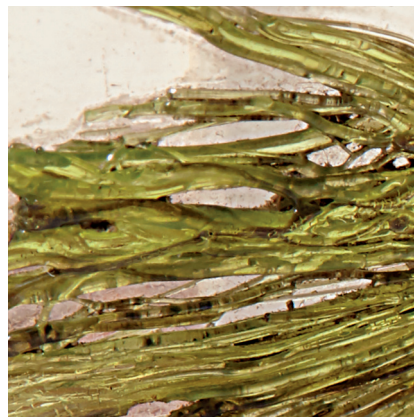
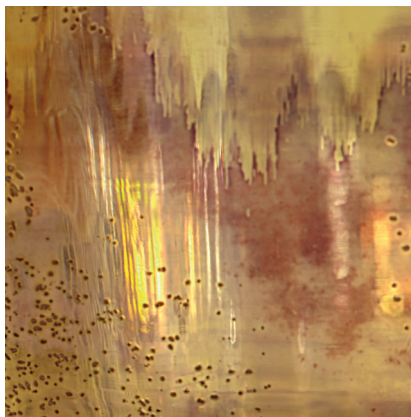
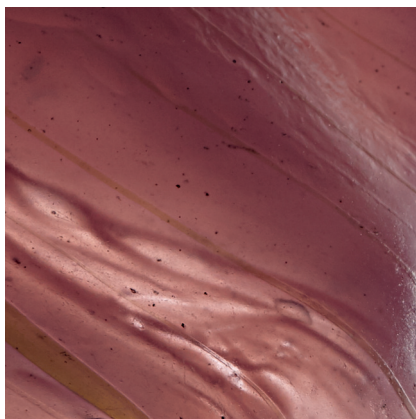


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THE NAKAMOTO COLLECTION



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EAST MEETS WEST

*A Japanese perspective
on French creativity*

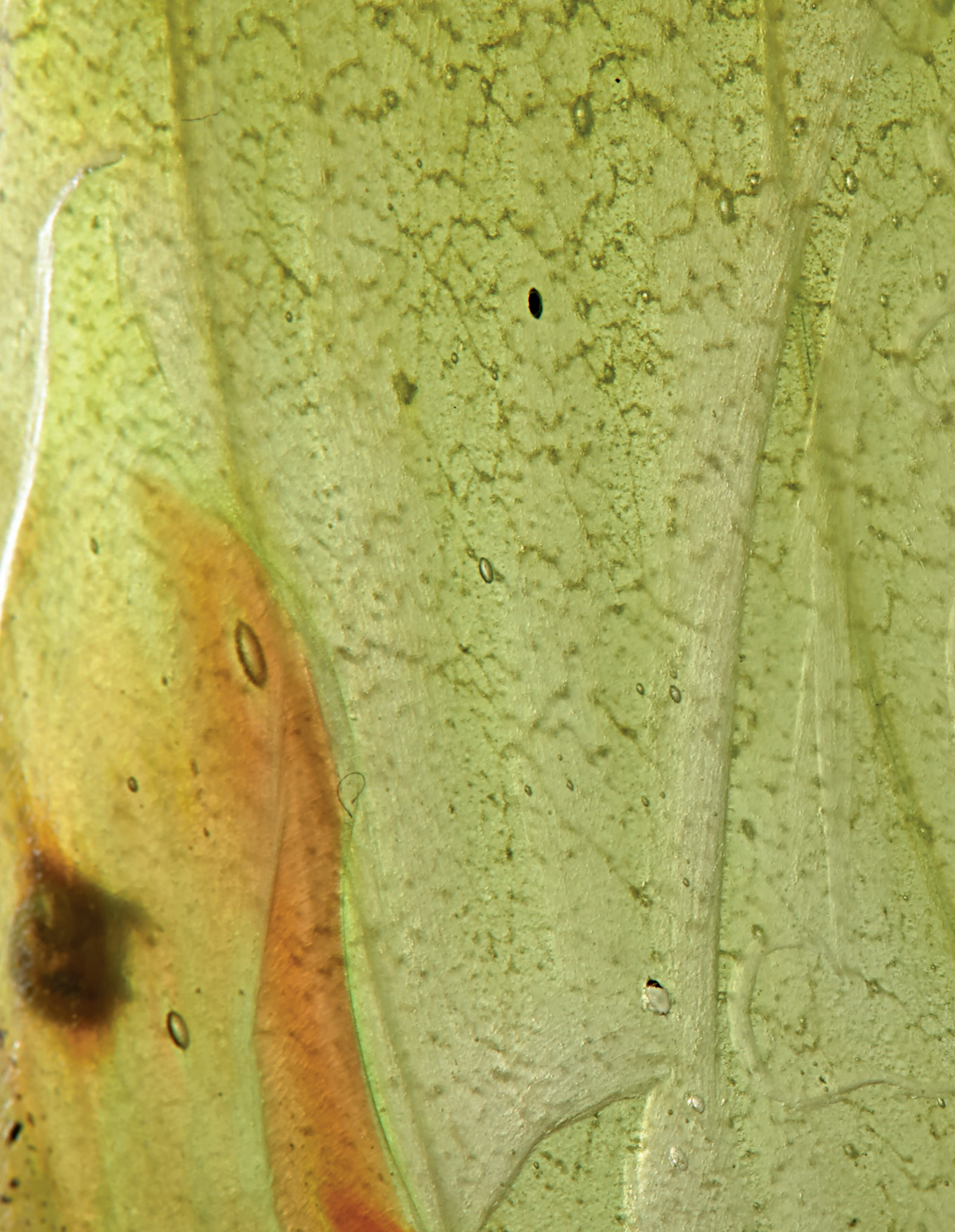
PHILIPPE GARNER

What an honour it is to present at auction one of the very finest collections of works of art in glass by Émile Gallé and his key contemporaries the brothers Auguste and Antonin Daum, and Gabriel Argy-Rousseau. How pertinent that the collection should have been formed by a committed collector in Japan – pertinent because of the significant influence of the arts of Japan in the West through the last quarter of the 19th century, an influence that greatly enriched the visual language of Western art. Émile Gallé readily acknowledged this inspiration, which is evident across his oeuvre.

How timely that we celebrate a distinguished Japanese collection of Western art in 2018, the 150th anniversary of the eventual opening up of Japan – of the cities of Edo, Hyogo, Nigata, and Osaka – to trade and cultural exchange with the West in 1868, following the historic Treaty of Amity and Commerce, signed between Japan and France in 1858. The positive consequences of these accords are well documented, as is the specific story of the impact and influence in Europe and America of Japanese arts and culture. It is not surprising that Art Nouveau, and specifically the work of Émile Gallé should, in turn, resonate so profoundly with Japanese collectors, who have been among the most enthusiastic and sophisticated in this field since the 1970s. The Nakamoto Collection, which we present in this catalogue, is exceptional in its focus on works of the very highest quality. We discover within these extraordinarily inventive artefacts the alliance of art and of science that made the *fin-de-siècle* so important a chapter in the history of glass as a creative medium.

'Dreams into Glass' was the title of a splendid exhibition of masterpieces by Émile Gallé presented at the Corning Museum of Glass in 1984. The succinct, evocative title was perfect in conveying the unique character of Gallé's endeavour, for here were works that surpassed in technical virtuosity, but also and perhaps more importantly in expressive ambition, even the most remarkable creations from preceding eras.

I was first beguiled over fifty years ago by the sensual lines and poetic aura of French Art Nouveau. The work of Émile Gallé and of the generation of regional artists he inspired and brought together as the École de Nancy in 1901, has remained an ongoing source of fascination. It has been a great privilege and such an enriching education through my career as an auction specialist to have seen in major museum and private collections, and to have handled professionally such a considerable range and wealth of material. This experience has served only to deepen my respect for the artists involved. Put simply, they communicate across time, they reach for something beyond words, they inspire and touch the senses and the spirit. My first visit to view the Nakamoto Collection a few years ago was a precious experience. I fully appreciated and savoured the exceptional calibre of the works and recognized the rigour involved in constructing such a collection. The Nakamoto provenance is a notable one that becomes an important part of the story of each of the works in this catalogue as they continue their journey.





ÉMILE GALLÉ

A visionary artist in glass

PHILIPPE GARNER



Émile Gallé in his studio, c. 1900

Émile Gallé's status as an artist of considerable significance in the last quarter of the late 19th century in France was already fully acknowledged in his own lifetime, and has been effectively consecrated in publications, exhibitions, and permanent museum displays through the last half-century. His story and achievement have been thoroughly researched and celebrated by historians, curators, and collectors. Yet his career is of a complexity, his art of a richness and subtlety that defy easy or comprehensive understanding. Like all great art, Gallé's creations work on us in mysterious ways that are hard to define; they draw us into a universe of ideas and emotions with which we can maintain a rewarding open-ended engagement. The present collection – boasting works of such material variety and including so fascinating a range of motifs and associations – provides a unique opportunity to reappraise this notable and somewhat elusive figure.

Gallé was an artistic visionary, steeped in the works of poets and philosophers; he was at the same time a successful entrepreneur, growing a family business to an ambitious scale with a momentum that kept it running for decades after his death in 1904. He was a man always responsive to his emotions, be they in relation to family, locality, his sense of national pride, his deep pantheistic love of nature, or his response to the intangible; yet he was also a man of science, personally engaged in the chemistry of glass and in the practicalities of the crafts to which he was committed, and a master of certain natural sciences, a meticulous student of flora and fauna, and a dedicated horticulturalist. Gallé was a liberal thinker, socially and politically engaged, as evidenced in his collaborative endeavor to found, with local artist contemporaries, the École de Nancy, and in his readiness to fight against injustice in his championing of the falsely convicted Alfred Dreyfus. As the posthumous publication of his *Écrits pour l'Art* reveal, Gallé was also a disciplined, intensely focused, multi-layered, and multi-faceted personality – and a most eloquent author.

A recent publication by Jessica M. Dandona, *Nature and the Nation in Fin-de-Siècle France: The Art of Émile Gallé and the École de Nancy*, makes interesting reading on so many of the biographical and historical contextual details that inform our understanding of Gallé's career and inspirations. She makes a telling observation when she explains how "Gallé and his fellow art reformers not only placed an enormous and unprecedented importance on the ability of the decorative arts to communicate profound truths but also perceived them as playing a pivotal role in defining what it meant to be French." (pl. 1). Gallé's art

is indeed of a time and a place, reflecting precise political and cultural issues, but those 'profound truths' that he reached for in glass or in wood, go far beyond the specifics of his era and carry messages of eternal value.

Gallé himself was very much aware that the chosen motifs or the particular materiality that constituted a work were the stepping stones to an intangible, ineffable idea. His essay 'Le Décor symbolique', published in *Écrits pour l'Art* (p. 215), first delivered as a lecture in 1900, goes to the very heart of his mission. He asks, 'We understand, do we not, that the symbol, within the various domains of art, of poetry, of religion, is in fact the material form of something most often abstract, *the material form as sign, understood between the initiated*; it is, in a décor, in a vase as in a medallion, a statue, a painting, a bas-relief, a temple, just as in a poem, a song or a mime – always the translation, the awakening of an idea through an image.' And he quotes poet Maurice Bouchor: 'Dans le grossier symbole éclate l'idéal.' ('Within the base symbol, shines the ideal.')

At the heart of a commercial enterprise that achieved a considerable reputational and commercial success – attracting plaudits in the major Paris exhibitions in 1884, 1889 and 1900, and at its peak employing a staff of several hundred – was an artist with a determination to breathe life into the inanimate, a creative alchemist whose vision was to open a magical dimension beyond his chosen, in themselves humble materials. Respected biographer and scholar of Émile Gallé Françoise-Thérèse Charpentier wrote in 1985 in the Musée du Luxembourg monograph and catalogue that commemorated a major exhibition of the artist's work, 'The material revealed specific and previously unimagined possibilities, to match the scale of the beauties of this world, of the indefinable that is the eternal focus of the wisest figures in the realms of science and the arts.' (p. 145)

In the Nakamoto Collection we can explore the depth and diversity of Émile Gallé the artist in glass. We experience Gallé's imagination through such masterpieces as the luscious vase 'Lys', the stemmed coupe 'Iris', the tactile lamp 'Champignon', the encrusted vessel 'Cyclas Revoluta' or the sombre carved vase 'Débat Éternel', and through many other great pieces, 'pièces d'art' as Gallé himself described them, conjuring seductive effects in enamels, internal colour, or complex applications and inlays. Through the language of symbols within and beyond material, motif, and craft, we are invited into the highest realm of the senses and emotions.

ENAMELLED GLASS

FRANÇOIS LE TACON

An artist, a poet, a notable botanist, Émile Gallé was not a craftsman but a creator whose ideas were interpreted by a highly capable team of graphic artists, glassblowers, engravers, and enamellers whom he allowed a generous degree of individual expressive freedom. Since his earliest involvement with glassmaking, supported by this team, Gallé proved himself a master of enamelwork. In his first engagement with enamelling, that is to say around 1873, he used only opaque red, white, turquoise, and green, together with a translucent blue, gold, and brown outlines. These were hard enamels, like those discovered in the archaeological excavations in the Middle East that were of such interest to him. He dedicated himself to rediscovering the secrets of their manufacture. But Gallé acknowledged that he was following in the footsteps of Joseph Brocard, whom he met in 1884 and whom he readily described as the true initiator. For certain vases in Persian style, Gallé devised a base of red and black

enamel, softened by a gold ground and by decorative scrolls of brown, hints of grey or pink, and iridescent effects. His enamels were beyond compare for their richness. The range was already significant in 1878. Around 1884, his researches allowed him to refine numerous new colours based on the oxides of cobalt, copper, iron, and chromium, and on the dioxides of magnesium and other metals. He applied translucent enamels on grounds of platinum or gold. These were the jewelry enamels. The most refined works were frequently embellished with gold applied by brush or sponge. From 1884 to 1889, he continued to extend his palette of enamels, although he was now principally focusing his attention on the decoration of glass in its mass. According to his own records, in 1889 he had at his disposal close to a hundred different formulae, and he further claimed that neither the enamellers of Damascus, nor those of Venice, nor the artists of Germany could offer such a range of possibilities.

RIEN SANS AMOUR



lité par Salte en Sa

9

101

ÉMILE GALLÉ (1846-1904)
A 'RIEN SANS AMOUR' VASE, 1899

the opaline body enameled and gilt with dragons, foliage, clouds and a fleur de lys
12 $\frac{7}{8}$ in. (32.8 cm.) high
enameled *RIEN SANS AMOUR*, E Gallé 1st, Cross of Lorraine, Réédité par Gallé en sa Cristallerie à Nancy 1899, pour l'histoire du Verre du XIX S. Expos. Univ. 1900

\$12,000-15,000

£9,300-12,000

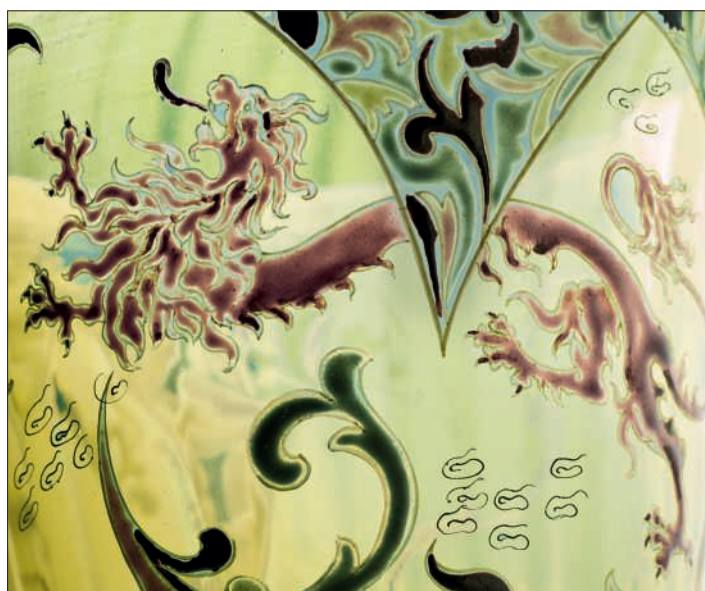
€11,000-13,000

艾米爾·加萊（1846—1904年）「萬物有情」瓶 1899年製 酸蝕，數琺瑯彩，鍍金

LITERATURE

Émile Gallé et Le Verre, La Collection du Musée de L'École de Nancy, Nancy, 2014, p. 107, no. 143, another similar example illustrated.

The vase was designed in 1886 and then subsequently produced for the *Exposition Universelle*, Paris, 1900. The example in the Musée de l'École de Nancy, Nancy, 2014, was purchased from Gallé in 1904. The form of the work comes from Mamluk glass mosque lamps, but without a foot.



Detail



RIEN SANS

AMOVR

102

ÉMILE GALLÉ (1846-1904)

A 'CHRYSANTHÈME ET MANTE RELIGIEUSE' VASE, CIRCA 1890

enameled, gilt and silvered with a praying mantis amongst chrysanthemums
against a checked ground

6¾ in. (17 cm.) high

enameled *E. Gallé a Nancy*

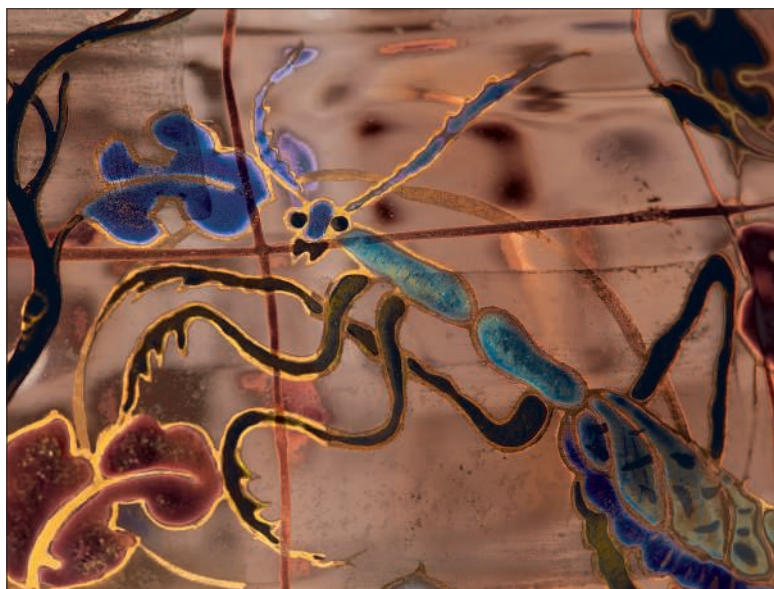
\$10,000-15,000

£7,700-12,000

€8,900-13,000

艾米爾·加萊（1846—1904年）「菊花與螳螂」瓶 約1890年製 敷珐瑯彩，鍍金及鍍銀紋飾

This vase, with its decoration of chrysanthemums and praying mantis reminds us of the rich palette and subtle effects that Gallé soon had at his disposal. These include lightly iridescent surfaces as well as the jewel-like gilding that enriches the elegant graphic stylization of his motifs. Within Gallé's work in enamels, we find traces of his sources in Western tradition as well as Islamic and Oriental, and notably Japanese art; and we find the full resource of flora and fauna, delicate stems and blossoms, insects and other creatures that became the symbols of the artist's profound respect for the wonders of nature.



Detail



VERRERIES PARLANTE

FRANÇOIS LE TACON

Quotations inscribed on works by Gallé frequently facilitate the discovery of the deeper meanings that he has invested in them. Through these literary references, he associates their authors with his own emotions. His creative process was to give meaning to the material to which he gave form. The quotations that he engraved in glass would acquire a new context and a new depth. He wrote to Victor Champier in 1898:

'Mock me if you choose, but I continue my procedure – in the manner of artists of the Middle Ages who built edifices on foundations of faith and of ideas – of applying texts to my vases and inspiring my clients with these texts. Why deny a decorative artist the 'libretto' from which the composer of music can, without restriction, derive such inspiration? Bells that do not have fine words engraved on them and that do not also stir the spirit are no more than overblown call-bells.'

Among the sixty or so authors and poets from whom Émile Gallé borrowed quotations for his works in glass, Victor Hugo is by far the most frequently referenced. Gallé felt a deep admiration for this giant of French literature. Hugo and Gallé championed the same causes and were both responsive to the same noble

sentiments that inspire human nature: love, justice, peace, but also hatred and suffering. Gallé was sensitive to the symbolist power, to the mysticism, and to the harmony of the poems of Maurice Maeterlinck. Charles Baudelaire was also one of his favourite authors. Gallé was captivated by *'Les Fleurs du Mal,'* a work that had caused a scandal at the time of its publication and was for a while banned. For Gallé, the provocative literary works of Charles Baudelaire could be aligned with the disconcerting beauty of flowers. Gallé also borrowed extensively from the writings of Robert de Montesquiou. Armand Sully Prudhomme was among the half dozen authors most frequently quoted on Gallé's glass. His verses, chosen by Gallé, almost always celebrated the beauty of nature and its softening effect on the behaviour of man. Maurice Rollinat, author of *'Névroses,'* is also fairly frequently quoted with verses infused with nostalgia. Referencing Marceline Desbordes-Valmore, Gallé acknowledged with love 'the elegiac sweetness of her broken heart.'

In the name of justice and of liberty, in the name of the rights of people to determine their own destinies, Émile Gallé, through the quotations that he engraved on his works in glass, lent his support to the victims of injustice, of war, and of genocide.

103

ÉMILE GALLÉ (1846-1904)

'LA VIGNE DE MONGOLIE' A VERRERIE PARLANTE VASE, 1889

acid-etched, engraved and enameled with fruiting stems, daddy-long legs, caterpillar, bee, a spider in a web with flies, against a martelé ground
16¼ in. (41.2 cm.) high

engraved *Émile Gallé de Nancy 1889 Exposit Paris, Cross of Lorraine,*

La brume d'Octobre emporte l'oeuvre de l'araignée

Le ciel est de jade vert, le soleil de perle fine

La vigne de Mongolie sème des Turquoises frileuses

Clément nous soit l'hiver

\$15,000-20,000

£12,000-15,000

€14,000-18,000

艾米爾·加萊（1846—1904年）「蒙古葡萄 VERRERIE PARLANTE」瓶
1889年製 酸蝕，敷珐瑯彩，鍍金

This model was exhibited at the 1889 Exposition Universelle, Paris, with this vase most probably being the piece exhibited.

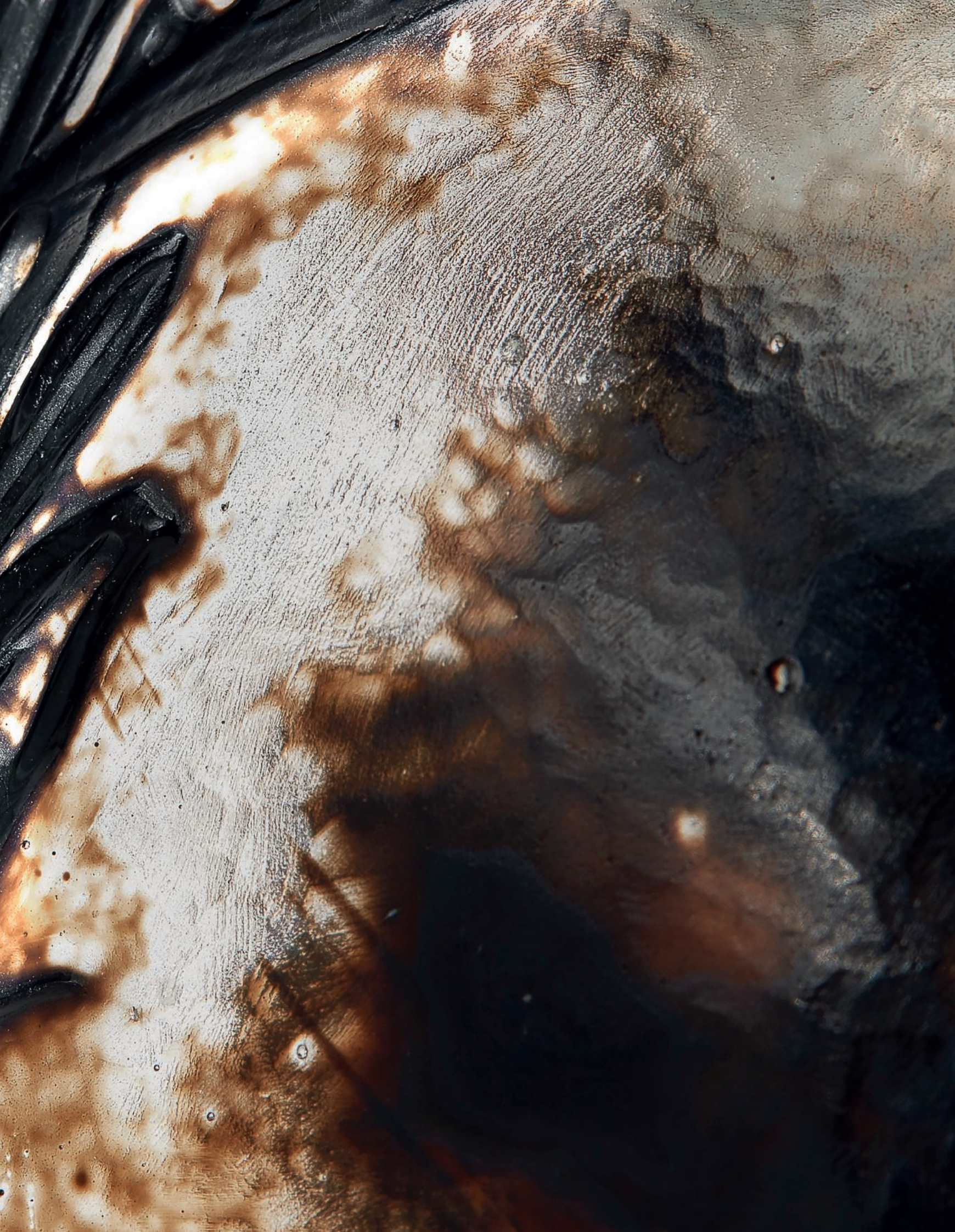


Detail



Le bruyère d'Orléans emporte l'œuvre de la région
Le ciel est de Jade vert, le soleil de pure fibre
La vigne de Hongrie, sergent des Trivoises d'Orléans
Clément nous sert l'hiver...

LIBELLULE



ÉMILE GALLÉ (1846-1904)

A 'LIBELLULE' VERRERIE PARLANTE VASE, CIRCA 1889

overlaid, acid-etched, wheel-carved with a dragonfly, a further dragonfly in low relief below, martelé to the ground, smoky surface patina, the underside with flowering stem

9½ in. (24 cm.) high

engraved *Seulette suis, seulette veux être...*, engraved *Émile Gallé, fecit E. Nancy, Cross of Lorraine*

\$50,000-70,000

£39,000-54,000
€45,000-62,000

艾米爾·加萊（1846—1904年）「蜻蜓 VERRERIE PARLANTE」瓶
約1889年製 套料，酸蝕，輪刻，槌塑

LITERATURE

R. Marx, *La Décoration & l'Art Industriel à l'Exposition Universelle de 1889*, Paris, 1890, p. 58, for the example of this model presented at the Exposition Universelle of 1900, Paris;

P. Thiébaud, *Gallé*, Paris, 1985, p. 181, for another example of this model in the collection of the Musée des Arts Décoratifs, Paris;

L'École de Nancy, 1889-1909, Paris, 1999, pp. 223-4, other similar examples illustrated;

C. Debize, *Émile Gallé l'École de Nancy*, Metz, 1998, p. 62, another similar example illustrated;

Émile Gallé et Le Verre, La Collection du Musée de L'École de Nancy, Nancy, 2014, p.113, 115, no. 156, another similar example illustrated;

F. Le Tacon, *L'Oeuvre de Verre d'Émile Gallé*, Paris, 1998, p. 56, another similar example illustrated.

This model was first shown in Gallé's submission to the Exposition Universelle of 1889 in Paris. It is referenced in his 'Notices d'Exposition' (item no. 122) where he describes it as an example of a newly developed color, 'Noir (hyalite)': 'This color may be somewhat somber, but cutting into it can reveal greenish traces that can be judiciously exploited by the engraver, as can be seen [in this piece], cut back to create mists and the wings of a dragonfly' (*Écrits pour l'Art*, p. 337). The form takes its inspiration from Safavid blue and white soft paste porcelain.

The motif of the dragonfly was to become emblematic within Gallé's oeuvre. The example of this model in the Musée des Arts Décoratifs bears the telling inscription beside the signature, 'Fait par l'amant des frissonnantes libellules' ('Made by the lover of shimmering dragonflies'). Françoise-Thérèse Charpentier has observed that this motif 'has found thanks to the medium of glass, a beauty like no other, a beauty without precedent, timeless, unique and in harmony with the music of French verse...' (*Gallé*, pp. 144-145). In this instance Gallé has drawn on a brief but evocative quotation from a poem by Venice-born French moralist, political thinker, and writer Christine de Pisan on the theme of a widow finding strength within her loneliness and her poverty.

Other examples of this model are in the collections of the Musée des Arts Décoratifs, Paris, and the Musée de l'École de Nancy. This latter example, which was, at Gallé's specific request included in the Centennale of the Exposition Universelle of 1900 in Paris, was acquired from the notable collection of Magistrate Henry Hirsch, who was subsequently to commission the spectacular vitrine 'Aux Libellules', now in the Musée d'Orsay, Paris. The original version exhibited at the Exposition Universelle of 1889 was acquired by Edmond de Rothschild.



View of the reverse



Émile Gallé (1846-1904), *Trois Vases* © RMN-Grand Palais / Art Resource, NY / Tony Querrec



DÉBAT ÉTERNEL



105

ÉMILE GALLÉ (1846-1904)

A 'DÉBAT ÉTERNEL' VASE, CIRCA 1889

the clear body overlaid in brown, wheel-carved, acid-etched, martelé to the wings and ground, the upper bird in intaglio, the lower in cameo

5½ in. (13 cm.) high

engraved *Émile Gallé Nancy fecit no. 348*

\$150,000-200,000

£120,000-150,000

€140,000-180,000

艾米爾·加萊（1846—1904年）「永恆之辯」瓶 約1889年製 套料·輪刻·酸蝕·槌塑

LITERATURE

P. Garner, *Émile Gallé*, London, 1976, p. 137, this piece illustrated;
F. Le Tacon, *Trésors de Gallé*, France, 2007, p.p. 32-33, for another example illustrated.

This exceptional piece, contrasting fine cameo and intaglio carving and depicting the confrontation between two birds, symbolises the eternal struggle between the opposing forces of light and of darkness. It is a metaphor for the imagery of heaven and hell, of redemption or damnation that has run through the history of Western art. François Le Tacon in his book *Trésors de Gallé*, 2007, pp. 32-33, explains that the vase symbolises the conflict between England and Ireland. Another version is held in the collection of the National Museum of Ireland in Dublin. The design takes its inspiration from Hokusai.

A similar vase is held in the collection of the Corning Museum of Glass, inv. 83.3.215.



Detail



ÉMILE GALLÉ (1846-1904)

AN 'AUX PHALLÉNES' COUPE, 1884-1904

internally finely streaked, overlaid and acid-etched with moths cased in opaque milky layer, wheel-carved detail, applied foot
4 in. (9 cm.) high; 6½ in. (16.5 cm.) diameter
engraved Gallé

\$40,000-60,000

£31,000-46,000
€36,000-53,000

艾米爾·加萊（1846—1904年）「飛蛾」水盂 1884—1904年製 套料，輪刻

PROVENANCE

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 30.

LITERATURE

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 105, another similar example illustrated;

Nancy Jugendstil in Lothringen 1900, Mainz am Rhein, 1980, p. 92, another similar example illustrated;

B. Warmus, *Émile Gallé - Dreams into Glass*, The Corning Museum of Glass, Corning, New York, 1984, pp. 148-151, another similar example illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 62, pl. 70, another similar example illustrated;

Émile Gallé et Le Verre, La Collection du Musée de L'École de Nancy, Nancy, 2014, p. 119, another similar example illustrated;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 234, another similar example illustrated from La Société Nationale des Beaux-Arts, 1905.

This inventive bowl becomes an ever-changing evocation of its delicate subject of moths, the complex technique perfectly matching the elusive character of these delicate creatures. They are represented as dark silhouettes in flight, glimpsed fleetingly within the thickness of the glass, the details of their bodies and wings rendered by fine carving to the surface; their image seems elusive as the milky glass, meanwhile, changes color and degree of translucency according to the direction of the light. This latter dichroic effect was one of the various subtle possibilities developed by Gallé through experiment with the chemical make-up of his material in his search to endow glass with the characteristics of certain semi-precious stones.

The moth, and the butterfly were favored motifs from the insect kingdom, ones which we find in numerous models, both in glass and in marquetry, most notably in his masterpiece of 1904, the bed 'Aube et Crépuscule' with its spectacular inlaid 'papillons endormeurs' (sleep-inducing butterflies). Surviving drawings from the Gallé studio record the artist's fascination with these fragile, elusive subjects.

Another similar example of this design was exhibited at La Société Nationale des Beaux-Arts, Paris, 1905.



Detail



LES PINS DE RAVENNE



ÉMILE GALLÉ (1864-1904)

'LES PINS DE RAVENNE', A VASE, CIRCA 1900

the amber glass incorporating foil inclusions, overlaid, acid-etched and wheel-carved, to reveal moths amongst pine branches and cones, the ground with martelé, some fire-polished cicadas, some surface patination

7¾ in. (19.7 cm.) high

engraved Gallé

\$80,000-120,000

£62,000-92,000
€71,000-110,000

艾米爾·加萊（1864—1904年）「蟬與蛾」瓶 約1900年製

PROVENANCE

Jean-Claude Brugnot, Paris;

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 50.

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 139, pl. 203, another similar example illustrated;

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 72, another similar example illustrated;

L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 126, another similar example illustrated;

L. Buffet-Challie, *The Art Nouveau Style*, London, 1982, p. 118, fig. 240, this piece illustrated;

B. Warmus, *Émile Gallé - Dreams into Glass*, The Corning Museum of Glass, Corning, New York, 1984, pl. 26-28, for illustrations of another example of this model.

P. Thiébaud, *Gallé*, Paris, 1985, pp. 232-233, for another example of this model in the collection of the Musée de l'École de Nancy, formerly in the collection of Magistrate Henry Hirsch;

C. Debize, *Émile Gallé l'École de Nancy*, Metz, 1998, p. 63, another similar example illustrated;

F. Le Tacon, *L'Oeuvre de Verre d'Émile Gallé*, Paris, 1998, p. 142, another similar example illustrated;

Émile Gallé et Le Verre, La Collection du Musée de L' École de Nancy, Nancy, 2014, pp. 172, 176, no. 308, another similar example illustrated.

Bill Warmus reminds us that, 'In Japan, cicadas are the harbingers of death at the peak of happiness; in nature the grub spends years underground and has only a brief life (a few weeks) in the sunlight where it sings incessantly' (p. 134). This vase expresses Gallé's at once melancholic and romantic sensitivity to the fragility and transience of life, to the eternal conflict between the forces of light and of darkness, a theme that finds its specific expression in his vase 'Débat Éternel' (lot 205), and an oblique expression through such symbols as the cicada in the present work or the moths that evoke dawn and dusk in his celebrated bed, 'Aube et Crépuscule'.

The version of this vase in the Musée de l'École de Nancy was executed in 1903 as a wedding gift to his friend and champion Henry Hirsch. It bears the engraved inscription from a poem by Dante about love 'Sous les pins de Ravenne aux bruissantes cigales, Ils écoutent leurs coeurs battant à l'unisson.' ('Beneath the pines of Ravenna and their noisy cicadas, They listen to their hearts beating in unison.'). The context of this gift celebrating the new life together of the married couple from the terminally ill artist gives added poignancy to Gallé's artistic investment in this work.



View of the reverse



TRISTESSE



108

ÉMILE GALLÉ (1846-1904)

A 'TRISTESSE' VASE, 1900

overlaid, acid-etched and wheel-carved with thistles, against a martelé body, the stem enameled band and gilt highlights

5½ in. (14 cm.) high
engraved Gallé 1900

\$15,000-20,000

£12,000-15,000
€14,000-18,000

艾米爾·加萊（1846—1904年）「憂鬱」瓶 1900年製 套料，酸蝕，輪刻，貼花，敷珐瑯彩，鍍金

PROVENANCE

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 13.

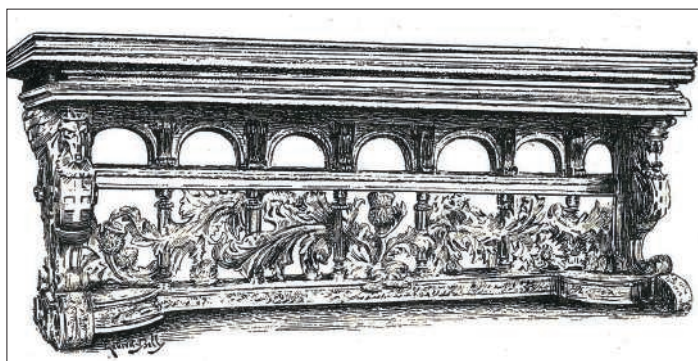
LITERATURE

P. Garner, *Émile Gallé*, New York, 1979, p. 50, another similar example illustrated;

F. Le Tacon, *Émile Gallé ou le Mariage de l'Art et de la Science*, Paris, 1995, p. 128, figs 100-101, other similar examples illustrated;

Émile Gallé et Le Verre, La Collection du Musée de L'École de Nancy, Nancy, 2014, p.112, nos 151-152, other similar examples illustrated.

Overlaid in his black 'verre hyalite' introduced in 1889 and carved with a thistle, this vase inscribes itself within a group of vases known as 'vases de tristesse' ('vases of sadness') by virtue of their sombre colour and



Period drawing of 'Table de Musée' or 'Chardon Lorrain'

their mournful themes. Gallé was not shy of confronting melancholic or challenging themes. The thistle is a powerful symbol. It is a plant associated with Lorraine and the motif took on extra layers of reference in the wake of the Franco-Prussian war and the annexation by the Prussian victors of the *départements* of Alsace and Lorraine. In this context, the thistle became a statement of pride and of defiance. Perhaps its most assertive use was in the magnificent 'Table de musée' (see above illustration) as Gallé described it, first shown in 1889 at the Exposition Universelle in Paris, then in 1900, titled 'Chardon lorrain'. Carved with a thistle plant, the table bears inscriptions including the powerful phrase, 'Je tiens au Coeur de France' ('I cling to the heart of France'). The same message is conveyed in intimate scale in this exquisitely wrought vase, dated 1900, confirming the model as one chosen by Gallé to present in the Exposition Universelle of that year.



Detail



Emile Gallé, floral composition model, 1897, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



109

ÉMILE GALLÉ (1846-1904)

A VERRERIE PARLANTE VASE, CIRCA 1900

the body with foil and other inclusions, fire-polished overlay with verdigris effects, acid-etched, engraved, and wheel-carved, the body with a flowering branches, the interior of the neck with flowers, the exterior with a heart
6¼ in. (15.5 cm.) high

wheel-carved *EG, Cross of Lorraine, Josephin Souly Le Brouillard sur la vitre en larmes condensé...*

\$10,000-15,000

£7,700-12,000
€8,900-13,000

艾米爾·加萊（1846—1904年）「VERRERIE PARLANTE」瓶
約1900年製 套料，酸蝕，輪刻

Joséphin Souly (1815-1891) was a French poet from Lyon, who whilst serving in the army from the age of 16 wrote poetry which he subsequently published. The text on the vase refers to the misting condensation on glass being like tears and Gallé with great technical virtuosity creates the effect of condensation in this work.



Detail



110

ÉMILE GALLÉ (1846-1904)

A 'CIGALES' VASE, CIRCA 1900

internally mottled and streaked, with foil and air inclusions, overlaid, acid-etched and wheel-carved with cicadas, against a martelé ground

4½ in. (11.5 cm.) high

engraved *Gallé*

\$25,000-35,000

£20,000-27,000

€23,000-31,000

艾米爾·加萊（1846—1904年）「飛蛾」瓶 約1900年製 內飾，輪刻，拋塑，加箔



111

ÉMILE GALLÉ (1846-1904)

A 'SAUTERELLE' VASE, CIRCA 1880-1890

acid-etched with foliage and stars, enameled with grasshopper,
poppy-heads and butterflies, gilt highlights

10½ in. (26.7 cm.) high

engraved *Émile Gallé del. modelé et décor déposé*

\$15,000-20,000

£12,000-15,000

€14,000-18,000

艾米爾·加萊（1846—1904年）「螳螂」瓶約1880—1890年製 酸蝕，鍍金，敷
珐瑯彩

LITERATURE

Art Nouveau Glass & Jewelry, Matsuzakaya Department Store, Nagoya, 1998,
no. 450, another similar example illustrated.



Signature on the underside of the vase



112

ÉMILE GALLÉ (1846-1904)

A 'LIEND'AMOUR' VASE, CIRCA 1895

acid-etched, enameled with a bird amongst flowering honeysuckle,
gilt highlights

10 in. (25.5 cm.) high

cameo and gilt Gallé, enameled *Lien d'Amour*

\$6,000-8,000

£4,700-6,200

€5,400-7,100

艾米爾·加萊（1846—1904年）「愛的連結」瓶 約1895年製 酸蝕，敷珐瑯彩，
鍍金

Another example of this design was offered at Christie's Geneva, *Important
Early Gallé Glass*, lot 260, 20 June 1979, but without the enameled text.



View of the reverse



Studio of Tawaraya Sotatsu (17th Century), Grasses and flowers, Sealed I'nen, Two-
panel screen; ink, color, gold and gold leaf on paper 59 x 63 ¾ in. (150 x 162 cm.)



113

ÉMILE GALLÉ (1846-1904)

AN 'ABEILLES' VASE, CIRCA 1890

acid-etched, enameled and gilt

6 in. (15.2 cm.) high

cameo *Émile Gallé*, enameled *Modèle et Décor Déposés*

\$3,000-5,000

£2,400-3,800

€2,700-4,400

艾米爾·加萊（1846—1904年）「蜜蜂」瓶 約1890年製 酸蝕，敷珐瑯彩，鍍金



Signature on the underside of the vase



ÉMILE GALLÉ (1846-1904)

A 'GRENOUILLES ET PAPILLONS' VASE, CIRCA 1895

applied handles, internally decorated, overlaid, acid-etched and enameled, depicting a landscape, sun, flowers and grasses, frogs, and butterflies within floral cartouche borders, with foil inclusions and gilt highlights

11¼ in. (28.5 cm.) high

engraved with gilt highlights *Cristallerie de Gallé Nancy*, with thistles of Lorraine

\$15,000-20,000

£12,000-15,000

€14,000-18,000

艾米爾·加萊（1846—1904年）「青蛙與蝴蝶」瓶 約1895年製 貼耳，內飾，酸蝕，敷珐瑯彩，加箔，鍍金紋飾

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 177, pl. 299, another similar example illustrated.

In his earliest works, Émile Gallé used enamels on the blank canvas of clear, colorless glass. Here, in this twin-handled vase, while the dominant technique is that of enameling, he brings together a wider range of techniques, developing the finely-detailed enameled decoration of butterflies hovering above meadow on an opaque colored body, with darker lower portion, further enhanced with intaglio etched and patinated motifs. As we discover in the impressive extended inventory of his techniques, Gallé's mastery of his medium was profound, giving him the widest range of practical possibilities in pursuit of his high artistic aims.



A Large Cloisonné Enamel Vase, Meiji Period (circa 1890), signed Kyoto Namikawa [Workshop of Namikawa Yasuyuki, 1845-1927]



Gallé's studio, butterflies, pencil, 1890s



115

ÉMILE GALLÉ (1846-1904)

A 'SAUTERELLES' VASE, CIRCA 1890

acid-etched, enameled and gilt with ferns, poppy-heads, grasshopper and stars

7¼ in. (18.5 cm.) high

enameled *Émile Gallé Nancy, Déposé*

\$3,000-5,000

£2,400-3,800

€2,700-4,400

艾米爾·加萊（1846—1904年）「蚱蜢」瓶約1890年製 酸蝕，敷珐瑯彩，鍍金



Emile Gallé, *Décor d'une garniture de toilette Chrysanthème: sauterelle*, 1878-1880, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



116

ÉMILE GALLÉ (1846-1904)

A EWER AND STOPPER, 1898-1900

clear and amber glass, with applied handle, acid-etched with birds amongst fruiting branches on the shoulder and stopper, figures and fruiting branches to the handle and foot, enameled and gilt bands, jewel-like appliques
13¾ in. (35.3 cm.) high
wheel-engraved *GALLÉ*, engraved *sur ordre M. Matretov, St. Petersbourg*, stopper engraved *10*

\$15,000-20,000

£12,000-15,000
€14,000-18,000

艾米爾·加萊（1846—1904年）「VERRERIE PARLANTE」帶蓋執壺
約1898—1900年製 透明及琥珀玻璃，酸蝕，貼柄，貼花，鍍金，敷珐瑯彩

LITERATURE

L'École de Nancy, 1889-1909, Paris, 1999, p. 313, pl. 177, design drawing illustrated.

The design drawing for this carafe is held in Musée d'Orsay, Paris, Inv. ARO 1986-582 (see ill. below).



Detail



Émile Gallé (1846-1904), *Carafe*, Photo by Hervé Lewandowski © RMN-Grand Palais / Art Resource, NY



FLORA AND FAUNA

FRANÇOIS LE TACON

If Émile Gallé's oeuvre reflects a wide-ranging artistic eclecticism, nature nonetheless holds a very special place within it. He expresses the most profound sentiments through the imagery of nature, where he found a sanctuary, and which, over time, became his almost exclusive source of inspiration. Gallé turned to nature for itself, but also specifically to express his feelings or to promote the noble causes that he has championed. Gallé loved for its complexity, its harmony, and its beauty that same nature that he had studied with a scientific rigour and within which he had traced the processes of evolution, explaining in 1903: *'The artist needs changes of perspective in his life and intimate engagement with nature to stimulate his aesthetic and emotive awareness, inspiring in him the irresistible desire to share with his fellow beings, through his works, his admiring and poignant response'* (*Écrits pour l'Art*, p. 282). Gallé also wrote, in a letter to Victor Champier, first published in 1900: *'The love of flowers reigned supreme in my family; it was a hereditary passion; it was our salvation.'*

Trees and forests were regular sources of inspiration. Was not his motto *Ma racine est au fond des bois?* (My roots are in the

depths of the woods.) He was drawn to oaks, their leaves and their fruit featuring frequently in his glass, and quoted Victor Hugo:

*O forêts, ciel pur, ombre des grands chênes,
Au-delà des haines, vous cherchez l'azur.*
(O forests, pure sky, shadow of the mighty oaks,
Beyond all hatred, you reach for the azure.)

While plants were his primary source of inspiration, animals were also omnipresent in his oeuvre. The dragonfly was one of his favourite insects. Did he not identify himself as the *'lover of the shimmering dragonfly'*? The life-cycle of this insect symbolised for Gallé the evolution of life itself, which, as with the dragonfly, originated in the sea, then conquered land, and finally occupied the skies. In his work, the flying insects aptly named *'éphémères'* are symbols of life's beauty but also of its brevity. He was fascinated by Night as a metaphor for death but also for rest and for love, and perhaps even more so by Dawn, symbol of the eternal renewal of life – winter and spring conveying the same symbolic meaning.

117

ÉMILE GALLÉ (1846-1904)

A 'GALINETTA' VASE, 1900

internally streaked and with foil inclusions, marquetry leaves and applied beetles, raised on an applied foot, some iridescence and opalescence
10 $\frac{3}{8}$ in. (26.5 cm.) high
engraved Gallé 1900, 'Galinetta dal bon Diou, Enta vos ana, Al ciel ou à terra?'
Mounto all ciel Mounto al ciel' (Occitan)

\$50,000-70,000

£39,000-54,000
€45,000-62,000

艾米爾·加萊（1846—1904年）「VERRERIE PARLANTE」瓶
1900年製 內飾，輪刻，酸蝕，加箔，貼甲蟲圖案

PROVENANCE

Jean-Claude Brugnot, Paris;
Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 20.

LITERATURE

G. Pazaurek, *Moderne Gläser*, Leipzig, 1901, p. 87, for an illustration dated 1901 of a vase of this model within a group photograph;
Nachfolger, Leipzig, 1901, p. 87, for the same previous photograph;
R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 188, pl. 321, another similar example illustrated;
P. Garner, *Émile Gallé*, London, 1976, p. 139, for the above contemporary

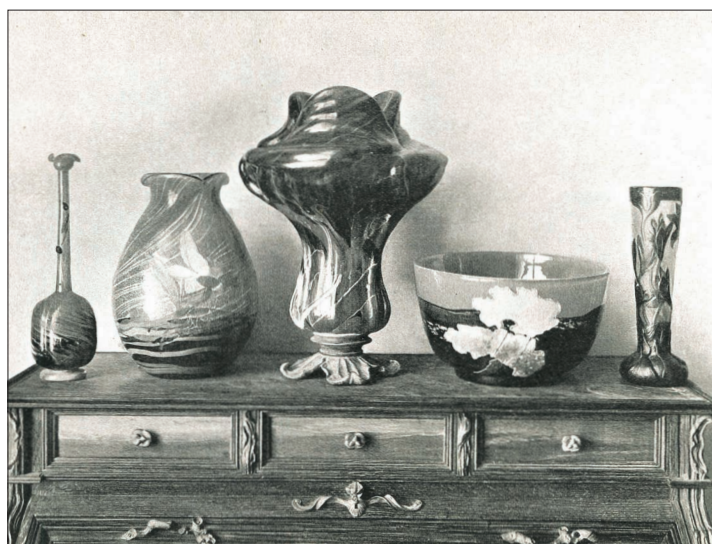
illustration;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 98, pl. 140, another similar example illustrated;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 218, another similar example illustrated from a publication in 1901.

This fine soliflor vase, internally decorated and with foil inclusions, surface carved and with applications, is a multi-technique work that shows off the technical virtuosity that Gallé and his skilled artisans had achieved by the time of their important and highly visible display at the Exposition Universelle of 1900. The engraved '1900' situates the piece in that context. The engraved text adds a spiritual dimension, underscoring the artist's consistent intention to develop material and motifs as metaphors for abstract ideas. In this vase the rise to heaven of those who have deserved Paradise is illustrated by the ascension of the galinetta (invested with good luck since Antiquity) along the thin collar of the vase.

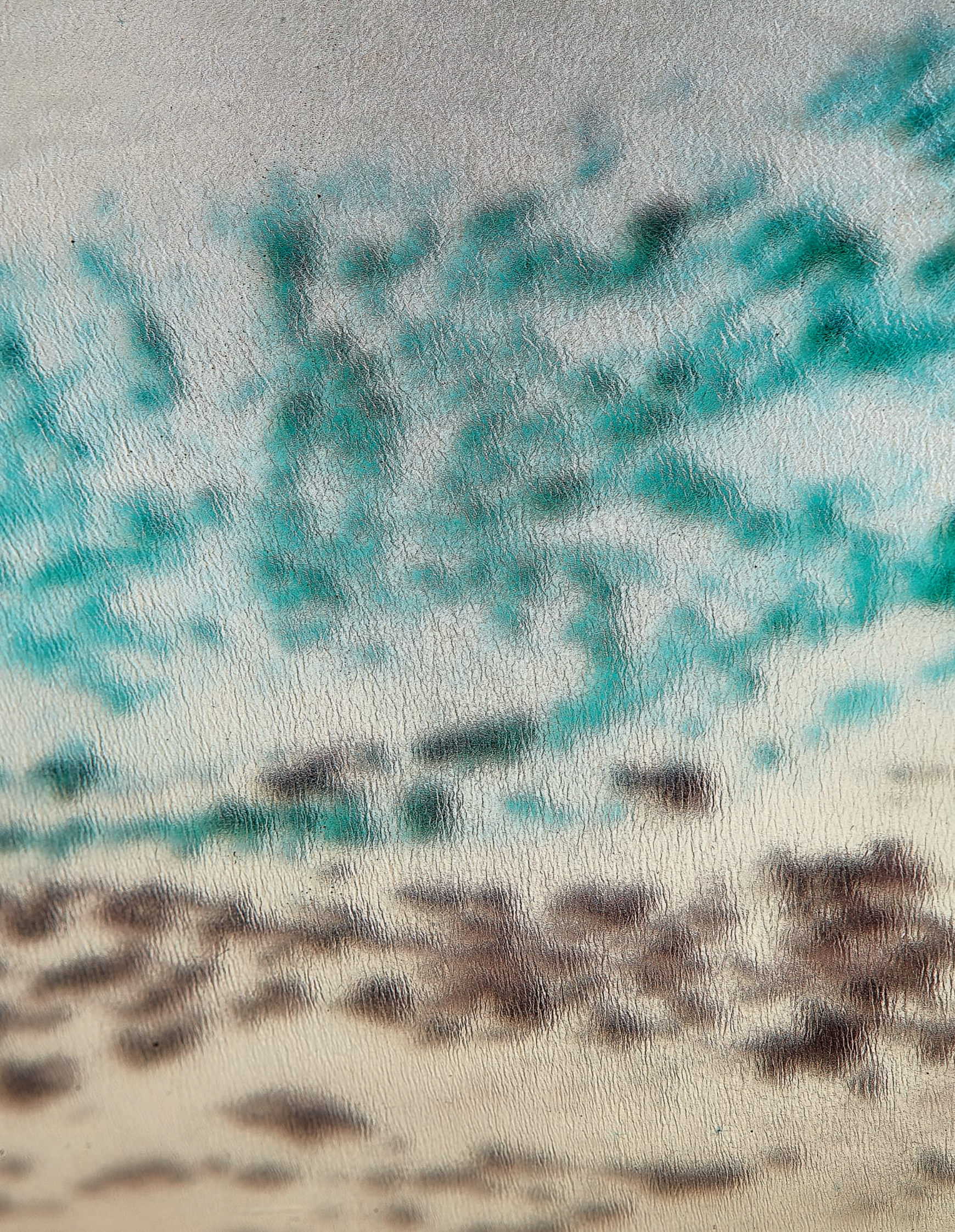
Three versions of the model are known, all in Japanese collections, including this lot. A vase of this model was photographed with four other vases of exceptional quality on the top shelf of a fall-front desk, most probably the desk 'La Forêt Lorraine' exhibited in the Exposition Universelle of 1900 in Paris. The photograph, published by Pazaurek, is dated to 1901 (see ill. below).



In-situ shot of a similar model, photo published by Pazaurek, 1901



CYCAS REVOLUTA



ÉMILE GALLÉ (1846-1904)

A 'CYCAS REVOLUTA' COUPE, 1897-1900

the frosted glass internally decorated, the ends with double overlay, acid-etched, and applied with stems and dates with mottled iridescent spotting
7 in. (18 cm.) high; 12 in. (30.5 cm.) wide
engraved Gallé

\$100,000-150,000

£77,000-120,000
€89,000-130,000

艾米爾·加萊 (1846—1904年) 「鳳尾松」水盂 1897—1900年製 內飾，套料，酸蝕，貼花

PROVENANCE

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 82.

LITERATURE

P. Garner, *Émile Gallé*, London, 1976, p. 143, for an original watercolor of a group of vases including a variant of similar form and technique;
Succession Nourhan Manoukian, Claude Boisgirad, Paris, 17 December 1993, lot 104, for a variant of similar form and technique;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 42, a similar example in a contemporary photograph at the École de Nancy Exposition, Pavillon de Marsan, Paris, 1903;

A. Duncan, G. De Bartha, *Gallé Furniture*, Woodbridge, 2012, p. 82, for a period image of the *Vitrine aux Libellules*, 1897, with another similar example of lot within it.

'Cycas Revoluta' takes its inspiration from the plant of that name, a species of gymnosperm native to southern Japan. This gives form to the cameo and applied elements, though just as important an aspect of the piece is the light, sparking effect achieved by the discreet but effective use of scattered internal color that give depth and mystery to the body, and seem to evoke flowing water. The shape of the piece resembles ceramic or metal Persian Kashkuls but without the usual terminals.

Another piece of similar canoe form, formerly in the collection of Nourhan Manoukian, with applications and also lightly internally decorated within a colourless body, specifically acknowledges this as representing water in its title 'La Source' and in the engraved inscription, 'Blessed be the Lord for our Sister, water, so useful, humble, precious, and chaste.'



Detail



Émile Gallé (1846-1904), *Vitrine aux Libellules*, 1904, courtesy of Alastair Duncan



119

ÉMILE GALLÉ (1846-1904)

AN 'ANCOLIES' VASE, 1898-1900

internally decorated, foil-backed marquetry flowering stems, acid-etched and wheel-carved details, patinated bronze mount

10⁵/₈ in. (27 cm.) high

engraved Gallé, Cross of Lorraine

\$40,000-60,000

£31,000-46,000

€36,000-53,000

艾米爾·加萊 (1846—1904年) 「耬斗花」瓶 1898—1900年製 內飾·輪刻·加箔·鑲嵌·銅座

LITERATURE

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 63, another similar example illustrated;

Émile Gallé et Le Verre, La Collection du Musée de L'École de Nancy, Nancy, 2014, p. 164, no. 280, another similar example illustrated.



Detail



Émile Gallé (1846-1904). *Ancolie*, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



ANCOLIES



120

ÉMILE GALLÉ (1846-1904)

AN 'ANCOLIES' VASE, CIRCA 1897-1900

the base and vase internally decorated with lines, the body of the vase overlaid and acid-etched, marquetry flowers with foil inclusions, applied buttress tendrils, the surface patinated

7¼ in. (18.4 cm.) high

engraved Gallé

\$50,000-70,000

£39,000-54,000

€45,000-62,000

艾米爾·加萊（1846—1904年）「縷斗花」瓶約1897—1900年製 內飾，套料，鑲嵌，加箔，貼花

LITERATURE

Dekorative Kunst, 3, 1899, p. 128, another similar example illustrated;

L'Art Décoratif, March 1905, p. 136, another similar example illustrated;

Collection Roger Marx - Objets d'Art Moderne, Lair-Dubreuil and Baudoin,

Paris, 13 May 1914, lot 81, for an attenuated version of this model;

J. Bloch-Dermant, *The Art of French Glass 1860-1914*, New York, 1974, p. 94, another similar example illustrated;

Exposition Émile GALLÉ and Toulouse-Lautrec, exhib. cat., Osaka, 1995, p. 48, another similar example illustrated;

H. Ricke, *Glas des Art Nouveau*, Munich, 1998, p. 126, fig. 40, another similar example illustrated;

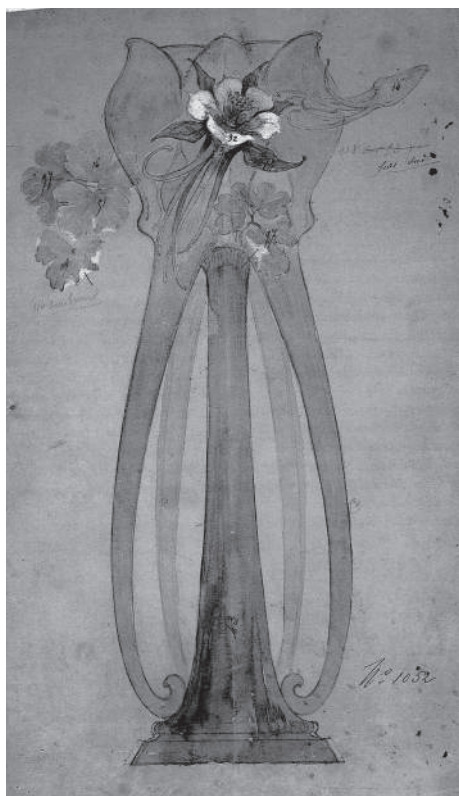
V. Thomas, *École de Nancy - Fleurs et ornements*, Paris, 1999, p. 38, for a pencil and watercolor design for a taller version of the 'Ancolie' vase;

Émile Gallé et le Verre, La Collection du Musée de l'École de Nancy, Nancy, 2004, p. 164, another similar example illustrated;

Gallé Art Nouveau Glass, Kitazawa Museum of Art, exhib. cat., Vol. 2, Tokyo, pp. 35-36, another similar example illustrated;

E. Gallé, *Émile Gallé*, New York, 2014, p. 100, another similar example illustrated.

Émile Gallé registered the design for a series of vases dated July 1st 1902, taller and shorter models, inspired by the aquilegia flower with its distinctive spurred petals.



Émile Gallé, study of an 'Ancolie' vase, 1900



OLÉANDRE







121

ÉMILE GALLÉ (1846-1904)

AN 'OLÉANDRE' VASE, CIRCA 1900

the bowl internally streaked, marquetry flowerheads, applied trailing handles,
acid-etched and wheel-carved, some martelé, (restored)

8¾ in. (21 cm.) high; 12⅝ in. (32 cm.) wide

engraved *Gallé*

\$120,000-180,000

£93,000-140,000

€110,000-160,000

艾米爾·加萊（1846—1904年）「夾竹桃」瓶約1900年製 內飾，輪刻，酸飾，
鑲嵌，貼花，加箔

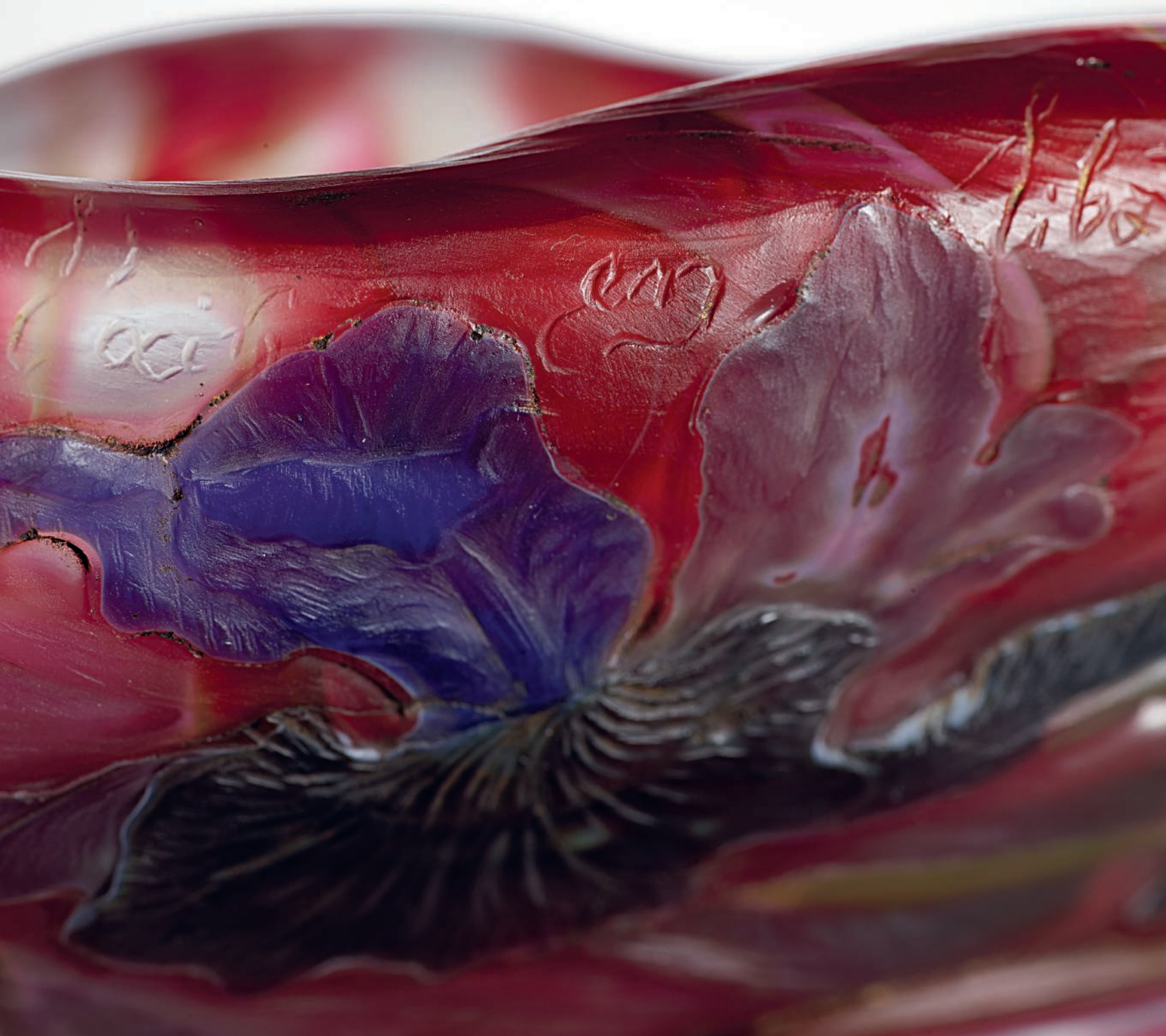
LITERATURE

B. Hakenjos, *Émile Gallé Keramik, Glas und Möbel des Art Nouveau*, Cologne, 1973, p. 122, pl. 236, another similar example illustrated.









ÉMILE GALLÉ (1846-1904)

AN 'IRIS' VERRERIE PARLANTE LIBATION COUPE, CIRCA 1900

the internally decorated vessel with wheel-carved maquetry flower and foliage, the rim engraved quotation, the interior carved with leaf fronds, raised on a baluster stem over-laid, acid-etched and wheel-engraved with foliage, on an overlaid foot acid-etched and wheel-engraved with further iris flowers and martelé, applied handle

7¼ in. (18.5 cm.) high; 10 in. (25.4 cm.) wide

engraved Gallé, 'Haut levée, dans l'air en libation séveuse aux immanentes idées!' Théocrite

\$150,000-200,000

£120,000-150,000
€140,000-180,000

艾米爾·加萊（1846—1904年）「鸞尾花 VERRERIE PARLANTE」盃
約1900年製 內飾·輪刻·貼耳·槌塑·座刻鸞尾花紋

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 185, pl. 313, another variant example illustrated;

P. Thiébaud, *Les dessins de Gallé*, Paris, 1993, p. 179, for an illustration of the pencil and watercolour design for this model, dated to 1899-1900, in the collection of the Musée d'Orsay;

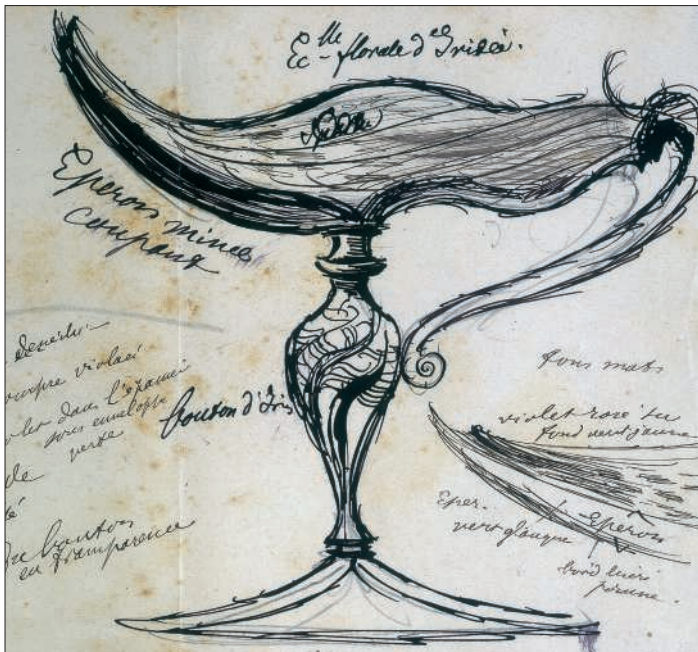
V. Thomas, *L'École de Nancy Fleurs et Ornaments*, Paris, 1999, p. 41 for an illustration of Gallé's preliminary ink sketch of this model, in the collection of the Musée de l'École de Nancy (see ill. below);

B. Hakenjos, *Émile Gallé Keramik, Glas und Möbel des Art Nouveau*, Cologne, 1973, p. 121, pl. 236, this piece illustrated;

E. Gallé, *Émile Gallé*, New York, 2014, p. 72, another similar example illustrated.

In this fine sculptural libation vessel, Émile Gallé has taken a historic form, the stemmed tazza or cup of the glassmakers of the Renaissance, and transformed it into a masterpiece of Art Nouveau. In a bold fusion of theme and form, the iris is not represented simply as a decoration but is the inspiration for the very shape this piece takes, the flower sensually modeled in full relief, its scrolling stem curling to the support and forming a handle. The text on the coupe is from Theocritus, the 3 century BC poet from Syracuse, author of pastoral idylls that inspired subsequent generations of poets.

There survive both a preliminary sketch for this model and a finished watercolor, both in the collection of the Musée de l'École de Nancy.



Émile Gallé, preliminary ink sketch for the stemmed cup 'Iris', c.1899





123

ÉMILE GALLÉ (1846-1904)

A MONUMENTAL 'IRIS' VASE, CIRCA 1900

internally striated, overlaid, acid-etched and wheel-carved, the applied leaves forming twin-handles, the patinated bronze mount in the form of foliage
23¾ in. (60.3 cm.) high
engraved *Gallé*

\$120,000-180,000

£93,000-140,000
€110,000-160,000

艾米爾·加萊（1846—1904年）「鳶尾花」瓶約1900年製 套料，套色，內飾，
酸蝕，輪刻，貼花，鏤色銅座

PROVENANCE

Private Collection, France;

Est-Ouest, Tokyo, *Art Nouveau & Art Deco*, 25 March 2006, lot 92.



Émile Gallé (1846-1904), *Iris*, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



124

ÉMILE GALLÉ (1846-1904)

A 'MAGNOLIA' COVERED VASE, 1896-1900

overlaid, acid-etched, wheel-carved texturing to the flowers, leaves and body,
and further martelé, gilt bronze mounts and cover

18½ in. (47 cm.) high

engraved *Gallé en sa Cristallerie de Nancy*, lid engraved *Escalier de Cristal
Paris*, enameled G.28790 to mount

\$50,000-70,000

£39,000-54,000

€45,000-62,000

艾米爾·加萊（1846—1904年）「玉蘭」蓋瓶 約1896—1900年製 套料，酸蝕，
鑲嵌，銅件



125

ÉMILE GALLÉ (1846-1904)

A 'MAGNOLIA' EWER, CIRCA 1900

overlaid, acid-etched, carved marquetry flowers and foliage, some martelé,

applied mottled handle

9 $\frac{7}{8}$ in. (25 cm.) high

wheel-carved *E Gallé*

\$15,000-20,000

£12,000-15,000

€14,000-18,000

艾米爾·加萊（1846—1904年）「玉蘭」執壺約1900年製 鑲嵌，槌塑，輪刻，貼柄

LITERATURE

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 57, pl. 54, another similar example illustrated.



126

ÉMILE GALLÉ (1846-1904)

A 'FLORIFORM' TABLE LAMP, 1902-1904

the overlaid and acid-etched flower-head, supported on an internally streaked, overlaid and fire-polished stem, raised on a patinated bronze mount
14½ in. (36.9 cm.) high
cameo Gallé

\$60,000-80,000

£47,000-62,000
€54,000-71,000

艾米爾·加萊（1846—1904年）「玉蘭」檯燈約1902—1904年製 套色浮雕玻璃，套料，酸蝕，銅座

LITERATURE

B. Hakenjos, *Émile Gallé Keramik, Glas und Möbel des Art Nouveau*, Vol. 1, Cologne, 1973, p. 127, another similar example illustrated in a variant color-way;

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 91, another similar example illustrated in a variant color-way;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 153, pl. 213, another similar example illustrated in a variant color-way;

V. Arwas, *Glass Art Nouveau to Art Deco*, New York, 1987, p. 149, another similar example illustrated.



Detail









ÉMILE GALLÉ (1846-1904)

A 'LYS' VASE, 1900-1903

the vessel in the form of a lily, overlaid, fire-polished, polished to reveal a graduation in color, applied flower and bud with wheel-carved detail, marquetry stamens, patinated bronze base with snail detail
12¾ in. (32.5 cm.) high

cameo Gallé signature, mount engraved Gallé

\$350,000-550,000

£270,000-420,000
€310,000-490,000

艾米爾·加萊（1846—1904年）「百合花」瓶 1900—1903年製 套料，輪刻，鑲嵌，貼花

LITERATURE

J. Henrivaux, 'Émile Gallé', *L'Art Décoratif*, Paris, March 1905, p. 129, another similar example illustrated;

B. Hakenjos, *Émile Gallé Keramik, Glas und Möbel des Art Nouveau*, Vol. 2, Cologne, 1973, p. 132, pl. 254, this piece illustrated;

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 83, this piece illustrated;

P. Garner, *Émile Gallé*, London, 1976, p. 47, this piece illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 74, pl. 92, variant without base illustrated, p. 87, pl. 120, another similar example illustrated;

P. Thiébaut, *Gallé*, Paris, 1985, p. 236, cat. no. 145, another similar example illustrated;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 211, another similar example illustrated from the

Exposition Universelle, Paris, 1900, p. 224, another similar example illustrated from the Exposition de l'École de Nancy Paris, 1903;

E. Gallé, *Émile Gallé*, New York, 2014, p. 154, another similar example illustrated.

'Lys blanc' ('White lily') is among Émile Gallé's most remarkable creations. The synthesis of theme and form is total, the result fully sculptural, sensuous, voluptuous, and expressive. This tour-de-force of glasswork has been well described by Françoise Thérèse Charpentier who observes: '...it is among the best known [of Gallé's works], to the point of representing for many the very essence of his oeuvre. This is surely an important piece...in the sense that it is a kind of fulfilment of a whole story of his research regarding form and material. Here, decorative art aspires to the status of sculpture, indeed quite simply to that of 'art', as defined by the spirit of the century.' (Thiébaut, *Gallé*, p. 236)

Thiébaut confirms that the model was introduced in 1900 and was exhibited in Paris in 1903 in the Exposition Lorraine. The technical challenges in blowing and modelling 'à chaud' such a thickness of glass, with the attendant risks of its cracking during the cooling, were considerable. Gallé and his experienced artisans were pushing glasswork to its limits in pursuit of such ambitious effects. Research into the chemical additives that would slow and thus mitigate the risks during cooling was just one aspect of the technical mastery demanded by such a piece, as were the issues involved in designing and fitting a bronze base that would become an integral element of the concept. The end result is a true masterpiece within Gallé's already impressive oeuvre and by any measure within the history of glass as a medium of high artistic creativity.

The B&W photograph of the model in the Musée d'Orsay was gifted by Jean Bourgogne, Émile Gallé's grandson, in 1986, inv. PHO 1986-71-71 (see ill. below).



Period photograph of the model, circa 1900, Photo by Patrice Schmidt © Musée d'Orsay, Dist. RMN-Grand Palais



VIOLETTE







ÉMILE GALLÉ (1846-1904)

A 'VIOLETTE' COUPE, 1900

internally decorated, overlaid, gilt inclusions, marquetry, applied decoration
 9 1/8 in. (23.4 cm.) high
 engraved *Gallé Expos 1900*

\$120,000-180,000

£93,000-140,000
 €110,000-160,000

艾米爾·加萊 (1846—1904年) 「紫羅蘭」水盃 1900年製 內飾·套料·鍍金·鑲嵌·貼花

PROVENANCE

Jean-Claude Brugnot, Paris;
 Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 91.

EXHIBITED

Émile Gallé - Dreams into Glass, The Corning Museum of Glass, Corning, New York, 1984, no. 18.

LITERATURE

Collection Roger Marx - Objets d'Art Moderne, Paris, May 13th 1914, lot 90, another example of this model;
 J. Bloch-Dermant, *The Art of French Glass 1860-1914*, New York, 1980, p. 93, this piece illustrated;
 B. Warmus, *Émile Gallé - Dreams into Glass*, The Corning Museum of Glass, Corning, New York, 1984, pp. 96-97, this piece illustrated;
 A. Duncan, G. de Bartha, *Glass by Gallé*, London, 1984, p. 34, another similar example illustrated;

A. Duncan, *Fin de Siècle Masterpieces from the Silverman Collection*, New York, 1989, p. 135, another example of this model and an illustration of the vitrine in the Exposition Universelle of 1900 in Paris in which the model, possibly the present example, was displayed;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, another similar example illustrated from the Roger Marx collection;

B. Hakenjos, *Émile Gallé: Keramik, Glas und Möbel des Art Nouveau*, Vol. 2, Cologne, 2012, p. 121, pl. 234, this piece illustrated;

E. Gallé, *Émile Gallé*, New York, 2014, p. 72, another similar example illustrated.

'La Violette,' as the model is identified in the Roger Marx catalogue, is a rare and impressive instance of so sculptural a form, the fluid lines of which literally embody the theme. The engraved inscription on the present piece, 'Expos. 1900,' - of which, typically of Gallé's advanced experiments around this date, a few slightly variant examples were executed - situates it at a supreme moment in Gallé's career. Perhaps incentivized by the opportunity to display his virtuosity presented by the Exposition Universelle of 1900, this moment marks an intense high point in his achievement both technically and artistically, as exemplified in 'Violette.'

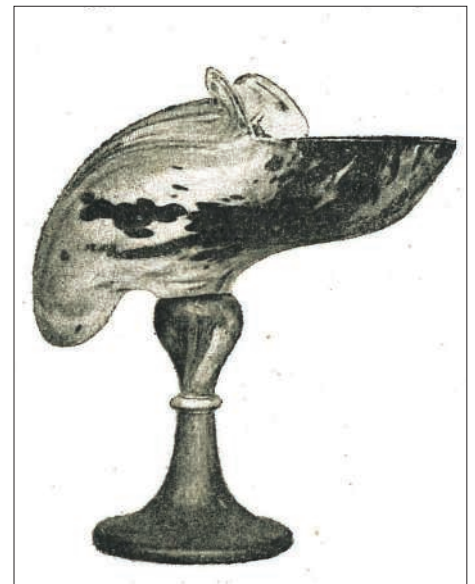
Two versions of the design were executed in 1889. One was shown at the *Exposition Universelle*, Paris, that same year. An example is held in the Hida Takayama Museum collections, Japan.



Émile Gallé (1846-1904), *Violettes*, Photo by Tony Querrec
 © RMN-Grand Palais / Art Resource, NY



Period illustration from the collection of Roger Marx, 1914



Period photograph of an earlier version



129

ÉMILE GALLÉ (1846-1904)
A 'PERVENCHES' VASE, 1900

internally mottled and streaked, marquetry, cased, martelé, applied opalescent foot, the rim of tear-drop section, the reverse pinched above the base
4¼ in. (11 cm.) high
engraved *Émile Gallé, Cross of Lorraine, Expos 1900*, engraved *Pervincio*

\$15,000-20,000

£12,000-15,000
€14,000-18,000

艾米爾·加萊 (1846—1904年) 「長春花」瓶 1900年製 內飾·輪刻·鑲嵌·拋塑·貼足

PROVENANCE

Jean-Claude Brugnot, Paris;
Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 57.

LITERATURE

Collection Roger Marx - Objets d'Art Moderne, Lair-Dubreuil and Baudoin, Paris, 13 May 1914, lot 87, another similar example illustrated;
F.-T. Charpentier, *Émile Gallé industriel et poète 1846-1904*, Nancy, 1978, p. 109, for an illustration of a 'Pervenches' vase and its Japanese source, with extended caption;
A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 34, fig. e, another example illustrated;
P. Thiébaud, *Gallé*, Paris, 1985, p. 55, for an illustration of a 'Pervenches' vase in the vitrine 'Repos dans la solitude', Exposition Universelle, Paris 1900;
A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 208, for another example from the Roger Marx collection.
B. Hakenjos, *Émile Gallé: Keramik, Glas und Möbel des Art Nouveau*, Vol. 1. Cologne, 2012, p. 223, another similar example illustrated.

See endnote of next lot.

130

ÉMILE GALLÉ (1846-1904)
A 'PERVENCHES' VASE, 1900

internally mottled and streaked, marquetry, cased, martelé, applied opalescent foot, the rim of tear-drop section, the reverse pinched above the base
4 in. (10.5 cm.) high
engraved *Émile Gallé, Cross of Lorraine, Expos 1900*, engraved *Pervincio*

\$15,000-20,000

£12,000-15,000
€14,000-18,000

艾米爾·加萊 (1846—1904年) 「長春花」瓶 1900年製 內飾·輪刻·鑲嵌·拋塑·貼足

PROVENANCE

Jean-Claude Brugnot, Paris;
Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 58.

LITERATURE

See previous lot;
J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 83, this piece illustrated.

Françoise-Thérèse Charpentier has drawn an interesting comparison between a vase of this same model and a Japanese carved hardstone vase of identical form, establishing the source of inspiration for this distinctive asymmetrical form. She observes à propos this connection: "Inspired by" does not mean slavish replication, but rather a transmutation and the striking of a fresh note' (Charpentier, p. 109). The Roger Marx catalogue entry describes the piece as 'of Japanese form, in glass imitating onyx', and notes that it is engraved with the title 'Pervincio'.

The engraved inscription identifies this vase as one of the works submitted by Gallé to the Exposition Universelle in Paris in 1900. A photograph of vases in the 'Repos dans la solitude' vitrine shows a vase of this type (lower right). Another vase 'Pervenches' in the present collection is also engraved with the 1900 exhibition reference (lot 132).



129



130

131

ÉMILE GALLÉ (1846-1904)

AN 'ÉTUDE' VASE, CIRCA 1900

the milky body with air inclusions, cased marquetry with foil inclusions over,
applied petals

4¾ in. (12.1 cm.) high

engraved *Étude Gallé*

\$15,000-20,000

£12,000-15,000

€14,000-18,000

艾米爾·加萊（1846—1904年）「練習曲」瓶約1900年製鑲嵌，加箔，貼花

PROVENANCE

Félix Marcilhac, Paris;

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 15.

LITERATURE

L. Buffet-Challie, *The Art Nouveau Style*, London, 1982, p. 118, fig. 240, this piece illustrated.



132

ÉMILE GALLÉ (1846-1904)

A 'PERVENCHES' VASE, 1900

internally streaked, marquetry flowers, cased, engraved borders, tooled striations, applied tears

10¾ in. (27 cm.) high

engraved *Gallé 1900*

\$30,000-50,000

£24,000-38,000

€27,000-44,000

艾米爾·加萊（1846—1904年）「長春花」瓶 1900年製 內飾，酸蝕，鑲嵌，貼花



Detail



ORCHIDÉES

This striking vase 'Orchidée' of around 1900, with its full-relief application of a *coelocina cristata* in full bloom, is the fulfilment of a model that dates back to 1889. In that year Gallé included a version of the vase in his submission to the Exposition Universelle in Paris. The model, its form derived from that of an archaic Chinese Han bronze vessel, was executed in a lightly veined glass whose decoration was rendered in surface enameling, patination, and engraving. The motifs were drawn from both Islamic and Japanese sources. The piece illustrated the eclecticism that marked Gallé's oeuvre, particularly in its earlier chapters before the emergence through the 1890s and the fulfilment around 1900 of his mature style. The present piece exploits the same Han form, but now with a more complex and richer decoration in the mass of the glass, and with the chosen flower, the orchid, represented in luscious full relief. A version of this model was presented at the Exposition Universelle of 1900 in Paris and an example was in the illustrious contemporary collection of Roger Marx, art critic, connoisseur, Inspector-general of French museums and subsequently editor of *La Gazette des Beaux-Arts*.

The Nakamoto Collection boasts two versions of the model, providing an instructive case study (see lots 134 and 145). We note straight away that the vases are similar, but not identical. Such is the reality of the internal decoration of the glass itself and the challenge of working the glass in high relief that it is not possible for the artisans to precisely replicate a model. Each creation becomes a 'pièce unique'. Just as in nature, where, for instance, every leaf of a species is a matching but unique universe of fractal geometry, so in his art Gallé, working in close harmony with his team of artisans, would create a concept and chance, in the service of high skill, would give individuality and character to each result.

The model also exists in variegated jade green and pink with a pink flower in the former collection of Roger Marx and in the collection of the Musée des Beaux-Arts et d'Archéologie, Boulogne-sur-Mer.

133

ÉMILE GALLÉ (1846-1904)
AN 'ORCHIDÉE' VASE, CIRCA 1900

internally decorated, overlaid, acid-etched and wheel-carved with orchids,
some martelé to the surface

9¼ in. (23 cm.) high
engraved Gallé

\$20,000-30,000

£16,000-23,000
€18,000-27,000

艾米爾·加萊 (1846—1904年) 「蘭花」瓶 約1900年製 內飾，套料，輪刻，槌
塑，鑲嵌

PROVENANCE

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 45.

LITERATURE

L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 127, another similar example
illustrated;

J. Bloch-Dermant, *The Art of French Glass 1860-1914*, New York, 1980, p. 110,
this piece illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 80, pl. 107, a variant
example illustrated.

This vase shares its form with two others in the Nakamoto Collection (lots
134 and 145), a form derived from that of an archaic Chinese Han vessel. Yet
its effect is quite different. Here, it is the body of the vase itself, its variously
colored mass and its overlaid, carved and marquetry surface that engage the
eye, rather than the applied flower that is the key feature of the other two.



Émile Gallé (1846-1904), *Orchis et Vases*, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



ORCHIDÉE







ÉMILE GALLÉ (1846-1904)
AN 'ORCHIDÉE' VASE, CIRCA 1900

cased and internally decorated with mottling and tonal contrasts to represent stone and martelé surface texture, with applied orchid, stem and foliage with wheel-carved details, opalescence and slight surface patination, one small opaline applique
 9 in. (22.8 cm.) high
 engraved Gallé

\$250,000-350,000

£200,000-270,000
 €230,000-310,000

艾米爾·加萊（1846—1904年）「蘭花」瓶 約1900年製 套色，內飾，輪刻，貼花，加箔

LITERATURE

R. Marx, 'Émile Gallé - Psychologie de l'artiste et synthèse de l'oeuvre', *Art et Décoration*, Paris, August 1911, p. 245, for an illustration of the variant in the Marx collection;

Collection Roger Marx - Objets d'Art Moderne, Paris, 13 May 1914, lot 98, the above variant of this model;

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 100, another similar example illustrated;

L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 127, another similar example illustrated;

P. Garner, *Émile Gallé*, Paris, 1976, p. 112, for an illustration of a variant of the green and pink version;

B. Warmus, *Émile Gallé - Dreams into Glass*, The Corning Museum of Glass, Corning, New York, 1984, pp. 98-101, for illustrations of the Roger Marx collection variant, pp. 102-103, cat. no. 20, for the variant, lot 45 in the present catalogue;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 76, pl. 98, another similar example illustrated;

P. Thiébaud, *Gallé*, Paris, 1985, p. 172, for an illustration of an 1889 precursor to this model, and p. 210 for a green and pink version in the collection of the Musée des Beaux-Arts et d'Archéologie, Boulogne-sur-Mer;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 217, design drawing illustrated, p. 224, another similar example illustrated from the Exposition de l'École de Nancy, Paris, 1903, p. 230, another similar example illustrated from the Paris Salon 1903-1904;

L'École de Nancy, 1889-1909, Paris, 1999, p. 185, another example illustrated;

E. Gallé, *Émile Gallé*, New York, 2014, p. 154, another similar example illustrated.



Émile Gallé (1846-1904), *Orchidée*, Photo by Hervé Lewandowski
 © RMN-Grand Palais / Art Resource, NY



135

ÉMILE GALLÉ (1846-1904)
A FLORIFORM VASE, 1902-1904

overlaid, acid-etched and fire-polished
9½ in. (24.2 cm.) high
engraved Gallé

\$8,000-12,000

£6,200-9,200
€7,100-11,000

艾米爾·加萊（1846—1904年）花形瓶 約1902—1904年製 內飾·酸蝕

LITERATURE

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 96, pl. 138, another similar example illustrated;

V. Arwas, *Glass Art Nouveau to Art Deco*, New York, 1987, p. 124, another example of the model illustrated;

F. Le Tacon, *Trésors de Gallé*, Paris, 2007, for a detail of the model on the cover.



Detail



136

ÉMILE GALLÉ (1846-1904)
AN 'ORCHIDÉE' VASE, CIRCA 1900

internally mottled and streaked, overlaid and acid-etched with orchids,
some martelé to the lower portion of the body
22¼ in. (56.3 cm.) high
engraved *Gallé*

\$10,000-15,000

£7,700-12,000
€8,900-13,000

艾米爾·加萊（1846—1904年）「蘭花」瓶 約1900年製 內飾，套料，酸蝕，輪
刻，槌塑

137

ÉMILE GALLÉ (1846-1904)
A 'LISERONS' VASE, CIRCA 1895

overlaid, acid-etched, fire-polished
15¾ in. (39.7 cm.) high
cameo *Gallé*

\$6,000-8,000

£4,700-6,200
€5,400-7,100

艾米爾·加萊（1846—1904年）「牽牛花」瓶 約1895年製 套料，酸蝕，火焰拋
光



136



137

138

ÉMILE GALLÉ (1846-1904)

A 'MUGUET' VASE, 1898-1900

internally decorated with various colors, mottling and air inclusions, acid-etched, wheel-carved, marquetry flower-heads, the foot fire-polished

7½ in. high (19.5 cm. high)

engraved *Gallé*, underside of base engraved *Oct 0141*

\$25,000-35,000

£20,000-27,000

€23,000-31,000

艾米爾·加萊（1846—1904年）「豆蔻花」瓶約1898—1900年製 內飾，酸蝕，輪刻，加箔，鑲嵌，火焰拋光

PROVENANCE

Jean-Claude Brugnot, Paris;

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 98.



139

GALLÉ

A 'LOTUS' VASE, CIRCA 1925

overlaid, acid-etched, wheel-carved, the ground with martelé, the overlay and two colored applied beetles fire-polished

10⁷/₈ in. (27.5 cm.) high

acid-etched GALLÉ

\$10,000-15,000

£7,700-12,000

€8,900-13,000

艾米爾·加萊（1846—1904年）「蓮花」瓶 約1925年製 套料，酸蝕，輪刻，拋塑，貼花，火焰拋光

LITERATURE

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 177, pl. 262, another similar example illustrated.

In 1906, Lucile Gallé - Émile Gallé's second daughter - married the Archeologist Paul Pedrizet. He soon became a close advisor to his mother-in-law in the run of the *Etablissements Gallé*, before heading the company after her death in 1914. Paul Pedrizet contributed to renewing the decorative vocabulary of the firm, encouraging his collaborators to look for new sources of inspiration such as Greek ceramic decoration. He carried out several scientific expeditions to Egypt between 1909 and 1936, bringing back photographs and antiquities, purchased mainly from antique dealers in Cairo and Alexandria. The present vase is an example of the series of Egyptian inspired pieces created in the 1920s-1930s, echoing the Art Deco aesthetic.



Egyptian ceramic art: from the MacGregor collection, 1898



140

ÉMILE GALLÉ (1846-1904)

A 'COURGE' VASE, 1895-1900

overlaid, acid-etched and wheel-carved with gourd flowers, the flowerheads and some leaves in marquetry with some foil inclusions, two applied buds, one leaf in intaglio
8 in. (20.3 cm.) high
engraved Gallé

\$20,000-30,000

£16,000-23,000
€18,000-27,000

艾米爾·加萊（1846—1904年）「葫蘆」瓶 約1895-1900年製 內飾，套料，酸蝕，輪刻，加箔，貼花

PROVENANCE

Christie's Geneva, *Glass by Gallé*, 11 November 1984, lot 197.

LITERATURE

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 93, another vase of the same design with pattern variants on bronze base;
Émile Gallé, Musée du Luxembourg, 1986, p. 36, another similar example illustrated.



Detail



Émile Gallé (1846-1904), *Gourd*, Photo by Tony Querrec
© RMN-Grand Palais / Art Resource, NY



141

ÉMILE GALLÉ (1846-1904)

A 'CYCLAMEN' VASE, CIRCA 1900

the banded body internally decorated, marquetry flowers foliage and stems
with wheel-carved detail

9 in. (23 cm.) high

engraved *Gallé*

\$30,000-50,000

£24,000-38,000

€27,000-44,000

艾米爾·加萊（1846—1904年）「仙客來」瓶約1900年製 內飾，酸蝕，鑲嵌

PROVENANCE

Sotheby's London, *The Elton John Collection*, Vol. III, 7 September 1988,
lot 535.



Émile Gallé (1846-1904) (atelier de), *Cyclamen*, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



142

ÉMILE GALLÉ (1846-1904)

A 'LES ANÉMONES DE PÂQUES' VASE, 1892

internally mottled in black and turquoise, overlaid, acid-etched and wheel-carved with flowers and striations, martelé, overlaid applied foot with carved feet

5¾ in. (14.5 cm.) high

engraved *Émile Gallé fecit*

\$8,000-12,000

£6,200-9,200

€7,100-11,000

艾米爾·加萊（1846—1904年）「復活節銀蓮」瓶 1892年製 內飾，套料，輪刻，酸蝕

LITERATURE

F. Le Tacon, *L'Oeuvre de Verre d'Émile Gallé*, Paris, 1998, p. 79, another similar example illustrated;

Émile Gallé et Le Verre, La Collection du Musée de L'École de Nancy, Nancy, 2014, pp. 120-121, no. 172, another similar example illustrated.



143

ÉMILE GALLÉ (1846-1904)

A 'CROCUS' VASE, 1900-1904

the cloudy opaque body overlaid, acid-etched and fire-polished

11¼ in. (28.5 cm.) high

cameo Gallé

\$4,000-6,000

£3,100-4,600

€3,600-5,300

艾米爾·加萊（1846—1904年）「番紅花」瓶 約1900—1904年製 套料·酸蝕·火焰拋光



144

ÉMILE GALLÉ (1846-1904)

A 'LES VEILLEUSES D'AUTOMNE' VASE, 1897-1900

internally decorated with trailing lines and air inclusions, carved marquetry flowering stems, applied, internally streaked, carved and foil backed leaves to the base

17½ in. (44.5 cm.) high

engraved Gallé

\$50,000-70,000

£39,000-54,000

€45,000-62,000

艾米爾·加萊 (1846—1904年) 「番紅花」瓶 1897—1900年製 內飾·鑲嵌·加箔·貼花

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 99, pl. 328, another similar example illustrated;

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 62, another similar example illustrated;

P. Garner, *Émile Gallé*, London, 1976, p. 17, another similar example illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 33, fig. c, another similar example illustrated;

F. Le Tacon, *L'Oeuvre de Verre d'Émile Gallé*, Paris, 1998, p. 118, another similar example illustrated;

V. Thomas, *L'École de Nancy – Fleurs et ornements*, Paris, 1999, pp. 90-91, for another example of this model, a watercolor drawing of crocuses by Henri Bergé, both in the collection of the Musée de l'École de Nancy, and a Daum vase on the same theme.

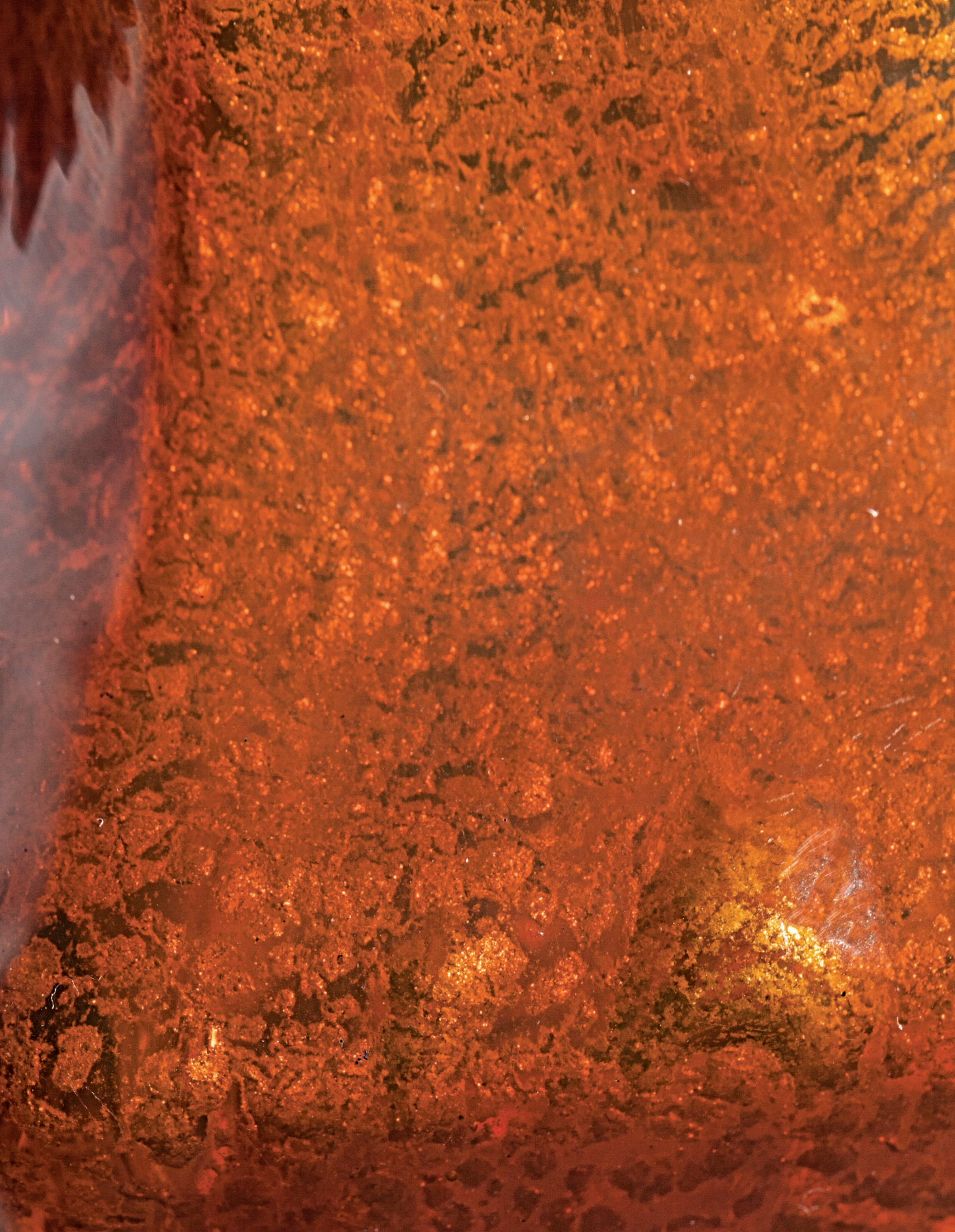
This model, 'Les Vieilles d'automne', ranks among the most artistically and commercially successful works executed in the 'marqueterie sur verre' technique that Gallé introduced in 1897. The model also provides instructive insight into the artistic alliances that led to the foundation in 1901 of the École de Nancy. Valérie Thomas makes the connection between an example of the model in the collection of the Musée de l'École de Nancy with a vase of similar, though more bulbous form sharing this same crocus theme, and an ink and watercolour drawing by the lead artist of the Daum studio, Henri Bergé, of seven crocus stems. We are reminded of the shared spirit and shared ideas that defined the collaborative fraternity of artists brought together by Gallé under the banner of the École de Nancy (*Fleurs et Ornements*, pp. 90-91). Compare with a vase by Daum on this same theme of crocuses, lot 202 in the present catalogue.



Detail



ORCHIDÉE







145

ÉMILE GALLÉ (1864-1904)
AN 'ORCHIDÉE' VASE, 1900-1903

cased and internally decorated with mottling and tonal contrasts to represent stone, foil inclusions, and martelé surface texture, with applied orchid, stem and foliage with wheel-carved details, opalescence and slight surface patination

9 in. (23 cm.) high
engraved Gallé

\$200,000-250,000

£160,000-190,000
€180,000-220,000

艾米爾·加萊（1864—1904年）「蘭花」瓶 約1900—1903年製 套色，內飾，輪刻，貼花

EXHIBITED

The Corning Museum of Glass, *Émile Gallé - Dreams into Glass*, 1984, cat. no. 20.

LITERATURE

E. Nicolas, 'L'École de Nancy', *Revue Lorraine Illustrée*, no. 1, 1908, p. 18, for a variant of this model;

R. Marx, 'Émile Gallé - Psychologie de l'artiste et synthèse de l'oeuvre', *Art et Décoration*, Paris, August 1911, p. 245, for an illustration of the variant in the Marx collection;

Collection Roger Marx - Objets d'Art Moderne, Paris, 13 May 1914, lot 98, the above variant of this model;

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 100, another similar example illustrated;

L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 127, another similar example illustrated;

B. Warmus, *Émile Gallé - Dreams into Glass*, The Corning Museum of Glass, Corning, New York, 1984, pp. 98-101, for illustrations of the Roger Marx collection variant, pp. 102-103, cat. no. 20, for the present vase illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 76, pl. 98, another similar example illustrated;

P. Thiébaud, *Gallé*, Paris, 1985, p. 172, for an 1889 precursor to this model, and p. 210 for a version in green and pink in the collection of the Musée des Beaux-Arts et d'Archéologie, Boulogne-sur-Mer;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 217, design drawing illustrated, another similar example illustrated from the Exposition de l'École de Nancy, Paris, 1903, p. 230, another similar example illustrated from the Paris Salon 1903-1904;

L'École de Nancy, 1889-1909, Paris, 1999, p. 185, another example illustrated;

F. Le Tacon, *Émile Gallé L'artiste aux multiples visages*, Nancy, 2011, p. 21 for another example of the model with foil inclusions from the Suntory Museum of Art, Tokyo;

E. Gallé, *Émile Gallé*, New York, 2014, p. 154, another similar example illustrated.



Detail



146

ÉMILE GALLÉ (1846-1904)

A 'NARCISSSES' VASE, 1897-1900

internally decorated, marquetry flowering stems with wheel-carved detail
10 in. (25.5 cm.) high
engraved *Gallé*

\$20,000-30,000

£16,000-23,000

€18,000-27,000

艾米爾·加萊（1846—1904年）「水仙」瓶 約1897—1900年製 內飾，輪刻，
鑲嵌，火焰拋光

PROVENANCE

Jean-Claude Brugnot, Paris;

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 103.



147

ÉMILE GALLÉ (1846-1904)

AN 'IRIS' EWER, CIRCA 1900

internally decorated with streaks and bands of color, applied handle,
marquetry flowering stems and overall lustrous patina

14¼ in. (36.8 cm.) high

engraved *Gallé*

\$50,000-70,000

£39,000-54,000

€45,000-62,000

艾米爾·加萊（1846—1904年）「鳶尾花」執壺 約1900年製 貼柄·內飾·鑲嵌

PROVENANCE

Jean-Claude Brugnot, Paris;

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 101.

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 188,
pl. 320, another example illustrated.



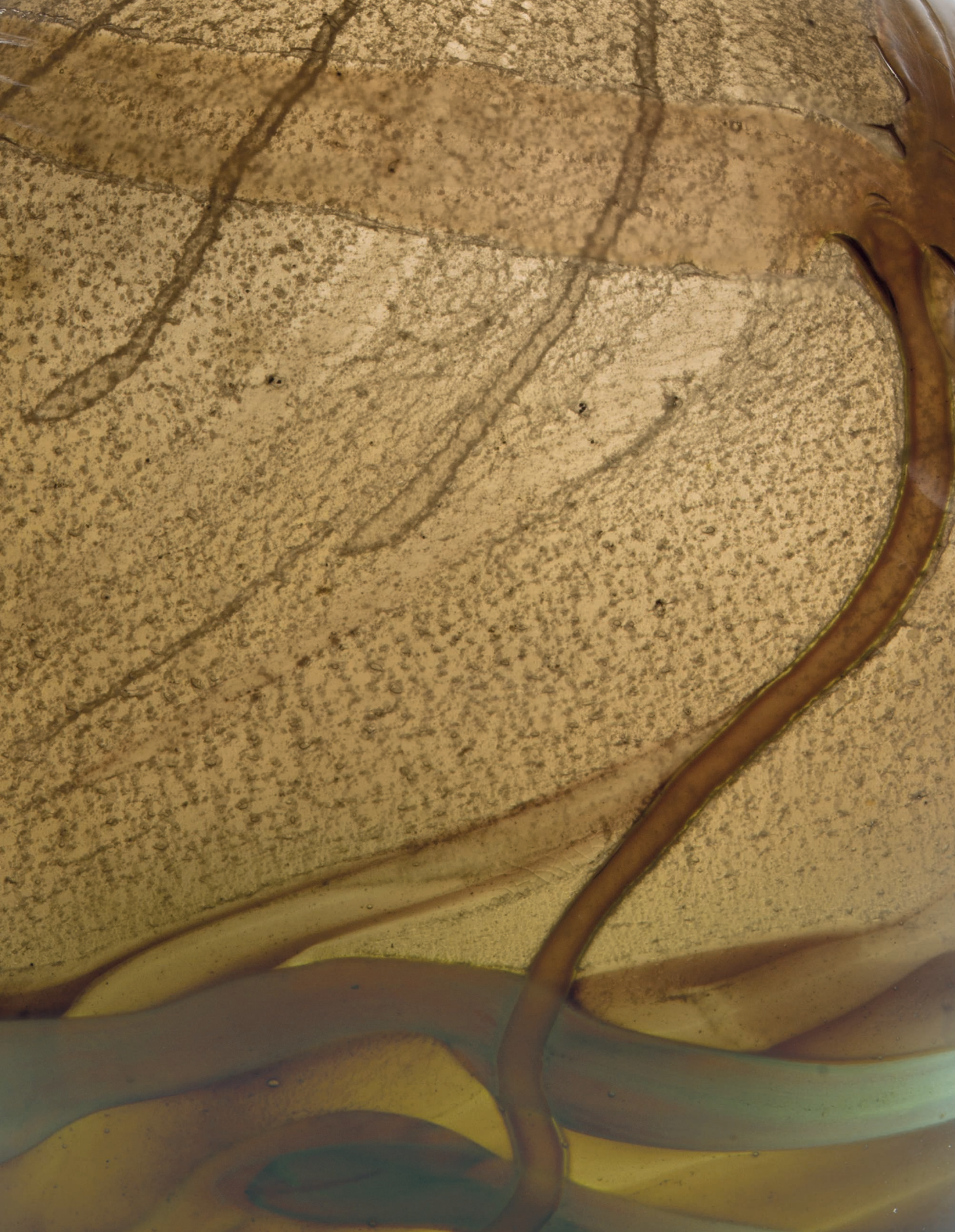
Detail



Émile Gallé (1846-1904), *Iris*, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



NÉNUPHARS



148

ÉMILE GALLÉ (1846-1904)

A 'NÉUPHARS' VASE, CIRCA 1900

internally spiralling, air inclusions and aventurine, wheel-carved marquetry
flowers and foliage

3½ in. (9 cm.) high; 5¼ in. (13.3 cm.) diameter

engraved *Gallé*

\$30,000-50,000

£24,000-38,000

€27,000-44,000

艾米爾·加萊（1846—1904年）「睡蓮」瓶 約1900年製 內飾，輪刻，酸蝕，加金星玻璃，鑲嵌



View of the reverse



149

ÉMILE GALLÉ (1846-1904)

A 'NÉNUPHARS' VASE, CIRCA 1903

internally spiralling, air inclusions and aventurine, wheel-carved marquetry
flowers and foliage, applied shell

8 in. (20.4 cm.) high

engraved *Gallé*

\$60,000-80,000

£47,000-62,000

€54,000-71,000

艾米爾·加萊 (1846—1904年) 「睡蓮」瓶 約1903年製 內飾，加金星玻璃，輪
刻，鑲嵌，貼花

PROVENANCE

Jean-Claude Brugnot, Paris;

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 76.



View of the reverse



150

ÉMILE GALLÉ (1846-1904)

A 'NÉNUPHARS' VASE, CIRCA 1900

of double gourd form, internally decorated with spiralling shades and aventurine inclusions, the marquetry flowers acid-etched and wheel-carved
9 in. (22.8 cm.) high
engraved *Gallé*

\$100,000-150,000

£77,000-120,000
€89,000-130,000

艾米爾·加萊 (1846—1904年) 「睡蓮」瓶約1900年製內飾，酸蝕，輪刻，鑲嵌，加箔

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 181, pl. 306, another similar example illustrated;
Sammlung Bröhan Kunsthandwerk - Glas Holz Keramik, Berlin, 1976, p. 25, pl. 21, another similar example illustrated;
F. Le Tacon, *Émile Gallé L'Artiste aux Multiples Visages*, Nancy, 2011, p. 108, another similar example illustrated.



View of the reverse



AQUATIC

FRANÇOIS LE TACON

The very first living organisms found their existence in the sea – by complex stages still barely comprehensible – before claiming the land and then the skies. Gallé was fascinated by the aquatic world and by the origins of life itself. He consulted numerous volumes in the municipal library of Nancy on the subject of aquatic and marine creatures. In the second teaching session at the École de Nancy on April 28th 1901, he projected images of marine life, pentacrine fossils of the Jurassic era, jelly fish, sea anemones, and seaweed; and he ended the presentation with greatly enlarged photographs of marine diatoms and protozoa given him by the Nancy oceanographer Julien-Olivier Thoulet, a collaborator of Prince Albert 1st of Monaco. So deep was Gallé's passion for oceanography that he had delivered to him from Brittany in 1902 barrels of sea-water filled with marine plants and marine creatures.

Many of Gallé's creations in glass take us to these watery locations, to the ponds where this flora and fauna flourish. He quotes Victor Hugo from the anthology *Les Rayons et les Ombres* of 1840:

*La frissonnante libellule
Mire le galbe de ses yeux
Dans l'étang splendide où pullule
Tout un monde mystérieux.*

(The shimmering dragonfly
Casts its beady eyes
On the splendid pond where flourishes
A whole world of mystery.)

The enigmas of life and of the sea evoked by Charles Baudelaire also touched Gallé deeply. For Baudelaire, the depths of the sea were a metaphor for the unfathomable mysteries of the human soul. Émile Gallé was irresistibly drawn to the marine kingdoms so often represented in his works in glass. Yet the mystery of the origins of life itself in the sea preserves its secret. Baudelaire wrote in his poem 'L'Homme et la Mer' in '*Les Fleurs du Mal*' of 1857:

*Homme, nul n'a sondé le fond de tes abîmes,
O Mer, nul ne connaît tes richesses intimes,
Tant vous êtes jaloux de garder vos secrets.*

(Nobody has sounded the depths of man's being.
O sea, no one knows your intimate riches,
So jealously do you both keep your secrets.)

151

ÉMILE GALLÉ (1846-1904)

AN 'AQUATIC' VASE, CIRCA 1895

of compressed form, internally streaked and mottled, overlaid, acid-etched
and wheel-carved with seaweed, applied mollusks

9½ in. (24.2 cm.) high

engraved *Gallé*

\$60,000-80,000

£47,000-62,000

€54,000-71,000

艾米爾·加萊（1846—1904年）「海洋」瓶 約1895年製 內飾·貼花



View of the reverse



152

ÉMILE GALLÉ (1846-1904)

AN 'AQUATIC' VASE, 1895-1900

internally decorated with mottled swirls, overlaid, acid-etched and wheel-carved with seaweed and sea creatures, the martelé foot carved with mollusks
12¾ in. (32.5 cm.) high
engraved *Gallé*

\$30,000-50,000

£24,000-38,000
€27,000-44,000

艾米爾·加萊 (1846—1904年) 「海洋」瓶 約1895—1900年製 內飾·輪刻·拋塑

LITERATURE

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 71, another similar example illustrated in a variant color-way.

Émile Gallé returns to an aquatic theme in this fine vase. The glass body captures within its mass the impression of sea fronds drifting in the current, the murky depth and the sense of movement conveyed with exceptional artistry. We are in the mysterious universe so effectively evoked by Jules Verne in his science fiction novel *Twenty Thousand League under the Sea*, published in 1870 and an inspiration to a generation.



Detail



153

ÉMILE GALLÉ (1846-1904)

A 'CISELURES DE LA MER' VASE, CIRCA 1900

the shell form body, internally mottled and streaked, acid-etched and wheel-carved with seaweed and shells, martelé
12½ in. (31.7 cm.) high
cameo Gallé

\$40,000-60,000

£31,000-46,000
€36,000-53,000

艾米爾·加萊 (1846—1904年) 「海洋雕刻」瓶 約1900年製 內飾，酸蝕，輪刻，槌塑

PROVENANCE

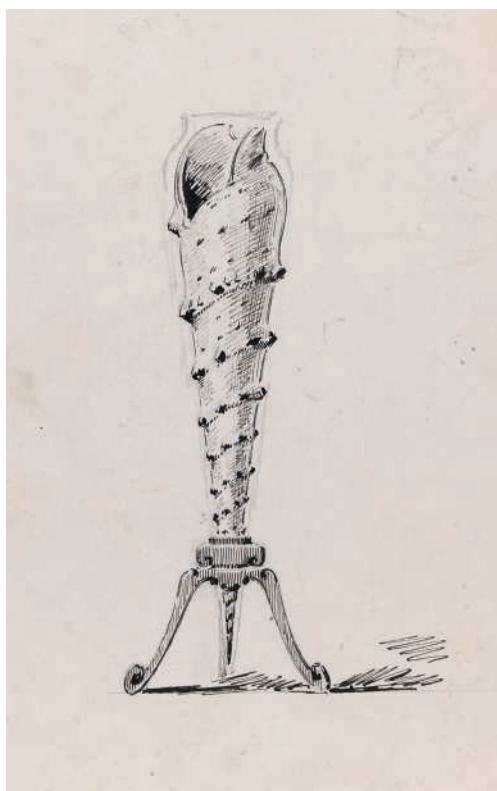
Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 61.

EXHIBITED

Exposition de l'École de Nancy, Paris, 1903.

LITERATURE

Exposition Lorraine de l'École de Nancy, Paris, 1903, pl. 6, another similar example illustrated;
A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 58, pl. 57, this piece illustrated.



Gallé Emile (1846-1904) (atelier de), Vase in the shape of a seashell, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



154

ÉMILE GALLÉ (1846-1904)

A 'GRENOUILLE ET NÉNUPHARS' BOTTLE AND STOPPER, 1900

internally mottled with foil inclusions, one side of the bottle wheel-carved and engraved with a pondscape of frog and waterlilies, the other applied and carved with mollusks, the stopper in the form of a lily pad internally streaked, wheel-carved, with central applique, the underside of the bottle carved with a lily pad
4 in. (10.2 cm.) high
engraved with gilt highlights *Émile Gallé 1900*

\$50,000-70,000

£39,000-54,000
€45,000-62,000

艾米爾·加萊（1846—1904年）「青蛙與睡蓮」蓋壺 1900年製 內飾，輪刻，酸蝕，加箔，貼花

This flacon and stopper bears the date 1900, confirming that the model was shown at the Exposition Universelle of 1900 in Paris. The subject of shells returns to a theme that so fascinated Gallé, as, of course, does the substance of the glass itself, a fluid mingling of aquatic blues and greens, hinting at fronds or pond life, evocative rather than specifically descriptive of the mysteries of the depths. The carved applied shells and the remarkable stopper, modeled as a lily pad and bud are, meanwhile, more faithful renderings of these specimens, scientifically precise but without sacrificing their poetic and symbolist potential.



View of the reverse



TÊTARDS







155

ÉMILE GALLÉ (1846-1904)
A 'TÊTARDS' VASE, CIRCA 1900

internally decorated, overlaid, acid-etched and wheel-carved with sea foliage, applied tadpoles, the lower ones with fins, the upper depicting with legs developing, the surface further enlivened with martelé, air inclusions and 'jewelled' appliques

7 in. (18 cm.) high
carved Gallé

\$100,000-150,000

£77,000-120,000
€89,000-130,000

艾米爾·加萊 (1846-1904年) 「蝌蚪」瓶 約1900年製 內飾, 套料, 酸蝕, 輪刻, 摺塑, 貼花

LITERATURE

R. Marx, *La Décoration & l'Art Industriel à l'Exposition Universelle de 1889*. Paris, 1890, p. 57, for the first version of this concept (see ill. below);

P. Garner, *Émile Gallé*, London, 1976, p. 52, for an illustration of a variant vase on the same theme;

B. Warmus, *Émile Gallé - Dreams into Glass*, The Corning Museum of Glass, Corning, New York, 1984, pp. 152-155, for illustrations and analysis of the variant in the collection of the Musée de l'École de Nancy.

Gallé developed variations on the theme of 'Têtards' or tadpoles, returning to this motif perhaps as a symbol of birth and regeneration, the tadpoles in relief, swimming up towards the light against the background of a wall of glass internally colored and striated to evoke the water and underwater life of a pond or brook. The present vase is most likely a precursor to the model shown in the Exposition Universelle of 1900 in Paris. This latter version, an example of which is in the collection of the Musée de l'École de Nancy, incorporated lines of verse by Théophile Gautier from his anthology *Émaux et Camées* - 'Aux fossés la lentille d'eau, De ses feuilles vert-de-grisées étale le glauque Rideau', (*Le Château du Souvenir*, 1852) - underscoring Gallé's own poetic intentions in developing the expressive potential of his rich vitreous matter and of his imagery drawn from nature.



Print of the vase 'Cornet de verre moussu,' engraved with tadpoles and bayroot, 1890



AQUATIC



156

ÉMILE GALLÉ (1846-1904)
AN 'AQUATIC' VASE, CIRCA 1904

internally mottled and streaked, with foil and air inclusions, overlaid, acid-etched and wheel-carved, with martelé, and applied foiled backed shells
9¼ in. (23.5 cm.) high
engraved Gallé

\$60,000-80,000

£47,000-62,000
€54,000-71,000

艾米爾·加萊 (1846—1904年) 「海洋」瓶 約1904年製 內飾，套料，拋塑，加箔，貼花

Émile Gallé was fascinated by the imagery of the underwater world, a world that science was gradually revealing, but that still remained full of mystery – the perfect metaphor for the elusive 'beyond' that he sought to echo and evoke. In

his essay 'Le Décor symbolique', published posthumously in his *Écrits pour l'Art* in 1908, he tellingly quotes (pp. 224-225) Charles Baudelaire's 'L'Homme et la Mer' from the poet's *Les Fleurs du Mal* of 1857:

*Homme libre, toujours tu chériras la mer
La mer reste ton miroir, tu contemples ton âme,
Vous êtes tous les deux ténébreux et discrets.
Homme, nul n'a sondé le fond de tes abîmes.
O mer ! nul ne connaît tes richesses intimes,
Tant vous êtes jaloux de garder vos secrets.*

(A free man will always cherish the sea,
The sea is your mirror, you contemplate your soul
Both of you are gloomy and reticent.
Nobody has sounded the depths of man's being.
No person knows the sea's most hidden riches,
So jealously do you both keep your secrets.)



View of the reverse



LES JOYAUX DE LA MER







157

ÉMILE GALLÉ (1846-1904)

A 'LES JOYAUX DE LA MER' COUPE, 1904

internal trailed decoration, overlaid, acid-etched and wheel-carved with sea foliage, applied and carved crinoids rising from the iridescent base and further carved marquetry details

5¾ in. (14.5 cm.) high

cameo Gallé, engraved 1904

\$150,000-250,000

£120,000-190,000

€140,000-220,000

艾米爾·加萊（1846—1904年）「海之寶」水盂 1904年製 內飾，套料，酸蝕，輪刻，鑲嵌，貼花

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 185, pl. 314, another similar example illustrated;

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 94, another similar example illustrated;

L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 138, another similar example illustrated in a variant color-way;

B. Warmus, *Émile Gallé – Dreams into Glass*, The Corning Museum of Glass, Corning, New York, 1984, pp. 156-157, no. 33, another example of this model;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 86, pl. 117, another example illustrated;

F. Le Tacon, *L'Oeuvre de Verre d'Émile Gallé*, Paris, 1998, p. 137 for a variant of the same design and aquatic theme, *Lys de mer*, 1900-1904, part of Musée de l'École de Nancy collections;

P. Thiébaut, *Gallé le testament artistique*, Paris, 2004, pp. 56-57, for a sheet of ink notes and sketches developing the marine theme and a vessel of similar form;

Émile Gallé et Le Verre, La Collection du Musée de L'École de Nancy, Nancy, 2014, p. 178, no. 313, another similar example illustrated in a variant color-way.

Dated to 1904, the last year of Émile Gallé's life, this exceptional work is a strange and mysterious representation of deep-water life, an evocative rather than descriptive expression of the wonders to be found in the sea, a universe still too little known to contemporary science. This vase relates to a unique vitrine 'Les Fonds de la Mer' ('The Depths of the Sea') conceived by Gallé around this same time.

Warmus titles the example he illustrates 'Sea Lily' and explains: 'The overall form is that of the top of a sea lily (crinoid).'



158

ÉMILE GALLÉ (1846-1904)

AN 'AQUATIC' VASE, 1895-1900

internally decorated with tiny air inclusions, overlaid, acid-etched and wheel-carved with seaweed and shells, the body with carved surface texturing

8¾ in. (22.2 cm.) high

engraved *Gallé*

\$30,000-50,000

£24,000-38,000

€27,000-44,000

艾米爾·加萊 (1846—1904年) 「海洋」瓶 約1895—1900年製 套料·酸蝕·輪刻·注氣

LITERATURE

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 120, pl. 175, another example illustrated;

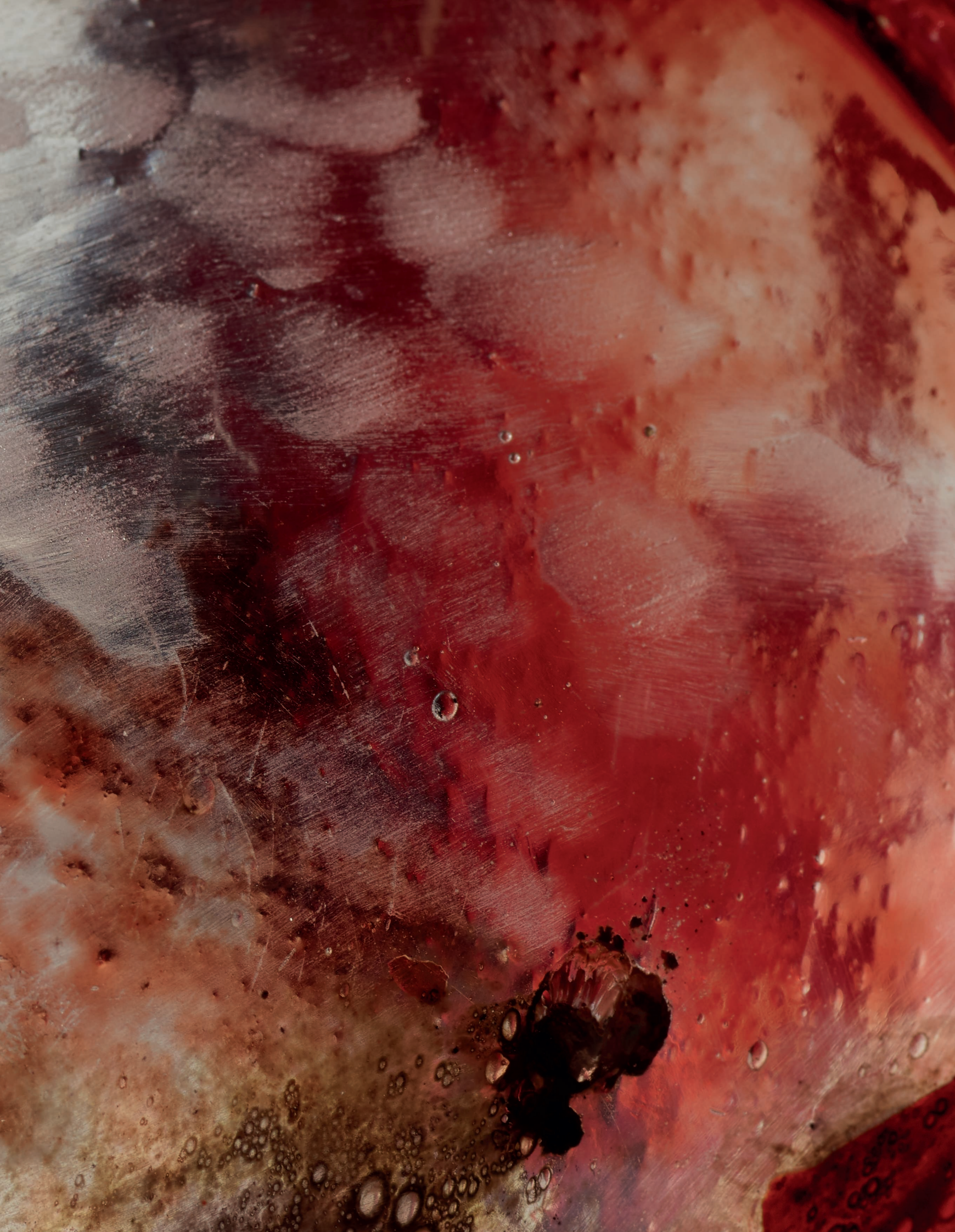
A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 233, another similar example illustrated from La Société Nationale des Beaux-Arts, 1905.



View of the reverse



OCEANO NOX



159

ÉMILE GALLÉ (1846-1904)

'OCEANO NOX, A CENTERPIECE, CIRCA 1903

internally decorated with smoky effect and foils inclusions, overlaid, acid-etched, with carved and intaglio details, enlivened with martelé, fire-polishing and a surface patina

5¾ in. (14.5 cm.) high; 12¾ in. (32.5 cm.) wide

cameo Gallé

\$40,000-60,000

£31,000-46,000
€36,000-53,000

艾米爾·加萊 (1846—1904年) 「海洋之夜」裝飾盤 約1903年製 套料，酸蝕，輪刻，拋塑，加箔

LITERATURE

Exposition Lorraine École de Nancy, Paris, 1903, pl. 5, fig. 3, possibly our example illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 55, pl. 48, another example illustrated;

P. Thiébaut, *Gallé*, Paris, 1985, p. 126, cat. no. 137, another example illustrated;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*,

Woodbridge, 1998, p. 226, another similar example illustrated from the Exposition de l'École de Nancy, Paris, 1903.

Philippe Thiébaut confirms the name given to this work by Gallé himself as 'Oceana Nox' and draws our attention to the artist's own observations on the potential of the new science of oceanography as a creative resource. Gallé writes: 'Brave deep-sea divers are delivering to us the secrets of the Ocean; they land their marine harvests and turn laboratories into decorative arts studios, museums of reference models. They draw and publish for the artist material undreamed of, the enamels and the cameos of the sea.' (*Écrits pour l'Art*, p. 225).

Gallé's choice of phrase, 'les émaux et les camées', referencing Théophile Gautier's anthology of poems is surely a deliberate message regarding the expressive and evocative possibilities of his marine subject matter. This centerpiece is not without precedent in its form if we refer to the use of the nautilus shell as inspiration for decorative artefacts through the centuries; but with his inspired alliance of technique – subtle internal effects and surface work – and his sensitive, poetic exploitation of the marine theme, Gallé has succeeded in creating a surprising and truly modern work of art.

This lot was possibly exhibited in *L'Exposition Lorraine l'École de Nancy*, Pavillon de Marsan, Paris, 1903.



View of the reverse



160

ÉMILE GALLÉ (1846-1904)

AN 'AQUATIC' BOWL, 1900-1904

internally streaked with green, overlaid, acid-etched and fire-polished

4¾ in. (12 cm.) high; 6¾ in. (17.2 cm.) diameter

cameo Gallé

\$7,000-10,000

£5,400-7,700

€6,200-8,800

艾米爾·加萊（1846—1904年）「海洋」盃約1900—1904年製 內飾·酸蝕·火焰拋光



View of the reverse



161

GALLÉ

AN 'AQUATIC' BOWL, 1925-1930

the mold blown opalescent body overlaid and acid-etched with seaweed,
starfish and shells, the shells and rim banding with vitrified highlights
7 in. (18 cm.) high; 12¾ in. (31 cm.) diameter
cameo Gallé

\$10,000-15,000

£7,700-12,000
€8,900-13,000

艾米爾·加萊（1846—1904年）「海洋」盃約1925—1930年製吹模，套料，酸蝕



Alternate view



162

GALLÉ

AN 'AQUATIC' VASE, 1925-1930

the mold blown opalescent body overlaid, acid-etched, vitrified highlights to the crabs and shells

18¼ in. (46.4 cm.) high

engraved *Gallé*

\$60,000-80,000

£47,000-62,000

€54,000-71,000

艾米爾·加萊（1846—1904年）「海洋」瓶 約1925—1930年製 套料，酸蝕，輪刻，熱塑



View of the reverse



AQUATIC



163

ÉMILE GALLÉ (1846-1904)

AN 'AQUATIC' VASE, 1894-1895

of footed shell form, internally streaked and mottled, acid-etched and wheel-carved with seaweed and shells, some martelé

12 in. (30.5 cm.) high

engraved *Cristallerie d'Émile Gallé*

\$50,000-70,000

£39,000-54,000

€45,000-62,000

艾米爾·加萊（1846—1904年）「海洋」瓶約1894—1895年製 內蝕·酸蝕·輪刻



Detail



HIPPOCAMPE







ÉMILE GALLÉ (1846-1904)

A 'HIPPOCAMPE' VASE, CIRCA 1903

the shell form vessel internally decorated with seaweed, air inclusions and mottling towards the base, overlaid with further seaweed in relief, acid-etched and wheel-carved, the marquetry sea horse with carved details, the base with martelé, overlaid and carved with seaweed and shells, the underside with foil inclusions, overlaid and carved with a starfish

12 in. (30.5 cm.) high

carved in relief Gallé

\$150,000-200,000

£120,000-150,000

€140,000-180,000

艾米爾·加萊（1846—1904年）「海馬」瓶 約1903年製 內飾·套料·酸蝕·輪刻·鑲嵌·注氣·加箔

PROVENANCE

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 62.

EXHIBITED

The Corning Museum of Glass, *Émile Gallé – Dreams into Glass*, 1984, no. 35.

LITERATURE

H. Frantz, 'Émile Gallé and the Decorative Artists of Nancy', *The Studio Yearbook*, Vol. 28, 1903, p. 114, another similar example illustrated;

J. Bloch-Dermant, *The Art of French Glass 1860-1914*, Lausanne, 1974, p. 89, this piece illustrated;

L. Buffet-Challié, *Le Modern Style*, Paris, 1975, p. 127, another similar example illustrated;

B. Warmus, *Émile Gallé – Dreams into Glass*, The Corning Museum of Glass, Corning, New York, 1984, pp. 160-163, this piece illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 82, pl. 109, another similar example illustrated;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 224, another similar example illustrated from the Exposition de l'École de Nancy, Paris, 1903;

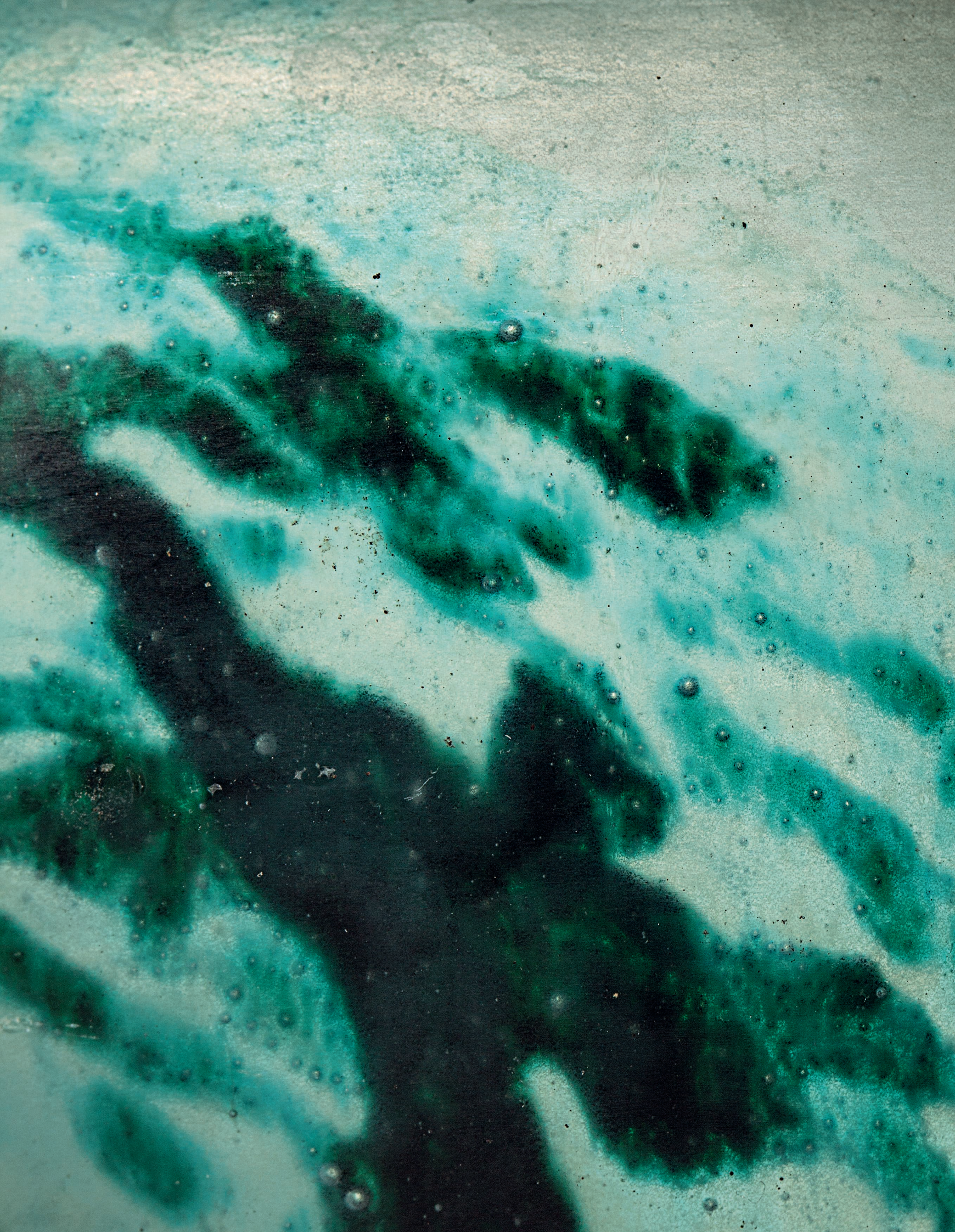
M. Draguet, *L'Art Nouveau Retrouvé à travers les Collections Anne-Marie Gillion Crowet*, Milan, 1999, p. 291, another similar example illustrated in the collection of the Musées Royaux, Brussels.

The careful mingling of techniques in this remarkable work – internal decoration, inclusions, overlays, applications, and surface carving – effectively meld to create an evocation of underwater life in which fronds seem to be in movement, in which we are invited into the experience rather than shown the scientific specifics of the depths. Gallé's extended 'Hippocampe' is described by Warmus as a 'sea dragon' rather than a 'sea horse', and it is a willfully attenuated interpretation of this bizarre creature, closer to mythology than to nature, and all the more powerful as a symbol.

A similar model was included in the Exposition de l'École de Nancy, Paris, 1903.



ESCARGOTS ET SCARABÉE



165

ÉMILE GALLÉ (1846-1904)

AN 'ESCARGOTS ET SCARABÉE' VERRERIE PARLANTE VASE, 1900

the internally mottled globular body with carved horizontal surface texturing and martelé, marquetry carved orchids, applied beetle and engraved quotation, supported on a claret foot with yellow lustre patina, wheel-carved applied beetle and snail, the antennae engraved

9½ in. (24 cm.) high

engraved with gilt highlights *Émile Gallé, Exposition 1900, 'Elle était à elle seule, toute une forêt' Émile Zola*

\$80,000-120,000

£62,000-92,000

€71,000-110,000

艾米爾·加萊（1846—1904年）「蝸牛與瓢蟲VERRERIE PARLANTE」瓶
1900年製 內飾，輪刻，貼花，鍍金

PROVENANCE

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 70.



Detail



166

ÉMILE GALLÉ (1846-1904)

'LE SOMMEIL DES COCCINELLES', A VASE, 1900

the overlaid, acid-etched, wheel-carved, fire-polished vase decorated with foliage, applied and carved ladybirds

9 1/8 in. (23.2 cm.) high

engraved *Gallé 1900*, paper label *HF 36 27-6-88*

\$60,000-80,000

£47,000-62,000

€54,000-71,000

艾米爾·加萊 (1846—1904年) 「酣睡的瓢蟲」瓶 1900年製 套料·輪刻·火焰拋光·貼花

PROVENANCE

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lo 36.

LITERATURE

H. Frantz, 'Émile Gallé and the Decorative Artists of Nancy', *The Studio Yearbook*, Vol. 28, 1903, p. 114, another similar example illustrated;

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, another similar example illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, another similar example illustrated from the Roger Marx Collection;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 223, another similar example illustrated from Exposition de l'École de Nancy, Paris, 1903.



Detail



Period illustration of the present lot, illustrated from the Roger Marx Collection



167

ÉMILE GALLÉ (1846-1904)

**A 'FEUILLES DE CHÊNE ET LUCANE' VERRERIE PARLANTE VASE,
CIRCA 1895**

internally streaked, overlaid and acid-etched with oak branches, acorns and a
scarab beetle, overall fire-polished

25¾ in. (65.5 cm.) high

cameo GALLÉ, 'O Forêts, ciel pur, ombre des Grands Chênes, au delà des
haines, Vous cherchez l'Azur. Victor Hugo'

\$20,000-30,000

£16,000-23,000

€18,000-27,000

艾米爾·加萊（1846—1904年）「橡樹葉與金龜子 VERRERIE PARLANTE」瓶
約1895年製 內飾·套料·酸蝕·火焰拋光

PROVENANCE

Elton John;

Sotheby's London, *The Elton John Collection*, Vol. III, Art Nouveau and Art
Deco, 7 September 1988, lot 542.

LITERATURE

P. Garner, *Émile Gallé*, London, 1990, p. 112, for our vase illustrated;

V. Arwas, *Glass Art Nouveau to Art Deco*, New York, 1987, p. 111, for another
example of the model illustrated.

This impressively scaled vase finds symbolic expression in its decoration of
stag beetle and oak branches as in its upward-sweeping lines, for the verse
from Victor Hugo with which it is inscribed in cameo: 'O Forêts, ciel pur, ombre
des Grands Chênes, au delà des haines, Vous cherchez l'Azur. Victor Hugo',
(‘Oh forests, clear sky, shadow of the mighty oaks, Beyond hatred, you reach
for the blue.’)



Emile Gallé, étude de six feuilles mortes: érable, noisetier, hêtre, feuille de
vigne, photo by Philippe Fuzeau, © RMN-Grand Palais / Art Resource, NY



FRAÏTES, ciel pur, Ombre des arbres

Ombre des haies

168

ÉMILE GALLÉ (1846-1904)

A 'LE BAUMIER' VASE, CIRCA 1895

overlaid, acid-etched and wheel-carved, with foil backed catkins, a martelé ground

13½ in. (34.2 cm.) high

engraved Gallé

\$20,000-30,000

£16,000-23,000

€18,000-27,000

艾米爾·加萊（1846—1904年）「松蔓」瓶 約1895年製 套料，輪刻，加箔，槌塑

LITERATURE

J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 81, another similar example illustrated on a variant form;

Émile Gallé, Musée du Luxembourg, 1986, p. 25, another similar example illustrated on a variant form;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 42, a similar example in a contemporary photograph at the École de Nancy Exposition, Pavillon de Marsan, Paris, 1903;

F. Le Tacon, *L'Oeuvre de Verre d'Émile Gallé*, Paris, 1998, p. 110 for another similar example illustrated on a variant form on foot, part of the Musée d'Orsay collections, inv. OA0 299.



Detail



Émile Gallé (1846-1904), *Chatons*, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



169

ÉMILE GALLÉ (1846-1906)

A 'COQUELICOTS,' BLÉ ET AVOINE VERRERIE PARLANTE VASE, 1899

the body of swollen triangular section, overlaid, acid-etched and wheel carved with corn and poppies, upper portion with martelé, the lower fire-polished
7¼ in. (18.4 cm.) high

engraved Gallé, IX Sept exposit 1899 Exposit 1900, paper label E+G; cameo *Le Seigneur fera germer la Justice et l'honneur parmi toutes les nations IS. XL. 20.*
“...the Sovereign Lord will make righteousness and praise spring up before all nations.”

\$20,000-30,000

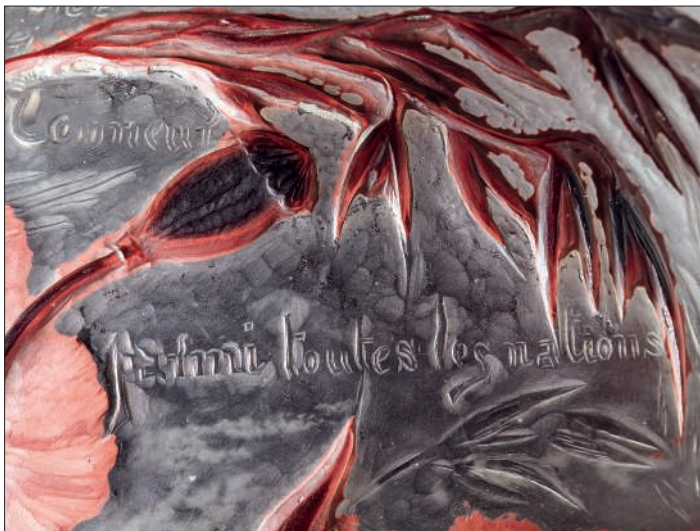
£16,000-23,000

€18,000-27,000

艾米爾·加萊（1846—1904年）「拉文納的松樹 VERRERIE PARLANTE」瓶
1899年製 套料，輪刻，酸蝕，拋塑，火焰拋光

The quote refers to the Book of Isaiah 61. Gallé adapted the text, as he often would do, from the original sentence: “*Ainsi le Seigneur, l'Éternel, fera germer le salut et la louange, En présence de toutes les nations* ».

The engraved date 1899 could refer to two exhibitions Gallé participated in that year: the International Exhibition in Saint-Petersburg, Stieglitz Museum, as well as in the Frankfurt Museum.



Detail



170

ÉMILE GALLÉ (1846-1904)

AN 'OIGNON' VASE, 1898-1899

internally decorated with striations, mottling and foil inclusions, raised on an applied internally streaked foot with surface lustre

7 in. (17.8 cm.) high

engraved *Gallé*

\$10,000-15,000

£7,700-12,000

€8,900-13,000

艾米爾·加萊（1846—1904年）「洋蔥」瓶 1898—1899年製 內飾，輪刻，加箔，
搥塑，鑲嵌，貼足

PROVENANCE

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 24.

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 150, pl. 234, another similar example illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 34, fig. a, another example illustrated.



171

ÉMILE GALLÉ (1846-1904)

AN 'OIGNON' VASE, CIRCA 1900

internally streaked and with foil inclusions, overlaid, acid-etched, with martelé and wheel-carved details, raised on an applied foot with internal spiralling

7¼ in. (18.3 cm.) high

engraved *Gallé*

\$20,000-30,000

£16,000-23,000

€18,000-27,000

艾米爾·加萊（1846—1904年）「洋蔥」瓶 約1900年製 內飾，加箔，槌塑，輪刻，鑲嵌，貼足

PROVENANCE

Habsburg, Feldman S.A., Geneva, *Art of Gallé*, 27 June 1988, lot 23.

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 150, pl. 234, another similar example illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 34, fig. a, another example illustrated.



172

ÉMILE GALLÉ (1846-1904)

A 'CHAMPIGNONS' LAMP, 1903-1904

the cased body, overlaid, acid-etched and wheel-carved with mushrooms,
some martelé and metallic patina, the cased shade with striations and
crimped rim, patinated bronze mount with mushroom terminals

18½ in. (47 cm.) high

shade 7¼ in. (18.5 cm.) diameter

engraved Gallé

\$60,000-80,000

£47,000-62,000

€54,000-71,000

艾米爾·加萊 (1846—1904年) 「蘑菇」燈 約1903—1904年製 套色·內飾·熱
塑·輪刻

LITERATURE

A. Duncan and G. de Bartha, *Gallé Lamps*, Woodbridge, 2014, p. 31, another
similar example illustrated.

If lamps were to become a significant aspect of the production of the
Établissements Gallé after Émile Gallé's death in 1904, this successful
exploitation was built on the remarkable early experiments pursued in the last
few years of his life by Gallé himself. With great imagination, he harnessed
electricity to create lamps and light fittings – table lamps, wall lights and
ceiling lights – that were both functional and expressive, the soft concealed
light sources animating the colors and effects of the glass.

The rare present example, in the form of a mushroom and with a cleverly
contrived sense of movement and life in the fluid form and swaying lines of
the shade is a solitary companion to Gallé's celebrated three-mushroom lamp
'Les Coprins'.

The theme of the mushroom appears in various works by Gallé and by Daum.
See lots 208, 209, and 210 in the present catalogue.



Émile Gallé (1846-1904), *Champignons*, Photo by Tony Querrec © RMN-Grand Palais / Art Resource, NY



173

ÉMILE GALLÉ (1846-1904)

A 'BRANCHE DE PIN' VASE, 1900

the clear faceted body rising to opalescent peach, applied iridescent branch handle and pine-needles

6¼ in. (15.7) cm. high

engraved *Gallé*

\$30,000-50,000

£24,000-38,000

€27,000-44,000

艾米爾·加萊（1846—1904年）「松枝」瓶 約1900年製 套料，貼花

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 176, pl. 296, another similar example illustrated.

This unusual vase, with its clear glass body turning opalescent peach at the rim and with its scrolling pine branch as handle, the needles forming a graphically elegant design on the body, is among those creations that reflect Émile Gallé's sensitive assimilation of the pictorial and thematic elements of the arts of Japan. This facet of his creative repertoire, a subtle reinterpretation of nuances rather than a literal direct borrowing, has been explored and described in some depth by Jessica M. Dandona in the chapter 'Clear water: Japonisme, nature, and the formation of a national style', in her *Nature and the Nation in Fin-de-Siècle France - The Art of Émile Gallé and the École de Nancy*.



Alternate view



174

ÉMILE GALLÉ (1846-1904)

A 'PAYSAGE DE NEIGE' VASE, 1897-1900

internally mottled, overlaid, acid-etched and enameled, with pine branches and cones before trees, gilding to the top rim

11¾ in. (30 cm.) high

acid-etched Gallé

\$7,000-9,000

£5,400-6,900

€6,200-8,000

艾米爾·加萊（1846—1904年）「雪地風光」瓶 約1897—1900年製 套料·酸蝕·
敷珐瑯彩



175

ÉMILE GALLÉ (1846-1904)

A 'CHRYSANTHÈME' VASE, 1895-1896

overlaid and acid-etched with chrysanthemums and the sun, with foils
inclusions and applied centres to the flowers, overall fire-polished

15¾ in. (40 cm.) high

engraved *E. Gallé déposé*

\$10,000-15,000

£7,700-12,000
€8,900-13,000

艾米爾·加萊 (1846—1904年) 「菊花」瓶 約1895—1896年製 套料·酸蝕·火焰
拋光·貼花

LITERATURE

Sammlung Bröhan Kunsthandwerk - Glas Holz Keramik, Berlin, 1976, p. 22,
pl. 18, another similar example illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 187, pl. 281, another
similar example illustrated.



View of the reverse



176

GALLÉ

A 'FUCHSIA' VASE, CIRCA 1920

mold blown, overlaid, acid-etched

11½ in. (29.5 cm.) high

cameo Gallé

\$5,000-7,000

£3,900-5,400

€4,500-6,200

加萊「吊鐘花」瓶約1920年製吹模，套料，酸蝕

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 147, pl. 226, another similar example illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 196, pl. 296, another similar example illustrated.



177

GALLÉ

A 'SORBIER' VASE, CIRCA 1925-1930

mold blown, overlaid, acid-etched

11½ in. (29 cm.) high

cameo Gallé signature

\$5,000-7,000

£3,900-5,400

€4,500-6,200

加萊「櫻桃」瓶 約1925—1930年製 吹模，套料，酸蝕

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 146, pls 222-3, other similar examples illustrated;

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 196, pl. 296, another similar example illustrated.



PIVOINES



178

GALLÉ

A 'PIVOINES' LAMP, 1925-1930

overlaid, acid-etched, patinated bronze mounts with foliage and scarab beetle terminals

25¼ in. (64 cm.) high; 18 in. (46 cm.) diameter

cameo Gallé to base and shade

\$100,000-150,000

£77,000-120,000

€89,000-130,000

加萊「牡丹」燈 約1925—1930年製 套料，酸蝕，鑲銅飾件

LITERATURE

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 153, pl. 214, another similar example illustrated;



179

GALLÉ

A 'DEUX OURS POLAIRES' VASE, 1925-1930

overlaid, acid-etched
11½ in. (29.2 cm.) high
acid-etched Gallé

\$40,000-60,000

£31,000-46,000
€36,000-53,000

加萊「北極熊」瓶約1925—1930年製 套料·酸蝕

LITERATURE

A. Duncan, G. de Bartha, *Gallé Le Verre*, London, 1984, p. 201, pl. 307, another similar example illustrated.

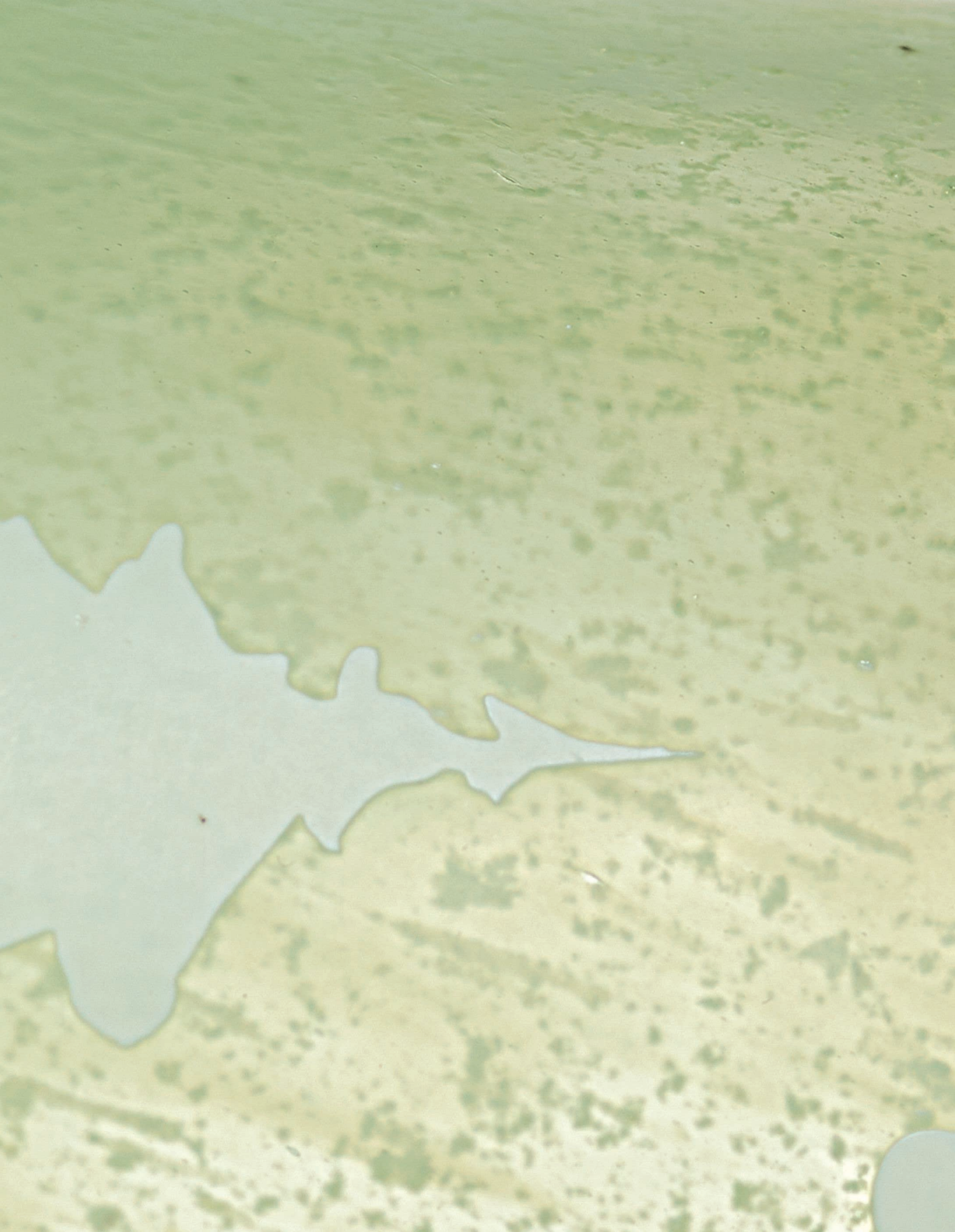
Samuel Provost has noted that the polar bear design may have been inspired by Roald Amundsen's trips to the North Pole and Bear Island, on the Svalbard archipelago. He died in an aeroplane crash on 18 June 1928 while trying to rescue the Italian General Nobile. The tragedy was closely followed by the French nation.



Detail







DAUM



Jean Daum 1825-1885



Auguste Daum, 1853-1909



Antonin Daum, 1864-1930

The Daum works included within this sale can be linked to Art Nouveau and to the stylistic transition into Art Deco. They illustrate a company moving with changing tastes through the decades. Unlike Émile Gallé, Daum employed artists to design works. It was an entrepreneurial business and technical experimentation was encouraged, with the objective being to produce high quality glass that appeared precious.

The company began when Jean Daum, a lawyer, bought a failing glass factory in Nancy and employed his son Auguste. Initially they produced tablewares in clear or translucent glass with gilding and occasionally some colour in designs inspired by the past. However, a new era dawned in 1887 when Antonin, Auguste's brother, joined the business and between 1889 and 1891 formed a creative department to produce relief etched floral designs in coloured and overlaid glass. From 1891 to 1895 Jacques Gruber was key the designer, with his preference for oriental forms, particularly the bottle vase. During this time, another significant collaboration began with Louis Majorelle, a family friend. From 1894, they started to exhibit together but in 1899 they began creating items of lighting. Henri Bergé, the painter, was hired too and as a result over the next two years the range of items and designs being produced significantly increased. His work was a naturalistic style akin to Art Nouveau but without the symbolist nuance of meaning. He was inspired by nature and botanical drawings and landscapes and fascinated by the surface texture of glass. Other techniques of employ internal decoration, vitrification, and martelé were employed.

Daum gained international recognition initially in 1893 at the Chicago World's Columbian Exposition, and subsequently at Exposition d'Art Decoratif et Industriel Lorrain, Nancy and the Salon de Nancy, in 1894, as well as at the Exposition Universelle in Lyons, where they were awarded a gold medal. They showed works at La Libre Esthétique, Toison d'Or at the Maison d'Art,

in Brussels during 1895 but the real breakthrough moment for the factory financially and in terms of recognition came in 1897 at the Exposition Internationale in Brussels. By 1900 at the Exposition Universelle, in Paris, their reputation was fully established and following the death of Gallé, in 1904, they became market leaders.

In 1901 both Daum and Émile Gallé won Grand Prix and it was in this year too that they formed the École de Nancy, along with others including Jacques Gruber and Louis Majorelle. The objective was to form an artistic community to nurture the arts and industry in the region. At Daum a drawing school was established in the factory run by Gruber and Bergé to develop talent. Nature had been and remained the source of inspiration behind the designs both for Daum and the École de Nancy. The preference was for regional flora and fauna, and it was studied in a scientific manner with an emphasis on progress. Their understanding was that nature represented a source of truth, besides embodying identity, both regional and national. It was to them the applied arts that held the key to revitalising the nation, rather than fine arts, as they played an economic role.

After 1900, further techniques were introduced including the incorporation of marquetry and powders with silver elements that produced iridescent surface lustres. A pâte-de-verre range was introduced following the recruitment of Almeric Walter, but unlike Gabriel Argy-Rousseau, who was fascinated by vase and bowls, the focus was on smaller pots and covers, ashtrays, dishes and trays. Then between 1905 and 1914 cameo glass appeared based on the flower drawings of Henri Bergé and the influence of Japonism was evident in the subjects such as dragonflies, waterlilies and orchids. In 1914, the factory closed because of the War. When it reopened with Auguste and Antonin's sons, Paul and Michel, taking the helm the Art Nouveau era was over and the move towards an Art Deco style became more apparent.

180

DAUM

A 'POISSONS DANS LA RIVIÈRE' VASE, 1898

internally decorated with seaweed, cased, overlaid, acid-etched, with gilt highlights, engraved and enameled with fish, seaweed and lines

8¼ in. (21 cm.) high

gilt *Daum Nancy, Cross of Lorraine*

form number 1342

\$20,000-30,000

£16,000-23,000

€18,000-27,000

道姆「海洋」瓶約1898年製內飾，套色，酸飾，雕刻，鍍金，敷珐瑯彩

LITERATURE

N. Daum, *Daum Maitres Verriers*, Lausanne, 1980, p. 97, another similar example of this design illustrated;

Daum Nancy, exhibition catalogue, Bellerive Museum, Zürich, 3 June – 17 August 1986, p. 30 for another example of the design with decor variants.



LIBELLULES



181

DAUM

A 'LIBELLULES ET NÉNUPHARS' VASE, CIRCA 1900

internally mottled, overlaid with vitrified and acid-etched waterlilies and dragonflies, the dragonflies with applied bodies

11 $\frac{5}{8}$ in. (30.3 cm.) high

cameo *Daum Nancy, Cross of Lorraine*

\$20,000-30,000

£16,000-23,000

€18,000-27,000

道姆「蜻蜓與睡蓮」瓶 約1900年製 內飾，酸蝕，熱塑，貼蜻蜓圖案



LIBELLULE



182

DAUM

A LIBELLULE COUPE, CIRCA 1904

internally streaked and mottled, with inclusions, overlaid, vitrified, acid-etched and wheel-carved with irises and bullrushes, with applied dragonfly and streaked marquetry mollusks

9½ in. (24 cm.) high

wheel-carved *Daum Nancy, Cross of Lorraine*

\$70,000-90,000

£54,000-69,000

€62,000-80,000

道姆「蜻蜓」水盃 約1904年製 內飾，套料，熱塑，酸蝕，輪刻，鑲嵌，貼花



View of reverse



Alternate view



183

DAUM

A 'NÉNUPHARS' VASE, CIRCA 1900

the opalescent body, overlaid, acid-etched and wheel-carved with waterlilies,
against a martelé ground

7½ in. (19 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$6,000-8,000

£4,700-6,200

€5,400-7,100

道姆「睡蓮」瓶 約1900年製 套料，涅白，酸蝕，輪刻，拋塑



Detail



184

DAUM

A 'NARCISSSES' VASE, 1898-1900

internally mottled, overlaid with foliage, applied and carved flowerheads

10 $\frac{3}{8}$ in. (26.5 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$4,000-6,000

£3,100-4,600

€3,600-5,300

道姆「水仙」瓶 約1898—1900年製 內飾，酸蝕，熱塑

LITERATURE

K. Büttiker, *Daum Maîtres Verriers*, exhibition catalogue, Zürich, 29 May – 25 July 1986, n° 56, for another example of the model.



185

DAUM

A 'MARGUERITES' VASE, CIRCA 1900

internally mottled, overlaid and acid-etched with vitrified iridescent foliage,
the marquetry carved flowers with applied centres
10 $\frac{7}{8}$ in. (27.7 cm.) high
wheel-engraved *Daum Nancy, Cross of Lorraine*

\$5,000-7,000

£3,900-5,400
€4,500-6,200

道姆「雛菊」瓶約1900年製 內飾，套料，酸蝕，貼花，火焰拋光



Henri Bergé, Marguerites Study, 1899



186

DAUM

A 'PRAIRIE' VASE, CIRCA 1900

internally mottled, acid-etched and enameled with flowers in a landscape, gilt highlights to top and foot rims

12¼ in. (31 cm.) high

acid-etched with traces of gilding *Daum Nancy, Cross of Lorraine*

\$20,000-30,000

£16,000-23,000

€18,000-27,000

道姆「風景」瓶約1900年製 酸蝕，敷珐瑯彩，鍍金

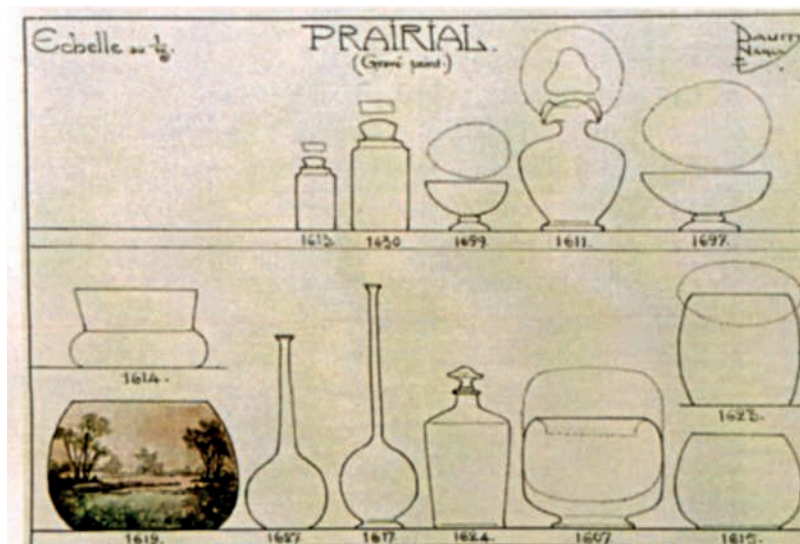
LITERATURE

G. de Bartha, *L'Art 1900 La Collection Neumann*, Paris, 1993, p.31, another similar example illustrated;

K. Buettiker, *Daum Frères - Verreries de Nancy Glaskunst aus der Zeit 1892-1914*, Zurich, 2008, pp. 42-43, another similar example illustrated.



View of reverse



Daum book of models. *Prairial*. Aquarelle, 1900. Daum Archives



187

DAUM

A MONUMENTAL 'CHARDONS' VASE, 1902

internally mottled, acid-etched, enameled, and gilt highlights with flowering stems and border

19½ in. (49.5 cm.) high

gilt *Daum Nancy, Cross of Lorraine*

form number 2025

\$10,000-15,000

£7,700-12,000

€8,900-13,000

道姆「菊花」瓶約1902年製內飾、酸蝕、敷珐瑯彩



188

DAUM

A 'CHARDONS' VASE, CIRCA 1896

overlaid, acid-etched and wheel-carved with dandelions, against a martelé ground, raised on a silver mount

10 ¼ in. (26 cm.) high

engraved *Daum Nancy, Cross of Lorraine*

\$12,000-18,000

£9,300-14,000

€11,000-16,000

道姆「蒲公英」瓶約1896年製 套料，酸蝕，輪刻，拋塑，銀座



NÉNUPHAR



DAUM AND LOUIS MAJORELLE (1859-1926)

A 'NÉNUPHAR' TABLE LAMP, 1902-1903

the patinated bronze base modelled with three frogs and lily pads rising to stems surmounted with further foliage supporting the floriform shade of overlaid and acid-etched glass

29 in. (73.6 cm.) high

base signed *L. Majorelle Nancy*, shade wheel-engraved *Daum Nancy, Cross of Lorraine*

\$120,000-180,000

£93,000-140,000

€110,000-160,000

道姆及路易·馬瑞夏（1902-1903年）「睡蓮」枱燈 約1902-1903年製 鑄色銅杆，套色浮雕玻璃

LITERATURE

École de Nancy, exhibition catalogue, Union Centrale des Arts des Arts Décoratifs, Pavillon de Marsan, Paris, mars 1903, for another example of the model illustrated;

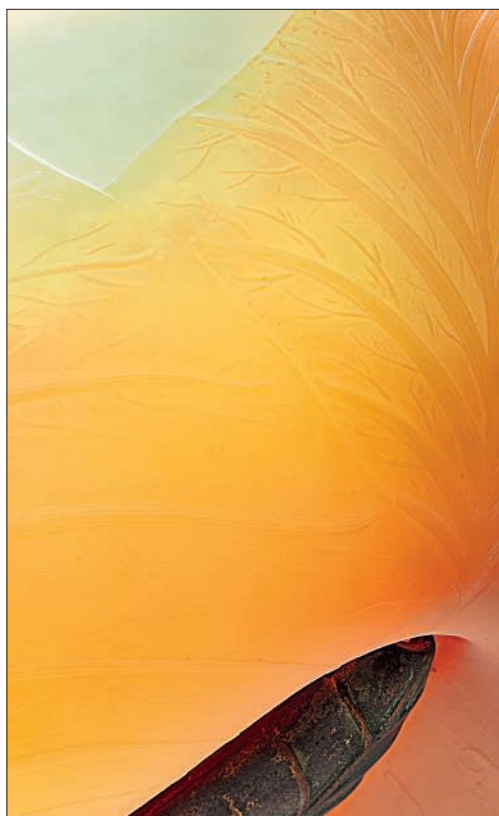
A. Duncan, *Louis Majorelle Master of Art Nouveau Design*, London, 1991, p. 134, a similar lamp shown in a contemporary photograph at the Exposition de l'École de Nancy, Paris, 1903, p. 139, pl. 120 and p. 217, pl. 5. similar examples illustrated;

L'École de Nancy, 1889-1909, Paris, 1999, p. 331, pl. 268, another similar example illustrated;

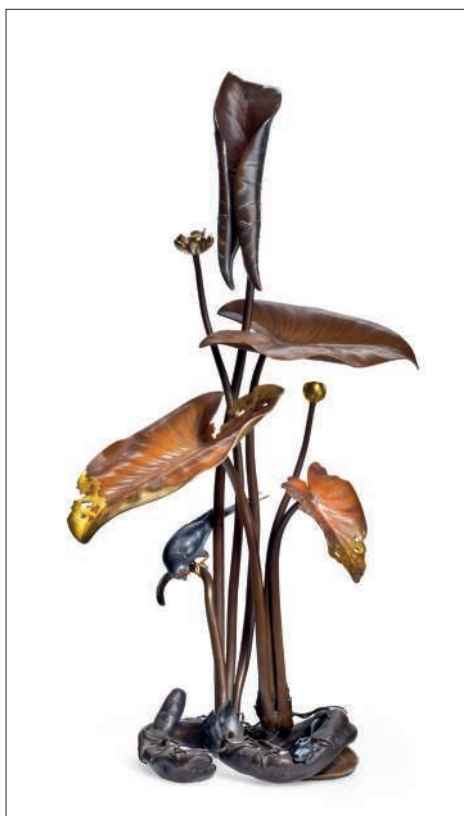
C. Bardin, *Daum 1878-1939 Une Industrie d'Art Lorraine*, Metz, 2004, p. 303, another similar example illustrated.

The design for this lamp was initially created for the Exposition de l'École de Nancy, Pavillon de Marsan, 1903 with variants being subsequently produced.

Another example of this design is held in the collection of the Musée d'Orsay, Paris.



Detail



An elaborate soft-metal and bronze sculpture, Meiji Period (late 19th century), signed Shoami Katsuyoshi Sen (carved by Shoami Katsuyoshi; 1832-1908) on an inlaid silver reserve.



ROSES



190

DAUM

A 'ROSES' VASE, CIRCA 1910

of footed flared form with everted rim, internally mottled, overlaid and acid-etched with vitrified foliage, carved applied flowers

7½ in. (19 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$3,000-5,000

£2,400-3,800
€2,700-4,400

道姆「玫瑰」瓶約1910年製內飾，酸蝕，熱塑，鑲嵌

191

DAUM

A 'ROSES' VASE, CIRCA 1910

of solifleur form, internally mottled, overlaid and acid-etched with vitrified foliage, carved applied flowers

10⅜ in. (26.3 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$5,000-7,000

£3,900-5,400
€4,500-6,200

道姆「玫瑰」瓶約1910年製內飾，酸蝕，熱塑，輪刻，貼花

192

DAUM

A 'ROSES' VASE, CIRCA 1910

of cylindrical form with inverted rim, internally mottled, overlaid and acid-etched with vitrified foliage, carved applied flower

5¼ in. (13.5 cm.) high

engraved *Daum Nancy, Cross of Lorraine*

\$2,500-3,500

£2,000-2,700
€2,300-3,100

道姆「玫瑰」瓶約1910年製內飾，酸蝕，熱塑，輪刻，貼花

193

DAUM

A 'ROSES' VASE, CIRCA 1910

of footed flared form with inverted rim, internally mottled, overlaid and acid-etched with vitrified foliage, carved applied flowers

7¼ in. (18.5 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$4,000-6,000

£3,100-4,600
€3,600-5,300

道姆「玫瑰」瓶約1910年製內飾，酸蝕，熱塑，輪刻，貼花



190



191



192



193

194

DAUM

A 'ROSES' BOWL, CIRCA 1910

of canoe-form, internally mottled, overlaid and acid-etched with vitrified foliage, carved applied flowers

2¼ in. (5.7 cm.) high; 6¼ in. (15.9 cm.) wide

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$2,000-3,000

£1,600-2,300
€1,800-2,700

道姆「玫瑰」盃約1910年製內飾，酸蝕，熱塑，輪刻，貼花

195

DAUM

A 'ROSES' VASE, CIRCA 1910

of compressed form, internally mottled, overlaid and acid-etched with vitrified foliage, carved applied flowers

6¼ in. (15.8 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$5,000-7,000

£3,900-5,400
€4,500-6,200

道姆「玫瑰」瓶約1910年製內飾，酸蝕，熱塑，輪刻，貼花

LITERATURE

C. Bacri, *Daum Masters of French Decorative Glass*, London, 1993,
p. 91 another example of this form and design illustrated.



194

195

196

DAUM

A 'MARGUERITES' VASE, CIRCA 1900

internally mottled, overlaid and acid-etched with vitrified flowering stems and petals, the applied flower centres foil-backed, applied twin-handles

9 in. (23 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$8,000-12,000

£6,200-9,200

€7,100-11,000

道姆「雛菊」瓶約1900年製內飾，熱塑，酸蝕，加箔，貼耳，貼花



197

DAUM
A 'GÉRANIUM' VASE, CIRCA 1902

internally mottled, overlaid and acid-etched with vitrified flowers and foliage,
applied trails, iridescent lustre
8½ in. (22 cm.) high
cameo *Daum Nancy, Cross of Lorraine*
form number 2014

\$3,000-5,000

£2,400-3,800
€2,700-4,400

道姆「天竺葵」瓶約1902年製內飾，套料，熱塑，雕刻，酸蝕，貼花

198

DAUM
A 'GÉRANIUM' VASE, CIRCA 1902

internally mottled, overlaid and acid-etched with vitrified flowers and foliage,
applied buttress supports, iridescent lustre
6¾ in. (17.3 cm.) high
engraved *Daum Nancy, Cross of Lorraine*
form number 2166

\$4,000-6,000

£3,100-4,600
€3,600-5,300

道姆「天竺葵」瓶約1902年製內飾，酸蝕，熱塑，貼花

LITERATURE

Nancy Jugendstil in Lothringen 1900, Mainz am Rhein, 1980, p. 95, another similar example illustrated;
K. Buettiker, *Daum Frères - Verreries de Nancy Glaskunst aus der Zeit 1892-1914*, Zurich, 2008, p. 106, for the design of the pattern by Rose Wild.



Étude de Plante: *Geranium*, 1893-1894



197



198

199

DAUM

A 'CERISES' COUPE, CIRCA 1904

internally mottled, overlaid and acid-etched with vitrified fruiting branches,
applied trailing handles and fruits, iridescent lustre to the interior
form number 2347

12 in. (30.5 cm.) wide

engraved *Daum Nancy, Cross of Lorraine*

\$5,000-7,000

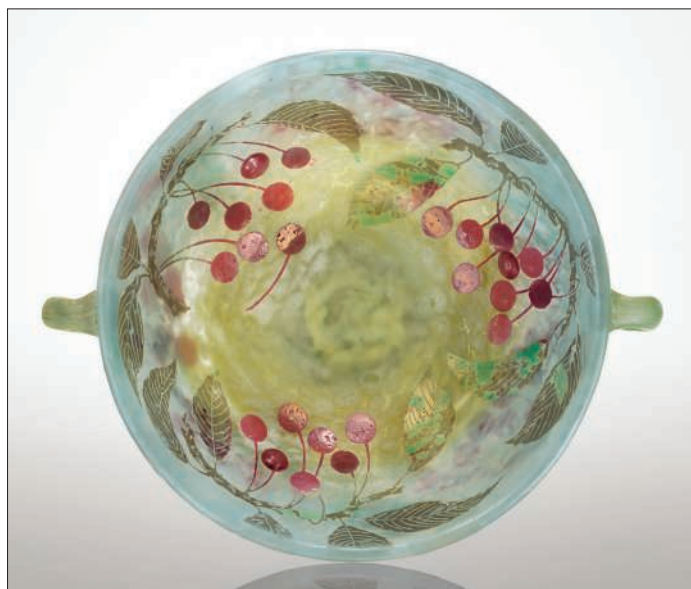
£3,900-5,400

€4,500-6,200

道姆「櫻桃」水盂約1904年製 內飾，熱塑，貼耳，虹彩內壁

LITERATURE

K. Büttiker, *Daum Maîtres Verriers*, exhibition catalogue, Zürich,
29 May – 25 July 1986, p. 77, for a similar coupe of the same series.



Alternate view



200

DAUM

AN 'OLIVES' VASE, 1900-1909

internally mottled, overlaid, acid-etched and wheel-carved with fruiting olive branches, applied handles

12 in. (31 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine 36750*

\$6,000-8,000

£4,700-6,200
€5,400-7,100

道姆「橄欖」瓶約1900—1909年製 內飾，套料，酸蝕，輪刻，拋塑，貼耳

201

DAUM

AN 'OLIVES' VASE, 1900-1909

internally mottled, overlaid, acid-etched and wheel-carved with fruiting olive branches, applied handles, the quatrefoil foot with some vitrification

9⁷/₈ in. (25 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$6,000-8,000

£4,700-6,200
€5,400-7,100

道姆「橄欖」瓶約1900—1909年製 內飾，酸蝕，輪刻，熱塑，貼耳

LITERATURE

Nancy Jugendstil in Lothringen 1900, Mainz am Rhein, 1980, p. 393, another similar example illustrated;

Daum Nancy Glas des Art Nouveau und Art Deco, Museum Bellerive, Zürich, 1986, p. 58, another similar example illustrated.



200



201

202

DAUM

A 'CROCUS' VASE, CIRCA 1900

internally mottled, overlaid and acid-etched, marquetry crocuses, martelé areas to the ground

12½ in. (30.8 cm.) high

cameo *Daum Nancy, Cross of Lorraine*

\$10,000-15,000

£7,700-12,000
€8,900-13,000

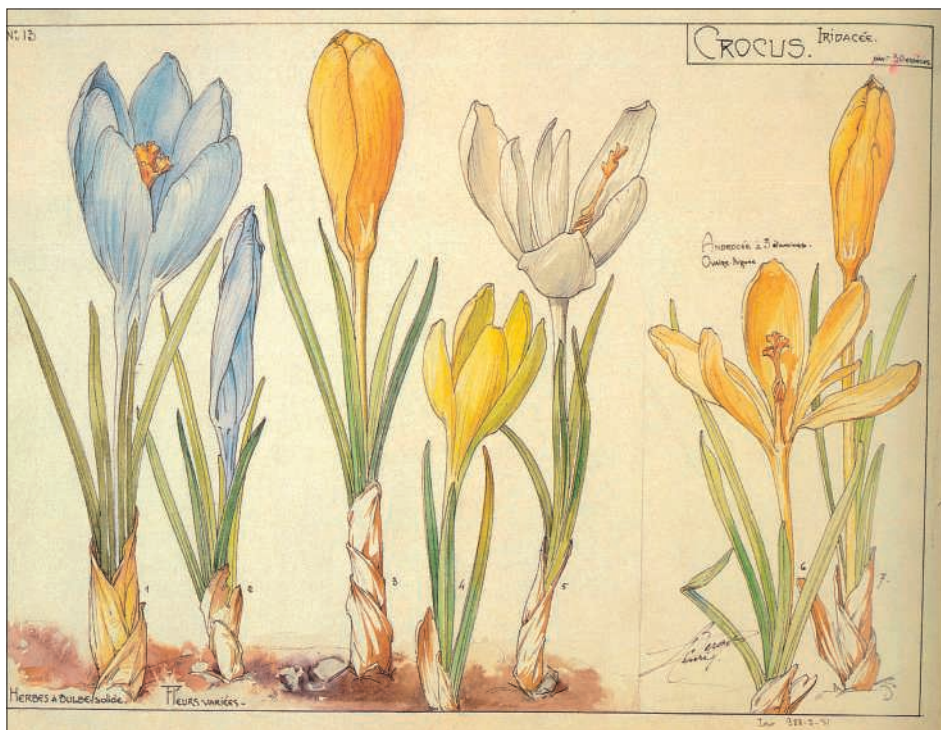
道姆「番紅花」瓶約1900年製 內飾，套料，拋塑

LITERATURE

J. Bloch-Dermant, *The Art of French Glass 1860-1914*, New York, 1980, p. 62, another similar example illustrated;

V. Thomas, *École de Nancy - Fleurs et Ornaments*, Paris, 1999, p. 90, for an ink and watercolor drawing by Henri Bergé of seven crocus stems, and p. 91, for an example of this model credited to the Fondation Naumann, Gingins.

Compared with the vase by Émile Gallé on the same theme and of similar, though more attenuated form, lot 144 in the present catalogue is a telling reminder of the productive creative exchange that characterized the brotherhood of artists who came together in 1901 as the École de Nancy.



Henri Bergé, floral study of *Crocus*, aquarelle



203

DAUM

A 'PAVOTS' VASE, CIRCA 1923

internally mottled, overlaid, acid-etched and wheel-carved with poppies,
some martelé to the ground

9¼ in. (23.5 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*, engraved *France*
form number 4041

\$8,000-12,000

£6,200-9,200

€7,100-11,000

道姆「罌粟花」瓶約1923年製 內飾，套料，酸蝕，輪刻，槌塑，火焰拋光



Variant of the same shape vase decorated with lilies



204

DAUM

A 'PAVOTS' VASE, 1889-1900

opalescent, overlaid, acid-etched and wheel-carved with poppies, against a martelé ground, fire-polished finish

11 in. (28.2 cm.) high

engraved and gilt *Daum Nancy, Cross of Lorraine*

\$8,000-12,000

£6,200-9,200
€7,100-11,000

道姆「罌粟花」瓶約1889—1900年製 內飾，套料，酸蝕，輪刻，拋塑



View of reverse



205

DAUM

A 'MUGUET' VASE, CIRCA 1900

the opalescent body overlaid and acid-etched, martelé ground,
overall fire-polished
11¾ in. (30 cm.) high
wheel-engraved with gilt highlights *Daum Nancy, Cross of Lorraine*

\$5,000-7,000

£3,900-5,400
€4,500-6,200

道姆「豆蔻花」瓶約1900年製 涅白，套料，酸蝕，火焰拋光，拋塑

LITERATURE

K. Buettiker, *Daum Frères - Verreries de Nancy Glaskunst aus der Zeit 1892-1914*, Zurich, 2008, pp. 46-47, another similar example illustrated.



206

DAUM

A 'FLEURS ET ABEILLES' VASE, 1901-1903

internally mottled, acid-etched and enameled with flowering orchids and bee,
spider's webs acid-etched to the ground

8½ in. (21.6 cm.) high

gilt *Daum Nancy, Cross of Lorraine*

\$8,000-12,000

£6,200-9,200

€7,100-11,000

道姆「蜜蜂採花」瓶約1901—1903年製 內飾 酸蝕，敷珐瑯彩

LITERATURE

V. Thomas, *École de Nancy – Fleurs et Ornaments*, Paris, 1999, p. 85, no. 54,
another similar example illustrated.



207

DAUM

A 'LES BLÉS' VASE, 1905

internally mottled, acid-etched and enameled with ears of corn above a stylised gilt border

10⁷/₈ in. (27.6 cm.) high

gilt *Daum Nancy, Cross of Lorraine*

form 2584

\$8,000-12,000

£6,200-9,200

€7,100-11,000

道姆「麥穗」瓶約1905年製 內飾，酸蝕，敷珐瑯彩，鍍金



208

DAUM

AN 'AMANITES' VASE, CIRCA 1907

of compressed form, internally mottled, acid-etched, wheel-carved
and enameled

7¼ in. (18.5 cm.) high

enameled *Daum Nancy, Cross of Lorraine*, acid-etched 2961

\$8,000-12,000

£6,200-9,200

€7,100-11,000

道姆「蘑菇」瓶約1907年製 內飾，酸蝕，輪刻，敷珐瑯彩



209

DAUM

AN 'AMANITES' VASE, CIRCA 1908

of swollen square, internally mottled, acid-etched, wheel-carved and enameled with toadstools below pinecones

10 in. (25.4 cm.) high

engraved *Daum Nancy, Cross of Lorraine*

\$10,000-15,000

£7,700-12,000

€8,900-13,000

道姆「蘑菇」瓶約1908年製 內飾，酸蝕，輪刻，敷珐瑯彩

LITERATURE

Nancy Jugendstil in Lothringen 1900, Mainz am Rhein, 1980, p. 110, another similar example illustrated;

N. Daum, *Daum Maîtres Verriers*, Lausanne, 1980, p. 83, for another example of the model.



210

DAUM

A MONUMENTAL 'PINE AND MUSHROOMS' VASE, CIRCA 1907

internally streaked, overlaid, acid-etched, wheel-carved and enameled with
toadstools below pine branches

19 $\frac{5}{8}$ in. (50 cm.) high

enameled *Daum Nancy, Cross of Lorraine*

\$12,000-18,000

£9,300-14,000

€11,000-16,000

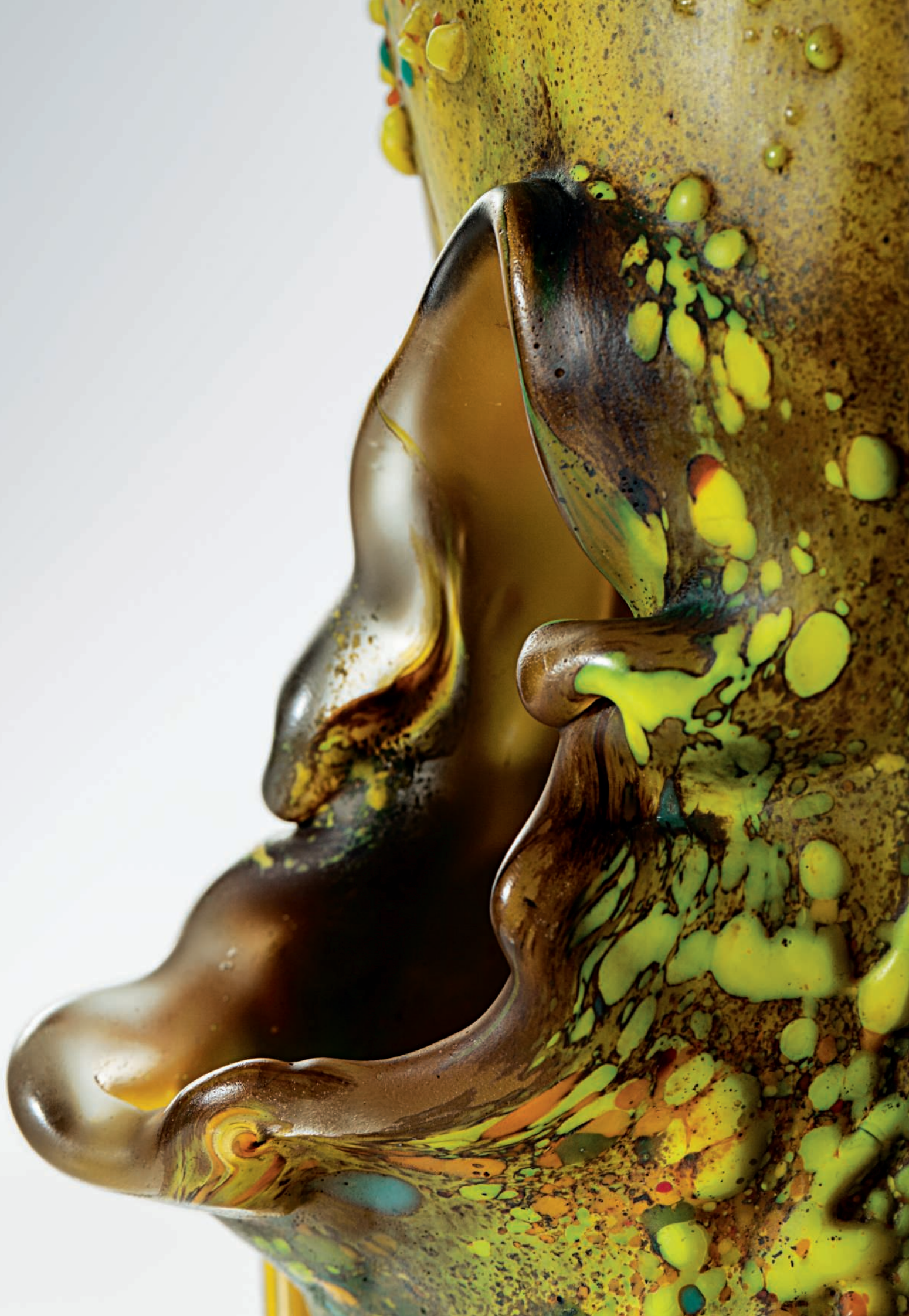
道姆「蘑菇」瓶 約1907年製 內飾，酸蝕，輪刻



COLOQUINTE







211

DAUM

A 'COLOQUINTE' VASE, CIRCA 1910

internally decorated, with vitrified and textured surface, applied stripped trailing stem and the foil-backed beetles, with wheel-carved details and engraved legs

13½ in. (34.6 cm.) high

wheel-carved *Daum Nancy, Cross of Lorraine*

\$100,000-150,000

£77,000-120,000
€89,000-130,000

道姆「葫蘆」瓶約1910年製熱塑、貼花

PROVENANCE

Sotheby's, New York, *Important 20th Century Decorative Arts*, 1 and 2 December 1989, lot 552.

LITERATURE

R. and L. Grover, *Carved & Decorated European Art Glass*, Tokyo, 1970, p. 103, pl. 148, another similar example illustrated;

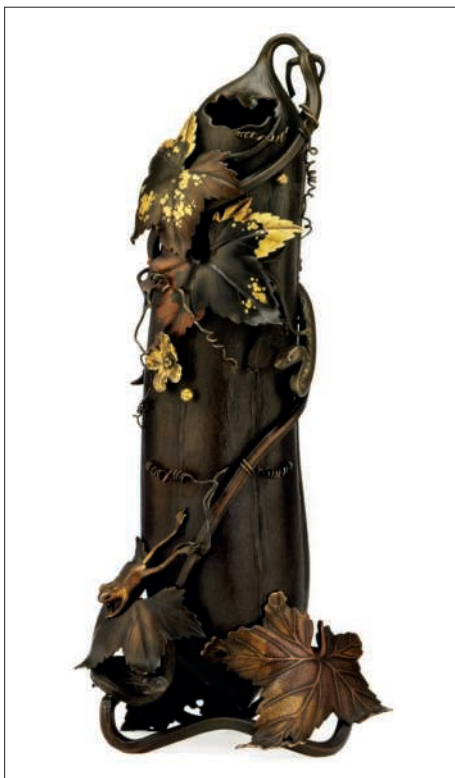
J. Bloch-Dermant, *L'Art du Verre en France 1860-1914*, Lausanne, 1974, p. 154, another similar example illustrated;

N. Daum, *Daum Maitres Verriers*, Lausanne, 1980, p. 57, another similar example illustrated;

F.T Charpentier et al., *Art Nouveau L'École de Nancy*, France, 1987, p. 139, for another similar model illustrated;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 36, another similar example illustrated;

L'École de Nancy, 1889-1909, Paris, 1999, p. 254, another similar example illustrated.



Iron and Patinated Bronze Kabin [flower vase], by Dai Nihon Okayama Shoami Kizamu, Meiji Period (late 19th Century)



212

DAUM

A 'FEUILLES D'AUTOMNE' EWER, 1920

internally mottled, overlaid and acid-etched with vitrified fruiting
foliage, applied trailing handle with carved texturing

7 $\frac{7}{8}$ in. (20 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

form number 3243

\$7,000-9,000

£5,400-6,900

€6,200-8,000

道姆「秋葉」執壺約1920年製 內飾，酸飾，熱塑，貼柄

LITERATURE

Daum Nancy, exhibition catalogue, Bellerive Museum, Zürich, 3 June - 17
August 1986, p.60, n° 47, for another example of the design with different
decoration;

V. Arwas, *Glass Art Nouveau to Art Deco*, New York, 1987, p. 85, another
similar example illustrated.



213

DAUM

A 'FEUILLE D'AUTOMNE' VASE, CIRCA 1900-1920

internally mottled and streaked, overlaid and acid-etched with vitrified foliage, martelé to the body, overall iridescent lustre

12¼ in. (31 cm.) high

acid-etched *Daum Nancy, Cross of Lorraine*

\$10,000-15,000

£7,700-12,000

€8,900-13,000

道姆「秋葉」瓶約1900—1920年製 內飾，酸蝕，熱塑，槌塑

LITERATURE

G. de Bartha, *L'Art 1900 La Collection Neumann*, Paris, 1993, p.30, another similar example illustrated.

The design of this work closely resembles the classic Persian 10-12th century glass form.



MAÏS



214

DAUM

A 'MAÏS' VASE, CIRCA 1903

mold blown, the opalescent body with foil inclusions, overlaid, acid-etched,
wheel-carved, the cob fire-polished
8 in. (20.4 cm.) high
engraved *Daum Nancy, Cross of Lorraine*
form number 1843

\$30,000-50,000

£24,000-38,000

€27,000-44,000

道姆「玉米」瓶約1901年製吹模，套料，涅白內壁，輪刻，火焰拋光

LITERATURE

Deutsche Kunst und Dekoration, Vol. 13, Iss. 2, 2 November 1903, p. 122,
another similar example illustrated;

Exposition École de Nancy, Pavillon de Marsan, Paris, 1903, another similar
example illustrated.

An example of this design was shown at the *Exposition École de Nancy*,
Pavillon de Marsan in Paris, 1903.



Mais Vase, from *Deutsche Kunst und Dekoration* vol. 13 iss 2,
2 November 1903 p. 122



RAISINS







215

DAUM

A 'GRAPPES DE RAISINS' COUPE, CIRCA 1905

internally mottled, with vitrified overlay, acid-etched and wheel-carved, the applied fruiting vine branches with wheel-carved details, the walnut base carved with grapes and foliage

11½ in. (29 cm.) high overall

wheel-carved *Daum Nancy, Cross of Lorraine*

\$250,000-350,000

£200,000-270,000

€230,000-310,000

道姆「葡萄」水盃 約1905年製 內飾，套料，酸蝕，貼花，刻胡桃木座

LITERATURE

N. Daum, *Daum Maîtres Verriers*, Lausanne, 1980, p. 78, another example decorated with grapes is illustrated on a variant form;

C. Pétry, *Daum dans les Musées de Nancy*, Nancy, 1989, p.p. 58-59, for another vase of the 'Raisins' series;

C. Bacri, *Daum Masters of French Decorative Glass*, London, 1993, pp. 156-7 other examples decorated with grapes are illustrated on variant forms.



216

DAUM

A 'VIGNE ET ESCARGOTS' VASE, CIRCA 1920

the top rim of triangular section, internally mottled, overlaid and acid-etched with vitrified fruiting vines, applied snails and grapes, with partial iridescent lustre

15½ in. (39.5 cm.) high

cameo *Daum Nancy, Cross of Lorraine*

\$20,000-30,000

£16,000-23,000

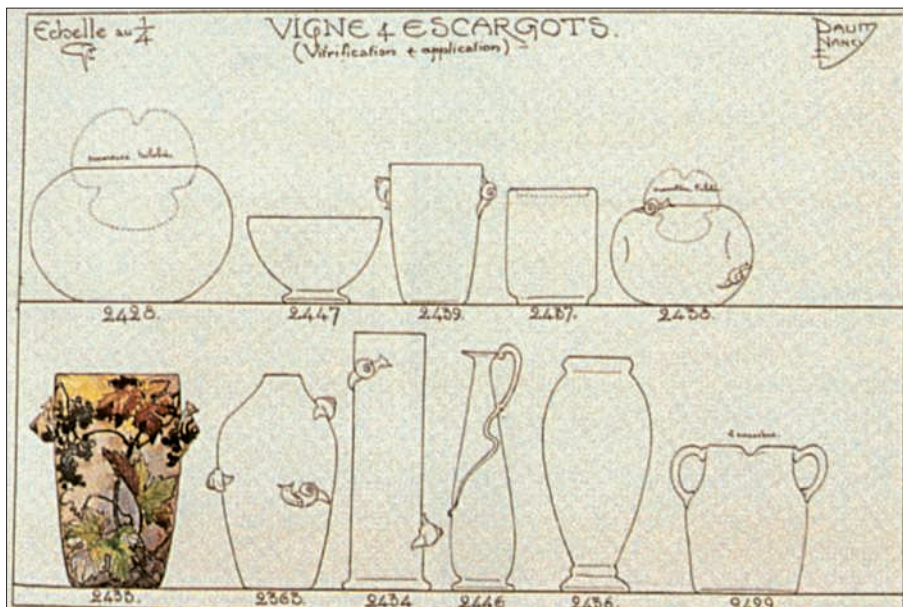
€18,000-27,000

道姆「蝸牛」瓶約1920年製內飾，熱塑，貼花

LITERATURE

Glas des Art Nouveau and Art Déco, Bellerive Museum, Zürich, 3 June - 17 August 1986, p. 28 for a similar vase of the same series;

A. Duncan, *The Paris Salons 1895-1914, Vol. IV: Ceramics and Glass*, Woodbridge, 1998, p. 36, another similar example illustrated.



Daum book of models. *Vigne et Escargots*. Aquarelle, 1900. Daum Archives.



217

DAUM

A 'CHAUVE-SOURIS' VASE, CIRCA 1905

mold blown, internally decorated, overlaid and acid-etched with bats flying above a house in a landscape, the foot intaglio acid-etched and wheel-carved with moths

15 in. (38.5 cm.) high

engraved *Daum Nancy, Cross of Lorraine*

\$20,000-30,000

£16,000-23,000

€18,000-27,000

道姆「蝙蝠」瓶約1905年製吹模，內飾，套料，輪刻



Detail



Detail



218

DAUM

A 'HIBOU' VIDE-POCHE, CIRCA 1904

designed by Henri Bergé

pâte-de-verre

6½ in. (15.3 cm.) high

wheel-engraved *Daum Nancy, Cross of Lorraine*

\$5,000-7,000

£3,900-5,400

€4,500-6,200

道姆「貓頭鷹」盆 約1904年製 脫蠟鑄造

LITERATURE

N. Daum, *La Pâte-de-Verre*, Paris, 1984, p. 20, pl. 16, another similar example illustrated;

C. Bacri, *Daum Masters of French Decorative Glass*, London, 1993, p. 145, another similar example illustrated;

Daum dans les Musées de Nancy, Paris, 2000, p. 175, no. 51, another similar example illustrated.

This work was designed by Henri Bergé and Amalric Walter was responsible for its execution in pâte-de-verre.

An example of this design is held in the collection of the Musée de L'École de Nancy.



Alternate view



GABRIEL ARGY-ROUSSEAU



Gabriel Argy-Rousseau (1885-1953), French ceramist and glassworker, making a wax vase, Paris, 1927 © Jacques Boyer/Roger-Viollet

Gabriel Argy-Rousseau distinguished himself as a technical and artistic innovator working in pâte-de-verre. He focused primarily on hollow wares decorated in low relief. Each work was unique owing to its production process.

At the National High School for Ceramics, in Sèvres, from 1902, he encountered Jean Cros, son of Henri Cros, the pâte-de-verre artist, who was a fellow student and Albert Dammouse, a professor, who had himself extensively experimented with pâte-de-verre. Following his studies Argy-Rousseau initially made porcelain teeth but continued to pursue his fascination with pâte-de-verre, and it soon became his primary focus. Argy-Rousseau established his own company in 1920 'Les Pâtes-de-Verre d'Argy-Rousseau' and created steadily more elaborate designs. He exhibited his works at Société des Artistes Français in 1914 and then again after the war until the beginning of the Second World War. He received medals in bronze in 1923, silver in 1926 and gold in 1928. He also showed at the Société des Artistes Décorateurs and the Salon d'Automne and was a member of both.

His working method was to start with drawings he created plaster models painted with lacquer varnish that were then covered with wax, so that the design could be further refined. A sectional mold was made and secured with cords. Argy-Rousseau created his own formula for pâte de verre

compromising feldspar, kaolin and boric acid ground into a powder, with color coming from metallic oxides. The powder was mixed with water and the paste applied to the mold with a brush. After the piece had dried it was painted with tragacanth to further harden it and then filled with asbestos to prevent it collapsing in the kiln. The piece would vitrify in the kiln. No mold could be reused and a new one was constructed for each work. This resulted in subtle distinctions of composition, application of paste and coloring between seemingly similar pieces.

As in the works of Émile Gallé and those of Daum, Argy-Rousseau's designs were inspired by nature, with identifiable flowers, foliage, fruits and animals forming the basis of his designs as can be seen in lots 219, 220, and 222. During his time at the National High School for Ceramics he studied Greek design and this is evident in his compositions and subject matter. In lot 221 'Le Jardin des Hespérides' vase the influence of Attic vases from VI century BC is apparent in the frieze of dancing figures in a bucolic landscape.

Whilst Émile Gallé is esteemed as a leading figure of Art Nouveau and Daum moved from Art Nouveau into Art Deco, Argy-Rousseau is very much associated with the Art Deco style. He was a man working in the style of his time and his designs have a simplicity and geometry that situates him alongside leading furniture designers of the era.

219

GABRIEL ARGY-ROUSSEAU (1885-1953)

A 'CHRYSANTHÈME' VASE, DESIGNED 1919

pâte-de-verre

5 7/8 in. (14.5 cm.) high

impressed G ARGY ROUSSEAU FRANCE

\$4,000-6,000

£3,100-4,600

€3,600-5,300

卡比爾·阿哲－盧梭（1885－1953年）「菊花」瓶 1919年設計 脫蠟鑄造

LITERATURE

J. Bloch-Dermant, *Les Pâtes-de-Verre Catalogue Raisonné G. Argy-Rousseau*, Paris, 1990, p. 180, fig. 19.01, another similar example illustrated.



220

GABRIEL ARGY-ROUSSEAU (1885-1953)

A 'GRAPPES' VASE, DESIGNED 1926

pâte-de-verre

5 ¾ in. (14.5 cm.) high

impressed G ARGY ROUSSEAU FRANCE

\$4,000-6,000

£3,100-4,600

€3,600-5,300

卡比爾·阿哲－盧梭（1885－1953年）「葡萄」瓶 1926年設計 脫蠟鑄造

LITERATURE

J. Bloch-Dermant, *Les Pâtes-de-Verre Catalogue Raisonné G. Argy-Rousseau*, Paris, 1990, p. 209, fig. 26.09, another example illustrated.



221

GABRIEL ARGY-ROUSSEAU (1885-1953)
A 'LE JARDIN DES HESPÉRIDES' VASE, DESIGNED 1926

pâte-de-verre

9½ in. (24.3 cm.) high

impressed G ARGY ROUSSEAU FRANCE 28557

\$15,000-20,000

£12,000-15,000

€14,000-18,000

卡比爾·阿哲－盧梭（1885－1953年）「赫斯珀里得斯之花園」瓶 1926年設計
脫蠟鑄造

LITERATURE

J. Bloch-Dermant, *Les Pâtes-de-Verre Catalogue Raisoné G. Argy-Rousseau*, Paris, 1990, p. 208, fig. 20.01, another similar example illustrated;

J. Bloch-Dermant, *Les Pâtes-de-Verre catalogue Raisoné G. Argy-Rousseau*, Paris, 1990, for a detail of the model on the front cover, pp. 144-145 for a period view of the studio showing craftsmen working on the plaster models of 'Le Jardin des Hespérides' and of 'Les Loups dans la neige' (see ill.), p. 208, fig. 20.01, for another example illustrated.



Argy-Rousseau's studio showing craftsmen working on the plaster models of this vase and the following lot



222

GABRIEL ARGY-ROUSSEAU (1885-1953)

A 'LES LOUPS DANS LA NEIGE' VASE, DESIGNED 1926

pâte-de-verre

9 ½ in. (24.2 cm.) high

impressed G ARGY ROUSSEAU 22514

\$25,000-35,000

£20,000-27,000

€23,000-31,000

卡比爾·阿哲－盧梭（1885－1953年）「雪之狼」瓶 1926年設計 脫蠟鑄造

LITERATURE

J. Bloch-Dermant, *Les Pâtes-de-Verre Catalogue Raisonné G. Argy-Rousseau*, Paris, 1990, p. 208, fig. 20.01, another similar example illustrated;

J. Bloch-Dermant, *Les Pâtes-de-Verre catalogue Raisonné G. Argy-Rousseau*, Paris, 1990, pp. 144-145 for a period view of the studio showing craftsmen working on the plaster models of 'Le Jardin des Hespérides' and of 'Les Loups dans la neige' (see ill.), p.p. 208, fig. 26.02, for another example illustrated.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

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

2 RETURNING BIDDERS

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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. 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. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

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

4 BIDDING

The auctioneer accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$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: (a) 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 (b) 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:

(a) 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**.

(b) 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.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the saleroom 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

- 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.

- 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;

(iii) 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;

(iv) 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;

(v) 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);

(vi) we can, at our option, reveal your identity and contact details to the seller;

(vii) 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;

(viii) 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

(ix) 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.

G 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

(a) You must collect purchased **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**).

(b) 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.

(c) 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.
- 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.

(d) The Storage conditions which can be found at www.christies.com/storage will apply.

(e) 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**.

(f) 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 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 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.

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.CHRESTIES.COM

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

K GLOSSARY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

SYMBOLS USED IN THIS CATALOGUE

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

◦
Christie's has a direct financial interest in the **lot**.
See Important Notices and Explanation of Cataloguing Practice.

△
Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆
Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

•
Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

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

■
See Storage and Collection pages in the catalogue.

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

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

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

◦ **Minimum Price Guarantees**

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

◦ ◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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.

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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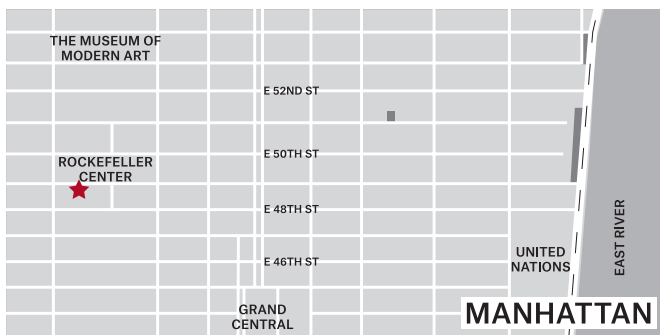
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New York, 13 December 2018

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ACKNOWLEDGEMENTS

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