



FIFTH AVENUE GRANDEUR:

IMPORTANT FRENCH FURNITURE FROM THE
COLLECTION OF LEWIS AND ALI SANDERS

CHRISTIE'S







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TUESDAY 29 OCTOBER 2019

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Tuesday 29 October 2019
at 12:00pm (Lots 1101-1169)

20 Rockefeller Plaza
New York, NY 10020

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IMPORTANT FRENCH FURNITURE FROM THE COLLECTION OF LEWIS AND ALI SANDERS

Over many years, I've appreciated the discipline and determination Ali and Lew Sanders exhibited to convene a superb collection of 18th-century French furniture and decorative arts. Their meticulous approach resulted in the acquisition of exquisite case and seating furniture, clocks, mirrors and carpets.

Their pursuit brought together a veritable Who's Who of *ébénistes*, *ménuisiers* and goldsmiths including the work of André-Charles Boulle, Bernard II van Risenburgh (BVRB), Jacques Dubois, Roger Vandercruse (RVLC), Adam Weisweiler, Louis Delanois, Jean-Baptiste Boulard and Juste-Aurèle Meissonnier.

Assembling a truly fine collection requires skills that transcend book knowledge and expert consultations; it entails the development of sensitivities to comprehend why certain pieces communicate with one another and why others do not. An understanding of line, scale and proportion determine how to couple groups of furnishings that enigmatically coalesce, redounding to the benefit of the entire ensemble. This elusive skill is something Ali and Lew Sanders innately displayed as they shaped their beautiful collection.

— *Michael Simon*

Acclaimed for his knowledge of 18th-century French decorative arts, the New York-based designer Michael Simon has created exquisite interiors for clients across the United States and overseas. His superb designs for private residences have been featured in The New York Times, Architectural Digest, House & Garden and numerous other publications both here and abroad.



■1101

A FRENCH MARBLE BUST OF A BACCHANTE

BY JEAN-BAPTISTE (DIT AUGUSTE) CLESINGER (1814-1883), PARIS, DATED 1857

With grape leaves and vines entwined in her flowing hair, partially clad in drapery with vinery to her breast, with signature and date to the reverse, 'J. CLESINGER Rome 1857'
29 in. (73.6 cm.) high

\$6,000-10,000

■1102

A LOUIS XVI FAUX-MARBLE AND PARCEL-GILT PEDESTAL
POSSIBLY SOUTHERN FRANCE, CIRCA 1770-1775

With top formed as an Ionic capital with egg-and-dart border, with scrolled and leaf-tip carved support, the body hung with flowering garlands, with canted faux marble panels, on a square base
48¼ in. (122.5 cm.) high, 15 in. (38.1 cm.) wide, 10 in. (25.4 cm.) deep

\$15,000-25,000

PROVENANCE:

Comte de la Beraudière; 18-30 May 1885, lot 890.
Madame Louis Burat; Galerie Charpentier, Paris, 17-18 June 1937, lot 126.

The rigorous neo-classical form of this stylish pedestal reflects the influence of the designs of the celebrated architect and *ornemaniste* Jean-Charles Delafosse (1734-1791). His *Nouvelle Iconologie historique*, published in 1768, features a number of designs for pedestals with similar exaggerated use of laurel swags, reproduced in A. Guérinet, *L'Oeuvre Complet de Delafosse*, Paris, n.d., figs. 66-70. The distinctive use of poplar and pine in the construction perhaps points to a non-Parisian, possibly Southern French, origin.

1103

**A PAIR OF LOUIS XV STYLE ORMOLU-MOUNTED 'GUAN'-TYPE
CHINESE PORCELAIN VASES**

19TH CENTURY

Each with shaped rim cast with scrolls and leaf-tips, with lion head mask terminals surrounded by shell-form mounts issuing flowering branches, raised on four acanthus scrolled feet, the underside marked with Chinese characters

16 in. (40.6 cm.) high

(2)

\$7,000-10,000



1104

A LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE MANTEL CLOCK

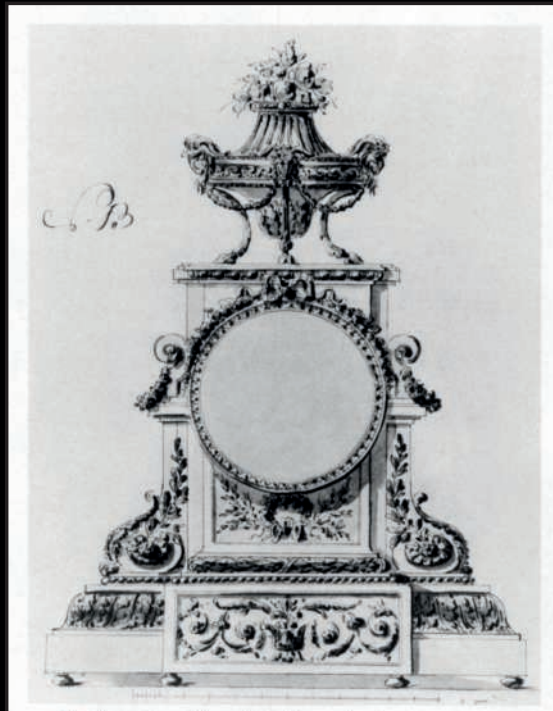
THE CASE AFTER A DESIGN BY FRANCOIS VION, CIRCA 1785

The circular glazed white-enameled dial signed *Robin A Paris*, within a foliate-cast surround, the rectangular case surmounted by cooing doves and laurel wreathes representing Love's triumph, flanked by volute uprights draped with floral and laurel swags and mounted with fruit and flower-filled cornucopia, on a breakfront rectangular plinth, the movement with two train anchor recoil escapement, silk suspension to pendulum by means of count wheel strike
15 in. (38.1 cm.) high, 14¼ in. (36.2 cm.) wide, 6 in. (15.2 cm.) deep

\$15,000-25,000

The design for this clock, attributed to Vion and composed by Duplessis, is now in the Metropolitan Museum of Art, New York. Interestingly, this ormolu case is attributed to the *fondeur* Lemoine by J-D. Augarde in *Les Ouvriers du Temps*, Geneva, 1996, p. 262. Jean-Jacques Lemoine was elected *maître-fondeur-ciseleur* on 28th March 1772. He lived in the rue Princesse and worked most notably for the comte de Montmorency-Laval. This model of clock was supplied frequently to the royal family. A virtually identical clock, also with movement by Robin, but with bleu turquin marble base, was delivered to the Comte de Provence at the Palais de Luxembourg circa 1782-3, and sold at Christie's, New York, 26 October 2001, lot 226. Augarde (*op.cit.*) states that Louis XVI, Marie-Antoinette and Mesdames Victoire and Adelaide also owned similar clocks.

Another clock of this model, thought to have come from the French Royal Collections in the Musée des Arts Décoratifs, Paris, with movement by Robin, is illustrated H. Ottomeyer/P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich 1986, Vol I., p. 226, fig 4.1.2. A clock of this model but with white marble base, as on this lot, and movement by Montjoye, is in the Swedish Royal Collection at Drottningholm (B. von Malmberg, *Slott Voch Herresdten i Sverige, De Kungliga Slotten*, Malmo, 1971, pp. 160, 213).



The related design by Francois Vion/ Courtesy of the Metropolitan Museum





■1105

A LOUIS XVI GILTWOOD CONSOLE TABLE

CIRCA 1775-1780

With an associated veined gray marble top above a floral and ribbon-tied garland-hung frieze, the stretcher centered by a basket of flowers, branches and instruments, on scrolled supports decorated with oak leaves, ending in paw feet

36½ in. (92.7 cm.) high, 56½ in. (143.5 cm.) wide, 20½ in. (52 cm.) deep

\$30,000-50,000

PROVENANCE:

The Collection of Stavros Niarchos.

Mrs. Charlotte Ford; Christie's, New York, 18 November 1978, lot 145 (when sold with a faux marble top).



■1106

A SET OF FOUR LOUIS XV GILT-WALNUT FAUTEUILS

BY LOUIS DELANOIS, CIRCA 1760

Each with channeled and floral-carved crestrail and conformingly carved cabriole legs, covered in floral embroidered silk, each with paper labels *No. 29, No. 33, No. 42 and No. 43*, and stamped *L. DELANOIS* (4)

\$60,000-100,000

PROVENANCE:

Anonymous sale; Ader Picard Tajan; Paris, 21 February 1978, lot 56.

Louis Delanois, *maitre* in 1761.

Louis Delanois was one of the most important *menuisiers* of the 1760s and 1770s. He supplied extensively to *marchands-tapissiers*, but also numbered among his clients members of the aristocracy with progressive taste, such as the prince de Condé and Mme du Barry. One of his most important commissions was for King Stanislas II of Poland in 1768-70, when he supplied a significant amount of *meublier* after striking neo-classical designs by Louis Prieur. Delanois produced a plethora of seats between 1761 and 1777, among which a large amount was commissioned by *marchands-merciers*, for the Comte d'Artois (future Charles X, King of France between 1824-1830), and the prince de Condé. The majority of such commissions were recorded in his *Livre des Ouvrages et Fournitures de Meubles faits à crédit* (1761-1777) which is now in the Archives de la Ville de Paris.



■-1107

A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD AND BOIS CITRONNIER TABLE À ÉCRIRE

BY ROGER VANDERCRUSE ('RVLC'), CIRCA 1775

With circular white veined marble top surround by pierced gallery, above a frieze drawer, raised on tapering legs ending in ormolu caps, stamped RVLC to underside of drawer, the interior of drawer with paper label inscribed '2099,' the underside with circular filled hole at center indicating that this board was originally conceived in the workshop as a central pedestal for a gueridon and re-used for this table

27¾ in. (70.5 cm.) high, 18¼ in. (46.3 cm.) diameter

\$8,000-12,000

PROVENANCE:

Acquired from Galerie Perrin, Paris.
Roger Vandercruse, *maître* in 1755.

■1108

A PAIR OF LOUIS XV GILT-WALNUT FAUTEUILS

BY LOUIS DELANOIS, CIRCA 1760

Each covered in 18th century Aubusson upholstery, which is apparently original, depicting scenes from the *Fables de la Fontaine*, each crestail with stylized cartouche and trailing husks, stamped L. DELANOIS to front seatrail, one incised 'VII' to rear seatrail, the other with ink '4' to seatrails (2)

\$12,000-18,000

Louis Delanois, *maître* in 1761.

Louis Delanois was one of the most important *menuisiers* of the 1760s and 1770s, and was among the first to embrace the neo-classical style fashionable among *avant-garde* collectors of the time. He supplied extensively to *marchands-tapissiers*, but also numbered among his clients members of the aristocracy with progressive taste, such as the prince de Condé and Mme du Barry. One of his most important commissions was for the King of Poland in 1768-70, when he supplied a significant amount of *meublier*.



1107



1108



■-1109

**A LOUIS XIV ORMOLU-MOUNTED TORTOISESHELL
AND BRASS-INLAID EBONY AND EBONIZED RÉGULATEUR DE PARQUET**
ATTRIBUTED TO ANDRÉ-CHARLES BOULLE, CIRCA 1710

The dial centered by entwined dragons and inset with white enamel cartouches with blue Roman numerals, the shield-shaped case surmounted by an ormolu putto mid-flight above scrolling foliage centered by a shell flanked by further foliage; the baluster-shaped center section with hinged door, the flared lower section with pendant ormolu foliate sprays flanking the arched pendulum aperture centered by a female mask with laurel wreath, raised on a rectangular plinth base with hinged door surrounded by leaf-tip borders, with an associated early 18th century English movement, the lower section possibly reduced in height

94 in. (238.8 cm.) high, 20¼ in. (51.4 cm.) wide, 10½ in. (26.7 cm.) deep

\$150,000-250,000

PROVENANCE:

Baron Louis de Rothschild; Parke-Bernet Galleries, New York, 13-14 May 1955, lot 378.
Property of A Private American Collector; Sotheby's, New York, 14 October 1988, lot 42.
Acquired at the above sale by Steinitz, by whom sold to the present owners.

LITERATURE:

Charles Packer, *Paris Furniture by the Master Ebénistes*, Newport, 1956, fig. 27A.
Jean-Dominique Augarde, *Les Ouvriers du Temps*, Geneva, 1996, p. 83.
Pierre Kjellberg, *Encyclopédie de la pendule française de Moyen-Age au XXe siècle*, Paris, 1997, p. 65.
André-Charles Boulle, appointed *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi* in 1672.



Courtesy of the Musée des Arts Décoratifs, Paris

The design for a closely related *régulateur*
by André-Charles Boulle





This superb *régulateur* is among the select group of furniture and *bronzes d'ameublement* which can be directly attributed to Boulle, on the basis of a drawing by him for a closely related clock case in the Musée des Arts Décoratifs, Paris (illustrated here), which features the same overall form, the central laurel-crowned female mask and the distinctive clasps below the hood. A drawing for another related, but more elaborate clock case, also given to Boulle and in the Musée des Arts Décoratifs, Paris, is illustrated in H. Ottomeyer/P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 44, fig. 1.4.2.

Régulateurs are relatively rare in Boulle's *oeuvre* and are among his grandest creations. The documented examples by Boulle include one with movement by Raby supplied in 1707-1708 to prince Henry-Jules de Bourbon-Condé for the Petit Luxembourg, (possibly that sold anonymously Christie's, New York, 2 November 2000, lot 249, \$193,000); and the *régulateur* supplied towards the end of Boulle's career to the comte de Toulouse in 1720, now in the Musée du Louvre, Paris (see A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 102, fig. 58 and p. 88, fig. 45). One should also note the extraordinary *armoire-régulateur* in the Wallace Collection, London, recorded in Boulle's stock in 1715, and whose central *régulateur* is of the same form as the prince de Condé example (Pradère, *op. cit.*, p. 66, fig. 13).

ANDRE-CHARLES BOULLE

Arguably the greatest of all cabinet-makers, and certainly the most influential, André-Charles Boulle's pre-eminence has remained undiminished since 1672, when Colbert, First Minister to Louis XIV, recommended him to the King as *le plus habile de Paris dans son métier.*' The son of a *maître menuisier en ébène*, 'Jean Bolt', Boulle was already a *maître* by 1666, and in 1672 was appointed *Ebéniste, Ciseleur, Doreur et Sculpteur du Roi*, enabling him to establish workshops in the Louvre. Boulle's un eclipsed fame rests upon three principal strands: his extraordinary technical virtuosity as a craftsman (recognized by the *Livre Commode des Adresses de Paris* of 1691, which stated that *Boulle fait des ouvrages de marqueterie d'une beauté singulière*) - his innovation in both technique and design (most famously in his development of cut-brass and tortoiseshell inlay in dazzling arabesque patterns, the celebrated 'Boulle' marquetry), and his brilliance as a sculptor. Indeed, it is the complete sculptural integration of Boulle's distinctive ormolu mounts - so often inspired by Classical Mythology and even derived from models by sculptors such as Michelangelo and François Girardon - within the confines of case-furniture that most succinctly defines his style. This is demonstrated by the fact that his workshop included no less than six benches for gilding, casting and chasing mounts alone. His fame has remained undimmed since the 17th century and he was one of the select few cabinet-makers to be mentioned by name in 18th century catalogues. All the great collections formed in the 19th century included examples of Boulle's work, and it is no accident that this splendid clock emerged in the 1950s from perhaps the greatest family collection of them all when it was sold from the collection of Baron Louis de Rothschild of the fabled family's Vienna branch.



1110

■1110
A LOUIS XV GILTWOOD MIRROR
CIRCA 1755

The later divided mirror plate within a shaped rectangular frame carved with scrolls and flowering vines surmounted by pierced foliate-carved cresting
81½ in. (207 cm.) high, 46¼ in. (117.5 cm.) wide
\$7,000-10,000



1111

■1111
AN UPHOLSTERED ARMCHAIR
20TH CENTURY

Upholstered in green and cream silk damask
\$800-1,200





1112

■1112

**A FRENCH CUT AND PRESSED-GLASS-MOUNTED
ORMOLU NINE-LIGHT CHANDELIER**

20TH CENTURY

With faceted central stem and tiers with drop pendants, fitted for electricity
53 in. (134.6 cm.) high, 30 in. (76.2 cm.) wide

\$6,000-9,000

1113

A PAIR OF FRENCH ORMOLU CHENETS

19TH CENTURY

Depicting Venus and Vulcan on eagles, each base with four scrolled supports
terminating in griffins' heads, with sticker '0132' to reverse, one slightly
indistinguishable

15½ in. (39.3 cm.) high, 11 in. (27.9 cm.) wide, 9 in. (22.8 cm.) deep (2)

\$4,000-6,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 20 November 1993, lot 86.

These impressively sculptural chenets are based on the examples attributed
to André-Charles Boulle in the Grüne Galerie in the Residenz, Munich, which
were supplied around 1720 (see H. Ottomeyer & P. Pröschel, *Vergoldete
Bronzen*, Munich, 1986, vol. I, pp. 70-1, no. 1.10.9).



1113

■1114

**A PAIR OF FRENCH GILTWOOD
ATHENIENNES**

ONE LOUIS XVI, LATE 18TH CENTURY, THE
OTHER OF A LATER DATE

Each with bronze and ormolu removable bowl of baluster ovoid form with plain molded rim and acanthus cup base with pinecone finial, above a scroll and foliate-carved frieze, raised on three scrolled volute legs tied with flowering garlands and on scrolled acanthus feet, the concave-sided triangular plinth with central pinecone finial, each now fitted with later marble tops
33¼ in. (56.5 cm.) high, 16 in. (40.6 cm.) diameter
(2)

\$15,000-25,000



The design by Jean-Henri Eberts
(1726-1803)

After a design by the banker Jean-Henri Eberts (1726-1803) after that of similar form in Joseph-Marie Vien's painting of 1762, *La vertueuse athénienne* and introduced in an advertisement in the Parisian newspaper the *Avant-Coureur* for 27 September, 1773, the *athénienne* symbolizes the marriage of archaeological forms and fancy during the late 18th century, when the neo-classical style was all the rage in fashionable intimate interiors. The multi-purpose ormolu-mounted patinated copper cassolette, silvered on the inside and containing a removable spirit lamp, above which was set a tin-plated double boiler, was surmounted by a marble slab and a patinated copper cover. The *athénienne* had multiple uses: as an ornament and focal point in the middle of a room; as a table under a pier mirror, or in a corner, or as a pedestal to support a candelabrum or a piece of sculpture; as a perfume burner; as a heater for making coffee, tea, or chocolate; as a goldfish bowl; as a planter to grow bulbs in winter; as a bowl for cut flowers; and as a device for keeping *bouillon* or other drinks warm. The *athénienne* was first retailed from the shop near the porte Saint-Martin of the painter, gilder, varnisher, and author of the famous treatise on gilding, Jean-Felix Watin (b. 1728).

A virtually identical *athénienne* is in the musée Nissim de Camondo, Paris and is illustrated in N. Gasc and G. Mabile, *The Nissim de Camondo Museum*, Paris, 1991, p.49. Interestingly, it displays an apparently identical liner. A further pair of almost identical *athéniennes*, together with a pair of later copies made in the 1930s under the direction of Lord Duveen, were acquired by Anna Thomson Dodge from Duveen Brothers for Rose Terrace, Michigan. The 18th Century pair is now in the Detroit Institute of Art (T. Dell, et al., *The Dodge Collection of 18th-Century French and English Art in the Detroit Institute of Arts*, New York, 1996, p. 25), whilst the pair of later copies was sold by the Detroit Institute of Arts to Benefit the Acquisitions Fund, Christie's, New York, 24 May 2000, lot 316 (\$23,500).

■1115

AN EARLY LOUIS XIV SAVONNERIE CARPET

CIRCA 1650

The dark brown field with a central floral bouquet surrounded by a floral wreath within a dark brown border of a ribbon-tied mixed flower garland punctuated by flowering baskets and blue and white vases
Approximately 9 ft. 7 in. x 7 ft. 1 in. (292 cm. x 216 cm.)

\$60,000-100,000

The present lot belongs to an early group of French Savonnerie carpets frequently referred to as Louis XIII carpets. Although it is widely believed that this group were actually woven between Louis XIII's death in 1643 and the succession of Louis XIV to the throne in 1661, they are still often designated as "so-called Louis XIII" carpets to distinguish them from the more prevalent and well-known Louis XIV carpets woven for the Apollo Gallery and the Grand Gallery for the Louvre Palace.

In order to stop the economic drain caused by importing carpets from Turkey and India, Henri IV (reigned 1589-1610) prohibited the entry of Eastern carpets into France and more importantly encouraged French carpet production by granting workshop space in the basement of the Louvre below the Grande Galerie to Pierre Dupont *tapissier ordinaire en tapis de Turquie et façons de Levant* on January 4, 1608 (see Verlet, Pierre, *The James Rothschild Collection at Waddesdon Manor: Savonnerie*, London, 1982, p. 28). One of Dupont's apprentices, Simon Lourdet, quickly became so proficient in the trade that he ingratiated himself to the Queen, Marie de Medicis, who allowed him to install another workshop in the former soap factory, or *savonnerie* at Chaillot. The name Savonnerie then became synonymous with French pile woven carpets. A partnership agreement between Dupont and Lourdet was signed on September 5, 1626 to share the profits and expenses of the two workshops and both produced carpets of very similar design up until 1664. As no records survive from this period it is very difficult to attribute this carpet specifically to either workshop.

The production of Savonnerie carpets at this time was solely made for the order of the King, his family and as dignitary gifts to foreign diplomats and to members of his court. Most of these early Louis XIV carpets, with a few exceptions, are small in size. The smaller carpets were perhaps intended as table carpets while the bigger carpets were used as floor coverings. Many of the carpets thought to have been used as table carpets include depictions of *campanes* or tassels, which would hang down from the table in a *trompe l'oeil* imitation of the bell-like tassels found embellishing needlepoint and tapestry furniture coverings of the time. A similar carpet in the Wrightsman Collection of the Metropolitan Museum of Art shares many features with this carpet including open weave baskets and ormolu-mounted porcelain bowls but includes decorative tassels surrounding the main field (see S. Sherrill, *Carpets and Rugs of Europe and America*, Abbeville Press, New York, 1996, p. 64, plate 67). Because the offered carpet is of relatively small size, it is possible that its original function was as a table carpet even though it is lacking the depiction of tassels.

Both floor and table carpets from this early Louis XIV period share in common many features, foremost the black, dark blue and sometimes brown ground color that is replete with strewn colorful, naturalistic and identifiable single flowers or sprays often entwined with blue ribbons. A wide and defined border surrounds the field containing similar flowers and floral arrangements creating a *millefleurs* effect. Flower arrangements of sunflowers, tulips, anemones, dahlias and carnations sit in silver basins, cartouches or as seen in our example, both in blue and white Chinese porcelain bowls and low open work straw baskets. The minor borders separating the border from the field and outlining the border are typically drawn from elements of the antique or from borders used in tapestries from the same period. A scrolled leaf and blossom ornament is used in the inner border of our example with a scrolling vine and palmette flowerhead in the outer border.



It is not known who designed or provided the models for these carpets but the overall concept is based on Persian, Indian and Turkish prototypes combined with the European proclivity for flowers. Contemporary designs for embroidery and tapestries are very similar and Dupont was known to be an embroiderer, as well as a carpet weaver. Another artist working for the crown, Georges Baussonnet signed a number of drawings dated between 1592 and 1636 that are quite similar to the accurate depiction of flower specimens in these carpets (see Verlet, fig. 101). Further inspiration can be found in still life paintings from the Netherlands and one in particular, painted by Jacques Linard (c. 1600-45) of a Basket of Flowers currently in the Louvre, bears strong resemblance to the depiction of the basket of flowers seen at either end in the main border of our carpet (see detail). The strong similarities and repetitious designs of these early Louis XIV carpets indicate that the repertoire of designs of this relatively young workshop was limited. However, this also may suggest that they were a success and found favor with the court.

Several carpets from this group survive and they can be divided into two groups with some variations. The first group, to which our carpet belongs, is characterized by a ribbon-tied floral wreath encircling a spray of blossoms in the inner field. Other examples in this group with a central wreath are the previously mentioned carpet in the Wrightsman Collection at the Metropolitan Museum of Art; the Musée Nissim de Camondo, inv. no. 177 (see F. Mathey, *Union Centrale des Arts Décoratifs: Musée Nissim de Camondo*, Alençon, 1983, p. 39); the James A. de Rothschild Collection at Waddesdon Manor (Verlet, cat. no. 1, fig. 104); Musée du Louvre (Verlet, fig. 106); the ex-collection of Thelma Chrysler Foy, Parke-Bernet, New York, 22-23 May 1959, lot 770; and Mme. De Polès, Galerie George Petit, Paris, 22-24 June 1927, no. 308.

Similar carpets without a central wreath but sharing an exuberance of flowers in the field are in the Tarica Collection (see S. Faniel, and P. Lavallois, *Le Dix-septième Siècle Français*, Paris, 1958, p. 131); in the Musée des Arts Décoratifs (see M. Jarry, *The Carpets of the Manufacture de la Savonnerie*, England, 1966, fig. 7); and Collection of André Meyer, Christie's New York, 26 October 2001, lot 48 and later offered at Sotheby's New York, 11 December 2014, lot 20.

The second group is longer in length and may include a central wreath but are distinctly marked by large scrolling acanthus leaves that stretch to each corner from the wreath or a central floral cartouche medallion. Examples are in the J. Paul Getty Museum (see Bremer-David, Charissa, *French Tapestries and Textiles in the J. Paul Getty Museum*, Los Angeles, 1997, p. 131); The Wrightsman Collection (inv. 1983.268) (see Bremer-David, p. 136, fig. 13.6); Sotheby Parke Bernet Monaco, 11-12 February 1979, lot 300; Collection of Mr. and Mrs. Deane Johnson, Sotheby Parke-Bernet New York, 9 December 1972, lot 115; and Estate of Mae C. Rovensky, Parke Bernet Galleries New York, 15-19 January 1957, lot 833.



Jacques Linard (c.1600-1645), *Still Life with Basket of Flowers* /
© Christophel Fine Art/ Universal Images Group / Getty Images



1116

A LOUIS XV ORMOLU-MOUNTED CHINESE CELADON-GLAZED EARTHENWARE VASE
THE MOUNTS CIRCA 1750; THE VASE QING DYNASTY, 18TH CENTURY

With elaborately pierced rim and scrolling handles, originally with lid
15 in. (38.1 cm.) high, 17 in. (43.1 cm.) wide, over handles

\$100,000-200,000

PROVENANCE:

The Collection of Jaime Ortiz-Patiño; Sotheby's, New York, 25 April 1998, lot 235.

This spectacular mounted vase reflects the exotic taste of the *marchand-merciers*, the great luxury purveyors and taste-makers of eighteenth century France such as Lazare Duvaux (Madame de Pompadour's favorite dealer) and Thomas-Joachim Hébert. These dealers exercised a statutory monopoly on the importation of lacquer and porcelain wares from the East and were thus hugely influential in promoting the taste for chinoiserie by developing new forms such as furniture incorporating lacquer panels and porcelains mounted with the latest exquisite products of the Parisian *bronziers*.

Lazare Duvaux was particularly associated with the taste for mounted porcelains, among which celadon wares were among the most prized by his clients. His *Livre Journal* records purchases by clients such as the Marquis Voyer d'Argenson who in September 1750 purchased '*deux gros vases de porcelain Céladon*' with mounts by Duplessis for the huge price of 3000 *livres*; Gaignat, whose celebrated sale in 1768 included twelve pieces of mounted celadon, and the prince de Talleyrand who in January 1752 bought a single mounted celadon vase for 1,680 *livres*.

A mounted vase in the Wrightsman Collection at the Metropolitan Museum features a body of similar ribbed form and greyish green colour. Francis Watson in his catalogue entry suggests that the body is of a type referred to by Lazare Duvaux as '*vases celadon en forme de calebasse*' in his *Livre-Journal* no. 2259, (i.e. in the form of a calabash or gourd), see *F.J.B. Watson, The Wrightsman Collection, Furniture Gilt Bronze and Mounted Porcelain*, New York, 1966, vol. II, pp. 436-7, cat. 246.



1117

**A PAIR OF PARIS GOLD AND CELADON
GROUND PORCELAIN VASES**
EARLY 19TH CENTURY

Each with an *oeil-de-pedrix* ground body, flanked by spiral-molded loop handles
with faux bronze bearded mask terminals
13 $\frac{5}{8}$ in. (34.5 cm.) high

(2)

\$2,500-3,500

1118

**A PAIR OF LOUIS XVI ORMOLU-MOUNTED SÈVRES BEAU BLEU
GROUND PORCELAIN POT-POURRI VASES AND COVERS**
CIRCA 1770-80

Each with a tapering circular body surmounted by a pierced guilloche rim with
bead-and-reel band with foliate double handles, on a waisted fluted foot with
laurel rim
9 in. (23 cm.) high

(2)

\$8,000-12,000

PROVENANCE:

Guy Fairfax Cary; Christie's, New York, 21 October 2005, lot 371.



1117

The Sèvres factory produced vases à monter, or vases intended to be fitted with ormolu mounts, beginning in around 1764. These finished glazed vases were sold largely to marchand-merciers who then embellished them with mounts. The earlier vases were glazed in solid ground colors, although invoices exist for pieces decorated with green and blue grounds scattered with foliate wreaths centered by roses by 1770. These vases or goblets cloches display mounts of one of five basic styles. This indicates in all likelihood that the marchand-merciers who purchased the vases à monter produced their own signature mounts. A complete garniture incorporating a pair of egg-form vases, a pair of small cylindrical and one large cylindrical vase is in the Wadsworth Athenaeum, Hartford (Linda H. Roth and Clare Le Corbeiller, *French Eighteenth Century Porcelain at the Wadsworth Atheneum: The J. Pierpont Morgan Collection*, 2000, p. 156, fig. 74). The current pair represent the same form of vases as those in the Wadsworth Atheneum garniture. A three piece garniture including a pair of vases of the same model, with identical mounts, formerly in the collection of Mme. Jules Fribourg, are illustrated in S. Eriksen, *Early Neo-Classicism in France*, 1974, p. 363, fig. 242. Eriksen refers to an identical pair of vases, part of a garniture and bearing the date letter 'q' for 1769, sold in the Erich von Goldschmidt-Rothschild sale, Berlin, 23 March 1931, lot 206.



1119

**A LOUIS XV ORMOLU AND PATINATED-BRONZE
MANTEL CLOCK DEPICTING EUROPA AND THE BULL
THE CASE BY ROBERT OSMOND, CIRCA 1755**

The drum case mounted above a bull and flanked by three muses, the white enamel dial signed 'Viger a Paris', the movement with twin train anchor recoil escapement, silk suspension and countwheel strike to bell, the backplate signed 'Viger A Paris No. 743', the base stamped 'OSMOND'
21¼ in. (55.2 cm.) high, 17½ in. (44.5 cm.) wide, 8½ in. (21.5 cm.) deep

\$40,000-60,000

PROVENANCE:

Madame de Polès; Galerie Charpentier, Paris, 17-18 November 1936, lot 151 (sold to Frey).

COMPARATIVE LITERATURE:

P. Kjellberg, *La Pendule Française*, Paris, 1997, p. 132-3.

François Viger (c. 1708-1784) trained partly under Louis Jouard and was *maître* in 1744. Saint-Germain is thought to have been his main supplier of clock cases, though he is also known to have used cases by other *bronziers* such as the Osmonds, the Caffièris, Bonnet and Morlay. A further example of this model signed by Osmond in Schloss Aschaffenburg is illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 125, fig. 2.8.7.

Designed in the Louis XV *picturesque* manner, this clock celebrates the Triumph of Love and derives from Ovid's *Metamorphoses* concerning plants, animals and the pagan gods ability to commune with mortals. Jupiter, the father of the gods, is represented as the loving abductor, who, seeing the nymph Europa gathering flowers by the shore, adopted the guise of a bull to carry her away to the consternation of her companions. This celebrated model is displayed in several collections; a closely related example signed by Jean-Joseph de Saint-Germain and originating from the Château de Saint-Cloud and the Tuileries, is exhibited at the Musée de Louvre, Paris (OA5168), and illustrated in H. Ottomeyer, P. Proschel, *et. al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 125, fig. 2.8.8.

With its distinctive pierced scroll base centred by a ribbon-tied berried spray, the present clock case can be firmly attributed to Robert Osmond based on a virtually identical clock signed by him and illustrated in P. Kjellberg, *La Pendule Française*, Paris, 1997, p. 132-3. *Maître-fondeur en terre et sable* in 1746 and appointed *juré des fondeurs* in 1756, Osmond's early designs are characterized by their restrained outlines and classicizing tone, and are among the most accomplished exemplars of the mature Louis XV style of the 1750s termed '*rocaille symétrisé*'. A related clock, sold Christie's London, 5 July 1973, lot 31, and now in the J. Paul Getty Museum, Malibu, California, (Accession number 73.DB.85), is illustrated and discussed in A. Sassoon and G. Wilson, *Decorative Arts: A Handbook of the Collections of the J. Paul Getty Museum*, Malibu, 1986, p. 41, fig. 88, where further examples stamped by Robert Osmond are listed.

MADAME POLES

The sales of the collection of Madame de Polès which took place at Galerie Georges Petit in 1927 and Galerie Charpentier in 1936 were landmark events in the market for French fine and decorative arts, with historic works by Fragonard, Boucher and Hubert Robert alongside masterpieces by all the best cabinet-makers of 18th century France such as André-Charles Boulle (including the center table which when sold from the Riahi Collection at Christie's in 2000 made a world record for furniture by Boulle which still stands to this day), Martin Carlin (including the two celebrated *meubles d'entre deux* in this sale lot 1120), Jean-Henri Riesener, David Roentgen and R.V.L.C.







■-1120

**A LOUIS XVI ORMOLU-MOUNTED TULIPWOOD, AMARANTH
AND MARQUETRY SECRETAIRE À ABATTANT AND ARMOIRE EN SUITE**

BY MARTIN CARLIN, CIRCA 1775

Each with a white veined marble top above two frieze drawers and panels of radiating inlay centering a *bois de bout* marquetry rosette, the *secretaire à abattant* stamped *M.CARLIN JME* four times and *J. PAFRAT JME*, the armoire stamped four times *M. CARLIN JME* and with paper label '279' to top, the locks stamped *FICHET*, the armoire later fitted with drawers

62½ in. (158.7 cm.) high, 40½ in. (102.8 cm.) wide, 15½ in. (39.4 cm.) deep (2)

\$120,000-180,000

PROVENANCE:

The Giraud Collection.

With Galerie Sedelmeyer, 1894.

Offered Collection of Madame de Polès; Galerie Georges Petit, Paris, 24 June 1927, lot 251.

Succession Madame de Polès; Galerie Charpentier, Paris, 17-18 November 1936, lot 211, purchased by Max Kahn (210,000 F.).

Collection of Mrs. Meyer Sassoon, London.

Collection of Mrs. Derek Fitzgerald; Christie's, London, 23 March 1972, lot 89.

Anonymous sale; Sotheby's, Monaco, 26 May 1980, lot 650.

Anonymous sale; Sotheby's, New York, 17 November 1984, lot 258.

Property from the Collection of the late Matthew Schutz; Sotheby's, New York, 9 December 1994, lot 197.

EXHIBITED:

Paris, Galerie Sedelmeyer, *Marie-Antoinette et son temps*, 1894, no. 277.

LITERATURE:

Jean Nicolay, *L'art et la manière des maîtres ébénistes français au XVIIIe siècle*, vol. I, p. 29, fig. E. p. 89.

F.J.B. Watson, *Louis XVI Furniture*, Paris, 1963, p. 97, pl. 7.

Pierre Verlet, *French Furniture and Interior Decoration of the 18th Century*, London, 1967, fig. 108.

Pierre Verlet, *Les meubles français du XVIIIe siècle*, Paris, 1982, fig. 27.

Martin Carlin, *maître* in 1766.

Jean Jacques Pafrat, *maître* in 1785.

One of the most celebrated *ébénistes* of the Louis XVI period, Martin Carlin appears to have worked almost exclusively for the *marchands-merciers*. Married to the sister of Jean-François Oeben in 1759 and established *au signe de la Colombe* in the Grand-Rue du Faubourg Saint-Antoine, Carlin shortly afterwards entered into the longstanding relationship with Simon-Philippe Poirier that would dominate his career. On Poirier's death, Dominique Daguerre succeeded to the business in the rue St. Honoré, and it was almost certainly Daguerre who commissioned these remarkable cabinets.

Jean Jacques Pafrat, *maître* in 1785, is known to have completed a number of pieces of furniture by Carlin on the latter's death. One example is a porcelain-mounted gueridon in the Jones Collection at the Victoria & Albert Museum, London, reputedly given by Queen Marie Antoinette to Lady Auckland in 1786, it was made and signed by Carlin, and also bears the stamp of Pafrat (see: Jones Collection, catalogue, pl. 28). A *secretaire à abattant* and matching commode by Carlin is in the Huntington Collection, Pasadena. The veneering is closely related to the present *secretaire*, with panels of foliate and radiating marquetry, while they also feature the same frieze mount of scrolling foliage (illustrated, S. Bennet and C. Sargentson ed., *French Art of the Eighteenth Century at the Huntington*, New Haven, 2007, pp. 101-4, cat. 25).





1121

■-1121

**A LOUIS XV ORMOLU-MOUNTED
TULIPWOOD, BOIS SATINE, AMARANTH
AND PARQUETRY TABLE À ÉCRIRE**
MID-18TH CENTURY

The serpentine parquetry-inlaid top above a drawer to one end on cabriole legs, later escutcheon and sabots, formerly with angle mounts
26¼ in. (66.7 cm.) high, 17 in. (43.1 cm.) wide, 11¾ in. (29.8 cm.) deep

\$2,500-3,500

■1122

**A PAIR OF LOUIS XV WHITE AND BLUE-
PAINTED FAUTEUILS**
CIRCA 1745

Each with arched shaped backs, with molded crestrail centered by flowers, on cabriole legs headed by flowers, covered in blue cut-velvet, each incised *ROUMAION* twice to rear seatrail (2)

\$4,000-6,000



1122







■1123

**A LOUIS XVI CARVED GILTWOOD
CARTEL CLOCK**

BY BARBIER LE JEUNE, CIRCA 1776-1780

Of lyre form, surmounted by a flute and a quiver containing bow and arrows, the sides mounted with rams' head issuing flowering garlands, the lower body with scrolls and oak-leaf garlands, the dial *inscribed Invenit & Fecit Barbier Le Jeune Reçu a L'academie*, the movement with a pin-palette dead-beat escapement, knife-edge suspension, two-train striking movement, with a two-count strike and a grid-iron pendulum, the movement signed *Barbier Le Jeune Paris*
57 in. (144.7 cm.) high, 20½ in. (52 cm.) wide

\$20,000-40,000

PROVENANCE:

Anonymous sale; Sotheby's, Monaco, 22-23 June 1991, lot 468.

Charles-François Barbier, known as 'Le Jeune', became a *maître horloger* in 1770. Initially installed at the Pont Marie, in 1776 he is recorded at the Quai des ormes and in 1786 at 23 Palais Royal. In 1772 he created for Louis XV an extraordinary musical clock depicting the façade of Versailles.

An announcement in 1776 of '*découverts nouvelles dans les sciences*' describes Barbier's creation of a lyre-form clock with '*balancier mouvant*' which could well describe the clock offered here:

"Le Sr. Barbier le jeune, horloger approuvé de l'académie royale des sciences de Paris, & demeurant dans la même ville, sur le pont Marie, est le premier inventeur d'un balancier mouvant ; du centre de la lentille il sort trois aiguilles qui battent les secondes, marquent les heures & les minutes, le tout avec la plus grande justesse ; elle sonne aussi les heures & les demi-heures. Ce balancier est artistiquement placé dans une lyre dont les cordes sont toujours en mouvement ; l'auteur en a placé une au-dessus de sa porte dès l'année 1776."

■-1124

**A LOUIS XV ORMOLU-MOUNTED SATINE, TULIPWOOD,
AMARANTH AND KINGWOOD BOIS DE BOUT MARQUETRY
BUREAU EN PENTE**

ATTRIBUTED TO JEAN-PIERRE LATZ, CIRCA 1745

The shaped rectangular top with *rocaille* clasps to the angles, above a sloping front decorated with a foliate sprays, enclosing a fitted interior with an arrangement of walnut-lined drawers and open compartments, a gilt-tooled brown leather-lined writing surface, above two frieze small drawers, the *bombé* sides inlaid conformingly, on cabriole and terminating in scrolling sabots, inscribed indistinctly in chalk 'Beaudesert'
37½ in. (95.2 cm.) high, 39 in. (99 cm.) wide, 19¾ in. (50.1 cm.) deep

\$20,000-30,000

Jean-Pierre Latz, *ébéniste privilégié du Roi* before 1741.

Though unstamped, with its sharply defined, flowers inlaid 'à l'Indienne', and distinctive curvaceous outline, this elegant bureau relates stylistically to the *oeuvre* of Jean-Pierre Latz. The remarkably life-like flowers recall the celebrated commode attributed to both Latz and Jean-François Oeben, supplied to the Dauphine Marie-Josèphe de Saxe circa 1757, later in the collection of Monsieur and Madame Riahi, and subsequently sold Christie's New York, 2 November 2000, lot 20.

Latz was one of the most renowned cabinet-makers of the Louis XV period, and being *ébéniste privilégié du Roi* (in 1741) he could contravene guild regulations and cast his own mounts, thus enabling many unstamped pieces to be attributed to him based on the mounts. The mounts of the present bureau, consisting of framing mounts to the flap incorporating the escutcheon, bold scrolling mounts to the outer curves of the sides and pierced foliate chutes, also appear on a bureau stamped by Latz, illustrated in A. Pradère, *French Furniture Makers*, Paris, 1989, p. 152. He worked extensively for distinguished foreign clients, including the courts of both Dresden and Berlin, while he also supplied furniture to Madame Infante, eldest daughter of Louis XV, for her palace at Colorno following her marriage to the Duke of Parma.









■1125

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS

BY JEAN-BAPTISTE MEUNIER, CIRCA 1750

Each with arched rectangular back, padded arms and shaped seat covered in green silk, the cresting and apron centered by fruiting foliate cartouches, stamped *I.B.MEUNIER* to rear seatrail (2)

\$15,000-25,000

Jean-Baptiste Meunier, *maître* in 1739.



■1126

A PAIR OF LOUIS XV GILTWOOD FAUTEUILS

BY JEAN-BAPTISTE MEUNIER, CIRCA 1755-1760

Each with arched rectangular back, padded arms and shaped seat covered in floral embroidered pale silk, the cresting and apron centered by fruiting bouquet cartouches, on scrolling cabriole legs, stamped I.B.MEUNIER to rear seatrail (2)

\$15,000-25,000

Jean-Baptiste Meunier, *maitre* in 1739.

■-1127

A LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD, BOIS SATINÉ AND BOIS DE BOUT MARQUETRY TABLE À ÉCRIRE

BY BERNARD II VAN RISENBURGH ('BVRB'), CIRCA 1745-1750

The waved rectangular top with spring-loaded hinged reading stand, with floral *bois de bout* marquetry and amaranth C-scrolls, with an elaborately engraved ormolu border, above a shaped writing slide lined with later red velvet with engraved ormolu border, over three frieze drawers, with a shaped apron between, with *rocaille* and flower-head mounted angles, the sides with conforming decoration to the front, raised on cabriole legs with scrolling-cast sabots, the underside inscribed in red ink 1190R and with remnants of paper label printed with a duke's coronet above an *M* and a *V* and a further ducal crown, stamped three times, *BVRB* and twice *JME* to underside
29¼ in. (74.5 cm.) high, 37 in. (94 cm.) wide, 20½ in. (52 cm.) deep

\$300,000-500,000

PROVENANCE:

(Possibly) Casmir de Rochechouart, duc de Mortemart et Vivonne (1787-1885).

Baron Gustave de Rothschild (1829-1911), possibly in 23 avenue de Marigny, Paris or the château de Lavarsine, near Chantilly.

Acquired from Kraemer, Paris at the Biennale, Paris.

Bernard II van Risenburgh, *maître* in 1730.







The table offered here



Figure 1
The table from the collection of Baron Double in the Musée du Louvre, Paris
© Musée du Louvre, Dist. RMN-Grand Palais / Martine Beck-Coppola / Art Resource, NY



Figure 2
The table in the château de Versailles, supplied in 1746 to the dauphine Marie-Thérèse Raphaëlle
© RMN-Grand Palais / Art Resource, NY

With its superb 'bois de bout' marquetry and jewel-like ormolu mounts applied to an audacious and sinuous shape, this *table à écrire* is one of the masterpieces made by the celebrated *ébéniste* Bernard II van Risenburgh ('BVRB') when his career was fully matured. It was once part of the fabled collections of Gustave de Rothschild (1829-1911) who almost certainly acquired it from the ducs de Mortemart.

This desk belongs to a group of luxurious small-scale items of furniture developed by BVRB in the 1740s and destined for *petits appartements* or *cabinets de retraite* of wealthy and sophisticated patrons. Seven other *bureaux* of similar shape, scale and gilt-bronze ornamentation are recorded, four of which are now in important public collections. The closest example is another '*table à pupitre*' (with a book stand) which was delivered in 1746 by the *marchand-mercier* Thomas-Joachim Hébert (1687-1773), for the *cabinet de retraite* of the dauphine Marie-Thérèse-Raphaëlle (1726-1746), at Versailles, where it was put back following its acquisition by the French State in 2004 (inv. num. V6057) (illustrated here, figure 2).

This table, inventoried as 1386 in the *Journal du Garde-Meuble* was described as: '*Une table de bois satiné à fleurs, encadrée de bois d'amaranthe à placage, bombée et chantournée dans toutes ses parties, garnie de carderon, moulures, fleurons et chaussons de bronze doré d'or moulu, ayant par devant une table à coulisse pour écrire et deux tiroirs à boutons de bronze doré, doublés de tabis bleu ; celui à droite est garni d'encrier, poudre et boîte à éponge de cuivre blanchi ; le milieu de dessus fermant à ressort se lève en pupitre. Longueur 32 pouces sur 15 pouces de large et 25 de haut.*'

The Royal table has fewer mounts than the present example and these are the only two tables of this model combining the double function of writing and reading, each having a sliding surface and a book stand subtly incorporated into the marquetry top.

Six other related *tables à écrire* by BVRB are recorded:

- in the Musée du Louvre (inv. num. OA 6540), this table has identical mounts and beautifully chased sliding surface, although with a leather lined surface to the top and no marquetry, being veneered in '*ailes de papillon*' with tulipwood framed in kingwood. This table was purchased by Isaac de Camondo (1851-1911) in 1881 from the sale of the collection of Baron Léopold Double (1812-1881). According to an inscription found within the secret drawer, the table came from the château de Bellevue, although no documented source currently confirms this Royal provenance. The table also bears the seals of Mgr Pierre-Marie Double, Bishop of Tarbes (1767-1844), Double's uncle (illustrated here, figure 1)

- in the Museum Calouste Gulbenkian (inv. num. 97), which is identical to the latter although with a dolphin-shaped escutcheon which would also suggest a Royal origin, possibly for the dauphin Louis of France (1729-1756).

- in the Legion of Honor Museum of San Francisco, with identical shape and mounts but inlaid with green and red stained horn and mother-of-pearl marquetry and parquetry. This table is struck with the *C couronné poinçon*, a tax hallmark used between 1745-1749 on any metal containing copper.

- the table sold from the collection of Paul Dutasta, 4 June 1926, lot 160 also inlaid with luxurious horn and mother-of-pearl marquetry and parquetry. The Dutasta and Legion of Honor tables both have the dolphin-shaped escutcheon.

- a *table à écrire* sold at Christie's, Paris, 6 November 2014 also shares similar shape and mounts but is decorated with laquer. This table was formerly in the collection of Baron Nathaniel de Rothschild (1836-1905).

- another table with almost identical mounts and with laquer panels was sold from the collection of Baron Ludovic-Napoléon Lepic (1839-1889), Galerie Georges Petit, Paris, 18 June 1897, lot 43.



BERNARD II VAN RISENBURGH

After receiving his *maître* in 1730, BVRB worked almost exclusively for the important Parisian *marchands-merciers* of the mid-18th Century, such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier. His collaboration with the foremost dealers allowed him to use ormolu mounts of exceptional quality, the funding of which would have been too expensive for any *ébéniste* working independently. Most mounts employed by BVRB are unique to his *oeuvre*, suggesting that he either designed his own mounts or retained a bronzier for his exclusive use. His mounts are further characterized by an impeccable *ciselure* and a consistency of quality throughout.

These powerful and innovative dealers would have supplied BVRB with rich and exotic materials such as Japanese lacquer and Sèvres porcelain, which were then incorporated into his finest pieces and sold to the most prestigious clientèle. Although he is recorded to have collaborated with different *marchands*, thereby catering to their individual demands, he developed a highly personal and distinctive style which makes his *oeuvre* instantly recognisable.

BVRB is also credited with reviving the great marquetry tradition of Louis XIV masters such as André-Charles Boulle, and especially the development of a particularly refined form of end-cut marquetry known as '*bois de bout*' marquetry. This technique which he employed frequently is featured to the top of the present table.

It is interesting to note that BVRB's *oeuvre* was first discussed in 1957 when the link was established between the 'BVRB' stamp and the then unknown - yet prodigious - *ébéniste* (J.P. Baroli, '*Le mystérieux B.V.R.B enfin identifié*', *Connaissance des Arts*, March, 1957, pp. 56-63).

BARON GUSTAVE DE ROTHSCHILD

The red number '1190R' inscribed to the underside of the desk refers to the inventory drawn for the celebrated art collector Baron Gustave de Rothschild. From the French branch of the Rothschild family Gustave was the second son of James (1792-1868) and Betty de Rothschild (1805-1886), from whom he inherited a part of their collection. Gustave and his wife Cécile (née Anspach) established their family at 23 avenue de Marigny, constructed between 1873 and 1883 by Alfred-Philibert Aldrophe, who also built their country house the château de Laversine near Chantilly. Like his father he was an avid collector of *Kunstkammer* objects, but also collected the greatest examples of 18th century French furniture, a shared passion developed within the third Rothschild generation active in the second half of the 19th century. The label printed with the monogram 'MV' each letter surmounted with a ducal crown would suggest baron Gustave purchased the table from a member of the ducs de Mortemart, possibly Casimir de Rochechouart, duc de Mortemart et Vivonne (1787-1885). Among the many masterpieces of 18th century French furniture owned by baron Gustave de Rothschild was another important desk by BVRB subsequently sold at Christie's, London, 10 June 1993, lot 34.



The label, possibly of the Duc de Mortemart et Vivonne



The Rothschild inventory number



Detail of the BVRB stamps



■-1128

**A LOUIS XV ORMOLU-MOUNTED
TULIPWOOD, BOIS SATINE AND PARQUETRY TABLE À ÉCRIRE**
BY BERNARD II VAN RISENBURGH ('BVRB'), CIRCA 1750

The waved rectangular top inlaid with a rays, framed within a slightly raised three-quarter gallery, the waved frieze with simulated panels and *rocaille* and acanthus spray clasps, on foliate and cabochon scroll-headed cabriole legs joined by an undertier, on acanthus cast scroll sabots, inscribed in ink 'Madame la Baronne Oberkampf' to underside and stamped three times BVRB and once JME

27 in. (68.5 cm.) high, 16¼ in. (41.2 cm.) wide, 11⅞ in. (30.1 cm.) deep

\$50,000-80,000

PROVENANCE:

Laurette Joly de Bammerville, created Baronne Oberkampf in 1820.
Ader Picard Tajan; Paris, 8 June 1993, lot 132.

Bernard II van Risenburgh, *maître* before 1737.

This elegant table belongs to a small identifiable group, all stamped by or attributed to BVRB. From the extant number, it is likely that this group of small bois de bout marquetry tables were all made for sale by the same *marchand-mercier*, probably Lazare Duvaux, who is known to have supplied furniture by van Risen Burgh to Madame de Pompadour (F.J.B. Watson, *The Antique Collector*, December 1960, p. 227). These tables have minor variations in the shape of the apron, the design of the ormolu mounts and the marquetry, but the main difference is in the design of the top. One group, as seen in the present lot, is designed for writing with a fixed top, often more than one writing surface and a lateral drawer fitted with an inkwell. The other group has a hinged top and opens to a fitted interior designed for arranging ribbons and toiletries.

This model clearly had exalted status during the Louis XV era as one is featured in François Boucher's iconic 1756 portrait of Madame de Pompadour (1721-1764), Louis XV's mistress and one of the most refined connoisseurs of her era. Related examples by BVRB include two tables in the Metropolitan Museum of Art (F.J.B. Watson, *The Wrightsman Collection, New York*, 1966, vol. 1, cat. nos. 125 and 126). Most recently, four were sold from the Collection of Dr. Peter D. Sommer at Christie's, London, 4 December 2014, lots 10 (£104,000), 115 (£122,500), 116 (£122,500) and 117 (£98,500). A fifth example was sold anonymously at Christie's, New York, 14 June 2016, lot 380 (\$93,750).

Bernard II Van Risenburgh (c.1696-1767), known by his initials as BVRB, was one of the most celebrated *ébénistes* of his era. After gaining his *maîtrise* in 1730, BVRB established his own workshop independently of his father where his work stood apart from that of his contemporaries with its innovative conception, construction and innovative gilt bronze mounts. He worked almost exclusively for the foremost Parisian *marchands-merciers* of the mid-18th Century such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier. They supplied BVRB with the rich and exotic materials such as Japanese lacquer and Sèvres porcelain, which were incorporated into his finest pieces and sold to the most prestigious clientele.



The marquise de Pompadour by François Boucher, painted in 1756, Courtesy of the Alte Pinakothek, Munich, showing a closely related table by BVRB

Although BVRB collaborated with different *marchands* and was constrained by their individual demands, he developed a highly personal and distinctive style which makes his work instantly recognizable. Perhaps the most significant sign is the exceptional quality of his mounts. Their impeccable *ciselure* lends them a sculptural fluidity unmatched by his contemporaries and most are unique to his *oeuvre*. This not only identifies his work but also suggests that unlike other *ébénistes*, he either designed his own mounts or retained a *bronzier* for his exclusive use. BVRB is also credited with reviving the great marquetry tradition of Louis XIV masters such as André-Charles Boulle, and especially the development of a particularly refined form of end-cut marquetry known as '*bois de bout*' marquetry.

THE PROVENANCE

Laurette Joly de Bammerville, created Baronne Oberkampf in 1820, was the wife of Emile Oberkampf (1787-1837), whose father Christophe-Philippe Oberkampf had in 1759 founded the manufacture of printed cottons at Jouy-en-Josas which produced the famous toile de Jouy, and which in 1783 was granted the title of royal manufacturer by Louis XVI. Emile played a prominent role in politics in the Restoration period and the rue Oberkampf (and its corresponding Metro station) in the XIth arrondissement in Paris are named after him.



■-1129

**A LOUIS XV ORMOLU-MOUNTED AMARANTH, TULIPWOOD,
GREEN-STAINED BURR-ELM AND MARQUETRY TABLE À ÉCRIRE**

POSSIBLY BY JEAN-PIERRE LATZ WITH MARQUETRY PANELS BY JEAN-FRANÇOIS OEBEN,
CIRCA 1755-1760, THE MARBLE TOP POSSIBLY ORIGINAL

With an serpentine *Spanish brocatelle* marble top above a fitted writing drawer and drawer to one side, raised on cabriole legs headed with pierced scrolling mounts, ending in casters, the underside of drawer with fragmentary label

28½ in. (72.3 cm.) high, 23 in. (58.4 cm.) wide, 15¾ in. (40 cm.) deep

\$20,000-40,000

Jean-Pierre Latz, *ébéniste privilégié* du Roi before 1741.

Jean-François Oeben, *maître* in 1761.

Although unstamped, this unusual table, with its beautifully drawn, naturalistic flowers and distinctive use of a green-stained burr elm ground is most likely a collaboration of two of the most accomplished cabinet-makers of the Louis XV period, Jean-Pierre Latz and Jean-François Oeben.

Latz, who worked from the rue du Faubourg St. Antoine, cast his own mounts in contravention of guild regulations and therefore pieces can often be attributed to him on the basis of the mounts he produced which were specific to his workshop. The distinctively pierced angle mounts on this table feature on other stamped works by Latz, including an occasional table sold from the collection of André Meyer, Christie's, New York, 26 October 2001, lot 15, and a pair of occasional tables, formerly in the collections of the Frankfurt Rothschilds, Sydney Lamon and Habib Sabet, sold Christie's, London, 12 December 2002, lot 110.

However, as Yannick Chastang has convincingly argued in an article on eighteenth century *marqueteurs*, it is clear that Oeben frequently supplied Latz with marquetry panels, either directly in the latter's lifetime, or indirectly by completing unfinished pieces from Latz's workshop following the latter's death in 1754 (see Y. Chastang, 'Louis Tessier's Livre de Principes de Fleurs and the Eighteenth Century Marqueteur', *Furniture History*, Vol. XLIII, 2007, pp. 115-126). The most famous example of this is the so-called Latz-Oeben commode, supplied to the Dauphine Marie-Josèphe de Saxe in 1756-7, with mounts clearly by Latz and marquetry panels by Oeben (sold from the Riahi Collection, Christie's, New York, 2 November 2000, lot 20). The André Meyer table mentioned above also features marquetry to the top which is far closer in spirit to Oeben than Latz.

Oeben's marquetry is characterized by a remarkably lifelike quality to his flowers (often based on Louis Tessier's book of influential engravings *Livre de Principes des Fleurs*, published around 1755) and a greater use of darker woods to provide contrast between the leaves and the lighter flowers. His works also feature a distinctive use of burr veneers, as on this table (for instance on tables in the Rijksmuseum, Amsterdam and the Getty Museum, illustrated in R. Stratmann-Döhler, *Jean-François Oeben*, Paris, 2002, pp. 96-7 and 119).

An almost identical table, also unstamped, is in the collection of the Dukes of Buccleuch in Drumlanrig Castle. Interestingly the Drumlanrig table has a velvet top, which could imply that it previously had a marble top which was subsequently damaged, thus suggesting that the marble top on the table offered here, although unusual on a marquetry table, could in fact be original (information kindly supplied by Yannick Chastang). It is also interesting to note with this respect a small writing table by Oeben which also features a marble top (sold Sotheby's, Monaco, 22 June 1987, lot 964).





1130

■1130

A FRENCH GILTWOOD OTTOMAN
20TH CENTURY

Upholstered in green cut velvet on cabriole legs
35 in. (89 cm.) wide

\$500-800



1131

■1131

A PAIR OF FRENCH ORMOLU
GUERIDONS

20TH CENTURY

Each with a circular white marble top on a scrolling tripod base joined by an undertier and a pierced tripartite stretcher, on paw feet and casters
29 in. (73.7 cm) high, 27½ in. (70 cm.) diameter (2)

\$5,000-8,000

■1132

A TWO-SEAT UPHOLSTERED SOFA
20TH CENTURY

Upholstered in cream silk damask
72½ in. (184.2 cm.) wide

\$1,000-1,500



1132



■1133

**A PAIR OF LATE EMPIRE ORMOLU AND PATINATED-BRONZE
FOUR-LIGHT CANDELABRA**

CIRCA 1815

Each in the form of a Classical female holding aloft a basket of flowers issuing candlearms on circular *bleu turquin* base with ormolu arabesques, one inscribed in red ink '995'

48 in. (121.9 cm.) high, 16 in. (40.6 cm.) wide

(2)

\$70,000-100,000

PROVENANCE:

Anonymous sale; Sotheby's, New York, 20 November 1993, lot 135.

THE MODEL

The model for these impressive candelabra, with classically draped females supporting flower-filled baskets, is derived from a series of '*girandoles à figures*' supplied by the *bronzier* François Rémond to the *marchand-mercier* Dominique Daguerre in the 1780s. The model was originally created for the duc de Penthièvre in August 1785, but perhaps the most celebrated examples were those supplied later that year to Princess Kinsky for her *hôtel* at 53 rue Saint Dominique, which were also on *bleu turquin* marble pedestals (see C. Baulez, 'Le Luminaire de la Princesse Kinsky', *L'Objet d'Art*, May 1991, pp. 88-9). As Baulez points out, Rémond continued to employ such figures on candelabra into the Empire period, for instance on examples at the château de Fontainebleau (*op. cit.*, fig. 1).

Further examples of this model include a pair in the Toledo Museum of Art (illustrated in H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 286, fig. 4.14.9) and a pair sold from the collection of the Earl of Rosebery, Mentmore Towers, Sotheby's House Sale, 18 May 1977, lot 92.

FRANÇOIS RÉMOND

François Rémond was considered one of the foremost *doreur sur métaux* of the Louis XVI period. Son of a *voiturier parisien*, he was apprenticed to the *maître-doreur*, Pierre-Antoine Vial, in 1763, obtaining his *lettres de maîtrise* in December 1774. Rémond succeeded in attracting prestigious (and demanding) clients including Marie-Antoinette (through Jean-Henri Riesener), the Princess Kinsky (whose commissions for the Hôtel Kinsky in Paris are discussed by C. Baulez in 'Le Luminaire de la Princesse Kinsky', *L'Objet d'Art*, May 1991, pp. 84-99), the duc de Penthièvre, and the comte d'Artois to whom he supplied a garniture for his Boudoir turc, including the famous ostrich candelabra, now in Versailles (inv. V4776-V4777). The discovery of Rémond's *Livre-Journal* in 1983 has enabled a number of *chefs-d'oeuvre* to be reattributed to him including works formerly credited to Pierre Gouthière. The journal also reveals Rémond's commercial transactions with *ébénistes* like Jean-Henri Riesener and David Roentgen, and the *marchands-merciers*, in particular the celebrated Dominique Daguerre (d. 1796) who was the principal supplier of *objets de luxe* to Marie Antoinette and the Court. Rémond collaborated extensively with Daguerre, supplying work between 1778-1792 valued at the staggering sum of 920,000 livres.







■-1134

A PAIR OF LOUIS XV ORMOLU-MOUNTED TULIPWOOD, AMARANTH AND KINGWOOD BOIS DE BOUT MARQUETRY ENCOIGNURES

BY JOSEPH BAUMHAUER, CALLED 'JOSEPH,' CIRCA 1750-1755

Each with shaped *breche d'alep* marble top above a pair of doors richly mounted with a scrolled cartouche entwined with flowers and leaves framing two marquetry foliate sprays, between keeled angles headed by acanthus, scroll and oak leaf mounts and with foliate sabots, the ormolu struck with 'C' *couronné poinçon*, one with white chalk inscription '8178' to back, one with ink '1', the other with ink '2' to underside of marble top, stamped *JOSEPH* twice to top at corners
33¾ in. (85.7 cm.) high, 36 in. (91.4 cm.) wide, 25½ in. (65 cm.) deep (2)

\$100,000-200,000

PROVENANCE:

Jules Porgès, Paris; his sale 17 June 1924 (to Jonas).
Arthur Veil-Picard, Paris, acquired from the above.
Confiscated by the Devisenschutzkommando after May 1940 and transferred to the Einsatzstab Reichsleiter Rosenberg (Inv. No. WP 2017/18), 21 April 1942. Recovered from Altaussee, Austria, and repatriated to France, 17 October 1945. Restituted to the Veil-Picard Collection, 16 April 1946.

EXHIBITED:

Paris, Galerie Gamarin, 1916, no. 76.

LITERATURE:

A. Theunissen, *Meubles et Sièges du XVIIIe Siècle*, 1934, p. 97 and pl. XXXVIII.
A. Boutemy, "Joseph," *Connaissance des Arts*, March 1965, pp. 83-90.
A. Pradère, *French Furniture Makers: The Art of the Ébéniste from Louis XIV to the Revolution*, Paris, 1989, p. 245, nos. 62-63.
The 'C' *couronné poinçon* was a tax mark employed on any alloy containing copper between March 1745 and February 1749.

Joseph Baumhauer, *ébéniste privilégié du Roi* circa 1749.

These spectacular encoignures rank among the richest pieces of furniture produced by Joseph, and rival his celebrated series of commodes with *bois de bout* marquetry from the 1750s, including the commode in the Toledo Museum of Art, possibly that supplied to the Comte Cobenzl in 1756, and the pair in the National Gallery of Art, Washington, formerly in the collection of the Dukes of Leeds.

These elegant encoignures are a superb example of Joseph's flair for the rococo of the 1740s and 1750s. The use of flowers cut in end-grain wood - *bois de bout* - against a ground of long-grain quarter-veneers, giving a contrast of texture and colour was a leitmotif of his work at this time. Joseph chose the most luxurious materials to convey richness and sumptuousness;

both the mounts and the marquetry are partly realistic and partly abstract; and the overall design flows in a perfect rhythm. Another very closely related pair with slightly more mounts, sold from the collection of the late Edmund de Rothschild from Exbury House, Hampshire, at Sotheby's, London, 8 December 2009, lot 10, (£121,250). Towards the 1760s Joseph's forms became more restrained, mounted in a simpler fashion often with a foliate border to follow the contours and with small corner mounts. Around 1765, he adopted the neo-classical style, with straighter outlines and bronze mounts (see the commode supplied to the marquis de Marigny in 1766), and the floral marquetry of the rococo replaced by plain veneers of *bois satiné*, mahogany and amaranth.

Joseph is still an *ébéniste* little documented, although it is evident today that commodes, encoignures and bureaux plats constitute almost the entirety of his *oeuvre*. Other important recorded pieces by Joseph are the celebrated *bureau à pupitre* sold by Lazare Duvaux circa 1758, to the Comte de Cobenzl (1712-1770; sold from the collection of Hubert de Givenchy, Christie's Monaco, 4 December 1993, lot 84), and a Japanese lacquer commode (c.1750) with Darnault's label, now in the Victoria and Albert Museum. After his death in 1777, his son Gaspard Baumhauer took over the workshop and his warrant of *ébéniste privilégié du Roi*, however due to illness and financial problems, Gaspard Baumhauer was forced to suspend his activities circa 1777-78.

JULES PORGES

Jules Porgès (1839-1921), the celebrated diamond merchant and mining entrepreneur, was born in Prague and settled in Paris in the early 1860s. His firm Jules Porges & Co. had become the most important and richest diamond firm in the world by the time of the discovery of the Kimberley mines and controlled much of the diamond-cutting in Amsterdam. Porgès quickly grasped the importance of South African output on the world market for precious stones and sent two of the firm's representatives there Julius Wernher and Alfred Beit (both of whom were also prodigious collectors), in 1873. He himself went to Kimberley in 1876 and set up the Compagnie Française de Diamant du Cap de Bonne Espérance to control the Kimberley mine. One of the founders of the firm De Beers, Porgès was closely associated with Cecil Rhodes.

Jules Porgès made use of his substantial fortune to form an important collection of French furniture, a part of which was sold in the early 1920s following his death. The well-known Louis XV *table à la bourgogne* by Oeben in the Wernher Collection at Luton Hoo was given by Porgès to his friend and colleague Sir Julius Wernher who ran the former's London operation from 1881.



1135

A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK
CIRCA 1775

The case with with a Bacchante and Cupid amongst clouds, white marble plinth, the white-enameled calendar dial signed 'Lepaute à Paris', the dial with days of the week and days of the month, the movement with two train anchor recoil escapement, silk suspension and countwheel strike to bell
20½ in. high (52 cm.) high, 17½ in. (44.4 cm.) wide, 7 in. (17.8 cm.) deep

\$20,000-30,000

Jean-André Lepaute (1720-1787) or his brother Jean-Baptiste Lepaute (1727-1802).

THE LEPAUTE DYNASTY

Spelt both Le Paute and Lepaute, this celebrated dynasty of *horlogers* was founded by Jean-André in 1740. Settled in Paris and appointed *horloger du Roi* with lodgings in the Luxembourg Palace, his innovative ideas, such as the *échappement à repos* of 1753, as well as his writings, including an impressive *Traité d'Horlogerie*, published in 1755, earned him the title *maître* and lodgings at the Louvre by 1759. His brother also became *horloger du Roi* and succeeded him in the Galeries du Louvre lodgings in 1775. The next generation of *Horlogers* strengthened the reputation of the Le Paute Dynasty. Henry Lepaute and his cousin Pierre-Basille bought, then subsequently divided, their uncle's company, creating the signatures '*Henry Lepaute à Paris*' and '*Lepaute Oncle & Neveu*'. This latter line of the dynasty continued to prosper, Pierre-Basile and his son employing the signature '*Lepaute à Paris*', and during the Empire they became the main supplier of clocks to the *garde-meuble*.

Besides Louis XV, Louis XVI, the comtes de Provence and d'Artois and other members of the royal family and the court, they supplied clocks to the courts of Parma, Spain and Sweden. They collaborated with some of the most celebrated sculptors of the period, notably Clodion, Houdon and Pajou.



1136

**A PAIR OF LOUIS XVIII ORMOLU-MOUNTED VEINED-GREEN MARBLE VASES,
MOUNTED AS LAMPS**

CIRCA 1820

Each of amphora form, with rope twist handles and palmette frieze, on spreading fluted socle with laurel wreath and square base, fitted for electricity

15½ in. (39.3 cm.) high, excluding fittings

(2)

\$20,000-40,000

PROVENANCE:

Dr. Alexandre Benchoufi; Christie's, New York, 20 May 1998, lot 28 (sold as vases without light fittings).



■-1137

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

STAMPED BY ROGER VANDERCROUSE ('RVLC'), BUT POSSIBLY EXECUTED BY JEAN FRANCOIS OEBEN, CIRCA 1760, FORMERLY BUT POSSIBLY NOT ORIGINALLY WITH ADDITIONAL LEGS AND A STRETCHER

The top inlaid with naturalistic bouquets of flowers, fitted with a drawer to each end and a writing slide, the top inlaid on mahogany, with fragmentary label '*Hi... He... 123*' almost certainly for Hillingdon Heirlooms, stamped *RVLC JME* to underside

29¼ in. (74.3 cm.) high, 57 in. (144.8 cm.) wide, 20½ in. (52.1 cm.) deep

\$70,000-100,000

PROVENANCE:

Possibly acquired by Sir Charles Mills, Bt. 91792-1872) or his son Charles, 1st Lord Hillingdon (1830-1838), Camelford House, London, and Wildernes Park, Kent (recorded at Camelford House in 1891).

LITERATURE:

Catalogue of the Furniture, Porcelain, Pictures at Camelford House, Park Lane, privately printed, 1891 (recorded in the Blue Drawing Room).

Jean-François Oeben, *maître* in 1761.

Roger Vandercruise, *maître* in 1755.

Although stamped by RVLC, this remarkable table, of unusual scale and with its spectacular marquetry top, is more likely to have been created by Jean-François Oeben, and perhaps completed by RVLC following Oeben's death in 1763.

Oeben's marquetry is characterized by a remarkably lifelike quality to his flowers (often based on Louis Tessier's influential engravings *Livre de Principes des Fleurs*, published around 1755) and a distinctive use of darker woods to provide contrast between the leaves and the lighter flowers. His works frequently feature flower-filled baskets within an intricate series of strapwork borders and on a distinctive burr veneered ground, (for instance on tables in the Rijksmuseum, Amsterdam, the Residenz, Munich and the Getty Museum, Los Angeles, illustrated in R. Stratmann-Döhler, *Jean-François Oeben*, Paris, 2002, pp. 96-7, 116 and 119).

Roger Van der Cruse, known as Lacroix, was the brother-in-law of Jean-François Oeben (and subsequently Jean-Henri Riesener), as well as Simon Oeben and the *ciseleur* André Ravrio. Lacroix established his *atelier* in the rue du Faubourg Saint-Antoine and used two stamps, 'LACROIX' and the abbreviated version 'R.V.L.C.', depending on whether his patrons were private or *marchands*. Patronized by the *marchands-merciers* Pierre II Migeon (between 1751 and 1758) and Simon-Philippe Poirier, for whom he supplied furniture destined for Madame du Barry at Louveciennes, at the end of the 1760s, he also supplied commodes for the *ébéniste du roi* Gilles Joubert.

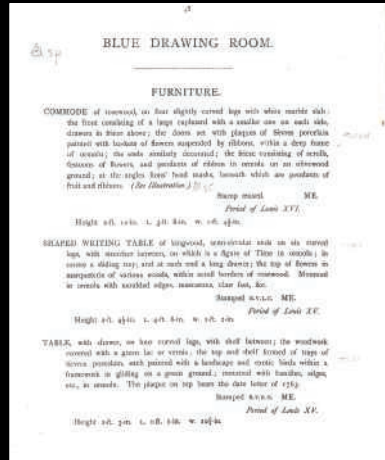
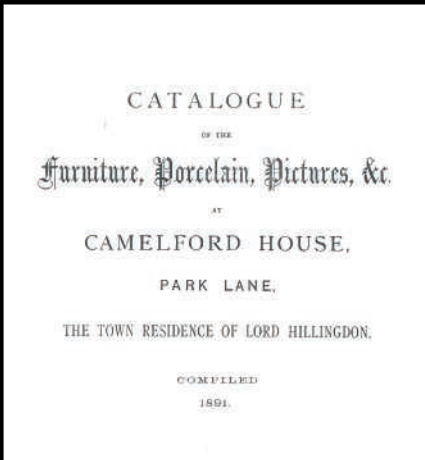


THE HILLINGDON COLLECTION:

The celebrated Hillingdon Collection was formed by Sir Charles Mills, Bt. (1792-1872), and enlarged by his son, the 1st Lord Hillingdon (1830-1898). The collection of French furniture and works of art, one of the greatest put together in England in the 19th century, included the largest single accumulation of Louis XV and Louis XVI porcelain-mounted furniture ever to be assembled. Seventeen of the pieces were sold from the collection in 1936 and are now in the Metropolitan Museum, New York (J. Parker et al., *Decorative Art from the Samuel H. Kress Collection*, Aylesbury, 1694, pp 112-119).

A 19th century table à écrire by Blake of London, evidently inspired by this table but with the addition of a stretcher and two further legs, was sold from Linley Hall; Christie's, London, 9 March 2015, lot 91. The description of the table offered here in the 1891 inventory of the Hillingdon Collection clearly describes the additional legs and stretcher, which however seem wholly uncharacteristic of the work of Oeben and RVLC and more directly inspired by Boullé's models. Could it be that they were in fact 19th century embellishments, then faithfully copied by Blake, which have now been removed to return the table to what might have been its original form?





The description in the 1891 privately printed catalogue of the Hillingdon collection the 'shaped writing table'



1138

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

IN THE MANNER OF JUSTE-AURELE MEISSONNIER, CIRCA 1740

With scrolling and *rocaille*-cast base and stem, detachable nozzles
12 in. (30.5 cm.) high

\$8,000-12,000

The form of these candlesticks, with their vigorous scrolls and rococo fluidity is based on a drawing by the celebrated orfèvre and ornemaniste Juste-Aurèle Meissonnier which was engraved by Huquier and published in his *Livre d'ornemens*, folio 35.

(2)



The related design by Juste-Aurèle Meissonnier





The related design by Juste-Aurèle Meissonnier

1139

A PAIR OF LOUIS XV ORMOLU AND PATINATED-BRONZE CANDLESTICKS

AFTER THE MODEL BY JUSTE-AURELE MEISSONNIER, CIRCA 1745-1749, ORIGINALLY FROM A SET OF FOUR

Each modeled as a putto on *rocaille* base, one struck twice to base with the 'C' *couronné poinçon*, the other struck twice once to base and once to nozzle, each with label '2314' to underside of base 9¼ in. (23.5 cm.) high (2)

\$20,000-40,000

PROVENANCE:

Acquired from Galerie Perrin, Paris.

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

The design for these candlesticks is closely related to those executed by Juste-Aurèle Meissonnier (1675-1750) and illustrated in his *Livre d'ornemens*, folio 36 and 7. Meissonnier was one of the greatest proponents of the *genre pittoresque*, now known as the Rococo. The son of a silversmith and sculptor, he moved to Paris in 1718 and went on to succeed Jean Bérain II as *dessinateur de la Chambre et du Cabinet du Roi*. A closely related pair of candlesticks is in the Wallace Collection, London, reproduced in F.J.B. Watson, *Wallace Collection Catalogues*, 1956, p. 21, nos. F78-79. Watson refers to a further pair in the San Donato sale, Paris, 21 April, 1870, lot 1599, possibly those sold from the collection of the late Wendell Cherry, Sotheby's New York, 20 May 1994, lot 34. Other examples executed in gilt-bronze alone are recorded: one pair from the collection of Barons Nathaniel and Alphonse de Rothschild, Vienna, was sold from the collection of Mr. Akram Ojeh, Sotheby's Monaco, 25-26 June 1979, lot 168. Another pair, formerly in the Wrightsman Collection, was sold at Sotheby's New York, 31 October 1981, lot 254 (see also F.J.B. Watson, *The Wrightsman Collection*, vol. II, 1966, no. 1267 A,B).



1140

**A PAIR OF RESTAURATION ORMOLU, PATINATED-BRONZE AND VERDE ANTICO
MARBLE TWO-BRANCH CANDELABRA**

CIRCA 1830-1840

Each with winged cherub on rockwork base, holding a cornucopia issuing two naturalistic candlearms
25¼ in. (64.1 cm.) high, 10½ in. (26.6 cm.) wide

(2)

\$8,000-12,000

PROVENANCE:

Possibly the pair sold; Sotheby's, Monaco, 22-23 June 1991, lot 573.







1141

1141

A PAIR OF LOUIS XVI ORMOLU-MOUNTED WHITE MARBLE VASES
LATE 18TH CENTURY

Each of baluster form, with female masks handles, socle with cast leaf-tip decoration, on shaped square base

8¾ in. (22.2 cm.) high

(2)

\$3,000-5,000



1142

1142

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS, MOUNTED AS LAMPS
MID-18TH CENTURY

Each with a shaped circular base with imbrication, fitted for electricity

10¾ in. (27.3 cm.) high, excluding fitments

(2)

\$1,000-1,500

PROVENANCE:

With Galerie Perrin, Paris.

1143

A LOUIS XVI ORMOLU MANTEL CLOCK

CIRCA 1775

The white-enameled dial signed 'Imbert L'ainé a Paris' flanked by Venus and Cupid, surmounted by a classical urn, showing the days of the month, the dial with days of the week, the movement with two train anchor recoil escapement, silk suspension and countwheel strike to bell
17 in. (43.1 cm.) high, 12 in. (30.5 cm.) wide

\$20,000-40,000

Jean-Gabriel Imbert (1735-1795) was established at Carrefour de la Roquette in 1767, rue Planché-Mibray in 1781, rue des Arcis in 1784 and rue de Monceau in 1795. He used clock cases by J. Goyer, N. Bonnet, F. Vion, Duhamel and the Osmonds, some of which were gilded by Le Cat and H. Martin. His springs were supplied by Richard and Monginot and his dials by Bezelle, Merlet and Barbezat.



■1144

A LOUIS XV ORMOLU-MOUNTED CHINESE GILT AND BLACK-LACQUER COMMODE
BY JACQUES DUBOIS, CIRCA 1755

With a later serpentine *breche d'alep* marble top above two drawers, on cariole legs, decorated throughout with dragons and figures in landscapes, stamped *J. DUBOIS JME* to back left corner of top
35¼ in. (90.8 cm.) high, 57 in. (144.8 cm.) wide, 25¾ in. (65.4 cm.)

\$100,000-150,000

Jacques Dubois, *maître* in 1742.

Jacques Dubois (1694-1763) worked as an *ouvrier privilégié* in the Faubourg Saint-Antoine before achieving his *maîtrise*. Elected a *juré* of the guild in 1752, he was one of the most prolific cabinet-makers in the Louis XV period. This exquisite lacquer commode illustrates the best of Dubois' *oeuvre* that is characterized by graceful lines and finely cast rococo mounts. The inventory taken after his death revealed an extensive workshop and included a small group of costly pieces in Chinese or Japanese lacquer, listing 'un bureau en lac de Chine' and 'un petite secrétaire en lac de japon' each valued at '200 L'. It further listed a large stock of bronze mounts, indicating the possibility that Dubois retained exclusive use of his own model of mounts.

The sinuous mounts on this commode, with elaborate encadrements and S-form handles, feature with variations on some of the richest creations from Dubois's workshop, for instance on a pair of floral marquetry commodes stamped by both Dubois and Migeon in a private collection in Paris (illustrated in A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 168), and on a commode veneered in *bois satiné* in the Rothschild Collection, Waddesdon Manor (illustrated in G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor: Furniture, Clocks and Gilt Bronzes*, Fribourg, 1974, vol. I, pp. 218-220, cat. 47). A further almost identical lacquer commode, possibly even the pair to the commode offered here, is illustrated in Pradère, *op. cit.*, p. 170, fig. 147 (with Segoura, Paris).







■1145

A SET OF TWELVE LOUIS XVI WHITE-PAINTED DINING CHAIRS

BY JEAN-BAPTISTE BOULARD, CIRCA 1770

Each with molded arched back and padded seat covered in yellow silk damask, on fluted tapering legs headed by rosettes, seven stamped *J.B BOULARD* to front seatrail, feet probably raised in height (12)

\$30,000-50,000

Jean-Baptiste Boulard, *maître* in 1755.

Boulard worked almost exclusively for the Garde-Meuble de la Couronne from 1777, supplying a plethora of *menuiserie* to the Crown at Versailles, the Tuileries, Fontainebleau and Saint-Cloud. He collaborated with fellow *menuisier* Jean-Baptiste Sené (*maître* in 1769), with whom he shared many Royal commissions, to deliver a suite of chairs for Mme Elisabeth's dining room at Montreuil and again in 1786, to deliver a suite of twelve dining-chairs for the *salle à manger* of Louis XVI at Versailles (P. Verlet, *Le Mobilier Royal Français*, vol.I, pp. 81-83, n.31, pl. XLV).





1146

■1146

A LOUIS XVI GILTWOOD MIRROR

CIRCA 1775, POSSIBLY ALTERED IN SIZE

The later mirror plate within a foliate and garland-carved frame surmounted by a classical urn and laurel leaf cresting

70 in. (177.8 cm.) high, 39½ in. (100.3 cm.) wide

\$4,000-6,000

1147

A PAIR OF LATE LOUIS XV ORMOLU CHENETS

CIRCA 1770

Each with flaming urn and lion's mask, with berried garland swags

17 in. (43.2 cm.) high, 18½ in. (47 cm.) wide, 15½ in. (39.4 cm.) deep (2)

\$7,000-10,000



1147



■-1148

A PAIR OF LOUIS XVI ORMOLU-MOUNTED AMARANTH AND TULIPWOOD CONSOLES DESSERTES

ONE BY CLAUDE-CHARLES SAUNIER, CIRCA 1775; THE OTHER 18TH CENTURY BUT LARGELY RE-CONSTRUCTED IN THE 19TH CENTURY WITH BRONZES CAST AFTER THE 18TH CENTURY MODELS

Each with shaped *breche d'alep* marble top with molded edge above a frieze centered by a pierced foliate roundel with frieze, above two shelves with pierced galleries, raised on square tapering legs and sabots, each stamped C.C. Saunier JME, both with the label 'Earl of Rosebery' and with inscription in red ink 'B-8-6;' variations in construction, the bronzes now partially mixed between the two consoles
 38½ in. (97.7 cm.) high, 38 in. (96.5 cm.) wide, 14¼ in. (36.2 cm.) deep (2)

\$30,000-50,000

PROVENANCE:

The Rt. Hon. the Earl of Rosebery; Sotheby's, London, 17 April 1964, lot 38.
 The Collection of Henry Ford II; Sotheby's, New York, 25 February 1978, lot 79.
 With Rosenberg & Stiebel, Inc., New York.
 Estate of Prince and Princess Khedkher of Khed Anjanvel; Sotheby's, New York, 20 November 1993, lot 235.

Claude-Charles Saunier, *maitre* in 1752.

1149

A PAIR OF LOUIS XVI ORMOLU-MOUNTED PARIS (LOCRET)

APPLE-GREEN GROUND PORCELAIN VASES

CIRCA 1785, THE MOUNTS ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE

Each shield-shaped vase painted with grisaille leaves alternate with faux flutes, flanked by double eagle head handles issuing fruiting grape vine and terminating in variant pendant leaves, finely painted front and back with pastoral views of amorous couples before cows, sheep and goats, on a conforming fluted ormolu base molded with stiff leaf tips and acanthus, one stamped 'E 83'

15¼ in. (38.5 cm.) high

(2)

\$60,000-100,000

PROVENANCE:

Almost certainly part of the collection of Ecole Militaire, Paris, in the 1850s.

LITERATURE:

G. & R. Wannenes, *Les Bronzes Ornementaux et les Objets Montés*, Milan, 2004, p. 335.

The superb mounts on these vases, with elaborated grapevines issuing from eagle masks, can be attributed to the celebrated *bronzier* Pierre-Philippe Thomire (1751-1843), who from 1783, following the death of Jean-Claude-Thomas Chambellan Duplessis *fils*, was responsible for the fitting and design of gilt-bronzes for the Sèvres factory, often under the direction of the *marchand-mercier* Dominique Daguerre. He did not work exclusively for either Daguerre or Sèvres however and the mounts for these vases of Paris porcelain, possibly from the Locret factory, were likely ordered by another *marchand-mercier* excluded from the monopoly exercised by Daguerre at Sèvres. A pair of mounted Sèvres vases with mounts attributed to Thomire, featuring grapevine swags and very similar leaf and berry mounts supporting the base of the vase above the socle, was sold from the collection of the late Baroness Batsheva de Rothschild; Christie's, London, 14 December 2000, lot 2.

PROVENANCE

One of the vases is stamped with the inventory number 'E 83' to the base. Although this was previously thought to refer to the Palais de l'Élysée, it is actually more likely to refer inventories made at the École Militaire in Paris in the 1850s, whose inventory numbers are simply 'E' followed by a number, while those at the Élysée are either 'ELB', 'EB' or 'EN' followed by a number, or simply 'ELB' followed by a fleur de lis. The Ecole Militaire was founded by Louis XV in 1750, under the patronage of his celebrated mistress and patron of the arts, Madame de Pompadour. The vast complex, situated by the Champ de Mars, was designed by the renowned neo-classical architect Ange-Jacques Gabriel.

The cabinet-maker Oeben supplied the Minister of War the Marquis Voyer d'Argenson with an elaborate marquetry table depicting a military trophy with the plans of the Ecole Militaire (now in the Gulbenkian Museum, Lisbon). This was perhaps commissioned by Madame de Pompadour to celebrate the opening of the Ecole, as she was an important patron of Oeben's.

Intriguingly, the 1850s inventories at the Ecole Militaire included pieces which had been transferred from royal palaces such as the Grand Trianon and the Tuileries, suggesting the possibility that these vases could also have had an illustrious 18th century provenance (see M-F Dupuy Baylet, *Les Bronzes du Mobilier National 1800-1870*, Paris, 2010, p. 43, cat. 9, p. 218, cat.119, p. 232, cat. 126).





1150

A PAIR OF LATE LOUIS XV ORMOLU FOUR-LIGHT CANDELABRA

CIRCA 1770

Each with central urn with Bacchic masks and reversible candle nozzle above a fluted stem, on a shaped base
15¼ in. (38.7 cm.) high, 10¼ (26 cm.) wide (2)

\$8,000-12,000

A pair of virtually identical candelabra was sold in these Rooms from the Estate of Mrs. Mary Duke Biddle Trent Semans, 24 October 2013, lot 501 (\$28,000 excluding premium).



■1151

A MONUMENTAL LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL CLOCK
THE DESIGN ATTRIBUTED TO LOUIS-FELIX DE LA RUE, CIRCA 1775

The dial and movement signed *Lepaute Hger. Du Roi*, depicting putti and Love's trophies amongst billowing clouds, the movement with pinwheel escapement, with a 19th century modified suspension unit 26 in. (66 cm.) high, 26½ in. (67.3 cm.) wide, 8¼ in. (21 cm.) deep

\$60,000-100,000

PROVENANCE:

Almost certainly William Pole-Tylney-Long-Wellesley, 4th Earl of Mornington (1788-1857), sold Château d'Ixelles, Belgium, 15 June 1846, lot 45.

Ader Picard Tajan, Paris, 24 November 1976, lot 25.

Anonymous Sale; Sotheby's, New York, 19 November 1993, lot 13.

LITERATURE:

Ferdinand Berthoud 1727-1807, Musée International d'Horlogerie, La Chaux-de-Fonds, 1984.

E. Niehüser, *French Bronze Clocks 1700-1830*, Atglen, Pennsylvania, 1999, p. 121, cat. 195 and p. 207, cat. 234.

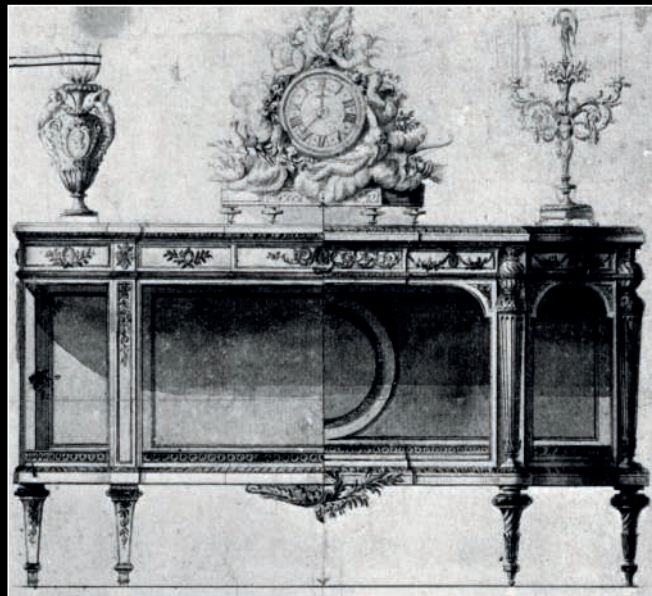
This magnificent clock, with its superbly cast and chased bronzes depicting three putti suspended in clouds surrounded by symbols of love such as Cupid's quiver and arrows and paired lovebirds, follows almost exactly a design attributed to the *ornemaniste* Louis-Félix de La Rue (1730-1777) of circa 1775, now conserved in the Musée des Arts Décoratifs, Paris, and illustrated here (see also H. Ottomeyer & P. Pröschel, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 251, fig. 4.6.23).

Two other versions of this impressive model are known, with minor variations:

-one by the *horloger* Robin sold from the collection of Akram Ojeh (formerly in the Lambert Rothschild collection); Sotheby's, Monaco, 25-26 June 1979, lot 140, but of smaller proportions (20 inches high, the width was not recorded) and with the addition of a dog between the two putti at the top

-one formerly in the collection of Lionel de Rothschild sold from the collection of A. Gifford-Scott; Sotheby's, London, 19 May 1972, lot 28 (the movement unsigned).

The two putti playing with a dog also feature at the top of a cartonnier with a bureau plat by Riesener in the Rothschild Collection at Waddesdon Manor (see G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor; Furniture and Gilt Bronzes*, Fribourg, 1974, vol. I, pp. 438-9) and above the central clock on the celebrated bureau du roi by Riesener at Versailles (see D. Meyer, *Versailles Furniture at the Royal Palace 17th and 18th Centuries*, Dijon, 2002, p. 122, cat. 33).



The design for a closely related clock, attributed to Louis-Félix de La Rue (1730-1777)





Lepaute

B. ger. Du Roi

ROYAL PROVENANCE

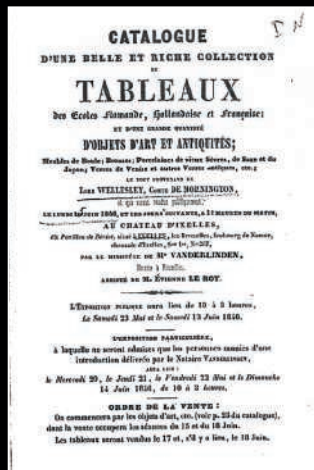
A clock by Lepaute, which follows almost exactly the description of the example offered here (although no measurements are given), features in the 1846 sale of the collection of 'Lord Wellesley, Comte de Mornington' which took place at the Château d'Ixelles near Brussels, Belgium. The catalogue entry, reproduced here, describes all the symbols of love which feature on this clock, including the quiver and arrows and the two loving doves ('tourteraux') on the left-hand side. Lord Wellesley almost certainly refers to William Pole-Tylnay-Long-Wellesley, 4th Earl of Mornington (1788 -1857), who succeeded as Earl of Mornington in 1845 when he inherited the title from his father, elder brother of Arthur Wellesley, 1st Duke of Wellington. Lord Wellesley led a colourful and extravagant life, fueled by his marriage in 1812 to Catherine Long (d. 1825), heiress to the magnificent Wanstead House with its fabled collection of furniture and paintings and rumored to be the richest commoner in England. In 1814 he held a lavish celebration for his uncle's victory at Waterloo for over 1,000 guests including the Prince Regent and other members of the royal family. With his debts mounting he was forced to sell the contents of Wanstead in 1822 in a celebrated sale held over thirty one days but still subsequently had to flee to Europe to escape his creditors, living for a while in Brussels, which presumably led to the sale in 1846.

The last line of the description in the Ixelles catalogue tantalizingly indicates that the clock came from the 'cour de Louis XVI'. Although auction catalogues in this period were of course prone to hyperbole in suggesting pieces were of royal provenance, it is pertinent to note a clock by Lepaute in the collection of Queen Marie-Antoinette described in a 1793 inventory of her clocks drawn up by the *horloger* Robin as follows:

1. Une pendule composée d'un socle de marbre blanc orné d'un bas-relief sur lequel sont groupés avec nuage et guirlandes trois gros amours entourant le mouvement, qui est à seconde, sonnante les heures, les demies, le tout doré en or mat, du nom de Le Paute .

À Versailles, était dans le salon de jeu, 2 pds 6 po. de haut, sur 1 pd 8 po. de large

The only variation is in the measurements of the Queen's clock, which convert to close to 29 inches high and 21 inches wide (as opposed to this example which is 26 inches high and 26 inches wide). However it is certainly possible that the measurements in the 1793 inventory were mistakenly entered- given the superb quality of this clock and the tantalizing reference in the 1846 sale, it would not be surprising to discover that it was made for the royal court- particularly as it is the only recorded example of this model by Lepaute.



45. Une magnifique pendule, époque de Louis XV, représentant un groupe de trois Amours s'élevant dans des nuages, du milieu desquels ressort la pendule, exécutée par Lepaute; autour du cadran sont divers emblèmes, tels que carquois, flèches et guirlandes de roses; et, sur le côté gauche, deux tourteraux. Le tout est en bronze et supporté par un socle de marbre blanc, où sont, en relief, plusieurs ornements, également en bronze doré. Cette pendule, de la plus parfaite conservation, provient de la cour de Louis XVI.

The description in the 1846 sale of Lord Wellesley's collection

■1152

**A LOUIS XVI ORMOLU-MOUNTED BURR-YEW
AND MAHOGANY COMMODE À VANTAUX**

BY ADAM WEISWEILER, AND ALMOST CERTAINLY SUPPLIED BY DOMINIQUE DAGUERRE,
CIRCA 1785

With a *rouge griotte* marble top above three doors flanked by fluted uprights, the back and underside of
drawer with French & Co. number in yellow ink 51390-X
38 in. (96.5 cm.) high, 62½ in. (159 cm.) wide, 22¾ in. (58 cm.) deep

\$150,000-250,000

PROVENANCE:

Acquired from Comer, London in 1951 by French & Company, New York
Sold to Mrs. Randolph Hearst Sr. in 1953.
Mrs. Randolph Hearst Sr.; Sotheby's, New York, 1 November 1975, lot 306.
Private Collection, Switzerland Succession d'un amateur; Christie's, Monaco, 5 December 1992, lot 99.

LITERATURE:

Patricie Lemonnier, *Weisweiler*, Paris, 1983, p. 174, no. 10.

Adam Weisweiler, *maître* in 1778.





Embellished with costly thuya veneers and finely-chased ormolu mounts, this superb commode reflects the richly elegant restraint typical of the *ébéniste* Adam Weisweiler at the height of his powers. In contrast to the richly mounted works commonly associated with French furniture, this commode is in the style of the *goût anglais* popular in the 1770s and 80s. This style was promoted by Madame de Pompadour's brother, the Marquis de Marigny, who greatly admired the simple forms and plain beauty of English furniture.

--A single commode, with a possibly identical top which may be either the present commode or its pair illustrated in S. De Ricci, *Le Style Louis XVI*, Paris, p.165

--A single commode, with a white marble top from the Collection of Sigismond Bardac and acquired from Seligmann and Sons, Paris, in 1925 by the Metropolitan Museum of Art (MMA 25.161)

-- A single commode with a white marble top, from the collection of Maréchal Berthier and stamped *CHPB* and in the Portnoi Collection, Paris. (P. Lemonnier, *Weisweiler*, Paris, 1983, p. 174, no.11)

--A pair of commodes in a Private collection (*Ibid*, illus. p.27)

--A pair of commodes with white marble tops sold at Palais Galliera, 9-10 June, 1976, lot 217 (P. Kjellberg, *Le Mobilier Français Du XVIII Siècle*, Paris, 1989, p. 872) which may be the commodes listed above.

WEISWEILER AND DAGUERRE

Adam Weisweiler, an *ébéniste* of German origin, was elected *maître* in 1778 and established his atelier in the rue du Faubourg Saint-Antoine. While he is recorded to have worked with the *marchand-mercier* Julliot and the *ébénistes* Riesener and Benneman, the luxury pieces for which he is best known were almost exclusively sold directly through Dominique Daguerre. He provided the designs for many of Weisweiler's most important commissions and together they supplied the most influential and esteemed patrons of their day: Louis XVI and Marie Antoinette, George, Prince of Wales (later King George IV), and Grand Duchess Maria Feodorovna and Grand Duke Paul of Russia.

The heir to Simon-Philippe Poirier's atelier, Daguerre was the foremost Parisian *marchand-mercier* of the last decades of the *Ancien Régime*. From the 1770s onward, he was the prevailing tastemaker in Paris and subsequently London. He specialized in supplying *objets de luxe* to the French court and, increasingly during the 1780's, to the English nobility. Based first in the rue St. Honoré, Daguerre also opened a shop in London in the 1780s to meet the demands of George, Prince of Wales and his circle which included the Duke of Bedford and Earl Spencer. It was Weisweiler's link to a thriving export trade through Daguerre that enabled him to continue working during the subsequent Revolution, and he adeptly avoided the bankruptcy which befell so many of his colleagues.





1153

■1153

A LOUIS XV BEECHWOOD BERGERE DE BUREAU

CIRCA 1750

The arched back and outcurving seat covered in brown leather and with loose leather-covered cushion, above a molded serpentine seatrail, on cabriole legs, stamped *LETELIER JME* to rear center leg

\$3,000-5,000

The stamp is probably that of Jacques Pierre Letelier, *maître* in 1747.

■1154

A TWO-SEAT UPHOLSTERED SOFA

20TH CENTURY

Covered in blue cut-velvet upholstery
70 in. (177.7 cm.) wide

\$1,000-1,500



1154





1155

■1155

**A LOUIS XV BEECHWOOD
BERGERE DE BUREAU**

BY ETIENNE MEUNIER, CIRCA 1745

With molded arched back, raised on four cabriole legs headed by floral carving, with similarly carved apron, covered in crimson velvet and loose cushion seat, stamped *E. MEUNIER* three times to central cross strut

\$3,000-5,000

Etienne Meunier, *maître* under Louis XV.



1156

■1156

**A PAIR OF LOUIS XVI MAHOGANY
PEDESTAL CABINETS**

CIRCA 1780

Each with associated galleried *Spanish brocatelle* marble top, above a fluted body with cupboard door opening to reveal an interior fitted with adjustable shelves, on a stepped plinth base
33¼ in. (84.5 cm.) high, 13 in. (33 cm.) diameter (2)

\$5,000-8,000



■1157

**A LOUIS XV ORMOLU-MOUNTED BOIS SATINE AND AMARANTH BUREAU PLAT
BY JACQUES DUBOIS, CIRCA 1745**

The shaped rectangular gilt-tooled brown leather-lined top above a frieze fitted with three drawers to the front, and simulated drawers to the reverse, the sides centered with pierced foliate C-scrolls, on cabriole legs headed with foliage and terminating in scrolled *sabots*, stamped *J. DUBOIS* to side rail
31¼ in. (80.6 cm.) high, 64 in. (162.5 cm.) wide, 33½ in. (85 cm.) deep

\$20,000-30,000

Jacques Dubois, *maître* in 1742.



■1158

A LAVAR KIRMAN CARPET

SOUTHEAST PERSIA, LAST QUARTER 19TH CENTURY

The ivory field with a minor indigo medallion surrounded by floral vinery and cypress trees within an ivory floral vinery border

Approximately 16 ft. 6 in. x 11 ft. 3 in. (503 cm. x 343 cm.)

\$10,000-15,000

■1159

A FRENCH GILTWOOD MIRROR
PROBABLY LATE 18TH CENTURY
AND RE-BACKED

The mirror plate within a rectangular bead-and-reel carved frame, hung with leaves and garlands, surmounted by musical trophy cresting
67 in. (170.1 cm.) high, 32½ in. (82.5 cm.) wide

\$3,000-5,000



1159

■1160

A PAIR OF UPHOLSTERED CLUB CHAIRS
20TH CENTURY

Each covered in floral upholstery (2)

\$1,000-1,500



1160

1161

A PAIR OF DIRECTOIRE ORMOLU AND BLUED-BRONZE URNS

CIRCA 1795, THE HANDLES AND RIM CIRCA 1820

Each of campagna form, with gadrooned rim, with ram's head mask handles terminating in scrolls and rings, each with bands of putti amongst clouds, the socle with beaded edge and berried laurel garland, raised on stepped square base

18 in. (45.7 cm.) high, 7 in. (17.7 cm.) square

(2)

\$30,000-50,000

PROVENANCE:

Félix Houphouët Boigny; Sotheby's, New York, 19 November 1993, lot 18.

Anonymous sale; Sotheby's, New York, 25 April 1998, lot 213.





1162

A LOUIS XV ORMOLU MANTEL CLOCK

CIRCA 1745

The dial and movement signed *Martin a Paris*, the waisted case surmounted by a putto on associated pierced scrolling base, the movement with two train anchor recoil escapement, silk suspension and countwheel strike to bell
24½ in. (62.2 cm.) high, 16 in. (40.6 cm.) wide, 11 in. (27.9 cm.) deep

\$10,000-15,000

The Martin signature on the backplate is most probably the one of the *horloger* Jean Martin who became *maître* in 1746 and who is recorded successively in the rue de la Monnaie, rue Bétizy and then rue Guénégaud.







1163

■1163

AN ITALIAN GILTWOOD EIGHT-LIGHT CHANDELIER
20TH CENTURY

With fluted arms, gadrooned stem and scroll arms, fitted for electricity
43 in. (109.2 cm.) high, 45 in. (114.3 cm.) diameter

\$3,000-5,000

■-1164

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

ATTRIBUTED TO PIERRE ROUSSEL, CIRCA 1760

With a serpentine *breche d'alep* marble top, above two drawers elaborately
inlaid with flowers, the sides similarly decorated, the back with remnants of
an old paper label 'ET CHENUUE A LA CROIX DE LORRAINE / S.A.R.L. Capitol
800,000 francs / 5 RUE DE LA TERRASSE - PARIS(17);' and with printed label
MMD HERMANOS, to underside of marble at back, stamped ROUSSEL at top
left corner, possibly later applied

33½ in. (85 cm.) high, 36 in. (91.5 cm.) wide, 19½ in. (49.5 cm.) deep

\$5,000-8,000

Pierre Roussel, *maître* in 1745.



1164



■-1165
A LOUIS XVI TULIPWOOD, AMARANTH, SYCAMORE
AND MARQUETRY SECRETAIRE EN CABINET
CIRCA 1775

With later white veined marble top, the upper section hinging to reveal a writing rest and fitted *coffre-fort*, above a cylinder opening to a further fitted interior and second writing rest, inlaid with *trompe l'oeil* scenes of flower-filled vases and a bureau plat, the sides similarly inlaid, on square tapering legs, later sabots

63¾ in. (161.9 cm.) high, 39¼ in. (99.7 cm.) wide, 21¼ in. (53.9 cm.) deep

\$10,000-15,000

■-1166

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

BY ROGER VANDERCRUSE ('RVLC'), CIRCA 1755

With shaped geometrically inlaid top with strapwork, above a serpentine-shaped frieze with tulipwood panels and key-activated slide and drawer, opening to reveal an arrangement of fitted compartments, stamped *RVLC JME* twice to underside
27¼ in. (69.2 cm.) high, 30 in. (76.2 cm.) wide, 17½ in. (44.5 cm.) deep

\$40,000-60,000

PROVENANCE:

Probably Vicomte de Bondy, Paris, 1891.

Madame de Polès; Galerie Georges Petit, Paris, 22-24 June 1927, lot 256.

With Aveline, Paris.

LITERATURE:

Emile Molinier, *Le Mobilier au XVIIe et au XVIIIe siècle*, Paris, circa 1890, p. 143.

Clarisse Rolnet, *Roger Vandercruse dit La Croix*, Paris, 2000, p. 45.

Roger Vandercruse, *maître* in 1755.

Roger Van der Cruse, known as Lacroix, was one of the most accomplished *ébénistes* of the Louis XVI period. The brother-in-law of Jean-François Oeben (and subsequently Jean-Henri Riesener), as well as Simon Oeben and the ciseleur André Ravrio, Lacroix established his *atelier* in the rue du Faubourg Saint-Antoine and used two stamps, 'LACROIX' and the abbreviated version 'R.V.L.C.', depending on whether his patrons were private or *marchands*. Patronized by the *marchands-merciers* Pierre II Migeon (between 1751 and 1758) and Simon-Philippe Poirier, for whom he supplied furniture destined for Madame du Barry at Louveciennes, at the end of the 1760s, he also supplied commodes for the *ébéniste* du roi Gilles Joubert. His close professional and family links with Oeben are reflected in a table by Oeben of very similar form, also of sliding top and fitted interior with hinged compartments, but with a more distinctive 'fish scale' parquetry rather than the trellis pattern of this table (see R. Stratmann-Döhler, *Jean-François Oeben*, Paris, 2002, pp. 132-3, cat. 130).







1167

1167
A PAIR OF JAPANESE IMARI VASES,
MOUNTED AS LAMPS
 EDO/MEIJI PERIOD, 19TH CENTURY

Each of baluster form, raised on molded giltwood base, drilled and wired for electricity
 12½ in. (31.7 cm.) high, excluding figments (2)
 \$3,000-5,000

1168
A PAIR OF LOUIS XV ORMOLU CHENETS
 CIRCA 1740

Each modeled as a Chinoiserie figure seated atop C-scroll and rocky ledge
 14½ in. (36.8 cm.) high, 14 in. (35.5 cm.) wide, 9 in. (22.8 cm.) deep, the taller (2)
 \$7,000-10,000

PROVENANCE:
 Anonymous sale; Sotheby's, New York, 10 December 1994, lot 241.



1168



■1169

A LOUIS XV GILTWOOD CANAPE EN CORBEILLE

BY LOUIS DELANOIS, CIRCA 1760

The waved channeled back, padded arms, seat, squab cushion and two scatter cushions covered in wheat cut-velvet, the cresting centered by a floral spray and foliage, above a conformingly-carved waved seat, on cabriole legs with scrolled feet, stamped *L.DELANOIS* to rear seatrail, previously green painted 75 in. (190.5 cm.) long

\$15,000-25,000

Louis Delanois, *maître* in 1761.

A celebrated and prolific *menuisier*, Delanois produced a plethora of seats, a large portion of which was commissioned through *marchands-merciers*, the Comte d'Artois (future King Charles X, 1824-1830), the prince de Condé, and King Stanislas II of Poland. The majority of his commissions were recorded in his *Livre des Ouvrages et Fournitures de Meubles faits à credit* (1761-1777) which is now in the Paris Archives. A related canapé or so called *ottomane* by Delanois, formerly in the collection of the Baron d'Etchegoyen, Paris, is illustrated in S. Eriksen, *Louis Delanois, Menuisier en Sièges (1731-1792)*, Paris, 1968, pl. XX-XXI.

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% of 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.

- 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

- 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**).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.
- If you do not collect any **lot** within thirty days following the auction we may, at our option
 - charge you storage costs at the rates set out at www.christies.com/storage.
 - move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
 - sell the **lot** in any commercially reasonable way we think appropriate.
- The Storage conditions which can be found at www.christies.com/storage will apply.
- In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We 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.

- 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**. You 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.
- 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 Ψ 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 display 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

- 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**.
- (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.
- 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.
- We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

- 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.CHIRSTIES.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 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**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

29/03/19

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.

Tel: +1 212 636 2650

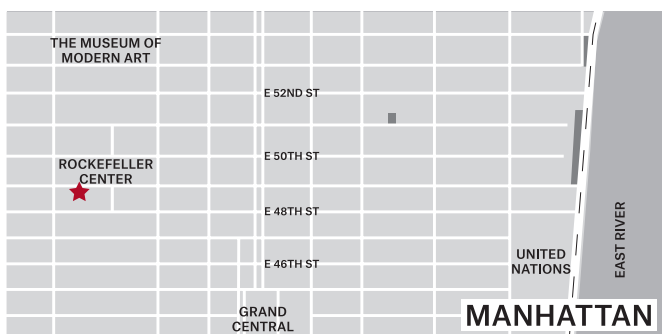
Email: PostSaleUS@christies.com

SHIPPING AND DELIVERY

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

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

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

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



**THE COLLECTION OF
TERRY ALLEN KRAMER**
New York, 16 October 2019

VIEWING
11-14 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT
Elizabeth Seigel
eseigel@christies.com
+1 212 636 2229

CHRISTIE'S



A SEVRES PORCELAIN BLEU NOUVEAU THREE-VASE GARNITURE (VASES 'FERRES' 1ERE 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 MORIN
17 ¼ in. (43.8 cm.) high (the largest)
\$200,000-300,000

THE EXCEPTIONAL SALE
New York, 29 October 2019

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

CONTACT
Becky MacGuire
bmacguire@christies.com
+1 212 636 2211

CHRISTIE'S

THE COLLECTOR



**SILVER AND 19TH CENTURY
FURNITURE, SCULPTURE AND
WORKS OF ART**

London, 14 November 2019

VIEWING

9–12 November 2019
8 King Street
London SW1Y 6QT

CONTACT

Giles Forster
gforster@christies.com
+44 (0)20 7389 2146

PROPERTY OF A GENTLEMAN
ANDREA MALFATTI (ITALIAN, 1832–1917)

Venus and Cupid

marble

90½ in. (230 cm.) high, overall
£100,000–150,000

CHRISTIE'S

THE COLLECTOR



PROPERTY FROM FOUR AMERICAN COLLECTIONS

New York, 16 October 2019

VIEWING

11-15 October 2019
20 Rockefeller Plaza
New York, NY 10020

CONTACT

Bliss Summers
bsummers@christies.com
+1 212 636 2207

CHRISTIE'S

WRITTEN BIDS FORM

CHRISTIE'S NEW YORK

FIFTH AVENUE GRANDEUR: IMPORTANT FRENCH FURNITURE FROM THE COLLECTION OF LEWIS AND ALI SANDERS

TUESDAY 29 OCTOBER 2019
AT 12.00PM

20 Rockefeller Plaza
New York, NY 10020

CODE NAME: GRAND
SALE NUMBER: 18245

(Dealers billing name and address must agree with tax exemption certificate. Invoices cannot be changed after they have been printed.)

BID ONLINE FOR THIS SALE AT CHRISTIES.COM

BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding-interval.

US\$100 to US\$2,000 by US\$100s
US\$2,000 to US\$3,000 by US\$200s
US\$3,000 to US\$5,000 by US\$200, 500, 800

(e.g. US\$4,200, 4,500, 4,800)
US\$5,000 to US\$10,000 by US\$500s
US\$10,000 to US\$20,000 by US\$1,000s
US\$20,000 to US\$30,000 by US\$2,000s
US\$30,000 to US\$50,000 by US\$2,000, 5,000, 8,000

(e.g. US\$32,000, 35,000, 38,000)
US\$50,000 to US\$100,000 by US\$5,000s
US\$100,000 to US\$200,000 by US\$10,000s
Above US\$200,000 at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any applicable state or local sales or use taxes chargeable on the **hammer price** and **buyer's premium**) in accordance with the Conditions of Sale—Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including US\$300,000, 20% on any amount over US\$300,000 up to and including US\$4,000,000 and 13.5% of the amount above US\$4,000,000.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on "no reserve" **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

AUCTION RESULTS: CHRISTIES.COM

08/01/19

Written bids must be received at least 24 hours before the auction begins. Christie's will confirm all bids received by fax by return fax. If you have not received confirmation within one business day, please contact the Bid Department. Tel: +1 212 636 2437 on-line www.christies.com

18245

Client Number (if applicable) Sale Number

Billing Name (please print)

Address

City State Zone

Daytime Telephone Evening Telephone

Fax (Important) Email

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I HAVE READ AND UNDERSTOOD THIS WRITTEN BID FORM AND THE CONDITIONS OF SALE — BUYER'S AGREEMENT

Signature

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cqueenth@christies.com
+1 212 636 2215

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