), the distinguished provenance of the present pair of paintings "is witness to the spell they have cast over knowledgeable connoisseurs," from their first owner, Vicomte Adolphe du Barry, who must have acquired them immediately after their appearance in the 1769 Salon, to Mrs. Frederick Stafford, who purchased them in 1971. Adolphe du Barry (1749-1778), was the son of the Comte Jean du Barry, the war contractor and notorious rake known as 'le Roué', and nephew of Madame du Barry who, despite being the mistress of Louis



fig. 4 Jean-Baptiste Le Prince, *Scene russe*, formerly Gallery Cailleux, Paris; sold, Sotheby's New York, 23 January, 2008, lot 193.

XVI, had lived publicly with 'le Roué', and married his dissolute younger brother, Guillaume du Barry. Adolphe, who would die in a duel in Bath in 1778, aged 29, had amassed at a very young age a large and important collection of paintings, mostly Dutch and French, which he sold at auction in Paris in 1774, probably owing to the decline of his fortunes when his aunt fell out of favor with the royal family. *The Russian Dance* and *The Seesaw* were sold for 600 livres (a substantial price) as lot 99 in the sale, the catalogue describing them precisely: "Deux tableaux, suivant le costume Russe, composés agréablement, & peints en 1768 sur toile, de forme ovale. Hauteur 15 pouces, largeur 13 pouces, Dans l'un jeunes filles se balancent, des enfants jouent & des femmes les regardent: dans l'autre qui est composé richement, un homme & une femme dansent." Additionally, the paintings were reproduced in the famous marginal illustrations of the sale made by Gabriel de Saint-Aubin (Bibliothèque Nationale, Paris, fig. 6).



fig. 5 Jean-Baptiste Le Prince, *La Danse Russe*, 1782, The Metropolitan Museum of Art



fig. 6 Petit Palais, musée des Beaux-arts de la Ville de Paris

## ◦ CLAUDE GELLÉE, CALLED CLAUDE LORRAIN

(CHAMPAGNE 1600-1682 ROME)

*A landscape with Apollo guarding the herds of Admetus and Mercury stealing them*

oil on canvas  
20 x 27½ in. (50.8 x 68.8 cm.)  
\$ 600,000-800,000

### PROVENANCE:

Welbore Ellis Agar (1735-1805), Commissioner of Customs, by whom bequeathed as part of his collection to his illegitimate sons, Welbore Felix Agar and Emmanuel Felix Agar; Christie's, London, 2-3 May 1806, lot 36, where acquired before the sale *en bloc* with the whole Agar collection, by William Seguier, on behalf of Robert, 2nd Earl Grosvenor, later 1st Marquess of Westminster (1767-1845), Eaton Hall, Cheshire, and by descent in the family to Hugh Richard Arthur, 2nd Duke of Westminster (1879-1953); (\*) Sotheby's, London, 24 June 1959, lot 10, where acquired by the present owner.

### LITERATURE:

J. Young, *Catalogue of the Pictures at Grosvenor House*, London, 1820, p. 10, no. 29, illustrated.

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, London, 1837, VIII, p. 344, no. 314.

A. Jameson, *Companion to the Most Celebrated Private Galleries of Art in London*, London, 1844, p. 249, no. 26.

P. Courthion, *Claude Gellée dit le Lorrain*, Paris, 1932, p. 15.

M. Kitson, *The Art of Claude Lorrain*, exhibition catalogue, Hayward Gallery, London, 1969, p. 29, under no. 35.

M. Röthlisberger, *Claude Lorrain: The Paintings*, New Haven, 1961 and New York, 1979, I, pp. 498-499, no. 230, II, fig. 274.

M. Röthlisberger, *L'opera completa di Claude Lorrain*, Milan, 1975, pp. 119-120, no. 242, illustrated.

### EXHIBITED:

London, Royal Academy of Arts, *Exhibition of the Works of the Old Masters, Associated with Works of Deceased Masters of the British School*, 1871, no. 121.

London, Heim Gallery, *French Paintings and Sculptures of the 17th Century*, 12 June-15 August 1968, no. 13.

New York, Richard L. Feigen & Co., *Landscape Painting in Rome, 1595-1675*, 30 January-23 March 1985, no. 20 (entry by A. Sutherland Harris).

Washington DC, National Gallery of Art, *Claude Lorrain - The Painter as Draftsman: Drawings from the British Museum*, 27 May-12 August 2007.

Washington DC, National Gallery of Art, on loan, August 2007-May 2018.

The cool, tranquil morning light that gently illuminates this harmonious composition appears perfectly suited for quiet contemplation. Indeed, the shepherd at lower center assumes a wistful pose with his chin resting on his fist; his thoughts are clearly elsewhere. Yet as with so many of Claude's works, the drama at the heart of the composition unfolds almost incidentally in the shadowy foreground. Here, the painter draws upon Ovid's *Metamorphoses* (14: 130-153), which recounts how Jupiter charged his son Apollo to serve king Admetus of Phœria in Thessaly as a shepherd for nine years as punishment for killing the Cyclopes. Yet Apollo proved to be an ineffective guardian and while he was pining for his lost love, Coronis, Mercury was able to stealthily steal his herd. In the present work, the trickster god appears just beyond the hill behind Apollo, partially concealed yet easily identifiable by his winged helmet as he drives Admetus's cattle across the stream. According to the Latin poet, Jupiter later forced Mercury to return the herd, and required the gods to exchange gifts in reconciliation, with Apollo receiving his lyre and Mercury his caduceus. This mythical subject is one that Claude returned to numerous times throughout his career: six other treatments of this theme are known, including the upright canvas of 1645 in the Galleria Doria Pamphili, Rome, and the 1660 painting in the Wallace Collection, London.

Although the design of the Stafford Claude is not recorded in the *Liber Veritatis*, it corresponds with minor variations to several paintings and drawings by Claude representing a wide range of subjects. In 1961, Röthlisberger connected this work with L.V. 170 of 1666, which similarly depicts Apollo failing to protect the herds of Admetus from Mercury, and for which no corresponding painting by Claude was known (M. Röthlisberger, *op. cit.*, 1961, no. 230). Yet the scholar conceded that the present work could only tentatively be linked to the *Liber Veritatis* drawing, which records its composition in reverse. Michael Kitson definitely disproved Röthlisberger's theory a few years later, correctly linking the drawing to a painting in an English private collection (M. Kitson, *op. cit.*, no. 35; see also M. Röthlisberger, "Aggiunte a Claude", *Paragone XX*, July 1969, pp. 56-57, fig. 53). Accordingly, the present work must be seen as a variation on a theme that Claude treated frequently. Its intimate scale, as Kitson and Anne Sutherland Harris have observed, suggests that it was likely painted for one of Claude's minor patrons; an enjoyable diversion from his more important commissions for the Roman elite and his ecclesiastical patrons (M. Kitson, *op. cit.*, pp. 29-30, and A. Sutherland Harris in *Landscape Painting in Rome*, *op. cit.*, p. 139).



The present work is most closely related to Claude's *Jacob and Laban with his Daughters* at Petworth House and Park, West Sussex (fig. 1). Painted in 1654, this large canvas is one of the artist's mature masterpieces, and though there are minor differences between it and the Stafford *Apollo*, such as the spacing of the seven arches of each bridge and the staffage, its *Liber Veritatis* drawing is strikingly similar to the smaller work. Indeed, in each painting, the two nearly identical trees frame a river landscape that extends back to a wide valley with gently sloping mountains in the distance and a town at center right. Citing the "refinement of execution and the carefully limited palette of cool blues, greens, and creams", Sutherland Harris has suggested the present work was painted in the mid-1650s, just after Claude completed his *Jacob and Laban*, a dating first advanced by Kitson (*ibid.*). Röthlisberger, however, advocates a dating to the following decade (M. Röthlisberger, *L'Opera Completa di Claude Lorraine, op. cit.*, no. 242).

Born in a village near Nancy in the then independent Duchy of Lorraine, Claude moved, possibly as early as 1617, at the age of 12 or 13, to Rome, where his first biographer Joachim von Sandrart records him as continuing to practice his father's trade, working as a pastry cook (see M. Kitson, in J. Turner, ed., *The Dictionary of Art*, London, 1996, VII, p. 389). He soon moved to Naples, where he studied for two years under the landscape painter Goffredo Wals. In 1625, according to his second biographer, Filippo Baldinucci, Claude returned to Lorraine where he was employed by Claude Deruet, court painter to the Duke. The following year, he returned to Rome, where he was to remain for the rest of his life. In the Eternal City, he joined the workshop of the landscape and architectural painter Agostino Tassi, and eventually came to share a home and studio with the Dutch landscapist Herman van Swanevelt. Claude began receiving praise for his distinctive landscape paintings in the 1630s, and amassing an illustrious array of collectors for the dozen or so meticulously rendered Arcadian landscapes that he was able to produce annually. By 1650, when he moved into newer, richer quarters in the via del Babuino (then known as via Paolina), Claude was famous throughout Europe as the greatest and most lyrical living painter of landscapes, the unrivalled master of the heroic and poetic effects of light. He was, with Nicolas Poussin, the most celebrated and sought-after artist in Rome, numbering the French ambassador, members of the Medici court, more than one pope, and Philip IV, King of Spain, among his patrons.

This landscape was formerly owned by Welbore Ellis Agar (1735-1805), the younger brother of the 1st Viscount Clifden and the elder brother of the 1st Earl of Normanton. Agar assembled a prodigious collection of Old Masters, largely acquired abroad, for the most part under the aegis of Gavin Hamilton. Among the highlights of the collection, which numbered around 130 pictures, were Raphael's *Madonna of the Veil* (New Jersey, Princeton University Art Museum); Poussin's *Achilles among the Daughters of Lycomedes* (Boston Museum of Fine Arts); and Van Dyck's *Virgin and Child with St. Catherine of Alexandria* (New York, Metropolitan Museum of Art), as well as other pictures by Claude including a *Landscape with Hagar and the Angel* (Winterthur, the collection of Oskar Reinhart), the pair of masterpiece landscapes *Evening* and *Morning* (still in the collection of the Duke of Westminster), and the *Extensive landscape with shepherds and shepherdesses dancing* (sold Christie's, London, 7 December 2010, lot 51). On his death, having no direct heir, he bequeathed the collection to his two illegitimate sons Emmanuel Felix and Welbore Felix, who decided to put the collection up for sale at Christie's. The auction was scheduled for 2nd-3rd May 1806, with the present work appearing as lot 36 on the second day. However, before the English copies of the catalogue were printed (only a French version exists), the brothers were approached by Lord Grosvenor with a view to an *en bloc* purchase. An initial price of 40,000 guineas was suggested but was negotiated down to the final figure of 30,000 guineas, which was agreed by mid-April, marking one of the largest single purchases of a picture collection transacted in this period.

The 2nd Earl Grosvenor, who in 1831 was created 1st Marquess of Westminster, was heir to a substantial property in Cheshire and to the Grosvenor Estate in London. He had already inherited his father's picture collection, which included the forty-two Old Masters purchased for him in Italy between 1758-9 by Richard Dalton, the librarian to the Prince of Wales, as well as commissions from the likes of Stubbs, West, Gainsborough and Hogarth, when in 1805 he acquired a new town house in London on Upper Grosvenor Street. This proved the catalyst for an extraordinary campaign of acquisition of works of art, the most conspicuous being the Ellis Agar collection. Much time and effort was put into devising the decorative schemes for the new Grosvenor House, which would provide a suitable setting for Lord Grosvenor's rapidly expanding collection. The walls were covered in red damask that had been salvaged from the old Eaton Hall, and the redecoration was finally completed by 1808.



Fig. 1 Claude Lorraine, *Jacob with Laban and his Daughters*, 1654 National Trust Photo Library / Art Resource, NY



o **JEAN-BAPTISTE PATER**  
(VALENCIENNES 1695-1736 PARIS)

*Concert champêtre*

oil on canvas  
26 x 32½ in. (66.1 x 82.6 cm.)  
\$200,000-300,000

**PROVENANCE:**

Étienne Le Roy (1808-1878), Brussels.  
with Jacques Seligmann, Paris.  
Blodgett collection, New York, 1928.  
Private collection, Paris, until 1964.  
with Galerie Heim, Paris, from 1964, where acquired by the late owner on 5 August 1966.

**LITERATURE:**

F. Ingersoll-Smouse, *Pater*, Paris, 1928, pp. 39,104, no. 22, fig. 14.  
*Connoisseur*, November 1965, CLX, p. 70, illustrated.  
*Connoisseur*, January 1968, CLXVII, p. 31, illustrated.

**EXHIBITED:**

Paris, Galerie Bernheim-Jeune, *Watteau et ses Amis à Nogent*, April 1965.  
New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector*, 11 November 1966-8 January 1967, no. 170.  
London, Heim Gallery, *French Paintings and Sculptures of the 18th Century*, 10 January-15 March 1968, no. 7.  
Bordeaux, Galerie des Beaux-Arts, *L'Art et la Musique*, 30 May-30 September 1969, no. 95.

As Watteau's only true pupil, Jean-Baptiste Pater built his career on the shoulders of his teacher, mastering the genre of the *fête galante*, and quite naturally stepping in to fill the void left in the market by Watteau's untimely death in 1721. He devoted himself almost entirely to painting *fêtes galantes*, military scenes and theatrical subjects in the manner of Watteau. His most original compositions are depictions of village fairs, such as *The Fair at Bezons* (Metropolitan Museum of Art, New York), erotic genre scenes illustrating the tales of La Fontaine, and a series of bathers.

The Stafford *Concert Champêtre* amply displays the charms of Pater's art at its most seductive. In a lushly overgrown park, with towering trees of Summer green and autumnal reds, a group of ten young men and women – several making music as two amorous couples absent themselves into the woods – play instruments, prepare to sing, and flirt with each other, while two children amuse themselves at a distance, quietly observing the adults; through the allée of trees, a small village with a church tower can be glimpsed. The airy composition fans out with an altogether pleasing rhythm and gentle grace. The figural groupings in Pater's painting unfold in a serpentine line running across the middle ground of the canvas, scattered with poses and vignettes familiar from the paintings of Watteau: the playfully erotic garden sculpture that seems to comment on the human activities taking place below it; the seated couple fumbling and falling into an embrace; the young women flirting with the gallants who serenade them.

As in Watteau's *fêtes galantes*, the lovers in the present painting wear an imaginative mixture of contemporary clothing and fancy dress, with the women in elegant street clothes and the men in theatrical costume. Pater would undoubtedly have selected from his large repertory of small, quickly observed, red-chalk studies on which to base each of the participants, but he also modelled the central figure of a seated woman leafing through a songbook on a *trois crayons* drawing by Watteau, now in the Art Institute of Chicago (c.1717; inv. 1958.8; R/P538). Unlike Watteau, who took great pains to recreate accurately the precise fingering employed by the flutists and lute-players that he painted, Pater makes no effort to anatomize the process of music-making and renders his models' fingers schematically. He does, however, capture with force and economy a quality of intense concentration in the musicians' faces, and he shapes their figures into pleasing silhouettes. The easy humor that characterizes the art of Pater is on clear display here, as is his fine touch, feathery brushwork and unmistakable palette of pearly pinks, silvery greys, milky ivories and acid blues.





◦ **PIERRE-JOSEPH REDOUTÉ**

(SAINT-HUBERT, LUXEMBOURG 1759-1840  
PARIS)

*Roses, tulips, peonies, marigolds, a carnation, an iris and  
other flowers in an earthenware vase with a garden tiger moth  
on a stone ledge*

indistinctly signed 'R[...]' (lower left, on the front of the ledge)

oil on canvas

25 $\frac{1}{8}$  x 20 $\frac{1}{8}$  in. (63.6 x 51.1 cm.)

\$400,000-600,000

**PROVENANCE:**

with Le Cabinet d'Amateur, Paris, where acquired by the present owner in 1971.

**LITERATURE:**

M. and F. Faré, *La vie silencieuse en France: La nature morte au XVIIIe siècle*,  
Paris and Fribourg, 1976, p. 317, fig. 508.

**EXHIBITED:**

Greenwich, Connecticut, Bruce Museum and Fort Worth, Kimbell Art  
Museum, *The Floral Art of Pierre-Joseph Redouté*, 20 July 2002-2 March 2003,  
no. 5.



This sumptuous bouquet of flowers arranged in a simple, terracotta vase, is a rare painting on canvas by Pierre-Joseph Redouté, the most celebrated painter of flower and plants in France in the late 18th and early 19th centuries. Having mastered the technique of color stipple engraving and working at a time when patronage for lavish botanical publications was easily attainable, Redouté would publish about 2100 botanical plates over the course of his career, despite the political turmoil that ravaged France during the Revolution and its aftermath. Meticulously detailed and often colored with a virtuosity that eclipses the work of his contemporaries, these prints illustrate over 1800 species of flowers in over 50 botanical books. Such was his fame that in the 19th century, it was common for writers to refer to him as the “Rembrandt” and the “Raphael” of flowers. Redouté’s admiration for the flower-pieces of earlier masters such as Jan van Huysum, Rachel Ruysch and his teacher, Gerard van Spaendonck, is easily recognized in the present work, which was surely intended to be a demonstration of his astonishing talent in rendering the wide range of textures, forms and colors found in Nature’s flora. Exuding pathos, the fallen peony, its leaves still fresh with dew, also serves as a poignant reminder of corporeal fragility and the brevity of human life.



Fig. 1 Louis-Léopold Boilly, *Portrait of Pierre-Joseph Redouté, painter of flowers*, oil on canvas © RMN-Grand Palais, Lille / Art Resource, NY

Born in the Belgian Ardennes into a family of artists going back three generations, Pierre-Joseph received his early training from his father, Charles-Joseph Redouté (1715-1776), who worked primarily as a decorator for the Abbey of St. Hubert and for wealthy Luxembourg patrons. At the age of 13, Pierre-Joseph left home to study painting in Liège, and subsequently earned a living working as an itinerate portrait painter and interior decorator in Luxembourg and Flanders. In 1782, he moved to Paris to join his brother, Henri-Joseph, who was working there as an interior decorator. In Paris, Redouté began producing engravings of flowers he carefully observed in the royal botanical garden, the Jardin du Roi. He quickly came to the attention of Gerard van Spaendonck, Flower Painter to the King, who taught him how to paint in watercolor on vellum, a technique at which he excelled and, according to van Spaendonck, one in which he became more skilled than his master. He also studied with the naturalist Charles-Louis L'Héritier de Brutelle (1746-1800), who instructed him in botany, providing him with the academic foundations necessary to illustrate his subjects with the scientific precision for which his work was so admired. L'Héritier not only granted Redouté access to his personal botanical library, but also urged him to travel to England, where he encountered a host of new plants in the Royal Botanical Gardens at Kew.

Royal patronage soon followed, with a commission to produce, together with his brother, Henri-Joseph, paintings on vellum for the royal collection, the *Collection des vélins*. In 1786, he was appointed draughtsman to the *cabinet* of Marie-Antoinette, who granted him access to the gardens of Trianon at Versailles. Redouté produced illustration for botanical books throughout the Revolution, and following the Restoration, he enjoyed the patronage of Empress Josephine Bonaparte, who commissioned him to produce two extraordinarily lavish books illustrating the exotic plants in her gardens at Malmaison and Navarre: *Jardin de la Malmaison* (Paris, 1803-1805), with text by E.-P. Ventenat, and *Description des plantes rare cultivées à Malmaison et à Navarre* (Paris, 1812-1823), with text by Claude-Antoine Thory. At this time, his fame was such that Louis Léopold Boilly included him in his 1798 masterpiece depicting a gathering of thirty-one prominent artists in the studio of Jean-Baptiste Isabey (Louvre, Paris), for which a preparatory life study capturing Redouté’s likeness is in the Palais des Beaux Arts, Lille (fig. 1).

In his later years, Redouté served as Maître du Dessin in the Muséum National d’Histoire Naturelle in Paris and was appointed Chevalier of the Légion d’honneur in 1825. Though he continued to produce engravings and books, his income fell drastically following Josephine’s death, though he refused to curb his expenditures and quickly fell into debt. On 19 June 1840, he received the devastating news that the French government would not pay for an important flower painting that he had already begun. Shocked and plunged into despair, he suffered a cerebral hemorrhage and died the following day.



## EUROPEAN ART, PART II

NEW YORK, 30 OCTOBER 2018

### Viewing

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### Contact:

Deborah Coy  
dcoy@christies.com  
+1 212 636 2120

### ◦ JEAN-BAPTISTE-CAMILLE COROT (FRENCH, 1796-1875)

*Ville d'Avray, lisière de bois avec trois campagnards et une vache*

signed 'COROT' (lower right)  
oil on canvas  
16 x 12 $\frac{7}{8}$  in. (40.64 x 32.7 cm.)  
Painted *circa* 1869-1870.  
\$150,000-250,000

#### PROVENANCE:

The artist.  
Annette-Octavie Sennegon, *née* Corot (1793-1874), his sister.  
Henri Sennegon, her son, by descent.  
His sale; Hôtel Drouot, Paris, 9 May 1887, lot 3, as *Lisière de bois, à Ville d'Avray*.  
Georges Bernheim, Paris.  
Sacha Guitry (1885-1957), Paris, acquired *circa* 1931.  
His sale, Galerie Charpentier, Paris, 23 May 1951, lot 1.  
Acquired at the above sale by the present owner.

#### LITERATURE:

A. Robaut, *L'Œuvre de Corot, Catalogue raisonné et illustré*, Paris, 1905, vol. III, pp. 78-79, no. 1483, illustrated.  
S. Guitry, *18 Avenue Élisée Reclus*, Paris, 1952, pp. 80-81, illustrated.

#### EXHIBITED:

New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector, Unity in Diversity, 5000 Years of Art*, 11 November 1966-8 January 1967, pp. 108-109, 173, illustrated.



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**Contacts:**

Jessica Fertig  
jfertig@christies.com  
+1 212 636 2051

Max Carter  
mcarter@christies.com  
+1 212 636 2091



◦ **CLAUDE MONET**

(1840-1926)

*Effet de neige à Giverny*

signed and dated 'Claude Monet 93' (lower left)

oil on canvas

25¾ x 36½ in. (65.4 x 92.7 cm.)

Painted in 1893

\$6,000,000-8,000,000





◦ **CAMILLE PISSARRO**  
(1830-1903)

*Neige, soleil couchant, Eragny*

signed and dated 'C. Pissarro. 94' (lower left)

oil on canvas

23 $\frac{3}{8}$  x 32 in. (59.5 x 81.3 cm.)

Painted in 1894

\$2,000,000-3,000,000



◊ **ALFRED SISLEY**  
(1839-1899)

*Printemps à Veneux-Nadon*

signed 'Sisley.' (lower right)

oil on canvas

17½ x 24½ in. (43.4 x 61.2 cm.)

Painted in 1882

\$900,000-1,200,000

IMPRESSIONIST AND MODERN ART WORKS ON PAPER SALE

NEW YORK, 12 NOVEMBER 2018

Contact:

Vanessa Fusco  
vfusco@christies.com  
+1 212 636 2050



◦ **EUGÈNE BOUDIN**

(1824-1898)

*Les Jetées à Trouville*

stamped with initials 'E.B.' (Lugt 828; lower right)

pastel on paper

8½ x 11¼ in. (21.7 x 28.6 cm.)

Drawn circa 1860-1865

\$12,000-18,000

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# 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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

### 4 VIEWING LOTS PRE-AUCTION

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

### 8 WATCHES & CLOCKS

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

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

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

### 2 RETURNING BIDDERS

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

### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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](http://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:

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

### 4 BIDDING

The auctioneer accepts bids from:

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

### 5 BIDDING ON BEHALF OF THE SELLER

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

### 6 BID INCREMENTS

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

### 7 CURRENCY CONVERTER

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

### 8 SUCCESSFUL BIDS

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

### 9 LOCAL BIDDING LAWS

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

## D THE BUYER'S PREMIUM AND TAXES

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 2.5% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

## 2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

## 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 give notice to 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 honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor 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**.

(c) 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.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) 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.

(f) 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**.

(g) 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 on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- 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.

(i) 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.

(j) **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.

(b) 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.

(k) **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

(a) 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**").

(b) 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.

(c) 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. 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.

(d) 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.

(e) 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

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

- we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
  - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
  - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
  - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as 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.
- (b) 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

- You must collect **purchase lots** within seven days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option:
  - charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).
  - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
  - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will 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.

## 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](http://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. 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](http://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 Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

## I OUR LIABILITY TO YOU

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

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

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

## 3 COPYRIGHT

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

## 4 ENFORCING THIS AGREEMENT

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

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

## 6 TRANSLATIONS

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

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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](http://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](http://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](http://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.

Δ 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.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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**.

18/05/17

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### IMPORTANT NOTICES

#### Δ 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 Δ 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.

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

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

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

#### QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

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

\*\*Circle of ..."

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

\*\*Follower of ..."

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

\*\*Manner of ..."

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

\*\*After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

### POST 1950 FURNITURE

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



# STORAGE AND COLLECTION

## PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +1 212 636 2650

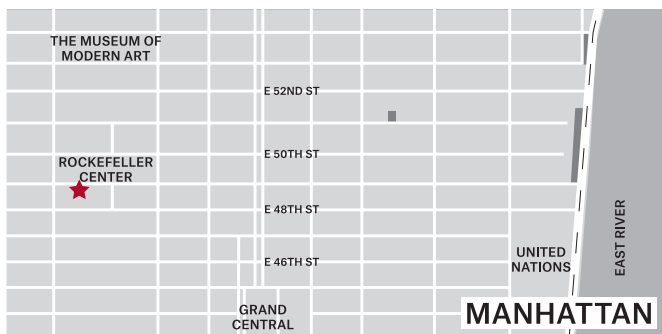
Email: PostSaleUS@christies.com

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

### Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

**Hours: 9.30 AM - 5.00 PM**

**Monday-Friday except Public Holidays**

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CHRISTIE'S  
EDUCATION

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Property from the Collection of Elizabeth Stafford  
CLAUDE MONET (1840-1926)  
*Effet de neige à Giverny*  
signed and dated 'Claude Monet 93' (lower left) • oil on canvas  
25 ¾ x 36 ½ in. (65.4 x 42.7 cm.)  
Painted in 1893  
\$6,000,000-8,000,000

**IMPRESSIONIST AND MODERN ART  
EVENING SALE**

*New York, 11 November 2018*

**VIEWING**

November 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Jessica Fertig, Max Carter  
+1 212 636 2050

**CHRISTIE'S**



**PROPERTY FROM THE ESTATE  
OF EUGENE V. THAW**

*New York, 30 October 2018*

**VIEWING**

27-29 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Gemma Sudlow  
Gsudlow@christies.com  
+1 212 636 2464

**CHRISTIE'S**



Property from a Private Collection  
ATTRIBUTED TO RAFFAELLO SANZIO, CALLED RAPHAEL (1483-1520) OR A CLOSE ASSOCIATE  
*'The Peruzzi Madonna': Madonna and Child*  
oil on panel  
23  $\frac{3}{4}$  x 17  $\frac{3}{8}$  in. (60.3 x 44.1 cm.)  
\$400,000 – 600,000

**OLD MASTERS**

*New York, 30 October 2018*

**VIEWING**

25–29 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Joshua Glazer  
jglazer@christies.com  
+1 212 636 2125

**CHRISTIE'S**



JEANNE HÉBUTERNE (1898-1920)

*Self-portrait*

signed 'J. Hébuterne' (lower right) • oil on board in the artist's frame  
board: 17½ x 11½ in. • artist's frame: 21½ x 16 in.

Painted circa 1917

€60,000 – 80,000

## ART MODERNE

*Paris, 18 October 2018*

### VIEWING

12-18 October 2018  
9, Avenue Matignon  
75008 Paris

### CONTACT

Valerie Hess  
vhess@christies.com  
+33 (0)1 40 76 84 32

CHRISTIE'S



# THE COLLECTOR



A Set of Four George III Silver Candlesticks  
Mark of Paul Storr, London, 1808  
\$80,000-120,000

A Pair George III Giltwood Side Tables  
Circa 1775, in the Manner of Robert Adam  
\$80,000-120,000

**ENGLISH AND EUROPEAN 18TH AND 19TH  
CENTURY FURNITURE, CERAMICS, SILVER  
& WORKS OF ART**

*New York, 23 October 2018*

**VIEWING**

20-23 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Casey Rogers  
crogers@christies.com  
+1 212 636 5912

**CHRISTIE'S**



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

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Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
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François Curiel, Chairman, Europe and Asia  
Jean-François Palus  
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Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

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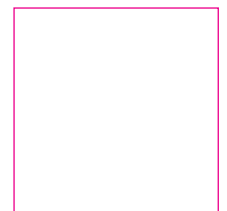
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