

A marble statue of a muscular man, likely a classical figure, shown in profile from the waist up. He has a beard and curly hair, and his right arm is raised to his head. He is wearing a draped garment around his waist. The background is plain white.


THE
EXCEPTIONAL
SALE 2019

TUESDAY 29 OCTOBER 2019

CHRISTIE'S



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THE EXCEPTIONAL SALE 2019

TUESDAY 29 OCTOBER 2019

AUCTION

Tuesday 29 October 2019
at 11.00 am (Lots 1001-1025)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Thursday	24 October	10.00 am – 5.00 pm
Friday	25 October	10.00 am – 5.00 pm
Saturday	26 October	10.00 am – 5.00 pm
Sunday	27 October	1.00 pm – 5.00 pm
Monday	28 October	10.00 am – 5.00 pm

AUCTIONEER

Gemma Sudlow (#2016494)

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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 such bids at or above the reserve.

AUCTION LICENSE

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AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as
MARILYN-17466

CONDITIONS OF SALE

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above

Lot 1016

front cover

Lot 1023

inside front cover

Lot 1020

opposite

Lot 1018

inside back cover

Lot 1022

back cover

Lot 1015

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opposite
Lot 1021

THE PROPERTY OF A PRIVATE COLLECTION, CHICAGO

■ 1001

CHARLES-HENRI-JOSEPH CORDIER (FRENCH, 1827-1905)

Poésie (Poetry) or Jeune femme Pariole (Young woman of Paros)

signed 'C Cordier' (under right shoulder)
marble, onyx-marble, Kashmir onyx marble and gilt-bronze
31½ in. (80 cm.) high, 20 in. (51 cm.) wide, 10 in. (25.5 cm.) deep
executed in 1875.

\$100,000-200,000

P R O V E N A N C E :

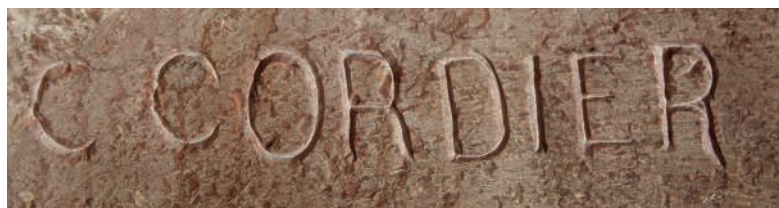
With Galerie André Lemaire.
With David & Constance Yates, New York, 1998.
Mr. and Mrs. Judd Weinberg, Chicago.

E X H I B I T E D :

Salon de Paris, 1875.

L I T E R A T U R E :

S. Lami, *Dictionnaire des sculpteurs de l'école française au XIXe siècle*, vol.1, Paris, 1914, p. 422.
J. Durand-Révilion, 'Un promoteur de la sculpture polychrome sous le Second Empire, Charles-Henri-Joseph Cordier (1827-1905)'; *Bulletin de la Société de la histoire de l'art français*, session of 6 February 1982, 1984, no. 134. p. 196.
Apollo: The International Magazine of the Arts, January 1998, p. 17 (advert for David & Constance Yates European Drawings and Sculpture, New York).
L. de Margerie, *Facing the Other: Charles Cordier (1827-1905); Ethnographic Sculptor*, Paris, 2004, pp. 57, 198, cat. 429.



(signature)



L'AUTRE ET L'AILLEURS

Charles-Henri-Joseph Cordier (1827-1905) was one of the greatest French sculptors of the 19th century, sponsored by the French state and feted by illustrious patrons including Queen Victoria, Napoléon III and Empress Eugénie, Baron James de Rothschild, and the Marquess of Hertford. A pupil of François Rude, Cordier was ethnographic sculptor to the Muséum national d'histoire naturelle in Paris and established an international reputation for truthful and arresting portrayals of diverse ethnicities. Informed by the industrial and colonial age in which he lived, Cordier responded to this new mobility of humanity. He saw and sought out familiar strangers and studied early photographic portraits of African, Chinese and Arab visitors to Paris. Not satisfied with viewing from afar, he travelled to Algeria, Italy, Egypt and Greece, returning with sketches which he worked up into vibrant portraits and idealized statues rendered in precious marbles coupled with newly invented techniques of metal casting. Like 19th century anthropology, once criticized for attempting to divide the human species into typological categories, Cordier's art has been reassessed as a celebration of humanity and praised for portraying, in an increasingly homogeneous world, peoples who were in the process of disappearing.

LA POÉSIE AND IDEAL BEAUTY

Following the success of his 1856 trip to Algeria, Cordier petitioned the Minister of Fine Arts, Frédéric de Mercey, to sponsor his expedition to Greece. He left for an eight-month voyage on 16 April 1858 aided with a letter of introduction from Count Walewshi, Minister of Foreign Affairs, with the objective to 'execute reproductions of the human types of that country and to inspect the quarries of statuary marble' (E. Papet & M. Vigli 'The Trip to Greece, April to November 1858'; Margerie, *op. cit.*, p. 5.). The love of Greek culture was rooted in the artistic intelligentsia of Paris, and Cordier was drawn to Greece by both its exoticism and the allure of the ancient world.

Cordier spent two months on the Greek island of Paros, 'amidst these dry stones, sparing no fatigue by tropical sun', investigating the quarries to secure for France a monopoly on the most beautiful marbles in the world. He shipped back a huge quantity of Parian marble to use for his ethnographic portraits of Greeks, especially for portraits of the peoples of Paros, and eventually realizing at least twenty-seven busts, medallions and full scale figures representing Greek figures.

The sculptor's bust of *Poésie*, first recorded in 1859, is modelled from a young woman of Paros and therefore also known by the title *Jeune femme Pariole* and (Margerie, *op. cit.*, cat. 318 & 319, p. 181). In 1860 Cordier exhibited two busts in Paris, the first titled *Jeune femme Pariole*, described as wearing a Venetian costume carved like flamboyant silk raised with gold embroidery, and the second *Jeune femme de Paros*, a simple mountain girl, her race of natural elegance and the equal of the most cultivated of aristocratic beauties (M. Trapadoux, *L'Oeuvre de M. Cordier, galerie anthropologique et ethnographique pour servir à l'histoire des races*, Paris, 1860, No. 39 & 41, p. 181).

The present bust of *Poésie*, exhibited at the Paris Salon in 1875, glorifies the humble young woman of Paros with a crown of laurels, strengthening the allusion to the Muses of Greek mythology. In accentuating the analogy, Cordier makes the viewer idealize the subject by illustrating the lineage between the simple mountain girl and the mythological goddesses of literature, science, and the arts. The innate nobility of the subject is emphasized by Cordier's characteristic coupling of vibrant materials: the flawless white marble of the face and décolletage is enhanced by the gleaming onyx shoulders wrapped in a rose marble robe. The use of such luxurious vibrant colors is exactly what made Cordier's sculpture so commercially successful, but led to criticism that it was overtly decorative: a rebellious rebuttal of the neoclassical tradition of pure white statuary. Cordier is however considered very much a fine rather than a purely decorative artist. His work is legitimized in part by the patronage of the French state, and although he can be criticized like most Salon artists of the day for a tendency towards the romantic, he is valued because, however diverse his subjects, his portrayals always maintain an appealingly and relatable, human quality.







A related design by Cornelis Floris II Antwerp circa 1557
 © The Metropolitan Museum of Art, Bequest of Phyllis Massar, 2011



■ 1002

AN ANTWERP 'GROTESQUES' TAPESTRY

CIRCA 1580, ATTRIBUTED TO THE WORKSHOP OF JOOST VAN HERZEELE, AFTER A DESIGN BY CORNELIS FLORIS

Depicting landscapes in an architectural framework embellished with birds, animals and figures on a red ground, the lush border emblematic of the four seasons with birds above, sea creatures below, dragons to the left and land animals to the right

9 ft. 7 in. (292 cm.) high, 12 ft. 6 in. (381 cm.) wide

\$70,000-100,000

DESIGN

This magnificent 'grotesque' tapestry is based on a drawing by Cornelis Floris (d. 1575) dated 1557. Floris lays out the overall structure and delineates details for the supporting herm figures and satyrs as well as the lion masks and even the sculptures in the flanking niches. The drawing was later engraved, a copy of which is in the Bibliothèque Royale Albert I (Cabinet des Estampes).

ATTRIBUTION AND DATE

The design by Floris dictates that this tapestry was executed after 1557 and further comparisons reveal a weaving date slightly later than that. Compare a grotesque tapestry in the Rijksmuseum with yellow ground and that illustrates a scene from *The Story of Nebuchadnezzar* with egg-and-dart inner border (A.M.L.E. Mulder-Erkelen, *Wandtapijten 2, Renaissance, Manierisme en Barok*, Amsterdam, 1971, fig. 15). This example bears the mark 'B A' for Brabant Antwerp and is signed with the weaver's monogram of Joost van Herzelee (d. 1589). The same character of grotesques within an identical egg-and-dart border is also

on a tapestry depicting *The Festivities of Balthazar* which is at château d'Azay-le-Rideau (J. Coural, *Le XVIe Siècle Européen, Tapisseries, Paris Mobilier National*, exhibition catalogue, Paris, 1965, cat. 32).

Herzelee is known to have emigrated from Brussels to Antwerp in 1580, where he established a sizeable workshop. He kept an ambiguous connection to Brussels and signed a petition in 1586 with the title 'master in the tapestry-making craft of Brussels' even though the Brussels tapestry guild very strongly tried to distance itself from tapestry manufacturers that worked outside the city (G. Delmarcel, *Flemish Tapestry*, Tielt, 1999, p. 177). Shortly thereafter he is known to have emigrated to Hamburg where he died in 1589. It is thus almost certain that this tapestry was woven between 1580 and before 1589 while Herzelee was in Antwerp.

COMPARABLE EXAMPLES

Very similar grotesques, with allegorical figures for the months in the central arch, were woven by Cornelis de Ronde and Jan van der Vyst in Brussels in the 1560s and are now in Vienna (L. Baldass, *Die Wiener Gobelinsammlung*, Vienna, 1920, cats. 119 - 130). Interestingly, that series has also sometimes been attributed to Herzelee, while the grotesques are loosely based on engraving by Cornelis Bos. The precursor to all of these tapestries is, however, a series depicting *Triumphs of the Gods* after designs by Giovanni Francesco Penni and Giovanni da Udine of 1517-20, probably first woven for Leo X. The earliest surviving example is that which was probably woven by the Dermoyen workshop in circa 1540 for Henry VIII, now at Windsor Castle (T. Campbell, *Tapestry in the Renaissance*, exhibition catalogue, New York, 2002, cat. 26, pp. 246 - 252).



■1003

A REGENCE ORMOLU TEN-LIGHT CHANDELIER

CIRCA 1725, POSSIBLY SOUTH EUROPEAN

With central urn-form stem and faceted bowl with leaf-cast finial issuing scrolling arms terminating in female caryatids, the drip pans cast with scrolls
28 in. (71 cm.) high, 39 in. (99 cm.) diameter

\$80,000-120,000

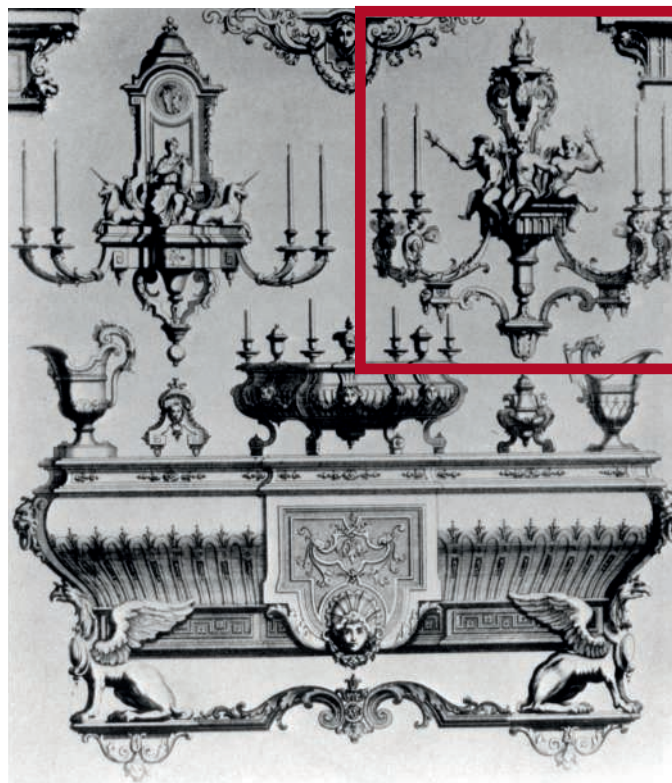
PROVENANCE:

Acquired from Kraemer, Paris.

Designed in the Louis XIV 'antique' manner, with its gadrooned and acanthus-wrapped vase stem, rams' head masks and remarkable arms in the form of female caryatids, this remarkable and rare chandelier is inspired by the designs of the influential *ornemanistes* Jean Bérain (1640-1711) and Daniel Marot (1661-1752). Designs for related chandeliers by Bérain, who was appointed *dessinateur de la chambre et du cabinet du roi* to King Louis XIV in 1674, appear in a series of engravings published in 1690- one in particular featuring female caryatid arms (illustrated here and in H. Ottomeyer and P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 56, fig. 1.71), while a console design by Marot, with caryatid supports emerging from very similar lush acanthus, is illustrated in T.A. Strange, *An Historical Guide to French Interiors, Furniture, Decoration*, London, 1903, p. 132. Further designs by Bérain feature fluted and gadrooned vases of similar form to the central stem of the chandelier offered here (see Ottomeyer/ Pröschel *op. cit.*, p. 48, fig. 1.5.1).

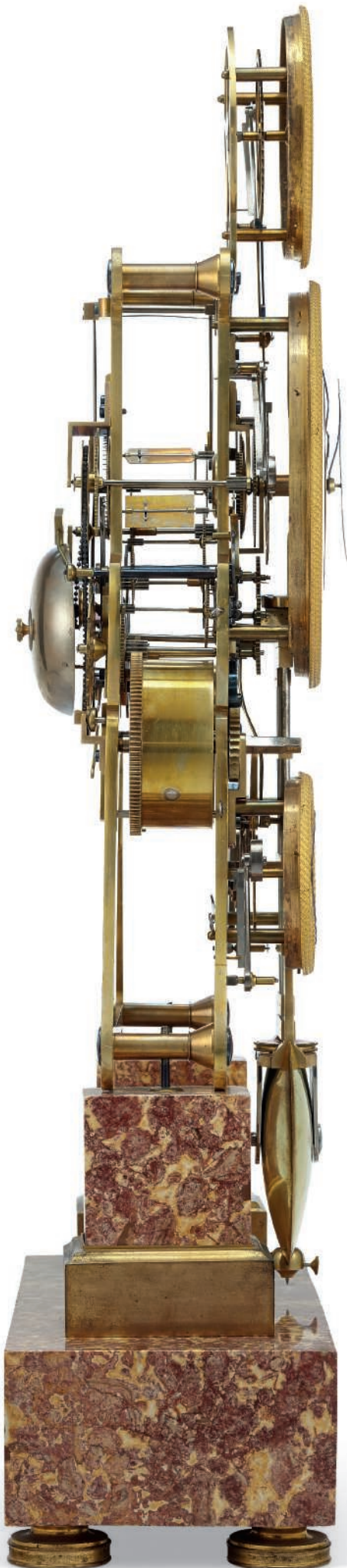
The overall form of this chandelier and several of the ornamental details, particular the volutes capped by ram's masks wrapping the central urn and the faceted outline of the lower part of the stem, all feature in a series of chandeliers attributed to the celebrated cabinet-maker André-Charles Boulle (1641-1732), who was made *ébéniste, ciseleur, doreur et sculpteur du roi* to Louis XIV in 1672 (see Ottomeyer/ Pröschel *op. cit.*, pp. 52-5). His privileged position allowed him to produce works in gilt-bronze, such as chandeliers, wall-lights and mounts for his own furniture, exempting him from the strict guild rules separating the various *métiers* and indeed some of his finest creations were in gilt bronze.

Certain details of the casting and modeling, such as the relative thinness of the cast, and the unusual design of the arms, point to this chandelier having been produced outside France, although further research will be required to pinpoint which artistic center created it, undoubtedly directly influenced directly by the latest, most refined fashions of early 18th century Paris.



A related design by
Jean I Bérain
Illustration from
the publication,
*Vergoldete Bronzen:
Die Bronzearbeiten
des Spätbarock und
Klassizismus*, published
by Klinkhardt & Biermann,
Munich, 1986.





PROPERTY FROM A DISTINGUISHED
NEW YORK COLLECTION

1004

AN EMPIRE ORMOLU AND MARMO
BROCCATELLO DI SPAGNA LONG DURATION
STRIKING SKELETON CLOCK WITH
CALENDAR AND REMONTOIRE

ATTRIBUTED TO VERNEUIL, CIRCA 1800

The movement with inverted Y-form frame with four double-screwed pillars, beat adjuster on crutch, pinwheel escapement mounted on the backplate with knife-edge suspended front swinging pendulum, twin going barrels, strike on bell, with 60 second remontoire mounted on the backplate, the white enamel Roman chapter ring with outer concentric date ring decorated with applied gold leaves with translucent green enamel berries, signed *Coteau* to the reverse, pierced blued steel hour and minute hands, steel sweep center seconds hand, subsidiary enamel rings below for day of the week and month with individual Zodiac names, with blue enamel rolling moonphase above, on twin pedestal marble supports with ormolu bases and on rectangular plinth with four ormolu flattened bun feet
27¾ in. (70.5 cm.) high, 13⅝ in. (35 cm.) wide, 5⅝ in. (14.5 cm.) deep

\$50,000-80,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 21 October 1982, lot 232.

LITERATURE:

Derek Roberts, *Continental and American Skeleton Clocks*, Schiffer, 1989, p. 60, figs. 46 a & b and p. 129, figs 122 a, b & c.

Tardy records two Verneuil, one at 42 Rue St Honoré and another (Verneuil Jeune) at Rue du Contrat Social in 1806 and at Faubourg St-Martin in 1815. It is probable that the present clock was made by the former.

Verneuil specialised in exceptional skeleton clocks, all of which bear a close family resemblance. Of varying complexity, they mostly include calendar work which is laid out in a similar way.

Joseph Coteau (1740 - 1801) supplied dials for the great clockmakers of France. He became *maître* in 1778 and *maître-peintre-émailleur* at the Académie de St.-Luc in Geneva in 1766 and moved to Paris in 1772, where he was installed in the rue Poupie. He claimed to have found a method '*d'appliquer solidement l'or marié avec les émaux de toutes couleurs sur la porcelaine*', the 'jewelled' effect on porcelain and enamel, and by 1780 his name first appears in the kiln records at Sèvres. By 1784 his production at Sèvres was considerable, receiving 4520 *livres* for executed commissions.



THE ROTHSCHILD- CARNARVON GARNITURE



Almina Herbert, Countess of Carnarvon and Châtelaine of Highclere Castle on the Occasion of the Coronation of King Edward VII, 9 August 1902

AN IMPORTANT PRIVATE COLLECTION,
LONG ISLAND

1005

A SEVRES PORCELAIN BEAU BLEU
GARNITURE OF THREE VASES AND COVERS
(VASES 'FERRES' 1ER ET 2EME GRANDEUR)

CIRCA 1776, ONE WITH BLUE INTERLACED L'S MARK AND AN
INCISED L, ANOTHER WITH AN INCISED SQUARE, THE SCENE
PAINTING ATTRIBUTED TO JEAN-LOUIS MORIN

Each finely painted with a military encampment scene, the side and back panels of the larger central vase each with a loose bouquet, the side panels of the two flanking smaller vases with three ribbon-tied interlocking wreaths of pink roses, berried laurel or various flowers, the back panels with a loose bouquet, all three cover finials English porcelain replacements
17¼ in. (43.8 cm.) high (the largest) (6)

\$200,000-300,000







PROVENANCE :

Very possibly the single vase *Ferré* of the first size and the pair of the second noted in the factory sales records for 1777 as having sold to the king in 1776 (SCC Vy3, 199 recto & verso).

Alfred de Rothschild (1842-1918), acquired in 1887 (this date first noted in the Walters sale catalogue of 1941), Seamore Place, London. By descent to his natural daughter The Rt. Hon. Almina, Countess of Carnarvon; Christie's King Street, 19 May 1925, lot 259 (£1050 to A. Seligmann).

With Arnold Seligmann, Paris.

Mrs. Henry Walters, Baltimore, Md. (by whom acquired from the above); Parke-Bernet Galleries, Inc., 3 May 1941, lot 1364 (\$2,900 - color illustration).

The Property of a New Jersey Foundation; Sotheby's, New York, 31 October 1981, lot 104 (\$13,000).

With Dalva Brothers, New York.

An Important Private Collection, Long Island, acquired from Dalva Brothers in January 1999.



LITERATURE :

Pierre Verlet, *Sèvres, le XVIIIe Siecle*, Paris, 1953, plate 60 - pp. 212-213.

Rosalind Savill, *The Wallace Collection, Catalogue of Sèvres Porcelain*, London, 1988, vol. II, pp. 215, 232, footnotes 17-c and 22.

Geoffrey de Bellaigue, *French Porcelain in the Collection of Her Majesty the Queen*, London, 2009, Vol. II, cat. nos. 30 & 31.

THE PROVENANCE

Alfred de Rothschild (1842-1918)

Son of Baron Lionel de Rothschild and a respected banker, art collector and philanthropist in his own right, Alfred de Rothschild served on the board of the National Gallery and helped establish the Wallace Collection. His personal art collections included important paintings, French furniture and Sèvres porcelain not unlike those of his friend, Richard Wallace. He lived in at 1 Seamore Place, London and at Halton in Buckinghamshire. It is thought that the present vases were in his collection by 1887. Upon his death in 1918, the contents of Seamore Place were inherited by Almina Herbert, 5th Countess of Carnarvon.

Almina, Countess of Carnarvon (1876-1969)

Legally the daughter of Marie (aka Mina) Boyer Wombell and Captain Frederick Charles Wombwell, Almina Wombell is now acknowledged as the natural daughter of Alfred de Rothschild. Indeed, the name Almina is a hybrid of her father and mother's first names. Almina's dowry of some £500,000, provided by Alfred de Rothschild at the time of her marriage to George Herbert, 5th Earl of Carnarvon in 1895, enabled the earl to maintain the family seat, Highclere Castle (the setting for the fictitious *Downton Abbey*), and to fund his many art and archeological projects. Chief among these was financial support for Howard Carter's excavations in the Valley of the Kings that led to the discovery of Tutankhamun's Tomb in 1922.

In 1918, when Almina inherited the contents of Seamore Place from her father, some of the works of art were sold directly to the noted dealer Arnold Seligmann. The balance, including the present lot, made up the contents of a single-owner sale held at Christie's King Street galleries in 1925. Lot 259, the present set of vases, was acquired by Seligmann for his Paris gallery. They were purchased by his American client, Mrs. Henry Walters.

Mrs Henry (Sarah aka Sadie) Walters (1859-1943)

Although she did not marry the noted American railroad magnate, yachtsman, art collector and philanthropist Henry Walters (1848-1931) until 1922, Sadie and her first husband, Pembroke Jones, had lived with their close friend Henry Walters since the turn of the century, traveling the world collecting art. With the death of his father in 1894, Henry Walters inherited the core of the art collection that survives today as the Walters Art Museum, Baltimore. Henry added to it, housing it in a purpose-built Renaissance style mansion in the Mount Vernon neighborhood of Baltimore and opening it to the public in 1909 as the Walters Art Gallery. Upon his death in 1931, the house and contents were bequeathed to the City of Baltimore.

Henry's younger widow Sadie continued the family tradition of buying art and antiques, her taste running to 18th century French decorative arts. She purchased the present set of vases from Arnold Seligmann in Paris sometime after the dealer acquired it at the Carnarvon auction in 1925. In 1941, an eight-day two-part single owner sale was held at Parke-Bernet Galleries in New York to disburse the bulk of her collection. The sale ran to a total of 1456 lots [Part 1: 23-26 April 1941; part 2: 30 April, 1-3 May 1941], with the present vases offered as lot 1364.

THE DECORATION

The sales records for Louis XVI's purchases of 1776 note the following: 2 vases *ferré Soldats* at 480 *livres* each or 960 *livres* in total and further down on the same page 1 Vase *ferré beau bleu Soldats* at 600 *livres*. The prices would seem to indicate a pair of the second size combined with a single of the first size decorated with scenes of soldiers – a description which could easily fit the present lot. However, it could also easily fit a garniture of vases in the English Royal Collection since 1826 (*de Bellaigue*, cat. nos. 30 & 31) – of similar shape, size, ground color and decoration as the present vases with one immediately noticeable difference – the *beau bleu* ground is gilt overall with *oeil-de-perdrix*, a richly patterned surface worthy of a king. On the other hand, that there are differences in decorative details found on the present three vases can be interpreted as a reinforcement of the likelihood that entries in the factory's sales records for the king's purchases in 1776 refer to the present three vases, given that the wording of the two entries also varies.

Certainly, the three vases can be documented by word and illustration as have been together and described as a garniture since at least the last quarter of the 19th century. From the earliest documentation through their acquisition at auction in 1981, the three vases were

mounted as a garniture on gilt bronze bases. These 19th century mounts were almost certainly added and the pinecone knops replaced either prior to the acquisition of the vases by Alfred de Rothschild or at his request. These mounts are very similar to those found regularly on vases in the Royal Collection and in the Wallace Collection, mid-19th century additions. The catalogue illustrations for the auction sales of 1925, 1941 and 1981 all show the mounts in place and the finials as found today.

The attribution to Jean-Louis Morin (1732-1787) of the military encampment scenes is based on marked examples of the same or similar scenes found on Sèvres vases of similar date and, in some cases, of the same shape. Morin was active at Vincennes and Sèvres 1754-1787 as a figure painter specializing in marine and military scenes. Although none of the three vases in the present lot bears the capital M used by Morin as a mark, the scenes themselves serve as a signature in that they appear on other marked examples that are certainly by the same hand. See *de Bellaigue*, *op. cit.*, cat. nos. 31 & 32 for the same scene of a soldier speaking to a woman cooking over a fire, soldiers at a table in the background found on the vase illustrated at the right in the present catalogue illustration; Savill, *op. cit.* cat. nos. C261-262 for other vases *Ferré* similarly painted.



THE DUKE AND DUCHESS OF WINDSOR *MAISON JANSEN COMMODES*



The Duke and Duchess on the roof of La Cröe
Photo Credit: Roger Schall

THE PROPERTY OF A GENTLEMAN

■ 1006

A PAIR OF FRENCH POLYCHROME-PAINTED COMMODES

SUPPLIED BY MAISON JANSEN TO THE DUKE AND DUCHESS OF WINDSOR,
CIRCA 1938

Each with a faux marble top, each decorated with a ribbon trellis held with clasps of pearls, centering the badge of the Prince of Wales, one painted throughout with butterflies, including the Silver Studded Blue, the *Machaon* (called the Old Word Swallowtail), the *Boloria Selene* (called the Small Pearl Bordered Fritillary), the *Parnassius Apollo* (called the Apollo), one with flowers including buttercups, forget-me-nots, holly, poppies, white clover, sweet peas, chicory, campanula, dianthus, cornflower, vetch, dog roses, Jerusalem artichokes and hedge bed-straw, each with mahogany and silk-lined drawers, and some of the carcasses in mahogany, one inscribed in blue ink to the top corner of the back panel, '866', the other inscribed in blue in the same area '864' and also with small paper label with black and red type, 'EP / 1613 / ...7'
35 in. (89 cm.) high, 63 in. (160 cm.) wide, 24½ in. (62 cm.) deep (2)

\$200,000-300,000

PROVENANCE :

Supplied by Maison Jansen *circa* 1938 to the Duke and Duchess and Windsor for the Château de la Cröe, le Cap d'Antibes.

Moved *circa* 1952 to the Moulin de la Tuilerie, Gif Sur Yvette.

Sold at auction in Paris *circa* 1980.

With Pierre Passebon, Paris, from whom acquired by the present owner.

LITERATURE :

S. Menkes, *The Windsor Style*, Topsfield, 1988, p. 64 (photographed *in situ* in the bedroom of the Duchess of Windsor in the Moulin de la Tuilerie, *circa* 1952).



THE WINDSOR COMMODES

By James Archer Abbott

More than any other decorating firm of the late-19th and 20th centuries, Maison Jansen was the creator of history's greatest public and private stage sets. And more than any other "players" included in this firm's celebrated clientele, the Duke and Duchess of Windsor utilized the unrivaled talents of Jansen's designers and artisans to define a very personal esthetic - one that became known as the Windsor Style. "The Duchess," as fellow Jansen patron Jayne Wrightsman remembered, "had the best taste of all" (Mrs. Charles B. Wrightsman to James Abbott, interview held in London, 28 August 2000). This pair of trompe-l'oeil painted commodes is supremely representative of that taste. With naturalistic butterflies, pearl-fastened ribbons, and highly symbolic - in part because they are inaccessible - bejeweled gilt crowns resting atop pristine Prince of Wales plumes ("Badge of the Heir-Apparent"), these most important representations of Jansen design have no true rival - not in quality of design, level of execution, nor historical importance.

From its founding by Jean-Henri Jansen (1854-1928) in 1880, Maison Jansen became recognized through word of mouth among a burgeoning upper class in France's still-young Third Republic. By the turn of the century however, Jansen had excelled beyond being just a successful Parisian enterprise, counting European monarchs among its elite patrons. King Willem III of the Netherlands and Spain's exiled Queen Isabella II were presumably the firm's first royals in the 1880s. Isabella's son Alfonso XII and his own posthumous son and heir, Alfonso XIII, grandfather of the current king, would eventually be counted among Jansen's most important clients; their Royal crest was included in the firm's letterhead long after Alfonso XIII was exiled from Spain in 1931. Following a devastating 1890 fire that destroyed much of Belgium's Château de Laeken, King Leopold II initiated a near eighty year relationship with Jansen. Among the last royal houses to fall fully into the fold was that of England. After the 1901 death of Queen Victoria, Jansen was called upon by Edward VII to freshen the interiors of Buckingham Palace. His grandson, Edward VIII, repeated the call for his own short tenure in 1936.

And following Edward's December 1936 abdication and subsequent marriage the following spring to American Wallis Warfield Simpson - whose prior divorces had made her ineligible to share the throne - the newly classified Duke and Duchess of Windsor employed Jansen to create memorable sets to satisfy all expectations for the "love story for the ages." Jansen would eventually decorate four houses for the Windsors, transmitting to each 18th-century Bourbon grandeur intermingled with not always subtle degrees of Hollywood-like glamour

for the benefit of an ever scrutinized shared life. But the first remained the model for the three subsequent residences - 24 boulevard Suchet in Paris (1938); the Moulin de la Tuilerie (1952); and 4 Route du Champ d'Entrainement in Paris's Bois de Boulogne (1953). Indeed, all future Windsor homes adhered to the "very elegant stage for a very elegant play,"

'Château de la Crête,' in Antibes, France (Claude Mandron to James Abbott, interview held in Paris, 5 February 1999).

The Duke was well aware of the importance to be given to this first shared residence. He personally approached Jansen's new head,

Stéphane Boudin (1888-1967) regarding the decoration of the classical white house overlooking the Mediterranean Sea, originally designed by the architect Armand Albert Rateau for the newspaper magnate Sir Pomeroy Burton in 1927 and then leased from 1938-1949 by the Windsors. Boudin had joined Jansen in the early 1920s, and by 1936, had assumed leadership. Known simply by his surname, he was already a heralded tastemaker, designing rooms immediately deemed iconic. Indeed, his 1935 Bavarian Rococo dining room in the London townhouse of American expatriate Henry 'Chips' Channon earned him society's title of "the greatest decorator in the world," as well as the admiration of frequent Channon dinner guests, the then Prince of Wales and Mrs. Simpson (see R. Rhodes James ed., *Chips: The Diaries of Sir Henry Channon*, London, 2003, p. 38).

In May 1938, the celebrated Boudin was summoned to Antibes. The meeting was a great success, and on 2 June, 1938 the Duke forwarded to Jansen the following note: "I enclose a cheque for: One hundred and fifty thousand Francs, (F. 150,000.00) on account, against the work that is being done by your firm at LA CROE. The Duchess and I take this opportunity of thanking you for the help you have given us personally, and would, at the same time, ask you to tell your workmen, how much we appreciate their co-operation." (A deposit seems out of the ordinary. Perhaps it was the Duke who insisted upon this; even at this early time there were unfounded rumors of bills being left unpaid.)

By mid-summer, Jansen was overseeing the mansion's redecoration. The twenty-five-foot-high entrance hall and adjoining salon were minimally furnished, with large panels of mirrored glass and gilded console tables reflected in highly polished floors of marble and oak. The most dramatic aspect of the formal salon was the three-window bay, elegantly draped in white striped silk and framed by monumental,



The Dressing Room at Le Crête showing the commodes
Photo Credit: Peter Nyholm



The collection label



pilaster-braced wainscot highlighted by Boudin in gold. The restrained elegance of the décor was surely intended to honor the "best dressed" Duchess as the center of any and all gatherings.

The Directoire-inspired dining room served a similar purpose. White plaster walls were accented with canary yellow moldings; Jansen incorporated depth-deceiving moldings to the central alcove to dramatically frame Sir Alfred Munnings's portrait of the then Prince on his horse, Forest Witch. Elegant painted chairs with pale yellow silk upholstery were trimmed with concentric squares of white braid and yards of militaristic fringe. Against this near monochromatic canvas of a room the Duke and his bride reigned over some of society's most celebrated dinners during the last year before world war.

The Duchess came to greatly depend on Boudin. Through an on-going tutorial, the once overwhelmed Duchess gradually attained a confidence in formulating the atmosphere in which she wished herself and her husband to be seen. Occasionally, she demonstrated trepidation, if not political acumen, regarding such proposals as the inclusion of carved swans-a motif associated with the ill-fated Empress Josephine. By early 1939, she found herself at ease with her new role as international trendsetter. "Dear Mr. Boudin, Thank you so much for your visit here yesterday. I believe we thought up some ideas, which will be very attractive when executed. His Royal Highness liked the meuble chinois... and the chairs... I am inclined to think that the design for the two tables in the Salon will work out better from the tree idea than from having swans as their bases, but I am looking forward to seeing the designs when I arrive in Paris. I have already begun to feel the call of the antiques [sic]!"

Homage to the special relationship between designer and patron was the elegant bedroom created for the Duchess. Boudin devised a fantasy of mostly white-on-white - a characteristic example of Jansen's enveloping female clients in romantic luxury. Delicate peach-and-ivory satin draperies were set within arched windows that overlooked fragrant gardens below, while a sable-like carpet with raised and intertwined 'W's' seemingly sanctified an otherwise ordinary floor. The focus of this very personal domain was the pair of exquisite commodes, finely decorated with the Duke's badge when Prince of Wales, together with butterflies and faultless blossoms-among them is a gathering of clover, honoring her husband, the one-time Edward VIII.

At first glance it might seem surprising that these commodes feature so prominently the badge of the Heir Apparent, the Prince of Wales' feathers, while being used in the first house the Duke and Duchess lived in following the abdication and their subsequent marriage in 1937. The reverse of one also features a label with the cypher 'EP' used by the Duke when Prince of Wales. It is tempting therefore to think that the commodes might have been commissioned from Jansen for the renovations at St. James's Palace by the Duke when Prince of Wales or for Buckingham Palace when King. However, the intensely feminine ornament of the commodes, particularly their prominent use of pearls, makes it much more likely that they were made specifically for the Duchess- especially as they had pride of place not only in her bedroom at La Cröe, but also in the 1950s, in her bedroom in the Moulin de la Tuilerie ("The Mill"). It is also worth noting that the Prince of Wales' feathers continued to be part of the ornamental vocabulary used by Jansen in the Windsors' homes, for instance on the carpet designed for the drawing room of the Bois de Boulogne and as supports on a pair of console tables at La Cröe, while the Duke's bedroom at the Bois de Boulogne featured a tapestry, formerly used in his bedroom at Fort Belvedere, with the coat-of-arms of a Tudor Prince of Wales, while the bedspread was also embroidered with the 'EP' cypher. Moreover, a number of pieces at Bois de Boulogne, clearly acquired after the Duke ceased to be Prince of Wales, featured the same label with 'EP' cypher, leading to the conclusion that following his abdication, the Duke retained a stockpile of these labels.

Specially decorated pieces of furniture such as these were the epitome of Jansen extravagance - included in commissions for the equally legendary Lady Olive Baillie, American first lady Jacqueline Kennedy, and many others. Of the Windsor commodes, there are no finer examples of Maison Jansen's masterful artistry, let alone more revealing models of their investment in the definition of clients' personae.

James Archer Abbott is Executive Director, Lewes Historical Society, Delaware and author of many publications including JANSEN Furniture Acanthus Press, 2007; JANSEN, Acanthus Press, 2006; Designing Camelot: The Kennedy White House Restoration' (co-authored with Elaine Rice), Van Nostrand Reinhold, 1997; 'A Frenchman in Camelot: The Decoration of the Kennedy White House by Stéphane Boudin', Boscobel, 1995.

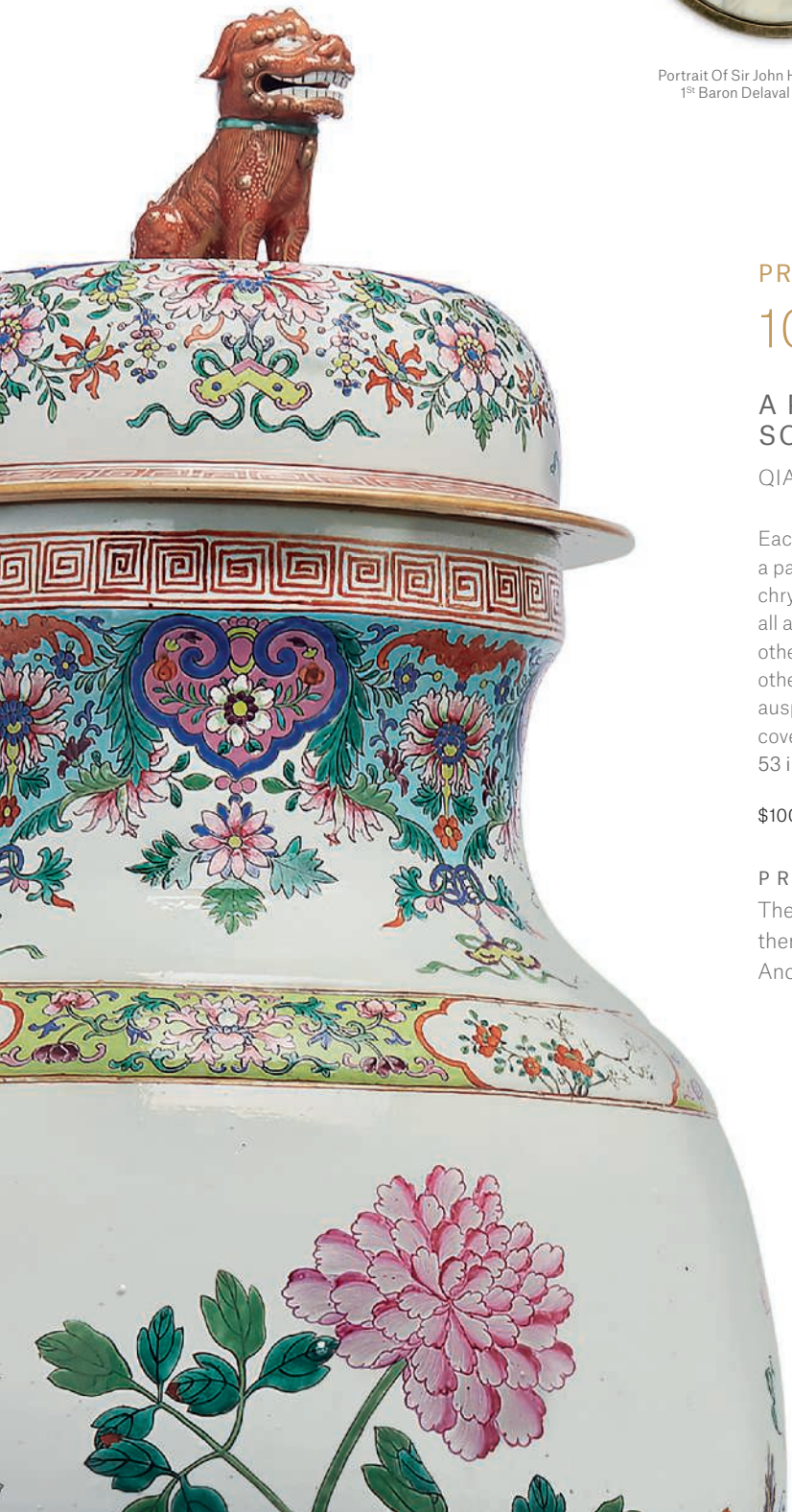




THE LORD DELAVAL CHINESE VASES



Portrait Of Sir John Hussey-Delaval,
1st Baron Delaval (1728-1808)



PROPERTY FROM THE TIBOR COLLECTION
1007

A PAIR OF CHINESE EXPORT PORCELAIN SOLDIER VASES AND COVERS

QIANLONG PERIOD (1736-1795)

Each massive baluster vase enameled in vibrant famille rose colors with a pair of phoenix amongst weathered blue rockwork, brightly colored chrysanthemum growing alongside and a budding magnolia tree above, all above a lappet border, yellow ground on one and lime green on the other, similarly one with a yellow floral band around the shoulders and the other with green, both vases with a colorful collar suspending ribbon-tied auspicious symbols and blossoms, these motifs repeated on the domed covers beneath iron-red and gilt Buddhist lion knobs, with giltwood stands 53 in. (134.6 cm.) high, each (6)

\$100,000-150,000

PROVENANCE:

The Collection of Sir John Hussey-Delaval, Lord Delaval (1728-1808) and thence by descent.

Anonymous sale; Sotheby's, London, 4 November 2009, lot 239.



SIR JOHN HUSSEY-DELAVAL,
1ST BARON DELAVAL (1728-1808)

John Hussey-Delaval was born a second son but by the latter decades of his life was master of Doddington in Lincolnshire, Ford Castle and Seaton Delaval in Northumberland, Clarendon in Surrey and magnificent quarters in London, first at Grosvenor House in Millbank, then Hanover Square and finally New Cavendish Place. The extravagance and reckless behaviour of his rakish older brother, Sir Francis Blake Delaval, led his family to turn over the management of their estates to John in 1755 and by 1771 John was able to buy out the remaining interests of both his older and younger brothers in those properties as well as in the Hartley Colliery and the Royal Northumbrian Glassworks, the sources of the family's wealth. Delaval was a member of Parliament for Berwick on Tweed intermittently from 1754 to 1786; he was created an English baronet in 1786. His seat was Seaton Delaval Hall (now a National Trust property), a 1720s masterpiece by Sir John Vanbrugh. Doddington Hall was also a favorite residence. Delaval updated the interiors of the Elizabethan house, bringing modernizing improvements like double-glazed windows. It had passed down through his mother's family and is notable for never having left the family's hands from its inception in 1595 until today.

LORD DELAVAL'S CHINESE PORCELAINS

Delaval was a keen furnisher and renovator and almost constantly engaged in remodeling and decorating projects at his various properties. He kept detailed

inventories as well as accounts of his quite significant expenditures on furniture, including correspondence with John Cobb. (See L. Wood, *Furniture for Lord Delaval: Metropolitan and Provincial*, Furniture History, Vol 26 (1990) pp.198-234.)

Recorded in the *Seaton Delaval Papers*, Northumberland Collection Services DE.31-2, is Lord Delaval's 2 May 1778 purchase from the collection of Mr. Lever (through Thomas Waring) of a pair of Chinese vases "*remarkable for their size and beauty.*" They cost 30 guineas, a huge sum at the time, and may have been planned for the Cavendish Place house, which Delaval is known to have displayed sumptuous Chinese porcelains.

LORD DELAVAL AND ROBERT ADAM

Delaval may have met Robert Adam through Adam's great patron, the Duke of Northumberland. He employed Adam for his London houses at Hanover Square, Conduit Street and Portland Place as well as for his country villa Milburn in Esher, Surrey, the drawings for which survive in the collection of Sir John Soane's Museum. He also commissioned Adam for Gothick-style alterations to his medieval and Elizabethan Ford Castle at Berwick-upon-Tweed.

'SOLDIER' VASES

The tale of Augustus the Strong (1670-1733), the porcelain-obsessed Elector of Saxony and King of Poland who traded Frederick the Great a regiment of dragoons for a collection of Chinese porcelain, is well-known. Eighteen over-sized floor vases were included in this collection (some still on view in Dresden today), and ever since towering Chinese porcelain vases have been known as 'dragoon vases' (*dragonervasen*) or 'soldier vases'. Extremely difficult to make, to pack and to ship, these massive vases were destined for Europe's elites, where they stood guard in ballrooms and great halls of palaces and country houses. The Jesuit traveler to Jingdezhen, Père d'Entrecolles, recorded in his famous letters, "*...Urns above three Foot high without the Lid...out of twenty-four eight only succeeded...These Works were bespoke by the Merchants of Canton for the European trade.*"

THE PHOENIX IN CHINESE ART

The stately phoenix on the present pair are perhaps the most exalted of all Chinese birds, symbolic of sun and warmth for summer and harvest and closely associated with the Empress - though this was likely lost on Lord Delaval and his coterie, who would have viewed them simply as captivatingly exotic Asian birds.

"...remarkable for their size and beauty..."





PROPERTY FROM THE HALL
IN MEMORY OF CYPRESS (*JIBO TANG*)

1008

A PAIR OF MASSIVE SANCAI-GLAZED POTTERY
GUARDIAN FIGURES

TANG DYNASTY (AD 618-907)

Each guardian figure is modeled standing on a recumbent animal with one knee raised to rest his foot on the animal's head and right arm raised as if to hold a spear; his left hand resting on his hip. Wearing finely articulated full armor with stamped decoration including florets on the breast plate and with epaulettes at each shoulder in the form of horned mythical beast masks. Their faces left in the biscuit and exceptionally well-modeled with individualized ferocious expressions; one wearing his hair in a topknot and standing on a amber deer, the other with leather helmet and posed on a green ox. All attractively glazed in tones of amber, green and cream. 40½ and 38 in. (103 and 96.5 cm.) high (2)

\$150,000-250,000

PROVENANCE:

Acquired in Hong Kong, 1999.





TANG SANCAI TOMB FIGURES

Large, imposing guardian figures like the present pair would have been made to stand guard in the tomb of Tang dynasty elite. Those with vibrant *sancai* ('three color') glazes, like the current examples, flourished from the late 7th to mid-8th century. One of the earliest tombs to contain *sancai* pieces was that of Li Feng, Prince of Guo (622-675), fifteenth son of Emperor Gaozu, founder of the Tang dynasty. By the first decade of the 8th century large *sancai* figures were included in the tombs of royalty and nobility both at the capital Chang'an (modern day Xi'an) and at Luoyang, which served as the Eastern Capital in the Tang period. The inclusion of large *sancai* figures declined significantly following the An Lushan rebellion of 755-63, which had a devastating effect on the empire, seriously weakened the dynasty, and led to the loss of the Western Regions.

The tomb of Crown Prince Zhang Huai (653-684), sixth son of Emperor Gaozong, was excavated in 1971 and among the large *sancai* figures contained therein was a pair of guardian warriors in similar pose to the current figures (illustrated in *National Treasure – Collection of Rare Cultural Relics of Shaanxi Province*, Xi'an, 1998, pp. 230-1). The grandeur of his tomb and the other royal tombs of the Qianling Mausoleum on Mount Liang, north-west of Xi'an, with their fine murals and impressive *sancai* figures, reflects the Imperial determination to reinforce the noble status of the family. The contents of these tombs also demonstrate the importance of *sancai* figures in the burial practices of the Tang royal house and aristocracy of the period.

LOKAPALAS OR GUARDIANS

Guardian warriors are often called '*lokapalas*', guardian figures who appear at Indian Buddhist sites such as Bharhut in Madhya Pradesh as early as the 1st century BC (see R.E. Fisher, 'Noble Guardians: The Emergence of the Lokapalas in Buddhist Art', *Oriental Art*, vol. 41, no. 2 (Summer), pp. 17-24). The group of four figures, or Heavenly Kings, who guard the four directions, became established in the 5th or 6th century. While four guardians appear on the walls of Cave 285 at Dunhuang (dated to AD 538), Chinese guardian warriors usually appear in pairs, both at Buddhist sites and in tombs. It has been suggested by some scholars that the Chinese guardian warriors are based not on *lokapalas*,

but on *dvarapalas* or entryway guardians, although these latter figures are not normally depicted in armour (see J.C.Y. Watt (ed.), *China: Dawn of a Golden Age, 200-750 AD*, *op. cit.*, p. 330). Both the *dvarapalas* and the Chinese guardian warriors are, however, characterised by the fierce expressions and threatening poses. This is in keeping with the protective role of the guardians, who, in the case of the Chinese tomb figures, stood at the entrance to the tomb chamber and repelled evil spirits.

Guardian figures clad in armour and trampling demons appear at the Longmen caves in Henan, where such figures can be seen on the wall of the Fengxiansi, dated to the 670s. A well-preserved painted wooden guardian figure in armour trampling a demon was excavated in 1973 at Astana near Turfan, Xinjiang Autonomous Region, from the joint tomb of Zhang Xiong (AD 584-633) and his wife née Qu (AD 607-688). It is likely that the guardian figure dates from the time of the wife's burial in 688, when the tomb was enlarged (illustrated and discussed in J.C.Y. Watt (ed.), *China: Dawn of a Golden Age, 200-750 AD*, New York, 2004, p. 228, no. 180).

The royal tomb *sancai* guardian warrior figures were armoured and helmeted in a similar fashion to the current figures. Figures such as these are often attired in a version of the *zhanpao* or battledress of imperial guards. On the upper body they wear a cuirass (breastplate and backplate fastened together), while the shoulders are protected by a type of paultron and the forearms by a type of vambrace, with greaves to protect the shins. These were worn with a knee-length coat. Armour similar to this is shown on imperial guards depicted in the murals on the walls of Princess Yongtai's tomb (illustrated in *Wenwu*, 1964, no. 1, pl. VI f). As is frequently the case with guardian warriors of this type, the current figures stand with one hand resting on their hips and their other arms raised with hand curled around to hold a weapon such as a halberd, pike or spear. The weapons themselves have not survived, probably because their shafts were made of wood.

The result of Oxford
thermoluminescence test no.
PH 993/404 is consistent with the
dating of this lot.





Elisabeth Vigée-Lebrun, *The Empress Maria Feodorovna*, 1799

■ 1009

A RUSSIAN PILE CARPET

PROBABLY THE IMPERIAL TAPESTRY FACTORY, ST. PETERSBURG, CIRCA 1800

The Greek key outer border with a rosette at each corner, enclosing an inner border of rose vine heavy with blooms and buds and edged with a pair of narrow formal borders, the center with a basket of roses and other spring flowers, in each corner a ribbon-tied wreath enclosing a script *M* monogram surmounted by an Imperial crown, at the bottom of the field inscribed in Cyrillic 'Fabr. Pavlovskii Gr: Kushelevo (or Kusheleva?)' Approximately 10 ft. 11 in. x 8 ft. 8 in. (333 cm. x 264 cm.)

\$80,000-120,000

PROVENANCE:

Almost certainly supplied to Empress Maria Feodorovna (1759-1828) for her use at Pavlovsk Palace, possibly under the direction of Count Grigorii Grigorievich Kushelev (1754-1833) or his wife Countess Liubov Il'inichna Kusheleva, (1783-1809)





Фабр. Павловова г. Кутаиса

THE RUSSIAN IMPERIAL TAPESTRY FACTORY

The Imperial Tapestry Factory was established in 1716 in the vicinity of St. Petersburg by Peter the Great (reigned 1682-1725). Weavers from the Gobelins manufactory in Paris came to Russia to train Russian workers in both tapestry-woven and knotted pile carpets. Woven for the use of the court, the carpets reflect the French taste in decorative arts preferred during the reign of Peter the Great and his successors during the 18th and through the 19th centuries.

In this example, the central flowering basket, the lush and abundant floral scrolls and festoons, the leafy garland encircling a crowned 'M', and the outer Greek key border all exhibit the influence of the French neo-classical taste. A tapestry-woven carpet from the same period as our carpet in the State History Museum in Moscow shares the overall neo classical feel and exhibits the same minor star medallions in the border, although ours are displayed in the corners not at the interstices (see Sherrill, Sarah B., *Carpets and Rugs of Europe and America*, New York, 1996, p. 281, plate 297).

The Italian architect Giacomo Quarenghi (1744-1817) was invited to St. Petersburg in 1779 and designed palaces, interiors and furniture for Catherine II, the Great (reigned 1762-1796) and her successors. Another tapestry-woven carpet probably woven at the Imperial Tapestry Factory suggests his work and is similar to painted ceilings he designed for Catherine II (see Sherrill, *ibid.*, p. 282, plate 298). Like our carpet, it has a prominent Greek key border and other neo-classical elements, but our carpet with its cream ground and emphasis on multi-flower sprays and garlands illustrates the more feminine taste of Maria Feodorovna and would have complimented the architecture and decorative style that she favored.

MARIA FEODOROVNA (1759-1828)

Maria Feodorovna was the second wife of Paul I, born Paul Petrovich to Empress Catherine II the Great. Née Sophia Dorothea of Württemberg, she married Paul in 1776. The couple had eight children, the eldest of whom, Alexander, succeeded his father in 1801.

Maria Feodorovna was a well-liked, gentle, educated and refined woman with some considerable artistic talents of her own. She was a good draughtswoman, stone-cutter and gem engraver. A number of portraits in stone intaglios and cameos executed by her are now exhibited at Pavlovsk, along with a selection of furniture pieces that Maria Feodorovna contributed in making. Like her husband, she also participated in the decoration of her residences. She and her husband famously traveled to Europe in 1781 under the pseudonyms the Comte et Comtesse du Nord, arriving in Paris in 1782 where they acquired furniture, porcelain and *bronzes d'ameublement* from all the fashionable shops of the day, most particularly Dominique Daguerre.

PAVLOVSK PALACE

The construction of Pavlovsk Palace was begun by the great Scottish architect Charles Cameron (1745-1812) in 1781 on land given to the Prince and Princess in 1777 by Catherine the Great to celebrate the birth of their son, the future Alexander I. In 1779 Catherine the Great wrote to Baron Grimm of Cameron: "I am quite taken up at present with Mister Cameron... a great designer weaned on Antiquity and famous for his book on ancient baths." Cameron began the work on the Palladian style palace while the Prince and Princess were away on their European tour. They were kept abreast of the work through



Pavlovsk Palace

correspondence and continued to be actively involved to the end of construction. The palace was considered to be one of the finest examples of classical architecture of the late 18th century and is unrivaled amongst other Russian monuments. Cameron's relations with the Russian heir deteriorated and he did not complete the building of the palace but was replaced in 1786 by the Italian architect Vincenzo Brenna who largely followed the original plans as desired by the Grand Duke and Duchess. Completed by the Italian architect Vincenzo Brenna, the Palace became an Imperial residence in 1796 following the death of Catherine and the accession of Paul I. After a fire of 1803 nearly destroyed the palace, Maria Feodorovna had it reconstructed to the original plans so that her beloved residence would remain intact during her lifetime and beyond. She spent all her time at the palace after the death of Paul I, whose private rooms she conserved in the exact order that he had left them.

THE COMMISSION

Although it has not been possible to pinpoint the room for which this elegant neo-classical carpet was supplied, the prominent display of Maria Feodorovna's initial with the Imperial crown, and its relatively small scale, would suggest that it was used in one of her private apartments. Its restrained palette and abundant use of flowers recalls designs for seat covers at Pavlovsk with similar floral festoons on a cream ground, woven in France circa 1780 and remarkably still surviving (see E. Ducamp *ed.*, *Pavlovsk The Collections*, Paris, 1993, pp. 124-6). Indeed in the beautiful portrait of Maria Feodorovna by Elisabeth Vigée le Brun (illustrated here), she is shown standing on a carpet of similar floral design, accompanied by a chair proudly displaying her initial 'M' and a crown, as on the present carpet. The woven Cyrillic inscription on the carpet gives a tantalizing clue to the original commission of this carpet. It transcribes as 'Fabr. Pavlovskii Gr. Kushelevo (or Kusheleva?)'; the first part translates as 'made for [or in] Pavlovsk'. 'Gr.' could stand for either 'Grod' (city) or Graf (Count). 'Kushelevo' (or 'Kusheleva') could refer to Count Grigorii Grigorievich Kushelev (1754-1833), Admiral of the Fleet and an important statesman under Paul I. His wife Countess Liubov Il'niczna Kusheleva, (1783-1809) became a lady-in-waiting to the Empress following Paul's coronation in 1797, and in 1799 inherited the vast estates of her uncle Prince Alexander Andreyevich Bezborodko (1747-1799), making her one of the wealthiest heiresses in Russia. Could this carpet therefore have been commissioned by either Count Kushelev or Countess Kusheleva as a present for the Empress?



THE HUNTLY CANDELABRUM



George Gordon, 5th Duke of Gordon when Marquis of Huntly
© National Portrait Gallery, London

PROPERTY OF A GENTLEMAN

1010

A MAGNIFICENT REGENCY SILVER TEN-LIGHT CANDELABRUM CENTERPIECE

MARK OF PAUL STORR FOR RUNDELL BRIDGE AND RUNDELL, LONDON, 1814

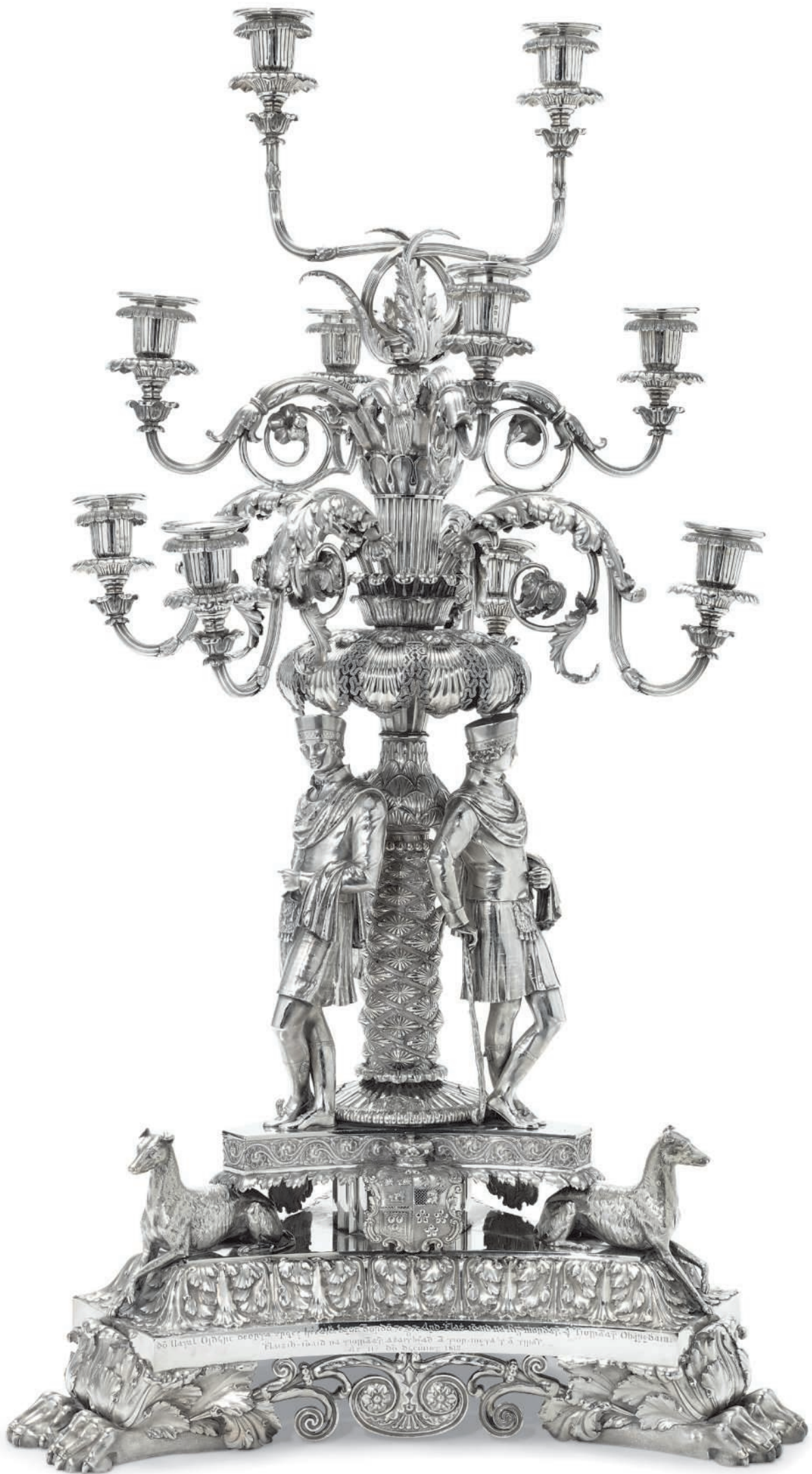
On a triangular plinth resting on lion's feet with foliate terminal, the apron cast with acanthus leaves, the stem formed as a palm tree flanked by three male figures of highlanders in Scottish dress standing on a plinth resting on three greyhounds, the tree canopy supporting the ten-light leaf-capped scrolling branches each terminating in fluted socket numbered 1 to 10, the drip-pans cast with stiff leaves, the plinth applied with three coats-of-arms and the base engraved on three sides with inscription, the plain detachable nozzles each engraved with a crest and Marquess' coronet and numbered 1 to 10, *marked throughout and stamped on plinth RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE REGENTIS BRITANNIAS*
40 in. (102 cm.) high
842 oz. 15 dwt. (26,214 gr.)

The inscription on the base reads *'To The Most Noble GEORGE MARQUIS of HUNTLY, BARON GORDON . . . His Majesty's Lieutenant of Aberdeen Shire from The Deputy Lieutenants of the County in testimony of their sincere Esteem and Respect 11th December 1813; 'Dóm Uasal Oirdheire DEORSA MARCUS HUNNTAIDH, BARON GORDON . Ard Fhlath ionaid na Rìgh Mhórdhachd air Siorramachd Obairreadhain FHLAITHIBH - IONaid NA SIORRAMACHD a thaisbeanadh am FIOR-MHEASA 'S AN CRRAIM, Ant aon la deug don Deichmhos. 1813'* and with further classical Greek inscription.

\$80,000-120,000

PROVENANCE :

Presented to General George Gordon, Marquess of Huntly (1770-1836), later 5th Duke of Gordon, by the Deputy Lieutenants of Aberdeenshire to commemorate his marriage on 11 December 1813 to Elizabeth (1794-1864), daughter of Alexander Brodie of Arnhall, bequeathed to his widow, Elizabeth, Duchess of Gordon (1794-1864), daughter of Alexander Brodie, then by bequest to her first cousin's son, William Brodie, 22nd Brodie of Brodie (1799-1873), Brodie Castle, Forres, then by descent to his grandson, Ian, 24th Brodie of Brodie (1868-1943), Brodie Castle, Forres, then by bequest to his widow, Violet Brodie of Brodie (1979-1958), Brodie Castle, Forres, Anonymous sale [Mrs Violet Brodie]; Christie's, London, 18 June 1951, lot 43, (£400 to Shrubsole). Anonymous sale: Sotheby's, New York, 14 April 1999, lot 216. The Chen Collection; Lyon and Turnbull, London, 23 November 2008, Lot 152.



86 Παλαιά Ορθόδοξη Δοξασία - παρ' ημετέρας Συνόδου - και της Εκκλησίας της Ελλάδος - υπό την Προεδρίαν Ομοφώνων
Εκδόθη - εν Αθήναις - εν τη Γραμματεία της Συνόδου - τ' 11 Δεκεμβρίου 1882



Gordon Castle, Banffshire
Private Collection © Look and Learn/
Bridgeman Images

GEORGE, MARQUESS OF HUNTLY, LATER 5TH DUKE OF GORDON (1770-1836)

George Gordon was a Scottish army officer and politician. Born in Edinburgh on the 2nd February 1770, he was styled Marquess of Huntly until succeeding to his father's titles in 1827. Huntly was educated at Eton and Cambridge and, at the age of twenty, enlisted in the 25th foot regiment as an ensign. From there he enjoyed an illustrious military career, raising his own regiment of foot, the 100th Gordon Highlanders (later the 92nd), on his father's estate in 1794, and attaining the rank of lieutenant-general in 1808, in which capacity he commanded a division of Lord Chatham's army in the Walcheren expedition of 1809. On 11th December 1813 he married Elizabeth Brodie (1794-1864), only child of wealthy India merchant Alexander Brodie. The couple had no children together and upon Gordon's death the dukedom became extinct - though the subsidiary Marquessate of Huntly descended to Gordon's kinsman George Gordon, 9th Marquess.

A committed officer, Huntly first saw combat as lieutenant-colonel of the 3rd foot guards in the Duke of York's expedition to Flanders, participating in skirmishes at St. Armand, Famars, Launois, Dunkirk, and the ill-fated siege of Valenciennes during the War of the First Coalition. Upon Huntly's return to Scotland, his mother and father helped to

personally recruit for the newly established 100th Highlanders. The duchess is said to have aided in this endeavor by placing the King's shilling between her lips, rewarding each recruit with a kiss. Thereafter Huntly took his regiment to Gibraltar, though on his return journey in September 1795 their vessel was seized by a French privateer and robbed of anything valuable. Huntly was returned to England on a Swedish ship and allowed to rejoin his regiment, later commanding with noted discipline and forbearance in the 1798 Irish rising. In 1799 Huntly accompanied the expedition to the Netherlands and was badly wounded by a musket-ball to the shoulder during the fight in the sandhills between Egmont and Bergen, an ordeal which afforded the praise of General John Moore.

In 1806 Huntly sat as MP for the Cornwallis family pocket borough of Eye, Suffolk; until the death of Pitt and the subsequent Grenville ministry called the staunchly conservative Huntly to the Lords. Huntly succeeded to the dukedom upon the death of his father in 1827, as well as taking over his father's responsibilities as Keeper of the Great Seal of Scotland. As duke he was known for his hospitality and generous charitable donations, particularly to the Scottish Hospital, of which he was president. After his death in London, Gordon's remains were escorted for burial in Scotland by his regiment of guards, while his estate of Gordon Castle passed to the Duke of Richmond.

HISTORY OF THE CANDELABRUM

Deeply in debt, the forty-three year old Marquess of Huntly had married Elizabeth Brodie, the young daughter of wealthy nabob Alexander Brodie, himself the younger brother of the 21st laird of Brodie Castle. The candelabrum was given to Huntly as a wedding present from the Deputy Lieutenants of Aberdeenshire, where Huntly was the Lord Lieutenant. The gift serves as a testimony to Huntly's esteemed military career, with the stem supported by three figures in Highland dress in allusion to Huntly's own regiment. Following Elizabeth's death in 1813, the candelabrum passed to her first cousin's son, William Brodie, 22nd Brodie of Brodie (1799-1873). Thereafter Brodie Castle was filled with treasures from the Duke and Duchess's estate, including portraits of the couple and the coronation robe of Queen Adelaide, given to Elizabeth for her service as Mistress of the Robes. The candelabrum continued to be passed down the Brodie family, first to Ian, 24th Brodie of Brodie (1868-1943), and then to his widow, Violet (1879-1958). In June 1951 Mrs Brodie sold the candelabrum at Christie's, London.





THE MILES DAVIS MOON AND STARS TRUMPET



Miles with the black 'Moon & Stars' trumpet
© The Estate of David Gahr/Getty Images

1011

A GILT-DECORATED BLUE-LACQUERED TRUMPET IN B FLAT

THE MARTIN COMPANY, KENOSHA, WISCONSIN, CIRCA 1980

A model T3460 'Committee', the medium bore horn inscribed *Miles* in gilt script flanked by gilt leafy vine, the bell tube decorated with a scattering of crescent moons and stars and inscribed *MARTIN/KENOSHA, WIS./U.S.A.*, all on a baked midnight blue epoxy finish, the angled mouthpiece branded *GIARDINELLI NEW YORK, SPECIAL*, with fitted leather case

21 in. (53.34 cm.) long

\$70,000-100,000

PROVENANCE :

Miles Davis (1926-1991)

George Benson (b. 1943)

Acquired by the present owner at *Fine Musical Instruments including The Collection of George Benson*, Skinner, Boston, 14 October 2007, lot 26



“Don't play what's there, play what's not there.”

—Miles Davis

idiom as it burgeoned in the 1940s, but growing with it, influencing it and shaping it for the next five decades. In the pantheon of historic jazz trumpet players there is Louis Armstrong, Dizzy Gillespie and Miles Davis, with Miles particularly revered for his ability to use space, light and shade like no other.

Though many of today's fans first came to Miles after hearing his monumental 1970 jazz fusion album, *Bitches Brew*, he was right in the thick of the American jazz scene soon after his 1945 arrival in New York, playing in saxophonist Charlie Parker's bebop quintet and playing and recorded with John Coltrane, Paul Chambers, Al McKibbin, Billie Holiday and other greats of into the mid-1950s. His performance at the second Newport Jazz Festival in 1955 led to a contract with Columbia Records and a series of later 1950s albums (*Kind of Blue*, *Miles Ahead*, *Sketches of Spain*, *Porgy & Bess*) that took him from jazz favorite to leading popular musician.

Miles continued to develop and change into the 1960s and early 70s, influenced by rock and funk, African rhythms and electric music. His popularity and commercial success thrived, but by 1975 personal demons combined with exhaustion to drive Miles underground, and he didn't record or play in public again until the early 1980s. During this period Columbia Records continued to pay him a stipend, a deal they made with only one other musician, Vladimir Horowitz.

When Miles re-emerged and resumed his career he also resumed the boundless growth of his music, using younger musicians and incorporating pop sounds and new standards in his repertoire. He played with Prince and recorded pop songs like Michael Jackson's *Human Nature* and Cyndi Lauper's *Time After Time*, saying, "A standard fits like a thoroughbred. The melody and everything is just right, and every time you hear it you want to hear it some more. And you leave enough of it to know you want to hear it again." Miles won two Grammys for jazz soloist in the 80s and a Grammy Lifetime Achievement Award in 1990.

Martin 'Committee' horns were coveted by jazz musicians even before Miles' early career days. The company was founded in 1855 by German immigrant John Heinrich Martin; in 1939 they introduced a trumpet designed with input from an exalted 'committee' that quickly became the go-to instrument for jazz artists like Dizzy Gillespie. Though other players changed brands over the years, Miles famously stuck with 'Committee' trumpets. When the Martin Company was sold (first to Wurlitzer in the 1960s and then Leblanc in 1971) they stopped making the 'Committee' model for a while – but continued to make them on a custom basis for Miles. As one writer put it:

Others can copy the tapered tuning slide; the cone-shaped, cornet-like bell; and even the quirky water keys. But nobody has deciphered the magic formula for that



unique tone — so smooth, so dusky, so ... jazzy. And it's not just the tone. Some players love them for what a persnickety symphonic type might consider a flaw: They don't slot well, so it's easy to slide into and out of notes à la Miles Davis.

Leblanc gave the 'Committee' trumpet project to designer and technician Larry Ramirez, a jazz trumpeter himself. Ramirez designed custom instruments like a slide trumpet for Maynard Ferguson and a four-valve for Don Ellis, and was the only one at the factory who fully understood what Miles Davis wanted in his trumpets. At Miles' request, Ramirez created a red, a black and a blue trumpet with the gilt moon and stars decoration. One was ready just before Miles was to give a major performance in Denver, which happened to be Ramirez's home town, so Larry was able to hand deliver it to Miles in his Denver hotel room. Miles buried the bell in Larry's stomach to try the trumpet so as not to wake his wife, Cicely Tyson, asleep in the next room. This was a highlight of Ramirez's life and a story he told many times.

Blue is a color closely associated with Miles ever since his 1955 album *Blue Moods* and the 1959 classic *Kind of Blue*, considered by many the best jazz album of all time. Miles, who had a famously restless creative mind, was a visual artist as well as a musician. Cicely Tyson gave him a sketchbook in 1980 and he was never without one after that, something he credited for helping stay sober.

The Davis family retained the red moon and stars trumpet; Miles is buried at Woodlawn Cemetery in the Bronx — near the grave of Duke Ellington — with the black trumpet at his side. Inscribed on his headstone are a couple bars of his music and *Sir Miles Davis*, his formal title following his 1988 induction into the Knights of Malta at the Alhambra Palace in Spain. Miles was also known as *The Prince of Darkness*. But perhaps the best of his monikers was *The Picasso of Jazz*.



“When I’m playing, I’m never through. It’s unfinished. I like to find a place to leave for someone else to finish it. That’s where the high comes in.”

—Miles Davis to Richard Cook, 2002 interview for *The Guardian*¹

THE ROTHSCHILD CHATEAU DE FERRIERES ANDIRONS



The andirons illustrated in the Dining Room, Château de Ferrières, in a watercolor by Eugène Lami, circa 1860
Private Collection

THE ROTHSCHILD CHATEAU DE FERRIERES ANDIRONS AN IMPORTANT PRIVATE COLLECTION, LONG ISLAND

■1012

A PAIR OF BRONZE ANDIRONS WITH FIGURES OF OMPHALE AND MARS, OR A ROMAN EMPEROR

VENICE, ATTRIBUTED TO TIZIANO ASPETTI (CIRCA 1559-1606) OR HIS
WORKSHOP, VENICE, FIRST HALF OF THE 17TH CENTURY

Formed as a fully-modelled figure of Mars, or a Roman emperor, and Omphale, on a three-sided base cast with winged caryatids at the corners flanking female masks within strapwork, on a gadrooned base on scroll supports applied with reclining winged putti holding a flower swag and flanking a classical figure seated on scrolling strapwork, on a stepped molded base
45 in. (105.5 cm.) high

(2)

\$120,000-180,000

PROVENANCE :

Acquired by James de Rothschild (1792-1868) for the Château de Ferrières,
Seine-et-Marne, France.

Thence by descent to Baron Guy de Rothschild, sold Sotheby's Monaco,
8 December 1994, lot 14.

Anonymous sale, Christie's, London, 10 December, 1996, lot 97.

Anonymous Sale, Christie's, New York, 27 May, 1999, lot 280.

An Important Private Collection, Long Island, New York.

COMPARATIVE LITERATURE :

L. Planiscig, *Venezianische Bildhauer der Renaissance*, Vienna, 1921, figs. 620-1, 625.

J. Balogh, *Katalog der Ausländischen Bildwerke des Museums der bildenden Künste in Budapest*, Budapest, 1975, p. 175, no. 231, fig. 275.



It would be hard to imagine objects more redolent of Rothschild taste than these magnificent andirons. Late-Renaissance *objets de luxe* on a monumental scale they successfully bridge the gap between fine and decorative arts. While they are functional – and would have looked dazzling with the flickering flames visible through the open framework of their bases -- their primary effect is sculptural. The figures, probably Omphale and Mars or a Roman Emperor, are glorious examples of Venetian metalwork, significant works of sculpture by themselves.

In the Rothschild collections for at least 140 years, these andirons featured prominently in the two rooms of one of the grandest of all the Rothschild palaces, the château de Ferrières. Eugène Lami, the interior architect of Ferrières, who also helped supply much of the collection, illustrated them in a watercolor as early as 1860 in the Dining Room and then, by the 1880s, they were moved to the Great Hall, one of the most spectacular rooms created in the 19th century.

THE ROTHSCHILDS AND THE CHATEAU DE FERRIERES

The château de Ferrières, in the *département* of Seine-et-Marne, was purchased in 1829 from Joseph Fouch, duc d'Otrante, by James de Rothschild (1792-1868), the founder of the French branch of the family. Finding the house somewhat small for his social ambitions, he demolished it and in 1854 commissioned the great English architect Joseph Paxton to construct a far grander house along the lines of Mentmore, the staggeringly large and complex palace in Buckinghamshire which he had built in 1850 for his cousin Mayer (1818-1874). James de Rothschild was said to have demanded of Paxton: 'Build me Mentmore, only bigger.' Paxton's initial plans for a house like Mentmore in the Jacobean style, were modified to include English, French and Italian Renaissance elements. Work began in late 1856 and the interior decoration was entrusted to the painter Eugène Lami (1800-1890) who also advised James de Rothschild on his purchases. The resulting eclectic mix, ranging from the 16th to the 19th centuries, sets Ferrières very much apart from the prevailing decorative style in the larger French country houses. Donated by the Rothschilds to the University of Paris in 1975, its interiors remain intact and it is considered the most spectacular house built in the 19th century in France. For a further discussion of the building and decoration of Ferrières see P. Prévost-Marcilhacy, *Les Rothschild bâtisseurs et mécènes*, Paris, 1995, pp. 94-98 and pp. 106, 107, 109, 123, 124-5, 129, 131, 134, 135 for watercolors by Lami of the main rooms.



VENETIAN SMALL BRONZES AND TIZIANO ASPETTI

The attribution of the present pair of andirons to Tiziano Aspetti (c. 1559 Padua - Pisa 1606) is based upon the comparison of the two finial figures with a body of bronze statuettes generally accepted as by Aspetti (Planiscig, *op. cit.*, figs. 620-1, 625). Another example of the male figure, though of inferior quality, has been attributed to the circle of Aspetti and can be found in the Museum of Fine Arts in Budapest (Bologh, *loc. cit.*).

By the late 16th century, andirons had become a speciality of Venetian sculptors. While changing fashions meant that the lower elements of such andirons would be discarded, the bronze finial figures often survived as art objects in their own right, making the present andirons remarkably noteworthy for their complete state. The lower portion of these andirons relates to another pair in the Bargello attributed to Niccolò Roccatagliata (Planiscig, *op. cit.*, figs. 663 and 664), and a further pair from the Pierpont Morgan Collection, by Alessandro Vittoria (W. Bode, *The Italian Bronze Statuettes of the Renaissance*, 1980, figs. 65 and 66). The Morgan andirons were originally in London and are now on-view at the Morgan Library in New York. Such ideas and motifs appear to have travelled freely between workshops and foundries, though it is interesting to note that Aspetti's oeuvre shows the influence of Vittoria above any other.

above: The andirons photographed in the Great Hall, Château de Ferrières, circa 1880
Private Collection





■ 1013

A RUSSIAN ORMOLU AND MALACHITE GUERIDON

CIRCA 1840-50

The oval malachite-veneered top raised on a bulbous foliate stem with acanthus leaves, palmettes and berrying vines above scrolling feet

76 in. (193 cm.) high, 33¼ in. (84.5 cm.) wide, 25 in. (63.5 cm.) deep

\$60,000-100,000

This striking guéridon with its eye-catching malachite top is emblematic of the Russian fascination with malachite and of the spectacular works of art that the Imperial lapidary workshops produced in the first half of the 19th century. Malachite is most closely associated with the Russian Imperial Factories of the 18th and 19th centuries, whose highly skilled stone-cutting led to the creation of some of the most beautiful *objets d'art*.

The Imperial administration held the sole right to mine for malachite from the Ural Mountains, so the products of these factories were almost exclusively destined for Imperial palaces or to be given as diplomatic gifts, making them very desirable. Among the magnificent presents given by Russian Tsars are two celebrated malachite vases in Windsor Castle, presented to George IV by Tsar Alexander I in 1827 and to Queen Victoria by Tsar Nicholas I in 1839, and a pair of malachite vases in the Grand Trianon, gifted from Tsar Alexander I to Napoleon *circa* 1808.

The top of this guéridon was created using the technique of 'Russian mosaic', where malachite is sawn into very thin slices, applied to a stone or metal ground with the veins laid to form pleasing patterns and then polished, making the joins barely visible. By pairing a finely crafted table top that calls to mind the Imperial Factories with a superbly detailed ormolu base, the makers of the present gueridon deftly balance Russian taste with French refinement.

A related guéridon is illustrated V.B. Semyonov, *Malachite*, Sverdlovsk, 1987, vol. I, p. 181 fig. 43., and a similar example with gilt and patinated-bronze sold Christie's, London, 7 June 2016, lot 186.





THE ZADORA DELACORTE CLOCK



THE PROPERTY OF AN IMPORTANT NEW YORK COLLECTOR 1014

A GOLD, GEM, AND HARDSTONE-MOUNTED RHODOCHROSITE MUSICAL CLOCK ON ARCHITECTURAL WOOD TOWER

MARK OF ANDREAS VON ZADORA-GERLOF, 1996

the rhodochrosite clock with stepped rectangular plinth carved with arches and masonry and mounted in corners with urns of carved hardstone flowers centered by diamonds, the surface with rotating platform upon which six dancing animal musicians (an aquamarine hippopotamus playing an enameled gold violin, a rutilated quartz goat with an English horn, an aquamarine penguin striking a drum, a citrine kangaroo and baby blowing horns, a milky rose quartz elephant with an accordion, and a chirasol bear shaking a tambourine) circle a central clock tower topped by two monkeys with hammers flanking a bell, all illuminated by four lights concealed by yellow enameled shells mounted on the surface, the clock raised on a tall *bois satin* and satinwood tower with simulated masonry, four arched niches enclose a rampant smoky quartz ram with ducks, a bear with frogs and two rock crystal urns of lily of the valley set with diamond and pearls, *the enameled key signed Zadora*

18 ¼ in. (46.4 cm.) high, the clock; 58 ¼ in. high (148 cm.) high, overall

(2)

\$120,000-180,000

L I T E R A T U R E :

Zapata, Janet, *The Art of Zadora: America's Fabergé*, New York, 1999, pp. 9-35, 38, 40-43.
Faulkes, Nicholas, *Zadora Timepieces Haute Horlogerie*, New York, 2007, pp. 12-13.





AMERICA'S FABERGÉ

Master glyptographer Andreas von Zadora-Gerlof (b. 1957) was raised on a farm on the Queen Charlotte Islands near Vancouver. His first exposure to precious carved hardstones was through the handful of Fabergé objects, including a silver and ruby toad on a malachite base and a rock crystal vase of lily of the valley, which had come with his aristocratic parents when they emigrated from Pomerania following World War II. His interest in carving however developed as a result of two separate adolescent hunting accidents that injured his right hand and later his right arm. After a series of unsuccessful rounds of physiotherapy, a family friend suggested the practice of engraving silver might help to regenerate the injured tendons. This unconventional therapy proved successful and Zadora-Gerlof then moved on to totem carving, through which he learned to envision positive and negative spaces. Branching into the glyptic arts, he studied at the Gem City College School of Horology and Jewelry in Quincy, Il and later in Idar-Oberstein, Germany.

Zadora-Gerlof's opened his first studio in San Francisco, which was followed by a series of shows in Los Angeles, New York, Southampton and Paris. In addition to producing works under his own name he has also provided sculpted elements for Verdura and Boucheron



jewelry. In order to keep up with the demands of his patrons, Zadora-Gerlof has expanded his workshop to include workmasters based throughout the United States specializing in goldsmithing, engraving, lapidary arts, clock making and enameling. Works by Zadora are a true collaboration of some of America's finest craftsmen who are able to give life to the imaginative creatures dreamed by Zadora-Gerlof (Zapata, Janet, *The Art of Zadora America's Fabergé*, New York, 1999 pp. 9-35).

AN ODE TO JOY

Zadora-Gerlof's Delacorte Clock represents one of his most ambitious and most costly commissions. Following his highly successful 1992 show at the Forbes Magazine Galleries in New York, he became connected with the matriarch of a family well-known within the pharmaceutical industry. In 1996 she commissioned from Zadora-Gerlof a series of four large musical clocks for herself and her three children (Foulkes, Nicholas, *Zadora Timepieces Haute Horologerie*, New York, 2007, pp. 12-13). Based on the beloved Delacorte Clock located within the zoo in Central Park, the four clocks each feature delicately carved vases of flowers and six animal musicians that circle a hardstone clock tower to Beethoven's *Ode to Joy* on the hour. The clock tower is topped by a pair of monkeys with hammers, striking a bell to mark the hour. Although identical in overall design, the four clocks are executed in various combinations of hardstones and gems, with clock towers carved from Wyoming jadite, banded South African chalcedony, lapis lazuli and pink rhodochrosite.



top left: Gennady Osmerkin, master goldsmith, working on the violin held by the hippopotamus on the "Delacorte" clock. *The Art of Zadora*, The Vendome Press 1999

bottom left: The Delacorte Clock in Central Park



To create the Delacorte Clocks, Zadora-Gerlof studied the original plans and archival photographs of the Central Park clock housed within the New York City Hall of Records. Plaster maquettes were then made of the clock tower and each animal musician to ensure there were minimal modifications between Zadora-Gerlof's inspiration and his glyptic realization. The inlaid wood tower is intended to evoke the masonry archway on which the Central Park clock is raised (Zapata, 1999, pp. 35, 38, 40-43). Within the four arched niches are a rampant goat and bear and two rock crystal vases of lily of the valley, perhaps inspired by the wildlife of Zadora-Gerlof's childhood in Canada and the Fabergé heirloom his parents brought with them from Pomerania..

"A KIND OF SLENDER SANTA CLAUS"

Perched above a three-story arcade within the Central Park Wildlife Conservation Center, the Delcorte Clock has delighted generations of children and adults. Donated by philanthropist and publisher George T. Delacorte (1894-1991), the clock is considered one of Central Park's most beloved monuments. Born in Brooklyn, Delacorte graduated from Columbia University and founded Dell Publishing Co. in 1921.

Delacorte wanted his philanthropy to be tangible, beautiful and dramatic. In 1964 he established the charitable foundation Make New York City Beautiful Inc. to "promote interest and aid in the donation of permanent improvements to the City of New York for its cultural advancement and beautification." For his contribution to the beautification of the City, Mayor Edward Koch declared: "George T. Delacorte is to the City of New York what Lorenzo de Medici was to the City of Florence."

Described by the New York Times as "a kind of slender Santa Claus," Delacorte is responsible for a number of well-loved New York landmarks, including fountains at City Hall, Bowling Green and Columbus Circle. In addition to the clock in the zoo, Delacorte's other major contributions to Central Park include the donation of the Delacorte Theater (1962) and the sculptures of Romeo and Juliet and The Tempest. In 1959, he donated the bronze statue of Alice in Wonderland near the Conservatory Pond as a memorial to his first wife, who had enjoyed reading the story to their children (www.nycommunitytrust.org).

A BELOVED NEW YORK MONUMENT

Inspired by the monuments and musical amusements seen on his travels, Delacorte conceived of the clock in the Central Park Zoo as an interpretation the belfries of European churches and civic buildings. He commissioned Italian sculptor Andrea Spadini to create the figures of the six brass animal musicians, who spin and dance on an axis every half hour to glockenspiel-style nursery music, as well as the two monkeys who strike a bell with hammers to note the hour. The arcade was designed by artist Fernando Taxidor in collaboration with architect Edward Coe Embury, (son of the Zoo's original architect, Aumar Embury III) to link the Monkey House and the Zoo quadrangle. The height of the arcade allows for the clock to be seen by adults and for small children to watch the animals dance. The Delacorte Clock was unveiled on 24 June 1965 to a large crowd of spectators and city dignitaries, with two of Delacorte's grandchildren pulling the ropes to release the clock's fabric shroud.



PROPERTY OF AN IMPORTANT
MIDWESTERN COLLECTION

■1015

A LOUIS XIV ARMORIAL TAPESTRY

CIRCA 1691-1694, PROBABLY PARIS, POSSIBLY BY
GILLES BACOR, AFTER JEAN BÉRAIN I

Woven in metal thread, wools and silks with the coat-of-arms of the Greder family headed by a crown and flanked by swans, against a tasseled and fringed canopy, within a foliate framework decorated with masks, flower baskets, and a helmet and a breast plate, in the background a formal garden with parterres and fountains, the borders with shells in the corners and interlaced Gs, woven in two sections 8 ft. 10 in. (269 cm.) high, 9 ft. 4 in. (285 cm.) wide

\$60,000-100,000

PROVENANCE :

Almost certainly woven for François Laurent Greder, Solothurn, between 1691 and 1694.

Probably Prince Paul Galitzine, Hôtel Drouot, Paris, 10 - 11 March 1875, lot 180, and bought by Gauchez.

Either Madame X (believed to be the maitresse of Gauchez), Hôtel Drouot, 20 - 23 April 1892, lots 410 - 412, or Lefortier, American Art Association, New York, 27 - 29 November 1924, lot 513.

Anonymous sale; Christie's, London, 15 November 2001, lot 223.

LITERATURE :

E. Standen, *Some Beauvais Tapestries Related to Bérain*, Acts of the Tapestry Symposium, November 1976, The Fine Arts Museums of San Francisco, San Francisco, 1979, p. 216.

E. Standen, *European Post-Medieval Tapestries and Related hangings in The Metropolitan Museum of Art*, New York, 1985, vol. II, cat. 63, p. 438.

GREDER OF SOLOTHURN

This tapestry was almost certainly commissioned by François Laurent Greder (d. 1716) of Solothurn, Switzerland, after the death of his father Wolfgang in 1691 and before he became a knight of the order of Saint Louis in 1694, as he would have included that honour in his arms.

He served in the French army, becoming a brigadier in 1691, which is

probably reflected in the military devices below the coat-of-arms. The arms were only used by the Grederes while they lived in the estate of Blumenstein; after François Laurent bequeathed the property to his sister and named the house Laurentin the Grederes did not use the same arms.

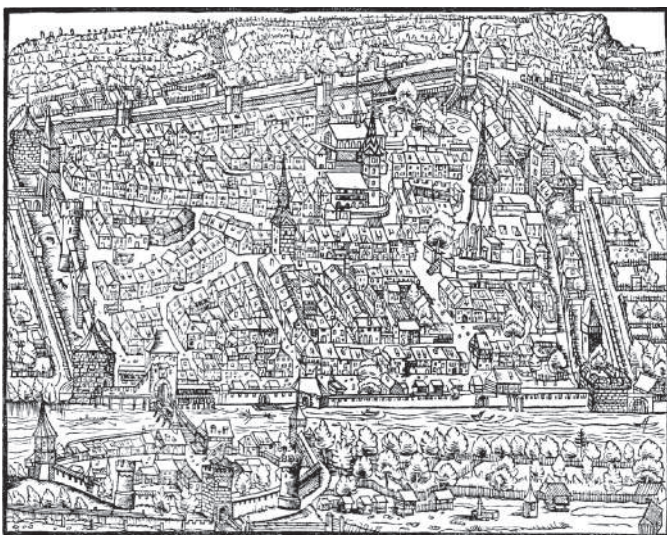
COMPARABLE TAPESTRIES

This tapestry forms part of a group of probably eight nearly identical panels with slight differences in background all bearing the arms of the Greder family. The design appears to be unique to this set. It is believed that two panels had a plain background, two panels a country background and four had formal gardens. Two with country backgrounds are in The Metropolitan Museum of Art, New York (E. Standen, *European Post-Medieval Tapestries and Related Hangings in The Metropolitan Museum of Art*, New York, 1985, vol. II, cat. 63, pp. 437- 40), while one with plain background is in the Nelson-Atkins Museum of Art, Kansas City. Formal gardens appear in the following sales: Four from Prince Paul Galitzine, Hôtel Drouot, Paris, 10 - 11 March 1875, lot 180, bought by Gauchez, and three again from Madame X (marked on the Frick Library copy of the catalogue 'Maîtresse de Gauchez'), Hôtel Drouot, 20 - 23 April 1892, lots 410- 12. A single panel with formal garden appeared in the Lefortier sale, American Art Association, New York, 27-29 November 1924, lot 513. A tapestry with a similar formal garden and part of the Galitzine group, was in the collection of Ithamy Hussein Pacha, sold Ader Tajan, Paris, 14 March 1993, lot 164, while another is in the Musée de Soleure, Switzerland (P. Kopp, *Historisches Museum Blumenstein*, no. 1949-18).

DESIGN AND MANUFACTURE

Many aspects of this tapestry recall designs by Jean Bérain I (1640-1711), such as that for a similar border in his *Ornemens Inventez* in the Rogers Fund of the Museum of Modern Art (Standen, *op cit.*, p. 438). Bérain, who trained under Charles Le Brun, was appointed royal designer to the King in 1674.

Interestingly, all of the Greder tapestries were woven in two halves and joined after the weaving, which would indicate manufacture by a workshop probably less extensive and possibly less well organised than those of Gobelins and Beauvais. Indeed, these tapestries relate closely to 22 armorial tapestries manufactured at Lunéville for the duc de Lorraine by Josse Bacor between 1718 and 1722, now at the Kusthistorisches Museum, Vienna (M. Antoine, *Les Manufactures de Tapisserie des Ducs de Lorraine au XVIIIe Siècle (1698-1737)*, Nancy, 1965, plates XVII and XXIII). However, that workshop was only established in 1718. Gilles Bacor (d. 1714) used Bérain designs and is known to have woven armorial tapestries in Paris. He was one of four brothers who worked for Gobelins at the end of the 17th Century and maintained his own workshop with ten looms in the grand rue Mouffetard. He wove *Chancelleries*, a series of Diana and two or three sets of *Grands dieux* after Bérain, with whom he worked closely. He is recorded as working with one nephew Philippe and almost certainly also with Josse Bacor who was also a nephew before the latter moved to Nancy. Lacking any inscription, a firm attribution to a workshop is not possible. (Standen, *op. cit.*, vol II, cat 63, pp. 437-40 and Antoine, *op. cit.*, pp. 51-52).



1549 Woodcut map of Solothurn by Johannes Stumpf



A BUREAU À LA GREC BY LEVASSEUR

■ 1016

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

BY ETIENNE LEVASSEUR, CIRCA 1770

The rectangular gilt-tooled green leather inset top with a chanelled ormolu edge above three frieze drawers between rosette blocks, with conformingly decorated sides and reverse, the patera-headed angles hung with laurel baguettes, the slides to each end retaining their original gilt-embossed green leather raised on square tapering legs with gilt sabots, the frame surrounding the drawers with cut tenons indicating the re-use of existing 18th Century timber on the carcass, stamped twice *E. LEVASSEUR*

28¾ in. (73 cm.) high, 64 in. (163 cm.) wide, 31¾ in. (81 cm.) deep

\$300,000-500,000

PROVENANCE :

With Fabre, Paris.

Anonymous sale; Christie's, New York, 26 October 2001, lot 350.

LITERATURE :

Charles Massin, *Mobilier Louis XVI*, Paris, n.d., p. 55 (illustrated).

ETIENNE LEVASSEUR, MAÎTRE IN 1766.

With its 'Etruscan' ebony veneer and laurel baguette fluted tapering 'term' legs, this *bureau plat* reflects the *goût Grec* style introduced in the mid-1750's by the architect Louis-Joseph Le Lorrain. Probably working in collaboration with a *marchand-mercier* such as Simon-Philippe Poirier, Le Lorrain's *goût grec* style was first realized in the designs for the celebrated suite of furniture supplied for the Parisian *hôtel* of the *amateur* Ange-Laurent Lalive de Jully circa 1755, which included the *bureau plat* and *cartonnier* now in the musée Condé at Chantilly, as well as the set of four *meubles d'appui* including that sold by the Marquess of Cholmondeley, Works of Art from Houghton, Christie's London, 8 December 1994, lot 80.

This magnificent bureau plat is almost identical to two others; the first was sold by Rory Cameron, Esq., from the Villa Fiorentina, Cap Ferat, Sotheby's Monaco, 17 June 1988, lot 741 (\$425,000) and was subsequently with Galerie Yves Mikaeloff, Paris. Interestingly, this latter bureau plat (differing only in the end-mounts and the design of the sabots) was stamped not only by Montigny but also by Dubois, under the leather (not mentioned in the catalogue). The second, but with *pieds en torse*, was in the celebrated collection of Jacques Doucet, sold in Paris, 8 June 1927, lot 312. A further bureau plat, reputedly of this same model and also stamped Montigny, is in the Musée Cognacq-Jay, Paris, and another example stamped Montigny from a European collection sold Christie's, Paris, 15 September 2016, lot 51 (€517,500).



(stamp)





A further extremely closely related group of bureaux plats, but with a flowered entrelac frieze, all stamped by Montigny, are recorded: one is in the collection of the Dukes of Bedford at Woburn Abbey, Bedfordshire (illustrated in A. Pradère, *Les Ebénistes Français de Louis XIV à la Revolution*, Paris, 1989, p.304); another, formerly in the collection of the duchesse de Mouchy, was sold at Sotheby's Monaco, 18 June 1999, lot 120 (FFr. 3,532,500; \$532,800); and a third was sold from the collection of M. Norton in these Rooms, 30 April 1986, lot 204 (\$352,000).

These bureaux belong to a well-documented group of bureaux à la grecque usually stamped by either *IDubois* (for René Dubois, (1734-1809), who employed his father's stamp) or *Montigny*. Executed in either ebony or amaranth and tulipwood, often displaying the same distinctive ormolu mounts and of very similar proportions and design, although usually of a much

smaller scale than that offered here, this group reflects the close collaboration that existed between these two *ébénistes* - a link further underlined by the fact that Montigny and Dubois were not only cousins, but that the former even acted as a witness at the wedding of the latter in 1772.

In view of the fact that *une table de bois d'amaranthe à la grecque, 60l.* was recorded in the 1764 inventory taken following the death of Jacques Dubois, while Montigny himself was not elected *maître* until 1766, it seems fair to conclude that it was Dubois who initially devised this model, but in the face of excessive demand, he in turn - acting in the capacity of a *marchand-ébéniste* - subcontracted to Montigny (and perhaps also Levasseur) to supply him with bureaux of this form. This hypothesis is further supported by the number of pieces stamped by both *ébénistes*, both at Waddesdon Manor and in the Wallace Collection, London.



The importance of René Dubois' *atelier* in the rue de Charenton is revealed not only by the 1772 inventory, but also in the announcements in *Les Tablettes de Renommée* - which stated '*Dubois rue de Charenton tient fabrique et fameux magasin d'ébénisterie, fait des envois en province et chez l'Etranger*'. This latter inventory also revealed the extent to which Dubois had almost exclusively become a *marchand*, as he subcontracted work to *ébénistes* including Ancellet, Sar, Bury, Fromageau, Séverin, Bon Durand and Petit.

That Poirier supplied George, 6th Earl of Coventry (1722-1809) with *un Bureau à la grecque* by Dubois on 12 March 1765 suggests that it was not until the late 1760s that Dubois' activities as a *marchand* were fully developed, but the mention of '*bureaux plats à l'antique*' in the 1772 inventory certainly confirms the long-standing popularity of this model.

■1017

A PAIR OF FRENCH 'NEO-GREC' GILT AND PATINATED-BRONZE VASES

DESIGNED BY FERDINAND LEVILLIAN (FRENCH, 1837-1905), CAST BY FERDINAND BARBEDIENNE (FRENCH, 1810-1892), PARIS, CIRCA 1878

Each of amphora form, the leaf-cast rim above a frieze of palmettes and rams heads with swirling horns supported on a spreading neck hung with ribbons and olive branches flanked by 'S'-scroll handles decorated with grape vines and terminating in further rams heads, the elongated body decorated with a continuous frieze depicting Classical figures with bounty from both a harvest and hunting, over a pair of horizontal handles and a further continuous frieze of Greek theatre masks among olive trees and Classical attributes, raised on a stepped base cast with athenions and fluted border, signed 'F. LEVILLIAN' and 'F. BARBEDIENNE/PARIS'
45¼ in. (115 cm.) high (2)

\$100,000-150,000

L I T E R A T U R E :

L. Faliz Fils, 'Industries d'art au Champs de Mars: II Les Bronzes', *Exposition Universelle de 1878: Les Beaux-arts et les arts décoratifs*, Paris, 1879, pp. 368-370, ill pl. 47.

COMPARATIVE LITERATURE:

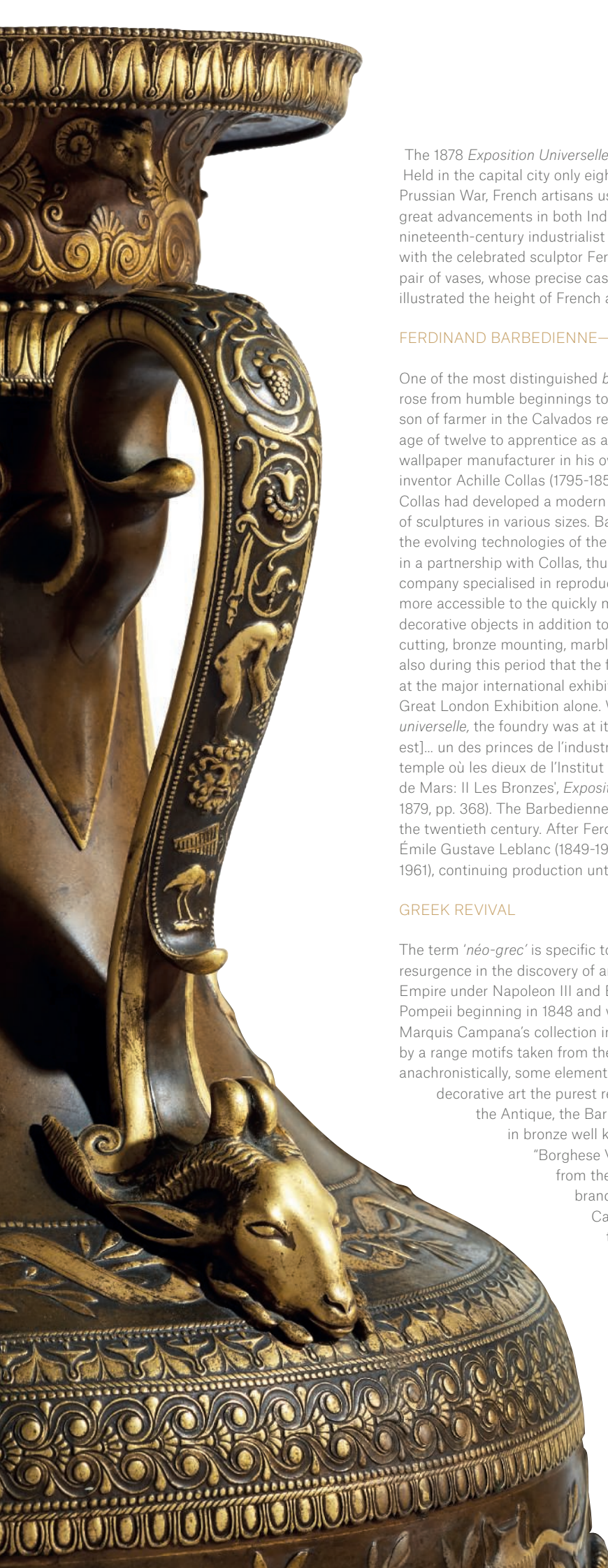
G. Servant, *Exposition universelle internationale de 1878 à Paris, rapports du jury international, groupe III, classe 25, les bronzes d'art, fontes d'art diverses, métaux repoussés*, Paris, 1880, p. 31.

M. Vottero, 'Ferdinand Levillan: un sculpteur ornemaniste au services de arts industriels', *48/14: La Revue du Musée d'Orsay*, no. 30, 2010, pp. 47-55.

F. Rionnet, *Les Bronzes Barbédienne: L'oeuvre d'une dynastie de fondeurs*, Paris, 2016, pp. 40-41.







The 1878 *Exposition Universelle* was a turning point for the French nation and its innovators. Held in the capital city only eight years following France's devastating defeat in the Franco-Prussian War, French artisans used the opportunity of the fair to demonstrate their nation's great advancements in both Industry and Art to the world. It was in this context that the leading nineteenth-century industrialist and *bronzier* Ferdinand Barbedienne showcased his collaboration with the celebrated sculptor Ferdinand Leveillan. Together they presented model for the present pair of vases, whose precise casting and exceedingly fashionable 'néo-grec' designs successfully illustrated the height of French achievement in both the fine and industrial arts.

FERDINAND BARBEDIENNE—"THE KING OF BRONZE"

One of the most distinguished *bronziers* of the nineteenth century, Ferdinand Barbedienne rose from humble beginnings to prominence in era of great technical advancements. Born the son of farmer in the Calvados region of northwest France, Barbedienne moved to Paris at the age of twelve to apprentice as a papermaker and by his early 20's he had become a successful wallpaper manufacturer in his own right. However, in 1838 Barbedienne was introduced to the inventor Achille Collas (1795-1859), a man who would change Barbedienne's entire trajectory. Collas had developed a modern form of pantograph, which allowed for the scaled reproduction of sculptures in various sizes. Barbedienne, who had always been fascinated by the arts and the evolving technologies of the French industrial revolution, quickly changed tact and entered in a partnership with Collas, thus establishing the firm Collas & Barbedienne. In its infancy the company specialised in reproducing both contemporary and ancient sculpture, making fine art more accessible to the quickly mobilizing middle classes. By 1846 the workshop began to produce decorative objects in addition to the bronze reductions, becoming equipped to perform fine metal cutting, bronze mounting, marble work, turning, enamel decoration, and crystal engraving. It was also during this period that the firm became internationally recognized, winning numerous medals at the major international exhibitions, including prizes in three different categories at the 1862 Great London Exhibition alone. When the present model was first presented at the 1878 *Exposition universelle*, the foundry was at its apex. As an art critic at the exhibition explained: "[Barbedienne est]... un des princes de l'industrie, le roi du bronze, le vulgarisateur de l'art ; sa maison est un temple où les dieux de l'Institut consentent à habiter..." (L. Faliz Fils, 'Industries d'art au Champs de Mars: II Les Bronzes', *Exposition Universelle de 1878: Les Beaux-arts et les arts décoratifs*, Paris, 1879, pp. 368). The Barbedienne foundry continued its success throughout the nineteenth and into the twentieth century. After Ferdinand's death in 1892, the business was taken over by his nephew, Émile Gustave Leblanc (1849-1945), and later his great-nephew Jules Leblanc-Barbedienne (1882-1961), continuing production until 1953.

GREEK REVIVAL

The term 'néo-grec' is specific to the period in nineteenth-century France when there was a resurgence in the discovery of and interest in antiquities and the Antique, beginning in the Second Empire under Napoleon III and Empress Eugénie. It was initially spurred by the excavations of Pompeii beginning in 1848 and was further popularized by the Louvre's acquisition of part of the Marquis Campana's collection in 1861. One of the many 'revival' styles of the period, it is defined by a range motifs taken from the Classical world, including Ancient Rome, Greece, Egypt, and anachronistically, some elements from the Louis XVI period, which was considered in French decorative art the purest refinement of new Classicism. Seizing on this fascination with the Antique, the Barbedienne foundry, almost from its beginning, was producing in bronze well known Antiquities from renowned collections, including the the "Borghese Vase", from the Louvre (inv. MR 985), and the "Townley Vase" from the British Museum (inv. 1805,0703.218). When the firm began to branch out with original designs Barbedienne hired the artist Henry Cahieux (1825-1854) to design decorative objects in the 'néo-grec' taste, and following his death in 1853, Constant Sévin (1821-1888) continued producing new forms. However, it was Leveillan who brought the greatest sensitivity to his Antique derivations. As a contemporary article described him: "M. Leveillan excelle surtout dans la reproduction de scènes antiques, l'art grec, n'as pas des secrets pour lui, il y a trouvé ses plus heureuses inspirations" (A. Guerinot, ed., *La Sculpture française contemporaine, œuvres remarquable du musée du Luxembourg, des musées de province, des salons et des collections particulières*, Paris, s. d., p. 11). This clearly seen in the present pair of vases.

FERDINAND LEVILLIAN - 'THE MODERN GREEK'

As the Barbedienne foundry grew and began to produce its own decorative works, the firm commenced collaborations with leading artists of the period. One such artist was the sculptor and engraver Ferdinand Levillain, one of the most influential figures in the diffusion of the 'néo-grec' aesthetic in the 19th century. Born in 1837, Levillain studied under the sculptors Justin Lequien (1826-1882) and François Jouffroy (1806-1882) before he began exhibiting at the Paris Salons in 1861. However, Levillain ultimately trained under the ancient masters, whose art he meticulously studied the Louvre and the cabinet des Médailles de la Bibliothèque following his more formal education. Inspired, he particularly excelled in the copying and reinterpreting the Antique motifs found on Greek vases and Roman *bas-reliefs* (M. Vottero, 'Ferdinand Levillain : un sculpteur ornemaniste au services de arts industriels', 48/14: *La Revue du Musée d'Orsay*, no. 30, 2010, p. 47). Primarily occupied with Ancient Greek art the artist was soon designated by critics as the "grec modern". By circa 1870-1871 Levillain began his work with the Barbedienne foundry, consisted primarily of Antique-inspired *bas-reliefs* for vases and coupes. The partnership proved immediately fruitful and both the foundry and artist were awarded a medal for collaboration at the 1873 World Exhibition in Vienna. However, it was at the 1878 *Exposition universelle* that the prodigious nature of their work together was fully on display: "Il nous faudrait un volume tout entier si nous voulions énumérer toutes les pièces exposées par M. Barbedienne, mais nous ne pouvons passer sans rappeler tous ces beaux vases, lampes ou lampadaires, coupes et cratères, jardinières et petit vases aux formes si variées et si pures sortant du ciseau de M. Levillain," wrote one contemporary critic (G. Servant, *Exposition universelle internationale de 1878 à Paris, rapports du jury international, groupe III, classe 25, les bronzes d'art, fontes d'art diverses, métaux repoussés*, Paris, 1880, p. 31). As scholar Michale Vottero argues, with his equal success at the Salon at the World exhibitions, Levillain was the ultimate embodiment of the union between art and industry which defined the 19th century (M. Vottero, p. 47). The artist continue his association with the foundry for over two decades until Ferdinand Barbedienne's death in 1892, but was also successful in maintaining his independence. Levillain received *premier classe* medal for sculpture in 1884 and a silver medal at the 1889 *Exposition Universelle* where he displayed his works in the stands of not only Barbedienne, but Christofle, Maison Krieger, Damon et Cie, and Maison Gagneau. Shortly thereafter Levillain was bestowed with the title of Chevalier de la Légion d'Honneur. It is significant to note that it was the foundry who owned the rights to Levillain's designs, who continued to produce works by the artist until 1910, five years after the Levillain's death, thus illustrating the lasting popularity of his designs. Today several of their works can be found in prestigious collections, including *Coupe (animaux)*, circa 1875, now in the Musée d'Orsay (inv. OAO1316), and *Paire des vases*, 1878, now in the Musée des Arts Décoratifs (inv. 997.1172-3).

The pair of vases in the Musée des Arts Décoratifs and the present lot are both extremely similar in form, recalling a Greek amphora vase, which characteristically has a tapered neck flanked by handles above a swelling ovoid body and in Antiquity was used to transport wine, olives, or oil. The present design varies in the addition of two further handles towards the base of the body and a circular base, elements which seem to have been creative license on the part of the artist but are reminiscent to those found on nestoris vases. These handles are finely cast with sinuous grape vines and the figures to the body of the vase carry baskets of olives and fruit harvests, which are a direct reference to the original function of an amphora vase. These figures modelled in the manner of a Roman *bas-relief* frieze, and also carry amphora vases, illustrating a further *mise en abyme*, while the figures' flattened profiles are almost certainly derived from Grecian *kalyx* and *nestoris* which often were often decorated with similar Dionysian processions and narrative myths. These Grecian vases were also often painted with anthemion, a form comprising alternating lotuses and palmettes joined by serpentine 'S'-scrolls, which first appeared in Greek art and architecture, re-emerging in Byzantine, Medieval and Neo-Classical designs as a classicizing leitmotif, and which appear boldly on the neck and feet of the present vases.

With its fine casting, appealing form, and sophisticated references, it is no surprise that the model for this elegant vase was singled out by art critics at the exhibition—the superb artistic collaboration between the leading industrialist *bronzier* looking to the future and the artist inspired by the Ancient past appealing to refined tastes as much in the nineteenth-century as it does today.



The model for the present pair of vases illustrated in a review of Barbedienne's stand at the 1878 Exhibition. *Les Beaux-arts et les arts décoratifs*, 1879, pl. 47.



An Greek red-figure nestoris vase by Amicos painter, circa 420-410 BCE, with similar handles and decorative motifs to those on the present lot. The vase was originally part of the Castellani Collection, before acquired by the Louvre in 1866, around the time Levillain was visiting the museum for inspiration. © RMN-Grand Palais / Art Resource, NY



A pair of similar neo-grec vases by Barbedienne and Levillain now in the collection of the Musée des Arts Décoratifs, the model for which was also exhibited at the 1878 Exposition universelle. © MAD, Paris / Jean Tholance Paris, musée des Arts décoratifs



PROPERTY FROM A DISTINGUISHED
NEW YORK COLLECTION

1018

**A BELGIAN ORMOLU AND BLACK MARBLE
COMPLICATED ASTRONOMICAL
WORLD-TIME SKELETON CLOCK**

BY HUBERT SARTON, LIÈGE, CIRCA 1820

The ormolu bezel cast with sunbursts and foliate beading framing a white enamel Roman and Arabic chapter face signed *Sarton* above VI, finely pierced blued steel hour and minute hands, counterpoised sweep center seconds hand, central subsidiary calendar rings for date, day of week with corresponding deity and month with corresponding number of days all with blued steel serpentine arrow-head hands, the lunar dial displaying age and phase of moon flanked by the sun dial indicating the times of sunrise and sunset with corresponding shutters, the world-time dial above with static inner ring with 24-hour chapters calibrated VII to VI in gilt enamel and similarly in black thus indicating day and night hours, the outer revolving ring finely painted with 52 locations around the world, the movement with triangular plates and twin going barrels; the going train with pinwheel escapement and later brocot steel-suspension with grid-iron pendulum, strike train with outside counterwheel strike on bell above via hammer on vertically positioned arbor, the whole on tapering columns supported on a D-ended rectangular black marble plinth

23 1/8 in. (59 cm.) high, 12 1/8 in. (31 cm.) wide, 5 1/4 in. (13.5 cm.) deep

\$50,000-80,000

L I T E R A T U R E :

Derek Roberts, *Continental and American Skeleton Clocks*, Schiffer, 1989, pp. 178, figs. 175 a, b, c.

This beautiful astronomical and world time skeleton clock is the work of Hubert Sarton (1748-1828), who was Belgium's greatest clockmaker and is renowned for his fine multi-dial skeleton clocks. Born in Liège, Hubert Sarton was apprenticed to his uncle, Dieudonné Sarton, in 1762 and by 1768 was working at Pierre Leroy's workshop in Paris. In 1772 Sarton was appointed

Court Mechanic to Duke Charles Alexander, Prince of Lorraine. He was commissioned to make several clocks for the Duke, including a superb example with moving dial (sold Christie's London, The Albert Odmark Collection 11 March 2005, lot 375). A world time skeleton clock, very closely related in design and signed Sarton was sold Christie's London, 12 July 1995, lot 336 and is also illustrated in Derek Roberts *op cit.*, p. 178. A similar clock was with René Sarton, a direct descendant, in 1972 (see Edward G. Aghib, 'Hubert Sarton of Liege, A Master Belgian Clockmaker', *Antiquarian Horology*, December 1972, p.46, figs. 4a & 4b).

Sarton also enjoyed the patronage of the Prince Archbishop Francois Charles Alexander de Velbrock, whose Court contacts no doubt helped him a good deal and who asked him to start a Science Society (the 'Societe d'Emulation'). By 1783 he had been appointed City Counsellor and Treasurer. The subsequent invasion of Belgium by the French Revolutionary armies in 1794 undoubtedly led to a down-turn in Sarton's business but this must have improved in the early 1800s as a number of clocks date from this period.





■1019

A LOUIS XIV BEAUVAIS GROTESQUE TAPESTRY

LATE 17TH/EARLY 18TH CENTURY, AFTER DESIGNS BY
JEAN-BAPTISTE MONNOYER

Woven in silks and wools, depicting *The Elephant* from the series 'Les Grotesques', depicting three fantastical pavilions with drapery and floral arbors above, with fanciful musicians and lively dancers, a leopard to the right, at the center an elephant in a red and gold costume, a trumpeteer atop, standing on a polished-stone terrace with dancing musicians, all on a pale yellow *tabac d'Espagne* ground, possibly reduced in width 7 ft. 5½ in. (227 cm.) high, 10 ft. 10½ in. (331.5 cm.) wide

\$60,000-90,000

Based on the striking designs of Jean Bérain I (1640-1711) and Jean-Baptiste Monnoyer (d. 1699), 'Grotesques' tapestries woven at the Beauvais ateliers have remained highly sought after since they were first devised in the late 17th century. This tapestry forms part of the celebrated series usually consisting of six tapestries including three horizontal panels, *The Animal Tamers*, *The Camel* and *The Elephant*, and three vertical panels, *Offering to Bacchus*, *Offering to Pan* and *The Musicians*. However, *The Elephant* stands alone as the most sought after example for its depiction of an exotic elephant as the centerpiece.

ORIGINS

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



As the 'Grotesques' don't follow any of the narrative themes of history, religion or mythology they were widely considered more suited to domestic interiors than the formal hangings produced for the court by the Gobelins Manufactory. The 'Grotesques' were intended to hang either together, or independently as purely decorative weavings with no loss to their narrative value, a characteristic that appealed to a wide range of purchasers throughout the centuries.

THE DESIGNS

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

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

COMPARABLE EXAMPLES

Among the most significant sets of the 'Grotesques' is a set of five in The Metropolitan Museum of Art, New York, illustrated in Standen, *op. cit.*, vol. II, pp. 441 - 458 (the sixth tapestry from this series is probably one in the Musée des Arts Décoratifs, Paris), and a set of six in Schloss Bruchsal, Karlsruhe.

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- J. Coural and C. Gastinel-Coural, *Beauvais. Manufacture nationale de Tapisserie*, Paris 1992, pp. 17-21.
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TWO EMPIRES UNITED: SILVER FOR A ROYAL MARRIAGE

PROPERTY OF A GENTLEMAN

1020

A ROYAL VICTORIAN SILVER CENTERPIECE ON PLATEAU

MARK OF ROBERT GARRARD, LONDON, 1874, DESIGNED BY HENRY HUGH ARMSTEAD

The oblong shaped plateau with sides cast and chased with a band of alternating tridents and scallop shells and in the front with panels of sea monsters, all above a fluted border, the silver center fitted at each end with a barge guided by a river god, one emblematic of the River Thames, the other of the River Neva, accompanied by the corresponding figures of King Alfred, with replaced staff, and Emperor Peter the Great, the first applied with the Royal Arms of the United Kingdom, the other with the Royal Arms of Russia, the corners of the center applied with four hippocamps, each mounted by mer-man sounding a horn, the center with a cast centerpiece formed of swans emerging from bulrushes and mermen each holding a rococo cartouche applied with the initials *AM* on one side and an inscription on the other, above with four naiant dolphins and two conjoined shell-shaped bowls with the figure of the goddess Venus and Cupid with female demi-figures holding flaming torches emblematic of love, the long sides of the plateau each applied with a coat-of-arms with royal crown above, the plateau with wooden base, *fully marked, stamped on side of the base R. & S. GARRARD PANTON ST LONDON*

70 $\frac{7}{8}$ in. (180 cm.) long

1,191 oz. 4 dwt. (37,051 gr.) weighable silver

The inscription reads *'PRESENTED BY THE CORPORATION IN MANIFESTATION OF THE DEEP GRATIFICATION WITH WHICH THE CITIZENS OF LONDON REGARD THE UNION OF HIS ROYAL HIGHNESS THE DUKE OF EDINBURGH K.G. WITH THE IMPERIAL HIGHNESS THE GRAND DUCHESS MARIE ALEXANDROVNA OF RUSSIA 12 MARCH 1874.'*

The arms are the Royal arms of the United Kingdom with a label of different and the Royal arms of Russia, for Prince Alfred, Duke of Edinburgh K.G. (1844-1900), later Duke of Saxe-Coburg Gotha, second son of Queen Victoria, and his wife Grand Duchess Marie Alexandrovna (1853-1920), daughter of Alexander II, Tsar of Russia,

\$350,000-550,000







PROVENANCE :

Presented to Prince Alfred, Duke of Edinburgh K.G. (1844-1900), later Duke of Saxe-Coburg Gotha, second son of Queen Victoria, and his wife Grand Duchess Marie Alexandrovna, Duchess of Edinburgh (1853-1920), daughter of Alexander II, Tsar of Russia, by the Corporation of the City of London, in commemoration of their marriage, at a banquet held at the Mansion House in the City of London on 11 May 1875, then by descent to their daughter, Princess Marie of Edinburgh (1875-1938), wife of Prince Ferdinand of Romania, later King Ferdinand I (1865-1927), later Queen of Romania, then by descent to their third daughter, Princess Ileana of Romania (1909-1991), wife of Archduke Anton of Austria (1901-1987), Princess Ileana of Romania; Parke-Bernet Galleries, New York, 29 January 1955, lot 34, \$2,700. Therese K. Lownes Noble (1877-1970) of Providence, Rhode Island, widow of Edgar John Lownes (1871-1924) and Dr Eugene Allan Noble (1865-1948), The Estate of the Late Mrs Eugene A. Noble; Sotheby Parke Bernet, New York, 13 December 1973, lot 70 (\$36,000).

LITERATURE :

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The Times, 'The Corporation and the Duke of Edinburgh', 9 March 1875, p. 5.
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THE DUKE OF EDINBURGH

Prince Alfred Ernest Albert, Duke of Edinburgh, Earl of Ulster and Kent, and Duke of Saxe-Coburg and Gotha (1844–1900) was the second son and third child of Queen Victoria and Prince Albert. He was born at Windsor Castle on 6th August 1844 and was awarded the duchy of Edinburgh on the occasion of his mother's birthday on 24th May 1866. In 1893 he succeeded his uncle Ernest as Duke of Saxe-Coburg and Gotha after his brother, the Prince of Wales, renounced his claim. In 1862, following the deposition of the unpopular King Otho of Greece, Prince Alfred received an overwhelming majority of the votes cast to succeed him. However, acceptance of the Greek crown by a British prince contravened the terms of the London Protocol of 1830 and so the throne passed instead to Prince William of Denmark (1845–1914), who became King George I of the Hellenes. In 1874 the duke married Grand Duchess Marie Alexandrovna (1853–1920), daughter of Tsar Alexander II of Russia. Together they had four daughters and one son.

A bright young boy, Prince Alfred's intelligence both delighted and concerned his parents, who worried that the academic waywardness of his elder brother, the future King Edward VII, might prove a bad influence. Consequently he was enlisted into the navy at fourteen – the earliest possible age – and was appointed to the *Euralys* in August 1858. The prince proved an adept sailor and rose quickly through the ranks, attaining the position of lieutenant in 1863 and passing over the rank of commander to become a captain in 1866. In January 1867 he embarked upon an extensive world tour, visiting South America, the Cape and Australia. The voyage was cut short in Sydney when Fenian sympathiser James O'Farrell made an attempt on the duke's life on 12th

March 1868. Fortunately, the duke survived his wounds and was apparently undeterred, making a brief return to England that summer before pressing on to China, India and Japan later that same year. Rather less skillful at diplomacy than navigation, the duke courted controversy in 1878, when he invited Alexander of Battenberg, an officer in the Russian fleet, aboard the ironclad *Sultan*, despite escalating military tensions between Russia and the powers of western Europe. However, the storm soon blew over and by June 1893 Alfred had been promoted to admiral of the fleet, a position he retained despite reservations in Westminster over his new German titles.

THE WEDDING

Alfred's bride, the Grand Duchess Marie of Russia, captivated the prince's attentions from a young age. The couple first met at the home of the Battenberg Princes near Jugenheim in 1868, when Marie was only 15 years old. Alfred's naval career kept them from pursuing a relationship however, and they did not meet again until 1871, again at Schloss Heiligenberg. Here they bonded over a common love of music – Alfred played the violin and Marie the piano – but no engagement was announced. Tsar Alexander, Marie's father, couldn't bear to lose his only daughter, while Queen Victoria had reservations over the compatibility of the Romanovs' Orthodox faith within the British Royal Family. Yet in spite of this the couple were betrothed in July 1871, in all likelihood aided by the remarkable influence Marie was known to hold over her father.

The wedding itself was an extravagant affair, conducted in the Winter Palace in St Petersburg on the 23rd January 1874. To appease Queen Victoria's wishes two separate ceremonies were conducted: the first in Greek

above: The arms are the Royal arms of the United Kingdom and Russia.

opposite top: Greek wedding ceremony between Prince Alfred, Duke of Edinburgh and the Grand Duchess Marie Alexandrovna of Russia in the Imperial Chapel of the Winter Palace © Illustrated London News Ltd/Mary Evans

opposite bottom: Prince Alfred, Duke of Edinburgh and Saxe-Coburg and Gotha; Marie Alexandrovna, Duchess of Edinburgh by T. Rimanoczy, printed by M & N Hanhart, published by John Mitchell, after Franz Backofen © National Portrait Gallery, London

Orthodox tradition, and the second following the liturgy of the Church of England. The ceremony was attended by several hundred members of the Russian nobility, as well as the Prince and Princess of Wales and Prince Arthur, the Duke of Edinburgh's younger brother. The guests were greeted outside the imperial chapel by a platoon of imperial lancers, forming a guard of honour, and the initial ceremony was overseen by four Orthodox clerics, including the Archbishops of St Petersburg and Kiev. The subsequent Anglican ceremony was conducted by the Dean of Westminster, after which the couple signed a page from the register of the Royal Chapel at St. James', which had been carefully removed from the volume - the book itself deemed too important to travel. Following the double ceremony, Tsar Alexander invited 800 guests to a banquet in Nicholas Hall. The dinner was preceded by dancing in St George's Hall, during which time several buildings, including the British embassy in Moscow, were illuminated in honour of the duke and duchess.

DESIGN AND PRESENTATION OF THE PLATEAU

The centerpiece and accompanying candelabra, presented to the Duke and Duchess of Edinburgh by the Corporation of the City of London, were designed to celebrate the coming together of the empires of Britain and Russia, as well as to honour the duke and duchess themselves. The centerpiece juxtaposes the figures of Peter the Great and Alfred the Great at either end of the plateau: both icons of national mythology and founders of their respective nations' navies. Likewise, in the galleys on either side are depicted personifications of the rivers Thames and Neva. In the middle the arms of the two countries meet, with the British and Russian royal standards supported by Tritons, who hold up the figure of Venus, born from the sea. An appropriate figure

for a wedding gift. The piece is of course suffused with maritime imagery, indicative not only of the duke's naval career but also the duchesses' lineage, being descended from the founder of the Russian navy.

The plateau was designed by Henry Hugh Armstead (1828-1905) and carried out by Messrs. Garrard, goldsmiths. Armstead trained initially in his father's workshop and later at the Government School of Design at Somerset House. He practiced as a silversmith at Hunt and Roskell during the 1850s, chasing sculptural exhibition pieces in the style of Antoine Vechte, the great French silver-chaser who was living in England at the time. During his tenure at Hunt and Roskell Armstead achieved modest acclaim for his works on the *Tennyson Cup* for Ascot; the *Shakespeare Cup*, presented to the actor Charles Kean; and the *Outram Shield*, presented to Lieutenant General Sir James Outram. Dissatisfied, however, with the lack of recognition, Armstead began to focus more intently on sculpture. His work on the *Outram Shield* brought him to the attentions of George Gilbert Scott, who employed Armstead to design the sculptural parts of the model for the Albert Memorial. When work began on the actual

opposite top: Wedding gift presented to the Duke and Duchess of Edinburgh by the Corporation of the City of London. © Illustrated London News Ltd/Mary Evans

opposite bottom: The arms are those of the Corporation of the City of London.





WEDDING GIFT PRESENTED TO THE DUKE AND DUCHESS OF EDINBURGH BY THE CORPORATION OF THE CITY OF LONDON.

memorial in 1862, Scott engaged Armstead again, this time sculpting the bronze figures of Astronomy, Chemistry, Medicine and Rhetoric, as well as working on the *Frieze of Parnassus*, which was carved *in situ*. Thereafter Armstead's sculptural career continued to soar and he was commissioned for the sculptural decoration of the Colonial Office at Whitehall, as well as the prominent funeral monuments of the Bishop Wilberforce in Winchester Cathedral and Bishop Ollivant in Llandaff Cathedral. In 1879 Armstead was elected as a Royal Academician, and taught enthusiastically at the Academy Schools until near his death.

Armstead's centerpiece was commissioned shortly after the royal wedding in January 1874, and presented to the duke and duchess on the 11th May 1875. The presentation at Mansion House was hosted by the Lord Mayor and Lady Mayoress, and attended by several aldermen and sheriffs of the Corporation, as well as the Russian Ambassador. Thereafter the duke gave a brief speech of thanks, and was entertained by a stately lunch.

THE LATER HISTORY OF THE CENTERPIECE

Following the duchess of Edinburgh's death in 1920, the centerpiece passed to her third daughter, also named Marie (1875-1938). The younger Marie married Ferdinand, later King of Romania (1865-1927), in 1893, and the pair enjoyed a happy marriage. The Queen Consort, alongside her husband, proved immensely popular with the Romanian people, largely through her charitable temperament and immense practicality. During the Balkan Wars she ran a cholera camp, and later tended to the Allies' wounded following Romania's entry into the First World War. The queen remained steadfast during occupation by the Central Powers, and worked hard to keep the spirit of resistance alive. When peace came, she went to Paris to argue on Romania's behalf to the allied leaders. After Marie the centerpiece passed to her and Ferdinand's youngest daughter, Princess Ileana (1909-1991). She and her family were forced to flee Romania following her nephew, Michael I's, forced abdication in 1947, and in 1950 moved to the United States. Here the piece was sold at auction for \$2,700 at the Parke-Bernet Galleries, New York in 1955. The centerpiece appeared again at auction in New York at Sotheby's in 1973, where it was sold from the estate of the late Mrs Eugene A. Noble, fetching \$36,000.



A ROYAL SPANISH COMMODE

THE COLLECTION OF DRUE HEINZ (1915-2018)

■~1021

A ROYAL SPANISH BRASS-INLAID AND ORMOLU-MOUNTED TULIPWOOD, EBONY, PADOUK AND MARQUETRY COMMODE

ATTRIBUTED TO JOSE CANOPS, AFTER DESIGNS BY MATTEO GASPARINI, THE BRONZES POSSIBLY BY JUAN BAUTISTA FERRONI, CIRCA 1765-75

The shaped *giallo Siena* marble top above a latched frieze, raising to reveal smaller compartments, above two long drawers, carved throughout with black floral sprays within marquetry and parquetry cartouches, inlaid with scrolling brass designs featuring birds on the front of the frieze and fish to the sides, raised on cabriole legs with scrolling feet, the underside of the marble marked *Go Baker / 258 Madison*, variously incised 4 throughout, the underside incised *P* with a series of dots, possibly indicating a numbering system
37 in. (94 cm.) high, 52 in. (132 cm.) wide, 22¼ in. (56.5 cm.) deep

\$100,000-150,000

PROVENANCE :

One of four commodes supplied by Matteo Gasparini for the office of King Carlos III in the *Gabinetes de Maderas Finas de Indias*, listed on the *Inventario de Carlos III* for the Palacio Real de Madrid in 1776. Possibly removed from the *Gabinetes de Maderas Finas de Indias*, either in 1789 by Queen Maria Luisa de Parma, wife of Carlos IV, or when the *Gabinetes* were dismantled in the early 19th century under Fernando VII.

With Henry Duveen, New York.

George F. Baker, New York, by descent to

William Goadby Loew, 56 East 93rd Street, New York; Parke-Bernet Galleries, New York, 26-28 April 1956, lot 563 (sold as 'possibly Dresden').

LITERATURE :

This commode is illustrated *in situ* in *Architectural Digest*, December 1977, p. 42.



Portrait of King Carlo VII of Naples, subsequently King Carlos III of Spain (1716-1788), Follower of Giuseppe Bonito

below left: A nearly identical commode attributed to Gasparini, Canops and Ferroni, now at the Royal residence at Zarzuela (Patrimonio Nacional)
L. Feduchi, Colecciones Reales de Espana: El Mueble, Madrid, 1965, fig. 330

This extraordinary commode, with its exotic combination of carved ebony panels imitating Chinese lacquer and opulent use of naturalistic brass inlay on a ground of tulipwood and padouk, can be firmly attributed to the cabinet-maker José Canops, active at the Royal Spanish workshops in Madrid from 1759, under the influence of the Neapolitan designer Matteo Gasparini (d.1774). Its graceful proportions and sophisticated designs demonstrate the Spanish court style developed by King Carlos III (1716-1788) for the New Royal Palace of Madrid. It is almost certainly one of four commodes supplied to the celebrated and exotic *Gabinetes de Maderas Finas de Indias* for the personal office of the king.

CARLOS III AND THE NEW ROYAL PALACE

When Carlos III, son of King Philip V of Spain and Elizabeth Farnese, acceded to the Spanish throne in 1759 he was determined to create a royal palace in Madrid appropriate one of the world's great powers. The Madrid royal Alcázar had been devastated by fire in 1734, and Carlos set out to not just continue the renovation needed for a functioning royal court, but also to create sumptuous improvements and decoration like that of the other important world powers.

GASPARINI, CANOPS AND THE TALLERES REALES

King Carlos III embarked on several ambitious building projects for the palace and brought numerous renowned artists to Spain, such as Giovanni Battista Tiepolo (1696-1770), Anton Raphael Mengs (1728-1779), and Matteo Gasparini. Gasparini, who possibly traveled to Spain from Italy in the King's entourage, quickly assumed the rank of *pintor de camera*, and was entrusted with the artistic direction of some of the most prestigious rooms in the Spanish Royal palace.

Gasparini coordinated and supervised the creation of the rooms, having been appointed the director of the Royal workshops, or *Talleres Reales*. The Royal workshops included three factions, Embroidery (*Bordadores*), Bronzes (*Bronces*) and Cabinetmaking (*Ebanistería*).



Among the artists in the Royal workshops of the Spanish court was the talented Liègeois *ébéniste* José Canops, who is first mentioned in the Royal ledgers in 1759. Canops collaborated with Gasparini on the opulent decoration of the *Cuarto del Rey*, for which he executed a rare suite of ormolu-mounted marquetry seat-furniture. Together, they were responsible for the lacquer-inlaid marquetry furniture and paneling in the *Gabinetes de Maderas Finas de Indias* or Cabinet of Fine Exotic Woods, which was completed in the late 1760s and largely dismantled in the early 19th Century. Canops' marquetry furniture emulated French prototypes, which were admired throughout Europe during the 18th Century, however, with Gasparini, he developed a uniquely individual Court style for Carlos III at the Palacio Real de Madrid (F. Nino Mas, P. Junquera de Vega, *Palacio Real de Madrid*, Madrid, 1985, p. 235).

OTHER COMMODOES OF THIS MODEL

A nearly identical commode formerly in the bedchamber of Queen Maria Luisa de Parma, wife of Carlos IV and now in the Royal residence at Zarzuela, is illustrated L. Feduchi, *Colecciones Reales de España: El Mueble*, Madrid, 1965, fig. 330, although the brass-inlaid birds on the frieze are mirroring those on the present commode. Another nearly identical example, with the bird inlay in the same position as the Heinz example, is illustrated *Mueble Español Estrado Y Dormitorio*, pp. 310-311, fig. 76 as part of the collection of the Patrimonio Nacional.

Another related example (Patrimonio Nacional, inv. 10069951), with circular handles in the more neo-classical taste is now in the Palacio del Pardo and is illustrated J. Ferrero, *The Royal Palaces of Spain*, New York, 1997, p. 186; further, it is illustrated alongside a similar but smaller commode from the Palacio Real in Madrid (Patrimonio Nacional, inv. 10090042), in P. Benito García et al., *Carlos III Majestad y Ornato En Los Escenarios Del Rey Ilustrado*, Madrid, 2016, pp. 331-333, figs. 121-122.

The differences in handles could be attributed to the different *broncistas* who were active in the Royal workshops at the times the commodes were made. The bronzes of the commode with identical



A closely related example with circular handles, now in the Palacio del Pardo (Patrimonio Nacional, inv. 10069951) J. Ferrero, *The Royal Palaces of Spain*, New York, 1997, p. 186.

handles to the present example are attributed to Juan Bautista Ferroni, while the bronzes of the example in the Palacio del Pardo are attributed to Antonio Vendetti.

THE INVENTORY

The *Inventario de Carlos III* for the Palacio Real de Madrid, October 1776, lists seven commodes in the *Cuarto de Rey*, separated by three smaller *gabinetes* which form the *Gabinetes de Maderas Finas de Indias: Despacho de S.M. (A10), Despacho secreto de S.M.(A11) and Gabinete verde (A12)*. In this inventory, no *comodas* are listed in the *Despacho de S.M.*, however, two commodes are listed in the *Gabinete verde* (no. 48), and a larger commode (no. 52) and four additional commodes (no. 53) are listed in the *Despacho secreto de S.M* (José Luis Sancho, "Función y decoro. El mobiliario del Palacio Real de Madrid bajo Carlos III" *Librosdelacorte.es*, 2018, pp.270, 288). According to Professor Ángel López Castán from the Universidad Autónoma in Madrid, the Heinz commode is one of the set of four large commodes created for the office of King Carlos III in the *Gabinetes de Maderas Finas de Indias* in the Royal Palace of Madrid.

THE LATER HISTORY

Although little is known about this commode's whereabouts in the 19th century, it was part of the early 20th century stock of Henry Duveen, New York, who with his brother Joseph were the world's leading art dealers during the first quarter of the 20th century. However, the records of The Duveen Brothers preserved at the Getty Museum fail to mention the commode, which may indicate an early purchase of the commode by George Fisher Baker (1840-1912), the co-founder, president, chairman and largest shareholder of First National Bank, now Citibank. The underside of the marble top on this commode is inscribed, 'Go Baker / 258 Madison', indicating that this commode was in Baker's private collection at his Manhattan residence, 258 Madison Avenue.

COMPARATIVE LITERATURE

Ángel López Castán, "La ebanistería madrileña y el mueble cortesano del S.XVIII (I)", *Anuario del Departamento de Historia y Teoría del Arte*, Universidad Autónoma de Madrid, 2004.

Ángel López Castán, "Mattia Gasparini. Trayectoria vital y profesional de un artista veneciano al servicio de Carlos III", *Anuario del Departamento de Historia y Teoría del Arte*, Universidad Autónoma de Madrid, 2017.

J. Hernandez Ferrero, *The Royal Palaces of Spain*, New York, 1997.

We would like to thank Professor Ángel López Castán for his assistance in researching this commode.





THE LONGRIDGE COLLECTION NEEDLEWORK CASKET



1022

A MAGNIFICENT CHARLES II NEEDLEWORK CASKET

CIRCA 1660-70

Worked in coloured silks on an ivory silk ground with The Story of Joseph, the front showing his brothers, the top with Joseph and Potiphar's wife, the back showing Joseph being thrown into the well and sold into slavery, the side with Pharaoh's dream; with many details in raised 'stumpwork' and moss work, embellished with seed pearls and lace; the inside lined in salmon pink silk and marbled paper, with a print of a country scene, *signed Aubrey Exe'd*; the inside fitted for writing with four glass bottles and compartments for letters and ink wells, the whole removing to reveal a bottom compartment lined with pink, padded silk; with an associated purse worked with roses in green and pink silks, embroidered "*lean Morris is name 1660*"; with a matching needlework pen or knife case, two silk-wrapped goose quill pens and a bookmark of pink, yellow and blue silk
The casket: 5.5 x 14 x 10 in. (14 x 35 x 25.4 cm.) (5)

\$50,000-100,000

PROVENANCE:

The Property of a Lady; Christie's South Kensington, *Important Costume and Needlework*, 23 October 1990, lot 193 (illustrated on the cover).

Syd Levethan: The Longridge Collection.





This richly decorated casket, with its intricate Biblical scenes worked in colourful silks and a lavish variety of stitches and needlework techniques, would have made a stunning centerpiece on the writing table of a grand personage of the Restoration era in England. Interestingly, The Story of Joseph can be seen on another casket of this kind of date in the collection of the Metropolitan Museum and illustrated on the cover of *English Embroidery From the Metropolitan Museum of Art, 1580-1700*. The side panels of both caskets show the 'Dream of Pharaoh' bedroom scene, apparently from the same print source. Taken together, these two caskets illustrate that highly skilled professional workshops both created these caskets and also disseminated designs. For a discussion of the role of professionals in casket making, see Kathleen Staples, Metropolitan Museum of Art, *English Embroidery*, Chapter 2, p. 29.



The book mark found in the casket, presumably also worked by the unknown Jean Morris, can be compared to that illustrated in Seligman & Hughes, *Domestic Needlework*, plate XVI, Item D, catalogued as English, circa 1620-50. See also plate XXII, Item I, a quill pen; Plate XXX for a casket with The Story of Joseph in the Percival Griffiths Collection.

The print that lines the box is signed Aubrey, presumably John Aubrey (1626-97), well-known chronicler of the Restoration era, or perhaps his father, known as a decorative painter.





THE COBHAM HALL HADRIAN

WORKS SOLD TO BENEFIT
THE MOUGINS MUSEUM OF CLASSICAL ART

■1023

A ROMAN MARBLE STATUE OF THE EMPEROR HADRIAN

REIGN 117-138 A.D.

82 in. (208.2 cm.) high

Estimate on Request

PROVENANCE :

Villa Montalto-Negrone-Massimi, Rome.

with Giuseppe Staderini, Rome, 1784.

with Thomas Jenkins, Rome, 1789.

John Bligh, 4th Earl of Darnley (1767-1833), Cobham Hall, Kent, acquired from the above, 1790; thence by descent to his son, Edward Bligh, 5th Earl of Darnley (1795-1835), Cobham Hall, Kent; thence by descent to his son, John Bligh, 6th Earl of Darnley (1827-1896), Cobham Hall, Kent; thence by descent to his son, Edward Bligh, 7th Earl of Darnley (1851-1900), Cobham Hall, Kent; thence by descent to his brother, Ivo Francis Walter Bligh, 8th Earl of Darnley (1859-1927), Cobham Hall, Kent; thence by descent to the Trustees of the 8th Earl of Darnley.

Catalogue of the Valuable Contents: Pictures, Statuary, Furniture & Household Furnishings, Etc. of Cobham Hall Near Rochester, Kent, Which Will be Sold by Auction on the Premises by Order of the Trustees of the 8th Earl of Darnley; Sotheby's, London, 22-23 July 1957, lot 383. with J. Wilson Raker, New Orleans.

Iberia Bank, New Iberia, Louisiana, acquired from the above, 1961.

Antiquities, Christie's, New York, 9 December 2008, lot 164.

EXHIBITED :

Kent, Cobham Hall, open to public visits circa 1890s-1950s.

New Iberia, Louisiana, Iberia Bank, 1961-2008.

Mougins Museum of Classical Art, 2011-2019 (no. MMoCA.214).



Cobham Hall, Kent, pictured in 1894.
© HIP/Art Resource, NY







PUBLISHED :

Undated guidebook to Cobham Hall and the Earls of Darnley, dated circa 1940s-1950s.

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Arachne Online Database no. 37276.

above: View of Hadrian inside Cobham Hall © Medway Council Archives Centre.

right: Portrait of John Bligh, 4th Earl of Darnley (1767-1831), attributed to John Philips RA © National Trust



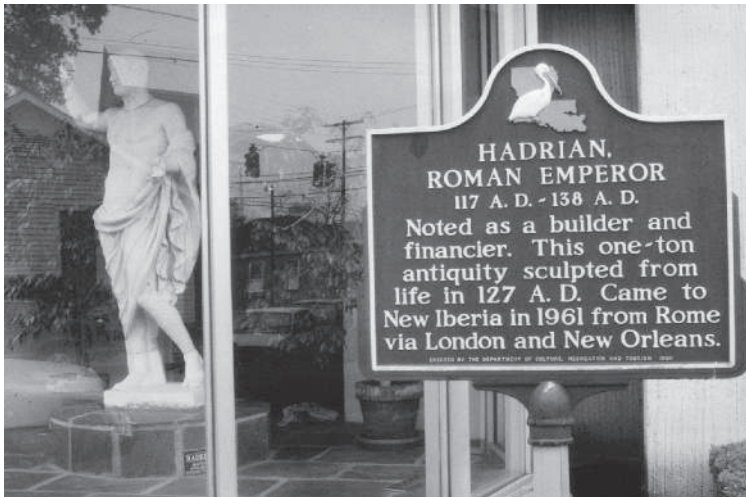
examples from the Julio-Claudian period see the draped figure formerly restored with the head of a bearded god, no. 21 in E. Angelicoussis, *The Holkham Collection of Classical Sculptures*, and two statues in New York, nos. 416 and 417 in C. Picon, et al., *Art of the Classical World in the Metropolitan Museum of Art*.

The statue was previously in the collection housed in the Villa Peretti Montalto, the largest Renaissance villa ever to have stood within Rome's walls. The villa was first owned by Pope Sixtus V (1521-1590) and then inherited by his nephew Alessandro Peretti, later known as Cardinal Montalto. When the main branch of the Montalto Peretti family expired, the villa passed to Paolo Peretti Savelli (1622-1685). In 1696 it was sold to Cardinal Giovanni Francesco Negrone. It remained with the Negrone family until it was acquired by Giuseppe Staderini in 1785. Staderini began selling some of the ancient sculptures to Popes Pius VI Braschi and Pius VII Chiaramonti to enrich the Vatican collections. The rest of the collection was acquired by the famous English art dealer and collector Thomas Jenkins in 1789. Staderini later sold the villa to Camilo Massimo. Each subsequent owner of the villa changed its name, hence the modern complex appellation, Villa Peretti Monalto-Negrone-Massimo. The villa was finally destroyed in the 19th century for the construction of Stazione Termini.

It is not recorded when or where the statue of Hadrian was discovered, nor is it known which owner of the villa acquired it. The earliest that the statue can be documented as being in the villa is from the correspondence preserved in the British Museum between Jenkins and the collector Charles Townley from 20 January 1787 where Jenkins presented a list of "Antiquities from the Villa Negrone" which included "A statue of Adrian." Townley would acquire a number of the villa's sculptures, which are now in the collection of the British Museum, but not the Hadrian. That prize went to John Bligh, 4th Earl of Darnley, for his home Cobham Hall in Kent, England. Further correspondence from Jenkins to Townley from 29 May 1790 records

July 9	To Mr. Wilton, bought 10.00	22, 93, 4, 14, 11
10	15 Cases of Stone from London	
	To Mr. Wilton	31 5 10
13	To Amman & Lyson	74 11
23	To Your Lordship	50
24	To John Armstrong	1000
26	To the Jenkins's Bill	22, 4, 12, 10
28	To W. Stevenson	600
Aug 14	To Mr. Best	30
16	To L. Saquier	100
17	To A. Gade	37 12
21	To Your Lordship	50
31	To Mr. Park	21
	To W. Stevenson	40
	To B.	40
Sept 6	To Phillips & Co. for Dutch or 1 case from France & 1 from Italy	30 4
11	To W. Stevenson	200
25	To Your Lordship	21
29	To the County of Dorset to present to the 100 1790	316 3





the collection was dispersed at auction, where it was acquired by the New Orleans dealer J. Wilson Raker, who subsequently sold the statue to Iberia Bank of New Iberia, Louisiana. Hadrian's Iberian ancestry was no doubt the inspiration for the bank's acquisition of the statue. It was displayed on a pedestal outside the St. Peter branch of the bank in New Iberia until 1980, when it was covered by a domed glass enclosure. When the bank moved its headquarters, the statue was sold at auction at Christie's New York in 2008.



The future Emperor Hadrian, Publius Aelius Hadrianus, was born in Rome on the 24th of January in 76 A.D. His father Aelius Hadrianus Afer was a Roman Senator and a native of the Roman settlement of Italica in Spain, while his mother, Domitia Paulina, was from Gades (modern Cadiz). At the age of nine, Hadrian lost his father and guardians were appointed. One was another native of Italica, the general Marcus Ulpius Traianus, who was soon to become the Emperor Trajan. At the age of eighteen the young Hadrian began his distinguished career of public, and later, military service. In 117, on his deathbed, Trajan officially adopted Hadrian as his son and heir.

above: Installation view of Hadrian at the New Iberia Bank, New Iberia, L.A.

below: Exterior View of Mougins Museum of Classical Art Courtesy of the Mougins Museum of Classical Art

that "Lord Darnley will beg your advice for facilitating the getting his marbles thro' the Custom House as his Lordship means to send them by water to Gravesend, suppose they may be examined by taking off one cover of the cases only. The safety of things depend much on a proper person attending to them, your people have such experience they must understand it..." (For both letters, see Bignamini and Hornsby, op. cit., pp. 171-172). According to Lord Darnley's bank book, Jenkins was paid on 26 July 1790. The statue would be placed on a high pedestal to the right of the staircase in the Great Hall at Cobham Hall, facing a bust of Hadrian on a column, also from the villa.

Much of the modern view of Hadrian's reign (117-138) has been corrupted by the immensely popular and well-researched historical novel, *Memoirs of Hadrian*, by Marguerite Yourcenar (1951). The recent volume by Thorsten Opper, *Hadrian, Empire and Conflict*, (2008) which accompanied the exhibition at the British Museum, has rectified many of the distortions. Contrary to Yourcenar, Hadrian was not a philhellenic pacifist, but rather a political pragmatist. At the moment of his succession, the Empire was in turmoil. Trajan's last Parthian campaign ended poorly, so Hadrian had no choice but to reverse course on Rome's expansion, renouncing recently acquired territories to solidify the Empire's borders.

The majority of the collections of ancient art in Great Britain were well-documented by modern art historians, most notably by the German scholar Adolf Michaelis, who travelled extensively throughout the country, and published *Ancient Marbles in Great Britain* in 1882. Somehow Cobham Hall escaped his notice. It was not until 1955 that the statue of Hadrian became known to scholars, thanks to an article by Cornelius Vermeule, Curator of Classical Art at the Museum of Fine Arts, Boston, entitled "Notes on a New Edition of Michaelis: *Ancient Marbles in Great Britain*." Just two years later

He traveled extensively to achieve this goal. His legions built impressive walls across the entire length of Northern Britain (today known as Hadrian's wall), another in Algeria, and he vanquished the Jewish revolt led by Simon Bar Kokhba. For political and dynastic considerations, Hadrian initiated an unparalleled building program throughout the Empire. In Rome, he commissioned the celebrated Pantheon in the Campus Martius, the Temple of Venus and Rome in the Forum, another temple to the deified Trajan, and his own Mausoleum (now Castel Sant'Angelo). In Greece, he created a Panhellenic League and completed the Temple of Zeus in Athens to secure the loyalty of the local aristocracy. In 130, his companion Antinous drowned in the Nile, which inspired the grieving Emperor to encourage the locals to venerate the deceased as Osiris. Hadrian founded the city of Antinoopolis in his memory and the Antinous cult spread throughout the Empire. A large Antineion flanked the entrance of Hadrian's enormous villa at Tivoli, and was likely the source for many of the Egyptian and Egyptianizing statues recovered there.



THE MALAHIDE CASTLE DINING CHAIRS



Exterior view of Malahide castle

■ 1024

A SET OF TWELVE IRISH GEORGE III MAHOGANY DINING CHAIRS

CIRCA 1760, WITH TWO ARMCHAIRS OF A LATER DATE

The shaped crestrails with scrolled shell terminals above a pierced fretwork and cartouche splat, with silk velvet over upholstered seats, on square molded legs united by stretchers (14)

\$100,000-150,000

PROVENANCE :

Almost certainly supplied to Richard Talbot (d. 1834) for Malahide Castle, County Dublin.

Thence by descent at Malahide until sold following the death of the 8th Baron Talbot of Malahide (d.1975)

Malahide Castle; Christie's House Sale, 10-12 May 1976, lot 123 (twelve side chairs)

The Hon. Desmond Guinness, Leixlip Castle, County Kildare; Sotheby's, London, 7 July 2000, lot 27 (twelve side chairs).

Acquired by the present owner from Partridge, London.

LITERATURE :

Christopher Hussey, 'Malahide Castel, County Dublin - I', *Country Life*, 18 April 1947, p. 713, fig. 8.

D. Guinness and W. Ryan, *Irish Houses and Castles*, New York, 1971, p.144.

Mark Bence-Jones, *Burke's Guide to Country Houses, Vol. 1, Ireland*, 1978, p. 199.

J. O'Brien and D. Guinness, *Great Irish Houses and Castles*, London, 1992, p. 23.

The Knight of Glin and J. Peill, *Irish Furniture*, New Haven and London, 2007, p. 110.

opposite: twelve of the
fourteen chairs



This large set of Irish dining chairs with their dense mahogany and beautifully carved shell crestrails are a prime example of the quintessential Irish flair for integrating their own aesthetic with Chippendale designs. However, these dining chairs are also perhaps unique in that they are connected to two of Ireland's most significant names: Malahide Castle, one of the oldest inhabited houses in Ireland, and the Hon. Desmond Guinness, the great connoisseur and champion of Irish heritage.

MALAHIDE CASTLE

These chairs formed part of the collection at Malahide Castle, County Dublin, one of the oldest Norman Estates in Ireland, dating back to 1189 when Prince John, son of Henry II, confirmed Richard Talbot to the Lordship of Malahide. Subsequent generations of Talbots inhabited Malahide for almost eight hundred years and this incredibly long tenure led to a remarkable architectural history as well as one of the most important hereditary Irish collections, with an almost archeological layering of original paintings and furnishings. The Great Hall, later used as the Dining Room and shown here with the dining chairs *in-situ*, is one of Ireland's few intact medieval rooms and is considered to be one of the most impressive to survive. Although other surviving elements date from late 15th/early 16th century, the castle and its interiors were extensively reconstructed in the 1760s with the succession of Richard Talbot around the time of his marriage to Margaret O'Reilly, subsequently Baroness Talbot de Malahide. Many of these structural alterations were a fashionable update in the current 'Gothic' taste but more traditional Georgian interiors were also incorporated. It is during this period that these dining chairs almost certainly arrived at Malahide. The castle remained in the Talbot family until 1976 when it was sold after the death of the 7th Baron. In 1976, Christie's sold the contents of Malahide, and these chairs were sold from the Dining Room.

DESMOND GUINNESS

The second son of Bryan Guinness, 2nd Baron Moyne (1905-1992) and the Hon. Diana Mitford (1910-2003), the Hon. Desmond Guinness founded the Irish Georgian Society in 1958, the first dedicated to preserving and protecting historic Irish architecture and interiors. He is an author of several books on Irish Georgian architecture as well as Ireland's notable homes and castles. He has also devoted some of his considerable fortune as one of the heirs to Guinness brewing to preserving and restoring two of them: Leixlip Castle and Castletown. These dining chairs were acquired by Guinness at the Christie's house sale for Leixlip, which like Malahide Castle is one of Ireland's oldest continuously inhabited homes. In the 18th Century it was owned by the Conollys of Castletown and then passed through several owners until 1958 when it was purchased and subsequently restored and refurbished by Guinness. He purchased Castletown house, thought to be finest Palladian house in Ireland in 1967.



THE DESIGN

The pattern for these dining chairs derives from a design for a 'new pattern chair' published by Thomas Chippendale (d.1779), in *The Gentleman and Cabinet Maker's Director*, 1st ed., 1754, pl XII. English pattern books were certainly used by Irish cabinet-makers, but the designs were generally adapted to include Irish idiosyncrasies - in this case the shape of the elongated shells to the upper corners of the crestrail, a feature rarely employed in English examples (The Knight of Glin and J. Peill, *Irish Furniture*, New Haven and London, 2007, p. 110). These 'improved' English designs and patterns were continually referred to and repeated in Ireland throughout the 18th and into the 19th centuries.

The design of the present set of chairs relates to a matched set of eighteen Irish dining chairs, sold Christie's, London, 19 November 2015, lot 705. Other groups of this similar model include a set of sixteen chairs with molded legs was formerly in the collection of the 3rd Earl of Iveagh at Elveden Hall, Norfolk, and sold at Christie's house sale, 21-24 May 1984, lot 436 (£60,480 including premium). Another matched set of sixteen formerly in the collection of Mr. & Mrs. David Ker, sold at Christie's, London, 5 November 2015, lot 175.

above: Interior view of Malahide Castle Country Life Picture Library



A NIGHT WITH MARILYN

THE PROPERTY OF DOUGLAS KIRKLAND

1025

THE MARILYN MONROE/DOUGLAS KIRKLAND
HASSELBLAD

A 1959 HASSELBLAD 500C NO. 36980

Together with two magazine backs, two *Carl Zeiss* lenses, 50mm and 150mm, and two 40 x 60 limited edition archival pigment prints: *MARILYN (Overhead)* and *MARILYN (Hugging Pillow)*. The buyer also to have the opportunity to host Douglas and Francoise Kirkland for dinner and to have Douglas shoot his or her portrait with the Hasselblad.

\$200,000-300,000





Marilyn Monroe 1949

Douglas Kirkland 1949



"I think I should be alone with this boy."

—Marilyn Monroe, November 17, 1961

THE PHOTO SHOOT

On a cool November evening in 1961 a handsome young photographer waited nervously for Marilyn Monroe in the Hollywood studio he had rented for their photo session. *Look* magazine was planning a special 25th anniversary edition and had hired him to capture a "sizzling" photograph of the iconic star.

Though just 27 years old, Douglas Kirkland had already been at *Look* for a year and a half, with such plum assignments as shooting Elizabeth Taylor and Marlene Dietrich. *Look* and the very similar *Life* were eagerly awaited weekly magazines publishing outstanding photojournalism – the images that documented American life in an age before internet and social media. A staff position at *Look* was a heady position for a young man, but Kirkland had talent and it was the Youthquake age.

In 1961 Marilyn Monroe was at the peak of her stardom, with a string of hits in the 50s and early 60s including *Some Like it Hot*, *Gentleman Prefer Blondes*, *Bus Stop*, *The Seven Year Itch* and *The Misfits*. Her marriages to Joe di Maggio and Arthur Miller were over and she had moved back to California after six years in the East. Within a year she would be dead.

Earlier in that week of November 1961 Kirkland and two of his magazine colleagues had met with Monroe and her agent at her Beverly Hills apartment to plan the shoot. Marilyn took the awed young photographer in hand, telling him all they needed was a bed, a silk sheet and some Dom Perignon and they could make magic together.

That Friday evening, though, Kirkland's nerves surfaced again as he waited two and a half hours for the star to arrive. Waiting with him were his photo assistant, *Look* writer Jack Hamilton, and Monroe's press agent. Finally, in a burst of ethereal beauty, Marilyn appeared. Kirkland poured the champagne and started Sinatra on the record player as Marilyn slipped into the dressing room.

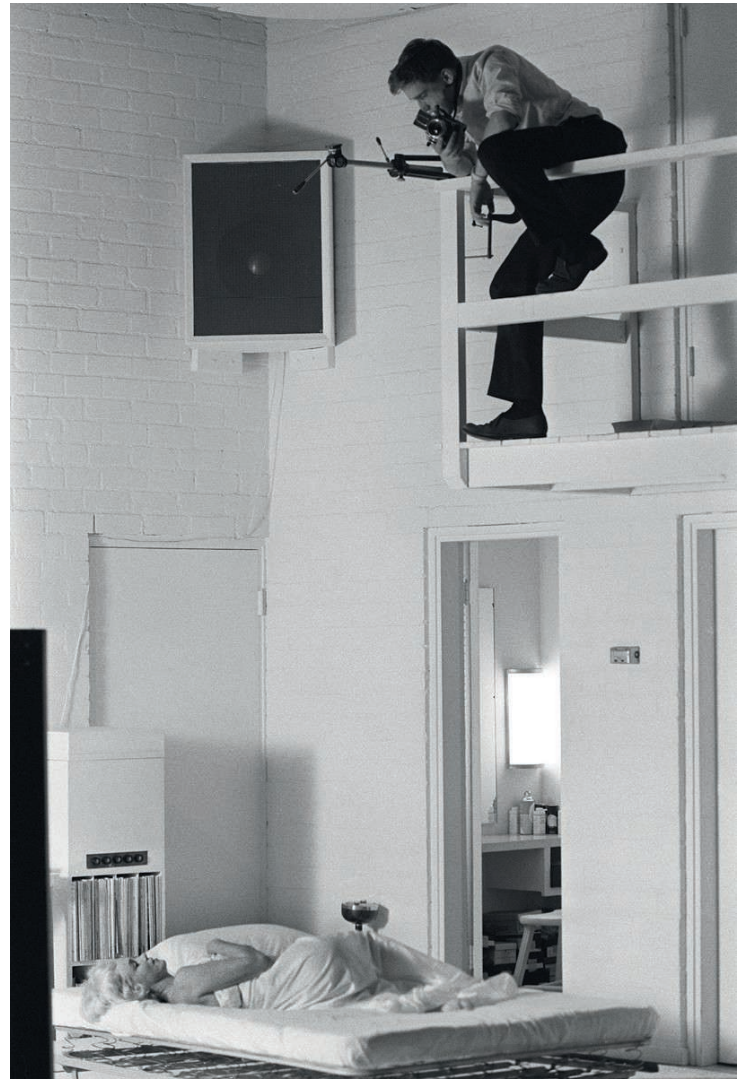
Over the next few hours Kirkland snapped as Marilyn preened and played for the camera, the two of them locked in a sort of dance of seduction, a dance of magical tension that shows in the amazing Kirkland photographs. At one point Marilyn sat up in the bed and said in her breathy voice, "I think I should be alone with this boy. I find it usually works better that way". The retinue all left and the dance intensified, Kirkland now shooting with floodlight only – no distracting strobe – and nothing between them but a thin silk sheet and the Hasselblad.



DOUGLAS KIRKLAND

Kirkland went on to a long and illustrious career in photojournalism, shooting such stars as Julie Christie, Brigitte Bardot, Audrey Hepburn, Sophia Loren, Catherine Deneuve and Diana Ross as well as icons like Coco Chanel, Stephen Hawking and Andy Warhol. His portrait of Charlie Chaplin is in the National Portrait Gallery, London; other work is in the collections of the Academy of Motion Picture Arts and Sciences, the Smithsonian, the National Portrait Gallery of Australia, the Houston Center for Photography, the Eastman House in Rochester and the Annenberg Space for Photography, Los Angeles.

He was special photographer on over 150 movie sets including *2001: A Space Odyssey*, *Sound of Music*, *Out of Africa*, *Sophie's Choice*, *Butch Cassidy and the Sundance Kid*, *Moulin Rouge!* and *Titanic*. Kirkland is the author of a dozen photo books and has received numerous awards including a Lifetime Achievement Award from the American motion pictures Society of Operating Cameramen (1995), a Lucie Award for Outstanding Achievement in Entertainment Photography (2003), the American Society of Cinematographers President's Award (2011) and the 2018 Hollywood Beauty Awards Outstanding Achievement in Photography (2018).



HASSELBLAD

The Hasselblad business was founded in Gothenburg, Sweden in 1841; the founder's son began the photographic division. But it was after World War II that their camera business really took off. Descendant Victor Hasselblad was keen to develop a high quality camera business and in the late 1940s and early 1950s the company began producing an increasingly sophisticated group of cameras. The landmark 500C model debuted in 1957 and was to become the mainstay of their business for the next six decades.

Douglas Kirkland was an early user of the 500C and in fact was given one of the first by his editor to try out. As he shot the windows of Bergdorf's with this camera one evening an older man with cultivated European accent stopped to ask how he liked it; by remarkable coincidence it was Victor Hasselblad.

The 1959 Hasselblad (no. 36980) being offered in this auction is the camera Kirkland used to shoot many stars, most notably Marilyn Monroe on the night of November 17, 1961.

The buyer will have the opportunity to host Francoise and Douglas Kirkland for dinner and to have Douglas shoot his or her portrait with the Hasselblad.



**IMPORTANT CHINESE CERAMICS AND
WORKS OF ART**

New York, March 2020

CONTACT

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+1 212 636 2180

PROPERTY FROM THE YUNWAI LOU COLLECTION
AN HEXAGONAL *HUANGHUALI* INCENSE STAND
17TH CENTURY

35 in. (88.9 cm.) high, 22 ½ in. (57.2 cm.) wide,
19 ½ in. (49.2 cm.) deep
\$800,000-1,200,000

PROVENANCE:

Eskenazi Ltd., London.

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

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

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

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

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

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 Client Services Department at +1 212-636-2000.

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 Client Service Department on +1 212-636-2000.

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.aspx>.

(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.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

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 retain 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.
- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- 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
- charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- (d) The Storage conditions which can be found at www.christies.com/storage will apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. 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 <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@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:

- 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;
- 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;
- a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

Heading: has the meaning given to it in paragraph E2. **lot**: an item to be offered at auction (or two or more items to be offered at auction as a group).

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

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

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

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

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

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

UPPER CASE type: means having all capital letters. **warranty**: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

◻
Bidding by interested parties

•
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**.

29/03/19

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

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

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

◦ 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 if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. 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 is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the 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

◻ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ◻. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

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.

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.

29/03/19

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

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

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

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

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

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday - Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

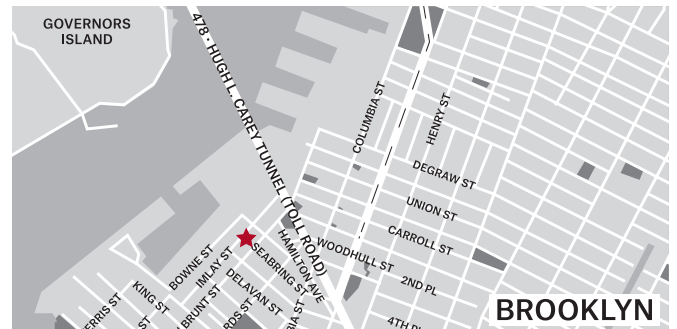
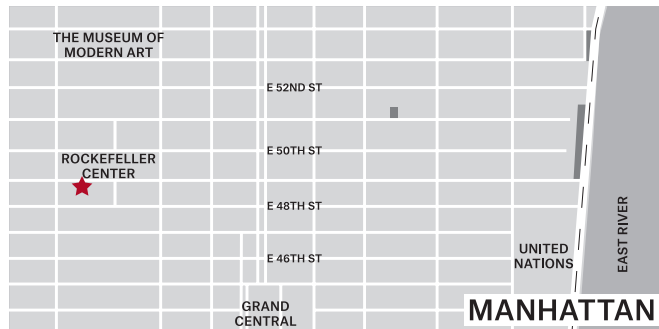
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SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
Tel: +1 212 636 2000
PostSaleUS@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
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays



JOHN FORBES NASH, JR. (1928-2015)
 Nobel Prize Medal in Economic Sciences for his contributions to Game Theory
 \$500,000-800,000
 Pictured with additional Game Theory lots in the sale

**FINE PRINTED BOOKS & MANUSCRIPTS
 INCLUDING AMERICANA**
 New York, 25 October 2019

VIEWING
 18-24 October 2019
 20 Rockefeller Plaza
 New York, NY 10020

CONTACT
 J. Fernando Peña
 jfpena@christies.com
 +1 212 636 2663

CHRISTIE'S



ANTIQUITIES SALE

New York, 28 October 2019

VIEWING

24-27 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Hannah Fox Solomon
hsolomon@christies.com
+1 212 636 2256

WORKS SOLD TO BENEFIT THE MOUGINS MUSEUM OF
CLASSICAL ART
AN EGYPTIAN PAINTED WOOD ANTHROPOID COFFIN
THIRD INTERMEDIATE PERIOD, 21ST-22ND DYNASTY, CIRCA
945-890 B.C.

71 $\frac{1}{8}$ in. (182.5 cm.) high
Estimate on Request

CHRISTIE'S



**FIFTH AVENUE GRANDEUR:
IMPORTANT FRENCH FURNITURE FROM
THE COLLECTION OF LEWIS AND ALI SANDERS**
New York, 29 October 2019

VIEWING
24 - 28 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
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wstrafford@christies.com
+1 212 636 2348

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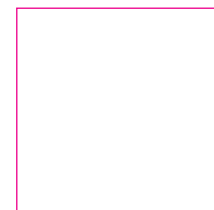
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