

THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

NEW YORK 30 APRIL 2019



CHRISTIE'S







THE DESMARAIS COLLECTION: A PIED-À-TERRE IN NEW YORK

AUCTION

Tuesday 30 April 2019
at 10.00 am (Lots 1-153)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	26 April	10.00 am - 5.00 pm
Friday	27 April	10.00 am - 5.00 pm
Saturday	29 April	10.00 am - 5.00 pm
Sunday	30 April	1.00 pm - 5.00 pm
Monday	31 April	10.00 am - 5.00 pm

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Drawing of upholstery design for a pair of marquise chairs. Design and embroidery by Lesage Interieurs for J.P. Molyneux Studio. Embroidery of flowers and ribbon appliqué on Antico Setificio Fabric.

"I first met Paul and Jacqueline Desmarais many years ago at a dinner they hosted in Palm Beach. I had recently returned from a trip to Moscow where I had studied the beauty and intricacies of palaces once owned by the Russian royal family. One of my favorites was the 18th-century Kuskovo Estate and, to my delight, I found that Paul Desmarais, too, loved that palace and its grand architectural style. Thus began my long relationship with this extraordinary family. Together, we built their *manoir* in Sagard, Canada: a vast property which was modeled after Kuskovo. And, then, I turned to Jackie's pied-à-terre at the Pierre.

If Sagard was Paul Desmarais' triumph, their home in New York was all Jackie's. A wonderful and gracious hostess, Jacqueline had many loves. She particularly appreciated the romanticism of the French 18th- and 19th-centuries, she adored music and she loved to sing. Taking into consideration these and other passions, I sought to find beautiful furniture, extraordinary objects and evocative paintings that would, in a sense, play well together in her home while delighting her sensibilities. Together and with great care we created a décor that, I believe, reflected Jackie's ebullient way of being: The Sèvres porcelain service from 1786 is both whimsical yet functional; paintings by Hubert Robert and François Boucher echo the pastel-decadence of the 18th-century *fête galante* genre. Riesener's 1774 commode is, no doubt, a highlight of Jackie's collection, as are so many other pieces of furniture and objects. It was an immense pleasure creating this idyllic interior with such a remarkable person, and a good friend."



Photo of Juan Pablo Molyneux by Ari Espay



1

■1

A LOUIS XVI GILTWOOD MIRROR

CIRCA 1775, ORIGINALLY A PICTURE FRAME
42½ in. (108 cm.) high, 38 in. (96.5 cm.) wide

\$3,000-5,000

PROVENANCE:

Acquired from Bernard Steinitz, Paris, 1999.

■2

A NORTH EUROPEAN ORMOLU-MOUNTED MAHOGANY CENTER TABLE

CIRCA 1810, LATER EMBELLISHED WITH GILT-BRONZE MOUNTS AND WITH CONSEQUENTIAL MODIFICATIONS

With chalk inscription *L33* and partial printed paper label *STOTT'S...*

29½ in. (75 cm.) high, 43½ in. (110.5 cm.) wide, 20½ in. (52.5 cm.)

\$5,000-8,000



2





3

■ **3**
**A PAIR OF REGENCY STYLE ORMOLU
 AND PATINATED-BRONZE LANTERNS**
 MODERN, SUPPLIED BY J.P. MOLYNEUX
 STUDIO

Electrified
 26 in. (66 cm.) high, 12½ in. (32 cm.) diameter (2)
 \$4,000-6,000



4

**A NORTH EUROPEAN BRASS
 JARDINIÈRE**

LATE 19TH CENTURY
 7¾ in. (19.5 cm.) high, 20¾ in. (53 cm.) wide, 13 in.
 (33 cm.) deep
 \$1,000-1,500



4

■ 5

**A PAIR OF FRENCH GILTWOOD AND
BEAUVAIS TAPESTRY TABOURETS**

THE BEAUVAIS TAPESTRY PANELS EMPIRE,
EARLY 19TH CENTURY, THE FRAMES LATE 19TH
CENTURY

The tapestry panels each with a central roundel within
anthemia and floral garlands, the frames with black
painted *M74A* and *M74B* respectively, one with printed
label 82 and pencil 84

19½ in. (50 cm.) high, 24 in. (61 cm.) wide, 16½ in. (42
cm.) deep (2)

\$20,000-30,000

PROVENANCE:

Acquired from Steinitz, Paris, 1998.

Two pairs of stools with very closely related Empire
Beauvais tapestry and also on later frames were sold
from The Cholmondeley Family and the Late Sir Philip
Sassoon, Bt., from Houghton; Christie's, London, 8
December 1994, lots 75 and 76. Another pair was sold
anonymously, Christie's, New York, 23 October 2018,
lot 323 (\$47,500).





6



'EGYPTIAN' TOLE-PEINTE WALL-LIGHTS

These 'Egyptian herm' wall-lights in the antique manner are closely related to a design from the workshops of Deharme, now in the Bibliothèque Marmottan, Paris (illustrated in N. de Reynies, *Le Mobilier Domestique*, Paris, 1987, vol. II, p. 731, fig. 2712). Blaise-Louis Deharme opened *Manufacture de Vernis sur Métaux* on Rue Martel in Paris circa 1791, which specialized predominantly in varnished or *tôle peinte* pieces in the antique and Egyptian tastes. Luxurious objects and furniture made of *tôle peinte* and steel became fashionable in the 1780s, and reached its apogee during the Directoire and Consulat periods.

■ 6
A PAIR OF EMPIRE TOLE-PEINTE WALL-LIGHTS
CIRCA 1810, WITH TWO MATCHING LATER COPIES

One body stamped 78, electrified
19½ in. (50 cm.) high

(4)

\$8,000-12,000

PROVENANCE:
Acquired from Mallett, London.

7
A PAIR OF EMPIRE TOLE-PEINTE WALL-LIGHTS
CIRCA 1810

One body stamped 78, electrified
22 in. (56 cm.) high

(2)

\$6,000-9,000



7





8

A RUSSIAN ORMOLU-MOUNTED VEINED GREY HARDSTONE VASE

THE BRONZES ATTRIBUTED TO THE IMPERIAL BRONZE WORKSHOPS, ST. PETERSBURG, THE HARDSTONE ATTRIBUTED TO THE IMPERIAL STONECUTTING WORKSHOPS, POSSIBLY KOLYVAN OR EKATERINBURG, CIRCA 1810-30

The military helmet handles above a stippled vermicelli panel and dolphin terminals, the base with white-painted 651..., on a modern patinated tin-applied base
34½ in. (88 cm.) high (2)

\$100,000-200,000

PROVENANCE:

Acquired from Carlton Hobbs, London, 1998.

This striking vase with its rare, enormous scale and beautifully chased mounts exemplifies the skill and creativity of Russian *bronziers* at the beginning of the nineteenth century. Their synthesis of French Empire designs and Russia's vast natural resources of exotic hardstones resulted in a distinctly Russian aesthetic.

The art of stonecutting has been prized as a national art in Russia since the early 18th century but its dramatic expansion occurred in the 1770s and 1780s when a series of geological expeditions to the Ural and Altai mountains sponsored by the Academy of Arts yielded amazing discoveries of hardstones. The difficulties of transporting large blocks of hardstones over Russia's vast distances led to the establishment of stone-cutting workshops near the sites where the stones were extracted; the Kolyvan workshop was established in 1802.

As the Imperial administration had the sole right to mine for hardstones, the products of the Imperial workshops incorporating hardstones were almost exclusively created for the Imperial court or used as diplomatic gifts. The Imperial Bronze Workshops was established in 1778 specifically to meet the demand for mounting hardstones and the vast majority of *bronziers* it employed were skilled German *emigrés* who came to St. Petersburg to take advantage of the demand for their work. By the 1790s, these German craftsmen were producing commissions for Pavlovsk as well as for the Tauride palace.

Although it is frustratingly difficult to attribute pieces to individual designers or *bronziers*, it is certain that they were clearly familiar with the work of the French designers of Charles Percier and Pierre Fontaine. Their *Recueil de decorations intérieures* which depicted their commissions for room schemes, furniture and objects were published in installments from 1801 until 1812 and became a template for what is now known as the Empire style. The designs for military trophies for

a room at Malmaison in plate fifty-five (partially reproduced here) are certainly the source for the distinctive helmet on the handles.

Its fidelity to these designs makes the vase somewhat of a mystery as no related examples with such an overtly militaristic aesthetic are currently known to exist. However, both its massive size and the quality of the chasing of the bronzes could certainly point to Andrei Voronikhin (1759-1814), the celebrated Russian architect and designer, and Friedrich Bergenfeldt (1760-1814), probably the finest *bronzier* working in St. Petersburg at the turn of the century. Voronikhin was one of the most creative and talented architects and designers working in Russia in the late 18th and early 19th century. His later work, perhaps more than any other designer of the period, perfectly encapsulates the Russian Empire style. Further, both Voronikhin and Bergenfeldt had spent time in Paris and their work exhibits a close familiarity with French Neoclassical designs. One of what was originally a pair of glass and ormolu *athéniennes* designed by Voronikhin in 1808 for the Hall of Peace at Pavlovsk (A. Kuchomov, *Pavlovsk*, Leningrad, 1975, fig. 54) owe a clear debt to Percier and Fontaine. Its pared down tripod frame with arrow stretchers and massive size, just under five feet tall, provide the most concrete link to the origins of this important vase. One should also not discount the possibility that this spectacular vase was made slightly later than Bergenfeldt and Voronikhin, as a series of tazze and monumental vases, executed in lapis lazuli in the 1820s and 1830s, are in the collection of the Hermitage, demonstrating the fascination the Imperial Court had for dazzling hardstones at this period (see N. Mavrodina, *The State Hermitage Museum: The Art of Russian Stone Carvers 18th-19th Centuries*, St. Petersburg, 2007, pp. 2228, 232, 253 and 270).



Related design by Percier and Fontaine





■ 9

A LOUIS XV STYLE ORMOLU SIX-LIGHT CHANDELIER

LATE 19TH/EARLY 20TH CENTURY, LAMP SHADES BY BLANCHE P. FIELD, SUPPLIED BY J.P. MOLYNEUX STUDIO

Decorated with eagles and ram's heads with a central flaming urn, with silk shades, electrified

36½ in. (93 cm.) high, 29½ in. (75 cm.) diameter

\$25,000-40,000

PROVENANCE:

Acquired from Segoura, Paris, 1993.

This impressive chandelier is inspired by the refined *goût Grec* designs of the *dessinateur* and *bronzier* Jean-Louis Prieur (1732-95). A closely related example created for the Royal Castle, Warsaw, is now in the dining room of the Musée Nissim de Camondo (245), and is illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 175, fig. 3.5.12.

■-10

**A PAIR OF NORTH EUROPEAN BRASS-
INLAID EBONY AND MAHOGANY CABINETS**
20TH CENTURY, POSSIBLY INCORPORATING
EARLIER ELEMENTS

Each with doors opening to shelves and two
mahogany-lined drawers
58 in. (147 cm.) high, 32¾ in. (83 cm.) wide, 16¼ in. (41
cm.) deep (2)

\$10,000-20,000

PROVENANCE:

Acquired from Mark Ransom, London.



10





11



11

**A PAIR OF NORTH EUROPEAN BRASS
CACHE-POTS**
19TH CENTURY

With floral swags between ram's head mounts
8½ in. (21.5 cm.) high, 10½ in. (26.5 cm.) wide (2)

\$3,000-5,000

PROVENANCE:

Acquired from Bernard Steinitz, Paris, 1985.

12

A FRENCH MAHOGANY BUFFET
20TH CENTURY, INCORPORATING EARLIER
ELEMENTS

With a liver marble top above two doors opening
to shelves
39¼ in. (100 cm.) high, 54¼ in. (138 cm.) wide, 22¾
in. (58 cm.) deep

\$3,000-5,000

PROVENANCE:

The Collection of Peter Zervudachi; Sotheby's,
London, 10-11 June 1998, lot 331.



12



■13

AN AGRA CARPET

NORTH INDIA, CIRCA 1900

The light blue-green field with an all-over floral trellis within an ink blue floral vinery border

Approximately 16 ft. 7 in. x 12 ft. 7 in. (505 cm. x 384 cm.)

\$10,000-15,000



14

■14

**A SET OF TWENTY LATE LOUIS XVI
MAHOGANY DINING CHAIRS**

BY PIERRE-ELSE LANGLOIS AND JEAN-FRANÇOIS LELEU, CIRCA 1790, THE FABRIC BY PRELLE, SUPPLIED BY J.P. MOLYNEUX STUDIO

Comprising two armchairs and eighteen side chairs with silk and chenille upholstery, eighteen stamped *P. E. LANGLOIS* and five stamped *J. F. LELEU* (20)

\$25,000-40,000

PROVENANCE:

Acquired from Perrin, Paris, 1993.

LITERATURE:

L'Estampille/L'Objet d'Art, May, 1991, pp. 36-37.

Pierre-Else Langlois, *maître* in 1774.

Jean-François Leleu, *maître* in 1764.



15

This extensive set of dining chairs was conceived in the sober, unadorned taste of the late 18th Century known as the *goût anglais*, which used simple functional forms undisturbed by gilt-bronze mounts and was often based directly on English prototypes.

An interesting light is shed on the taste for furniture à l'anglaise among sophisticated Parisian patrons by a series of letters between the Marquis de Marigny, brother of Madame de Pompadour, and from 1751-1773 *Directeur Général des Bâtimens, Jardins, Arts, Académies et Manufactures Royales*, and the *ébéniste* Pierre Garnier, one of the first cabinet-makers to explore the new Neoclassical style. Marigny praised the virtues of mahogany and ordered a set of 36 fauteuils from Garnier, as well as other furniture of a similar restrained style (see S. Eriksen, 'Some letters from the Marquis de Marigny to his cabinet-maker Pierre Garnier', F.H.S.J., 1972, pp. 78-85).

Both Langlois and Leleu supplied furniture to the fabulously wealthy Jean-Joseph, Marquis de Laborde (1724-1794) who in 1784 acquired the Château de Méréville and decorated it in the latest neoclassical taste, with à l'antique mahogany furniture and gardens designed by Hubert Robert.

■15

A REGENCY STYLE ORMOLU-MOUNTED MAHOGANY DINING TABLE

MODERN, SUPPLIED BY J.P. MOLYNEUX STUDIO

The circular top banded with a Greek key border, above a tripod base raised on paw feet

31 in. (79 cm.) high, 84 in. (213.5 cm.) diameter

\$15,000-25,000

■16

A PAIR OF LATE LOUIS XV MAHOGANY RAFRAICHISOIRS

BY JOSEPH GENGENBACH, DIT CANABAS, CIRCA 1775

Each shaped top with a white and grey veined marble panel and two lined circular wells flanked by oval niches, the reverse with a frieze drawer, stamped CANABAS JME

31 in. (79 cm.) high, 22¾ in. (58 cm.) wide, 20 in. (52 cm.) deep

(2)

\$30,000-50,000

PROVENANCE:

The Collection of Barbara Piasecka Johnson (according to the invoice).
Acquired from Segoura, Paris, 1995.

Joseph Gengenbach, dit Canabas (1712-1797), maître in 1766.

Joseph Gengenbach, called Canabas, was of German origin, settled in the famed Parisian Faubourg Saint-Antoine in 1755 and became *maître* in 1766 after working for Jean-François Oeben and Pierre Migeon. He specialized in small pieces of furniture in the fashionable *goût anglais*, mainly utilitarian and practical forms often of innovative conception. His furniture was executed in the best possible mahogany and his pieces, as seen in the present example, are usually characterized by the lack of ormolu mounts. He is known to have focused predominantly on *tables servantes* or *rafraichissoirs* which could be used for service without the need for servants, and moved easily from one side of the dining-room to another. With a design that conveys unique versatility, *rafraichissoirs* were meant to be placed next to individual diners so that they could serve themselves wine, with space for various utensils on the shelves and easily cleaned marble tops.

A very similar example, also stamped by Canabas, is in the Musée Nissim de Camondo, Paris and is illustrated in the exhibition catalogue *Grands ébénistes et Menuisiers Parisiens du XVIIIe Siècle, 1740-1790*, at the Musée des Arts Décoratifs, Dec. 1955 - Feb. 1956, no. 37, pl. 17; another pair of mahogany *rafraichissoirs* are in the Louvre, Paris (gift Madame Blard, 1994); and a third example by Canabas is illustrated in P. Kjellberg, *Le Mobilier Français du XVIIIème Siècle*, Paris, 1989, p. 145, fig. a. A further pair was sold in these rooms, 20 October 2006, lot 813 (\$192,000).

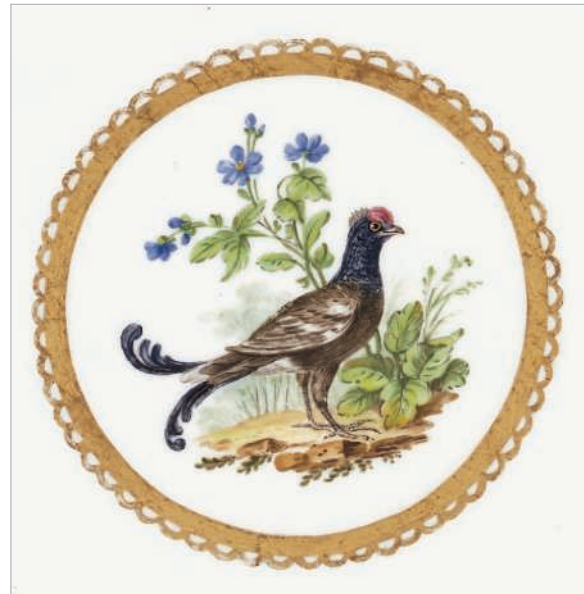








An image of the Coq de Bruyères, à queue fourchue from Bufon's *Histoire Naturelle*



Nathaniel Parker-Forth (1744-1809) was a British diplomat and espionage agent in the late 18th century. He was sent to France at the start of the American revolution in 1776, where he successfully integrated himself into the court of Versailles, becoming intimate friends with the Duke of Chartres. A notorious Anglophile, Chartres was perhaps better known as the duc d'Orleans after the death of his father as and as *Citoyen Egalité* after the Revolution, though this did not ward off the guillotine in 1793. When not in France, the Parker-Forths could often be found living in the London home of the duke, and they made themselves useful by purchasing racehorses for Chartres and assisting his surrogate daughters and mistress. Likely as thanks for the social aid given to his near and dear, Chartres gifted the first tranche of this service to Parker-Forth's common-law wife, Dorothea Child, in 1782.

The ordering and production of this service, one of the last major Sèvres services not in a permanent collection, is extremely well-documented. Ordered by 2 April 1782, the first part of the service was delivered on 30 September of that year, "à M. le Duc de Chartres, Service fond bleu céleste pointillé oiseau d'après M. de Buffon" and included "12 compotiers / 2 beurriers / 2 seaux à glace / Jatte à punch et mortier" at a cost of 1,835 livres. It is interesting to note that the records here have a mistake, as two *sucriers* were sent instead of *beurriers*, likely due to a change in the original order.

The next delivery, sent directly to "Milord Forth", did not take place until 20 March 1786. It included "24 assiettes / 4 compotiers / 2 plateaux à deux pots

/2 id à trois pots / 2 seaux à demi bouteilles / 2 id crénelés / 1 mortier à jatte à punch / 1 seau ovale / 3 gobelet" at a price of 3,190 livres.

The final delivery was in January of 1787 and included "12 assiettes à dessert" and tea and coffee wares which have since become separated from the service. It is rather remarkable that, besides these tea wares and one dessert plate (presumably broken), that the service remains completely intact. See D. Peters, *Sèvres Plates and Services of the 18th Century*, Little Berkhamsted, 2005, vol. IV, p.767-9.

The birds on the service, about 300 specimens, some of which are repeated, are all based on engravings by Georges-Louis Leclerc, Comte de Buffon, sometimes in reverse, and frequently with modifications to the landscape setting. Several of the birds also occur on the Auckland and Lefebvre services. The *grosse mésange charbonnière* occurs on a sauceboat with a green ground in the Musée Nissim de Camondo, illustrated by T. Préaud, *Sèvres, Des origines à nos jours*, Paris, 1978, fig. 282. A large service, also formerly in the Rothschild collection, with green *oeil-de-perdrix* sold Christie's, 30 June 1975, lot 85 and subsequently in the Elinor Dorrance Ingersoll sale, Christie's, New York, 11 November 1977, lot 26, has several ornithological specimens in common with the present lot. The *faisan de la Guiane*, which appears on a *terraine du Plessis* is on a plate in the present service. The *pie gueche huppé du Canada* on a plate of 1787 in the green service appears on one of the *assiettes à dessert* on the present lot.



■-18

**A LOUIS XVI ORMOLU-MOUNTED
TULIPWOOD AND AMARANTH BUREAU
PLAT**

BY NICOLAS PETIT, CIRCA 1775, LARGELY
REMOUNTED

With opposing sham drawers, the sides with pull-
out rests, stamped *N PETIT* twice, the drawers
originally with a central locking mechanism and with
consequential alterations

28½ in. (73 cm.) high, 47 in. (129.5 cm.) wide, 24¼ in.
(61.5 cm.) deep

\$8,000-12,000

PROVENANCE:

Acquired from Segoura, Paris, 1997.

Nicolas Petit, *maitre* in 1761.





19

■19
A SET OF FOUR BALTIC MAHOGANY AND
PARCEL-GILT TABOURETS
 SECOND QUARTER 19TH CENTURY

Each corner adorned with a half-sphere of giltwood
 24 in. (61 cm.) high, 20¼ in. (51 cm.) wide, 16 in. (41 cm.)
 deep (4)

\$6,000-10,000

20
TWO SEVRES PORCELAIN GLASS COOLERS
(SEaux A VERRE)

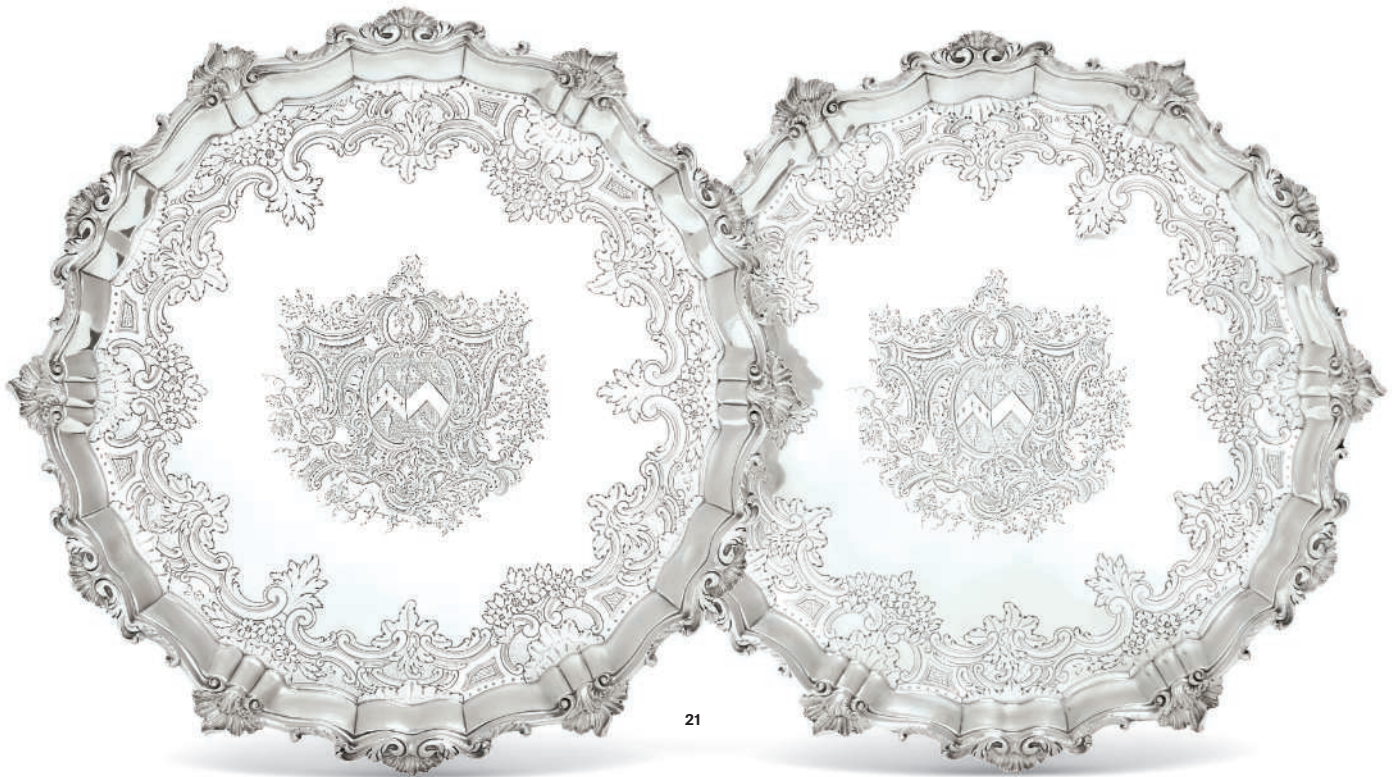
CIRCA 1775-77, BLUE INTERLACED L'S
 ENCLOSING DATE LETTERS X AND Z, THE
 FIRST WITH PAINTER'S MARK FOR C. CLAUDE-
 JOSEPH AND GILDER'S MARK FOR F. BAUDOUIIN
 PERE, THE SECOND WITH PAINTER'S MARK
 FOR POUILLOT AND GILDER'S MARK FOR L.-P.
 LE VASSEUR L'AINE, INCISED CB

Painted with flower sprays, the double blue bands at
 the rim with paired gilt flourishes
 5¾ in. (14.6 cm.) wide, overall (2)

\$1,500-2,000



20



21

21
A PAIR OF GEORGE III SILVER SALVERS
 MARK OF JOHN HUTSON, LONDON, 1792

Shaped circular, the rim with shells spaced by foliate scrolls, the center engraved with a coat-of-arms in a rococo cartouche, surface flat-chased with shells, flowers and panels of trellis, raised on three paw feet, *marked on undersides*

16¼ in. (41.2 cm.) diameter

129 oz. (4,012 gr.)

(2)

\$4,000-6,000



22

22
A SET OF THREE GEORGE II SILVER CASTERS
 MARK OF BENJAMIN GODFREY, LONDON, CIRCA 1730

Of baluster form, the lower bodies with cut-card strapwork and engraved with a coat-of-arms flanked by supporters, the detachable covers with panels of pierced foliage and trellis and capped with acanthus leaves, bud finials, *marked on undersides*

7¾ in. (19.7 cm.) high, the largest

34 oz. 12 dwt. (1,076 gr.)

(3)

\$1,500-2,000



23
A PAIR OF EARLY VICTORIAN SILVER ENTRÉE
DISHES AND COVERS AND SHEFFIELD-PLATED
WARMING STANDS

THE DISHES AND COVERS MARK OF BARNARD BROTHERS, LONDON, 1840; THE WARMING STANDS MARK OF MATTHEW BOULTON, BIRMINGHAM, CIRCA 1840

The dishes rectangular with gadrooned rims with shells flanked by acanthus at corners, the high domed covers with gadrooned band and heraldic lion passant form finial, the conforming stands raised on paw feet, removable warming pans weighted, covers engraved with a coat-of-arms on both sides and dishes engraved with crest, *marked on dishes, covers, finials, and stands* 14 $\frac{7}{8}$ in. (37.8 cm.) long, over handles 135 oz. 10 dwt. (4,214 gr.) weighable silver (2)

\$8,000-12,000



24

24
A GEORGE III SILVER SOUP TUREEN AND COVER
 MARK OF WILLIAM PITTS, LONDON, 1788

Of oval boat form with reeded rims and upswung loop handles, engraved on one side with a coat-of-arms in a shield, the cover engraved with a crest, vase form finial, *marked on body and flange of cover*
 16 $\frac{3}{8}$ in. (42.1 cm.) long, over handles
 75 oz. 16 dwt. (2,357 gr.)

\$1,500-2,000

25
A PAIR OF GEORGE III SILVER SAUCE TUREENS AND COVERS
 MARK OF HENRY GREENWAY, LONDON, 1779

Of oval form with gadrooned rims, raised on stepped oval bases and with reeded upswung loop handles, domed covers with bud finials, engraved with crest on one side of bodies and covers, *marked on base rims and covers*
 9 $\frac{1}{4}$ in. (23.5 cm.) long, over handles
 35 oz. 14 dwt. (1,110 gr.)

(2)

\$2,000-3,000



25



26

26
A SET OF SIX GEORGE III SILVER CANDLESTICKS
 SHEFFIELD, 1778, MAKER'S MARK I PELLET S
 OVERSTRIKING ANOTHER

On rectangular bases with beaded borders, rising to fluted Ionic column stems, three with detachable nozzles, weighted bases, *marked on base rims and one nozzle, base rims engraved with numbers and weights*
 11½ in. (28.9 cm.) high (6)

\$3,000-5,000

PROVENANCE:

Acquired N & I Franklin, London, November 1996.

27
A SET OF FOUR GEORGE IV SILVER AND CUT-GLASS
SALT CELLARS
 MARK OF PAUL STORR, LONDON, 1820

Of oval form with lobed and everted acanthus leaf-tip borders, raised on four shell supports flanked by acanthus, engraved with a crest on one side, detachable cut-glass oval bowls, *marked in centers*

4½ in. (10.2 cm.) long
 14 oz. 8 dwt. (448 gr.) (4)

\$3,000-5,000



27



28

28
A SET OF TWENTY-FOUR GEORGE III SILVER DINNER PLATES

MARK OF SEBASTIAN AND JAMES CRESPELL, LONDON, 1765

Shaped circular with gadrooned rims, the borders engraved with a coat-of-arms under a drapery mantle and a crest, *marked on undersides and engraved with numbers and weights*

9½ in. (24.1 cm.) diameter
 407 oz. 4 dwt. (12,664 gr.)

\$12,000-18,000



29

29
AN EDWARDIAN SILVER FLATWARE SERVICE

MARK OF JOSIAH WILLIAMS & CO., LONDON, 1908-09

In the Fiddle, Thread and Shell pattern, comprising:

- Twenty-four tablespoons
- Twenty-four dessert spoons
- Twelve teaspoons
- Twelve coffee spoons
- Twenty-four dinner forks
- Twenty-four luncheon forks
- A pair of sugar tongs
- Four sauce ladles
- A basting spoon
- Four large salt spoons
- Two sugar spoons
- A sugar sifter

Together with the following, mark of CJ Vander, London, 1996:

- Twenty-four dinner knives
- Twenty-four luncheon knives
- A three-piece large carving set
- A two-piece small carving set with two associated wood boxes

309 oz. 12 dwt. (9,629 gr.) weighable silver (186)

\$8,000-12,000

PROVENANCE:

Acquired N & I Franklin, London, November 1996.



30
**A PAIR OF RUSSIAN SILVER-MOUNTED CUT-
GLASS DECANTERS**

MARK OF K. FABERGE WITH THE IMPERIAL
WARRANT, MOSCOW, 1899-1908. WITH A
SCRATCHED INVENTORY NUMBER

Each with silver collar applied with band of running
guilloché and ribbon-tied laurel wreaths linked by
swags, hinged partly lobed domed cover with beaded
rim and bud finial, gilt interior, attenuated glass body
cut with arched flutes, each marked on collar right of
handle and underside of cover

13½ in. (34.3 cm.) high

(2)

\$18,000-22,000



31

31

**A CHINESE EXPORT PORCELAIN LARGE
'TOBACCO LEAF' SOUP TUREEN, COVER
AND STAND**

QIANLONG PERIOD (1736-95)

Enameled in the classic pattern with vivid famille rose colors, underglaze blue and gilt highlights, the tureen with lotus pod handles and the cover with flower bud knob

15¼ in. (38.7 cm.) wide, the stand (3)

\$12,000-18,000

PROVENANCE:

Acquired from Rochelle Thomas, Palm Beach, 24 December 1974.



32

32

**A SET OF SIX CHINESE EXPORT PORCELAIN
'TOBACCO LEAF' SCALLOPED RIM PLATES**

QIANLONG PERIOD (1736-95)

En suite to the preceding lots

8⅞ in. (22.6 cm.) diameter (6)

\$3,000-5,000

PROVENANCE:

Acquired from Rochelle Thomas, Palm Beach, 24 December 1974.



33

33
A PAIR OF CHINESE EXPORT PORCELAIN 'TOBACCO LEAF' TUREENS AND COVERS
 QIANLONG PERIOD (1736-95)

En suite to the preceding lots, the tureens with lotus pod handles and the covers with flower knob
 12¼ in. (31.1 cm.) wide, over handles (4)

\$15,000-20,000

PROVENANCE:
 Acquired from Rochelle Thomas, Palm Beach, 1989 (by repute).

34
A SET OF THREE CHINESE EXPORT PORCELAIN MEDIUM 'TOBACCO LEAF' PLATTERS
 QIANLONG PERIOD (1736-95)

En suite to preceding lots, the reverse border with underglaze blue sprigs
 12½ in. (31.7 cm.) wide (3)

\$6,000-9,000

PROVENANCE:
 Acquired from Rochelle Thomas, Palm Beach, 1989 (by repute).



34



35

35

A BROWN-WESTHEAD MOORE & CO. PORCELAIN MONOGRAMMED PALE-BLUE GROUND PART DINNER SERVICE

CIRCA 1868, IMPRESSED UPPERCASE MARKS AND REGISTRY DIAMOND MARKS FOR 25 OCTOBER 1868

Each with a central 'D', comprising: a circular soup tureen and cover; a double-lipped sauce-boat on fixed stand; an open sauce tureen on fixed stand; a two-handed footed serving dish; two tall compotes; four lower tazza; four lozenge shaped dishes; two graduated oval platters; five circular platters in three sizes; six soup plates; thirty-five dinner plates; eleven salad or dessert plates
15¼ in. (38.7 cm.) long, the larger oval platter (74)

\$1,500-2,000

36

A PAIR OF CHARLES X ORMOLU URNS

CIRCA 1825

11½ in. (29.5 cm) high

(2)

\$3,000-5,000

PROVENANCE:

Acquired from Ariane Dandois, Paris, 1999.



36

37

**A WORCESTER (FLIGHT, BARR & BARR)
PORCELAIN ARMORIAL PEACH-GROUND
PLATE FROM 'THE STOWE SERVICE'**

CIRCA 1813, IMPRESSED CROWNED FBB
MONOGRAM MARK, IRON-RED PRINTED
CIRCULAR MARK ENCLOSING THE ROYAL
COAT OF ARMS AND PRINCE OF WALES
FEATHERS

The center finely painted with the arms of the 2nd
Marquess of Buckingham with those of his wife
Anna Eliza de jure Baroness Kinloss (the sole heiress
of James Brydges, Duke of Chandos) in pretense
above the motto *TEMPLA QUAM DILECTA*, the wide
border gilt with a *rinceau* of foliate scrolls
9½ in. (24.1 cm.) diameter

\$6,000-8,000

PROVENANCE:

Richard, Earl Temple of Stowe, 2nd Marquess of
Chandos and later 1st Duke of Buckingham and
Chandos (1776-1839), Stowe Park, Buckinghamshire,
circa 1813.

By descent to Richard, 2nd Duke of Buckingham and
Chandos (1797-1861), Stowe Park, Buckinghamshire;
Christie's, London, 23 August 1848, lot 956 (186
pieces for 29 pounds, 18 shillings).

Acquired from Rochelle Thomas, 1978.

'The Stowe Service' represents the apogee of
the superior quality of work carried out during
the Regency period at the Worcester factory. It
was delivered in 1813 (a transitional year for the
factory) to the second Marquess of Buckingham
and intended for his country seat at Stowe in
Buckinghamshire. The superb armorial decoration,
carried out on such an extensive service proclaimed
the aspirations of the Marquess, coupled with
pride in his family's ancestry. His aspirations were
realized in 1822 when he was created first Duke of
Buckingham and Chandos; subsequently in 1848,
Christie's conducted a sale on the premises at
Stowe, and the service was sold. The Third Duke
bought back eighty-two pieces of the service at that
sale, and these were later sold in the second Stowe
sale of 1921.



37

38

**A PAIR OF DIRECTOIRE ORMOLU
CANDLESTICKS**

CIRCA 1795

Electrified
10¾ in. (27.5 cm.) high

(2)

\$2,000-3,000



38



39

■ 39

A SILK BROCADE UPHOLSTERED SOFA

MODERN, THE FABRIC BY PRELLE, SUPPLIED BY J.P. MOLYNEUX STUDIO

With various throw pillows
94 in. (239 cm.) long

\$3,000-5,000

■ 40

A GROUP OF FOUR BRASS STANDING LAMPS

MODERN, LAMP SHADES BY BLANCHE P. FIELD, SUPPLIED BY J.P. MOLYNEUX STUDIO

With octagonal bases and varying silk shades, electrified
51 in. (129.5 cm.) high, each

(4)

\$2,000-3,000



40



41

CIRCLE OF JEAN-HONORÉ FRAGONARD (GRASSE 1732-1806 PARIS)

Portrait of a man in a feathered hat, half-length

oil on paper laid down on canvas, oval
29½ x 24 in. (74.9 x 61 cm.)

\$20,000-30,000

PROVENANCE:

with Galerie Cailleux, Paris; Christie's, New York, 23 October 1998, lot 57, as
Attributed to Fragonard.

EXHIBITED:

Paris, Galerie Charpentier, *Cent portraits d'hommes*, 1952, no. 31, as Fragonard.
Bern, Musée des Beaux-Arts de Berne, *Fragonard*, 13 June-29 August 1954, no. 34,
as Fragonard.
Grasse, Musée Fragonard, *Oeuvres de Fragonard*, 15 July-30 September 1957, no.
17, pl. 5, as Fragonard.
Paris, Galerie Cailleux, *Ames et visages de France*, 1961, no. 24, as Fragonard.
Paris, Galerie Cailleux, *Eloge de L'Ovale*, 1975, no. 1, as Fragonard.
Paris, Galerie Cailleux, *Aspects de Fragonard*, 1987, no. 68, illustrated, as Fragonard.

LITERATURE:

L. Réau, *Fragonard, sa vie, son oeuvre*, 1956, pp. 182 and 208, pl. 102, as Fragonard.
R. Carpenter, 'review of G. Wildenstein, *The Paintings of Fragonard: Complete
Edition*', *The Art Bulletin*, 1962, XLIV, p. 360, no. 4., as Fragonard.
D. Wildenstein, *L'opera completa di Fragonard*, 1972, p. 113, no. 588, illustrated, as
attributed to Fragonard.
B. Scott, 'Letter from Paris: Fragonard at the Grand Palais', *Apollo*, December 1987,
p. 444, fig. 5, as Fragonard.

The *Portrait of a man in a feathered hat* has been associated with Jean-Honoré Fragonard's celebrated portraits in fancy dress, the so-called *Figures de Fantaisie*. Fifteen paintings are generally accepted as part of this loosely associated series (eight of them are in the Louvre; for a full list see P. Rosenberg, *Fragonard*, New York, 1988, pp. 255-93). All of the subjects are attired in fancy dress, in ruffs, plumed hats, swords and the like - described in the 18th century as 'à l'espagnole' - and they are painted with an unrivaled freedom of handling, and improvisational *fa presto* brushwork.

The *Portrait of a man in a feathered hat* shares many of the characteristics found in Fragonard's series: its half-length presentation, the sitter's swaggering attitude and theatrical costume, and the audacity of the brushwork in the costume are closely comparable to the *Figures de Fantaisie*. However, its oval format and unusual support - it is painted on paper that has been laid down on canvas - are not found in other works in that series. One might also recognize a smoother, more blended modeling in the face than is found in Fragonard's fantasy portraits. Although the *Portrait of a man in a feathered hat* was first published as the work of Fragonard by Louis Réau in 1956, and most recently by Barbara Scott in 1987 (*loc. cit.*), the attribution cannot be maintained, and the painting is not included in the catalogues raisonnés of Fragonard's paintings by Georges Wildenstein (*The paintings of Fragonard*, London, 1960), Jean-Pierre Cuzin (*Jean-Honoré Fragonard vie et oeuvre : catalogue complet des peintures*, Paris, 1987), and Pierre Rosenberg (*Tout l'oeuvre peint de Fragonard*, Paris, 1989).





42

A PAIR OF RESTAURATION ORMOLU TWIN-BRANCH WALL-LIGHTS

AFTER A DESIGN BY JEAN-LOUIS PRIEUR, CIRCA 1820-40

With a laurel leaf wrapped stem centered with a mask issuing two scrolled candle arms headed with goats and perched with fully sculpted eagles, drilled for electricity

22½ in. (57 cm.) high, 12½ in. (32 cm.) wide

\$20,000-40,000

PROVENANCE:

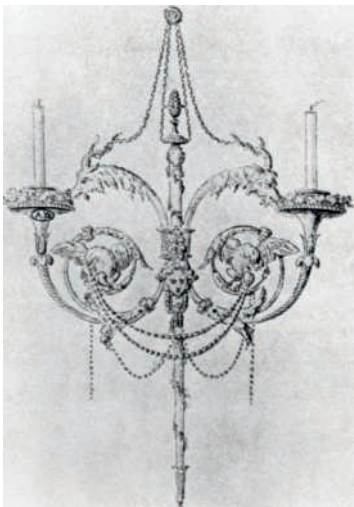
Possible David-Weill Collection (according to the dealer invoice). Acquired from Segoura, Paris, 1986.

The design for this pair of wall-lights as seen in the watercolor sketch reproduced here can be attributed to Jean-Louis Prieur, the influential

ornemaniste whose published engravings played a leading role in the development of the French Neo-Classical style. Prieur became *maître sculpteur* in 1765 and *maître-fondeur en terre et sable* in 1769.

(2)

This specific model of wall-light was a particular favorite among the members of the French Royal Family. A pair decorated Madame Adelaïde's *grand cabinet* at Bellevue and another pair, supplied to the comte de Provence at the Palais du Luxembourg was seized during the Revolution. A further pair, possibly the same, was sent to the Palais de Fontainebleau in 1806 and is discussed in J.-P. Samoyault, *Musee National du Chateau de Fontainebleau, Catalogue des Collections de Mobilier. I. Pendules et Bronzes d'ameublement entres sous le Premier Empire*, Paris, 1989, p. 130. Other examples of this distinguished model are in the Royal Palace, Stockholm (H. Ottomeyer/P. Proschel *et. al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 241, fig. 4.5.5.) and the Cleveland Museum of Art (44.469-70).



The design by Jean-louis Prieur

43

A PAIR OF FRENCH ORMOLU TWIN-BRANCH WALL-LIGHTS

AFTER A DESIGN BY JEAN-LOUIS PRIEUR, SECOND HALF 19TH CENTURY

En suite with the previous lot, drilled for electricity
23¾ in. (60 cm.) high, 13 in. (33 cm.) wide

(2)

\$8,000-12,000

PROVENANCE:

With Jacques Seligmann, Paris.

The Collection of Mrs. Henry Walters; Parke Bernet, New York, 30 April-3 May 1941, lot 1390.

The Georges Lurcy Collection; Parke Bernet, New York, 8-9 November 1957, lot 177.

The Alexander Collection; Christie's, New York, 30 April 1999, lot 177.

44
A PAIR OF FRENCH ORMOLU
ATHENIENNES
19TH CENTURY

16½ in. (42 cm.) high, 8½ in. (22.5 cm.) diameter (2)

\$3,000-5,000

PROVENANCE:

Acquired from Renoncourt, Paris, 1986.



45

A LOUIS XVI ORMOLU-MOUNTED STAINED
SYCAMORE PARQUETRY TABLE A ECRIRE

BY JEAN-PIERRE DUSAUTOY, AFTER THE MODEL BY
ROGER VANDERCROUTE, CIRCA 1780

The frieze fitted with a writing rest and a fitted drawer to one side,
stamped *DUSAUTOY*

28 in. (71 cm.) high, 19¼ in. (49 cm.) wide, 14¼ in. (35 cm.) deep

\$10,000-15,000

PROVENANCE:

Acquired from Partridge, London, 1996.

Jean-Pierre Dusautoy, *maître* in 1779.

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


This elegant table is based on the celebrated model produced by
Roger Vandercroute, perhaps in collaboration with the *marchand-
mercier* Simon-Philippe Poirier. A number of examples of this
model are known, with minor variants, including:

-one in the British Royal Collection at Windsor Castle, purchased
by George IV in 1829

-one at Waddesdon Manor, illustrated in G. de Bellaigue, *The
James A. de Rothschild Collection at Waddesdon Manor: Furniture,
Clocks and Gilt Bronzes*, London, 1974, vol. II, cat. 98

-one formerly in the collection of Mrs. Henry Walters, illustrated
in C. Packer, *Paris Furniture by the Master Ebénistes*, Newport,
1956, fig. 120

-one sold from the collection of Segoura in these Rooms, 19
October 2006, lot 130 (\$216,000), now in a private collection



**THE MACHAULT D'ARNOUVILLE
'L'HEURE DU BERGER' CLOCK**

46

A LOUIS XV ORMOLU AND VINCENNES PORCELAIN MANTEL CLOCK

SUPPLIED BY CLAUDE LE BOITTEUX IN 1749, THE ORMOLU ATTRIBUTED TO JEAN-CLAUDE CHAMBELLAN DUPLESSIS

The dial and movement signed *BENOIST GERARD A PARIS*, the porcelain group known as 'L'Heure du Berger' modeled as a reclining female figure with loose drapery with a male youth seated to her left side, the ormolu case with naturalistic branches and scrolling *rocailles*, the mounts regilt but with traces of original mercury gilding

20½ in. (52 cm.) high, 13 in. (33 cm.) wide

\$70,000-100,000

PROVENANCE:

Supplied in 1749 by Claude Le Boitteux to Jean-Baptiste de Machault d'Arnouville (1701-94), *Contrôleur Général des Finances, Garde des Sceaux* and *Secrétaire d'Etat à la Marine*, and installed in the salon of the château d'Arnouville.

Thence by descent to Comte Xavier de Chavagnac (1886-1918).

Marie-Zélie Schneider, duchesse de Brissac (1902-99), château d'Apremont (according to the Segoura invoice).

Acquired from Segoura, Paris, 1996.

LITERATURE:

Comte X. de Chavagnac and Marquis Gaston de Grollier, *Histoires des Manufactures Français de Porcelaine*, Paris, 1906, p. 267.

T. Préaud and A. d'Albis, *La Porcelaine de Vincennes*, Paris, 1991, p. 167 (where referenced under cat. 167).

P. Kjellberg, *La Pendule Française*, Paris, 1997, p. 140, fig. B.

V. Pruchnicki, *Arnouville: Le Château des Machault au XVIIIe Siècle*, Paris, 2013, p. 78.

T. Préaud and G. Scherf, *La Manufactures des Lumières: La Sculpture à Sèvres de Louis XV à la Révolution*, Paris, 2015, p. 138 (referenced under cat. 68).

This rare and sumptuous clock is a masterpiece of the mature Louis XV style, combining the beautifully sculptural Vincennes group 'L'Heure du Berger' with extraordinary fluid and muscular gilt-bronze mounts, almost certainly by the artistic director at Vincennes, Jean-Claude Chambellan Duplessis (1699-1774), a supremely talented metalworker and influential tastemaker through his *avant garde* designs for the Vincennes and Sèvres factories.

THE COMMISSION

Its provenance is just as remarkable, as it was made for Jean-Baptiste de Machault d'Arnouville (1701-94), at the time one of the most powerful men at the court of Louis XV and a close confidante of Madame de Pompadour, whose position as *Contrôleur Général des Finances* put him in direct charge of the Vincennes factory, with direct access to its finest creations, and indeed for several years he would receive a special New Year's Day present (or *'etrenne'*) from the factory. The factory records contain a bill on 31 December 1749 to Claude le Boitteux for 1,150 *livres 'pour la pendule donnée à Monsieur le Contrôleur Général'* - the date of the bill would suggest that this was indeed a New Year's Day gift from the factory (see Préaud & d'Albis *op. cit.*, p. 169). Claude Le Boitteux is recorded at the Vincennes factory as a supplier of *'formes et montures'* from 1747-52. A further example of a special commission from the Sèvres factory for a high-ranking dignitary is the celebrated 'Vase Japon' made in 1774 for Henri Bertin, then Secretary of State (among his specific responsibilities was the *Compagnie des Indes*), which was derived from a print he owned of an archaic Chinese bronze, part of a catalogue of works of art in the Imperial Chinese collection created for the Emperor Qianlong. This Sèvres 'Vase Japon' is now in the Frick Collection, New York (acquired in honor of Anne Poulet, 2011).

THE ATTRIBUTION OF THE MOUNTS TO DUPLESSIS

The remarkable fluidity and extraordinary finesse of the surface treatment



Le repos de Diane by Jean Pelletier (b. 1736), after the painting by François Boucher. Possibly the design source for the porcelain group, Rijksmuseum, Amsterdam

and *ciselure* of the gilt-bronzes on this clock point to the *oeuvre* of Jean-Claude Chambellan Duplessis (1699-1774), a presiding artistic genius of the Louis XV period who was not only *orfèvre du roi* but also artistic director of the Vincennes and Sèvres porcelain factories. Interestingly, one of the few examples of work in gilt-bronze that can be securely attributed to him is a spectacular pair of braziers, signed by Duplessis and commissioned in 1742 as a diplomatic gift to the Turkish Ambassador by none other than Machault d'Arnouville (one of which is now in the Topkapi Museum, Istanbul). These display a similar sense of organic freedom and extraordinary technical prowess, while clearly demonstrating how early in his career Machault established links with the great *sculpteur* and *bronzier* (H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, pp. 120-1, figs 2.7.2-4). Duplessis is also likely to have provided the extravagant gilt-bronze base for the Vincennes figure group 'La Source', acquired in 1757 by Duvaux and sold to his fellow *marchand-mercier* Thomas-Joachim Hébert, now in the Musée du Louvre, Paris (see D. Alcouffe *et al.*, *Gilt Bronzes in the Louvre*, Paris, 2004, pp. 100-1, cat. 46).

THE PORCELAIN MODEL

This rare porcelain model is probably inspired by the engraving *Le repos de Diane* by Jean Pelletier (b. 1736) after the painting by François Boucher (illustrated here). The factory's inventory of 1 October 1752 lists seventeen 'Groupes heures du Berger', priced at 40 *livres* each. Other than the Machault clock, the first recorded sale of this model was on 25 January 1753 to a M. De Crillon at a cost of 120 *livres* (quoted by T. Préaud and A. d'Albis, *op. cit.*, 1991, p. 169, where the authors suggest this higher price may be because the group was also mounted). This example was originally fired in 1750, therefore not long after the delivery of the Machault clock. Other examples of this rare form include one in the Musée National de Céramique, Sèvres; one in the Fitzwilliam Museum, Cambridge, ob. no. EC.3-1944, previously sold at





Portrait of Jean-Baptiste de Machault d'Arnouville (1701-94) French School, 18th Century, Châteaux de Versailles, France © RMN-Grand Palais / Gérard Blot / Art Resource, NY

Sotheby's London, the Property of a Lady, 14 July 1944, lot 28; and a less elaborately mounted example in the Victoria & Albert Museum, London, mus. no. C356-1909, gifted by Joseph Henry Fitzhenry. An unmounted version of the model sold at Sotheby's, London, 27 October 2015, lot 9 (£97,500).

JEAN-BAPTISTE DE MACHAULT D'ARNOUVILLE (1701-94)

Jean-Baptiste de Machault d'Arnouville, the youngest son of the chief of police, Louis-Charles de Machault, had a glittering political career. He attained important political posts in his 20s, rapidly ascending to his appointment in 1743 as *Secrétaire d'Etat à la Guerre* and then in 1745 as *Contrôleur Général des Finances*, at a time when France's finances were severely depleted. To raise revenues he imposed a blanket series of new taxes, which incurred the wrath not only of the regional governors but also of the Church, which cast him in a favorable light with Madame de Pompadour, Louis XV's celebrated favorite mistress, who was constantly trying to coax the king away from being too devout, which of course threatened her position. Machault's close ties to Madame de Pompadour, a passionate collector of the arts, must have inspired his own collecting as he furnished the château d'Arnouville and the Parisian *hôtel* on the rue du Grand Chantier which he had inherited from his father.

Remarkably, Machault strengthened his position further by being appointed *Garde des Sceaux* in 1750 - as he continued to be Louis XV's chief finance minister and could count on Madame de Pompadour's continued support, he was arguably now the most powerful man in France, with his annual income an enormous 400,000 *livres*. He furnished both the château d'Arnouville and his *hôtel* in the latest taste, using the best dealers such as Thomas-Joachim Hébert and Lazare Duvaux, with dazzling mounted porcelains, lacquer furniture by BVRB, bronzes by Susini, silver by François-Thomas-Germain and a remarkable assemblage of Boulle furniture. Machault fell out of favour with Madame de Pompadour in 1757 and he was forced to retire from court life, although the collection was still added to after his retirement, as remarkably he continued to receive annual gifts from Sèvres until 1768.

BENOIST GÉRARD (1684-1758)

Benoist II Gérard and his son, Jean-Benoist, collaborated under the same signature from 1743 until the former's death in 1758. By 1748 they were located on the rue Dauphine and in 1752 they moved to the quai Conti.



The Château d'Arnouville



■-47

A LOUIS XVI ORMOLU-MOUNTED SATINÉ, AMARANTH AND TULIPWOOD BONHEUR DU JOUR

BY MATHIEU-GUILLAUME CRAMER, CIRCA 1785

The galleried top veneered in the round with doors opening to shelves and mahogany-lined drawers flanking a long drawer, the base with a frieze drawer opening to an adjustable reading and writing rest flanked by a fitted compartment and secret drawer, the sides with tooled leather pull-out rests, stamped *M CRAMER JME*

41 in. (104 cm.) high, 28¾ in. (73 cm.) wide, 15¾ in. (40 cm.) deep

\$20,000-30,000

PROVENANCE:

Anonymous Sale; Antoine Ader, Paris, 1 July 1998.

Acquired from Perrin, Paris, 1999.

Mathieu-Guillaume Cramer, *maître* in 1771.

Influenced by *ornemanistes* who advocated a return to nature and decor in the antique, Mathieu-Guillaume Cramer's work displayed a rigorous architectural form often incorporating inlaid geometric patterns on pale wood grounds. The inventory of the workshop of Cramer, drawn up after the death of his wife in 1783, gives a picture of a relatively important *ébéniste*, as more than two hundred pieces of furniture are described in varying degrees of completion. The accounts also show that he was also working in the capacity of a *marchand-mercier* as he resold furniture produced by his compatriots, including R.V.L.C., Petit, Roussel, Topino, and Canabas. Originally from the Northern Rhine, Cramer moved to Paris where he worked as a free laborer in the Faubourg Saint-Antoine before being awarded his *maîtrise* in 1771. A few years later, he settled on rue du Bac, a more auspicious location for work with a growing private clientele.





48

48
A FRENCH ORMOLU BOUILLOTTE LAMP
 20TH CENTURY

The adjustable *tôle-peinte* shade on a fluted and pierced circular dished foot, electrified
 29 in. (73.5 cm.) high, overall

\$1,000-1,500

PROVENANCE:
 Acquired from Partridge, London, 1999.

49
A PAIR OF LOUIS XVI ORMOLU-MOUNTED AMARANTH AND MAHOGANY ETAGERES
 CIRCA 1780, ORIGINALLY CONCEIVED WITH MARBLE TOPS

With two frieze drawers, spuriously stamped *M CARLIN*
 44¼ in. (112.5 cm.) high, 18¼ in. (46.5 cm.) wide,
 9½ in. (24 cm.) deep (2)

\$10,000-15,000

PROVENANCE:
 Acquired from Steinitz, Paris, 1999.

Another pair of this model of étagère by Martin Carlin and with white marble rests was sold anonymously at Sotheby's, London, 10 June 1998, lot 85.



49



■50

**A LOUIS XVI ORMOLU-MOUNTED SATINE AND AMARANTH
TABLE A JEU**

IN THE MANNER OF JEAN-HENRI RIESENER, LATE 18TH CENTURY
AND ALTERED, PROBABLY FROM A RECTANGULAR GAMES TABLE

The square top inset with tooled leather above a paneled frieze on square
tapering legs ending in leather casters, the collars to legs associated, later
sabots

30¼ in. (77 cm.) high, 30 in. (76 cm.) square

\$8,000-12,000

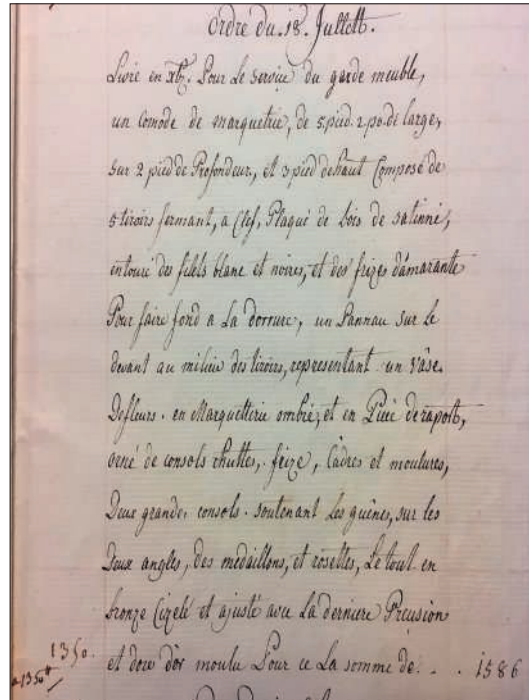


**ORDERED IN 1774:
A MAGNIFICENT COMMUNE
BY RIESENER**





The Hôtel du Garde Meuble de la Couronne
© Musée Carnavalet / Roger-Viollet.



Riesener's invoice for the commode (O/1/3624)

■51

A LOUIS XVI ORMOLU-MOUNTED BOIS SATINE, AMARANTH, SYCAMORE AND MARQUETRY COMMODE

BY JEAN-HENRI RIESENER, 1774

The shaped later *Rouge Langedoc* marble top above a breakfronted case with three frieze drawers mounted with guilloche and scrolling vinery above two long drawers inlaid *sans traverse* with a lush flower-filled vase on a plinth flanked by berrying laurel branches and banded bois satiné panels, the angles mounted with foliate chutes emitting trailing husks, the sides with banded bois satiné over a foliate cartouche apron and paw feet issuing leafy acanthus, stamped three times *JH RIESENER*, and with painted inventory number '2803', the laurel branches not described in the original invoice but almost certainly added soon after as the casting technique is consistent with all the other bronzes

37½ in. (95 cm.) high, 65¾ in. (167 cm.) wide, 25½ in. (65 cm.) deep

\$700,000-1,000,000

PROVENANCE:

Ordered in 1774 for the bedroom of Madame Randon de Pommery, wife of the Garde-Général of the Garde Meuble de la Couronne, in the Hôtel du Garde Meuble, Place de la Concorde, Paris, and delivered on 16 January 1775.

Then by descent to Randon de Pommery's successor, Alexandre Lemoine de Crécy and recorded in a 1788 inventory.

Sold, Paris, 1795, in an auction of the contents of the Hôtel du Garde Meuble, lot 3450.

Anonymous Sale; Binoche-Godeau, Paris, 22 December 1987, Lot 49.

Acquired from Maurice Segoura, Paris, in 1992.

LITERATURE:

J. Charles et al., *De Versailles a Paris Le Destin des Collections Royales*, Paris, 1989, Exhibition Catalogue, pp. 239-40.

P. Kjellberg, *Le Mobilier Français du XVIII Siècle*, Paris, 1989, p. 696, cat A.

Jean-Henri Riesener *maître* in 1768.



Detail of inventory number



This magnificent commode is an important prototype for a celebrated series of Royal commodes by the *ébéniste de la Couronne* Jean-Henri Riesener (1734-1806) which were delivered to the French Royal family. The refined laurel branches with their lifelike textured leaves and shiny berries that frame Riesener's distinctive trapezoid are the first example of what would become one of Riesener's most important *leitmotifs* which culminated in the dense, jewel-like floral garlands on the magnificent ormolu-mounted Japanese lacquer commode and matching *secrétaire* delivered to Marie Antoinette's Grand Cabinet Intérieur at Versailles (Metropolitan Museum of Art, 20.155.11, 20.155.12).

THE DELIVERY

The present commode is also rare in that its 18th century provenance is remarkably complete thanks to the extensively detailed records kept by the Garde Meuble de la Couronne. Established in 1663, it was responsible for the upkeep and furnishings of all Royal châteaux. The Garde Meuble had its own premises, the Hôtel du Garde Meuble, which was designed by Ange-Jacques Gabriel and constructed between 1757 and 1774. This building encompassed the administrative offices for the Garde Meuble de la Couronne and was the location for which all deliveries of works destined to Royal châteaux were sent before going to their designated locations. In addition to storage, there was even the first Decorative Arts museum on the premises as well as *appartements* for the *Intendant-Contrôleur Général*, Pierre-Élisabeth Fontanieu (1730-1784) and the *Garde-Général des Meubles*, Randon de Pommery (1714-1787). Their interiors were created by Jacques Gondoin (1737-1818), who as *Dessinateur du Mobilier de la Couronne* was the chief designer of the Royal Household and may have been involved in the design of this commode.







As this commode was commissioned for Randon de Pommery's wife for her bedroom, the commode was documented in the same manner as a piece of Royal furniture. It begins the moment it was ordered and is shortly followed by its accompanying invoice from Riesener and the date it was delivered. The initial commission records:

Du 18 juillet 1774. RIEZENER/ Pour servir dans le salon de l'appartement de M. de Pommery, hôtel du Garde meuble/ Une commode de bois des Indes à placages ornée de bronzes dorés d'or moulu de 5 pieds de long sur largeur et hauteur proportionnés. Chambre à coucher de madame de Pommery : une commode idem et de mêmes mesures. (Registre d'ordres du Garde meuble de la couronne, O/1/3284).

Riesener's invoice for the commode in the *Memoire des Fournisseurs du Garde Meuble* describes it in much more detail and includes the price, 1, 350 livres. It also occurs in the same month in which he assumes the title of *ébéniste du Roi* and must have been one of his first commissions in this important new role.

Livré en décembre [1774] Pour le service du Garde meuble, une commode de marqueterie de 5 pieds 2 pouces de large sur 2 pieds de profondeur et 3 pieds de haut, composée de 5 tiroirs fermant à clef, plaque de bois satiné entouré de filets blancs et noirs et de frises d'amarante pour faire fond à la dorure; un panneau sur le devant du milieu des tiroirs représentant un vase de fleurs en marqueterie ombrée et en pièces de rapport; ornée de consoles, chutes, frises, cadres et moulures, deux grandes consoles soutenant les gaines sur les deux angles, des médaillons et rosettes; le tout en bronze ciselé et ajusté avec la dernière précision et doré d'or moulu, pour la somme de 1.586 livres » en marge : [réglé] 1.350 livres. (Mémoires des fournisseurs du Garde meuble, O/1/3624).

The commode was delivered on 16 January as detailed below in the Journal du Garde Meuble de la Couronne (O/1/3319) and reproduced here.

Du 16 janvier 1775. Livré par le sieur Riesener

Pour servir dans l'appartement de Madame de Pommery 2803. Une commode avec un dessus de marbre Ste Anne en bois de marqueterie et satiné avec frises d'amarante entouré de filets blancs. Le devant à 5 tiroirs fermant à clef représente un vase de fleurs en marqueterie et pièces de rapport; ornée sur les angles de 2 consoles en forme de gaines soutenues de deux socles terminés par des feuilles d'ornement; au pourtour de la commode règne une grande moulure avec une frise à jour en 5 parties. Les entrées de serrure marquées par des anneaux en forme de médaillons servant de portants aux tiroirs, le tout en bronze doré d'or moulu, ladite commode longue de 5 pieds 2 pouces, sur 2 pieds de profondeur et 3 pieds de haut [167,8 x 65 x 97,5cm]



The Louis XVI commode, circa 1775-80 (Acc. No. 2477). Courtesy of the Waddesdon Image Library, Mike Fear.

When Randon de Pommery was succeeded by Alexandre Lemoine de Crécy, the commode remained in the bedroom when it appeared in two subsequent 1788 inventories. The first, apparently more for the purposes of a valuation, describes the '*Premier étage, logement du garde général ... chambre [de madame de Crecy] : 25. Une riche commode en bois de rapport ... 2000L.*' (Etat estimatif des meubles existant dans l'intérieur des hôtels du Garde meuble de la Couronne, Paris, 1788, Archives. National, O1/3423). The second entry is part of a descriptive inventory of the contents of Hôtel du Garde Meuble de la Couronne where the commode appears under

Appartement sur le palier du premier escalier sur la rue Royale occupé par M. de Crecy.

Premier étageChambre [de madame de Crecy]

25. Une riche commode en bois de rapport de 5 pieds de large à 5 tiroirs dont 2 grands et 3 petits avec frises et rosaces ; sur le milieu des 2 grands tiroirs est un pot à bouquet, des 2 côtés une riche branche de laurier en cuivre doré d'or moulu ; entourée de baguettes en cordes à puits; sur les coins pour chutes sont des feuilles de refend avec rosaces et les sabots idem ; à dessus de marbre brèche d'Alep. (Inventaire de l'Hôtel du Garde meuble de la Couronne, Paris, 1788, Arch. Nat. O/1/3425)

Although this description contains the first mention of the distinctive laurel branches which frame the center, their casting is consistent with all of the other mounts on the commode. Thus, it is likely that the laurel branches were placed on it soon after its delivery-- perhaps as a luxurious addition for the Madame de Pommery. This possibility is reinforced by the presence of either identical or related laurel branches on two commodes and a *meuble d'appui* by Riesener which were all made during the 1770s. The earliest work in this series is a commode supplied to Pierre-Élisabeth Fontanieu, the *Intendant-Contrôleur Général*, in 1772-3 which is now at the Musée Condé at Chantilly (OA 245). Here, flying putti cling to the same laurel branches on this luxuriously inlaid and richly mounted commode featuring Classical busts and vases as well as Riesener's signature trapezoid. Though a different form and aesthetic, it is clear this commode provided the concept of the single wrapped laurel branch. A second commode for an unknown patron now at Waddesdon manor (reproduced here) has a musical trophy marquetry panel, and is otherwise virtually identical to the Pommery commode with the same mounts and rich veneers (G. De Bellaigue, *The James A de Rothschild Collection, Furniture Clocks and Gilt Bronzes vol I*, Switzerland, 1974, pp. 251-4, illus.). A *meuble d'appui* (reproduced here) that also features a vase of flowers flanked by laurel branches also shares many of the same mounts and is now in the Musée des Arts Décoratifs Paris (B. Salmon, *Masterpieces of the Museum of Decorative Arts Paris*, Paris, 2006, pp.80-81, illus.).



The meuble d'appui by Riesener at the Musée des Arts Décoratifs, Paris © MAD, Paris / Jean Tholance.





The commode stayed in its place at the Hôtel du Garde Meuble, Paris until 1795 when it was sold in the auction of its contents during the French revolution. Its history until it resurfaced at auction in 1987 remains a mystery.

THE DESIGN

The role of the present commode as a prototype in Riesener's *oeuvre* is seen in his subsequent development of the mounts and inlay on three Royal commodes. The first was delivered a year later in 1776 to the Comtesse de Provence (illustrated here) and the second commode went to Madame Elisabeth, eldest daughter of Louis XVI in 1778; they are both now in the James de Rothschild Collection at Waddesdon Manor (G. De Bellaigue, *The James A de Rothschild Collection, Furniture Clocks and Gilt Bronzes*, vol I, Switzerland, 1974, pp.239-50, illus.). Both commodes share the same form and many of the same mounts, such as the angles, the apron and the feet. The overall concept of the marquetry is essentially the same, with two long drawers with a central trapezoidal transverse marquetry panel centered by Riesener's distinctive garlands, but these elements have been refined and enriched. The laurel branches have become husks that continue to a swag at the top of the drawers and additional mounts have been added to make the commodes even more luxurious. The veneers have also been augmented with a parquetry panel to give a greater sense of depth and richness. Like the commode offered here, this commode's drawers also features rollers to facilitate their action. Although the earlier of the two, the commode for the Comtesse de Provence is the most extravagant, with parquetry panels to the sides and a plethora of ormolu mounts. Not surprisingly, it was the most expensive piece of furniture delivered to the Crown in 1776, exceeding the price for the commode delivered to the King's study at Fontainebleau (*Ibid.* p.243). The third Royal commode delivered in 1776 to Madame Adelaïde for her private chamber at Versailles shares the same characteristics of the two previous commodes on a different form and illustrates Riesener's ability to offer continuous variations around a central theme. This commode was formerly in the collection of Juan de Bestegui and has recently returned to Versailles through a private sale by Christie's.

THE GENIUS OF JEAN-HENRI RIESENER

Arguably the most celebrated *ébéniste* of the late 18th century, Riesener was, along with Boulle and Cressent, one of the very few makers to be specifically named in 18th century sale catalogues and brought the art of French cabinet-making to a level of near perfection. Riesener continued the grand tradition made famous by Boulle in the 17th Century of lush, illusionistic marquetry—essentially pictures in wood— offset by the most strikingly figured timbers. Combined with exquisite jewel-like mounts, his work reached a level unmatched by his contemporaries.

Riesener first worked in the *atelier* of Jean-François Oeben, of which he assumed control after Oeben's death. For a decade beginning in 1774 when he was appointed *ébéniste du Roi*, Riesener delivered some of the most spectacular and sumptuous furniture ever made. His best known work, however, is probably the *bureau du Roi*, commissioned by Louis XV for Versailles and made with Oeben between 1760-69. Although Riesener was replaced by Guillaume Benneman as the official *ébéniste du Roi* in 1784, Riesener's work was still in demand by the Royal family and he continued to supply furniture to Queen Marie-Antoinette right up to the Revolution of 1789.



The Louis XVI commode made for the Comtesse de Provence, delivered in 1776 (Acc No. 2251). Courtesy of the Waddesdon Image Library, Mike Fear.





52

52

**A LOUIS-PHILIPPE ORMOLU-MOUNTED
SIENA MARBLE MANTEL CLOCK WITH
CALENDAR**

CIRCA 1840, THE CALENDAR DIAL SIGNED
HENRY ROBERT

The two pillars surmounted by urns, one with dial of hours and minutes, the other with calendar including the days of the week, months and years; the calendar dial signed *ROBERT HENRY INVENTIT* 11½ in. (29 cm.) high, 12¾ in. (32.5 cm.) wide, 6¼ in. (16 cm.) deep

\$4,000-6,000

PROVENANCE:

Acquired from Aveline, Paris, 2008.



53

■-53

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

BY LEONARD BOUDIN, CIRCA 1765

The frieze drawer fitted with a leather-lined writing rest and a compartment fitted with silver plated inkwell, sander and tray, stamped *BOUDIN* and *GJR*

29½ in. (75 cm.) high, 18¾ in. (47.5 cm.) wide, 14½ in. (37 cm.) deep

\$10,000-15,000

PROVENANCE:

Acquired from Partridge, London, 1996.

Leonard Boudin, *maître* in 1761.

54

A PAIR OF EMPIRE ORMOLU CANDLESTICKS
ATTRIBUTED TO CLAUDE GALLE, CIRCA 1810

The drip pans associated and of differing design
12½ in. (32 cm.) high (2)

\$2,000-3,000

PROVENANCE:

Acquired from Segoura, Paris, 1986.



55

A PAIR OF EMPIRE ORMOLU CANDLESTICKS
ATTRIBUTED TO CLAUDE GALLE, CIRCA 1810

The bases stamped *MLM 1016, ST.C 327* and canceled
numbers *142, 1340* and *688*, one drip pan associated
12½ in. (32 cm.) high (2)

\$4,000-6,000

PROVENANCE:

The Château de Malmaison, probably delivered in the
Empire period.

The Château de Saint-Cloud, probably moved there in
the Restauration period.

The Catroux Collection.

Possibly acquired from Segoura, Paris, 1985.

An related pair of candlesticks with slightly different
bases by Claude Galle was delivered in 1805 to
the Château de Fontainebleau, illustrated in J.P.
Samoyault, *Pendules et bronzes d'ameublement entrés
sous le Premier Empire*, Paris, 1989, p. 201, no. 189.

These present candlesticks were possibly in the
collection of famed decorator François Catroux and
his wife Betty, muse to Yves Saint Laurent.



A detail of the Saint Cloud stamp



56

56

A PAIR OF MEISSEN PORCELAIN TEABOWLS AND SAUCERS

CIRCA 1735, BLUE CROSSED SWORDS MARKS AND GILT 16. TO EACH, VARIOUS PRESSNUMERN

Finely painted with harbor views within gilt and black enriched *rocaille* cartouches, surrounded by scattered *Holzschnittblumen*

5 1/6 in. (13 cm.) diameter, the saucers

(2)

\$1,500-2,000

57

A FRENCH ORMOLU-MOUNTED AND BRASS-INSET AMBOYNA AND MAHOGANY GUERIDON

AFTER THE MODEL BY ADAM WEISWEILER, LATE 19TH/20TH CENTURY

29 1/2 in. (75 cm.) high, 16 1/2 in. (42 cm.) diameter

\$10,000-15,000

PROVENANCE:

Acquired from Renoncourt, Paris, 1986.

The model for this distinctive guéridon is part of a known group executed by the *ébéniste* Adam Weisweiler (d. 1820) for the *marchand-mercier* Dominique Daguerre (d. 1796) during the third quarter of the 18th century. The simulated bamboo legs coupled with the triangular form of the stretcher are derived from Weisweiler's model for a *guéridon à double colonnettes*, a preparatory drawing of which is illustrated in P. Lemonnier, *Weisweiler*, Paris, 1983, p. 90 and reproduced with a Louis XVI example, lot 85.



57





The plaster original of the model at Sèvres



Detail of the handle



An engraving of François Boucher's *Les Bacchantes endormies*

58

A PAIR OF ORMOLU-MOUNTED SEVRES PORCELAIN GREEN-GROUND VASES AND COVERS (VASE BOUC A RAISINS)

THE PORCELAIN CIRCA 1770, THE FIGURE PAINTING ALMOST CERTAINLY BY NICOLAS DODIN, INCISED R TO THE BASE OF ONE, PROBABLY FOR ROGER PERE, THE MODEL POSSIBLY DESIGNED BY DUPLESSIS; THE MOUNTS CIRCA 1820

Each vase of inverted pear shape, the cover applied with grapevine, the handles as goat masks feasting on further gilt-enriched grapevine, the front finely painted with either a bathing beauty after Vanloo or a slumbering bacchante after Boucher, the reverse with a trophy suspended from bow, the socle molded with alternating gadroons and pendant bell-flowers, all on canted square ormolu base
15½ in. (39.4 cm.) high, overall

(4)

\$80,000-120,000

PROVENANCE:

Gustave and Robert de Rothschild collections.
Succession de Madame Berthet, provenant des anciennes collections Gustave et Robert de Rothschild, PIASA, Paris, 11 June 1997, lot 46.
Acquired from Segoura, Paris, 1997.

This form of vase is probably that referred to in the factory records as *vases à têtes de bouc* made circa 1767-72, though similar forms are referred to as 'vase à raisins' and 'vases raisins'. Referred to by Albert Troude in *Choix de Modèles de la Manufacture Nationale de Porcelaine de Sèvres, Appartenant au Musée Céramique* (Paris, 1897) as 'vase bouc à raisins', the popular title was applied in the early 19th century and used to label the plaster original still at Sèvres (see illustration). This vase appears to have been fashionable for use in garnitures and was made with a variety of covers. Shaped like an inverted pear, Geoffrey de Bellaigue has speculated that the form is likely by Jean-Claude Duplessis, who is credited with the forms *vase à oreilles* and *pot-pourri Hébert* (see G. de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, vol. I, p. 289).

The painted scenes are likely by Charles Nicolas Dodin (1734-1803), one of the premier painters at the Sèvres manufactory. Dodin seemed particularly fond of this form, and examples of other *vases à têtes de bouc* painted by him include a green example in the collection of Dimitri Mavromatis (see M.L. de Rochebrune, *Dodin et la Manufacture de Vincennes-Sèvres*, Paris, 2012, pp. 118-9, no. 45) and a *bleu nouveau* example in the royal collection of HRH Queen Elizabeth II (see G. de Bellaigue, *op cit.*, pp. 288-90, no. 61.) The example in the royal collection has a trophy to the reverse, much like the those on the present pair, and de Bellaigue speculates that it is likely painted Charles Buteux *l'aîné* or Louis-Gabriel Chulot, as both are recognized specialists in trophies.

The female subjects on the Desmarais vases are both after figures in larger scenes by François Boucher and Carle Vanloo. That of the bacchante is from Boucher's *Les Bacchantes endormies* (see P. Jean-Richard, *L'oeuvre gravée de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1978, p. 262, no. 1037 for an engraving by René Gaillard). The bathing nymph is after the right-most figure in Vanloo's *Les Baigneurs*; the original painting is the collection of the duc d'Aumont and the engraving is by Louis-Simon Lempereur. A five-piece garniture, including two Sèvres vases of different form (*vase 'Paris'*), but with these same two subjects also painted by Dodin can be found at Waddesdon Manor (see R. Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, vol. I, p. 367).

Other notable examples of *vases à têtes de bouc* include the blue vase with a recumbent bacchante in the Rothschild collection at Waddesdon Manor (illus. A. Faÿ-Hallé, *Les Vases des Sèvres*, Dijon, 2014, p. 69) and the gilt *bleu nouveau* pair in the Getty Museum (see A. Sassoon, *Vincennes and Sèvres Porcelain, Catalogue of the Collections*, Malibu, 1991, pp.88-91, no. 18).

Roger père is recorded at the Sèvres manufactory from 1754 to 1779, working mainly on soft-paste porcelain pieces, including wares from services, medallions, and especially vases of complex form including animals or figures (see R. Savill, *op. cit.*, vol. III, pp. 1121-22).





59

59
**A PAIR OF LOUIS XVI ORMOLU
CANDLESTICKS**
CIRCA 1775

The stem decorated with ivy, originally conceived
with different bases
8¼ in. (21 cm.) high (2)
\$2,000-3,000



60
**A PAIR OF NORTH EUROPEAN ORMOLU
AND MARBLE TAZZE**
19TH CENTURY

On *siena* marble bases, re-gilt
9 in. (23 cm.) high, 7 in. (18 cm.) wide, 5 in. (13 cm.)
deep (2)
\$1,500-2,500

PROVENANCE:
Acquired from Mallett, London, 1999.



60







■ 61

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODOE

BY JEAN-HENRI RIESENER, CIRCA 1775

With a later *brèche d'Alep* marble top, the reverse inscribed *M CARRIER* over three frieze drawers and two deep drawers with transverse paneling, stamped *JH RIESENER* twice

35¼ in. (89.5 cm.) high, 50¼ in. (127.5 cm.) wide, 24 in. (61 cm.) deep

\$50,000-80,000

PROVENANCE:

Private Collection, France (Un Château des Pyrénées).

Anonymous Sale; Sotheby's, Monaco, 15 June 1996, lot 164 (sold with a white marble top).

Acquired from Segoura, Paris, 1996.

Jean-Henri Riesener, *maître* in 1768.

Arguably the most celebrated *ébéniste* of the late 18th century, Riesener, along with Boulle and Cressent, was one of the very few makers to be specifically named in 18th century sale catalogues. Riesener was appointed *ébéniste ordinaire du mobilier de la Couronne* in 1774. He was celebrated not only for his use of marquetry of the highest quality but also for his selection of the most striking mahogany which offered a stark contrast against rich ormolu mounts.

This commode, with its sober elegance, subtle play of moldings and fine use of mahogany enriched by ormolu mounts, is a superb example of Riesener's later work. An almost indistinguishable commode is illustrated in J. Nicolay, *L'Art et la Manière des Maîtres Ébénistes Français au XVIII Siècle*, Paris, 1976, p. 402, fig. AE.

A practically identical commode stamped Weisweiler and listed in both the 1786 and 1787 inventories of the *cabinet de retraite* of the Comte de Provence (1755-1824) at the château de Fontainebleau sold from the Collection of the Duchess of Talleyrand; Christie's, Monaco, 5-6 February 1978, lot 43, and again from the Collection of Baroness Carmen Thyssen-Bornemisza; Christie's, London, 5 July 2018, lot 114. While that commode is stamped by Adam Weisweiler, it is stylistically more closely related to the oeuvre of Jean-Henri Riesener. This can be explained by Riesener's official role as *ébéniste du Roi* between 1774 and 1784. He supplied the crown with pieces valuing more than 938,000 *livres*; to respond to such pressure he was forced to subcontract work, a practice common among former *ébénistes du Roi* such as Antoine Gaudreau (1680-1746) or Gilles Joubert (1689-1775). Weisweiler was particularly favored by Riesener and several pieces bearing both *ébénistes'* stamps are recorded. They include a very similar commode which sold at Drouot Montaigne, 7 February 1990, and a related example at the Musée Carnavalet (MB 462).





62 (a pair)

■ 62

A PAIR OF CUT-VELVET UPHOLSTERED SOFAS

MODERN, THE FABRIC BY SABINA FAY
BRAXTON, SUPPLIED BY J.P. MOLYNEUX STUDIO

Each with two matching throw pillows

64 in. (162.5 cm.) long, each

(2)

\$3,000-5,000

■ 63

A CHINESE-STYLE VERNIS MARTIN LOW TABLE

MODERN, SUPPLIED BY J.P. MOLYNEUX STUDIO

The top decorated with butterflies and exotic flowering foliage

17¼ in. (44 cm.) high, 56 in. (142 cm.) wide, 46 in. (117 cm.) deep

\$1,000-1,500



63



■64

A FEREGHAN CARPET

WEST PERSIA, CIRCA 1890

The light camel field with an allover floral trellis within an indigo floral vinery border

Approximately 22 ft. 6 in. x 15 ft. 4 in. (686 cm. x 467 cm.)

\$12,000-18,000





HUBERT ROBERT (PARIS 1733-1808)*A shepherd and shepherdess with a dog in a landscape*

oil on canvas, circular
33 in. (83.6 cm.) diameter

\$150,000-200,000

PROVENANCE:

Esmond collection.

Billotte collection.

with Didier Aaron, Paris, from whom acquired by the present owner on 21 October 1986.

In this sparkling pastoral landscape, Hubert Robert employs a characteristic bright, pleasing palette; fluent, sketchy paint handling; and ingenious sense of design that are the hallmarks of his work, to create an inviting river scene set somewhere in the countryside around the Ile-de-France. Seated on a rocky riverbank, a barefoot shepherd in a red coat, blue vest and beribboned hat serenades the pretty shepherdess standing beside him. The young woman's coy gaze suggests her ready receptivity to the boy's charms, as do the spindle and distaff which she holds, household tools that bore decidedly provocative associations for 18th-century viewers. Used for spinning wool, the spindle and distaff appear in other genre paintings of the era – notably in several by Watteau – where both the shape and use of the tools have phallic connotations, and the act of transforming wool into yarn an analogy of sexual reproduction. In Robert's painting, however, this salacious symbolism is tempered by the presence of an attentive hound, whose collar indicates domestication and attests to the young lovers' romantic fidelity.

Robert develops his composition deftly within the confines of a round format, providing a great arching tree that follows the shape of the painting and encloses the figures beneath a gracefully enveloping bower. The effortless mastery with which Robert handles the unconventional format belies how unusual it is in the artist's oeuvre. Indeed, it seems likely that the present painting was originally *en suite* with two other paintings by Hubert Robert,

formerly in the collections of the Metropolitan Museum of Art, New York, that were sold in these rooms in 2012 (Christie's New York, 6 June 2012, lot 81). Those paintings, entitled *The Ruins* (fig. 1) and *The Old Bridge* (fig. 2), share the identical round format with the Desmarais painting and are the exact same size (between 82 and 83 cm. in diameter); they have complementary pastoral settings and subject matter and, indeed, carry identical frames. Nothing is known of the commission of any of these paintings or their intended destination, or how many paintings might have originally been included in the complete decorative scheme. Nor is there any indication of when the larger series might have been split up, but the two paintings formerly in the Met have been paired since at least 1926.

Like *The Ruins* and *The Old Bridge*, the figures in the present painting were almost certainly based on prototypes by François Boucher. Unlike *The Ruins*, in which the central figural group was lifted, more or less wholesale, from Boucher's painting *The Journey to Market*, the sources for our shepherd and shepherdess in Boucher's oeuvre have yet to be identified, but the types clearly derive from his work. Since Robert's first Salon appearance in 1767, the celebrated critic Denis Diderot had been critical of the artist's figure drawing, and Robert, apparently stung by the attacks, had tried to improve this particular skill by studying Boucher's figures, variations of which appear with some frequency in Robert's paintings after that date. Boucher and Robert collaborated in 1770 on a set of four decorative landscapes for the collector Bergeret de Frouville (the pictures are lost), and the older artist is known to have helped Robert improve his skills by giving him some of his own figure drawings to copy.

Although the Desmarais painting is not dated, the sophistication of its design and execution indicate that it is a mature work made well after Robert's return to Paris from Rome in 1765. The lightness of palette, sparkling evocation of sunlight, and thin and fluent rendering of the river landscape are highly comparable to the aforementioned *Old Bridge*. As the companion of that picture, *The Ruins*, is signed and dated 1777, it seems reasonable to assign the same approximate date to the Desmarais *pastorale*.



Fig. 1 Hubert Robert, *The Ruins*, 1717, oil on canvas, private collection



Fig. 2 Hubert Robert, *The Old Bridge*, oil on canvas, private collection



The Desmarais example





66



66



66



66



67



67



67



67



Drawing of upholstery design for a pair of marquise chairs. Design and embroidery by Lesage Interieurs for J.P. Molyneux Studio. Embroidery of flowers and ribbon appliqué on Antico Setificio Fabric.

66
**JACQUES-ALBERT SENAVER (LO,
 BELGIUM 1758-1823 PARIS)**

Four scenes: The porridge; The warm chestnuts; The card players; The Marmot showmen

bodycolor on vellum
 13 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in. (33.3 x 46 cm) each (4)
 \$4,000-6,000

67
**JACQUES-ALBERT SENAVER (LO,
 BELGIUM 1758-1823 PARIS)**

Four scenes: The hotel kitchen; Farmhouse interior; The dance to the musette player; The dance to the old player

bodycolor on vellum
 18 $\frac{1}{8}$ x 23 $\frac{3}{4}$ in. (40.6 x 60.3 cm) each (4)
 \$4,000-6,000

68
A PAIR OF LOUIS XVI STYLE WHITE-PAINTED AND PARCEL-GILT MARQUISES
 CIRCA 1900, FABRIC BY ANTICO SETIFICIO, EMBROIDERY BY LESAGE, SUPPLIED BY J.P. MOLYNEUX STUDIO

Covered in woven silk with custom hand embroidery of flowers, garlands and vermicelli, each with an embroidered throw pillow, with printed label *LAVANCHY S.A. LAUSANNE* numbered 129450 and 129451, respectively (2)
 \$7,000-10,000



68



69
**A PAIR OF LOUIS XVI ORMOLU
CANDLESTICKS**

CIRCA 1780, MOUNTED AS LAMPS, LAMP
SHADES BY BLANCHE P. FIELD, SUPPLIED
BY J.P. MOLYNEUX STUDIO

With grey silk shades
11¼ in. (28.5 cm.) high, excluding fitments (2)

\$2,000-3,000

PROVENANCE:

Acquired from Perrin, Paris, 1999.

69



70

**FRENCH, PROBABLY THIRD QUARTER
19TH CENTURY**

*A TERRACOTTA GROUP OF PUTTI ON A
ROCK*

On a giltwood base
16 in. (40.5 cm.) high, 16 in. (40.5 cm.) wide, 9 in.
(23 cm.) deep, including base

\$1,500-2,000

PROVENANCE:

Acquired from Kugel, Paris, 1986.

70



71



■71

A PAIR OF NORTH EUROPEAN ORMOLU CANDLESTICKS

LATE 18TH CENTURY, MOUNTED AS LAMPS, LAMP SHADES BY BLANCHE P. FIELD, SUPPLIED BY J.P. MOLYNEUX STUDIO

With silk shades, electrified
11½ in. (29 cm.) high, excluding fittings (2)

\$3,000-5,000

PROVENANCE:

Acquired from Perrin, Paris, 1999.

■72

A FRENCH MAHOGANY ÉTAGÈRE

20TH CENTURY, POSSIBLY INCORPORATING EARLIER ELEMENTS

With four shelves raised on caps and casters
35¾ in. (91 cm.) high, 37½ in. (95 cm.) wide, 17¼ in. (45 cm.) deep (2)

\$3,000-5,000

PROVENANCE:

Acquired from Carlton Hobbs, London, 1998.



72



73

■73

**A SILK DAMASK BUTTON-TUFTED
UPHOLSTERED SOFA**

MODERN, THE FABRIC BY RUBELLI,
SUPPLIED BY J.P. MOLYNEUX STUDIO

With four cut-velvet throw pillows
79 in. (200.5 cm.) long

\$1,500-2,500

■74

**A FAUX-TAPESTRY UPHOLSTERED
OTTOMAN**

MODERN, SUPPLIED BY J.P. MOLYNEUX
STUDIO

With a drawer to the base
19½ in. (49.5 cm.) high, 39½ in. (100.5 cm.) square

\$800-1,200



74



75

STUDIO OF NICOLAS DE LARGILLIERRE (PARIS 1656-1746)

A portrait of the artist before an easel, half-length

oil on canvas
32 $\frac{1}{8}$ x 26 $\frac{5}{8}$ in. (81.6 x 67.6 cm.)

\$30,000-50,000

PROVENANCE:

with Paul R. Kuhn Gallery, Vienna.
with Miethke Gallery, Vienna, from whom acquired by the following.
with Dominion Gallery, Montreal, by 1955, from whom acquired by the present owner on 5 November 1964 as Nicolas de Largillierre.

EXHIBITED:

Montreal, The Montreal Museum of Fine Arts, *Montreal Collects: The Last Decade*, 1-18 December 1966, no. 39, as Nicolas de Largillierre.
Montreal, The Montreal Museum of Fine Arts, *Largillierre and the Eighteenth-Century Portrait*, 19 September-15 November 1981, no. 2, as Nicolas de Largillierre.

LITERATURE:

T. von Frimmel, 'Ein Eigenbildnis des Nicolas de Largillierre', *Blätter für Gemäldekunde*, IV, p. 175, illustrated, as Nicolas de Largillierre.
G. de Lastic, "Largillière à Montréal," *Gazette des Beaux-Arts*, CII, 1983, p.37.
S. Wise and M. Warner, *French and British Paintings from 1600 to 1800 in The Art Institute of Chicago: A Catalogue of the Collection*, Chicago, 1996, p. 93, note 12.
T. Bajou in *Visages du Grand Siècles*, Paris, 1997, p. 118, note 32.
O. Zeder in *French Paintings from the Musée Fabre Montpellier*, Canberra, 2003, p. 171.



Fig. 1 Nicolas de Largillierre, *Self Portrait*, oil on canvas, The Art Institute of Chicago.

Largillierre portrayed himself frequently, in a variety of guises, and in numerous replicas and variations, including as Saint John the Baptist (c.1679, Geneva); in a monumental group portrait with the engraver Gérard Edelinck (c.1688, Chrysler Museum of Art, Norfolk); and in a large self-portrait with his wife and children (c.1704, Kunsthalle, Bremen), among others. The best-known of his self-portraits are three compositions from his mature years, each presenting the artist in his atelier, and all of which exist in several versions, workshop replicas and early copies. The earliest of these, signed and dated 1707 (prime version, National Gallery of Art, Washington), depicts the 51-year-old artist wearing a turban and silk dressing gown, seated in his studio with a portfolio in his lap and sculptures behind him. The second is a half-length of 1711 (prime version, Versailles; replicas in the museums of New Orleans and Lausanne), in which he holds a *porte-crayon* in one hand and gestures to a canvas on which he has begun sketching the Annunciation with the other. The third composition, dating to c. 1725, of which the present painting is an example, shows the artist around the age of 70, again holding a *porte-crayon* and standing before a blank canvas. Dressed in a blue velvet coat over a white linen shirt that is open at the neck, his ample powdered wig tied back with a black bow, the elderly master presents himself with a well-deserved self-confidence and bravura.

The status of the Desmarais painting has been much disputed. It was exhibited as autograph in the landmark monographic exhibition of Largillierre's works in the Montreal Museum of Art in 1981, and its attribution vigorously defended in the accompanying catalogue by Myra Nan Rosenfeld.

However, both Pierre Rosenberg and Georges de Lastic considered it a production of the artist's workshop. Other authors, including Olivier Rosenfeld and Susan Wise, have noted the conflicting opinions of Rosenfeld, Lastic and Rosenberg in their recent publications, but maintained a cautious neutrality in neither accepting nor firmly rejecting an attribution to the artist. The degree of Largillierre's personal participation in the creation of the present painting remains difficult to assess with confidence, but it stands as a captivating image of considerable quality.

The finest version of the composition, and certainly Largillierre's prime original, was acquired in 1987 by the Art Institute of Chicago (fig. 1). Its refined and masterly handling of paint and radiant lighting effects, the subtle modeling of flesh, delicate rendering of hair and vivid and lifelike capturing of expression represent Largillierre at the peak of his powers and surpass the more pedestrian handling of the Desmarais version. However, it should be noted that three other versions of the composition which can convincingly lay claim to being autograph, and are generally accepted as such – one, formerly in the collection of Georges de Lastic and signed and dated '1726' on the reverse of the original canvas; another acquired by the painter François-Xavier Fabre for his museum in Montpellier in 1830; and a third, painted for the Grand Duke of Tuscany, which is inscribed and dated '1729' on the canvas reverse and hangs today in the Vasari Corridor at the Galleria degli Uffizi, Florence – seem in no significant measure superior in execution to the present painting.





76

HUBERT ROBERT (PARIS 1733-1808)

A Roman capriccio with a ruined rotunda

signed and dated in brown ink 'H. Robert / Romae 1759' (lower right)
 graphite, pen and black ink, watercolor, watermark fleur de lis in shield with crown
 19¾ x 23¼ in. (50.2 x 60 cm) (oval)

\$10,000-15,000

PROVENANCE:

Anonymous sale; Palais Galliera, Paris, 26 November 1975, lot A.

Under the influence of Giovanni Paolo Panini, Robert developed his own interpretation of the Roman architectural *capriccio* and for his mastery of the genre was famously dubbed by Denis Diderot as 'Robert des ruines'. In

this large watercolor, the artist chose an oval format in order to enhance the monumentality of the tholos, the round temple surrounded by a colonnade. It is a recurrent motif in Robert's work, likely modeled upon the famous rotunda known as Temple of Vesta at Tivoli, which fascinated other French artists working in Rome at the same time. In his *Gypsies in the Temple of Vesta* of 1760, for instance, Fragonard adopted a similar oval format and the same architectural setting, with figures gathered in the temple around a fire (Private collection, Paris; see *J. H. Fragonard e H. Robert a Roma*, exhib. cat., Roma, Villa Medici, 1991, cat. 112a, ill.). While Fragonard was drawn to the representation of human life and anecdotal narratives, Robert approached the scene more from an archaeological point of view, exemplified by his attention to the architectural details of the tholos: the coffers on the vault, the mural decorations and the Corinthian capitals.

The detailed observation of Roman architecture seen in this work, signed and dated 1759, is comparable to Hubert's ovals *Roman Capriccio with the Dioscuri and Bernini's colonnade* in the Horvitz Collection and *Equestrian Statue of Marcus Aurelius* in the Lehman Collection at the Metropolitan Museum of Art (inv. 1975.1.693; both illustrated in M. Morgan Grasselli, *Hubert Robert*, exhib. cat., Paris, Musée du Louvre, and Washington, D.C., National Gallery of Art, 2016, p. 14, fig. 2 and no. 22).

■77

**A LOUIS XVI ORMOLU-MOUNTED AND BRASS-INLAID
MAHOGANY TABLE A ECRIRE**

BY ADAM WEISWEILER, CIRCA 1785

The oval white and grey marble top above two drawers, the lower fitted with
a hinged writing rest and flanked by two pairs of hinged compartments,
stamped *A WEISWEILER*

31¾ in. (81 cm.) high, 29¼ in. (74 cm) wide, 19¾ in. (50 cm.) deep

\$20,000-40,000

PROVENANCE:

The Soos Collection (according to the dealer invoice).
Acquired from Segoura, Paris, 1998.

Adam Weisweiler, *maître* in 1778.





78

**ATTRIBUTED TO MARGUERITE GÉRARD (GRASSE 1761-1837
PARIS)**

Portrait of a gentleman, half-length, with a letter

signed 'Mlle / Gerard' (lower center)

oil on panel

12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (32.8 x 24.2 cm.)

\$40,000-60,000

PROVENANCE:

with Didier Aaron, Paris, 1999, from whom acquired by Paul Desmarais.

Although Marguerite Gérard, Fragonard's talented sister-in-law, was a prolific portraitist as well as an admired genre painter, the present painting is of unusual format for the artist. Gérard specialized in very small-scale, full-length portraits on postcard-sized wooden panels, whereas this beautiful painting of a handsome and dashing young man seated at his desk, who turns away from writing a note, is comparatively large and of half-length format. Judging from the sitter's clothing and hairstyle, the painting must date from around 1795-1800. Although it does not appear in the literature on the artist, the portrait is clearly signed 'Mlle Gerard' at the bottom center (on the desk) - a signature which appears in identical form on many of her small portraits - and its refined and luminous handling is characteristic of Gérard's finest works.





Details of the maker's mark and the château brands

■79

AN EMPIRE ORMOLU-MOUNTED MAHOGANY AND TERRE DE LAVE ENAMELED GUERIDON

THE BASE BY PIERRE-BENOIT MARCION, CIRCA 1810, THE TERRE DE LAVE ENAMELED TOP ATTRIBUTED TO JACQUES-IGNACE HITTORFF, CIRCA 1833-38

The circular top decorated with an inner border of butterfly roundels within a wreath and an outer border with birds on a paneled tripartite base with dolphin angles flanking anthemion mounts on a confirming plinth with recessed castors, the underside stamped P MARCION twice, ST.C twice, TH, and an oval crown over three fleurs de lys, stencil ST. 64 and ST. 103, the top stenciled HACHETTE ET COMP./ RUE COQUENARD NO 40 PARIS 30½ in. (78 cm.) high, 32¼ in. (82 cm.) diameter

\$30,000-50,000

PROVENANCE:

The Palais des Tuileries, circa 1815-30 (the base).
The Chateau de St. Cloud, circa 1852-70 (the base).
Anonymous Sale; Sotheby's, London, 13 December 1974, lot 213.
Acquired from Steinitz, Paris.

This striking guéridon with its jewel-like enameled top richly decorated with birds and butterflies and its ormolu-mounted mahogany base reflects the taste for both innovation and luxurious materials in the Royal and Imperial French courts. The use of *terre de lave*, 'volcanic stone' in France dates back to the early 13th century when it was used in building construction. Easily cut and incredibly durable, its first use as a base for enameling appeared in the late 18th century but it wasn't until 40 years later, when under the direction and tireless promotion of the architect-designer Jacques-Ignace Hittorff (1792-1867), that this material became popular.

One of France's leading architect designers from the Restauration through the end of the French monarchy, Hittorff's work was largely anchored in the Neo-classical aesthetic. This was almost certainly a result of his early work

as a draftsman for one of the Napoleonic era's most influential designers, Charles Percier (1764-1838) who with Pierre Fontaine wrote *Recueil de decorations intérieures* (1801-1812) which became the template for the Empire style. Hittorff was named government architect in 1818 and his influence soon reached as far as the perception of the Bourbon monarchy itself. From 1819-30, Hittorff collaborated with François-Joseph Leconte to direct Royal entertainments and also designed the backdrops for court ceremonies.

It is unclear when Hittorff's interest in *terre de lave* began but his collaboration with Pierre Hachette in the founding of Hachette et Cie gave him the ideal platform to promote its use. The process of enameling *terre de lave* so it appeared almost painted had been given to them by Hachette's father-in-law, Ferdinand Mortelet (1774-1844), who had developed this technique. As director of design for Hachette et Cie from 1833-38, Hittorff was a tireless evangelist for its use. It was not only for table tops but for a variety of household furnishings such as chimneypieces, candelabra and panels. Hittorff's surviving designs are now in the collection of Cologne University and include one for a top with identical bands of butterflies and birds within the same anthemion tracery (M. Kiene and D. Vanzanten, *Die Alben Von Jakob Ignaz Hittorff*, Cologne, 2018, p.98).

However, it was the table tops that Hittorff specifically used to target influential potential clients including various members of the European monarchy which he hoped would then lead to significant architectural commissions. Hittorff sent tabletops to Prince Wilhelm Friedrich of Prussia, later Emperor Wilhelm I of Germany, for his Palace in Berlin in 1833 and another in 1836 to Leopold I, the King of Belgium. The director of Sèvres, Alexandre Brongniart was also targeted and was offered a panel for his Ceramics museum, now the Musée National de Ceramique, which is mentioned in an 1834 letter (D. Alcouffe et al., *Un Age D'or Des Arts Decoratifs*, 1814-1848, exhibition catalogue, Paris, 1991, pp.296-7).

These table tops were incredibly expensive to produce—the design for the tabletop that closely relates to the present guéridon had a factory price of 2200 Francs (*Ibid*, p.98)—so not surprisingly only a small handful are known to have survived. The tables delivered to Prince Wilhelm Friedrich and Leopold I are only known through contemporary documentation but closely related examples to as yet unknown beneficiaries include one sold anonymously at Christie's, Monaco, 7 December 1985, lot 51 and another with identical bands of birds and butterflies was sold anonymously at Sotheby's, Paris, 5 July 2001, lot 99 and is now in the collection of the Chrysler Museum, Norfolk, Virginia (2001.21). A third table of less complicated design was offered anonymously at Christophe Joron-Derem, Drouot, Paris, 16 October 2011, lot 175.

PIERRE-BENOIT MARCION (1769-1840)

Pierre-Benoit Marcion was one of the principal ébénistes for the Emperor Napoleon I, second only to the renowned Jacob-Desmalter. Marcion opened his atelier in 1798 and by 1805 had supplied a variety of furniture to the Imperial Garde Meuble. His first significant commission was in 1808 for the Palais du Trianon and was followed by others for Compiègne, Fontainebleau and Rambouillet. In an 1816 audit of the Garde Meuble after the fall of Napoleon, Marcion's work was singled out as one who '...makes furniture of the utmost perfection..'

Marcion's role as one of the predominant suppliers for the Imperial Garde Meuble and the presence of two Royal chateau brands, the Palais du Tuileries which dates from 1815-30 and the Château de St. Cloud which dates from 1852-70, indicate that is that it was almost certainly part of an Imperial commission and then continued to be in Royal and Imperial collections until as late as 1870. Although it is unknown when the beautifully enameled *terre de lave* top was placed on the guéridon, Hittorff's previous ties with the French Royal family combined with his passion to place these table tops among the European monarchy leaves an intriguing possibility that Hittorff arranged for this luxurious replacement during his tenure at Hachette et Cie.





80

6 of the 19 watercolors illustrated

FRENCH SCHOOL, EARLY 19TH CENTURY

A suite of nineteen mythological watercolors

Comprising: *Cupid riding in a chariot pulled by two tigresses* (i); *Mythological scene* (ii); *Goddess riding in a chariot pulled by two winged cupids* (iii); *Cupid pulled by a lion preceded by an old warrior* (iv); *Triumphant Cupid in a chariot preceded by a griffon* (v); *Cupid in a chariot pulled by two griffons* (vi); *Cupid riding in a chariot pulled by two lions* (vii); *Cupid in a chariot pulled by two deer* (viii); *Cupid in a chariot pulled by two goats* (ix); *Dionysus in a chariot pulled by two fauns* (x); *Abundance in a chariot pulled by snakes* (xi); *Night on a chariot pulled by two horses* (xii); *Amphitrite* (xiii); *Magnanimous Love* (xiv); *Europa and the Bull* (xv); *Man and Woman* (xvi); *Pompeian Fantasies: Drunken Dionysus* (xvii); *Pompeian Fantasies: Drunken Dionysus* (xviii); *Diana and Endymion* (xix) watercolor and gouache
 14¾ x 21 in. (37.5 x 53.3 cm) (i-xiv, largest); 14¼ x 17⅞ in. (36.2 x 45.4 cm) (xv);
 12¼ x 10 in. (31.1 x 25.4 cm) (xvi); 14⅞ x 20¼ in. (35.9 x 51.4 cm) (xvii); 14 x 19¼
 in. (35.6 x 48.9 cm) (xviii); 13 x 20¾ in. (33 x 52.7 cm) (xix) (19)

\$6,000-8,000

PROVENANCE:

with Kenneth Neame Ltd., London, where acquired by the present owner, 7 June 1985.



81

81
A GROUP OF TEN ITALIAN MARBLE RELIEF PORTRAITS
 THE RELIEFS 18TH/19TH CENTURY

Depicting emperors and empresses in *siena* marble, the marble ground and ormolu-mounted frames later
 1 1/4 in. (30 cm.) diameter, 2 1/2 in. (6.5 cm.) deep

\$7,000-9,000

PROVENANCE:
 Acquired from Craig Carrington, Gloucestershire, 1995.

82
TWO ITALIAN GRAND TOUR ORMOLU-MOUNTED MARBLE AND
ALABASTRO FIORITO MINIATURE BASINS
 19TH CENTURY

Each body centered with a lion mask, on paw feet, the marble and porphyry plinths probably later
 2 1/8 in. (5.5 cm.) high, 6 1/4 in. (16 cm.) wide, 2 5/8 in. (6.5 cm.) deep, the larger (2)

\$1,500-2,500

PROVENANCE:
 The Collection of Henry Clarke; Christie's, Monaco, 20 June 1998, lot 287.



82





83

83

A PAIR OF LATE LOUIS XV ORMOLU TWIN-BRANCH WALL-LIGHTS

CIRCA 1765, LAMP SHADES BY BLANCHE P. FIELD, SUPPLIED BY J.P. MOLYNEUX STUDIO

The scrolling arms with a lion's head between, surmounted by a Neoclassical vase, drilled for electricity

16¼ in. (41 cm.) high, 11½ in. (29 cm.) wide

(2)

\$5,000-8,000

PROVENANCE:

Acquired from Mallett, London, 1999.

84

A PAIR OF CHARLES X MAHOGANY AND EBONIZED FRUITWOOD-INLAID FAUTEUILS

BY JEAN-JACQUES WERNER, CIRCA 1825

Covered in woven horsehair, stamped *JJ WERNER*

(2)

\$5,000-8,000

PROVENANCE:

Acquired from Renoncourt, Paris, 1989.

Jean-Jacques Werner (1791-1849), *DÉCORATEUR ET FABRICANT DES MEUBLES*, was recorded working at number 126, Rue de Grenelle, Paris.



84





A LATE LOUIS XVI ORMOLU-MOUNTED BURR YEW, MAHOGANY AND WEDGWOOD JASPERWARE GUERIDON BY ADAM WEISWEILER AND ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1787-90

The circular top inset with a central roundel depicting the *Altar of Love* surrounded by the signs of the Zodiac, the underside with chalk 93, paper label with ink 93 and painted inventory, 1991.91.1, the plaques stamped WEDGWOOD to the reverse
30 in. (76 cm.) high, 16¼ in. (32.5 cm.) diameter

\$70,000-100,000

PROVENANCE:

Anonymous Sale; Sotheby's, Monaco, 23 June 1976, lot 175.
Ader Picard Tajan, Monaco, 17 March 1988, lot 95.
The Collection of Roberto Polo; Ader Tajan, Paris, 7 November 1991, lot 134.

Adam Weisweiler, *maître* in 1778.

This rare and elegant gueridon epitomizes the fashionable à l'antique style of the last years of the *ancien régime*, promoted by the influential *marchand-mercier* Dominique Daguerre. It can perhaps be identified with the table given by Madame du Barry as a New Year's present in 1792 to her friend the duc de Brissac, described as follows in a bill of 31 December 1791 from Daguerre and his partner Lignereux:

Item une petite table ronde forme de guéridon en racine de bois d'acajou poli sur trois pieds doubles en bronze doré façon de bambous avec entrejambe à tablettes et camé de porcelaine ornant la tablette supérieur prisee trois cent francs, cy....300 (reprinted in P. Lemonnier, *Weisweiler*, Paris, 1983, p. 162).

An even more precise description of the table, specifically mentioning the plaques of the signs of the zodiac on the top, is found in a 1794 inventory of the contents of the Duc de Brissac's *hôtel* on the rue de Grenelle by the *marchand-mercier* Julliot as follows:

...table ronde en bois de racine enrichie dans le milieu d'un camée à figures et douze medallions de zodiaque avec pannaux à glaces sur trépiéd à pieds de biche en bronze à double balustre.

DAGUERRE AND THE TASTE FOR WEDGWOOD

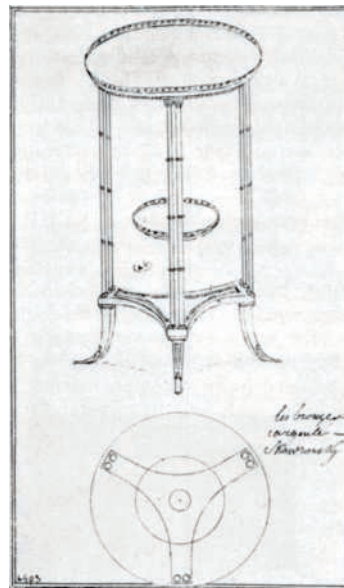
It is probable that Daguerre was responsible for the design and marketing for this model of table, which continued the tradition of furniture mounted with Sèvres porcelain plaques as pioneered by Simon-Philippe Poirier in the 1760's, and also reflects the taste for inlaid tablets and medallions influenced by Robert Adam's 'antique' or 'Etruscan' style. The dealer Granchez of 'Au Petit Dunkerque' introduced Wedgwood and Bentley's cameo tablets to France, and from 1787 Daguerre was Wedgwood's representative in Paris. It was in the same year that Sir William Eden, the British minister plenipotentiary in Paris, was to inform Wedgwood that his 'Figures *En Relief* are far beyond anything that has been attempted anywhere'.

The simulated bamboo legs coupled with the triangular form of the stretcher are derived from Weisweiler's model for a *guéridon à double colonnettes*, a preparatory drawing for which is in the Musée des Arts Décoratifs, Paris (illustrated here). The drawing is annotated '*les bronzes argentés S. Kawrovsky*'. Comte Skavronsky was the Russian ambassador to Naples (P. Lemonnier, *op.cit.*, pp. 97, 90.) Also illustrated here is a drawing for a table of differing design, but whose top clearly incorporates a group of small medallions, almost certainly of the signs of the zodiac as on the Desmarais gueridon. Other known examples of this model are stamped Weisweiler, indicating that this type of gueridon was probably made exclusively by him and marketed by Daguerre.

Although Weisweiler and Daguerre produced several versions of this model incorporating jasperware medallions, examples incorporating the signs of zodiac are particularly rare, the recorded examples comprising one in the Hermitage Museum, St. Petersburg; one sold Christie's, London, 1 July 1976, lot 64; one from the collection of Lady Magnus-Allcroft (acquired before 1914), sold Christie's, London, 10 June 1993, lot 26 (£73,000); and one with French and Company, New York, 1920, which could conceivably be the same as the gueridon offered here or that sold in 1976. A further magnificent secretaire with doors inset with signs of the zodiac was delivered by Daguerre to the Prince de Salm for his *hôtel* in Paris (now the Palais de la Légion d'Honneur), subsequently sold in these Rooms, 11 December 2014, lot 37 (\$905,000).



Drawing for a table with a similar top
Reserved rights



Design for 'guéridon à double colonnettes'
Reserved rights





86



86
A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE FIGURES
 EARLY 19TH CENTURY, ORIGINALLY HOLDING DIFFERENT ELEMENTS

Fortuna with a cornucopia, Chronos with a scythe, each figure later fitted with a flaming torch
 32 in. (81.5 cm.) high, the larger (2)

\$8,000-12,000

PROVENANCE:
 Acquired from Steinitz, Paris, 1985.

87
A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE FOUR-LIGHT CANDELABRA
 CIRCA 1810

21½ in. (54.5 cm) high

\$5,000-8,000

(2)



87



Detail of obverse, the clock face with the days of the week

88

A DIRECTOIRE ORMOLU AND PATINATED-BRONZE DOUBLE-SIDED PORTICO CLOCK
 CIRCA 1795, THE DIALS BY DUBUISSON, THE CASE POSSIBLY BY PIERRE-PHILIPPE THOMIRE

One dial displaying months of the year, the other days of the week
 18¼ in. (46.5 cm.) high, 10¾ in. (27.5 cm.) wide, 6¼ in. (16 cm.) deep

\$12,000-18,000

PROVENANCE:

Acquired from Bernard Steinitz, Paris, 1985.

Etienne Gobin, known as Dubuisson (d. circa 1822), watch and clock enameler, worked at Chantilly and Sèvres as a flower painter. He is later recorded in the rue de la Huchette in the 1790s before moving to rue de la Calandre around 1812.

The superb bronzes of this unusual double-sided clock can possibly be attributed to Pierre-Philippe Thomire (1751-1843), the foremost *bronzier* of the end of the *ancien régime* and the Empire period. Two remarkable *brûle-parfums* attributed to Thomire, one in the British Royal Collection, Windsor Castle (in the State Dining Room), and one sold from the Wildenstein Collection, Christie's, London, 14 December 2005, lot 73, feature the same distinctive mounts of two snarling dogs flanking a cockerel (perhaps emblematic of France confronting its enemies in the Napoleonic wars), while Bacchic goats also feature frequently in Thomire's *oeuvre*.



■89

**A LOUIS XVI GILTWOOD AND BRONZE-PAINTED CARTEL
CLOCK AND BAROMETER**

LATE 18TH CENTURY, PROBABLY NORTH ITALIAN

The clock surmounted by Apollo among the clouds strumming a lyre with two musical followers, the barometer featuring Diana accompanied by Acteon in the midst of turning into a stag, her hound and a nymph, each upper section supported by two attendants amidst a swag on pediments featuring a classical mask

45 in. (114.5 cm.) high, 20 in. (51 cm.) wide

(2)

\$20,000-30,000

PROVENANCE:

Acquired from William Redford, London, 1985.



A GERMAN BRASS-MOUNTED MAHOGANY ARMCHAIR

BY DAVID ROENTGEN AND PROBABLY SUPPLIED BY JOHANN GOTTLIEB FROST, THE MOUNTS ATTRIBUTED TO FRANÇOIS REMOND, CIRCA 1790

The back with a caduceus above a leather loose cushion, the seat frame with black chalk 56008

\$30,000-50,000

PROVENANCE:

Acquired from Aveline, Paris, 1999.

David Roentgen (1843-1807), *maître* in 1780, *Ébéniste-mécanicien* to Louis XVI and Marie Antoinette.

Johann Gottlieb Frost (1746-1814), *maître* in 1785.

François Rémond (c.1747-1812), *maître doreur* in 1744.

This elegant chair was produced using the finest mahogany embellished with superb ormolu-mounts; the richly carved tablet back decorated with Hermes' caduceus is a perfect example of the bold Neoclassical style developed and employed by the German cabinet-maker David Roentgen following the establishment of his Paris operation in 1780. It is related to a group of chairs, designed by Roentgen and delivered around 1785 by the *ébéniste* Johann Gottlieb Frost, which are all close variants of this design.

The son of Abraham (1711-1793), David Roentgen was one of the greatest cabinet-makers of his time. He joined his father's Neuwied workshop in 1757, eventually taking over in 1772 when he continued to develop the business in both the local German market and abroad. In 1774, Roentgen visited Paris and was exposed to the new Neoclassical style then evolving from the *gout grec* of the preceding decade, which had an immense impact on the forms and decoration of the works he produced. It is thought that his association with the *ciseleur-doreur* François Rémond dates to this visit; Rémond supplied much ormolu to the Roentgen workshop in the

ensuing years, including some of the spectacular mounts for the furniture Roentgen supplied to Catherine the Great. In 1779, Roentgen was awarded the titles of *Ébéniste-mécanicien* to Louis XVI and Marie-Antoinette (dual titles, separately awarded, for both King and Queen), to whom he supplied spectacular mechanical furniture; the only previous holder having been great *ébéniste* François Oeben. Roentgen was finally elected *maître* in 1780, allowing him to establish his own Parisian operation and he appointed Frost as his Parisian representative. In 1785 Roentgen withdrew from Paris and Frost announced that he had acquired Roentgen's Paris business, however, a strong link with Neuwied was apparently maintained, and it is probable Frost continued to import significant amounts of stock from Neuwied before ceasing to trade in 1789.

A side chair of this design sold anonymously at Christie's, London, 20 May 2015, and a pair of armchairs from the Collection of Juan de Beistegui sold Christie's, Paris, 10 September 2018, lot 4. One armchair from this group, similarly mounted, but lacking the serpents to the back-rest while retaining the central staff, was sold anonymously at Christie's, London 12 December 1996, lot 212, and subsequently included in the seminal 2012 Roentgen exhibition at The Metropolitan Museum of Arts, New York.

COMPARATIVE LITERATURE:

J.-M., Greber, *Abraham und David Roentgen, Möbel für Europa*, Starnberg, 1980, p. 255.

D. Ledoux-Lebard, *Le Mobilier Français du XIXe siècle*, Paris, 1989, p. 160.

D. Fabian, *Abraham und David Roentgen*, Munich, 1996, p. 235, no. 507.

W. Koeppe, exhibition catalogue, *Extravagant Inventions: The Princely Furniture of the Roentgens*, The Metropolitan Museum of Art, New York, Oct. 2012 – Jan. 2013, p. 178, no. 53.





■91

**A LOUIS XVI ORMOLU-MOUNTED MAHOGANY CONSOLE
DESSERTER**

BY CLAUDE-CHARLES SAUNIER, CIRCA 1780

The later marble top above a central frieze drawer flanked by sprung corner cupboards, stamped *C.C. Saunier* to both back corners of the top 35½ in. (90 cm.) high, 65 in. (165 cm.) wide, 20 in. (51 cm.) deep

\$20,000-30,000

PROVENANCE:

Acquired from Perrin, Paris, 1985.

Claude-Charles Saunier, *maître* in 1752.

Descending from a family of *ébénistes*, Saunier received his *maîtrise* in 1752 and worked in the atelier of his father, Jean-Charles, in 1757, which was located in the rue Faubourg Saint-Antoine. Claude-Charles briefly continued to work in the Louis XV style but then rapidly adopted the Neoclassic designs of the transitional and Louis XVI periods for which he is now renowned. Saunier's success was not confined to France and his reputation reached London through his work for the *marchand-mercier* Dominique Daguerre.





■92

A PAIR OF EMPIRE ORMOLU AND PATINATED-BRONZE TEN-LIGHT CANDELABRA

AFTER A DESIGN BY CHARLES PERCIER, CIRCA 1810

Each in the form of a winged Victory holding aloft a flaming wreath, together with a pair of 20th century ormolu-mounted mahogany pedestals

49½ in. (126 cm.) high, excluding fitments (4)

\$50,000-80,000

PROVENANCE:

Acquired from Renoncourt, Paris, 1985.

These spectacular candelabra, in the form of winged figures of Nike or Victory, are comparable in design to a drawing for similar candelabra by the architect Charles Percier as part of a commission to furnish Empress Josephine's bedroom at the Château de Saint Cloud, illustrated in M. L. Myers, *French Architectural and Ornament Drawings of the Eighteenth Century*, New York, 1991, pp. 157-160, cat. 98a.

This model is particularly associated with the work of Pierre-Philippe Thomire, the most famous *bronzier* of the Empire period who supplied extensive amounts of *bronzes d'ameublement* for Napoleon's royal residences. Examples of this model by Thomire are in the Metropolitan Museum of Art, New York and in a private collection, Bayreuth, and illustrated in H. Ottomeyer, P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 328, figs. 5.2.2 and 5.2.4.



Design for a related candelabrum by Percier and Fontaine supplied to Empress Josephine for Saint-Cloud







93

93

A NEAR PAIR OF FRENCH GILT BRASS BOUILLOTTE LAMPS

LATE 19TH/20TH CENTURY

Each with adjustable *tôle* shade and on modern giltwood bases, one lacking finial, traces of earlier silvering, electrified

28 in. (71.5 cm.) high, overall (2)

\$2,000-3,000

PROVENANCE:

Acquired from Mallett, London, 1999.

■94

A FRENCH MAHOGANY BUREAU PLAT
20TH CENTURY, POSSIBLY
INCORPORATING EARLIER ELEMENTS

The rectangular top inset with tooled leather over three drawers, the right drawer fitted with a *coffre fort*

29½ in. (75 cm.) high, 63½ in. (161.5 cm.) wide, 31½ in. (80 cm.) deep

\$7,000-10,000

PROVENANCE:

Acquired from Steinitz, Paris.



94



95

GEORGE STUBBS (LIVERPOOL 1724-1806 LONDON)

Portrait of a gentleman, full-length, preparing to shoot

signed 'Geo Stubbs / pinxit 1776' (lower center)

oil on canvas

40 x 50¼ in. (101.6 x 127.7 cm.)

\$15,000-20,000

This canvas dates to 1776, at around the time that George Stubbs was engaged in producing a narrative sequence of four paintings of middle-class sportsmen that begins with *Two Gentlemen Going a Shooting*, with a *View of Creswell Crags*, *Taken on the Spot* and ends with *A Repose after Shooting* (exhibited 1767-70; New Haven, CT, Yale Center for British Art). In the present painting, the attitude of the pointer, 'pointing' towards the game, bears a striking resemblance to Stubbs' two versions of *The Spanish Pointer*, dating to circa 1766 (Munich, Neue Pinakothek; and private collection), his *Portraits of Two Hounds belonging to the late Duke of Richmond*, now untraced and known only through an engraving by the artist published in 1788, and his portrait of *Phillis*, a *Pointer of Lord Clermont's*, dated 1772 (Leeds, Leeds Museums and Galleries), after which Stubbs produced an octagonal enamel on copper three years later in 1775 (location unknown).

We are grateful to Alex Kidson, Brian Allen and David Fuller for endorsing the attribution to George Stubbs on the basis of photographs.

NICOLAS-BERNARD LÉPICIÉ (PARIS 1735-1784)*La politesse intéressée*

signed and dated 'Lépicie- 1772' (lower center)

oil on panel

16½ x 13 in. (41.9 x 33 in.), including additions of approximately ½ in. at top and bottom

\$30,000-50,000

PROVENANCE:

with Maurice Segoura, Paris, 1997, where acquired by Paul Desmarais.

Lépicie's parents were both engravers, and his father was highly successful and prominent in his field. The young Lépicie trained to be a printmaker under his father's tutelage before enrolling as a pupil of the History painter, Carle Vanloo. He eventually won the second prize in the Prix de Rome (although he never made the trip to Italy), was received into the Academy as a full member in 1769, and rapidly rose through its ranks to become a full professor in 1777. His success was due more to the influence of his father than his talents as a History painter, however, and despite receiving numerous prestigious commissions, the paintings he produced were largely uninspired exercises in the newly fashionable neoclassical manner of Vien. 'What inexplicable folly,' asked the anonymous author of his obituary, 'made him seek grand commissions of historical subjects?'

Although he exhibited regularly, it was only with the Paris Salon of 1773 that Lépicie discovered his real métier: charming and often amusing genre paintings in the style of the 17th-century Dutch masters. His major entry in the exhibition that year was a huge painting of a subject from national history, *St. Louis Dispensing Justice* (now lost) that had been painted for the École Militaire, but the great successes of the Salon were two of his first endeavors in the field of genre painting: *Le Lever de Fanchon* (Musée de l'hôtel Sandelin, Saint-Omer), and the present painting. *Le Lever de Fanchon*, which depicts a maid getting out of bed while pulling on her stockings (fig. 1), was startling in its candid realism and remains Lépicie's single most celebrated work.

The present painting, which is signed and dated '1772', was exhibited under the title *La politesse intéressée* ('Self-Interested Courtesy'). A young workman - perhaps a porter - sits on some quarried rocks in a rustic interior

preparing to eat his lunch. Holding a paring knife in one hand and a loaf of bread in the other, the boy smiles down upon a small dog - which sports a surprisingly frilly pink-ribbon collar-- that sits upright, politely begging for a piece of food. Lépicie depicts the amusing scene with the greatest care: closely observing the textures of various fabrics, flesh and fur and the fall of gently filtered afternoon light with dazzling naturalism. Lépicie's narrow palette of silver, mocha and chocolate brown is harmonious and especially elegant in its subtlety, a palette that made his works popular with late 18th-century French collectors drawn to the fashionable 'goût hollandais'. The painting inspired critics to compare Lépicie to David Teniers (1610-1690), but it shares as much with the rustic genre interiors of Greuze and Chardin as with the 'petites maîtres' of the north; indeed, the artist was particularly attracted to the genre scenes of Chardin, whose works he knew intimately since his father had been Chardin's favorite engraver.

Lépicie's embrace of genre painting earned him a critical enthusiasm he had not previously enjoyed. In his review of the 1773 Salon, Bachaumont praised the present picture unreservedly: 'This painting bolsters Lépicie's reputation more than do his History paintings. It is natural. One might say that in the painting entitled *La politesse intéressée* he has aimed at being epigrammatic; it depicts a dog that is bowing courteously in order to get some of the bread his master is holding. The latter is a rustic figure, a porter who through good sense lacks a rascally girlfriend. For the rest, the painting is done in pleasing colors.' *La politesse intéressée* also invited the first comparison of Lépicie's work to that of northern painters of the previous century from the anonymous critic for *L'Avant-coureur* who, in his Salon review wrote, 'One takes pleasure in noting in this picture, as in several others by the same artist, those truths of Nature so well expressed that are so valued in Flemish painting.'

After his success in the 1773 Salon, Lépicie gradually abandoned History painting almost entirely in favor of genre painting. Without resorting to moralizing, his warm-hearted and often gentle depictions of peasants, workers, and other rustic or 'popular' types were in keeping with the ideas of Rousseau and the more advanced philosophical trends of the day, but also, apparently, reflected his personal character. Pious and modest, the artist gave generously to the poor and, in his later years, took to dressing in monk's robes.

The ornate frame bears the title 'Bassesses de Zizi' ('The Servility of Zizi'), a title which names the dog and may allude to a play or popular story. This title is certainly of later vintage as it does not appear in the Salon *livret* or contemporary reviews.



Fig. 1 Nicolas Bernard Lépicie, *Le Lever de Fanchon*, oil on canvas, Musée de l'hôtel Sandelin, Saint-Omer.





97



98



99



97

**A LATE REGENCY ORMOLU-MOUNTED
MAHOGANY INK STAND**

CIRCA 1820

With cut glass ink pots, possibly originally
ebonized
8¼ in. (21 cm.) high, 17½ in. (44.5 cm.) wide, 13 in.
(33 cm.) deep (4)
\$2,000-3,000

98

**A PAIR OF FRENCH ORMOLU AND
PATINATED-BRONZE CANDLESTICKS**
MID-19TH CENTURY

The grenadier helmets removing to reveal a candle
socket
14¼ in. (36 cm.) high (2)
\$3,000-5,000

PROVENANCE:
Acquired from Etienne Levy, Paris, 1986.



100

99

**A PAIR OF REGENCY MAHOGANY
LIBRARY ARMCHAIRS**

CIRCA 1800

With green leather upholstery, raised on brass
casters (2)
\$5,000-8,000

PROVENANCE:
Acquired from Ronald Phillips Ltd., London, 1999.

100

**A PAIR OF NORTH EUROPEAN ORMOLU,
MAHOGANY AND CUT-GLASS FOUR-
LIGHT CANDELABRA**

SECOND HALF 19TH CENTURY

Each surmounted by an eagle finial, with
applied brass stepped plinth, restorations and
replacements to the glass
34 in. (86.5 cm.) high, 17 in. (43 cm.) wide (2)
\$2,000-3,000

PROVENANCE:
Acquired from Aveline, Paris, 1989.

101

**A PAIR OF FRENCH ORMOLU-MOUNTED
MAHOGANY PEDESTALS**

20TH CENTURY

39 in. (99 cm.) high, 14 in. (35.5 cm.) wide, 13¾ in.
(35 cm.) deep (2)
\$3,000-5,000

PROVENANCE:
Acquired from Aveline, Paris, 1989.



101



102

■102

A FRENCH ORMOLU AND TOLE-PEINTE SIX-LIGHT CHANDELIER

20TH CENTURY, LAMP SHADES BY BLANCHE P. FIELD, SUPPLIED BY J.P. MOLYNEUX STUDIO

With sphinx mounts above eagle arms, with six silk shades, electrified
37 in. (94 cm.) high, 21½ in. (54.5 cm.) diameter

\$3,000-5,000

PROVENANCE:

Acquired from Lecoules, Paris, 1991.

■103

A SET OF FOUR DIRECTOIRE MAHOGANY CHAISES

ATTRIBUTED TO GEORGES JACOB, CIRCA 1795

One with spurious stamp G*IACOB

(4)

\$3,000-5,000

PROVENANCE:

Palais Galliera, Paris, 9 December 1961, lot 75.
Anonymous sale; Christie's, New York, 26 October 1994, lot 94.
Anonymous sale; Christie's, New York, 21 October 1997, lot 296.
Anonymous sale; Sotheby's, New York, 25 April 1998, lot 386.

Georges Jacob, *maitre* in 1765.



103



■104

A LOUIS XVI SOLID MAHOGANY COMMODOE

CIRCA 1785

With white and grey veined marble top and fluted outset rounded corners flanking three drawers, later escutcheons

35 in. (89 cm.) high, 52¾ in. (134 cm.) wide, 25½ in. (65 cm.) deep

\$25,000-40,000

PROVENANCE:

Acquired from Steinitz, Paris, 1987 (with the matching secrétaire à abattant, lot 105).

This commode and the following secrétaire, created *en suite* to each other, are distinctive with their lavish use of solid mahogany and elegance of construction, typical of the quality of furniture produced in the main port cities of the Atlantic coast of France, such as Nantes and Bordeaux. As the very best *indigènes* woods were available in these busy ports, pieces produced there, often referred to as *meubles de port*, highlight the quality of the wood and are consequently often unmounted. Two architectural examples from Nantes and La Rochelle with similar profiles are illustrated L. Malfoy, *Le Meuble de Port*, Paris, 1992, p. 125.



■105

A LOUIS XVI SOLID MAHOGANY SECRETAIRE A ABATTANT

CIRCA 1785

En suite with the previous lot, the fall front opening to drawers and pigeonholes over a later tooled leather writing surface, the cabinet doors opening to shelves, later pulls and escutcheons

58¼ in. (148 cm.) high, 45¼ in. (115 cm.) wide, 20½ in. (52 cm.) deep

\$15,000-25,000

PROVENANCE:

Acquired from Steinitz, Paris, 1987 (with the matching commode, lot 104).





106

106

AN EMPIRE GILTWOOD, RED AND BRONZE-PAINTED APPLIED FOIL AND EMBOSSED PAPER MILITARY TROPHY

EARLY 19TH CENTURY

Carved and applied in the round and on a later blue suede and giltwood plinth and glass case
19¼ in. (49.5 cm.) high, 14 in. (35.5 cm.) wide (the trophy); 23½ in. (60 cm.) high, overall

\$8,000-12,000

PROVENANCE:

Acquired in 1986.

107

A LATE LOUIS XV ACAJOU MOUCHETE TABLE A ECRIRE

CIRCA 1765

The later top above a drawer with a hinged leather writing rest and a divided compartment over two long drawers the sides all paneled, bearing stamp *LE FEBVRE A ANTIGNY A VERSAILLES*
29½ in. (75 cm.) high, 20½ in. (52 cm.) wide, 15½ in. (39.5 cm.) deep

\$7,000-10,000

PROVENANCE:

Acquired from Perrin, Paris, 1996.



107



■108

**A PAIR OF LOUIS XV BEECHWOOD
FAUTEUILS**

BY BLAISE MAUCUY, CIRCA 1760

Each stamped *B. MAUCUY* to the back seat rail;
upholstered à *chassis* with associated needlework (2)

\$25,000-40,000

PROVENANCE:

Acquired from Perrin, Paris, 1996.

Blaise Maucuy, *maître* in 1758.

These fauteuils, with their strong lines and elegant carving, are related to another fauteuil stamped *B. MAUCUY* from the Collection of André Carlhian, (see P. Kjellberg, *Le Mobilier Français du XVIIIème Siècle*, Paris, 1989, p. 556), which sold anonymously at Christie's, London, 5 December 2013, lot 96. Maucuy (1729-1798) was established in the area of Notre Dame de la Bonne Nouvelle, along with many of his fellow cabinet-makers.



■109

**A DIRECTOIRE ORMOLU-MOUNTED,
BRASS-INLAID BURR YEW AND EBONIZED
FRUITWOOD GUERIDON**

ATTRIBUTED TO MARTIN-GUILLAUME
BIENNAIS, CIRCA 1795

With a mahogany-lined frieze drawer, the sides with
pull-out rests, the lock later engraved *BIENNAIS AU
SINGE VIOLET*

28¾ in. (73 cm.) high, 14¼ in. (36 cm.) wide, 11 in. (28
cm.) deep

\$20,000-30,000

PROVENANCE:

Anonymous sale; Christie's, London, 2 December 1998,
lot 86.

Acquired from Didier Aaron, Paris, 1999.

Martin-Guillaume Biennais (d. 1843) settled in Paris
in 1789 as a *tabletier* and furniture maker before
becoming goldsmith by appointment to Napoleon
I and to the principal monarchs of Europe. In 1790
he acquired the boutique *Au singe violet*, where
he specialized in the production of richly fitted
nécessaires, games-tables and compact and refined
pieces of furniture.

This table relates to several games-tables by Biennais
with similar outward-facing paw feet which have trade
labels *Au singe violet* (L. Groër, *Les Arts Décoratifs de
1790 à 1850*, Fribourg, 1985, p. 72, figs. 116-117) and
to a nearly identical table with associated dressing
mirror that was sold anonymously in Christie's,
London, 4 July 1996, lot 230. A further related table by
Biennais, the top inset with a Wedgwood jasperware
plaque, was sold Christie's, London, 23 May 2018, lot
249 (£37,500).





110

110
A GEORGE III ORMOLU-MOUNTED BLUE JOHN TWIN-LIGHT CANDELABRUM

BY MATTHEW BOULTON, CIRCA 1775, MOUNTED AS A LAMP, WITH CONSEQUENTIAL ALTERATIONS, THE ARMS PROBABLY ORIGINAL BUT REPOSITIONED

Electrified, the stepped plinth replaced
 26 in. (66 cm.) high, including fitments

\$5,000-8,000

PROVENANCE:

Acquired through Valerian Rybar & Daigre Design Corp., New York, 1987.

With his jewel-like objects sought after by important patrons, including King George III, Matthew Boulton (d. 1810) was Georgian England's premier designer and supplier of ormolu *objects de luxe*. A genius of self promotion, Boulton had a Soho showroom, agents who plied his wares in the Russian and French Courts, and even enlisted the auctioneer James Christie to hold selling exhibitions of his works; the 1771 sale alone had 265 lots.

The model appears as a candle vase in Boulton's Pattern Book I (N. Goodison, *Matthew Boulton: Ormolu*, London, 2002, p. 305, pl. 278), while the model for the paired arms, also feature in the Pattern Book (*op. cit.*, p. 319, pl. 312). The model appears as vases and perfume burners and candelabra with arms in both blue john and marble.

111
A PAIR OF LOUIS XVI ORMOLU TWIN-BRANCH WALL-LIGHTS

CIRCA 1775, LAMP SHADES BY BLANCHE P. FIELD, SUPPLIED BY J.P. MOLYNEUX STUDIO

Drilled for electricity
 22¾ in. (58 cm.) high, 13 in. (33 cm.) wide

\$8,000-12,000

PROVENANCE:

Acquired from Didier Aaron, Paris, 1999.



111

(2)



FRANÇOIS BOUCHER (PARIS 1703-1770)*Vénus et les Amours*

signed and dated 'f. Boucher / 1767' (lower center, on the rock)
oil on canvas
24 x 20 in. (60.8 x 50.6 cm.)

\$150,000-200,000

PROVENANCE:

M. de Bourgogne de Menneville, Paris.
Comte de Caten-Sacken, Russian Ambassador to Berlin.
George Harland Peck, Esq., London, by 1902.
Joseph Bardac, Paris.
with Wildenstein & Co., Paris and New York.
Mr. and Mrs. Thomas Cole, Harrison, New York.
with Wildenstein & Co., London, from whom acquired by the present owner on
21 May 1987.

EXHIBITED:

London, Guildhall Art Gallery, *A Selection of Works by French and English Painters of the Eighteenth Century*, 22 April-26 July 1902, no. 104.
New York, Wildenstein & Co., March-April 1929, no. 4.
Buffalo, Albright Art Gallery, *Trends in Painting, 1600-1800*, 2 October-3 November 1957.
New York, Wildenstein, *François Boucher: A Loan Exhibition For the Benefit of The New York Botanical Garden*, 12 November-19 December 1980, no. 34.
Tokyo, Metropolitan Art Museum, *François Boucher (1703-1770)*, 3 July-22 August 1982, no. 65.

LITERATURE:

E. and J. de Goncourt, *L'art du dix-huitième siècle*, I, Paris, 1880, p. 191.
A. Michel, *Boucher*, Paris, 1906, pp. 47, note 1.
H. Macfall, 'Boucher: The Man, His Times, His Art, and His Significance', *The Connoisseur*, 1908, p. 141, illustrated.
New York Times, 17 March 1929.
A. Ananoff, *François Boucher*, Lausanne and Paris, 1976, II, pp. 275-276, no. 646, fig. 1692.
P. Jean-Richard, *L'Œuvre gravé de François Boucher dans la Collection Edmond de Rothschild*, Paris, 1978, p. 264, under no. 1046.
A. Ananoff, *L'opera completa di Boucher*, Milan, 1980, pp. 139-140, no. 684, fig. 684.

ENGRAVED:

R. Gaillard (c. 1719-1790).



Fig. 1 François Boucher, *Le Messenger Discret*, oil on canvas, 1767, Herzog Anton, Ulrich-Museum, Braunschweig.



Fig. 2 Réne Gaillard after Boucher, *Venus et les Amours*, engraving, Musée des Louvre, Paris.

This charming mythological subject is one of the best documented cabinet paintings from the final years of François Boucher's career. In a beautifully preserved work, deftly executed in thick strokes of creamy brushwork, Venus, the goddess of Love, emerges from a placid woodland pool, drying the water from her voluptuous body. Kneeling on pillowing drapery of pink silk beneath a sheltering tree, the blonde goddess outstretches her hand toward a basket of flowers that have been gathered for her by the winged putti at her side, who hold the flaming torch and golden arrow that signal her identity. A pair of snow-white doves fly beside her, almost appearing to kiss one another in mid-air.

The painting is signed and dated 1767. In the 1760s, Boucher came to employ a broader technique which helped compensate for his failing eyesight. Although less spirited in handling than his youthful works, his late masterpieces display an acuity and inventiveness undiminished by age and unmatched by the works of any of his contemporaries. In the present work, the delicate, roseate and golden tones of the palette; the dexterous versatility of touch in the various textures of flesh, fabric and bloom; and the lively balance of innocence and sensuality which avoids any hint of vulgarity, distinguish it as one of the master's finest late works.

In December 1775, five years after Boucher's death, an engraving of the painting by René Gaillard was announced in the *Mercure de France* under the title *Vénus et les Amours* ("Venus and Cupids" (fig. 2)), paired with an engraving of its pendant, *Le Messenger discret* ("The Discreet Messenger"). A dedication on the engravings identifies the painter and printmaker, as well as the owner of Boucher's original canvases, a 'Monsieur de Bourgogne de Menneville, Chevalier de l'Ordre Royal et Militaire de St. Louis, Lieutenant-Colonel de Cavalerie', about whom nothing else is known. The present painting and its former pendant remained together until 1981, when *Le Messenger discret* was acquired from Wildenstein, New York, by the Herzog Anton Ulrich-Museum, Braunschweig (fig. 1); *Vénus et les Amours* was purchased from the same gallery by Paul Desmarais in May 1987.

The Braunschweig painting depicts a pretty young shepherdess sitting under a tree as she reads a love letter. This contemporary pastoral subject would have provided a somewhat unexpected companion for a rendering of Venus and her *amorini*; however, the unconventional pairing permitted Boucher to explore the underlying associations between his two favored artistic genres: erotic mythology and the gallant *pastorale*. In his final decade, Boucher worked in the two genres almost to the exclusion of every other, alternating between increasingly suave variations on rustic scenes of the loves of shepherds and shepherdesses, and graceful depictions of the female nude founded in the sensual tales of the ancient poets, Ovid and Anacreon. In the present painting, the goddess of fertility is at the center of a verdant landscape which seems to emanate from her own fecundity. Boucher tellingly recasts the same elements in his modern-dress companion piece: indeed, his shepherdess seems herself a contemporary Venus, only in more chaste attire, seated as she is in a nearly identical landscape, surrounded by an abundance of blossoms and a single dove that attends closely to her reading of the letter from her absent lover; even the cupids reappear, now in the form of a sculpted garden relief. By pairing *Vénus et les Amours* with its former pendant, Boucher could suggest more clearly than ever before – and with considerable poetic effect – that the eternal forces of love and passion create a continuous thread throughout human history, from the ancient to the modern world.





113

■113

AN EMPIRE GILTWOOD CURULE CHAISE
CIRCA 1805

\$4,000-6,000

PROVENANCE:

Acquired from Bernard Steinitz, Paris, 1985.

The archaeologically-inspired form of this finely sculpted chaise was derived from the Roman consular *curule*. The rediscovery of Pompeii and Herculaneum in the earlier part of the 18th century, as well as Napoleon's Egyptian campaigns of 1798, led to a new vocabulary of ornament that was swiftly adopted by architects and Parisian designers. This curule form in particular was reinvented by Charles Percier and Pierre-François-Léonard Fontaine, architects and designers to Napoleon I. Drawings for several closely related chairs by Charles Percier intended as models for Georges Jacob, and two similar fauteuils signed by Jacob, are illustrated in D. Ledoux-Lebard, *Le Mobilier Français du XIXe Siècle 1795-1889*, Paris, 1989, p. 283 and 331. A related mahogany version, attributed to the celebrated *ébéniste* François-Honoré-Georges Jacob Desmaller (d.1814), for whom Percier executed the design, is also illustrated by D. Ledoux-Lebard (*ibid.* p.283).



114

■114

A LOUIS XVI GILTWOOD CONSOLE
BY HENRI JACOB, CIRCA 1780

With a later white marble top, stamped *H. JACOB* to the back left corner
35 in. (89 cm.) high, 33 in. (84 cm.) wide, 16½ in. (42 cm.) deep

\$6,000-10,000

PROVENANCE:

Acquired from Segoura, Paris, 1986.

Henri Jacob, *maître* in 1779.

115

**CLARENCE ALPHONSE GAGNON
(CANADIAN, 1881-1942)**

Paysage à Saint-Joachim

oil on panel
4½ x 6¾ in. (11.4 x 17.1 cm.)
Executed *circa* 1900.

\$5,000-7,000

This work has been certified by Lucile Rodier
Gagnon (no. 265) on a label on the reverse.



115



116

116

**CLARENCE ALPHONSE GAGNON
(CANADIAN, 1881-1942)**

Rue de Grenade

signed and dated 'c.a. Gagnon 04' (on the reverse)
oil on board
6¼ x 9¼ in. (15.9 x 23.5 cm.)

\$4,000-6,000

PROVENANCE:
with Watson Art Galleries, Montreal.



117

117
AN ASSEMBLED SET OF EIGHT CHINESE PAINTED POTTERY CEREMONIAL FIGURES

MING DYNASTY (1368-1644)

The figures in aubergine and turquoise glazed robes, with painted faces and tall hats, one a figural group with two attendants flanking a horse
 10¼ in. (36.2 cm.) high, the figural group (8)

\$4,000-6,000

PROVENANCE:

Acquired from Charlotte Horstmann & Gerald Godfrey Ltd., Hong Kong, 15 July 1988.

118
A LINEN AND COTTON UPHOLSTERED OTTOMAN
 MODERN, THE FABRIC BY ANTICO SETIFICIO, SUPPLIED BY J.P. MOLYNEUX STUDIO

16 in. (40.5 cm.) high, 43½ in. (110.5 cm.) wide, 18 in. (46 cm.) deep

\$500-800



118

119

ALBERT-ERNEST CARRIER-BELLEUSE (1824-1887)

Bust of a woman

signed 'A. Carrier-Belleuse' to the reverse, on an ebonized wood base
terracotta

20¼ in. (51.5 cm.) high

Circa 1870.

\$2,500-3,500



119

120

A SUITE OF LOUIS XVI STYLE WHITE-PAINTED SEAT FURNITURE

MODERN, SUPPLIED BY J.P. MOLYNEUX STUDIO

Comprising a pair of fauteuils and a pair of chaises, three with cut-velvet upholstery, one with differing upholstery

(4)

\$1,000-1,500



120



121

■121

A WOVEN SILK BROCADE UPHOLSTERED SOFA
MODERN, THE FABRIC BY PRELLE, SUPPLIED BY J.P. MOLYNEUX
STUDIO

With four throw pillows
65 in. (165 cm.) long

\$2,000-3,000

■122

**A GEORGE III STYLE GREY-PAINTED AND PARCEL-GILT
CANOPY BED**
MODERN, THE FABRIC BY PRELLE, SUPPLIED BY J.P. MOLYNEUX
STUDIO

Carved throughout with scrolls and foliage, with woven silk brocade fabric
114 in. (289.5 cm.) high, 72½ in. (184 cm.) wide, 87¾ in. (223 cm.) deep

\$5,000-10,000





Fig. 2 Elisabeth Louise Vigée Le Brun, *Mademoiselle Sophie d'Artois*, oil on canvas, private collection.



Fig. 1 Elisabeth Louise Vigée Le Brun, *The Children of the Baronne d'Esthal*, oil on canvas, private collection.

123

ÉLISABETH-LOUISE VIGÉE LE BRUN (PARIS 1755-1842)

Portrait of a young girl, half-length

oil on canvas, circular
22¼ in. (56.5 cm.) diameter

\$50,000-70,000

This charming portrait of a child is one of the earliest oil paintings that the artist executed, soon after she lost her father, the pastellist Louis Vigée, in May of 1767, when she was barely twelve years old.

"I was so prostrate with grief that I waited a great length of time before picking up my chalks again. Doyen [the history painter Gabriel François Doyen] came to see us from time to time, and as he had been my father's best friend, his visits were greatly consoling for us. It was he who convinced me to take up once again my beloved occupation in which, as a matter of fact, I found the only distraction that could soothe my sorrows and take me away from my sad reflections. It was at this point that I began to paint from nature. I made in succession a number of portraits in pastel and in oils." (Élisabeth Louise Vigée Le Brun, *Souvenirs*, Paris, Librairie Hippolyte Fournier, vol. I, p. 14.)

The painting represents a blue-eyed girl barely out of babyhood seated on a chair upholstered in bluish-green velvet. The child is fitted out like a diminutive adult woman in a pink frock with a low décolletage trimmed with ribbons of the same color. Covering her hair is a bonnet known as a *baigneuse* (or a *dormouse*) adorned with pink ribbons, which in turn is covered with a transparent veil tied in a bow at the neck with white strips of satin or silk. Beside her is a small table bearing a glass or crystal vase of flowers, at the base of which is a white blossom on which a butterfly has alighted. The brushwork is uninhibited and rather rudimentary. The neutral background is painted with a *frottis* or scumble of gray paint over a very light-colored ground, a technique used by the artist from the outset of the sitter's career. This immature technique marks one of the first of the young artist's oil paintings and her name may be featured on the "*Liste des tableaux et des portraits que j'ai fait avant de quitter la France en 1789*" under the early years: "*De 1768 à 1772*".

A few years later Vigée Le Brun painted two other charming likenesses of children. One of these is the double-portrait of two children building a House of Cards (the so-called *Children of the Baronne d'Esthal* (fig. 1), an identity taken from the artist's first list of her sitters where the Alsatian name 'Eichthall' is misspelled, which was last recorded in the collection of an heir of the Parisian art dealer Paul Cailleux, called 'Cayeux de Senarpont (1884-1964),' and his widow, née Judith-Marguerite Serf (1882-1973). A second, the little daughter of the younger of the two brothers of Louis XVI, Charles Philippe de Bourbon, Comte d'Artois, and his Sardinian wife, née Maria Teresa di Savoia, the brown-eyed infant "Mademoiselle" Sophie d'Artois (fig. 2), a signed and dated oval canvas formerly in the Irma N. Straus collection and with the Galerie Maurice Segoura.

This work will be included in the catalogue raisonné of the works of Vigée Le Brun being prepared by Joseph Baillio.

Joseph Baillio





124

■124

A PAIR OF LOUIS XVI WHITE-PAINTED WALNUT CHAISES

CIRCA 1775, THE FABRIC PROBABLY BY TASSINARI & CHATEL, SUPPLIED BY J.P. MOLYNEUX STUDIO

Each stamped *PILLOT*, carved with acanthus leaves and beads, with rounded backrests, with differing upholstery, the *BAUVE* stamps possibly later applied (2)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 3 December 1994, lot 351 (as a set of four, in undecorated walnut).

Acquired from Perrin, Paris, 1999.

The date of Pillot's *maîtrise* is unknown. He is recorded in Nîmes at the end of the 18th century.

■125

A PAIR OF LOUIS XVI WHITE-PAINTED WALNUT CHAISES

CIRCA 1775, THE FABRIC PROBABLY BY TASSINARI & CHATEL, SUPPLIED BY J.P. MOLYNEUX STUDIO

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Acquired from Perrin, Paris, 1999.

The date of Pillot's *maîtrise* is unknown. He is recorded in Nîmes at the end of the 18th century.



125



126

ATTRIBUTED TO JEAN-BAPTISTE GREUZE (TOURNUS 1725-1825 PARIS)

A pouting girl (La Petite boudeuse)

red chalk

1015/16 x 715/16 in. (27.8 x 20.3 cm.)

\$7,000-10,000

EXHIBITED:

S. Asteens et al., eds., *Raphael to Renoir. Drawings from the Collection of Jean Bonna*, exhib. cat. New York, The Metropolitan Museum of Art, 2009, p. 183, n. 9, under no. 81 (entry by M.-A. Dupuy-Vachey).

N. Strasser, *Dessins français du XIVe au XVIIIe siècle. Collection Jean Bonna*, Geneva, 2016, p. 168, under no. 72 (as attributed to Jean-Baptiste Greuze).

'La Petite boudeuse' stands out as one of Greuze's most celebrated *têtes de caractère*, expressive head studies he typically executed in red chalk. Popularized through a print by Louis-Martin Bennet published in 1766, this intimate depiction of a sulking young girl in profile relates to a figure at the center of *A reading from the Bible*, Greuze's painting from 1755 (Paris, Musée du Louvre). The image is known through different versions, the earliest one being a sheet formerly in the collection of Jean Bonna, of identical dimensions as the present drawing (see exhib. cat., New York, 2009, *op. cit.*, no. 81; recently offered at Christie's, Paris, 27 March 2019, lot 97); other versions are of varying quality, but generally weaker in execution (see exhib. cat., New York, 2009, *op. cit.*, fig. 99). While the present drawing does not show *pentimenti* as those visible, for instance, in the girl's chin in the Bonna drawing, it has been suggested by Strasser (*op. cit.*) and Edgar Munhall (quoted *ibid.*) that it may be a more polished, autograph replica of it.



■127

**A NORTH ITALIAN CREAM AND POLYCHROME-PAINTED
COMMODO**

GENOA, CIRCA 1750

The later purple figured marble top above a bombé case fitted with two aligned and two long drawers

35 in. (89 cm.) high, 46½ in. (118 cm.) wide, 25¼ in. (65.5 cm.) deep

\$25,000-40,000

PROVENANCE:

With Bernheimer, Munich.

The Collection of Giuseppe Rossi; Sotheby's, London, 10 March 1999, lot 188.

LITERATURE:

L. Canorero, *Il Barocchetto Genovese*, Milan, 1962, pl.32 (illus.) with a blue marble top.

This charming commode with its delicately painted Chinoiserie landscapes is a rarity amongst Genoese painted furniture of the era, as the vast majority of known examples feature delicate trailing floral vinery or floral bouquets with only a scant few decorated with landscapes. A related commode with a European landscape and the arms of the Grimaldi and Spinola families is illustrated in A González-Palacios, *Il Mobile in Liguria*, Genoa, 1996, p.208, fig.240.





128

■128

A FRENCH NEEDLEPOINT CARPET
EARLY 20TH CENTURY

The ivory field having a panel design of flowering nasturtiums overall within a similar border
Approximately 15 ft. 6 in. x 9 ft. 7 in.
(472 cm. x 292 cm.)

\$4,000-6,000



129

129

TWO ORMOLU FLAMBEAUX DE MAIN
ONE RUSSIAN OR BALTIC, CIRCA 1800, THE
OTHER EMPIRE, CIRCA 1810

The North European example with a green silk shade, the Empire example with a mirror
14¼ in. (36 cm.) high, the larger (2)

\$3,000-5,000

PROVENANCE:

Acquired from Mallett, London, 1989 (the Empire example).

■130

**A LOUIS XVI ORMOLU-MOUNTED AND BRASS-INLAID
MAHOGANY CONSOLE DESSERTTE**

BY MATHIEU-GUILLAUME CRAMER, CIRCA 1785

With a frieze drawer flanked by two hinged compartments, stamped *MG*
CRAMER

37½ in. (95 cm.) high, 42¾ in. (108.5 cm.) wide, 15¼ in. (40 cm.) deep

\$15,000-25,000

PROVENANCE:

Anonymous Sale; Sotheby's, New York, 8-9, November 1985, lot 303.
Acquired from Didier Aaron, Paris, 1999.

Mathieu-Guillaume Cramer, *maître* in 1771.





131

131

**AFTER PIERRE PUGET (1620-1694), LATE
17TH/EARLY 18TH CENTURY**

A WHITE MARBLE RELIEF OF LOUIS XIV

In a gilt-metal frame

30 in. (76 cm.) high, 27 in. (68.5 cm.) wide, overall

\$10,000-15,000

PROVENANCE:

The Collection of Baron S. de Lopez-Tarragoya (by repute).

Acquired from Ariane Dandois, Paris, 1999.

Several identical portrait reliefs are known, some of which are thought to have been executed in Puget's workshop. The example in the Musée des Beaux Arts, Marseilles (Exhibited 'Pierre Puget, peintre, sculpteur, architecte 1620-1694', *Exhibition Catalogue*, 1994, pp. 134-135) is thought to have been purchased prior to 1758 by François Borely.

COMPARATIVE LITERATURE:

L. Lagrange, *Pierre Puget, peintre, sculpteur, architecte, décorateur de vaisseaux*, Paris, 1868, p. 377, no. 75.

132

**A PAIR OF LATE LOUIS XVI ORMOLU-
MOUNTED AND WHITE MARBLE
PORTRAIT MEDALLIONS**

CIRCA 1792, POSSIBLY VIENNESE

Depicting the Franz I and Maria Theresa of Austria, later inscribed to the reverse, *Franz. I. D. Kais.*

Kais. K. Osterr. 1768 1835 and *Maria Theresina von Sicilien D. Kaisin. Kais. V. Oster. 1772 1807*

6¾ in. (17 cm.) high, 5¾ in. (14.5 cm.) wide (2)

\$3,000-5,000

PROVENANCE:

The Alexander Collection; Christie's, New York, 30 April 1999, lot 21.

An identical pair of portrait silhouettes of the Emperor Franz (Franz I of Austria - 1768-1835) and his wife, Empress Maria Theresa (1772-1807), is in the James A. de Rothschild Collection at Waddesdon Manor, Buckinghamshire (T. Hodgkinson, *The James A. de Rothschild Collection at Waddesdon Manor, Sculpture*, London, 1970, nos. 44-5). As Hodgkinson concluded, the portraits probably date from 1792, when Franz I was appointed Emperor, as only then was he entitled to wear the insignia of Grand Master of the Order of Maria Theresa. Maria Theresa of Sicily was the Emperor's second wife, whom he married in 1790.



132





133

A LOUIS XVI ORMOLU-MOUNTED SEVRES GREEN-GROUND PORCELAIN GARNITURE

CIRCA 1775, THE MOUNTS ATTRIBUTED TO JEAN DULAC

Comprising a *brûle-parfum* and a pair of vases, each cast with bearded satyr masks

13¼ in. (33.5 cm.) high, 11¼ in. (28.5 cm.) high, respectively (3)

\$70,000-100,000

PROVENANCE:

The Misses Milligan, Caldwell Hall, Burton-on-Trent; Christie's, London, 24 November 1960, lot 81-2 (to A. Schaeffer, New York).

Acquired from Steinitz, Paris, 1987.

This superb garniture, with its distinctive finely cast ormolu satyr masks and draping swags mounted on vibrant Sèvres porcelain, is closely related to the *oeuvre* of marchand *bijoutier* Jean Dulac. Born in 1704, Dulac became a *marchand-gantier-parfumeur* before 1740, was appointed *marchand privilégié du Roi* on 16 May 1753 and, following that, *marchand-bijoutier*.

Dulac is most famous for his celebrated 'vases Dulac', the ingenious pop-up candelabra created in the 1760s consisting of ormolu mounts and almost always with bodies of Sèvres porcelain in a form known as a 'vase cloche'. A pair of this model signed by Dulac, illustrated P. Verlet, *Les Bronzes Dorés Français du XVIIIe Siècle*, Paris, 1987, pp. 72-73, was delivered to the king of Poland at Lazienki Palace, Warsaw. A *parfumeur* by profession, Dulac appears consistently in the sales register at Sèvres from 1758-1776.

The design for the present *brûle-parfum*, illustrated here, is part of the celebrated album of drawings of furniture and *objets d'art* (now in the Metropolitan Museum of Art, New York, Esmerian bequest), which is thought to be a form of sale catalogue of furniture and *objets d'art* produced by Dominique Daguerre (d. 1796) for one of his most important foreign clients Albert, Duke of Saxe-Teschen.

This *brûle-parfum* is nearly identical to a pair in the James A. de Rothschild collection, Waddesdon Manor, illustrated in Svend Eriksen, *Early Neoclassicism in France*, 1974, pl. 238, and to a similar single example which sold anonymously at Christie's, New York, 21 October 1997, lot 277. Other models of this *brûle-parfum* are known with alternate colors of porcelain, including a pair of ormolu-mounted blue-ground Sèvres examples purchased by Horace Walpole from Madame Dulac in Paris in the autumn of 1765 for his friend John Chute, now at The Vyne, Hampshire (see P. Verlet, *The James A. de Rothschild Collection at Waddesdon Manor, Sèvres Porcelain*, London, 1968, p. 232), and a similar example also with Sèvres soft-paste blue porcelain formerly with Galerie Michael Meyer, which is illustrated in the exhibition catalogue D. Alcouffe, *La Folie D'Artois*, Paris, 1988, p. 196.

The present pair of vases are related to a pair of green Sèvres porcelain vases with differing bases in the Metropolitan Museum of Art, New York (1978.12.4, .5), and to a pair which sold anonymously at Christie's, London, 10 June 2015, lot 93. A nearly identical ormolu-mounted green Sèvres porcelain garniture sold anonymously at Sotheby's, Paris, 14 September 2017, lot 85 (€125,000).



Drawing for a related vase in the Saxe-Teschen album





134

A PAIR OF LOUIS XVI ORMOLU THREE-BRANCH WALL-LIGHTS

CIRCA 1775, LAMP SHADES BY BLANCHE P. FIELD, SUPPLIED BY J.P. MOLYNEUX STUDIO

Drilled for electricity

17 in. (43 cm.) high, 11½ in. (29 cm.) wide

(2)

\$5,000-8,000

The Collection of Giuseppe Rossi; Sotheby's, London, 12 March 1999, lot 1314.



134

135

A LOUIS XVI ORMOLU-MOUNTED MAHOGANY COMMODE

BY RENE DUBOIS, CIRCA 1775

With a later red and grey fossil marble top, stamped *DUBOIS JME*, the apron later

33½ in. (85 cm.) high, 50½ in. (128 cm.) wide, 20½ in. (52 cm.) deep

\$10,000-15,000

PROVENANCE:

Anonymous Sale; Christie's, Monaco, 15 June 1997, lot 67.

René Dubois, *maître* in 1757.



135



136

■136

A CHARLES X ORMOLU-MOUNTED OPALINE GLASS AND FRUITWOOD WRITING SET

CIRCA 1825

Comprising an inkstand, letter holder and a pen tray, retailed by *Au Petit Dunkerque* 7¾ in. (19.5 cm.) high, 10½ in. (26.5 cm.) wide, 4½ in. (11.5 cm.) deep, the inkstand (3)

\$4,000-6,000

PROVENANCE:

Mallett of Bourdon House, London, December 1987. Anonymous sale; Christie's, London, 12 November 1998, lot 305.

Au Petit Dunkerque was one of the most fashionable retailers of 'curiosités' in Paris. Owned by Charles-Reymond Granchez, originally from the city of Dunkerque and jeweler to Marie-Antoinette, the shop sold works of arts from all around the world and commissioned fashionable and renowned artisans such as the leading gold box maker Charles Le Bastier.



137

■137

**A LATE LOUIS XVI ORMOLU-MOUNTED
MAHOGANY CONSOLE DESSERTE**
CIRCA 1790-95

Spuriously stamped *RVLC* and *R. LACROIX* throughout, the underside with printed label for *From Tilbury & Co./... Marleybone.../MISS FISHER,/ HIGHFIELD,/SOUTHAMPTON/...Train No. 85.* 35¼ in. (89 cm.) high, 51¼ in. (130 cm.) wide, 18¼ in. (46 cm.) deep

\$12,000-18,000

PROVENANCE:

Acquired from Segoura, Paris, 1985.

■138

**A LOUIS XVI ORMOLU-MOUNTED AND
BRASS-INLAID MAHOGANY CARTONNIER**
CIRCA 1775

With a grey figured marble top above a frieze drawer and six leather document boxes, over a paneled base with two banks of three drawers to the sides, toupie feet

57¼ in. (148 cm.) high, 29¾ in. (75.5 cm.) wide, 15½ in. (39.5 cm.) deep

\$12,000-18,000

PROVENANCE:

Anonymous Sale; Sotheby's, Monaco, 14 June 1984, lot 504.

Acquired from Steinitz, Paris, 1998.



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139



■139

A PAIR OF FRENCH GILT-METAL TELESCOPING TABLES
20TH CENTURY

One with a black marble top, the other with a blue marble top, variations to the gallery

24 in. (61 cm.) at the lowest height; 12 in. (30.5 cm.) diameter (2)

\$3,000-5,000

■140

A PAIR OF FRENCH GILT-METAL TELESCOPING TABLES
20TH CENTURY

One with a blue marble top, the other with a green marble top, slight variations in size

24 in. (61 cm.) at the lowest height; 12 in. (30.5 cm.) diameter, the larger (2)

\$3,000-5,000



140



141



■141

A PAIR OF FRENCH GILT-METAL TELESCOPING TABLES
20TH CENTURY

Each with a black marble top

24 in. (61 cm.) at the lowest height; 12 in. (30.5 cm.) diameter (2)

\$3,000-5,000



■142

A LATE LOUIS XV ORMOLU-MOUNTED AMARANTH LIBRARY TABLE

BY PIERRE GARNIER, CIRCA 1765

With a later gilt-tooled leather top above eleven frieze drawers around the perimeter, two of the corner drawers fitted for ink wells, stamped *P. GARNIER* throughout

29¼ in. (74.5 cm.) high, 48 in. (122 cm.) wide, 28 in. (71 cm.) deep

\$40,000-60,000

PROVENANCE:

Acquired from Bernard Steinitz, Paris, 2000.

LITERATURE:

C. Huchet de Quénétain, *Pierre Garnier*, Paris, 2003, pp. 103-104.

Pierre Garnier, *maître* in 1742.

During the course of a long and illustrious career, Pierre Garnier embraced the range of evolving 18th century French styles from Rococo to Neoclassicism. As one of the foremost *ébénistes* of the 1760s and 1770s established in the rue Neuve des Petits Champs, Garnier was one of the protagonists of the austere, architectural *goût Grec* style which had been introduced in such an uncompromising fashion by connoisseur-collectors at that time. The first experimental items of furniture in the *goût Grec* were conceived and produced as early as around 1754-56 with the celebrated bureau plat executed for the connoisseur Ange-Laurent Lalive de Jully, probably by Joseph Baumhauer (d. 1772) and Philippe Caffiéri (1714-74) to the designs of Louis-Joseph Le Lorrain (1714-59), now in the Musée Condé at Chantilly.

As early as 1761, Garnier was producing furniture after the designs of the architect Charles de Wailly, with one piece described in *L'Avant-Coureur* as being 'in the Antique taste' (see A. Pradère, *French Furniture Makers*, Paris, 1989, p. 247). His other distinguished commissions include pieces for the Duchesse de Mazarin whose *hôtel* was renowned for being a vanguard of fashion and a 'temple of taste', and for the Marquis de Marigny, brother of Madame de Pompadour. Today, exemplary pieces by Garnier are held in such prestigious public collections as the Louvre, Paris, the Wallace Collection, London, the Gulbenkian Museum, Lisbon, and the Huntington Library, San Marino.

The present example, with its architectural stop-fluted pilasters and rich veneers, directly relates to other pieces created by Garnier, including a *secrétaire*, stamped by both Garnier and Dautriche, to whom Garnier presumably sub-contracted the commission (*ibid.*, fig. 260). Similar stop-fluted pilasters also feature on the *bas d'armoires* supplied by Garnier to the Marquis de Marigny (*ibid.*, fig. 256).





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143

A PAIR OF FRENCH ORMOLU, TOLE-PEINTE AND PORCELAIN THREE-LIGHT CANDELABRA

LATE 19TH CENTURY, THE TOLE CANDELEARMS POSSIBLY EARLIER AND REUSED, MOUNTED AS LAMPS, LAMP SHADES BY BLANCHE P. FIELD, SUPPLIED BY J.P. MOLYNEUX STUDIO

35¼ in. (89.5 cm.) high

(2)

\$4,000-6,000

PROVENANCE:

Acquired from Steinitz, Paris, 1986.



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■144

A GROUP OF FOUR BRASS STANDING LAMPS

MODERN, LAMP SHADES BY BLANCHE P. FIELD, TASSEL TRIM POSSIBLY BY SAMUEL & SONS, SUPPLIED BY J.P. MOLYNEUX STUDIO

With varying bases, each with a silk shade in the 'Pagoda' style, electrified

51 in. (129.5 cm.) high, each

(4)

\$2,000-3,000



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A PAIR OF FRENCH ORMOLU CANDLESTICKS

LATE 18TH/19TH CENTURY

10½ in. (26.5 cm.) high

(2)

\$2,000-3,000

PROVENANCE:

Acquired from Perrin, Paris, 1999.

■-146

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD BUREAU PLAT

BY JEAN-BAPTISTE FROMAGEAU, CIRCA 1780

The rectangular top inset with tooled leather over three drawers and opposing sham drawers, stamped *J B FROMAGEAU*
29¾ in. (75.5 cm.) high, 58 in. (147.5 cm.) wide, 30½ in. (77.5 cm.) deep

\$6,000-10,000

Jean-Baptiste Fromageau, *maître* in 1755.



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■147

**A FRENCH ORMOLU-MOUNTED
MAHOGANY TRICOTEUSE**

LATE 19TH CENTURY, THE UPPER GALLERY
POSSIBLY LATE 18TH/EARLY 19TH
CENTURY AND REUSED

The top with hinged front
30½ in. (78 cm.) high, 22½ in. (57 cm.) wide, 13¾
in. (35 cm.) deep

\$1,000-1,500

PROVENANCE:

The Château de Groussay (according to the
invoice).

Acquired from Mallett, London, 1999.

■148

**A LOUIS XVI ORMOLU-MOUNTED
MAHOGANY CABINET DE MEDAILLE**
CIRCA 1780

The top drawer modeled as two drawers, over
eight drawers, veneered in the round, with carrying
handles, probably originally conceived with a
marble top

34¼ in. (87 cm.) high, 25¼ in. (65.5 cm.) wide, 19¼
in. (49 cm.) deep

\$10,000-15,000

PROVENANCE:

Acquired from Partridge, London, 1996.



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■149

**AN EARLY LOUIS XV ORMOLU-MOUNTED
VERNIS MARTIN AND AMARANTH ARMOIRE**

CIRCA 1730, THE DECORATION PROBABLY
LARGELY 19TH CENTURY, POSSIBLY ON AN
EARLIER GROUND

With a modern limewashed oak fitted interior, lacking
backboards, the mounts associated and largely later
60¾ on. (154.5 cm.) high, 53 in. (135 cm.) wide, 20 in.
(51 cm.) deep

\$10,000-20,000

PROVENANCE:

The Collection of Florence Gould, El Patio, Cannes;
Sotheby's, Monaco, 25-26 June 1984, lot 772.
Acquired from Partridge, London, 1998.

LITERATURE:

Partridge, *Summer Catalogue*, 1986 (illustrated).

Florence Gould (1895-1983), daughter of Maximilien
La Caze, a wealthy French publisher, was born in San
Francisco and trained to become an opera singer.
In 1923 she married Frank Jay Gould, son of the
American railroad magnate, Jay Gould. The couple
moved to France where Florence established herself
by hosting salons for the literary and artistic circles
at their celebrated Palais de Cannes on the Côte
d'Azur and their Parisian residence on Avenue de
Malakoff. She later instituted various prizes for writers
and artists, and many important French-American
cultural events are supported through the Foundation
established in her name.



Mrs. Florence Gould (1895-1983)

~150

**AN ART DECO GOLD AND SILVER MOUNTED
NEPHRITE, CORAL, AND MOTHER-OF-PEARL DESK
CLOCK**

BY CARTIER, CIRCA 1930

The nephrite carved square with applied coral cabochons in gold mounts, the silver and gold dial surround with red enamel registers, the clock face mother-of-pearl and with gold Roman numerals, the reverse signed 'European Watch & Clock Co. Inc, France, 1632', no. '941', with French hallmarks to dial surround 3 in. (7.6 cm.) square

\$4,000-6,000



150

■151

**A FRENCH ORMOLU-MOUNTED RED LACQUER
AND PARCEL-GILT TABLE A ECRIRE**

20TH CENTURY

The top with a hinged compartment fitted with an inkwell, sander and pen niche, the frieze with two drawers 27¾ in. (70.5 cm.) high, 25½ in. (65 cm.) wide, 20 in. (51 cm.) deep

\$2,000-3,000



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■152

A SET OF FOUR GEORGE III WHITE-PAINTED AND PARCEL-GILT SIDE CHAIRS

CIRCA 1790

The square backs and rounded seats raised on fluted legs, the upholstery possibly original and decorated with flowers (4)

\$5,000-8,000

PROVENANCE:

Almost certainly supplied to Anthony, 5th Earl of Newburgh (d. 1814), Slindon Hall, Arundel, Sussex.

Almost certainly by descent at Slindon until the early 20th century.

Bought by 1st Viscount Leverhulme (then Sir William Lever, Bt.) from Moss Harris (trading as Messrs. Isaacs) on 22 July 1914 as part of a larger group for £650.

The late Viscount Leverhulme, The Hill, Hampstead, sold, Anderson Galleries, New York, 9 February 1926 (first day), lots 188-191 (the illustration in the catalogue shows them with needlework to the edge of the seats).

Anonymous sale; Christie's, London, 15 November 1990, lot 56.

Anonymous sale; Christie's, London, 16 November 1995, lot 356.

Anonymous sale; Christies, London, 23 April 1998, lot 259.

These chairs were almost certainly supplied to Anthony, 5th Earl of Newburgh (d. 1814), Slindon Hall, Arundel, Sussex. They were part of a suite that consists of a total of twelve side chairs, two armchairs, a footstool and a circular table. Lord Leverhulme bought the entire suite from Moss Harris as well as five unrelated pieces of blue john. He paid £650 for the whole group.

William Lever, later 1st Viscount Leverhulme (d. 1925), the Sunlight Soap magnate, formed a celebrated collection of the English decorative arts at his homes at Thornton Manor, Merseyside and The Hill in Hampstead. His pursuit of Georgian furniture was virtually unparalleled at the time. Exceptional examples of furniture, needlework and ceramics, among other disciplines, are now largely housed in the Lady Lever Art Gallery, a house museum that he established in Port Sunlight in 1922.

On the first day of the 1926 sale, the chairs and footstool were lots 188-191 and the writing-table lot 140. A pair of the side chairs were subsequently sold (as Louis XVI) by the Westmoreland Museum of Art, at Sotheby's, New York, 31 March 1990, lot 206. The circular table was sold from the collection of the late Sir Michael Sobell, Christie's, London, 23 June 1994, lot 76, which had a top inset with two Neapolitan gouaches.

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A PAIR OF GEORGE III GILTWOOD GIRANDOLES IN THE MANNER OF JOHN LINNELL, CIRCA 1760

Of cartouche form with shell-carved cresting, with later mirror plates 49 in. (124.5 cm.) high, 26 in. (66 cm.) wide (2)

\$20,000-30,000

PROVENANCE:

Acquired from M. Turpin, London, 1996.

These girandoles are conceived in the George II 'Modern' or 'pittoresque' fashion first popularized in the 1750s and 1760s, and disseminated through pattern books such as Thomas Chippendale's *Director* in 1754 (1st edition). The carved giltwood basket of flowers at the top of the girandoles is a motif often associated to William and John Linnell, as illustrated in a pair of pier glasses, circa 1755-60, made for Bramshill, Hampshire, and ordered by Sir Monoux Cope, 7th Baronet (d. 1795) (H. Hayward, P. Kirkham, *William and John Linnell*, London, 1980, p. 98, figs. 187-188).



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END OF SALE

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- (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:
- for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- (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 CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

- refuse any bid;
 - move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
 - withdraw any **lot**;
 - divide any **lot** or combine any two or more **lots**;
 - reopen or continue the bidding even after the hammer has fallen; and
 - in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**.
- If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$300,000, 20% on that part of the **hammer price** over US\$300,000 and up to and including US\$4,000,000, and 13.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. It is the successful bidder's responsibility to pay all taxes due. Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if 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.
- 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.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition report** or announced at the time of sale.

- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

3 YOUR WARRANTIES

- You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
- where you are bidding on behalf of another person, you warrant that:
 - you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
 - the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
 - you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
 - Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only

- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed "Storage and Collection", unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

- (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
 - (i) charge you storage costs at the rates set out at www.christies.com/storage.
 - (ii) 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.
 - (iii) 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 **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe 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.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
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.

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

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

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

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

■ See Storage and Collection pages in the catalogue.

Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

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

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property Owned in part or in full by Christie's

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

◦ Minimum Price Guarantees

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

◦ ◆ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

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

Bidding by parties with an interest

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

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

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

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below.

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

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

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

"Inscribed ..."

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

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

"With inscription ..."

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

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

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

POST 1950 FURNITURE

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

18/05/17

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650

Email: PostSaleUS@christies.com

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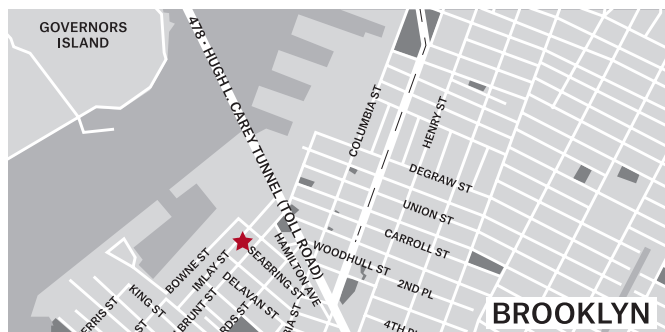
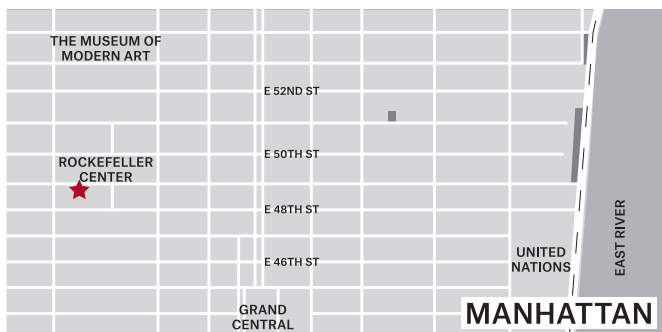
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Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance on 48th Street

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)

62-100 Imlay Street, Brooklyn, NY 11231

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



FELICITY AYLIEFF (B. 1954)

Monumental Vase; New Pots on Pots

Porcelain with hand-painted Fencai over-glaze enamel

55½ in. (141 cm.) high

Executed *circa* 2016

£35,000 – 50,000

**RESHAPED:
CERAMICS THROUGH TIME**

London, 21 May 2019

VIEWING

18-20 May 2019

8 King Street

London SW1Y 6QT

CONTACT

Dominic Simpson

dsimpson@christies.com

+44 (0)20 7752 3268

CHRISTIE'S



Property from the Collection of Richard L. Feigen
GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO (Cento 1591-1666 Bologna)
*A vanitas still life with a skull atop a book, an hourglass and two glass vases of flowers
inscribed 'QVI QVA[...]' (center left, on the book) and 'Contra v[...]' (center right, on the cartellino)*
oil on canvas
12 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (30.8 x 38.5 cm.)
2,000,000-3,000,000 USD

OLD MASTERS

New York, 1 May 2019

VIEWING

25 April – 30 April 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

François de Poortere
FdePoortere@christies.com

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