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18/05/2021



LA RÊVERIE

THE COLLECTION OF SYDELL MILLER

THURSDAY 10 JUNE 2021

AUCTION

Thursday 10 June 2021
10.00 am (Lots 1-170)

20 Rockefeller Plaza
New York, NY 10020

VIEWING

Viewings are by appointment only, beginning June 4th
To make an appointment or for more information,
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CHRISTIE'S

07/07/2020

SYDELL MILLER

ENTREPRENEUR, COLLECTOR AND PHILANTHROPIST

Sydell Miller, together with her late husband Arnold Miller, was the founder of Matrix Essentials, Inc., which became the largest manufacturer of professional hair and beauty products in America. After Mr. Miller died in 1992, Sydell Miller took the helm alone, pushing the company to new heights, selling the business in 1994 to Bristol Myers Squibb and retiring in 1996 to devote herself to her family and to philanthropical endeavors. Chief amongst Mrs. Miller's causes is the Cleveland Clinic where the Sydell and Arnold Miller Family Pavilion houses the Miller Family Heart, Vascular and Thoracic Institute. In addition to being celebrated as a philanthropist, Mrs. Miller is also recognized as a major collector of both fine and decorative arts, which were housed in her sumptuous home in Palm Beach; La Rêverie. The current sale, to be held in New York on June 10th, will incorporate a selection of superb eighteenth-century French furniture and decorations, alongside Art Deco and contemporary design works including a rare Elephants Table by Francois-Xavier Lalanne. The furniture, so skillfully installed at La Rêverie, is united by its reflection of the avant-garde taste of both the eighteenth and twentieth centuries. The sale also includes a number of pieces of furniture supplied by Peter Marino Architect, who worked with Mrs. Miller on the house and was responsible for creating its magnificent interiors. Built as a family home and much loved, La Rêverie has been sold and Mrs. Miller has now moved on to the adventure of a new home, leaving this part of her collection for others to enjoy.











■ 1

JEAN DUNAND (1877-1942)

VASE, CIRCA 1925

patinated metal

stamped *JEAN DUNAND 5442*

14 in. (35.6 cm) high

\$25,000-35,000

PROVENANCE:

Acquired from Makassar-France, Paris, 2008.





■2

**A PAIR OF AUSTRIAN ORMOLU AND PATINATED
BRONZE FOUR-BRANCH CANDELABRA, MOUNTED
AS LAMPS**

VIENNA, CIRCA 1800

Each in the form of female caryatids supporting a central
classical urn and issuing leaf-wrapped arms on tapering support
and circular base with bearded masks
21¼ in. (51.5 cm.) (each; excluding fitment)

\$15,000-25,000

■3

PHILIPPE ANTHONIOZ (B.1950)
CONSOLE TABLE, MODEL NO. MO16, 2001

marble, patinated bronze

signed *P. Anthonioz*

37¼ in. (95.8 cm) high; 67½ (171.5 cm) wide; 15¼ in. (40 cm) deep

\$20,000-30,000

PROVENANCE:

Supplied by Peter Marino Architect, New York, 2001.

Christie's would like to thank Madeleine Anthonioz from Philippe Anthonioz
Studio for her assistance cataloguing this lot.





4

■4

ROGER CAPRON (1922-2006)
 'VASE À OREILLES', CIRCA 1960

glazed ceramic
 signed *CAPRON VALLAURIS F5*
 13½ in. (34.3 cm) high

\$1,500-2,500

PROVENANCE:

Supplied by Peter Marino Architect, New York, 2001.



5

■5

JEAN BESNARD (1889-1958)
 TABLE LAMP, 1931

glazed earthenware, paper shade
 signed *Jean Besnard 1931*
 15½ in. (39.4 cm) high; 11½ in. (38.2 cm) diameter

\$8,000-12,000

PROVENANCE:

Acquired from Galerie Jacques De Vos, Paris.

LITERATURE:

R. Jean, 'Jean Besnard, potier et ceramiste,' *Art et Decoration*, 1931, p. 26

Christie's would like to thank Patrick Wilson, author of the forthcoming catalogue raisonné on the artist, for his assistance with the cataloguing this lot.



6

■6

JEAN BESNARD (1889-1958)
 TABLE LAMP, 1931

glazed earthenware, paper shade
 signed *Jean Besnard FRANCE*
 16½ in. (41.8 cm) high; 12¼ in. (31.1 cm) diameter

\$8,000-12,000

PROVENANCE:

Acquired from Galerie Jacques De Vos, Paris.

LITERATURE:

R. Jean, 'Jean Besnard, potier et ceramiste,' *Art et Decoration*, 1931, p. 26

Christie's would like to thank Patrick Wilson, author of the forthcoming catalogue raisonné on the artist, for his assistance with the cataloguing this lot.

■7

PHILIPPE ANTHONIOZ (B. 1950)

SIDEBOARD, 2001

dowel oak, patinated bronze, marble

signed *P. Anthonioz 1/8*

38 in. (96.5 cm) high; 101 in. (256.5 cm) wide; 28 in. (71 cm) deep

\$20,000-30,000

PROVENANCE:

Supplied by Peter Marino Architect, New York, 2001.

Christie's would like to thank Madeleine Anthonioz from Philippe Anthonioz Studio for her assistance cataloguing this lot.



■ 8

A PAIR OF NEOCLASSICAL STYLE ORMOLU AND PATINATED BRONZE CONSOLE TABLES

20TH CENTURY

Each with a rectangular white-veined marble top with outset corners above a pierced baluster frieze, the supports in the form of Atlas figures, joined by stretchers with a central armillary sphere

32¼ in. (82 cm.) high, 51 in. (129.5 cm.) wide, 19¼ in. (49 cm.) deep (each)

\$30,000-50,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.





■9

A LOUIS XIV PEWTER AND BRASS-INLAID EBONY, PARCEL-GILT AND BOULLE MARQUETRY CABINET-ON-STAND
VIENNA, CIRCA 1700

Inlaid overall with foliate arabesques and classical urns, the cabinet with a pair of doors enclosing an elaborate interior of drawers around a central compartment, the stand with three drawers on square tapering legs with gilt capitals and leaf-carved bun feet, with an elaborately inlaid stretcher and back board

59 in. (150 cm.) high, 42 in. (107 cm.) wide, 19 in. (48.5 cm.) deep

\$150,000-250,000

PROVENANCE:

The Ducs de la Rochefoucauld (possibly the Château de la Roche Guyon), according to Segoura invoice.

Anonymous sale; Millon & Robert, Paris, 27 November 1995, lot 34.

Acquired from Maurice Segoura, Paris.

Like its Bourbon counterpart in Versailles, the Habsburg court in Vienna highly prized Boulle work for its inventiveness and use of exotic materials. Although conceived in France, Boulle type marquetry was admired and sought-after throughout Europe and quickly became one of the most iconic trends one associates with the art of furniture making during the Baroque. Besides France, masterful Boulle work was created in Antwerp and at the workshops of courts such as Augsburg, Munich and Vienna, where it was





manufactured by Flemish and German craftsmen. In the Holy Roman Empire the designs conceived by Jean Bérain and Daniel Marot were adapted and disseminated by a small number of local artists, such as Paul Decker the elder (1677-1713), who created a distinctly Germanic version of the arabesque style that was more lush and foliate-based than its French counterpart. Decker's work was particularly influential in the Southern part of the Empire.

One of the largest documented commissions of Boulle work produced in Vienna was that mentioned by Marie Christine, Princess of Salm (1655-1744) in letters to Leopold I, Holy Roman Emperor (1640-1705), in 1697 and 1698. This group included torchères, mirrors, and other furnishings that were gifted to Ludwig Otto, Prince of Salm (1674-1738) by either Joseph I or his father Leopold I, after the former's coronation as King of the Romans in 1690. It is also possible that the pieces in this group were given by Leopold I to his son who in turn presented them as gifts to his tutor, the Prince of Salm, who used them in the decoration of his newly-refurbished residence in Anholt. Inventories suggest that by 1700 the group was expanded and further pieces with Boulle marquetry decoration produced in Viennese workshops were added. In his book entitled *Boulle Möbel der Fürsten Salm*, A.W. Vliegenhart draws a clear connection between the pieces in the Salm collection and those preserved at the Hofburg and other aristocratic collections in Austria, such as the Harach collection at Schloss Rohrau, that have long been considered to be of Viennese manufacture, see H. Kreisel, *Die Kunst des Deutschen Möbels*, Munich, 1970, vol I, pp. 146-155. For a detailed discussion presenting the similarities between the works in the Salm collection and Viennese examples, see A.W. Vliegenhart, *Boulle Möbel der Fürsten Salm*, Rhede, 1995.

The present cabinet-on-stand shares many similarities with the works cited by Vliegenhart. These include the lack of ormolu mounts, which is a common feature of Viennese and South German Boulle marquetry furniture, the giltwood feet and capitals of the legs, the straight lines of the upper section and the legs, the restrained use or lack of figures in the inlay whose design consists predominantly of arabesques and various floral patterns, and the use of pewter. The giltwood bun feet carved with acanthus on this cabinet are very similar to those found on a games table and a desk in the Salm collection and a desk in the Imperial collection in Vienna, see *ibid.*, nos. 9, 16, and 17, respectively. Constructed of softwood and oak, and having walnut drawers, the present cabinet also shares similarities in construction and primary timber with the above pieces manufactured in Vienna. The lower section of a brass, pewter and tortoiseshell-inlaid Boulle marquetry cabinet-on-stand now preserved in the Leopoldine wing of the Hofburg is fitted with a very similar stretcher and back plate as the present lot. (Inv. n. MD 036278). According to Vliegenhart, the undulating lines and broken volutes of the backplate of the Hofburg cabinet exhibit a clear similarity with the cresting of a *première partie* mirror in the Salm collection, the *contre partie* pair of which is in the Hofburg, further suggesting that those pieces are products of the same workshop – along with the cabinet in this sale. Another comparable example is a cabinet stand with similar back plate and stretcher sold Artcurial, Paris, 22 December 2020, lot 3. Interestingly, the Boulle marquetry of the Vienna and Anholt examples contain tortoiseshell, whereas the present cabinet's decoration consists of ebony, pewter and brass veneer. By omitting tortoiseshell from the inlay, the makers of this piece achieved a distinctly non-French aesthetic with the contrasting brass and ebony



(detail of side)

recalling the traditional Habsburg colors of gold and black. Viennese Boulle marquetry furniture of this quality seldom appear on the market with one of the more recent examples being a pair of torchères sold Christie's, New York, 19 October 2007, lot 226 (\$289,000).

The château de La Roche Guyon, situated along the Seine between Mantes and Vernon, is the medieval ancestral home of the de la Rochefoucauld family, one of the oldest noble families of France. In the 1700s the castle underwent three major periods of development and three main furnishing campaigns: One during the reign of Louis XIV, when furnishings were acquired by François VIII, 4th duke de la Rochefoucauld (1663-1728) and his wife Charlotte Le Tellier (1664-1735); another one in the Louis XV period during which Alexandre, 5th duke of la Rochefoucauld (1690-1762) commissioned new interiors between 1732-1735 that included the realization of the large apartments. At that time a new wing was added housing the salon and the new library, which was filled with newly-purchased books, maps and scientific instruments. The 1730s also saw the purchase of paintings by Boucher, Vanloo and Trémolière. The last phase of redecorating in the eighteenth century happened in the 1760s when the neoclassical decoration of the grand salon was commissioned by the duchesse d'Enville (1716-1797).



■10

KNUT VALDEMAR ENGELHARDT (1882-1931)
COVERED 'CELADON' VASE, CIRCA 1916

produced by Royal Copenhagen, Denmark
glazed porcelain, patinated and gilt bronze
stamped with producer's mark *ROYAL COPENHAGEN*
and painted three wave mark, signed with artist's cipher
VE and *K 9*
29 in. (73.5 cm) high; 12 in. (30.5 cm) diameter

\$4,000-6,000

PROVENANCE:

East Asiatic London Co.
Acquired from Philippe Denys, Brussels.

LITERATURE:

D.R. McFadden, *Scandinavian Modern Design 1880-1980*,
New York, 1982, p. 263, pl. 247



10

■11

AN FRENCH ORMOLU AND PATINATED BRONZE OBELISK
SECOND HALF 19TH CENTURY

The obelisk with stylized hieroglyphs and flanked by two seated pharaohs
35¾ in. (91 cm.) high, 20½ in. (52 cm.) wide, 7½ in. (19 cm.) deep

\$4,000-6,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.



11

■12

A PAIR OF FRENCH EBONIZED FAUTEUILS

AFTER THE MODEL BY GEORGES JACOB, 20TH CENTURY

With woven leather seats

\$4,000-6,000

The impressive *à l'antique* design of these fauteuils is inspired by the renewed interest in the designs of classical antiquity in the Empire period, promoted by Charles Percier and Pierre-François-Léonard Fontaine through their influential *Receuil des Décorations Intérieures*, first published in full in 1812.

The original model can possibly be attributed to Henri Jacob (d. 1824), *maître* in 1779, cousin of his famous *confrère* Georges Jacob, on the basis of an identical apparently signed model by him illustrated in M. Beurdeley, *Jacob et son Temps*, Saint-Rémy-en-l'Eau, 2002, p. 80.



■13**A GILT-BRONZE AND MARBLE LOW TABLE**

MODERN

With a rectangular top

17¼ in. (43.8 cm.) high, 79½ in. (200.1 cm.) wide, 62½ in. (158 cm.) deep

\$4,000-6,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■14**A PAIR OF EMPIRE ORMOLU, PATINATED BRONZE AND VERT DE MER MARBLE FOUR-BRANCH CANDELABRA**

ATTRIBUTED TO PIERRE-PHILIPPE THOMIRE, CIRCA 1805

Each in the form of a classically-draped female, supporting winged griffin-form arms and a central flaming finial, the lady attended by griffins on a rectangular pedestal edged with leaves, possible alterations to marble plinths 31½ in. (80 cm.) high (each)

\$30,000-50,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.

The design for this model by Pierre-Philippe Thomire appears in an album purchased by A. Potvtzov in Paris in 1801 for the Baron Stieglitz Museum in St. Petersburg. This pair shows many similarities with that preserved at the Hermitage, see Y. Zek, *Les Bronzes Décoratifs de Pierre-Philippe Thomire (1751-1843)*, Musée de l'Ermitage, Leningrad, 1984, p. 25, no. 20. A pair of candelabra with different base and with gilt griffins but otherwise identical and of the same dimensions is at Buckingham Palace, see J. Harris, *Buckingham Palace and Its Treasures*, London, 1968, p. 155. The pair in Her Majesty's collection was supplied by the famed *marchand-mercier* Martin-Eloi Lignereux whom Thomire often supplied with bronzes.









■15

A LOUIS XIV ORMOLU-MOUNTED LEVANTO ROSSO MARBLE CISTERN

THE MARBLE CIRCA 1690-1700, THE MOUNTS ENGLISH, CIRCA 1810

Oval, with leaf-cast handles on gadrooned base and massive lion's paw feet
16¼ in. (41.5 cm.) high, 34½ in. (88 cm.) wide, 23¼ in. (59 cm.) deep

\$120,000-180,000

PROVENANCE:

Likely acquired either by George Nugent-Temple-Grenville, 1st Marquess of Buckingham (1753-1813); or by his son Richard Temple-Nugent-Brydges-Chandos-Grenville, 1st Duke of Buckingham and Chandos (1776-1839).

Thence by descent until sold on the premises, Jackson Stops, 4-28 July 1921, lot 1321.

Acquired from Carlton Hobbs, London.

This spectacular marble wine cistern of lustrous *levanto rosso* marble and embellished with sumptuous Regency gilt bronzes, formerly stood proudly in what was once one of the great treasure houses of England, Stowe House, seat of the Dukes of Buckingham.

The product of successive generations of the Viscounts Cobham and Earls Temple in the 18th century, the roll call of architects, garden designers and artists who worked on the house and its gardens encapsulated many of the most significant figures of 18th century England, including Sir John Vanbrugh, James Gibbs, William Kent, John Rysbrack, Robert Adam, 'Capability' Brown and Sir John Soane.

Perhaps the most significant aggrandisements were undertaken by Richard Grenville, 2nd Earl Temple, who inherited Stowe from his mother, and under whose direction the celebrated south façade was created, a spectacular 460 feet frontage overlooking the famous classical gardens.



Stowe House, Buckinghamshire



The cistern in the Stowe House sale, 1921. Pictured in the North Hall.

THE STOWE MARBLE CISTERN



Lord Temple left Stowe to his nephew George Grenville, later 1st Marquess of Buckingham, who was himself an avid collector, embarking on a Grand Tour to Italy in 1774 when he made several purchases of ancient marbles from Gavin Hamilton and could also have acquired this remarkable marble cistern on his travels. He later commissioned the architect John Soane to create a Gothic library at Stowe 1805-1807 and Sloane may also have been involved in the creation of a striking Egyptian Hall in 1803. It may have been during this furnishing phase that the sumptuous Regency gilt bronzes were supplied for the cistern.

Although it is not known who was responsible for these impressive, classically inspired bronzes, their confidence and quality would suggest they must have been created by one of the pre-eminent *bronziers* of the day. One leading candidate could be Benjamin Vulliamy, who in 1787 supplied a clock to the Marquess of the celebrated 'French' type which he invented in 1785 featuring sculptural gilt-bronzes and who was also a leading supplier of gilt bronzes to the Prince Regent, later George IV. It would therefore be natural that he would turn to Vulliamy to embellish this splendid cistern with its powerful gilt-bronzes. A pair of Regency cut-glass ice pails with similar large-scale leaf-cast ormolu collars was sold in *Dealing in Excellence: A Celebration of Hotspur and Jeremy*; Christie's, London, 20 November 2008, lot 21.

It is also possible that the cistern was acquired by George Grenville's son Richard (1776-1839), who was made 1st Duke of Buckingham and Chandos in 1822 and was himself from an early age a prolific collector, being among the '*early and considerable purchasers*' at the Orléans sale of Italian and French paintings in 1798, and was also a buyer at the 1823 Beckford/Fonthill sale. In 1827, the 1st Duke was sent to the continent to curb his extravagant spending but managed in three years of exile to accumulate yet more pictures and artefacts in Italy which he bought back to Stowe.

The subsequent demise of Stowe as a result of the ruinous extravagance of Richard, 2nd Duke of Buckingham and Chandos (1797-1861) is well recorded, as he became bankrupt within eight years of his succession, with debts of over one million pounds, leading to the celebrated sale of the contents of Stowe in 1848 which took an astonishing forty days. The house remained in the family's hands until eventually being sold in 1921, when a further series of sales of the contents and fixtures and fittings were held, including this cistern, when it was described as being of 'Cornish marble'. The cistern was pictured in the catalogue in the North Entrance Hall, or North Hall, a room which still retained its ceiling painted by William Kent, and also originally included two ancient Roman vases which were engraved by Piranesi (acquired on the 1st Marquess of Buckingham's Grand Tour), one of which is now in the Los Angeles County Museum of Art.



George Grenville, 1st Marquess of Buckingham (1753-1813)



Richard Grenville, 1st Duke of Buckingham (1776-1839)





■16

A SET OF EIGHT ITALIAN TERRACOTTA PORTRAIT RELIEFS

ITALIAN, POSSIBLY LOMBARDY, THE HEADS AND INNER LEAF FRAMES, LATE 16TH CENTURY AND LATER, THE PAINTED OUTER FRAMES AND OUTERMOST LAUREL FRAMES, 20TH CENTURY

Each within later painted and terracotta circular frames
12¼ in. (31.1 cm.) diameter, the bust relief; 27½ in. (69.9 cm.) diameter, overall (each)

\$70,000-100,000

PROVENANCE:

Elia Volpi (1858-1938), Palazzo Davanzati, Florence, 1920's, according to Dandois invoice.

William Randolph Hearst (1863-1951); and sold Hammer Galleries, New York, 1941, lots 590-591, according to Dandois invoice.

Acquired from Ariane Dandois, Paris.

This impressive group would have reminded both the Renaissance owner – and their visitors – of their sophistication and their close cultural links to Antiquity. While they recall the marble and bronze busts of Antiquity, indeed there are traces of dark green paint which indicate they might have once been painted to imitate bronze, they are also closely related to bust-length roundels produced by the della Robbia factory in the 16th century for some of their most sophisticated patrons.

And, while the Volpi and Hearst provenances have not been confirmed, aesthetically these busts fit perfectly into both Volpi's and Hearst's taste for impressive and large-scale Italian Renaissance sculpture. At the beginning of the 20th century Volpi was a genius for finding treasures from impoverished Old World Renaissance princes and selling them to the New World princes, like Morgan, Frick and Hearst, who often saw themselves, both commercially and culturally, as personifications of a Renaissance revival. It is easy – and tempting – to imagine these imposing figures in one of Hearst's fantastical interiors.

These terracottas, the majority being nearly five hundred years old, are also a remarkable survival from the Renaissance. They are large, made from fired clay and were always intended to be integral with their architectural surroundings. This installation, embedded into walls, makes them even more vulnerable than other works of art as it is often not a gentle process removing them. Therefore, several of the busts may be later replacements if the original busts were damaged or they could have been conceived later to augment the existing set. As noted in the Condition Report, there are some variations to the results of Oxford's thermoluminescent tests. So it is possible that two of the busts and their inner laurel leaf frames are later than the late 16th century, and may date to the late 17th and early 18th century or later. But as Oxford's tests can only narrow down the firing date, in these two cases, to having been fired between 200-350 years and 200-300 years, it is impossible to confirm. But taking into consideration the stylistic evidence linking these two busts to the Baroque, as well as the fact that there was little commercial reason to reproduce Italian Renaissance terracotta sculpture in the early 19th century (it was deeply unfashionable at this time), it is safe to assume these two latest examples almost certainly date from the late 17th and early 18th century rather than the early 19th century – which would be the date they would have been fired if they were fired only 200 years ago. It is worth noting that the bust with the latest possible test (no. 8 in the Condition Report and sample N121c94) is clearly different from the others in both the terracotta and the modeling and finishing. So a slightly later firing date was always to be expected.

Please note the present lot is accompanied by a thermoluminescence test for each of the eight terracotta reliefs from Oxford Authentication dated April 2020. Please see the condition report for additional information.



William Randolph Hearst (1863-1951)







FRANÇOIS-XAVIER LALANNE
A SCULPTURAL MASTERPIECE



■17

FRANÇOIS-XAVIER LALANNE (1927-2008)

'TROUPEAU D'ÉLÉPHANTS DANS LES ARBRES' TABLE, 2001

executed by Deroyaume Fondateur, Villers-sur-Port, France
comprising seven free-standing elephant sculptures and an octagonal center
table

gift bronze, glass

table and each elephant impressed *FxL LALANNE 1/8 2001*

table: 33½ (85.1 cm) high; 63 in. (161.3 cm) diameter

largest elephant: 20¼ in. (51.5 cm) high; 20¼ (51.5 cm) deep; 8 in. (20.3 cm)
wide

\$1,000,000-1,500,000

Four other examples of this model are known, all of which are in private
collections.

When the animal world and the design world interface, magical things happen. Human hands take to natural forms and create something that is both referential and brand new. François Xavier Lalanne's 'Troupeau d'Éléphants dans les Arbres' Table highlights the crossroad of fine art and design, familiarity and fantasy. François' playful animal forms and dream-like designs mark him as one of the most prolific surrealist sculptors of the 20th and 21st centuries. In 1945, at age 18, François made his way to Paris to study art at the Académie Julian in Paris. Serendipitously, he was neighbors with modern sculptor Constantin Brâncuși with whom François would often share vodka and cigarettes. Brâncuși introduced François to surrealist artists like Man Ray, Max Ernst and Marcel Duchamp. These meetings and conversations would end up shaping his life's work and cementing his place in the firmament of surrealist sculptors. In addition to being a student of surrealism, François also gained great inspiration during his time spent working as a guard at the Louvre. He was particularly enraptured by the stone reliefs of ancient animals and idolic sculpture of the Egyptian and Assyrian collections as well as that of Hindu deities. François went on to exhibit his paintings and worked as a scenery designer in various theatres around Paris. In 1952, François was introduced to fellow scenery designer and sculptor, Claude, who would eventually become his wife and artistic partner. Claude was "seduced immediately by his personality, his charm, and his intelligence" and after their marriage in 1962 the duo gave themselves the moniker Les Lalanne.



Their first joint show took place in 1964 at the Salon de la Jeune Peinture and was a smashing success. The show was aptly named Zoophites and featured 24 life-sized sheep (known as 'Moutons de Laine') made of bronze and covered in sheepskin. Not only was this flock irreverent and humorous but they also served as seating. François commented, "I thought that it would be funny to invade that big living room with a flock of sheep, "It is, after all, easier to have a sculpture in an apartment than to have a real sheep. And, it's even better if you can sit on it." This marked the beginning of Les Lalanne's marriage of sculptural and functional design. Soon after the success of Zoophites Les Lalanne received commissions from many famous patrons especially those in the fashion world. Yves Saint Laurent was one of their first well known clients and from there they received commissions from the likes of Hubert de Givenchy and Karl Lagerfeld. Les Lalanne was eventually introduced to the United States by Greek dealer Alexander Iolas who can be credited for mounting Andy Warhol's first gallery exhibition. Their work was well received and even experienced a resurgence in popularity in 2007 when Paul Kasmin represented them in New York City. Collectors of Les Lalanne span the globe and their work is highly cherished and coveted.

Although François and Claude shared a workshop and home, they seldom collaborated together even though as co-creators their work bore a similar aesthetic. François favored animals while Claude favored vegetation and they often critiqued each other's designs and shared different tasks in the fabrication of their pieces. For example, he would hammer and rivet and she would mold the piece. They built their studio and home in the quiet village of Ury, France where they would both gather inspiration from their gardens and the quiet French countryside teeming with life. François believed that, "the animal world constitutes the richest and most varied forms on the planet." He turned his fascination with the hidden inner-life of animals into conceptual and evolved sculptural forms that often concealed practical functions. Of François' work, Gallerist Jean-Gavriel Mitterrand said, "He was someone with references beyond our era. His work had something of the Renaissance and ancient Greece and Rome. He admired Nicolas Poussin and Bach. There was a surrealistic touch in the way he transformed sculpture into everyday objects" In François' world Hippos became bathtubs, frogs became chairs, and giant grasshoppers became wine coolers. The impossible felt real.

Incredibly, François' work transformed animal and mythological imagery into unique furniture pieces. Those who have the pleasure of experiencing the 'Troupeau d'Éléphants dans les Arbres' Table find themselves witness to a moment: a parade of gilded elephants, of various sizes, gather with trunks raised in jubilation all under the protective grove of Acacia trees on the open savanna. The scene remains frozen in a stillness that François understood well. He once said, "No creature on earth has so great an aptitude for stillness as a wild animal. Its stillness is so absolute that, in its natural environment, it can become invisible." As the eye travels over the scene it catches on the twisted arms of the trees that effortlessly suspend the octagonal glass top canopy of the table. The gilt bronze irradiates a warm muted glow, highlighting the unique texture of each piece. The seven freestanding elephants can be placed in any configuration whether under the table or on top of it, allowing the user to customize and enter the fantasy that François created. By allowing one to participate in the arrangement of the elephants, the table moves beyond a static object and into one that becomes a living tableau. Setting the scene for this herd of elephants makes this table endlessly customizable and an exploratory treasure.

Elephants are Sydel Miller's favorite animal and with this in mind, the table was especially commissioned for her Palm Beach home fondly called, 'La Rêverie.' Only four examples of this table are known to exist today, all of which are in private collections, making this a rare and important example. The 'Troupeau d'Éléphants dans les Arbres' Table seamlessly fit into Miller's multi-century collection of decorative and fine art. Lalanne's elephants bridge the ever-shrinking gap between fine and decorative art making this piece both a statement and a transitional work in the oeuvre of the artist. 'La Rêverie' translates as 'The Dream' and this table truly embodies that magical feeling.

– Amanda Kogle, Associate Professor, Parsons School of Design





■18

A PAIR OF LOUIS XVI GRAY-PAINTED CANAPES EN CORBEILLE

CIRCA 1775, THE UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

Each curving back with crestrail carved with cooing doves and love torches, the fluted arm terminals with pinecone finials, with a ribbon-carved seatrail on fluted tapering legs headed by rosettes

44¾ in. (114 cm.) high, 85 in. (216 cm.) wide, 34 in. (86.5 cm.) deep (each)

PROVENANCE:

Karl Lagerfeld, La Vigie; sold Christie's, Monaco, 9-10 December 2000, lot 109.

Acquired from Maurice Segoura, Paris.



■19

A PAIR OF NORTH EUROPEAN GILTWOOD PIER MIRRORS
20TH CENTURY, THE MASKS POSSIBLY EARLIER AND REUSED

Of fantastical design, each with arched divided mirrorplate, one with shell-form cresting, the other with stylized leaves and bullrushes beneath a shell, the sides in the form of palm fronds, the central uprights with entwined snakes above, on one a shell-form mask, on the other a stylized Grotesque mask above twinned dolphins, each with a rockwork base

84 in. (213.5 cm.) high, 50 in. (127 cm.) wide (each)

\$50,000-100,000

PROVENANCE:
Acquired from Carlton Hobbs, London.





■20

A PAINTED SYCAMORE VANITY AND TABOURET

MODERN

The central panel of the vanity covered with leather, the tabouret with upholstered leather seat cushion
the vanity: 30¼ in. (76.8 cm.) high, 56¼ in. (142.9 cm.) wide, 24 in. (61 cm.) deep

\$4,000-6,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.



20



21

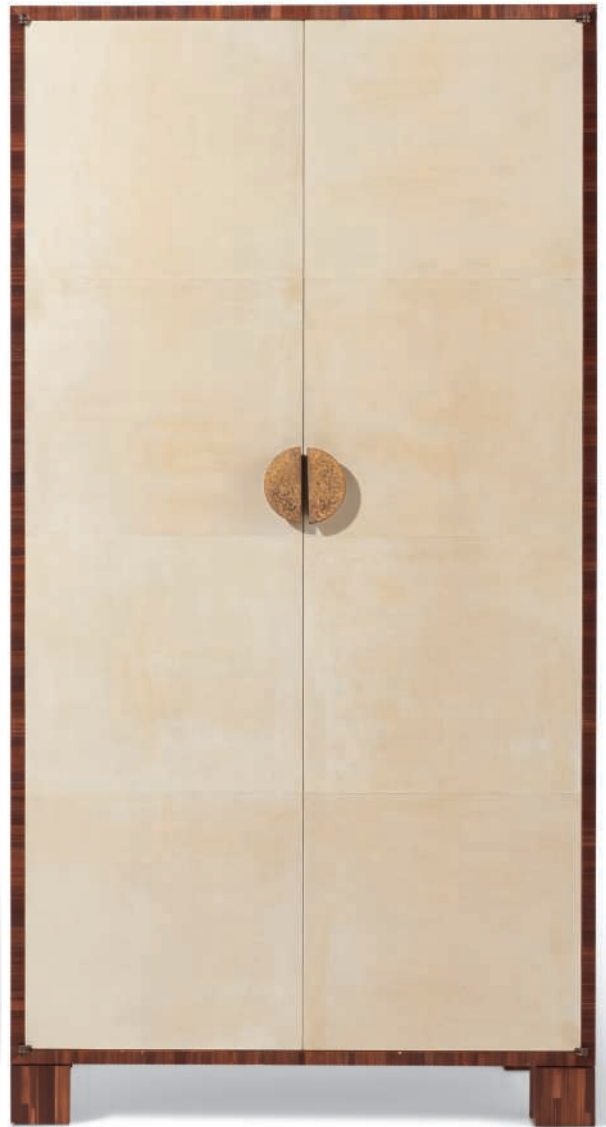
■21

AN OCTAGONAL POUF

MODERN

Upholstered in green silk and metallic thread
48 in. (121.9 cm.) wide

\$1,500-2,500



22

■22

A PARCHMENT-VENEERED AND STAINED-STRAW MEDIA CABINET
MODERN

The interior fitted with a television stand and six-drawer chest-of-drawers
73¾ in. (187.3 cm.) high, 38½ in. (97.8 cm.) wide, 26½ in. (67.3 cm.) deep

\$2,000-3,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■23

A PAIR OF FRENCH ORMOLU-MOUNTED CUT-GLASS TWO-HANDLED VASES, MOUNTED AS LAMPS
POSSIBLY NORTH EUROPEAN, FIRST HALF 19TH CENTURY

Each with scrolling handles and geometrically cut ovoid body on square base with turned feet

16¾ in. (42.5 cm.) high (each; excluding fitment)

\$8,000-12,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.





24



■24

**A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE VASES
POSSIBLY 19TH CENTURY**

Each of campana form, the sides with scrolling handles and rams' masks on turned socle and square base edged with fluting and acanthus
17½ in. (44.5 cm.) high, 12 in. (30.5 cm.) diameter (each)

\$10,000-20,000

PROVENANCE:

Acquired from Didier Aaron, Paris.

■25

**A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE
CHENETS**

BY BOUHON FRERES, PARIS, EARLY 20TH CENTURY

In the Louis XVI style, each with laurel draped classical urns raised on a fluted pedestal and connected by a bar applied with berried laurel and Vitruvian scroll, stamped *BOUHON FRES*

17 in. (43.2 cm.) high, 22½ in. (57.3 cm.) wide

\$2,000-3,000

The *bronziers* Bouhon et Cie specialized in gilt-bronze fireplace accessories and exhibited at the 1878 and 1900 Paris *Expositions Universelles*.



25

■26

AFTER ARMAND ALBERT RATEAU (1882-1938)

SET OF EIGHT CHAIRS, REPRODUCED FROM THE MODEL
DESIGNED FOR THE DINING ROOM OF JEANNE LANVIN, CIRCA
2000

carved giltwood, leather upholstery, upholstery supplied by Peter Marino
Architect

40½ in. (102.7 cm) high; 19½ in. (49.5 cm) wide; 16½ in. (42 cm) deep (each)

\$4,000-6,000





■27

JULES LELEU (1883-1961)

SET OF FOUR TWO-LIGHT WALL SCONCES, MODEL NO. 3626,
CIRCA 1945

glass mounted, gilt-bronze, paper shades

12 in. (30.5 cm) high; 14 in. (35.5 cm) wide; 5 in. (12.2 cm) deep (each)

\$5,000-7,000

PROVENANCE:

Acquired from Ariane Dandois, Paris, 1999.

LITERATURE:

F. Siriex, *The House of Leleu: Classic Style for a Modern World 1920-1973*, New York, 2008, p. 343

■28

ARMAND ALBERT RATEAU (1882-1938)

PAIR OF ARMCHAIRS, CIRCA 1925

together with ten reproductions
green-painted parcel gilt, leather upholstery supplied by Peter Marino
Architect

one armchair stamped *AA Rateau 1862*

one armchair stamped *AA Rateau* with paper label 613

armchairs: 36 x 23 x 17¼ in. (91.4 x 59.7 x 43.6 cm) (each)

sidechairs: 35½ x 22 x 19½ in. (90.2 x 55.7 x 49.5 cm) (each)

\$20,000-30,000

PROVENANCE:

Two Armchairs:
Gallery Vallois, Paris.
Bernd Goeckler, New York.
Sotheby's, New York, 10 June 1999, lot 69.
Supplied by Peter Marino Architect, New York.

REPRODUCTIONS:

Supplied by Peter Marino Architect, New York.

LITERATURE:

F. Olivier-Vial, F. Rateau, *Armand Albert Rateau*, Paris, 1992, p. 86



■29

**A LATE LOUIS XV ORMOLU-MOUNTED AND BRASS-INLAID
EBONY BUREAU PLAT**

BY PHILIPPE-CLAUDE MONTIGNY, CIRCA 1770

With rectangular leather-lined top above frieze with flower-filled entrelac, fitted with two frieze drawers on square tapered legs headed with rosettes and laurel swags, each end fitted with a slide, stamped three times *MONTIGNY JME*, the underside with illegible partial paper label
30½ in. (77.5 cm.) high, 44¾ in. (114 cm.) wide, 22½ in. (57.5 cm.) deep

\$300,000-500,000

PROVENANCE:

Françoise Monjaret de Kerjégu, marquise de la Ferronnays (1885-1958).
Supplied by Peter Marino Architect, New York.

EXHIBITED:

Grands Ébénistes et Menuisiers Parisiens du XVIIIe Siècle 1740-1790, Musée des Arts Décoratifs, Paris, December 1955 - February 1956, no. 214.

LITERATURE:

Grands Ébénistes et Menuisiers Parisiens du XVIIIe Siècle 1740-1790, Exh. Cat, Paris, 1955, no. 214.

Philippe-Claude Montigny, *maître* in 1766.

With its 'Etruscan' ebony veneer, beautifully flowered entrelac frieze and tapering 'term' legs headed with laurel swags, this bureau plat reflects the *goût grec* style introduced in the mid-1750's by the architect Louis-Joseph Le Lorrain. Le Lorrain's *goût grec* style was first realized in the designs for the celebrated suite of furniture supplied for the Parisian *hôtel* of the *amateur* Ange-Laurent Lalive de July circa 1757, which included the celebrated bureau plat and *cartonnier* now in the Musée Condé at Chantilly, as well as two marble-topped center tables (including lot 111 in this sale) and an extraordinary cabinet designed to hold his shell collection, later separated into four cabinets, including that sold by the Marquess of Cholmondeley, Works of Art from Houghton, Christie's London, 8 December 1994, lot 80.

This superb jewel-like bureau plat of unusually small scale belongs to a select group of bureaux by Montigny with the same richly flowered entrelac frieze comprising:

- one in the collection of the Dukes of Bedford at Woburn Abbey, Bedfordshire, accompanied by a *cartonnier* (illustrated in A. Pradère, *Les Ébénistes Français de Louis XIV à la Revolution*, Paris, 1989, p. 304 and also illustrated here)
- one formerly in the collection of the duchesse de Mouchy, sold at Sotheby's Monaco, 18 June 1999, lot 120 (FF3,532,500)
- one sold from the collection of M. Norton, Christie's, New York, 30 April 1986, lot 204 (\$352,000).

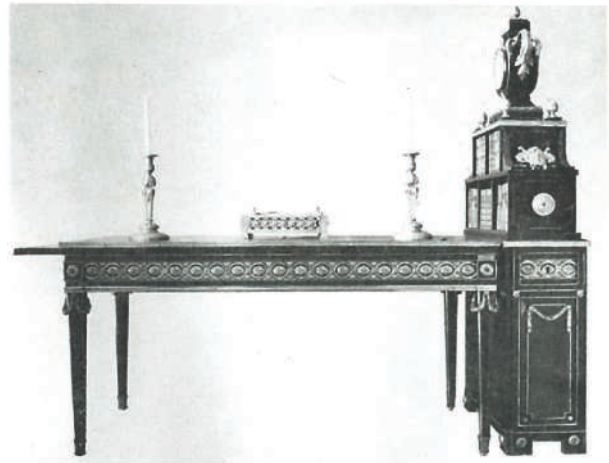


Other *bureaux à la grecque* of the same architectural form but more sober in ornament include one sold by Rory Cameron, Esq., from the Villa Fiorentina, Cap Ferrat, Sotheby's, Monaco, 17 June 1988, lot 741 (\$425,000), stamped by both Montigny and René Dubois; one not signed but attributed to Montigny and with a *cartonnier*, sold from the celebrated collection of the *couturier* Jacques Doucet, Paris, 8 June 1927, lot 327; and a further example by Montigny sold from a European collection Christie's, Paris, 15 September 2016, lot 51 (€517,500).

Montigny was the son of a cabinet-maker, and started his career in his father's workshop in the Cour de la Juiverie near the Bastille. He is also known to have collaborated frequently with his cousin René Dubois (and was even a witness at his wedding in 1772), which explains the presence of both of their stamps on a number of pieces, including examples in the Rothschild Collection at Waddesdon Manor and the Wallace Collection, London. He particularly specialized in the restoration and remodeling of Boulle furniture, whose bold combinations of ebony and ormolu in concert with richly sculptural mounts were such an important influence on the *goût grec* style of the 1760s.

THE PROVENANCE

This jewel-like bureau plat was loaned to an exhibition at the Musée des Arts Décoratifs in Paris in 1955 by Françoise de Kerjégu, Marquise de la Ferronnays, whose husband Henri de la Ferronnays, came from a distinguished military and political family. Françoise de Kerjégu was the half-sister of two of the most celebrated collectors of the first half of the 20th century, Marie-Julie-Pamphile-Berthe de Béhague, marquise de Ganay (1868-1940), thought to have been the previous owner of the superb Joseph lacquer commode in this sale (lot 106), and Martine-Marie-Pol de Béhague, comtesse de Béarn (1869-1939).



The related bureau plat at Woburn Abbey (reproduced by kind permission of His Grace the Duke of Bedford and the Trustees of the Bedford Estates)





■30**A LOUIS XVI GILTWOOD CANAPE 'A LA TURQUE'**

POSSIBLY BY GEORGES JACOB, CIRCA 1775, THE UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

With outscrolling arms and leaf-carved frame, with fluted arms and legs 40 in. (102 cm.) high, 67½ in. (171.5 cm.) long, 25¾ in. (65.5 cm.) deep

\$40,000-60,000

The distinctively outscrolling arms, richly carved with acanthus, is a form known as 'à la turque', recalling the 'boudoirs turcs' which were so fashionable in the 1780s among collectors such as the Comte d'Artois. The refinement of the carving and the confidence of the line of this superb canapé indicate that it was supplied by a chair-maker of the highest rank. A strong candidate would be Georges Jacob (*maître* in 1765), perhaps the most widely known and accomplished *menuisier* of the Louis XVI period. Similar jewel-like carving, ring-turned and fluted legs and distinctively spherical finials feature on other canapés by Jacob, including one sold Christie's, New York, 21-22 October 2010, lot 456 (\$134,500), while the outswept scrolling arms, richly carved with acanthus, recall those on the canapé in the famous suite of *meublier* delivered by Jacob in 1787 to the Salon des Jeux in the château de Saint Cloud (illustrated in P. Kjellberg, *Le Mobilier Français de XVIIIe Siècle*, Paris, 1989, p. 416, fig. A). A closely related, but unstamped, canapé 'à la turque' is in the Louvre Museum, gifted by Isaac Camondo in 1911 (see B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, vol. II, pp. 148-9, cat. 51).

■31**A PAIR OF LOUIS XVI GILTWOOD BERGERES**

CIRCA 1775, THE UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

The rectangular backs carved with beads and leaves, the padded armrests with volute-carved terminals, the seat rails carved to match the crest rails, raised on tapering fluted legs

\$12,000-18,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■32**A PAIR OF LOUIS XVI GILTWOOD FAUTEUILS**

CIRCA 1775, THE UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

The rectangular backs carved with beads and leaves, the padded armrests with volute-carved terminals, the seat rails carved to match the crest rails, raised on tapering fluted legs

\$8,000-12,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.





31



32

■33

PHILLIPPE ANTHONIOZ (B. 1950)

BENCH, MODEL NO. MO31, 2003

patinated bronze, leather upholstery

signed *Ph. Anthonioz 1/8* with foundry mark

18 in. (45.3 cm) high; 66½ in. (167.8 cm) deep; 18¼ in. (46.3 cm) wide

\$10,000-15,000

PROVENANCE:

Supplied by Peter Marino Architect, New York, 2003.

Christie's would like to thank Madeleine Anthonioz from Philippe Anthonioz Studio for her assistance cataloguing this lot.



34

**THREE CHINESE PAINTED POTTERY FIGURES OF FEMALE
POLO PLAYERS**

TANG DYNASTY (618-907)

Each figure painted with red and green robes atop a saddled jumping horse,
with custom metal stands
15 in. (38.1 cm.) wide (the widest)

\$15,000-25,000

PROVENANCE:

Acquired from Zen Oriental Art Gallery, Brussels, prior to 2000.





35

35
**A CHINESE PAINTED RED POTTERY
MODEL OF A SADDLED HORSE**

TANG DYNASTY (618-907)

The saddled horse standing four-square
16 in. (40.6 cm.) high

\$1,500-2,000

PROVENANCE:

Acquired from Sally Sirkin Interior Design, 8 May
1998.

36
**A CHINESE PAINTED POTTERY FIGURE
OF A COURT LADY**

TANG DYNASTY (618-907)

The figure modeled standing in voluminous robes
14½ in. (36.8 cm.) high

\$3,000-5,000

PROVENANCE:

Acquired from Michel Cohen, Paris, 6 August
2000.



36

37
**TWO CHINESE PAINTED POTTERY
FIGURES OF STANDING MUSICIANS**

TANG DYNASTY (618-907)

Each figure in long robes with elaborate up-do
holding different instruments
10¾ in. (27.2 cm.) high (the taller)

\$2,000-3,000

PROVENANCE:

Acquired from Michel Cohen, Paris, 16 June 1998.



37

38

**A CHINESE PAINTED GREY POTTERY
FIGURE OF AN ARCHER ON HORSEBACK**
HAN DYNASTY (206 BC - 220 AD)

The figure painted in red and black robes atop a
saddled horse standing four-square
11¼ in. (28.5 cm.) long

\$6,000-8,000

PROVENANCE:

Acquired from The Chinese Porcelain Co., New
York, 12 February 1999.



38

39

**TWO CHINESE PAINTED RED POTTERY
EQUESTRIAN GROUPS**
TANG DYNASTY (618-907)

The first a warrior in lengthy robes and elaborate
helmet atop a horse standing four-square; the
second a musician with a drum atop a horse
standing four-square

16½ in. (42 cm.) high, the warrior

12¾ in. (32.4 cm.) high, the musician

\$4,000-6,000

PROVENANCE:

Acquired from Michel Cohen, Paris, 18 March 1999
(the warrior).

Acquired from Sally Sirkin Interior Design,
California, 8 May 1998 (the musician).



39

40

**A CHINESE PAINTED POTTERY FIGURE
OF AN OFFICIAL**
TANG DYNASTY (618-907)

The tall official dressed in lengthy robes with his
arms crossed in front
22¾ in. (58 cm.) high

\$1,500-2,500

PROVENANCE:

Acquired from Michel Cohen, Paris, 6 August
2000.



40



■41

A PAIR OF LOUIS XVI GRAY-PAINTED FAUTEUILS

BY HENRI JACOB, CIRCA 1780, THE UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

Each with a rectangular back, padded arms and seat with loose cushion covered in embroidered café au lait silk, with beaded-carved frame on fluted tapering legs, stamped *H. Jacob*

\$8,000-12,000

PROVENANCE:

Acquired from Segoura, Paris.

Henri Jacob, *maitre* in 1779.



■43

A NORTH EUROPEAN GILTWOOD CONSOLE TABLE

POSSIBLY 18TH/19TH CENTURY

With brèche violette marble top of broken D-shaped outline above entrelac-carved frieze hung with laurel swags and angled scrolling uprights, with tapering fluted supports and stretchers with central urn, the back with paper label inscribed in ink *11/8125* 33½ in. (85 cm.) high, 62 in. (157.5 cm.) wide, 25½ in. (65 cm.) deep

\$8,000-12,000

PROVENANCE:

(Possibly) one of a pair sold Cornette de Saint Cyr, Drouot, Paris, 25 September 1991, lot 100. Supplied by Peter Marino Architect, New York.

■42

A LATE LOUIS XIV GILTWOOD MIRROR

CIRCA 1715

The arched cresting with central female bust flanked by classical urns with mirrored borders, the corners with strapwork 96 in. (244 cm.) high, 49 in. (124.5 cm.) wide

\$25,000-40,000

■44

A PAIR OF LOUIS XVI GILTWOOD CHAISES

ATTRIBUTED TO GEORGES JACOB, CIRCA 1775, THE UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

Each with tapering back and bowed seat with ribbon and beaded-carved frame on fluted tapering legs, the back and seat covered in embroidered cream silk

\$4,000-6,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

Georges Jacob, *maitre* in 1765.

Although unstamped, these elegant *chaises* are likely to be the work of Georges Jacob, one of the most accomplished *menuisiers* of the Louis XVI period, as the distinctively scooped interior of the seat-rails is a particular leitmotif of his *oeuvre*.



42

45



44

43

45

ARISTIDE MAILLOL (1861-1944)

Petite Flore nue

signed with monogram (on the top of the base); numbered and inscribed with foundry mark '3/6 A. BINGEN et COSTENOBLE Fondateur Paris.' (on the back of the base)

bronze with brown patina

Height: 25½ in. (64.6 cm.)

Conceived in 1907; this bronze version cast by 1913

\$120,000-180,000

PROVENANCE:

Dina Vierny, Paris.

Jeffrey H. Loria & Co., New York (acquired from the above, 2002).

Acquired from the above by the present owner, January 2003.

LITERATURE:

W. George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, pp. 146 and 246 (another cast illustrated, p. 166).

Petite Flore nue is Maillol's sensual tribute to Flora, the ancient Roman goddess of spring and flowers. Conceived in 1907, this work foreshadows the large *Flore* from 1911, commissioned by Ivan Abramovich Morosov as part of a group of figures to represent the four seasons. *Flore* stands unmoving, yet graceful and dignified. As the depiction of female perfection, she demonstrates Maillol's refined, sumptuous vision of nature. According to Linda K. Kramer, "Flora nevertheless contains something of a young woman from Banyuls. Her head is based on that of young girl Maillol saw on the street, which he modeled in clay as she passed by" (*Aristide Maillol: Pioneer of Modern Sculpture*, Ph.D. Diss., New York University, 2000, p. 157). *Flore* is an example of Maillol's efforts to fuse earthly sensuality with the formal stylistic motifs of the ancient world and his Mediterranean heritage. Representing the natural world, springtime, regeneration and fecundity, Flora was a favorite allegorical subject for many artists, who took her to represent the beneficence of creativity. Maillol envisioned in her attributes a conception of woman as the very embodiment of nature in its totality.

During this period, Maillol was greatly influenced by Paul Gauguin, who had recently exhibited his carvings from his Oceanic journeys and who introduced Maillol to the expressive power inherent in working directly with original materials. With the exception of Maillol, most of his generation of

artists, including Charles Despiau and Emile-Antoine Bourdelle, had worked as assistants to Auguste Rodin and had adopted various academic transfer techniques popular with Western sculptors in preference to direct carving. Maillol, however, considered himself a craftsman and, as such, saw no distinction between art and craft. Thus there was no discontinuity between artist and medium nor a distinction between the conception and execution.

John Rewald has observed that "To celebrate the human body, particularly the feminine body, seems to have been Maillol's only aim. He did this in a style from which all grandiloquence is absent, a style almost earthbound and grave. The absence of movement, however, is compensated by a tenderness and charm distinctively his own; and while all agitation is foreign to his art, there is in his work, especially in his small statuettes, such quiet grace and such warm feeling that they never appear inanimate. He has achieved a peculiar balance between a firmness of forms which appear eternal and a sensitivity of expression—even sensuousness—which seems forever quivering and alive" (exh. cat., *Aristide Maillol*, Rosenberg & Co., New York, 1958, pp. 6-7).

The late Dina Vierny confirmed the authenticity of this work.



A PAIR OF LOUIS XVI GILT WALNUT CHAISES

THE FRAMES ATTRIBUTED TO JEAN-BAPTISTE-CLAUDE SENE, THE CARVING TO ALEXANDRE REGNIER, CIRCA 1790, POSSIBLY ORIGINALLY CONCEIVED WITH UPHOLSTERED CREST-RAILS. THE UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

Each with rectangular back carved with entrelacs raised of fluted legs headed with rosettes

\$30,000-50,000

PROVENANCE:

Possibly supplied as part of a large suite of *mobilier* including 30 chaises and four *voyeuses* between 13 October and 6 December 1790 to Louis XVI for the Salon des Jeux at the Château de Compiègne.

Acquired from Segoura, Paris.

LITERATURE:

P. Verlet, *Le Mobilier Royal Français*, Paris, 1955, vol. II, pp. 161-3, cat. 40, fig. XLIII

B. Pallot, *Furniture Collections in the Louvre*, Dijon, 1993, vol. II, pp. 180-1, cat. 65

D. Meyer, *Versailles: Furniture of the Royal Palace*, Dijon, 2002, pp. 172-5, cat. 44

These beautifully carved chaises follow the model of one of the last great suites of *mobilier* ordered by the *Garde-Meuble de la Couronne* for the use of the King, for his Games Room or *Salon des Jeux* in the château de Compiègne. The suite was ordered on 17 March 1790, well after the outset of the revolution, at a time when the Government was planning to move outside the tumult of Paris, with the Assembly to be installed in Soissons and the Royal family at Compiègne. The suite originally consisted of thirty chaises (10 *à carreaux*’, 20 *’garnies en plein*’), six fauteuils, two bergères, two tabourets and four *voyeuses à genoux*. Of the surviving examples twenty four of the chaises and all of the fauteuils and bergères are in Versailles (where it is divided between the King’s library, the King’s Cabinet and his bedroom at the Petit Trianon), while one chaise is in the Louvre, which bears the label inscribed *’pour le service du Roy à Compiègne / no.1’*.

The suite is unusually well recorded in the archives of the *Garde-Meuble de la Couronne*.

The first order of 17 March is fascinating as it details not only the placement of the suite within the *Salon des Jeux* (the fauteuils and bergères were to be placed either side of the fireplace, with the chaises presumably placed throughout the room as needed) but also the specific upholstery with which the suite would be covered, a Chinese silk already held in storage *’de Pekin à grands arbres et terrasses’* which would create *’un tres agréable effet’*:

Service de Compiègne. Le 17 Mars 1790. No. 1- Devis de dépense pour l’appartement du Roi au Chateau de Compiègne.

Sallon du jeu du Roy.

Pièce à meuble neuf, les meubles qui y seroient cy devant étant employé suivant le devis apartment de Madame et Cabinet de Monsieur.

Le billard qui est dans ce salon peut être placé dans la pièces des buffets ou ils doivent être, il n’a posé icy que pour les petits voyages.

Le meuble faire doit être de trois pièces de tapisserie...6 parties de rideaux...6 parties de portières. La pièces étant tres grande, on propose de mettre un rang de fauteuils et bergères aux deux côtés de la cheminée, le reste seroit tout chaises.

Savoir:

2 bergères à carreaux et 2 tabourets de pieds

6 fauteuils meublansid.,

10 chaises à carreaux,

20 chaises garnies en plein,

4 voyeuses à genouil

1 paravent à bois couvert

2 écrans en ébénisterie, le Roi s’en servant partout

It seems that the fire screens described at the end of the order were not in the end supplied, as they are not mentioned in the individual craftsmen’s bills for the suite, which are also remarkably detailed.

On 1 May the *menuisier* Jean-Baptiste-Claude Sené charged 18 *livres* for creating the frames for the two bergères, 54 *livres* for the six fauteuils, 210 *livres* for the thirty chaises, 8 *livres* for the two *tabourets à pieds* and 28 *livres* for the four *voyeuses à genouil* for a total of 318 *livres*.

On the same date the carver Alexandre Regnier charged a total of 810 *livres* for the carving of the thirty chaises, which he describes in minute detail:

Pour le Salon du Jeu du Roy. – Fait la sculpture de trente chaises, les dossiers sont orné de deux ornements, scavoir des perles enfilées et des parties longue cordé et sur les faces des antrelas a fleures de linas (sic) et bande creuse, meme entrelas et feuilles d’eaux aux assemblages, les pieds sont orné de perles enfilées et muguet dans les canelure envelopé par en haut par des feuilles de lorier et un tors d’olive et une rosace en soleil sur l’angle qu’il a fallit arondire...

The gilder Chaise (aptly named!) charged the considerable sum of 2088 *livres* for gilding twenty nine of the *chaises* at a cost of 72 *livres* for each chaise and an additional 72 *livres* each for the four *voyeuses*, 132 *livres* for each of the bergères, 96 *livres* for each of the fauteuils and 36 *livres* for each of the tabourets.

Chaise only gilded 29 of the chaises, while the more celebrated *doreur* Chatard gilded just one chaise for which he charged 88 *livres*, which was evidently deemed too expensive.

The incredible specialization of the French guild system is revealed through the fact that two separate craftsmen were paid for the supply of horsehair, webbing and nails for the upholstery, Le Dreux and Santerre, while the Chinese silk was found to be too narrow for the suite, so additional borders needed to be painted, for which the *peintre en étoffe* Vincent charged 600 *livres*, with an additional 24 *livres* for touching up the background of the silk for the ten *chaises ’à carreaux’*. The thirty *chaises* were delivered between 13 October and 6 December 1790, but although the whole suite was subsequently installed at Compiègne, it was sadly never used by the King, who, apart from the one ill-fated attempt to escape, never left Paris again. The last record of the suite, before it was presumably dispersed in the Revolutionary sales, is in an inventory of Compiègne drawn up in November 1791, where the Chinese silk upholstery was still regarded as its most significant attribute as the description begins *’Un meuble de Pekin fond blanc, dessin à arbres, fleurs, fruits oiseaux des Indes et terrasse...’*

THE VOYEUSES FROM THE SUITE?

The chaises offered here duplicate the exquisitely refined carving of the surviving examples of the suite, but with a couple of variations: the height of our chaises is lower than the surviving *chaises* in Versailles and the Louvre (87 cm as opposed to 90 or 91 cm), the profile of the backs is more square, the back legs are at a pronounced angle (much more so than the *chaises* at Versailles), and the top of the back legs on the sides feature a rosette in a square panel rather than a *mille raies* ornament in a rectangular panel, as is the case on the Louvre and Versailles examples.

It seems clear that the suite was not added to with further, possibly variant examples after its first delivery, as it was effectively never used and the same number of chairs was listed in the 1791 inventory, leaving us with two possible explanations for these differences. Were these chaises created for another, as yet undocumented order, or are they in fact two from the four *’voyeuses à genouil’* listed in the delivery, of which no surviving examples are known? This theory could be supported by the fact that the legs on our chaises are unusually short, and distinctively angled back legs are a feature of *voyeuses* which were designed to be kneeled on with one’s arms resting on the crest-rail, and this gives the back legs greater stability. The possibility that they were also originally conceived with an upholstered crest-rail (the normal design for a *voyeuse* particularly the type described as *’a genouil’*) could be supported by the absence of pegs where the uprights meet the crest-rail, a joint which would normally be pegged in the 18th century. It is also fascinating to note that in the suite of *mobilier* supplied by Jacob to the Salon des Jeux of the château de Saint-Cloud in 1787-1788, the *chaises* (which were of virtually the same design as those in the Compiègne suite) had *mille raies* rectangular panels at the top of the back legs, whereas the *voyeuses* had rosettes in a square panel, indicating how variations could occur within the same suite depending on the specific function of the individual type of chair, thus strengthening the possibility that the chaises offered here could indeed have been two of the missing *voyeuses* from the Compiègne suite (see P. Verlet, *Le Mobilier Royal Français*, Paris, 1994, vol. III. p. 243 for the Saint-Cloud *voyeuses*).

A ROYAL MODEL



■47

ANDRÉ DUBREUIL (B. 1951)

UNIQUE PAIR OF COMMODES, CIRCA 2001

steel, etched and patinated copper, marble

33½ in. (85.1 cm) high; 59 in. (149.7 cm) wide; 23½ in. (59.7 cm) deep (each)

\$120,000-180,000

PROVENANCE:

Galerie Mougín, Paris

Supplied by Peter Marino Architect, New York, 2001.

LITERATURE:

J-L. Gaillemín, *André Dubreuil: Poet of Iron*, Paris, 2016, p. 173, fig. 221 for the present lot illustrated

Christie's would like to thank Galerie Mougín for their assistance in cataloguing this lot.

As a seamless artist, designer and craftsman in the 21st century, André Dubreuil is in a class by himself, but he stands shoulder to shoulder with the long history of decorative artists over the last 300 years. The versatility of Dubreuil's creations is rooted in its distillation and reflection of so many cultural influences, ranging from Japanese enamels and French 18th century furniture to Art Nouveau and Post-Modernism. Starting as an antique dealer and decorative painter in his early career, Dubreuil befriended Tom Dixon and Mark Brazier-Jones who formed a loose collective of expressive metal artisans. Dubreuil's original aesthetic was one of linear expression in salvaged metal rods developed into works that focused on volume and surface decoration more akin to his design heroes Jacques-Émile Ruhlmann and Gilbert Poillerat. With this new freedom, the artist's work became more of a reflection and interpretation of the world than idiosyncratic personal taste. Historical references to furniture precedents alongside a contemporary approach that breaks free of national boundaries, the works are universal and express a "formal anarchy" or a cultural collage. Beyond the overall appearance of Dubreuil's art, technique and artisanal skill is paramount to the understanding of the designs, which reveal themselves slowly over time. Few works emerge from the studio each year due to the creative approach to each work and the highly skilled production. Ornament and patina are rendered in hand-enameled and etched copper and iron; wrought materials live alongside polished and embellished surfaces culminating in masterpieces by one of the most unique visionaries in the field of contemporary design. The two exceptional pair of commodes presented in this sale are directly commissioned from the artist and display the richness and versatility of André Dubreuil.





■48

A PAIR OF LOUIS XVI ORMOLU-MOUNTED, PEWTER AND LACQUERED TOLE-INLAID EBONY AND EBONIZED TABLES DE CAFE

BY ADAM WEISWEILER AND PROBABLY SUPPLIED BY DOMINIQUE DAGUERRE, CIRCA 1785

Each with a rectangular-inset *granito rosso* top above a frieze inset with Japanese style *tôle peinte* panels, each with a spring-loaded frieze drawer on faceted tapering legs and toupie feet, joined by X-stretchers, each stamped A. WEISWEILER, each with partial French transit labels to the underside 33 in. (84 cm.) high, 22¾ in. (58 cm.) wide, 14¾ in. (37.5 cm.) deep (each)

\$400,000-600,000

PROVENANCE:

Betty Deutsch de la Meurthe (1887-1943), according to Segoura invoice. Thence by descent to Alec Weisweiler (1913-2005), according to Segoura invoice. Acquired from Segoura, Paris.

LITERATURE:

P. Kjellberg, *Le Mobilier Français au XVIIIe Siècle*, Paris, 1989, p. 912.

Adam Weisweiler, *maître* in 1778.

These exquisite and refined tables, with their richly decorated tole friezes imitating Japanese lacquer offset by the subtle pewter and ebony tapered legs, epitomize the understated but precious taste of the last years of the *ancien régime*. They are also apparently unique in the *oeuvre* of Adam Weisweiler, one of the most accomplished cabinet-makers of this period.

Weisweiler's work is characterized by superb quality craftsmanship, both in terms of the materials used (his pieces always display the choicest cuts of timber) and in the cabinet-work which shows extreme precision, along with an ineffable sense of proportion and balance, so perfectly displayed in these tables. The combination of ebony and pewter, along with complex, pierced interlaced stretchers, is also typical of his work.

THE MODEL

These tables are part of a distinctive group by Weisweiler, often conceived as pairs and known as *tables de café*. Other examples include:

- a pair formerly in the Stroganov Collection, subsequently confiscated and sold at auction on behalf of the Soviet Government, Lepke, Berlin, 12-13 May 1931, lots 185-6 (now in the Musée Nissim de Camondo, Paris)
- a pair formerly in the collection of Count Potocki, Lancut, and subsequently in the collection of Mrs. Charles Wrightsman, until sold Christie's, New York, 30 October 1993, lot 402 (\$288,500)
- a single example sold Sotheby's, Paris, 30 November 2011, lot 78 (€318,750)
- a single example sold Sotheby's, London, 6 November 2012, lot 102 (£181,250)

The pair of tables offered here are the only examples to feature panels of *tôle* imitating Japanese lacquer, all the others having slender ebony friezes.



THE USE OF TOLE

Weisweiler, along with a select group of his *confrères*, would for special commissions incorporate panels of precious Japanese lacquer. However this was an extremely scarce resource, and tole subtly painted in imitation of lacquer was also sometimes employed by him, for instance on a console desserte with very similarly decorated frieze featuring Japanese heraldic 'mons', sold from the collection of Dr. Alexandre Benchoufi, Sotheby's, New York, 9 November 2006, lot 31, or on a secretaire formerly in the collection of the Parisian Rothschilds, offered Christie's, London, 2 December 1997, lot 93.

The technique for lacquering *tôle* was introduced in Paris in the 1760s. Sieur Gosse, who styled himself a 'master painter, sculptor and lacquerer' obtained a *Privilège* in 1767 to manufacture lacquered *tôle*, which he advertised as a method which would protect iron from rust and be resistant to fire and acids (see J. Whitehead, *The French Interior in the Eighteenth Century*, London, 1992, pp.192-3). Other examples in this rare group of furniture to incorporate *tôle* in imitation of Japanese lacquer include a cylinder bureau by Claude-Charles Saunier, formerly in the Earl of Rosebery's collection, sold Sotheby's, London, 24 November 1978, lot 184, and a celebrated suite by Pierre Macret of two commodes and an encoignure, reputedly used by Marie-Antoinette at Compiègne.

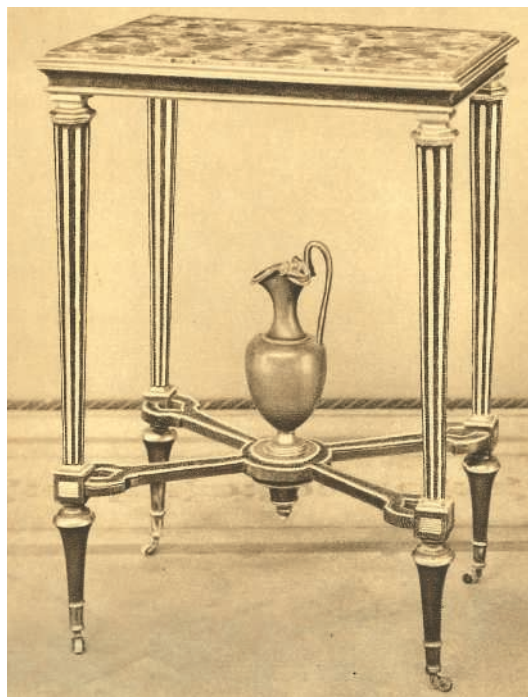


WEISWEILER AND DAGUERRE

Weisweiler's work is indelibly linked to the most innovative and fashionable *marchand-mercier* and tastemaker of the era, Dominique Daguerre, whose dazzling clientele not only included all the titled nobility of Paris and several members of the royal family including Marie-Antoinette, but the royal courts of Vienna, St. Petersburg, Naples and England, where the Prince of Wales became perhaps his single-most important client. It is likely therefore that the pair of *tables de café* referred to above in the collection of the Counts Potocki had originally been sold to Lancut by this innovative and entrepreneurial dealer, who really defined the taste of his era.

THE 20TH CENTURY PROVENANCE

When sold by Segoura, he stated that these tables had formerly been in the collection of Alex Weisweiler, scion of a wealthy Jewish family who with his wife Francine was part of the dazzling post-war set in the South of France, based in their celebrated Villa Santo Sospir in Cap Ferrat. They hired fashionable and influential tastemaker Madeleine Castaing to decorate the interiors of the villa, and their glittering social circle included Pablo Picasso, Pierre Cardin, Marlene Dietrich, Marie-Laure de Noailles and Jean Cocteau, a frequent guest at the villa who famously covered the wall of the villa with drawings which he called his 'tattoos'. Francine was also an early patron of Yves Saint Laurent. The Segoura invoice also indicated that the tables had also been in the collection of the Deutsch de la Meurthe, a wealthy family of French industrialists, which would suggest that Alex Weisweiler had inherited the tables from his mother Betty, whose father Henri Deutsch de la Meurthe was an oil magnate and one of the early supporters of aviation.



One of the related pair of *tables de café* formerly in the Stroganov Collection now in the Musée Nissim de Camondo, Paris



■49

A PAIR OF CLUB CHAIRS

MODERN

Each upholstered in cotton

\$2,000-3,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.



49

■50

A PAIR OF CLUB CHAIRS

MODERN

Each upholstered in cotton

\$2,000-3,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.



50



■51

**AN ITALIAN ORMOLU AND SCAGLIOLA SURTOUT DE TABLE,
MOUNTED AS A TABLE**

CIRCA 1800, THE BASE OF A LATER DATE

The inset scagliola top with geometric design and scrolling borders with stylized swans and masks on spiral fluted legs joined by stretchers, the frieze with swags

28 in. (71.5 cm.) high, 37¼ in. (94.5 cm.) wide, 20¼ in. (51.5 cm.) deep

\$15,000-25,000

PROVENANCE:

With Steinitz, Paris.

Ann and Gordon Getty, San Francisco, acquired from the above in 1988, and subsequently sold privately.

Acquired from Steinitz, Paris.



■52

A PAIR OF COMPOSITE LAMPS
MODERN

Each with parchment shades
29 in. (73.7 cm.) high (each; excluding shade)

\$2,000-3,000

PROVENANCE:
Supplied by Peter Marino Architect, New York.

■53

A PAIR OF COMPOSITE LAMPS
MODERN

Each with parchment shades
29 in. (73.7 cm.) high (each; excluding shade)

\$2,000-3,000

PROVENANCE:
Supplied by Peter Marino Architect, New York.

■54

**A PAIR OF PATINATED BRONZE, GLASS
AND MARBLE TWO-TIER SIDE TABLES**
MODERN

Each rectangular, the upper-tier glass and lower-
tier marble
34½ in. (86.7 cm.) high, 84 in. (213.4 cm.) wide, 16¾
in. (42.6 cm.) deep (each)

\$3,000-5,000

PROVENANCE:
Supplied by Peter Marino Architect, New York.





■55

A PAIR OF RESTAURATION ORMOLU, PATINATED BRONZE AND ALABASTRO BIANCO THREE-BRANCH CANDELABRA
CIRCA 1820-40

Each in the form of an ovoid vase with entwined snake handles issuing candle branches in the form of lily sprays, on a leaf-cast socle and square base 42 in. (107 cm.) high (each)

\$40,000-60,000

PROVENANCE:

Acquired from Steinitz, Paris.

This elegant pair of alabaster candelabra, with striking snake handles and realistic lily-form candle branches, exemplifies the taste for hard-stone *objets montés*. A pair of candelabra of this model with an alabaster body is recorded in 1781 in the sale of the collection of the marquis Jean-Baptiste-François Thomas de Pange, lot 95: 'deux vases d'albâtre moderne, ornés d'anses de serpents, entrelacés de cuivre couleur de bronze, garnis de gorges, piédouches

à culots, & surmontés chacun d'une girandole à trois branches figurant des pieds de lys, le tout de bronze richement ciselé, & doré d'or moulu.' In 1796, two pairs of the same model are listed in the sale of the collection of citoyen Gonteau, lots 40 and 41: 'Deux vases en albâtre, à anses de serpent en bronze couleur antique, ils sont garnis de piédouche, socle & gorges, & portent des branches de lys, formant girandoles à trois branches en bronze doré; hauteur totale 40 pouces...Deux autres pareilles, de formes & de grandeur'. For an example of a pair with Sèvres *bleu nouveau* porcelain, see P. Kjellberg, *Objets Montés*, Paris, 2000, p. 168. A similar porcelain example, without the fruiting garland, is in the Victoria and Albert Museum, London, Jones Collection 982A-1882, see H. Ottomeyer, P. Proschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, vol. I, p. 259, fig. 4.7.12. This late eighteenth century model continued to be much admired during the 1800s and it was first revived during the Bourbon Restoration when the present lot was manufactured. Having alabaster bodies, these candelabra are particularly faithful recreations of eighteenth-century models.

■56

DAVID LINLEY (B. 1961)

PAIR OF COMMODES, CIRCA 2001

sycamore, ebony

each impressed *LINLEY*

31½ x 48 x 25 in. (79.7 x 121.9 x 63.5 cm.) (each)

\$8,000-12,000





■57

INGRID DONAT (B. 1957)

'BANQUETTE AUX CARYATIDES' SETTEE, 2002

cast by Blanchet-Landowski Foundry, Paris

patinated bronze, hand-stitched fabric upholstery

number 2 from an edition of 8

impressed with artist's cipher *2/8 Landowski Foundry 2002*

36½ in. (92.7 cm) high; 51 in. (129.6 cm) deep; 24½ in. (62.3 cm) wide

\$30,000-50,000

PROVENANCE:

Supplied by Peter Marino Architect, New York, 2002.

LITERATURE:

A. Bony, *Ingrid Donat*, Paris, 2016, p. 19



■58

INGRID DONAT (B. 1957)

'BANQUETTE AUX CARYATIDES' SETTEE, 2002

cast by Blanchet-Landowski Foundry, Paris

patinated bronze, hand-stitched fabric upholstery

number 1 from an edition of 8

impressed with artist's cipher 1/8 *Landowski Foundry 2002*

36½ in. (92.7 cm) high; 51 in. (129.6 cm) deep; 24½ in. (62.3 cm) wide

\$30,000-50,000

PROVENANCE:

Supplied by Peter Marino Architect, New York, 2002.

LITERATURE:

A. Bony, *Ingrid Donat*, Paris, 2016, p. 19





■59

ANDRÉ DUBREUIL (B. 1951)

UNIQUE PAIR OF COMMODES, CIRCA 2001

steel, etched and patinated copper, marble

33½ in. (85.1 cm) high; 59 in. (149.7 cm) wide; 23½ in. (59.7 cm) deep (each)

\$120,000-180,000

PROVENANCE:

Galerie Mougín, Paris

Supplied by Peter Marino Architect, New York, 2001.

LITERATURE:

J-L. Gaillemín, *André Dubreuil: Poet of Iron*, Paris, 2016, p. 176, fig. 235 for the present lot illustrated

Christie's would like to thank Galerie Mougín for their assistance in cataloging this lot.



■60

**A LATE LOUIS XV ORMOLU-MOUNTED EBONY BUREAU PLAT
CIRCA 1770 AND EXTENSIVELY ALTERED IN THE EARLY 20TH
CENTURY**

The rectangular leather-lined top with outset corners above three frieze drawers mounted with quills and ribbons, the ends with slides, the reverse with scientific instruments, the legs in the form of bound spears, stamped twice *P ROUSSEL JME*

31¼ in. (79.5 cm.) high, 51¼ in. (130.5 cm.) wide, 27¾ in. (70.5 cm.) deep

\$30,000-50,000

PROVENANCE:

With Arnold Seligmann, Paris, circa 1928.

Anonymous sale; Sotheby's, Monaco, 21-22 May 1978, lot 133.

Acquired from Rosenberg & Stiebel, New York.

EXHIBITED:

Révolution Française, Bibliothèque Nationale, Paris, January - March 1928, no. 883

LITERATURE:

P. Roland-Marcel, *et. al.*, *Révolution Française*, exh. cat., Paris, 1928, no. 883.

Pierre Roussel, *maître* in 1745.

In 1928 this bureau plat was featured in the exhibition entitled *Révolution Française* held at one of the most prestigious cultural institutions of France; the Bibliothèque Nationale in Paris. Investigating various aspects of the French Revolution, the curators must have chosen to include the present desk, which was lent by the leading art gallery Arnold Seligmann & Co., as its distinct ribbon-tied fasces-form legs had strong ties with revolutionary iconography. Already used in the Louis XIV period alongside with various trophies of war, fasces were fully embraced as a decorative motif during the reign of Louis XV. One of their most notable uses is on the *boiserie* of the Café Militaire in Paris. Designed around 1762 by Claude-Nicolas Ledoux and now installed at the Musée Carnavalet, this interior is decorated with fasces-carved pilasters. An example of the use of this design element complete with axes during the last years of the *ancien régime* can be seen in a commode from 1788 by Guillaume Benneman, now in the J. Paul Getty Museum (Inv. n. 78.Da.361). A table with similar legs that may have been made for the Comte de Provence and now in the *Assemblée Nationale* is illustrated P. Verlet, *et. al.*, *French Cabinetmakers of the Eighteenth Century*, New York, 1963, p. 312, fig. 1 and 3. The present bureau's legs are closely related to the famous *commode à vantaux* by Benneman and Joseph Stöckel, who used arrows tied with ribbons in a fasces-like fashion to accentuate the corners of the piece delivered for Marie-Antoinette at the Château de Fontainebleau. The post-revolution regime had a particularly strong affinity for the fasces motif as it was the symbol of power and authority in ancient Rome, and used it extensively in various media from printed pamphlets to furniture. A somber post-revolution use of this design element is evident on a commode from circa 1795 and now in the Musée Carnavalet (Inv. n. MB202). Similarly to the present desk, on the Carnavalet example the fasces are ebonized and the ribbons are executed in ormolu.





■61

**TWO PARCHMENT-VENEERED AND STAINED STRAW
BEDSIDE TABLES**

MODERN

Together with a pair of parchment-veneered lamps

24 in. (61 cm.) high, 42 in. (106.7 cm.) wide, 20% in. (52.4 cm.) deep (the larger)

24 in. (61 cm.) high, 30 in. (76.5 cm.) wide, 20% in. (52.4 cm.) deep (the smaller)

\$3,000-5,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■62

**A PAIR OF CONSULAT ORMOLU, PATINATED BRONZE AND
ROUGE GRIOTTE MARBLE FIVE-LIGHT CANDELABRA**

POSSIBLY BY CLAUDE GALLE, CIRCA 1800, THE ARMS LATER

Each in the form of a classically draped lady supporting a central classical urn issuing snake and palmette-wrapped scrolling arms suspended from swans, the square pedestal with classical friezes

40 in. (102 cm.) high (each)

\$30,000-50,000

PROVENANCE:

Acquired from Maurice Segoura, Paris.

A pair of Empire ormolu, patinated bronze and rouge griotte marble candelabra of the same design concept and with very similar ormolu-inset marble base in the Collection of Lily and Edmund J. Safra was sold Sotheby's, New York, 18-21 October 2011, lot 741 (\$98,500).





■63

A PAIR OF THREE-SEAT SOFAS

MODERN

Each upholstered in cut plush and stenciled with metallic paint, with four loose cushions

97 in. (246.4 cm.) wide (each)

\$5,000-8,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■64

A PAIR OF RUSSIAN ORMOLU AND PATINATED BRONZE THREE-BRANCH CANDELABRA

CIRCA 1810

Each with a central winged classical female holding a smoking perfume burner flanked by putti holding aloft scrolling branches with birds and cockerels, the base supported by winged griffins flanking a central eagle

30½ in. (77.5 cm.) high, 13½ in. (34.5 cm) wide (each)

\$60,000-100,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.

A pair of candelabra of this model, but with further candle branches issuing from the head of the female figure, was sold Collection of Carlos de Beistegui, Chateau de Groussay; Sotheby's, Paris, 2 June 1999, vol. I, lot 224 (FF 576,440). The Beistegui pair and the present lot also relate to an ormolu and patinated bronze *brûle-parfum* in the Wildenstein Collection, sold Christie's, London, 14-15 December 2005, lot 73 (£198,400), and to a pair of candelabra sold in the abovementioned Beistegui sale, vol. I, lot 232 (FF 421,225). The particularly elaborate and ambitious design of the highly sculptural and complex base of these works suggest that they were conceived by a leading *bronzier* of the early nineteenth century. In fact, a pair of incense burners of the above model is in the Hermitage Museum (inv. nos. E1585-6) and may well have formed part of the Parisian purchases of Paul I of Russia. Undoubtedly, the Tsar of Russian only acquired objects of the highest quality and from the best sources; from craftsmen capable of designing and executing such grand models. *Bronziers* with this type of talent include Pierre-Philippe Thomire and Claude Galle. In fact, a *brûle-parfum* with similarly complex base by Galle is in the Victoria & Albert Museum, see H. Ottomeyer, P. Pröschel, *et al.*, *Vergoldete Bronzen*, vol. I, Munich, 1986, p. 363, fig.5.12.5.





■65

A PAIR OF CONSULAT ORMOLU-MOUNTED AND BRASS-INLAID EBONY MEUBLES D'APPUI

BY ETIENNE LEVASSEUR, CIRCA 1800

Each with later white-veined marble top above a door with oval laurel wreath and patera medallion, enclosing four drawers flanked by uprights with Bacchic masks, the sides with rosettes on leaf-cast feet, the back of each with the oval printed paper label of the Rijksmuseum, Amsterdam, the top of each with paper shipping labels *POTTIER EMBALLEUR / 45 Rue Kléber - St.-Ouen (Seine)* with handwritten ink inscription *Exposition d'Amsterdam* and with printed numbers 102 and 103, one with inscription *Coln Long Drawing Room*
38¼ in. (97.5 cm.) high, 30¼ in. (77 cm.) wide, 18½ in. (47 cm.) deep (each)

\$300,000-500,000

PROVENANCE:

With Fabre, Paris, circa 1936.
Charles de Bestegui, Château de Groussay; Sotheby's/Poulain de Fur, 2 June 1999, lot 383.
Acquired from Segoura, Paris.

EXHIBITED:

Rijksmuseum, Amsterdam, 1936

LITERATURE:

Catalogus van de Tentoonstelling van Oude Kunst uit het Bezit van den Internationalen Handel, exh. cat., Amsterdam, 1936, p. 73, no. 323.

Etienne Levasseur, *maitre* in 1767.

THE ATTRIBUTION

This strikingly elegant pair of *meubles d'appui* relates to a number of cabinets stamped by Levasseur. The form itself, fitted with either drawers or a door, is found in Levasseur's *oeuvre* most often inlaid with Boulle type marquetry. More subtly decorated versions, such as the present lot, are rather rare. Being trained by members of the Boulle dynasty, Levasseur was a master of Boulle marquetry, a skill that was highly sought after by collectors of the 1770s and 80s, when the field of decorative arts in France was characterized by a revived interest in the Louis XIV style. An example of such piece by Levasseur from the Champalimaud Collection was sold Christie's, London, 6-7 July 2005, lot 125 (£859,200). The Champalimaud *meubles d'appui* share the same rosettes above the legs, and similar base and frame mounts to the central door. Another pair of similar cabinets by Levasseur and formerly in the collection of Boni de Castellane and Anna Gould, was sold Christie's, Paris, 7 March 2017, lot 132 (€818,500) is even more closely related to the present lot as it is fitted, in addition to the rosettes above the feet, with a central oval ormolu mount, rosettes to the sides and its front pilasters are centered by ormolu devices similarly to the this pair. A pair decorated in Japanese lacquer and fitted with the same base mount and pilasters in the Jaime Ortiz-Patiño Collection sold Sotheby's, New York, 20 May 1992, lot 85 (\$1,705,000). Other related works by Levasseur are a pair of cabinets from the Grog Bequest to the Musée du Louvre (OA 10473 & 10474), and a commode supplied to the Comte d'Artois at the Temple, now at Versailles (VMB 14367). The pair of cabinets that shares the most similarities with the present pair is that in the collection of the Duke of Wellington at Stratfield Saye, Berkshire, see F.J.B. Watson, 'The Great Duke's Taste For French Furniture', *Apollo*, vol CII, July 1975, p.47, fig. 8. Both pairs feature a central ormolu-framed reserve, side rosettes, comparable base mounts, rosettes

THE GROUSSAY LEVASSEUR CABINETS



above the feet, ormolu mount-centered and brass-inlaid pilasters, basically identical acanthus-cast ormolu feet, and very similar pilaster capitals, which help us date the present pair. The style in which these capitals were conceived is distinctly post-Revolution and it foreshadows the Empire taste that aimed to faithfully recreate ancient forms and patterns with a sense of monumentality and grandeur. The presence of these proto-Empire mounts helps us date these cabinets to circa 1800. The date could also explain the lack of Boulle marquetry, which makes this lot rare in Levasseur's pre-Restoration *oeuvre*. With the Revolution re-drawing the political landscape of France, and later the entirety of Europe, artists and craftsmen were to abandon references to the Sun King and the *ancien régime*. Furthermore, the supply of material, recycled or newly-sourced, needed to execute intricate Boulle marquetry must have been dwindling during the Revolutionary years. Levasseur was to re-invent well-established forms not only to overcome a restricted supply of certain materials but also to appeal to a new clientele with a new, revolutionized, aesthetic.

ETIENNE LEVASSEUR

Etienne Levasseur learned his craft with the sons of André-Charles Boulle, probably from A-C. Boulle the younger (1685-1745) or Charles-Joseph Boulle (d. 1754) and by 1765 was established as a privileged craftsman in the faubourg Saint-Antoine at a shop known as 'Au Cadran bleu.' Levasseur was received *maître-ébéniste* on 2 April 1767 and could count amongst his most important patrons the King's aunts, *Mesdames Adélaïde* and *Victoire* at Bellevue, as well as rich collectors, such as the *fermier-général* Mulot de Pressigny. Etienne Levasseur (*père*) does not appear to have continued working after the Revolution and died in 1798. Both his son and grandson however followed in his footsteps, perpetuating his specialization in Boulle marquetry furniture well into the 1820s and continuing to use his stamp. Pierre-Etienne married a daughter of Roger van der Cruse, *dit* Lacroix but was never received *maître*, most probably as a result of the Revolution. The latter, known as Levasseur the Younger, is recorded as having placed an advertisement in the *Bazar Parisien* in 1822 where he described himself as perhaps the only *ébéniste* making and repairing Boulle furniture in all of Paris.

CHARLES DE BEISTEGUI

Charles de Beistegui (d.1970), the legendary *bon vivant*, bought the 19th century château de Groussay in 1939. The heir to a Mexican silver fortune, Beistegui had a flair for the theatrical and in collaboration with the Cuban-born architect Emilio Terry (1890-1969), and his assistant Michel de Bros designed elaborately themed rooms and garden follies in grand neoclassical style.



One of the pair of related cabinets by Levasseur in the collection of the Duke of Wellington at Stratfield Saye. ©Stratfield Saye Preservation Trust



The cabinets *in situ* at the Château de Groussay in an interior watercolor by Alexander Serebriakov.



■66

PETER MARINO (B. 1949)

CENTER TABLE, 1999

Egyptian alabaster, bronze

29¾ in. (75.5 cm) high; 44 in. (111.7 cm) diameter of top

\$10,000-15,000

PROVENANCE:

Supplied by Peter Marino Architect, New York, 2001.

■67

JOHN CAGE (AMERICAN, 1912-1992)

Medicine drawings, 1991

handmade paper with various herbs

14 x 12 in. (35.6 x 30.5 cm.) (each)

Executed in 1991.

\$40,000-60,000

PROVENANCE:

Acquired from James Cohan Gallery, New York.







■68

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE THREE-BRANCH CANDELABRA

CIRCA 1885

Each in the form of a classical lady holding aloft a cornucopia issuing the three scrolling arms and sprays of flowers, the lady standing on clouds on a circular pedestal inset with *vert de mer* marble on a square base with engine turning
41 in. (104.5 cm.) high (each)

\$10,000-20,000

PROVENANCE:

Acquired from Maurice Segoura, Paris.

■69

A PAIR OF ITALIAN GILTWOOD MIRRORS ONE LATE 18TH CENTURY, THE OTHER OF A LATER DATE

Each with arched divided mirrorplate with pierced scrolling foliate cresting with a central love trophy, the sides with scrolling capitals, the base with finials in the form of classical urns

83 in. (211 cm.) high, 41¼ in. (106 cm.) wide (each)

\$20,000-30,000

PROVENANCE:

The 18th century example acquired from Ariane Dandois, Paris.

■70

A PAIR OF ITALIAN GRAY-PAINTED AND PARCEL-GILT CONSOLE TABLES
19TH CENTURY

Each with brèche violette marble top, of broken D-shaped outline above a frieze carved with flower-filled entrelacs and a central lion mask within a laurel wreath on spiral-fluted tapering legs, joined by stretchers with central classical urn, slight differences in construction, one with the inscription *17 Soc DEARCIN* to the back, the other stamped numerous times *De AR CIN* and with the address of the Palazzo Altieri in Rome
39½ in. (100.5 cm.) high, 67¼ in. (171 cm.) wide, 21½ in. (55 cm.) deep (each)

\$10,000-20,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.

69 (one of a pair)

70 (one of a pair)





71

■71

ORIEL HARWOOD (B. 1961)

MIRROR, MODERN

gilt and ebonized wood
50 x 32½ in. (127 x 82.6 cm.)

\$2,500-3,500

■72

A STAINED WOOD AND COMPOSITE SIDE CABINET

MODERN

With a pair of carved cabinet doors enclosing shelves
35¼ in. (89.5 cm.) high, 54 in. (137.2 cm.) wide, 21 in. (53.3 cm.)
deep

\$3,000-5,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.



72

■73

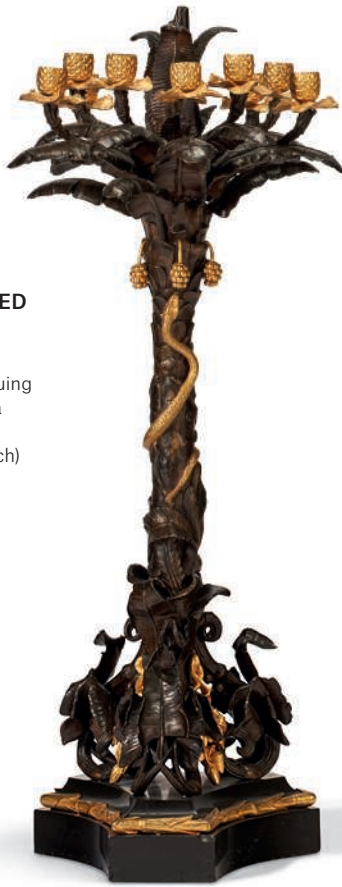
**A PAIR OF FRENCH ORMOLU AND PATINATED
BRONZE TEN-LIGHT CANDELABRA**
MID-19TH CENTURY

Each modeled as a palm tree with coiled serpent, issuing frond-form candle arms with pineapple sconces, on a black marble tripartite base
35¼ in. (89.5 cm.) high, 14 in. (35.5 cm.) diameter (each)

\$8,000-12,000

PROVENANCE:

Château de Wannegem-Lede, Belgium, according to Dandois invoice.
Acquired from Ariane Dandois, Paris.



73



74

■74

ORIEL HARWOOD (B. 1961)
SET OF FIVE CANDELABRA, MODERN

gilt and painted wood
22 in. (55.9 cm.) high (each)

\$2,000-3,000

■75

A LOUIS XVI ORMOLU-MOUNTED AND PEWTER-INLAID EBONY CONSOLE TABLE

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

Of broken D-shaped outline, with inset Spanish brocatelle marble top, on faceted tapering supports joined by interlaced stretchers on toupie feet and with a central pinecone finial

37¾ in. (96 cm.) high, 47½ in. (120.5 cm.) wide, 21¾ in. (55.5 cm.) deep

\$200,000-400,000

PROVENANCE:

Charles de Bestegui, Château de Groussay; Sotheby's/Poulain le Fur, 2 June 1999, lot 242.

Acquired from Benjamin Steinitz, Paris.

Adam Weisweiler, *maître* in 1778.

This beautiful console is of almost breathtaking simplicity and with a daring geometric complexity, its six legs intersecting with the dizzying interlacing lines of the stretcher, while a subtle three-tone effect is created by the ebony ground, the gold of the gilt-bronzes and the silver tone of the pewter-inlaid simulated fluting of the uprights, which seem to float in mid-air.

THE ATTRIBUTION

Although unsigned, it can really only be by one cabinet-maker, the supremely talented German-born *ébéniste* Adam Weisweiler, whose *oeuvre* epitomized the most sophisticated and refined work of the end of the *ancien régime*.

The use of ebony combined with pewter inlay and distinctively interlaced stretcher seen on this console are specific leitmotifs of his work (for a series of pieces by Weisweiler with similar stretchers, see P. Lemonnier, *Weisweiler*, Paris, 1983, pp. 116-118). His *oeuvre* is also characterized by superb quality craftsmanship, both in terms of the materials used (his pieces always display the choicest cuts of timber) and in the cabinet-work which shows extreme precision, along with an ineffable sense of proportion and balance, so perfectly reflected in this table.

DOMINIQUE DAGUERRE

Weisweiler's work is indelibly linked to the most innovative and fashionable *marchand-mercier* and tastemaker of the era, Dominique Daguerre, whose dazzling clientele not only included all the titled nobility of Paris and several members of the royal family including Marie-Antoinette, but the royal courts of Vienna, St. Petersburg, Naples and England, where the Prince of Wales became perhaps his single-most important client. Daguerre had moved his business to London following the French revolution and sold a significant part of his stock at Christie's in 1791. The sale included a related table of less complex design with a specimen marble top as lot 40, described as 'AN EBONY PIER TABLE, the top inlaid with fine and scarce specimens of marble collected in Italy, and richly mounted'. This can be identified with the

THE GROUSSAY WEISWEILER CONSOLE



table sold from the collection of Hubert de Givenchy, Christie's, Monaco, 4 December 1994, lot 87 (FF2,109,000). It is tempting to suggest that the table offered here could be identified with lot 75 in the same sale, described as 'an elegant ebony pier table with marble top, enriched with ormoulu', but unfortunately the description is too vague to be certain. A further related ebony pier table with plain top of *vert de mer* is in the British Royal Collection, in the 1844 Room at Buckingham Palace (see H. Clifford-Smith, *Buckingham Palace, Its Furniture, Decoration & History*, London, 1931, p. 206).

The use of precious richly mottled Spanish brocatelle marble (in this case a panel of remarkable thinness) recurs frequently in pieces commissioned by Daguerre and made by Weisweiler, for instance on a related *table de café* sold Christie's New York, 14-15 June 2016, lot 383 (\$118,750), or on a pietra dura-mounted ebony secretaire sold from the collection of Dalva Brothers, Christie's, New York, 31 October 2020, lot 65 (\$1,134,000), leading to the conclusion that this was a particularly favored marble of this celebrated tastemaker. A further related console by Weisweiler, with similar interlaced stretcher and also with brocatelle marble top, formerly in the celebrated collection of the comte de Flahaut, was sold from a private collection, Christie's, Monaco, 5 December 1992, lot 28 (FF 1,087,800).

CHARLES DE BESTEGUI AND THE CHATEAU DE GROUSSAY

Charles de Beistegui (d.1970), the heir to a Mexican silver fortune, was one of the most celebrated society figures and taste-makers of the 20th century, and was equally famous for his legendary parties (such as the Labia Ball in Venice in 1951) as for the extraordinary interiors he created at his many residences. He bought the château de Groussay (originally built in 1815 for the Duchesse de Charost) in 1939. Beistegui had a flair for the theatrical and in collaboration with the celebrated Cuban-born architect Emilio Terry (1890-1969), and his assistant Michel Desbrosses, designed elaborately themed rooms and garden follies in a grand neoclassical style. The interiors of Groussay were noted for their sophisticated blend of understated neoclassical furniture, often in ebony (see also lot 65 in this sale, the pair of cabinets attributed to Levasseur) together with more grandiloquent pieces and contemporary furniture designed by Terry.



The related table by Weisweiler from the collection of Hubert de Givenchy



The Château de Groussay



■76

**A LOUIS XVI STYLE ORMOLU-MOUNTED AND PEWTER-INLAID
EBONY CONSOLE TABLE**

AFTER THE MODEL BY ADAM WEISWEILER AND SUPPLIED BY
STEINITZ, CIRCA 2000

Of broken D-shaped outline, inset with simulated Spanish brocatelle top on
faceted tapering supports joined by interlaced stretchers on toupie feet, with a
central pinecone finial

37¾ in. (96 cm.) high, 47½ in. (121 cm.) wide, 21¾ in. (55.5 cm.) deep

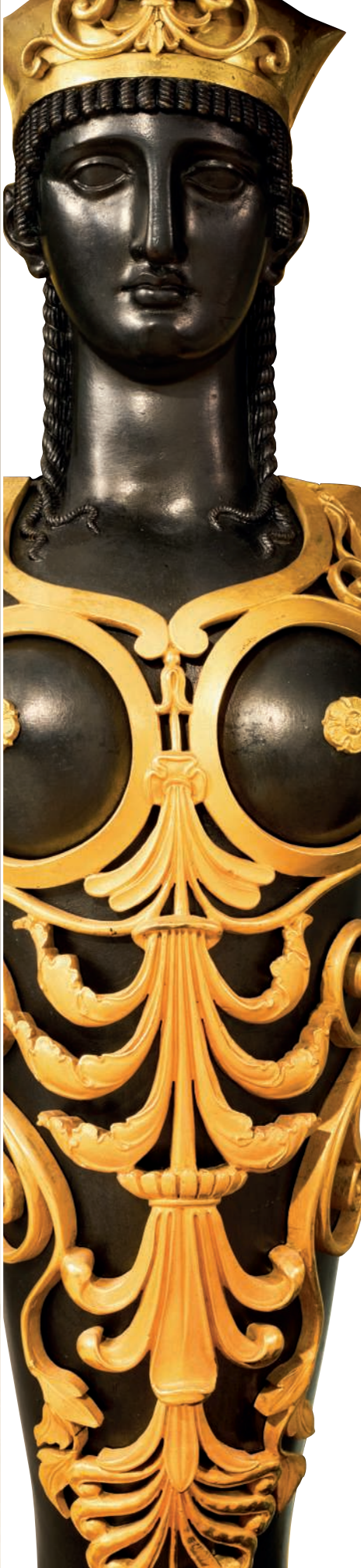
\$20,000-40,000

PROVENANCE:

Acquired from Benjamin Steinitz, Paris.

En suite with the previous lot.





■77

A PAIR OF NORTH EUROPEAN ORMOLU, PATINATED BRONZE, EBONIZED AND GILTWOOD CONSOLE TABLES

EARLY 19TH CENTURY AND LATER

Each with a rectangular black marble top above a frieze with confronting griffins flanked by rosettes on Egyptian monopodia supports and ebonized plinth base with mirrored back 37¼ in. (95 cm.) high, 44 in. (112 cm.) wide, 22¾ in. (58 cm.) deep (each)

\$30,000-50,000

PROVENANCE:

With Kugel, Paris.

Mr. and Mrs. Bernard Camu, Paris, acquired from the above circa 1975.

Acquired by the present owner from Didier Aaron, Paris.

The gilt and patinated bronze uprights of these console tables are inspired by the work of the great *bronzier* Pierre-Philippe Thomire (1751-1843). He created several similar models and an ormolu and patinated bronze-mounted mahogany console table with almost identical figures attributed to him is in the collection of the Hermitage Museum in St. Petersburg (Inv. n. EPR-20).



■78

A PAIR OF THREE-SEAT SOFAS

MODERN

Each upholstered in suede and with six matching throw pillows
98 in. (248.9 cm.) wide (each)

\$4,000-6,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■79

**A PAIR OF NORTH EUROPEAN ORMOLU-MOUNTED GRAY
GRANITE TWO-HANDLED VASES**

LATE 19TH/EARLY 20TH CENTURY

Each of baluster form with fixed domed cover with pinecone finial, the body
with entwined serpent handles and acanthus sheath, on waisted socle and
shaped base

32 in. (81.5 cm.) high, 16 in. (40.5 cm.) wide, 11½ in. (29.2 cm.) deep (each)

\$30,000-50,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.

Snake handles derive from antique decorative vocabulary and can be found on antique Roman marble vases, such as a vase dated second half 2nd century A.D., now in the Metropolitan Museum, New York (acc. num. 2007.31a, b). The revival for such snake handles occurred in Europe in the seventeenth century under the influence of Stefano della Bella (1610-64) who designed vases with snake handles in his *Raccolta di Vasi Diversi*, published circa 1646. Those depicted in the engravings had carved handles that were part of the vase body. Such snake handles appear as bronze mounts in France during the early neoclassical period of the 1760s. One of the first known examples is a porphyry vase with mounts cast and chased by the goldsmith Robert-Joseph Auguste (1723-1805), probably formerly in the collection of Blondel de Gagny, now in the Wallace Collection (F355). The snake motif proved to be very popular and its use continued well into the nineteenth century, often on Louis XVI revival works, such as the present lot.







80

A PAIR OF RUSSIAN ORMOLU-MOUNTED GRAY AND WHITE SCAGLIOLA VASES, MOUNTED AS LAMPS CIRCA 1900

Each with scrolling arms terminating in bearded satyr mask on turned socle and square base with stiff leaves 23 in. (58.5 cm.) high (each; excluding fitment)

\$8,000-12,000

81

KYOHEI FUJITA (1921-2004) SET OF THREE 'KAZARIBAKO' ORNAMENTAL BOXES, 1995-1999

blown glass, gold and silver leaf, silver-plated metal each incised *Kyohei Fujita* together with signed artist's boxes comprising three unique boxes: *Tefuki Kazaribako Ryokusai* (Handblown Decorated Box 'Green Coloring'), 1999 *Tefuki Kazaribako Hagoromo* (Handblown Decorated Box 'A Feathered Robe'), 1999 *Tefuki Kazaribako Midori no Hikari* (Handblown Decorated Box 'Green Light'), 1995 *Ryokusai*: 5½ in. (13.9 cm) high; 5¾ in. (13.6 cm) wide; 3¾ in. (9.8 cm) deep *Midori no Hikari*: 6½ in. (16.5 cm) high; 6½ in. (16.5 cm) wide; 6½ in. (16.5 cm) deep *Hagoromo*: 3¾ in. (9.8 cm) high; 4¾ in. (10.4 cm) wide; 4¾ in. (10.4 cm) deep

\$12,000-18,000

82

OKADA YUJI (B. 1948) SPRING SUNLIGHT (1992) AND ORIGAMI STYLE SQUARE BOX (1993)

each with artist's signature (on underside), each with original wood presentation box with black calligraphy inscriptions and red seal, inventory numbers black *kanshitsu* lacquer, gold *takamaki-e*, and mother-of-pearl inlay *randen* 5¾ in. (14.9 cm.) high, 8¾ in. (20.6 cm.) square (the box) 11¼ in. (28.6 cm.) high (the vase)

\$5,000-8,000

83

A ROMAN MICROMOSAIC-MOUNTED GILT-METAL CASKET SECOND HALF 19TH CENTURY

The hinged cover inset with a panel depicting the doves of Pliny, the interior with red velvet lining 3 in. (7.6 cm.) high, 7 in. (17.1 cm.) wide, 4¾ in. (12 cm.) deep

\$800-1,200

84

TWO FRENCH GILT-METAL MOUNTED CUT-GLASS CASKETS 19TH CENTURY

Each rectangular with hinged cover and gilt borders 4½ in. (11.5 cm.) high, 5½ in. (14 cm.) wide, 3½ in. (9 cm.) deep, the larger 4¾ in. (11.2 cm.) high, 4¾ in. (12 cm.) wide, 3½ in. (9 cm.) deep, the smaller

\$800-1,200

PROVENANCE:

Acquired from Alexander's Antiques, Inc., New York.



82



81



84



83



85

85

■85

A GERMAN ENGRAVED GLASS MIRROR

CIRCA 1720

With elaborately engraved and shaped crest above shaped rectangular mirror

59 in. (150 cm.) high, 20¾ in. (53 cm.) wide

\$5,000-8,000

With its similar cartouche-shaped cresting, entirely glass corpus, and lobed finials, this lot relates to a large engraved glass mirror previously in the collection of Eugène-Philippe de Mérode and subsequently in that of the Earl of Rosebery at Mentmore and attributed to the Spiegelmanufaktur Lohr am Main sold The Exceptional Sale; Christie's, New York, 11 December 2014, lot 42 (\$209,000).

■86

MARK ECKSTRAND (AMERICAN, B. 1954)

A CONTEMPORARY GLASS SCULPTURE

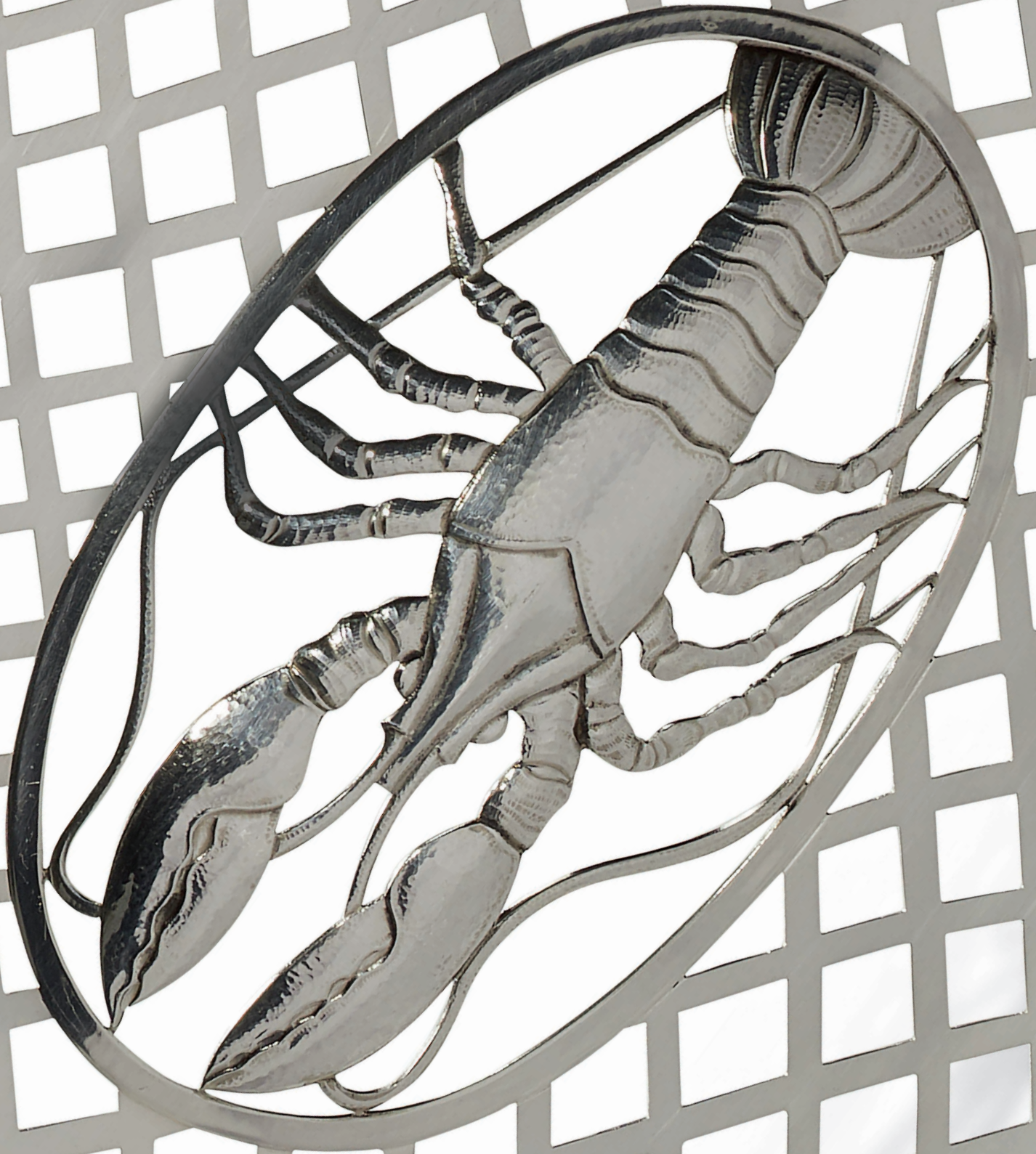
A millefioire paperweight surrounded by frosted glass border with turquoise lip-wrap, *apparently unsigned*

20 in. (50.8 cm.) diameter

\$1,000-1,500



86



87

**A MATCHED PAIR OF DANISH SILVER FISH DISHES, COVERS,
AND MAZARINES, NO. 335C**

MARK OF GEORG JENSEN, COPENHAGEN, ONE 1945-1977, ONE 1992

Designed by Johan Rhode in 1919, the elongated oval platters with partly fluted borders and shell-shaped handles, the high domed covers with figural finials fully modeled as a pair of swimming fish flanking a ring supported on shells and pendent grapes and surrounded by radiating flutes forming a rippled wake, both with removable mazarines pierced with netting, the centers with convex oval reserves, one pierced and chased with a lobster, the other with a fish and sea urchin shell, both with small shell-form handles, *marked on insides of covers and undersides of mazarines and dishes and with designer mark for Johan Rhode, one mazarine apparently unmarked* 29½ in. (75 cm.) long, over handles 430 oz. 10 dwt. (13,388 gr.)

\$150,000-250,000

LITERATURE:

David Taylor and Jason Laskey, *Georg Jensen: Holloware, the Silver Fund Collection*, London, 2003, p. 147 (one of this model).

Born in 1856 in the Danish town of Randers, Johan Rhode began his artistic career as a painter, graphic artist, and designer, achieving success by the late 1880's with exhibitions in Denmark and Germany. Rhode's initial collaboration with Jensen was in 1905 when he commissioned Jensen to execute his design for a tea service. Following the success of this collaboration, Rhode became a permanent designer for the Jensen silversmithy in 1907, creating simple modern works that emphasized form and line in contrast to Georg Jensen's more exuberantly decorated designs. While Jensen and Rhode were the lead designers in the early years of the firm, the success of this collaboration opened the door for new designers and styles in the future.

An example of this model was shown in the exhibition *Georg Jensen, Scandinavian Design for Living* at The Art Institute of Chicago in 2018, and is illustrated in the accompanying publication, pages 58-60. Single examples with a lobster mazarine sold Christie's, New York, 23 October 2008, lot 38, and from the Rowler Collection at Christie's, New York, 19 January 2005, lot 220. Single examples with a fish mazarine sold at Christie's, New York, 17 May 2011, lot 42, and 19 May 2010, lot 46.





■88

A GILT-BRONZE AND GLASS LOW TABLE

MODERN

With a rectangular top
17½ in. (43.5 cm.) high, 76 in. (193 cm.) wide, 47⅞ in. (121.6 cm.) deep

\$3,000-5,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■89

A PAIR OF RUSSIAN ORMOLU-MOUNTED CUT-GLASS VASES

THE VASES ATTRIBUTED TO THE IMPERIAL ST. PETERSBURG GLASS FACTORY AND POSSIBLY AFTER A DESIGN BY IVAN IVANOV, THE MOUNTS POSSIBLY BY PIERRE-PHILIPPE THOMIRE, CIRCA 1820

Each with Bacchic masks, on turned socle and leaf-cast base
18¾ in. (48 cm.) high

\$20,000-30,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.

Finely faceted glassware from the Imperial Glass Factory was unrivalled in quality during the early nineteenth century and known as 'Russian Stone' for its mirror-like polish and rainbow color when lit. Specializing in unique objects to decorate palace interiors, the Imperial Glass Factory was the eminent producer of glass at the epicenter of production in St. Petersburg. A virtually identical example to the present lot, from the Imperial collections, is preserved at the Hermitage and illustrated in N. Thon, *et. al.*, *St. Petersburg um 1800*, Exh. cat., Recklinghausen, 1990, p. 398, cat. no. 344. The present model is likely based on a design by Ivan Ivanov who was director of the Imperial Glass Factory between 1815 and 1848 and responsible for most of the designs for colored glass or crystal pieces executed for the Imperial family. The factory is recorded to have said that "Ivanov makes drawings of items chiefly made for presentation to the emperor; his items are marked by the fineness of form and deserve every praise," see T. Malinina, *Russian Glass of the 17th-20th Centuries*, The Corning Museum of Glass, New York, 1990, p. 32.

The fine ormolu mounts appear to be of French origin and are possibly by the celebrated Parisian *bronzier* Pierre-Philippe Thomire (1751-1843). Compare the handles to a vase by Thomire illustrated in *Decorative Bronzes of Pierre-Phillipe Thomire*, Exhibition Catalogue, The Hermitage, 1984, p. 30, no. 32. It is likely that the Imperial Glass Factory would have sourced ormolu of this quality from France; encouraged by the absence of Russian import duties on French bronzes at the time. Vases of this model were sold Christie's, New York, 26 October 2001, lot 300 (\$82,500) and Christie's, London, 9 December 2010, lot 202 (£55,250).





■90

A FRENCH ORMOLU AND POLISHED STEEL CENTER TABLE
LATE 19TH/ 20TH CENTURY

With associated inset rectangular *verde antico* marble top above a frieze with flower-filled entrelacs and on incurved supports with eagle masks and hoof feet, joined by a baluster stretcher

36½ in. (93 cm.) high, 59¼ in. (150.5 cm.) wide, 30½ in. (77.5 cm.) deep

\$50,000-100,000

PROVENANCE:

Private European Collection.
Acquired from Maurice Segoura, Paris.

With its precious combination of polished steel and ormolu, this spectacular table is of almost the same design as an 18th century example sold from the collection of Hubert de Givenchy; Christie's, Monaco, 4 December 1993, lot 92, formerly in the collection of the comtes de Tournon-Simiane at the château de Montmelas and subsequently in the collection of the Selgmann family, a celebrated dealing dynasty. Very few pieces of furniture made of polished steel have survived from the 18th century, both because it was considered a novelty at the time and the preserve of the *communauté des maîtres serruriers*, but also because the material was difficult and complicated to work effectively, ruling out any form of mass production thereby greatly increasing the costs of manufacture. Among the few surviving examples of furniture from this period is a group of console tables of an earlier neo-classical design attributed to the little known *serrurier* (or locksmith) Pierre Deumier, who proclaimed himself in a 1767 advertisement '*serrurier du Roi*'. This group, all consoles and of an earlier neo-classical design includes one in the Hermitage Museum, St. Petersburg; one in Marble House, Newport, Rhode Island (together with a later copy); and a pair sold from a Rothschild Collection; Christie's, London, 4 July 2019, lot 30. The use of steel in combination with gilt-bronze was also a leitmotif of the arms manufactory based in Tula, south of Moscow which also produced finely wrought decorative objects, but only rarely very full scale pieces of furniture.





■91

**A PAIR OF CONSULAT ORMOLU AND PATINATED BRONZE
THREE-LIGHT CANDELABRA**

CIRCA 1800

Each in the form of a classically draped female, one holding apples, the candle arms in the form of entwined snakes, on cylindrical platform
31 in. (79 cm.) high (each)

\$30,000-50,000

Similarly to lots 55, 79 and 109 in this sale, with their use of snake motif, these candelabra are a testament of the inventiveness of the *bronziers* of the eighteenth and nineteenth centuries. In ancient times, snakes symbolized earth and were associated with chthonian powers, and the Greeks and Romans regarded them as guardians of sacred places and tombs. Because of this association, it is particularly fitting that candelabra branches would be cast in snake forms to provide light in the darkness of the underworld.



■92

A LOUIS XVI WHITE-PAINTED AND PARCEL-GILT CANAPE
ATTRIBUTED TO LOUIS-MADELEINE PLUVINET, CIRCA 1780, THE
UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

The outscrolled ends covered in watered champagne silk and with leaf-carved and beaded surround, with outscrolling ends with fluted uprights on fluted tapering legs

39 in. (99.5 cm.) high, 100 in. (254 cm.) long, 29 in. (74 cm.) deep

\$15,000-25,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

Louis-Madeleine Pluvinet, *maître* in 1773.

■93

A SET OF SIX LOUIS XVI GRAY-PAINTED AND PARCEL-GILT FAUTEUILS

BY LOUIS-MADELEINE PLUVINET, CIRCA 1780, THE UPHOLSTERY
SUPPLIED BY PETER MARINO ARCHITECT

Each with an arched back with fluted uprights, the padded back, arms and seat covered in patterned champagne silk on fluted tapering legs, inscribed variously *DORMITORIO* and *PRIME RESTRADO*, five stamped indistinctly *PLUVINET*

\$30,000-50,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

Louis-Madeleine Pluvinet, *maître* in 1773.



93

92



94

94
A FRENCH PATINATED, SILVERED AND PARCEL-GILT BRONZE VASE

THE DESIGN ATTRIBUTED TO EMILE REIBER, BY CHRISTOFFLE & CIE., PARIS, CIRCA 1882

In the Chinese taste, the ovoid vase with mast handles, cast in *bas-relief* with geometric motifs, the foot engraved 'CHRISTOFFLE & CIE', the underside stamped '1167179'

9½ in. (24.1 cm) high; 8 in. (20.3 cm) wide

\$3,000-5,000

PROVENANCE:

Acquired from Historical Design, New York, 2008.

LITERATURE:

Henri Bouilhet, *150 Ans D'Orfèvrerie*, Paris, 1981, p. 162.

This vase relates to a large compendium of Emile Reiber's drawings of Chinese and Japanese works from the extensive collection of Henri Cernuschi, the Italian-born financier who amassed over 5,000 objects during his travels abroad between 1871 and 1873. Upon his return, the collection was shown in the *Exposition Orientaliste* at the Palais de l'Industrie. The exhibition resonated deeply with Paris's burgeoning artist community and Emile Reiber, then the Director of Christoffle, spent many days drawing the works of art. Reiber published his drawings in 1877 in *Propagande artistique du Musée-Reiber, Le Premier volume des Albums-Reiber, bibliothèque portative des arts du dessin*. The emergence of the 'japonisme' movement had started in the 1860s with the import of Japanese works of art following the Meiji restoration. Their exceptional quality led Lucien Falize, another advocate of the Far East, to describe Reiber as the 'father of Japonism'.

Christie's is grateful to Anne Gros, curator of the Christoffle Collection, for her assistance in dating this vase.



95

■ **95**
ANDRÉ ARBUS (1903-1969)
LAMP, MODERN

bronze, brass lampshade
 signed with initials AA, and numbered 11/50
 28 in. (71.1 cm.) high, including shade

\$2,000-3,000



96

■96

**A SWEDISH ORMOLU AND PORPHYRY
THREE-BRANCH BOUILLOTTE LAMP**
FIRST HALF 19TH CENTURY

In the form of three female caryatids issuing leaf-cast arms on a circular base, with an adjustable tôle shade, the central upright possibly replaced 27 in. (69 cm) high, 13¾ in. (35 cm) diameter (the shade)

\$5,000-8,000



97

■97

JUAREZ MACHADO (BRAZILIAN, B. 1941)

Poetesse gauche

signed, inscribed, stamped with foundry mark and dated 'J. MACHADO / EA IV/IV / Landowski Fondeur 1999' (on back of proper left leg) bronze with greenish brown patina 13¾ in. (34.9 cm.) high

This work is number four of four from the artist proof.

Executed in 1999.

\$500-700



98

■98

ANTONIO SIRTORI (ITALIAN, B. 1937)

A seated female nude 'Donata'

signed, inscribed and dated 'Antonio Sirtori / R.d.A 98' (on the back of seat), numbered '34/100' (on back left chair leg) bronze with dark brown patina 13 in. (33 cm.) high

This work is number thirty-four from an edition of one hundred.

Executed in 1998.

\$500-700



99

■ 99

**A PAIR OF NORTH EUROPEAN
ORMOLU AND PATINATED BRONZE
CANDLESTICKS**

CIRCA 1800

Each with spiral-fluted stem and three caryatid
uprights on hoof feet
9¾ in. (25 cm.) high (each)

\$3,000-5,000

■ 100

**A PAIR OF CHARLES X ORMOLU AND
PATINATED BRONZE FOUR-BRANCH
CANDELABRA**

CIRCA 1825

In the form of a boy and a girl holding aloft scrolling
arms on leaf-cast baluster base
24 in. (61 cm.) high (each)

\$4,000-6,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.



100

■101

A MIXED-METAL MEDIA CABINET

MODERN

The interior fitted with a television stand and five drawers
73 in. (185.4 cm.) high, 45 in. (114 cm.) wide, 26 $\frac{3}{4}$ in. (68 cm.) deep

\$5,000-8,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.





102

102
A JAPANESE TWO-PANEL FLOOR SCREEN
 EDO PERIOD, 18TH CENTURY

The screen depicting a blooming plum tree near a rocky outcrop, ink, color and gold leaf on paper, with signature *Sotatsu Hokkyo* and seal *Taiseiken*
 62 in. (157.5 cm.) high; 34¼ in. (87 cm.) wide, each panel

\$10,000-15,000

PROVENANCE:
 Acquired from Ariane Dandois, Paris, 24 June 1998.



103

103
A JAPANESE TWO-PANEL FLOOR SCREEN
 EDO PERIOD, 18TH/19TH CENTURY

The screen depicting three egrets and an anchored boat in a pond, ink, color and gold leaf on paper
 59 in. (150 cm.) high; 32¾ in. (83.2 cm.) wide

\$2,000-3,000

PROVENANCE:
 Acquired from Ariane Dandois, Paris.



104

104
A PAIR OF CHINESE EXPORT GILT AND BROWN LACQUER TWO-TIER SIDE TABLES
 LATE QING DYNASTY, LATE 19TH/EARLY 20TH CENTURY

Each on later stands
 25½ in. (63.8 cm.) high, 22⅞ in. (58.1 cm.) wide, 9⅞ in. (25.1 cm.) deep (each)

\$1,500-2,000

PROVENANCE:
 Supplied by Peter Marino Architect, New York.

■105

**A PAIR OF JAPANESE EXPORT GILT AND BLACK LACQUER
PORCELAIN VASES ON GILT AND BLACK LACQUER WOOD
STANDS**

MEIJI PERIOD (1868-1912)

The large vases gilt decorated with shaped panels enclosing mythical beasts to one side, the reverse with chrysanthemum blossoms, all on a key fret and *mon* ground, with applied white-glazed lion head handles, on gilt and black lacquered wood stepped octagonal stands with applied blue and white porcelain plaques, atop pierced drum form stands and circular waisted bases of conforming decoration

61¼ in. (157 cm.) high, overall (each)

\$8,000-12,000

PROVENANCE:

Supplied by Peter Marino Architect, New York, 29 March 2002.



■106

A LATE LOUIS XV ORMOLU-MOUNTED EBONY AND JAPANESE LACQUER COMMODE

BY JOSEPH BAUMHAUER, CIRCA 1765-70

The rectangular top with incurved sides with white veined marble top above ten variously arranged Japanese lacquer drawers, the sides with cupboard doors, the interior veneered in bois satiné and amaranth on angled bracket feet, the angles with acanthus and fluting, stamped *JOSEPH*
35½ in. (90.5 cm.) high, 58 in. (147.5 cm.) wide, 23½ in. (60 cm.) deep

\$300,000-500,000

PROVENANCE:

Marie-Julie-Camphile-Berthe de Béhague (1868-1940), according to Segoura invoice.
Acquired from Maurice Segoura, Paris.

LITERATURE:

T. Wolfesperges, *Le Meuble Français en Laque au XVIIIe Siècle*, Paris, 1999, p. 83, no. 62.

Joseph Baumhauer, known as Joseph, *ébeniste privilégié du Roi* circa 1749.

This majestic commode of sweeping form and with sumptuous gilt-bronze mounts, ingeniously incorporates the central drawers and inner structure from a precious 17th century Japanese lacquer cabinet. It is part of a select and luxurious group of commodes by Joseph featuring Japanese lacquer, which was the most costly and sought after type of lacquer among enlightened connoisseurs in the 18th century.

RELATED EXAMPLES

The commodes by Joseph which relate most closely to this example are:

- an example with Vitruvian scroll frieze formerly in the collection of the Earls of Warwick, Warwick Castle, and now in a private collection (illustrated in A. Pradère, *Les Ébénistes Français de Louis XIV à la Revolution*, Paris, 1989, p. 241, fig. 247)
- a simpler example sold from the Espirito Santo collection; Christie's, London, 12 December 1996, lot 126
- an example in a private collection, closely related to the Warwick commode but with straight rather than out-curving sides
- a further example, still owned by the family to whom it was supplied, described in an inventory in 1783 as: '*Une autre commode à dix tiroirs deux panneaux de côté le tout de laque noir à paysages orné de moulures dorés d'ormolu avec un dessus de marbre portor 880 livres*' and probably that illustrated in *Connaissance des Arts*, 1967, p. 70 (also cited Pradère *op. cit.*, p. 244, cat. 15)

THE TASTE FOR LACQUER

The ingenious and luxurious use of Chinese and Japanese lacquer to decorate pieces of Parisian furniture was the result of the inventiveness of the luxury taste-makers of Paris, the *marchand-merciers*, who had a monopoly on importing luxury goods such as lacquer and porcelain from Asia and responded with extraordinary imaginativeness to the passion for chinoiserie among collectors throughout the 18th century.

The *marchand* Hébert possessed: '*Une petite commode de 3 pieds 4 pouces de long garnie de 10 tiroirs de vernis de la Chine 120 livres*' in his shop as early as 1724, while on the 16 May 1750 Lazare Duvaux delivered to Madame de Pompadour: '*Une commode composée de tiroirs d'ancien lacque garnie de bronze*



(detail of sides)



doré d'ormolu avec le marbre d'Antin, 864 livres, which is probably the commode subsequently recorded at Saint Ouen in 1764. Likewise, Darnault commissioned BVRB's talents to execute a similar commode which is now in the Louvre (Musée du Louvre, OA 11 745).

Finally, in the 1775 inventory taken following the death of the wife of the prolific *marchand* Racinel de la Planche, who specialised in lacquer, there is recorded: '*Un corps de commode à 10 tiroirs de laque noir et or, le corps plaqué en ébène et cannelures avec cadres et anneaux de bronze doré son dessus de marbre portor 360 livres*'. All of these examples must have paralleled the form of the commode offered here.

JOSEPH BAUMHAUER

Of German origin, Joseph Baumhauer was one of the most accomplished and innovative cabinet-makers of the 1750s and 1760s, whose *oeuvre* reached a level of refinement few of his *confrères* could rival. He married in Paris in 1747 and was appointed *ébéniste privilégié du Roi* around 1749. Established in the rue du faubourg Saint Antoine at the sign of the '*Boule Blanche*', it seems that his *oeuvre* was commissioned exclusively by *marchands-merciers*. Indeed Hébert, Heceguerre, Duvaux, Julliot, Héricourt, Darnault and Poirier are all known to have employed him. He was deeply involved in the revolutionary and avant garde furniture in the new *goût grec* style which emerged in the late 1750s, and it was he who supplied the ground-breaking suite of furniture to Ange Laurent Lalive de Jully in 1757, including the extraordinary center table, offered as lot 111 in this sale.

His mounts are of the most refined quality of casting and chasing, with a consistent suppleness and subtlety, leading to the possibility that he retained his own *bronzier* in his workshop. Indeed certain bronzes frequently recur in his *oeuvre*, for instance the delicate acanthus volute angle mounts on this commode are closely related to those on perhaps his greatest masterpiece, the commode with Japanese lacquer supplied through the *marchand-mercier* Simon-Philippe Poirier to the Marquis de Marigny, Madame de Pompadour's brother, in 1766 (illustrated in Pradère *op. cit.*, pp. 236-7, fig. 240) and such *chutes* also feature on the suite of furniture supplied to the marquis de Biron, also through Poirier, circa 1770-1775 and now in the Louvre (Pradère *op.cit.*, p. 238, figs. 241-2).

THE PROVENANCE

When sold by Segoura, the provenance of this commode was given as the Comtesse de Béhague. This is likely to refer to the celebrated collector, philanthropist and *saloniste* Marie-Julie-Pamphile-Berthe de Béhague, (1868-1940), who in 1887 married Charles, marquis de Ganay. Their glittering array of residences included an *hôtel* at 9, Avenue de l'Alma (now the Avenue George V), which they commissioned from the architect Ernest Sanson from 1896-1898, and the Château de Courances, whose park she restored to its former glory, including the addition of an Anglo-Japanese garden. Her sister Martine-Marie-Pol de Béhague, comtesse de Béarn (1869-1939), the subject of a forthcoming book, was also an extraordinary and passionate collector, who numbered among her dazzling artistic circle of friends the painter Paul Helleu, the composer Gabriel Fauré and the poets Paul Valéry and Paul Verlaine.



The related commode by Joseph formerly in the collection of the Earls of Warwick, Warwick Castle





■107

A PAIR OF BLACK-PAINTED METAL COFFEE TABLES

MODERN

Each rectangular with stone tops
15¾ in. (40 cm.) high, 37 in. (94 cm.) wide, 22½ in. (56.2 cm.) deep (each)

\$1,000-1,500

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■108

A THREE-SEAT SOFA

MODERN

Upholstered in silk damask, with five metal thread throw cushions
108 in. (274.3 cm.) wide

\$2,000-3,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.





109

■109

A PAIR FRENCH ORMOLU AND PATINATED BRONZE THREE-BRANCH CANDELABRA
19TH CENTURY

Each in the form of a classically draped female, one holding apples, the candle arms in the form of entwined snakes, on a square pedestal with laurel wreaths and ribbon-tied laurel borders

32¾ in. (83.5 cm.) high (each)
\$10,000-15,000

■110

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE SIX-LIGHT CANDELABRA

POSSIBLY NORTH EUROPEAN, 19TH CENTURY

Each in the form of a draped classical female holding aloft the spiral-fluted candlearms, with central flaming finial, on square base with lion's paw feet

39½ in. (100.5 cm.) high (each)

\$8,000-12,000

PROVENANCE:

Aligre Collection.

Acquired from Ariane Dandois, Paris.



110

A LATE LOUIS XV ORMOLU-MOUNTED EBONY CENTER TABLE

BY JOSEPH BAUMHAUER, AFTER A DESIGN BY LOUIS-JOSEPH LE LORRAIN, THE MOUNTS BY PHILIPPE CAFFIERI, CIRCA 1755-1758

With rectangular inset associated portor marble top above Vitruvian scroll frieze on fluted legs headed with acanthus, stamped *JOSEPH*, stenciled twice with 'SC' for the Château de Saint Cloud and inventory number 21554, the ormolu border to marble top probably added in the Restauration period 33½ in. (85 cm.) high; 44½ in. (113 cm.) wide; 24 in. (61 cm.) deep

\$400,000-600,000

PROVENANCE:

Supplied circa 1755-1758 to Ange-Laurent de Lalive de July (1725-1779) for his *appartement* in his family's *hôtel* on the rue saint Honoré. Recorded in 1764 in the *cabinet de peintures* of Lalive de July's *hôtel* on the rue Ménars and subsequently included in his sale; 5 March 1770, lot 271. Charles-Joseph Lenoir Du Breuil (1742-1821), recorded in his *hôtel* on the rue Montmartre in 1787. Confiscated in 1793 and moved in 1797 to the Musée du Louvre. Recorded in 1807 in the salon of Emperor Napoleon's apartment in the Château de Saint Cloud. Sold or gifted from the *Garde-Meuble de la Couronne* in the 1820s. Possibly acquired by Eugène I Schneider (1805-1875) or his son Henri Schneider (1840-1898). Thence by descent to Henri's granddaughter Marie-Zélie Schneider, duchesse de Brissac (1902-1999), and recorded in the family's Paris *hôtel* circa 1965. Wendell Cherry (1935-1991), Louisville, Kentucky and New York. Acquired from Kraemer, Paris.

LITERATURE:

A.-L. Lalive de July, *Catalogue Historique du Cabinet de peinture et sculpture française, de M. de Lalive, Introduceur des Ambassadeurs, honoraire de l'Académie Royale de Peinture*, Paris, 1764.
 L. V. Thiéry, *Guide des amateurs et des étrangers voyageurs à Paris*, 1787.
 S. Eriksen, *Early Neo-Classicism in France*, London, 1974, p. 197
 J.D. Augarde, 'Joseph Baumhauer', *L'Estampille/L'Objet d'Art*, June 1987, p. 27.

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

Philippe Caffiéri, *maître sculpteur* in 1754 and *maître fondeur en terre et sable* in 1755.

This avant garde masterpiece formed part of the most famous and iconic suite of neo-classical furniture created in the 18th century, the fabled ensemble in ebony and gilt-bronze created for the enlightened *amateur* Ange-Laurent de Lalive de July at the astonishingly early date of 1755-1758. Its rigorous, architectural form is inspired by the classical purity of ancient Greece and Rome, with robust columnar legs supporting a dynamic frieze of 'Vitruvian' scrolls. The suite caused a sensation in Paris at a time when the whimsy of the Rococo was still *en vogue* throughout Europe.

THE NEW STYLE

Ange-Laurent de Lalive de July (1725-1779) was part of an enlightened group of passionate connoisseurs, architects and artists who fell under the spell of classical antiquity in the 1750s. The group included other *amateurs* such as the comte de Caylus and Madame Geoffrin, the architects Charles de Wailly, Jean-François de Neufforge and Jean-Laurent Le Geay and designers such as Louis-Joseph Le Lorrain and Jean-Charles Delafosse. They exchanged their new ideas at Jacques-François Blondel's Ecole des Arts in Paris, an energetic counterpart to the more conservative Académie Royale d'Architecture, and also the French Academy in Rome, an inspirational training ground for this new generation of artists and designers. Spurred on by the exciting discoveries at Pompeii and Herculaneum they created a striking new style which was every bit as revolutionary as the rise of modernism in the early 20th century.



Ange-Laurent de Lalive de July c.1759 by Jean-Baptiste Greuze (1725-1805), Samuel H Kress Collection, National Gallery of Art, Washington.

THE JOSEPH LALIVE DE JULLY TABLE
A MASTERPIECE OF THE NEO-CLASSICAL AVANT-GARDE



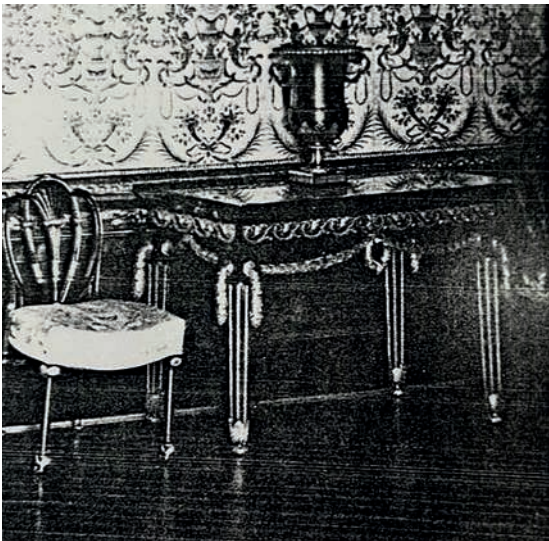




The bureau plat and cartonnier supplied to Lalive de July, now in the Musée Condé, Château de Chantilly



One of four *coquilliers*, originally supplied as one large cabinet, sold from Houghton in 1994.



The table with *verd antique* marble top, recorded in the Royal Palace, Berlin, in the early 20th century, lot 270 in the sale of the collection

THE COMMISSION

Lalive de July was the son of the wealthy *fermier général* Lalive de Bellegarde who was from 1719-20 the *Directeur de la Compagnie Française des Indes Orientales* and left his son a considerable fortune following his death in 1751. Following the tragically early death of his first wife in 1753, Lalive de July remained in the family's *hôtel* on the rue Saint Honoré, where his brother Lalive d'Épinay occupied the *premier étage*, while he had an *appartement* on the *deuxième étage*, which he commissioned the painter and designer Louis-Joseph Le Lorrain to redesign in this revolutionary new 'antique' style. As the engraver Charles-Nicolas Cochin recalled in his memoirs, Le Lorrain 'donna des dessins bien lourds pour tous les ornements de l'appartement de M. de Lalive, amateur riche et qui dessinait un peu. Ils firent d'autant plus de bruit que M. de Caylus les loua avec enthousiasme. De la nous vinrent les guirlandes et les vases' and went on to describe how the room overlooking the street was ornamented with 'médaillons avec chutes de fleurs,... de panneaux en relief de plâtre représentant des vases et ornements'.

Cochin's description encapsulates the ornamental vocabulary of the new 'antique' style, which soon came to be termed the 'goût grec' or 'à la grecque', with its garlands, vases and reliefs, but also with his reference to the enthusiastic reception from comte de Caylus to these interiors and the fact that Lalive de July also 'dessinait un peu', he reveals how much the new style was such a shared enthusiasm among like-minded, passionate connoisseurs.

Louis-Joseph le Lorrain (1714-1759), the painter and designer, was right on the cutting edge of the new 'antique' taste. As was *de rigueur*, he studied at the Academy in Rome, where he stayed for eight years. He returned to Paris steeped in classical antiquity and became a protégé of the influential *amateur* and *saloniste* the comte de Caylus, who recommended him over the painter Oudry to design radically neo-classical wall decorations and furniture for Count Tessin's country house in Sweden as early as 1754. It is conceivable that de Caylus also introduced Le Lorrain to Lalive de July to redecorate his *hôtel* – what is certain is that his immediate and enthusiastic praise gave these groundbreaking interiors instant fame throughout Paris society, leading to a veritable revolution in taste.

THE LALIVE DE JULY SUITE

As with Count Tessin, Le Lorrain not only designed the interiors for Lalive de July, but also furniture, including perhaps the most radically neo-classical suite of furniture ever conceived, which arrived with an absolutely explosive effect in 1750s Paris. The suite is a dramatic interplay of black and gold, with the ebony ground playing off against dramatically sculptural 'antique' bronzes by Philippe Caffiéri, son of the celebrated Rococo *bronzier* Jacques, with monumental laurel swags, lion masks and friezes of 'Vitruvian' scrolls and Greek key. It is more architecture than furniture, and that was the intended effect. The furniture created by the great genius of the Louis XIV era, André-Charles Boulle, with its equally striking use of ebony and sculptural ormolu, was perhaps the initial inspiration, but with a radically different effect, looking to the future as much as being indebted to the past.

The suite included:

- its *pièce de résistance*, a spectacular eight-legged bureau plat and *cartonnier*, now in the Musée Condé, château de Chantilly (acquired by the duc d'Aumale at the Hamilton Palace sale in 1882)
- a *fauteuil de bureau* (present whereabouts unknown)
- the table offered here, originally with porphyry top
- a table with *verd antique* marble top of the same design as this table but longer and narrower and with additional swags (almost certainly recorded in the Royal Palace, Berlin in the early 20th century)
- a *coquiller*, an enormous cabinet to house Lalive's extraordinary collection of shells which was subsequently broken up probably into four separate cabinets which have now been recorded as follows; one sold from the collection of the marquess of Cholmondeley, Houghton, Christie's, London,

8 December 1994, lot 80; one previously in the collection of Emilio Terry, château de Rochecotte, subsequently sold Christie's, London, 7 December 1995, lot 80; two now venerated in mahogany, sold from the collection of Paul Dutasta; Galerie Georges Petit, Paris, 3-4 June 1926, lots 177-8, now in a private collection, France.

Although the exact year of the creation of this extraordinary suite is not recorded, the celebrated portrait of Lalive de Jully by Jean-Baptiste Greuze which was exhibited at the Salon in 1759, depicting him as a veritable new Apollo of the Arts, playing the harp beside the *fauteuil de bureau* and the *bureau plat*, indicates that at least these two items from the suite were in existence by this date. It is also known that Le Lorrain was in contact with Lalive at least as early as 1755 as in that year he exhibited in the *Salon* a picture of Saint Elizabeth, which was intended for the mausoleum of Lalive's first wife, who had died in 1753, therefore a date of 1755-1758 is certainly plausible for at least the *bureau plat*, *fauteuil de bureau* and the two center tables (including the one offered here).

Lalive de Jully remarried in 1762, to Marie-Elisabeth de Nettine sister of the fabulously wealthy court banker Jean-Joseph de Laborde, and soon after acquired the *hôtel* of Président Duret de Mesnières on the corner of the rue Ménars and the rue de Richelieu. He employed the architect Barreau de Chefdeville to create new *à la grecque* interiors for him, and after they were completed in 1764 Lalive published his *Catalogue historique du cabinet de peinture et sculpture française* where he makes it clear how the new style he had helped to create had now spread like wildfire in Paris, while he also confirms Le Lorrain, who had tragically died in Russia in 1759, as the designer of the suite of furniture:

'Ce cabinet est orné de meubles composé dans le style antique, ou, pour me servir du mot dont on abuse si fort actuellement, dans le goût grec ; c'est même depuis l'exécution de ce Cabinet que c'est répandu ce goût d'ouvrages à la grecque....

...Les meubles ont été exécutés sur les desseins de LE LORRAIN [sic]...Cet artiste avoit un goût particulier pour la décoration...

Given that the *coquiller* in its original form was over 20 feet long and therefore more a piece of fitted architecture than a piece of furniture, it is more likely that it was created expressly for Lalive's new *hôtel* circa 1762-4, using Le Lorrain's designs from the 1750s. This seems to be confirmed by the fact that Dezallier d'Argenville, another noted collector of shells, did not mention Lalive's shell collection in the 1757 second edition of his *Traité de Conchylogie* where he described many of the great shell collections of Paris, including those of the duc de Chaulnes and the duc de Sully, nor did he mention the *coquiller* in his description of Lalive's collection in rue Saint Honoré in his *Voyage Pittoresque de Paris* of 1757. However shell-collecting was evidently already a passion of Lalive's by this time, as his sister-in-law madame d'Epinay wrote in 1758 to the comte de Luc: '...Je viens d'acheter le reste du cabinet de M. de Jalabert...tout ce qui est coquillage...naturel pour M. de Jully'- a fascinating insight into the trading of collections between *amateurs* at the time.

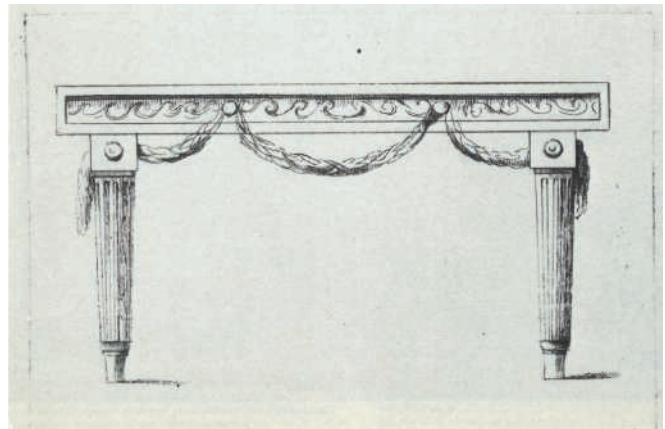
In the main salon of the *hôtel* on rue Ménars was a Boulle *bibliothèque* which Lalive had bought from Lazare Duvaux in 1756, showing like many of his contemporaries a love for Boulle furniture which was so important to the aesthetic of the new style. Indeed close analysis by Christie's of this table has revealed that it is likely that the angle mounts and possibly even the legs are in fact Louis XIV in date and therefore by Boulle himself, as this model of angle mount features frequently on console tables in his *oeuvre*, and then used by Joseph so effectively. This room led into a *cabinet* hung with his collection of Old Masters, with a white marble fireplace with ormolu lion-masks, possibly by Caffiéri and echoing those of the famous *bureau*

plat, alongside which was Augustin Pajou's sculpture 'Allegory of Painting' placed in a niche on a semi-circular pedestal, while above the niche and the entrance door were two further *bas-reliefs* by Pajou, emblematic of painting and sculpture.

POSSIBLE DESIGNS

There exist a number of designs and engravings which clearly relate to this iconic suite of furniture and which also give fascinating insights into this radical stylistic break with the past.

These include drawings of the *fauteuil de bureau*, the *coquiller* (with the addition of a sloping superstructure) and three tables exhibiting many of the characteristics of the table offered here and the *bureau plat* from the suite- massive legs, laurel swags and Greek key and 'Vitruvian' scroll friezes. A group of engravings is in the Victoria and Albert Museum, which Simon Jervis has convincingly argued were drawn by Le Lorrain and engraved by Lalive de Jully himself (see S. Jervis, 'Two Unknown Suites of Early Neo-Classical Designs', *Burlington Magazine*, June 1984, pp. 343-7). The drawings are in an album of designs by the little known J. Houdan in the Boulton Archives in Great Tew (see H. Roberts, 'A postscript to Lalive de Jully's furniture 'à la grecque'', *Burlington Magazine*, May 1989, pp. 350-3), where Roberts suggests that Houdan was copying the Le Lorrain/ Lalive engravings, perhaps to show to other like-minded *cognoscenti*.



Designs for related tables attributed to Louis-Joseph Le Lorrain



None of these drawings or engravings copy exactly any of the furniture as it was eventually produced, but given the extremely experimental nature of this suite of furniture, this is perhaps to be expected- they are in effect the prototypes of this groundbreaking moment in the history of design, a discussion document between the artist and his patron.

SALE OF THE LALIVE DE JULLY COLLECTION

Lalive sadly subsequently suffered from depression and his wife was forced to sell the collection in a sale which lasted over ten days from 5-16 March 1770. The two tables with their *verd antique* and porphyry tops were sold in a special section of the sale devoted to works by Philippe Caffiéri (thus further confirming the attribution of the gilt bronzes) as lots 270 and 271, following the *coquiller*, lot 268, and the bureau with its *fauteuil*, lot 269.

The tables were described as follows:

270- Une table de verd antique de 4 pieds 3 pouces de longueur, sur 20 pouces de largeur, renfermée dans un pied à quatre gaines, ornée de postes [vitruvian scrolls], canaux creux [fluting], feuilles de refends, guirlandes d'olives dorés d'or moulu.

(these measurements equate to 54 in., 137 cm. wide and 21 ¼ in., 54 cm. deep)

271- 'Une table de porphyre de 3 pieds 5 pouces, sur 1 pied 10 pouces de large & un pouce d'épaisseur : il lui est arrivé un accident qui a été bien réparé, elle est posée sur un pied à 4 gaines orné de bronze dorés d'or moulu dans le style de la précédente, sans aucunes guirlandes d'oliviers, ni lauriers.'

(these measurements equate to 43 ½ in., 110.7 cm. wide and 23 ½ in., 59.4 cm. deep, almost exactly the measurements of our table)

It is fascinating to note that the catalogue descriptions specifically detailed the thickness of the porphyry top, which explains the unusually massive construction of the frieze and legs of our table; and the fact that the porphyry

was damaged and repaired, which accounts for why it was subsequently replaced. The cataloguer was careful to note that whereas the first and larger table was further ornamented with garlands, these additional ornaments did not feature on our table. On both tables the legs were given the distinctively architectural description of 'gaines' (or pedestals)- the same term was used to describe the legs of the bureau plat and evidently refers to their unusually powerful proportions.

THE SUBSEQUENT HISTORY OF THE TABLE

Lot 270 was bought by an 'envoyé de Saxe' and evidently remained in the same German royal collection as a table of the same design complete with its swags is recorded in an early 20th century photograph in the Royal Palace in Berlin.

Our table, lot 271, was also marked in the catalogue as being bought by the same 'envoyé de Saxe', but perhaps he had a change of heart as it is subsequently recorded in the collection of the eminent *amateur* Charles-Joseph Lenoir Du Breuil, (1742-1821), one of the most sophisticated collectors of the final years of the *ancien régime*. Born into a family of wealthy financiers, he was the son of Jacques-Joseph Lenoir, who was *Directeur des Fermes* and from 1760-1779 *Trésorier des Dons et Aumônes du Roi*.

Luc Vincent Thiéry, in his *Guide des amateurs et des étrangers voyageurs à Paris* of 1787 described what was almost certainly this table in Du Breuil's cabinet in his *hôtel* on the rue Montmartre, revealed that Du Breuil, like many of his contemporary collectors, was particularly passionate about hardstones:

'M. Lenoir Dubreuil s'est formé depuis quelques années un cabinet précieux par les morceaux capitaux qu'il a rassemblés, dont dans son cabinet composé de trois pièces...sur une autre table de porphyre placée entre les croisées sont deux vases de marbre vert antique...'

Like Lalive, Du Breuil was also an avid collector of Boullé, and a number of his pieces can be identified in museum collections, including a pair of *médailleurs* in the *Mobilier National* and a pair of *bas d'armoires* in the Louvre

(OA 54453-4), while he also owned a commode by Boulle of the celebrated model made for the Trianon. He bought at many of the great collection sales of the day, including those of Radix de Sainte Foy in 1782 and the comte de Merle in 1784.

Du Breuil's collection was seized in the Revolution in 1793 when the table was recorded in the gallery of his *hôtel* described as

'Une table de porphyre rouge de la plus belle qualité conservation placée sur un pied d'ébène ; hauteur totale 2 pieds 9 pouces [89.3cm] ; largeur du porphyre 3 pieds 1 ligne [97.4 cm] ; profondeur 22 pouces [59.4 cm] ; épaisseur 1 pouce et au dessous encore 2 pouces taille en biseau'

It is fascinating that this description even described the way the underside of the porphyry was beveled ('en biseau') to be able to sit in the frame of the table, which one can clearly see in the way that the inner edge of the oak frieze of the table has been cut on an angle to accommodate the top. The discrepancy of the length given of the porphyry top in this description and the 1770 sale could be explained by the fact that the sale cataloguer perhaps measured the overall length of the table, rather than that of the marble top itself.

In another description of Du Breuil's collection the top and base were evidently separated and described as follows :

'Au premier, dans la pièce du fond...un pied de table en ébène, garni de bronze doré de 3 pi[ed]s 4 po[uces] de long [108.3 cm] sur 1 pi[ed] 8 po[uces] de large [54.1 cm]' while three porphyry tops were separately described on the ground floor, along with two others of 'porphyre verd'.

The fact that the porphyry top and its base had been separated explains why the first description was so precise regarding the undercutting and thickness of the porphyry.

The table was sent to the *Dépôt de Nesle* and was reserved for the newly-formed Musée du Louvre which had been opened by the Revolutionary government in August 1793, and was sent there in 1797.

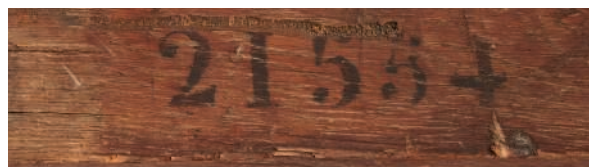
The stenciled inventory number 'St. C' and '21554' on the inside of the frieze reveals that the table was subsequently taken to furnish the *château de Saint Cloud* for Napoleon Bonaparte. The *château* had special significance for Napoleon, as he had declared the establishment of the Consulat there in 1799 before being crowned as Emperor at Saint Cloud in 1804, making it the central seat of his government. He started renovating the *château* in 1801 and the table is recorded in his salon in 1807, described as:

'Une console en ébène à pieds cannelés, avec ornements en cuivre doré d'or moulu, à dessus de marbre porphyre ...'

It was valued at 1000 Francs. The porphyry top, with its origins in Egypt and its connotations of ancient Imperial grandeur, must have been of particular attraction to the newly-crowned Emperor.

Following the restoration of the monarchy, Lenoir Du Breuil returned to Paris after a lengthy exile in Italy, but the table was not restituted to him, following an edict from the king preventing the restitution of works of art to 'émigrés', to facilitate the refurnishing of the royal palaces. The table was subsequently sold or gifted in the 1820s, at which time it is likely it was separated from its porphyry top and the current ormolu border added.

The table then disappears from sight until reemerging in the 20th century in the collection of the Schneider family, wealthy industrialists in whose



The Saint Cloud inventory number



Château de Saint Cloud



The salon of the *Hôtel Schneider*, Paris, circa 1965, showing the table *in situ*

Paris *hôtel* it can be seen in a watercolor by Serebriakov from 1965 in the *grand salon*, along with other treasures including the Vincennes porcelain clock with bronzes by Duplessis made for Machault d'Arnouville (recently sold at Christie's, New York, 14 October 2020, lot 24). The table was subsequently sold privately and is next recorded in the celebrated collection formed by Wendell Cherry, much of which was sold at auction in 1994, although the sale did not include this precious and iconic table.

Christie's would like to thank Patrick Leperlier and Alexandre Pradère for their invaluable help in preparing this catalogue entry.





112

■112

AL SOUZA (AMERICAN, B. 1944)

Flame out

signed, titled and dated 'AL SOUZA/FLAME OUT/1999' (on reverse),
signed and dated again 'Al Souza 99' (on reverse)
printed paper puzzle pieces on panel
41 x 48 in. (104.1 x 121.9 cm.)
Executed in 1999.

\$4,000-6,000

PROVENANCE:

Acquired from Charles Cowles Gallery, New York.

LITERATURE:

R.L. Pincas, *Plethora of puzzles*, The San Diego Union-Tribune, San Diego, California, 3 February 2000, p. 36.
S. Kalil, *User-Friendly Abstraction*, Houston Press, Houston, Texas, 12-18 November 1998.
S. Sherman, *Al Souza*, Bomb Magazine, New York, Spring 2000, p. 94.



113

■113

**A VELLUM-VENEERED, MARBLE AND PLASTER
EXTENSION DINING TABLE**

MODERN

With eight apron extension leaves
29 $\frac{7}{8}$ in. (75.9 cm.) high, 95 $\frac{7}{8}$ in. (243.5 cm.) diameter (fully
extended)

\$5,000-8,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■114

ELLIOT PUCKETTE (AMERICAN, B. 1967)

Untitled

signed and dated 'Elliot Puckette 2000' (on reverse)

oil on panel

42 in. (106.7 cm.) diameter

Painted in 2000.

\$6,000-8,000



114

■115

IVAN MARES (B. 1956)

'SEED II', 2004

glass

signed *MARES 2004*

36 $\frac{1}{2}$ in. (92.7 cm) high; 50 in. (127 cm) wide

\$25,000-35,000

PROVENANCE:

Acquired from Heller Gallery, New York, 2004.



115



116

■116

A PAIR OF CLUB CHAIRS WITH OTTOMANS
MODERN

Each upholstered in dyed cowhide

\$6,000-8,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.



■117

A VARNISHED PARCHMENT AND BRONZE WRITING DESK
MODERN

With two drawers and cabinet

28¼ in. (71.8 cm.) high, 60¼ in. (153.1 cm.) wide, 29½ in. (74.9 cm.) deep

\$4,000-6,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

117

■118

A PAIR OF COMPOSITE LAMPS

MODERN

Each with parchment shades
29 in. (73.7 cm.) high (each; excluding shade)

\$2,000-3,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■119

A PAIR OF SIDE CABINETS

MODERN

Each veneered with faux cerused oak and with
three pairs of cabinet doors enclosing shelves
42½ in. (107 cm.) high, 99½ in. (252 cm.) wide, 18
in. (45.7 cm.) deep (each)

\$4,000-6,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.





120

JEAN DUBUFFET (1901-1985)

Estampage Au Vieillard

signed and dated 'J. Dubuffet 57' (lower left)
ink and paper collage on paper laid down on canvas
19¾ x 13¼ in. (50.2 x 33.3 cm.)
Executed in 1957.

\$60,000-80,000

PROVENANCE:

Galerie Rive Gauche, Paris
Jacques Ulmann, Paris
Darga & Lansberg Galerie, Paris
Acquired from the above by the present owner, 2000

LITERATURE:

M. Loreau, *Catalogue des travaux de Jean Dubuffet, fascicule XII: Tableaux d'assemblages*, Lausanne, 1969, p. 96, no. 117.

121

EUGENE PRINTZ (1889-1948)

SET OF FIVE ARMCHAIRS, CIRCA 1920

ebonized wood, leather

27½ in. (69.7 cm) high; 19¼ in. (50.3 cm) wide; 20 in. (50.8 cm) (each)

\$15,000-20,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

LITERATURE:

J. Dutko, *Eugene Printz*, Paris, 1986, pp. 151, 156, 205, 208, 286



A LARGE FRENCH ORMOLU-MOUNTED AND BRASS-INLAID EBONIZED LIBRARY TABLE

AFTER THE MODEL BY JOSEPH BAUMHAUER, THE MOUNTS CAST BY VICTOR PAILLARD AND PICARD FRERES, PARIS, THIRD QUARTER 19TH CENTURY

The rectangular paneled top with acanthus and *entrelac* surround, above a Greek-key frieze set with a pair of drawers and leather-lined writing slides, one writing slide and one drawer applied with Trollope & Colls, Ltd. shipping label 'HIS GRACE / THE DUKE OF WESTMINSTER G.C.V.O. / EATON HALL' and further inscribed in pencil 'The Ante-Drawing Room', on eight tapering stop-fluted legs joined by ribbon tied laurel swags, each capped with acanthus, the surround stamped 'VP' above a crown for Victor Paillard, the reverse of one wreath stamped 'PICARD FES', the reverse of the mounts variously stamped 'FF'

34 in. (86.5 cm.) high, 81½ in. (207 cm.) wide, 43½ in. (110.5 cm.) deep

\$200,000-400,000

PROVENANCE:

Hugh Grosvenor, 1st Duke of Westminster, the Library, Eaton Hall, Cheshire, by 1885.
Acquired from Segoura, Paris.

LITERATURE:

Grosvenor Estate Archive, Ms. EV951, *Inventory of Eaton*, 1885.

COMPARATIVE LITERATURE:

G. de Bellaigue, "Edward Holmes Baldock: Part I," *The Connoisseur*, vol. 189, 1976, pp. 290-298.
J. Harris, "Early Neo-Classical Furniture," *Furniture History*, vol. 2, London, 1966, pp. 1-6.
S. Eriksen, *Early Neo-Classicism in France*, London, 1974, London, pp. 85-89.
P. Kjellberg, *Le Mobilier Français du XVIIIème Siècle*, Paris, 1989, p. 448-449.
F.J.B. Watson, *Louis XVI Furniture*, London, no. 109.
A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, pp. 230-246.
M. Levy, "E.H. Baldock and the Blake Family: Further Evidence", *Furniture History Society Newsletter*, No. 158, May 2005, pp. 1-3.
C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, London, 2018, p. 149.

ANGE-LAURENT LALIVE DE JULLY AND LE GOUT GREC

Of palatial proportions and suspending weighty berried-laurel swags, this exceptional library table is a 19th century homage to 1750s 'avant-garde' furnishings in the *goût grec* taste. No other piece of furniture is so widely regarded as propelling the movement, particularly at a time when the *Rococo* was still the prevailing taste in Europe, than the celebrated bureau and *cartonnier* executed for Ange-Laurent Lalive de Jully (d. 1779). Conceived *en suite* with a *fauteuil de bureau*, two tables (of which one is included in this sale as lot 111), the cabinetry is that of Joseph Baumhauer (d. 1772) and *bronzier* Philippe Caffiéri (d. 1774) executed to the designs of the architect Louis-Joseph Le Lorrain (d. 1759). The bureau was sold at auction in 1770 when his collection was dispersed and subsequently acquired by the Duc d'Aumale in 1882 at the Hamilton Palace sale (now in the Musée Condé de Chantilly) and served as an enduring inspiration for generations of French cabinet-makers.

A variant example, circa 1770, now attributed to Baumhauer and so clearly steeped in the *goût grec* vernacular of the Lalive de Jully model, almost certainly served as the definitive inspiration for the present lot in the 19th century. Formerly in the collection of Sir Anthony de Rothschild (see F. Watson, *Louis XVI Furniture*, London, 1960, p.126, fig.109), the table is stamped by the little-known *ébéniste* E.-J. Cuvellier. Baumhauer's distinctive



The bureau plat and cartonnier supplied to Lalive de Jully, now in the Musée Condé, Château de Chantilly



A bureau-plat of this model, stamped Cuvellier, sold from the collection of Anthony de Rothschild, Christie's London, 23 June 1923, lot 76





THE DUKE OF WESTMINSTER LIBRARY TABLE



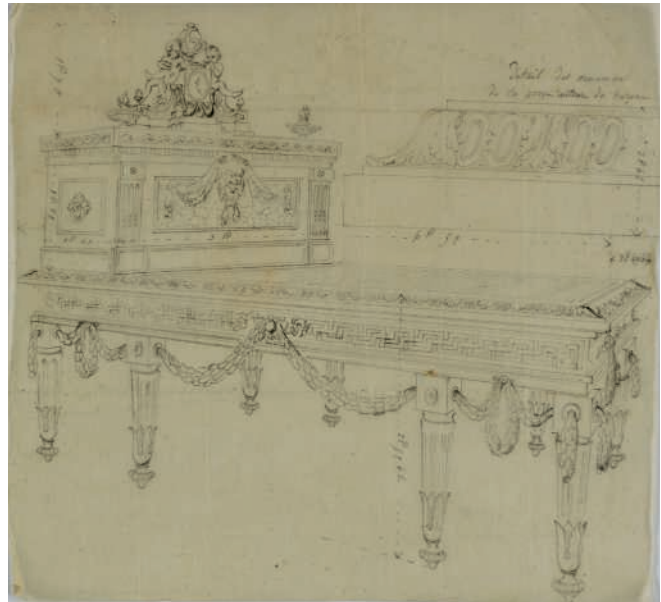
and extraordinary design is on full display with the subtle use of a modified Greek key frieze in place of the Vitruvian scroll, and fully-sculpted berried boughs perforating the neoclassic outline.

The model had spread outside the sphere of a rarefied group of 'avant-garde' patrons and collectors both in the 18th and 19th centuries. A related table, appears in a 1762 portrait of Prince Dmitri Golitsyn by Drouais (Pushkin Museum, no. 864) and in a portrait of the Marquis d'Ossuna, attributed to Drouais (National Gallery, Washington). Furthermore, examples in a similar combination of mounts *à la grecque* are recorded:

- an undated example at Château du Marais, shown in situ circa 1899, and subsequently sold by the duchesse de Sagan, daughter of Boni de Castellane (illustrated E. Mension-Rigau, *Boni de Castellan*, Paris, 2008).
- an undated example illustrated at the Royal Palace at Laeken, Brussels (illustrated at the abdication of Leopold III, 16 June 1951).
- an unattributed 19th century example, sold Partridge, Christie's, New York, 17 May 2006, lot 130 (\$240,000).
- an example by Charles-Guillaume Winckelsen, circa 1867-71 (see C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, 2018, p. 149).
- a presumably late 19th century example illustrated in the Beurdeley archive, Musée des Arts Décoratifs, though no record exists confirming manufacture by Beurdeley (*ibid*).

Most interestingly, a drawing of a nearly identical bureau and *cartonnier* was included in a 1838 letter from an agent for William Lowther, 2nd Earl Lonsdale, expressing fervent admiration for 'a very fine table at Baldocks in Ebony & gold, it is one of the best things I have seen in a long time' (see inset illustration, The Record Office, Carlisle). Despite his agent's effusive praise, no such bureau correlates with Lonsdale inventories in the 19th century, nor in the sale of the collection in 1879. Furthermore, Payne speculates that the Baldock desk may have been an 18th century desk with 19th century embellishments (see C. Payne, *Paris Furniture: The Luxury Market of the 19th Century*, 2018, p. 149). Such modifications to furniture and objects, a number of which bear the 'EHB' stamp even when passing through the firm's hands, were commonplace practices. The renowned London-based 'china dealer' was recorded as '...buying and selling, exchanging and valuing china, cabinets, screens, bronzes etc' by 1826 from their Hanway Street premises. Acting very much in the tradition of the French *marchands-merciers*, Baldock was able to procure pieces from auction in London, notably from Christie's, and from the Continent as he found a ready market for them among the English royalty and aristocracy. Among his patrons were King George IV for whom he purchased works in the London salerooms, the Dukes of Northumberland and William Lowther to whom he sold a collection of mounted porcelains and furnishings in the 1820s, some with recorded modifications (see G. de Bellaigue, "Edward Holmes Baldock: Part I," *The Connoisseur*, vol. 189, 1976, p. 293).

The proliferation of 19th century replicas of 18th century French furniture, particularly those favored by England's well-heeled francophiles, has been examined in depth in recent scholarship Payne, who has shed new light on the fraternity of the pre-eminent mid-to-late 19th century *ébénistes* and the exchange of mount patterns among their various workshops. French-manufactured 19th century models of the present model are known to have been produced by the late 1860s by Charles-Guillaume Winckelsen, and one could extrapolate that the Baldock designs may have been available to either John Webb or Blake of London. For example, a selection of master models from the latter, specifically for those to produce the Trianon commodes, are known to have eventually passed to Winckelsen.



Drawing of a comparable bureau plat and cartonnier by Edward Holmes-Baldock, in a letter to The 3rd Earl of Lonsdale, dated 28 December 1838.



The library at Eaton Hall, 1920, showing the table offered here *in situ*

Perhaps the strongest case study of this phenomenon is that of the aforementioned commodes made by André-Charles Boulle and supplied in 1708 for the bed-chamber of Louis XIV at the Grand Trianon, Versailles. Another 18th century example entered the collection of the Dukes of Hamilton at Hamilton Palace, which had been loaned by the 11th Duke for the *Specimens of Cabinet Work* exhibition at Gore House in 1853. Here it was admired by Richard Seymour-Conway, 4th Marquess of Hertford, founder of

the collection of which a large part became The Wallace Collection. Lord Hertford obtained permission from the Duke of Hamilton to have a replica



The present lot *in situ*, Eaton Hall Saloon circa 1921. By kind permission of Curt DiCamillo.

of the commode made, entrusting the task to the co-organizer of the exhibition, John Webb. In turn, Webb appears to have subcontracted the work to an anonymous cabinet-maker who, to all intents and purposes, was almost certainly Blake of London. The model was highly popular with the best Parisian *ébénistes* during the latter half of the 19th century, and examples were produced from the 1860s by Fourdinois (for whom Victor Paillard produced bronze mountings), Winckelsen, Dasson, Zwiener, Beurdeley and Linke, each maker having in turn either owned or had access to master patterns. A pair of such commodes by Winckelsen bearing the 'Blake London' incised in the master model, was sold Christie's, New York, 7 June 2008, 2011, lot 343.

Furthermore, given this well-documented scholarship, it is entirely feasible that the distinctive *goût grec* bronze models were available among the close-knit community of Parisian *bronziers*, such as Paillard and Picard, whose workshops were in close proximity to the Faubourg *ateliers*.

THE BRONZIERS

The present table incorporates finely-cast bronzes from two prominent *bronziers* of the Second Empire, Victor Paillard and Picard Frères, presumably of the Henri Picard family of *fondeurs*. Paillard apprenticed as a 'bronze chaser' under Jean-François Denière, the celebrated *bronzier* who supplied works to the château de Fontainebleau, the Grand Trianon at Versailles and had been favored by Carlos IV, King of Spain. His training was generously afforded by the comte de Guzman who recognized Paillard's enterprising spirit. By the 1830s he had established his own foundry for *Bronze d'art et d'ameublement* at 105 boulevard Beaumarchais and regularly exhibited at the *Expositions universelles* during the third quarter of the 19th century. His commissions and accolades were seemingly boundless, including a commission for a dressing table for Empress Eugénie, bronze furniture mounts for the *haute-luxe* firm of Fourdinois, the *Prix Croatzier* and a *médaille d'or* at the Paris 1867 *Exposition universelle* (see C. Payne, p. 483).

A contemporary of Paillard, the Parisian *fondeur* and *doreur* Henri Picard was based at 6 rue Jarente in 1831, moving to 10 rue de la Perle in 1839. Equally skilled as his compatriot, Picard worked on the *petits appartements* of Emperor Napoleon III at the Louvre and supplied an extensive *surtout de table* to Emperor Franz Joseph now in Hofburg Silberkammer, Vienna.

The cabinet-work of the present lot remains unknown, as works fitted with Paillard or Picard's mounts are often unstamped, as is the case with the present lot (*ibid*, p. 483). The existence of both *bronziers'* marks on a single work is not unusual and has been documented on table-top objects at public auction. Given the scale of the piece, the bronze casting and chasing may have been sub-contracted to multiple foundries.

EATON HALL PROVENANCE

The present lot first appears in the 1885 inventory of the enormous library at Eaton Hall, the principal seat of the Dukes of Westminster. The storied history of Eaton Hall spans a number of significant transformations, notably that of Hugh Grosvenor (d. 1899), 1st Duke of Westminster, who commissioned an extensive renovation from 1870-1882 under the direction of architect Alfred Waterhouse. The palatial Victorian residence, upon completion, was considered among the most magnificent and opulent residences in England.

While it cannot be confirmed when the present bureau entered the collection, it is all but certain it was in-house following Waterhouse's renovations. A table in the 1885 Eaton Hall inventory (EV 951) is described as '6.9 x 3.8 Square ebony table fitted with ornamental brass fret work and swag on 8 carved fluted legs, 2 drawers'. Despite the curious 'square' description, the table appears in a series of photographs from the 20th century later show the bureau in both the Library and the nearby Saloon (see inset illustration). According to the affixed Trollope & Colls, Ltd. shipping label, it also stood at one time in the shallow 'Ante-Drawing Room'. Furthermore, it remains unknown when the table left the collection, as the piece is not recorded in the 1946, 1955 or 1959 public auctions held by the 3rd Duke of Westminster prior to Eaton Hall's demolition in 1961.

■123

DIEGO GIACOMETTI (1902-1985)

'BERCEAU' TABLE, MODÈLE AUX CHATS, CONCEIVED CIRCA 1970

patinated bronze, glass

stamped *DIEGO DG*

21½ x 51 x 15½ in. (55.3 129.5 x 39.5 cm)

\$300,000-500,000

LITERATURE:

D. Marchesseau, *Diego Giacometti*, Paris, 1986, p. 86

F. Francisci, *Diego Giacometti: Catalogue de l'Oeuvre*, Paris, 1986, vol. I, pl. 23-24





124

ARISTIDE MAILLOL (1861-1944)

Etude pour 'Le Monument à Debussy'

signed with monogram, numbered and inscribed with foundry mark '1/6.

Alexis Rudier. 'Fondeur Paris.' (on the back of the base)

bronze with dark brown patina

Height: 8¾ in. (22.4 cm.)

Conceived in 1930

\$50,000-70,000

PROVENANCE:

Perls Galleries, New York.

Anon. sale, Sotheby's, New York, 9 May 2002, lot 188.

Jeffrey H. Loria & Co., New York (acquired at the above sale).

Acquired from the above by the present owner, January 2003.

LITERATURE:

J. Cladel, *Aristide Maillol: Sa vie, son oeuvre, ses idées*, Paris, 1937 (plaster version illustrated, pl. 32; titled *La Muse de Debussy*).

J. Rewald, *Maillol*, New York, 1939, p. 166, no. 113 (plaster and stone versions illustrated; dated *circa* 1935).

J. Rewald, *Aristide Maillol*, Paris, 1950 (stone version illustrated, pl. 49; dated *circa* 1935).

W. George, *Aristide Maillol*, London, 1965, p. 234 (terracotta version illustrated, pp. 196-197; large bronze version illustrated, p. 198).

W. George, *Aristide Maillol et l'âme de la sculpture*, Neuchâtel, 1977, p. 247 (large bronze version illustrated, p. 200).

B. Lorquin, *Aristide Maillol*, New York, 1995, p. 198 (large bronze version illustrated, p. 95).

L.K. Kramer, *Aristide Maillol: Pioneer of Modern Sculpture*, Ph.D. Diss., New York University, 2000, p. 230 (marble version illustrated, pl. 216).

The late Dina Vierny confirmed the authenticity of this work.





125

■125

MODERN

CONSOLE TABLE, CIRCA 2003

patinated bronze

30¾ in. (78.3 cm) high; 57½ in. (146.2 cm) deep; 19 in. (49.5 cm) wide

\$4,000-6,000

PROVENANCE:

Supplied by Peter Marino Architect, New York, 2003.

■126

A LOUIS XVI STYLE CREAM-PAINTED BANQUETTE

20TH CENTURY, THE UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

The seat carved with guilloché, raised on tapering fluted legs, with custom grey silk embroidered cushion

20 in. (51 cm.) high, 66 in. (168 cm.) long, 17 in. (43.5 cm.) wide

\$1,000-1,500



126



127

■127

ALEXANDER LIBERMAN (AMERICAN/RUSSIAN, 1912-1999)

ERG XXIII and ERG XVIII

each signed and dated 'alexander Liberman 78' (lower right), one titled and dated again 'ERG XXIII 1978' (on stretcher), the other titled and dated again 'ERG XVIII 1978' (on stretcher)

acrylic and charcoal on canvas
45½ x 60 in. (115.6 x 152.4 cm.), each
Each painted in 1978.

\$6,000-8,000

PROVENANCE:

Andre Emmerich Gallery, Inc., New York.
Acquired from Lebreton Gallery, San Francisco.

■128

MARIUS FERNANDEZ (B. 1959), BERNARD ALLIGAND (B. 1953)

LOW TABLE, MODERN

white-glaze ceramic, black-painted steel, formica
the ceramic top signed *ALLIGAND*
15 x 60 x 36½ in. (38.1 x 152.4 x 67.3 cm.)

\$3,000-5,000



128



129

129

PABLO PICASSO (1881-1973)

Visage gravénoir (A.R. 210)

marked and numbered 'Edition Picasso/
Madoura/23/100' (underneath)
white earthenware ceramic vase, partially engraved,
with black engobe
14 in. (35.5 cm.) high
Conceived on 24 December 1953 and executed in a
numbered edition of 100

\$7,000-10,000

130

ROY LICHTENSTEIN (1923-1997)

Paper Plate

screenprint in colors, on paper plate, 1969, from the
edition of unknown size, published by On First Inc.,
New York, with the artist's and publisher's copyright ink
stamp on the reverse
10¼ in. (26 cm.) diameter

\$1,000-1,500

LITERATURE:

Corlett III.45

131

PABLO PICASSO (1881-1973)

Chouette (A.R. 48)

stamped, marked and numbered 'Edition Picasso/
Madoura Plein Feu/112/121/200' (underneath)
white earthenware ceramic plate, partially engraved,
with colored engobe and glaze
15½ in. (38.9 cm.) long
Conceived in 1948 and executed in a numbered edition
of 200

\$5,000-7,000

132

PABLO PICASSO (1881-1973)

Visage géométrique (A.R. 356)

stamped, marked and numbered 'Madoura Plein
Feu/Empreinte Originale de Picasso/D100/30/100'
(underneath)
white earthenware ceramic plate
15½ in. (38.5 cm.) diameter
Conceived in 1956 and executed in a numbered edition
of 100

\$5,000-7,000

133

PABLO PICASSO (1881-1973)

Visage à la cravate (A.R. 450)

stamped, marked and numbered 'Madoura Plein Feu/
Empreinte Originale de Picasso/20/100' (underneath)
white earthenware ceramic plate with colored engobe
and glaze
10 in. (25.4 cm.) diameter
Conceived on 6 October 1960 and executed in a
numbered edition of 100

\$4,000-6,000



130



131



132



133

A PAIR OF ITALIAN MAIOLICA PARCEL-GILT ISTORIATO VASES AND COVERS

CIRCA 1730, PAINTED BY BARTOLOMEO TERCHI, SAN QUIRICO (SIENA)

Each of compressed bottle form, two upturned dolphins with entwined tails sitting at each end of the flattened shoulder and centering masks of a screaming grotesque monster applied front and back against fishing nets and shells, this sculptural decoration gilt in imitation of ormolu mounts, the bottle painted overall with a *Thiasos* - putti, nereids, mermaids and mermen cavorting in the sea, embracing and riding dolphins - one *The Triumph of Neptune*, the other *The Triumph of Galatea*
18½ in. (47 cm.) high (each)

\$30,000-50,000

PROVENANCE:

An English noble family, acquired in the 18th century and thence by descent. The Property of a Nobleman; Christie's, London, 10 December 2000, lot 317. Acquired from Alain Moatti, Paris.

Born in Rome in 1691, Bartolomeo Terchi worked with his brother, Antonio, at the San Quirico d'Orcia potteries outside Siena from 1717. In 1735, under patronage of the Giustiniani family of Rome, Terchi's maiolica manufactory was transferred from San Quirico (Siena) to Bassano Romano in Viterbo, due north of Rome. Terchi died there in 1766.

The present pair of vases are from a small corpus of stunning Baroque-inspired pieces sculptural in shape, painted overall with *istoriato* scenes by Terchi in his signature style, recalling that of Renaissance maiolica but more informed by what was then contemporary art - 17th and early 18th century mythological, biblical and historical painting - the handles, rims and feet gilt in imitation of gilt-bronze mounts.

His inspiration for the *istoriato* decoration on the present pair was the frescoes of Annibale Carracci for the Palazzo Farnese in Rome, in particular those for the Grand Salon, the ceiling of which is covered with scenes from *The Loves of the Gods*.

Many of the extant examples of Terchi's production for the luxury market of the early 18th century are today found in the Collezione Chigi Saracini, Rome. For an extensive illustrated discussion of these pieces, see Carmen Ravanelli Guidotti, *Collezione Chigi Saracini: Maioliche Italiane*, Florence, 1992, cat. nos 60-78. For a pair of virtually identical vases in the Collezione De Ciccio retained in the Museo di Capodimonte, Naples, see Elena Pelizzoni and Giovanna Zanchi, *La maiolica dei Terchi*, Florence, 1982, p. 50, no. 29.

The attribution of the present vases to the hand of Bartolomeo Terchi can be firmly confirmed by a comparison with the vases in the Collezione Chigi Saracini, many of which are signed *Bar: Terchi. Romano*. Although equally luxurious in decoration, none have the style and panache of the present pair, arguably Terchi's masterwork.







135

135

A LIMOGES PORCELAIN PART DINNER SERVICE

MODERN, BLACK PRINTED MARKS, RETAILER'S MARKS FOR TIFFANY & CO., NEW YORK

In the 'Platinum Band' pattern, comprising:

- A large circular platter
- Two oval platters
- Eighteen soup plates
- Sixteen dinner plates
- Sixteen salad/dessert plates
- Fifteen bread and butter plates
- Twenty teacups and nineteen saucers
- Three cream jugs
- Three sugar-bowls and covers
- 10¼ in. (27.3 cm.) diameter, the dinner plates

\$1,200-1,800



136

136

AN ITALIAN SILVER WATER PITCHER

MARK OF MARIO VALLE, MILAN, AFTER 1968

Paneled baluster form, chased throughout with flowering branches extending from the twisted branch handle springing from a blossom applied to the rim, *marked to right of handle and with retailers mark for Fornari & Fornari*

10¼ in. (27.5 cm.) high
37 oz. 18 dwt. (1,179 gr.)

\$1,000-2,000

137

AN ASSEMBLED INDIAN COLONIAL SILVER DINNER SERVICE

MARK OF HAMILTON & CO., CALCUTTA, 19TH CENTURY

All with borders of flowers flanked by foliage, the vegetable dish covers with slip-lock finials cast to match, all on four leaf-capped scroll supports and with reeded loop handles springing from leaves, comprising:

One larger meat dish and domed cover

One smaller meat dish and domed cover

Two oval vegetable dishes, covers, and stands

Two circular vegetable dishes, covers, and stands

Two sauce boats and covers

marked on undersides and variously numbered

18 $\frac{1}{2}$ in. (87.2 cm.) long, the larger meat dish; 13 in. (33 cm.) long, over handles,

the oval vegetable dishes

699 oz. 2 dwt. (21,742 gr.)

\$10,000-15,000

Hamilton & Co. was founded as a Jewelry and Silversmith shop in Calcutta, now known as Kolkata, in 1808 by British immigrant Robert Hamilton (1772-1848) under a license from the East Indian Company. The firm expanded in 1811 with the addition of two business partners, Henry and James Glazbrook, and was one of the most well-known and celebrated British silversmiths operating in India at the time. Following the departure of Hamilton in 1817, the firm continued under the name Hamilton & Co. with various partners, and with branches opened over the years in Bombay, now known as Mumbai, Delhi, and Simla, until the firm closed its doors in 1975.





138



139

138

CLAUDIUS LIHOSSIER (1893-1953)

VASE, CIRCA 1925

patinated copper dinanderie
signed *CL Linossier*
8½ (21 cm) high

\$1,000-1,500

PROVENANCE:

Acquired from Makassar-France, Paris.

139

CLAUDIUS LIHOSSIER (1893-1953)

VASE, 1927

patinated copper dinanderie with silver inlay
signed *CL Linossier 1927*
7½ in. (19.1 cm) high

\$2,000-3,000

■140

A REGENCY IRON AND STEEL FIRE GRATE

EARLY 19TH CENTURY

The bowed and railed front flanked by lotus-form balusters
21½ in. (55 cm) high, 39 in. (99 cm.) wide, 9½ in. (24.5 cm.) deep

\$3,000-5,000

PROVENANCE:

Acquired from Nigel Bartlett, London.



140

141

CLAUDIUS LIROSSIER (1893-1953)

CHARGER, CIRCA 1925

patinated copper dinanderie with silver inlay
signed and numbered 4518 *LINROSSIER*
9½ in. (24.2 cm) diameter

\$600-800

PROVENANCE:

Acquired from Historical Design, New York, 2005.



141

142

CLAUDIUS LIROSSIER (1893-1953)

CHARGER, CIRCA 1925

patinated copper diananderie with silver inlay
signed *C.L. LINROSSIER*
15½ in. (39.5 cm) diameter

\$800-1,200

PROVENANCE:

Acquired from Makassar-France, Paris.



142

143

CLAUDIUS LIROSSIER (1893-1953)

CHARGER, CIRCA 1925

patinated copper dinanderie with silver inlay
signed and numbered *LINROSSIER*
10 in. (25 cm) high; 20% in. (22 cm) diameter

\$600-800



143

A PAIR OF RUSSIAN ORMOLU-MOUNTED KORGON PORPHYRY COVERED VASES

THE VASES ATTRIBUTED TO THE KOLYVAN STONECUTTING WORKSHOP AND SUPPLIED IN 1789, THE MOUNTS SUPPLIED BY PIERRE AGIS 1802-1804

Each cover with a pinecone finial with handles in the form of Bacchic goats with grapevines, the rim with acanthus and beaded festoons, the vase of tapering ovoid form with turned socle and square base, formerly with further ornament suspended from the goats' masks

29½ in. (75 cm.) high, 22½ in. (57.5 cm.) wide (each)

\$300,000-500,000

PROVENANCE:

Almost certainly ordered as part of a set of six vases by Count Alexander Stroganov in the 1780s and delivered to St. Petersburg in 1789.

Almost certainly delivered along with two other vases from the six to Prince Grigory Potemkin for the Tauride Palace, St. Petersburg in 1790.

These four then moved to Mikhailovsky Castle, St. Petersburg, circa 1802-1804, at which time the mounts were added.

Probably sold or gifted along with the contents of the Mikhailovsky Castle following the death of Tsar Paul I in 1801.

Acquired from Segoura, Paris.

These magnificent vases are masterpieces of the Russian art of stonecutting: their origins are also remarkably well documented, having been recorded in both the Tauride Palace and Mikhailovsky Castle in St. Petersburg, giving eloquent testimony to the extraordinary richness of the palaces of Imperial Russia at the end of the 18th century.

THE COMMISSION AND THEIR SUBSEQUENT HISTORY

They were originally part of a set of six, all of Korgon porphyry and originally conceived without mounts, ordered by Count Alexandre Sergejevich Stroganov (1733-1811) in the late 1780s. The first pair was delivered to St. Petersburg on 5 June 1789 at a cost of 338 roubles each, while the second pair was delivered soon after at a cost of 676 rubles 59 kopecs. Designs for the vases were drawn up in St. Petersburg and then sent to the stonecutting workshops.

Stroganov was a close confidante and art advisor to Catherine the Great and a passionate collector himself, whose cabinet of minerals on Nevsky Prospect has recently been restored. He was also appointed President of the Imperial Academy of Fine Arts from 1800-1811, so it was natural that he should be so closely involved in such a prestigious Imperial commission, as the Imperial Stonecutting Workshops were administered under the Academy and on occasion he personally paid shortfalls in the annual budget to safeguard the artistic integrity of the production.

Four of the six vases were delivered in 1790 to the Tauride Palace, the vast palace in St. Petersburg which was a gift of Catherine the Great to Prince Grigory Potemkin (1739-1791) and was designed by the architect Ivan Starov. Potemkin was one of the most influential figures at court, an important military leader and long time lover of Catherine, who was rumored to have married her in secret and at the time of the building of his palace was at the very height of his power. The palace was furnished it on a grandiloquent scale with one of the largest domed halls in Russia connected to a 256 feet colonnaded hall, and a winter garden over 600,000 square feet. Following his death, the Empress purchased Tauride Palace and engaged in extensive renovations, all of which were dismantled following the accession of her son Paul I in 1796 who loathed anything that had given his mother pleasure and had the palace turned into a cavalry barracks.

Paul busied himself on his own building projects, creating at breakneck speed from 1797-1801 a fantastical new palace under the direction of the architect Vincenzo Brenna, the Mikhailovsky Castle or St. Michael's Castle for which every façade was a different style, ranging from French Classicism to the Italian Renaissance and Gothic styles. It was literally conceived as a castle, complete with a moat, as he was constantly in fear of assassination. Four of the vases, including almost certainly the vases offered here, were then transferred to this new palace, at which time the current superb ormolu mounts were ordered



Prince Grigory Potemkin (1739-1791)



Tauride Palace, Saint Petersburg



Mikhailovsky Castle, St. Petersburg

AN IMPERIAL COMMISSION



for them from the Swiss-born *bronzier* Pierre Agis (1752-1828). The fact that the bronzes were conceived ten years after the vases were cut is borne out by the fact that the main collar and goat's head masks are not attached in any way to the stone, but can simply be lifted off.

Sadly, Paul had very little time to enjoy his new palace and was assassinated in 1801, following which the contents of the Mikhailovsky Palace were eventually removed and sold to members of the court and at public auction. One pair of vases was then acquired by Stroganov, and remained in the family until being confiscated and offered for sale in 1931 in Berlin as part of a series of sales organized by the Soviet government, when interestingly they were described as being French. They were not sold and were returned to Russia to the Hermitage Museum, eventually to be transferred to Pavlovsk Palace where they remain today (see illustration of this pair in the 1931 catalogue).

THE IMPERIAL STONECUTTING WORKSHOPS

The art of stonecutting has been prized in Russia since early in the eighteenth century as a specifically national art, utilizing Russian-trained craftsmen and the country's vast resources of mineral deposits. A series of geological expeditions to the Ural and Altai mountains sponsored by the Academy of Arts in the second half of the eighteenth century yielded amazing discoveries of hardstones, including kalkan jasper (discovered in 1756 by Ivan Krasavin), green breccia, rhodonite (discovered in 1781-83), lazurite and many different varieties of porphyry as on these vases (discovered in 1786 by the River Korgon in the Altai Mountains of Siberia). Lapidary workshops had been in existence since 1742 when the first Imperial workshop was established at Peterhof. Additional workshops closer to the huge mines and quarries followed in 1751 at Ekaterinburg, the heart of the Ural Mountains, and in Western Siberia at Kolyvan in 1786. As the Imperial administration had the sole right to mine for hardstones, the products of the Imperial workshops incorporating hardstones were almost exclusively created for the Imperial court and for use as diplomatic gifts.

THE BRONZIER: PIERRE AGIS

Decorative bronzes to mount hardstones were supplied by the Imperial bronze factory, whose founding in 1778 was specifically to meet this demand, or by independent craftsmen. Pierre Marie Louis Agis (1752-1828), a Swiss bronze smith, sculptor and jeweller, was active in St Petersburg from 1779 to 1804 and from 1807 until his death in 1828. He taught in the sculptural ornament class of the Academy of Arts, managed the State Bronze factory from 1810 to 1812 but also owned his own bronze workshop producing candelabra, wall-lights, vases etc. from his own models (see I. Sychev, *Russian Bronze*, Moscow, 2001, p. 222) Apart from the superb chased and gilt finish of his gilt-bronze sculptures and objects, Agis' work is characterized by its naturalistic and sculptural ornamental vocabulary. One of his earliest known works is a sculpture of Empress Catherine the Great as Minerva in the Hermitage, St Petersburg; this is signed 'P.AGI' and dated 1781. Conceived at approximately the same time is a set of three neo-classical lapis lazuli vases with ormolu mounts at Peterhof, which have recently been attributed to him as well also (see *ibid.*, p. 44-45). Agis continued to create elaborate and richly gilded mounts for hardstone vases in the early 19th century, many of which were intended for the Hermitage and the ongoing furnishing of the Palace of Pavlovsk for Empress Maria Feodorovna, often following the designs of Andrei Voronikhin, for instance. a crazed quartz vase with siren handles with mounts documented to be by Agis, as well as a Korgon porphyry vase with dolphin handles with mounts attributed to Agis, both executed circa 1802 and now in the Hermitage and which give an interesting parallel to the superb mounts on these vases (see *ibid.*, p. 84-86).

Catherine the Great introduced a ban on foreign bronzes in 1793 which remained in effect until 1820- the bronzes produced by Agis were of such high quality that they were often accused of being imported from France. In a court case in 1802 Stroganov had to intercede on his behalf, declaring that 'the bronze that he, Agis, has worked, is in no way inferior to that imported from France, and therefore I beg you not to be surprised that the quality of these items does the artist no less honour than foreign ones' (see *ibid.*, p. 85).

Christie's would like to thank Paul Dyson, scholar of Russian hardstones, for his help in preparing this catalogue entry. These vases will appear in his forthcoming book on Russian Hardstones.



Alexander Sergeevich Stroganov (1733-1811) 1814 by Alexander Grigoryevich Varnek (1782-1843) portrayed with a vase created in the Imperial stonecutting workshops.



One of the pair of vases from the same commission, offered at auction from the Stroganov collection, Berlin, 1931, now in Pavlovsk Palace, St. Petersburg



■145

**A PAIR OF FRENCH ROUGE GRIOTTE
MARBLE PEDESTALS**

SECOND HALF 19TH CENTURY

Each of typical form with fluted column on turned and square base

44½ in. (113 cm.) high, 10½ in. (26.5 cm.) diameter, top of pedestal (each)

\$7,000-10,000



■146

**A MICA-VENEERED AND PATINATED
BRONZE MEDIA CABINET**

MODERN

The interior fitted with a television stand and five drawers

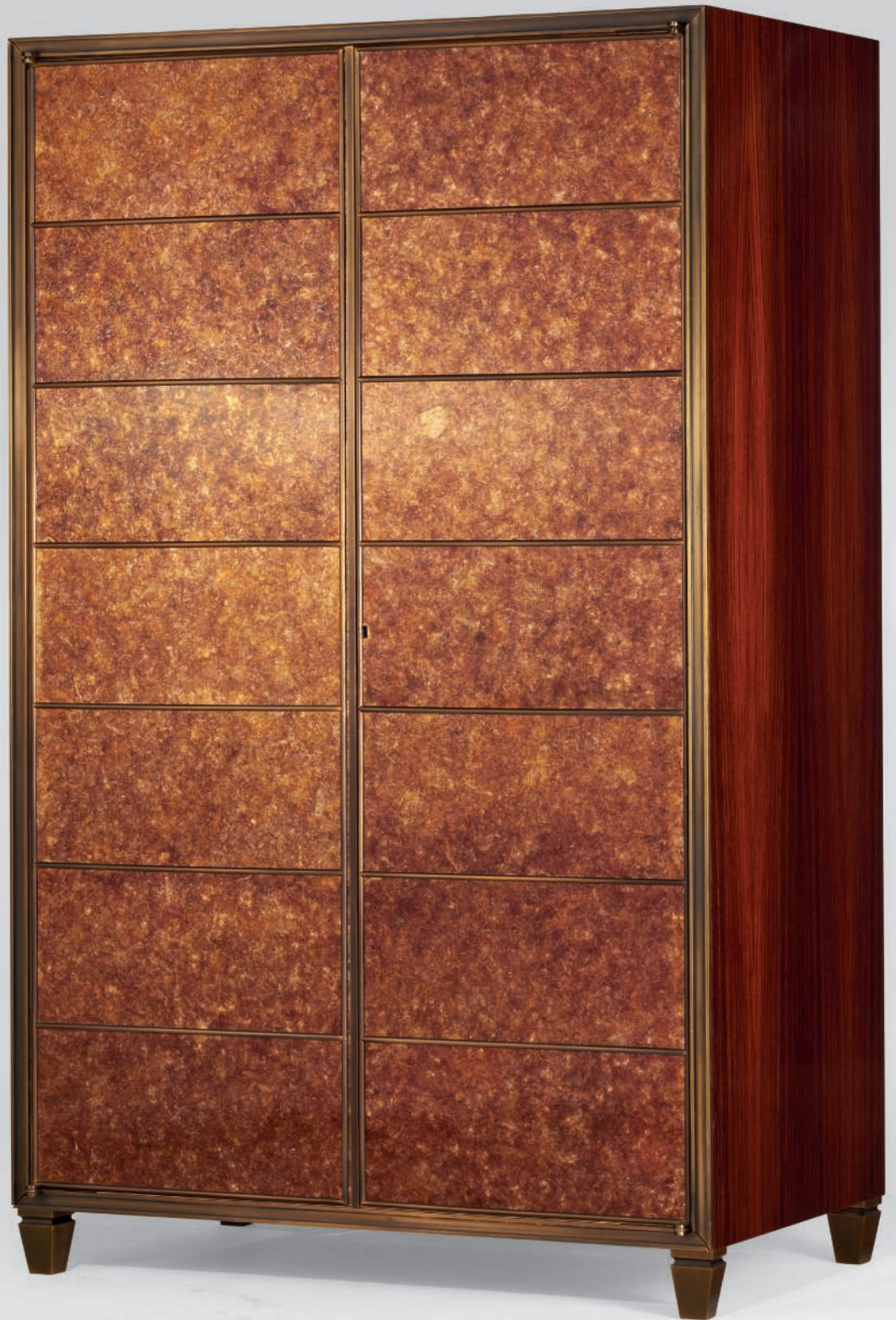
73½ in. (186.7 cm.) high, 45 in. (114.3 cm.) wide, 26¾ in. (68 cm.) deep

\$4,000-6,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.





■147

**A CREAM-PAINTED PARCHMENT AND
PATINATED BRONZE 'ELEPHANT' CABINET**
MODERN

With central pair of cabinet doors flanked by further
hinged cabinet doors
62 in. (157.5 cm.) high, 93 in. (236.2 cm.) wide, 20 $\frac{1}{2}$ in.
(52.4 cm.) deep

\$6,000-8,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.



(detail)





148



149



■148

A PAIR OF X-FORM TABOURETS
MODERN

Each cerused oak and with rectangular upholstered seats

18¾ in. (47.6 cm.) high, 19½ in. (49.5 cm.) wide, 16 in. (40.6 cm.) deep (each)

\$1,000-1,500

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■149

A PAIR OF CERUSED OAK X-FORM TABOURETS
MODERN

Each with upholstered ostrich leather seat cushion
18¾ in. (46.4 cm.) high, 20¼ in. (51.4 cm.) wide,
16¼ in. (41.3 cm.) deep (each)

\$2,000-3,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■150

FRENCH

CABINET, CIRCA 1965

oak, travertine
39 in. (99 cm) high; 94¼ in. (239.4 cm) deep; 20½ in. (52 cm) wide

\$6,000-8,000

PROVENANCE:

Supplied by Peter Marino Architect, New York, 2001.



150

■151

**A PAIR OF CHARLES X ORMOLU-MOUNTED CUT-GLASS
VASES, MOUNTED AS LAMPS**

POSSIBLY NORTH EUROPEAN, CIRCA 1825

Each with foliate scrolling arms, geometrically-cut tapering ovoid bodies and square bases, the ormolu plinths and glass socles possibly associated
21½ in. (55 cm.) high (each; excluding fitment)

\$10,000-15,000

PROVENANCE:

Acquired from Ariane Dandois, Paris.



■152

**ELIZABETH GAROUSTE (B. 1949) AND
MATTIA BONETTI (B. 1953)**

'LAMPE MASQUE,' CIRCA 1991

produced by BGH Editions, Paris
number 11 from an edition of 99
patinated bronze
impressed 'B.G. 11/99'

16¾ in. (42.5 cm) high; 11 (27.9 cm) wide; x 10½ in. (26.6
cm) deep

\$6,000-8,000



152

■153

**A PAIR OF FRENCH ORMOLU CHENET AND
FENDER**

LATE 19TH/20TH CENTURY

Each surmounted by a flaming urn with satyr mask-
cast handles raised on a fluted column, the base cast
with a lion mask and garlands, joined by a pierced
fender, the reverse of the fender stamped *VB / 1*

18¼ in. (46.3 cm.) high, 51¼ in. (130.2 cm.) wide, overall

\$1,000-2,000



153

■154

CLAUDE LALANNE (1924-2019)

PAIR OF 'SPHINXES', 2000

patinated bronze

signed, stamped with artist's monogram and dated 1/8 A CL

LALANNE 2000 and 1/8 B CL LALANNE 2000

27 in. (68.6 cm) high; 58 in. (147.3 cm) wide; 23 $\frac{1}{8}$ in. (59.1 cm) deep
(each)

\$600,000-800,000

PROVENANCE:

Acquired from J.G.M. Galerie, Paris, 2000.

LITERATURE:

P. Kasmin, *Claude & François-Xavier Lalanne: Art, Work, Life*, New York, 2012, n.p.



LALANNE SPHINXES
MODERN CLASSICISM



Historically, the sphinx has been depicted in various ways as a half human, half lion creature with wings. The Great Sphinx of Giza is the oldest known monumental sculpture in Egypt created by ancient Egyptians during the reign of Khafre (circa 2558–2532 BC). The Great Sphinx was also called "Horus of the Horizon", the sun god that stands above the horizon. Lions were specifically used as the inspiration for the sphinx as they were associated with the very first pharaohs. At Abydos, site of early Egyptian burials, lions were found buried with pharaohs. The Great Sphinx represented a combination of animal strength and royal power. The symbol of the sphinx is timeless and has remained an important symbol of protection and power in Europe and Asia from ancient Greece to reigning monarchs.

François-Xavier Lalanne was enamored with ancient art and he incorporated Egyptian and Assyrian characteristics into his sculpture, paying close attention to the animal form in ancient wall reliefs and idol sculpture. The present lot, the Pair of 'Sphinxes', is a direct call back to the ancient world, but with a twist. In this rendition, the powerful muscles of the lion depicted on the bottom half of the sculpture are contrasted with the face of a cherub and a flair of foliage around the head, rather than the handsome, idealized face of the pharaoh. These oversized bronze sculptures, measuring almost five feet wide each, serve the same historical purpose as protector with their powerful pose and air of divinity. Just as sphinxes were designed to flank the doors to a temple or tomb, this pair flanked the doors of 'La Rêverie'.



Photo courtesy of Kasmin Gallery. Photograph by Paul Kasmin. Artwork: Les Lalanne
© 2021 Artist Rights Society (ARS), New York, NY/ ADAGP, Paris, France.





155

■155

**FOUR BLACK-PAINTED AND LEATHER
BAR STOOLS**

MODERN

Each with upholstered leather seat and metal
details

41 in. (104.1 cm.) high (each)

\$800-1,200

■156

**A PAIR OF BLACK LACQUER BEDSIDE
TABLES**

MODERN

Each top with faux eggshell veneer

28 in. (71.1 cm.) high, 36 in. (91.4 cm.) wide, 20 in.
(50.8 cm.) deep (each)

\$2,000-3,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.



156



■157

A PALMWOOD WRITING DESK AND CHAIR
MODERN

The desk with two drawers, the chair upholstered in cotton, *together with* three lacquered table lamps

the desk: 29½ in. (74 cm.) high, 72½ in. (184.2 cm.) wide, 24 in. (61 cm.) deep

\$3,000-5,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.





■158

MAISON BAGUES

A GUÉRIDON, 20TH CENTURY

gilt-bronze, glass

24½ in. (62 cm.) high, 19½ in. (49½ cm.) diameter

\$1,000-1,500

■159

A PALMWOOD WRITING DESK AND PAIR OF SIDE CHAIRS

MODERN

The desk fitted with four pull drawers and a rounded end, the chairs with upholstered seat cushions

the desk: 29½ in. (74 in.) high, 59¾ in. (152.1 cm.) wide, 23½ in. (59.7 cm.) deep

\$2,000-3,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.

158



159

■160

**A PAIR OF BLACK LACQUER, PATINATED BRONZE AND
ALABASTER SIDE CABINETS**

MODERN

Each with a pair of cabinet doors flanked by further doors and enclosing shelves

39½ in. (100 cm.) high, 73 in. (185.4 cm.), 21 in. (53.3 cm.) deep (each)

\$8,000-12,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.





161



162

■161

A PAIR OF FRENCH ORMOLU AND PATINATED BRONZE TWO-LIGHT CANDELABRA

LATE 19TH CENTURY

Based on a Japanese model, each as a crane holding a budding twig and standing on the back of a mythical tortoise, with ormolu leafy branches and bud-form sconces

19¾ in. (50.2 cm.) high, 14¾ in. (37.5 cm.) wide (each)

\$3,000-5,000

The mythical tortoises seen here supporting the cranes are known as *minogame* in Japanese culture. Said to be so old they have trains of seaweed growing on their backs, the *minogame* are symbols of longevity and happiness and are popular motifs in Japanese art, especially favored by *netsuke* carvers.

162

TWO CHINESE FAMILLE NOIRE PORCELAIN PHOENIX TAIL VASES

QING DYNASTY, 19TH CENTURY

One with birds flying amongst cherry blossom trees, the other with blossoming prunus, each with an apocryphal Chenghua six-character mark to base

26¾ in. (68 cm.) high (each)

\$1,500-2,000

PROVENANCE:

Mrs. Antenor Patiño, 834 Fifth Avenue, New York (illustrated in the catalog of the 1997 sale of her collection but not included in the auction). With Steinitz, Paris.

■163

A PAIR OF BALINESE DRAWINGS

BALI, 20TH CENTURY

Each watercolor, inkwash and gouache on paper; signed and inscribed 'W.Y.N. WARSIKA BATUAN BALI' (the first, lower right); signed and inscribed 'IWY: Kamar Batuan Bali' (the second, lower right) 14¾ x 9¾ in. (37.5 x 25 cm.), the first; 14¾ x 9¾ in. (36 x 24.7 cm.), the second

\$500-800

■164

ORIEL HARWOOD (B. 1961)

COMMODE, MODERN

white painted and gilt wood
32 x 32 x 14¼ in. (81½ x 81½ x 36 cm.)

\$3,000-5,000



163 (one of a pair)



164



165

■165

A BLACK LACQUER WRITING DESK

MODERN

The top with faux shagreen veneer
30 $\frac{3}{4}$ in. (77.2 cm.) high, 60 $\frac{1}{2}$ in. (153.7 cm.) wide, 23 $\frac{3}{4}$ in. (60.6 cm.) deep

\$800-1,200

PROVENANCE:

Supplied by Peter Marino Architect, New York.

■166

**A PAIR OF PATINATED BRONZE, MARBLE AND GLASS
TWO-TIER SIDE TABLES**

MODERN

Each rectangular, the upper-tier glass and lower-tier marble
34 $\frac{1}{2}$ in. (86.7 cm.) high, 84 in. (213.4 cm.) wide, 16 $\frac{3}{4}$ in. (42.6 cm.) deep
(each)

\$3,000-5,000

PROVENANCE:

Supplied by Peter Marino Architect, New York.



166

167

MODERN

SOFA, CIRCA 1955, THE UPHOLSTERY SUPPLIED BY PETER MARINO ARCHITECT

mahogany, bronze, fabric upholstery

25 in. (63.5 cm) high; 57 in. (144.7 cm) wide; 22 in. (55.8 cm) deep

\$10,000-15,000



■168

LEON BRONSTEIN (RUSSIAN, B. 1951)

Seated couple embracing

signed and numbered 'L.BRONSTEIN 3/5' (her proper right leg)
bronze with brown and dark green patina
60½ in. (153.7 cm.) high, 49¾ in. (126.4 cm.) wide, 30½ in. (77.5 cm.) deep

\$4,000-6,000

This lot will remain off-site during Christie's pre-sale viewing and will be available for private views by interested parties. Please contact the Fine Art department for additional information and to schedule an appointment.



■169

JACQUES LE BESCOND (FRENCH, B. 1945)

Claire obscure

signed with initials and with artist's cipher 'JLB' (on base)

bronze with black and white patina

98 in. (249 cm.) high, 66 in. (167.6 cm.) wide, 20¾ in. (52.7 cm.) deep

\$10,000-15,000

This lot will remain off-site during Christie's pre-sale viewing and will be available for private views by interested parties. Please contact the Fine Art department for additional information and to schedule an appointment.



■170

PETER SCHLESINGER (AMERICAN, B. 1948)

Four columns

glazed stoneware

123¾ in. (314.3 cm.) high, the largest

\$4,000-6,000

This lot will remain off-site during Christie's pre-sale viewing and will be available for private views by interested parties. Please contact the Fine Art department for additional information and to schedule an appointment.





END OF SALE

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 • 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)(f), 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 2.5% of the **hammer price** up to and including US\$600,000, 20% on that part of the **hammer price** over US\$600,000 and up to and including US\$6,000,000, and 14.5% of that part of the **hammer price** above US\$6,000,000.

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, country, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

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

2 OUR AUTHENTICITY WARRANTY

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

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

- give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
- at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
- return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, photographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
- To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the 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.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**. In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) 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.

(b) where you are bidding on behalf of another person, you warrant that:

- you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will remain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
- the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
- you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

- the **hammer price**; and
- the **buyer's premium**; and
- any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:

- Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
- Credit Card.

We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

(iii) Cash

We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.

(iv) 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.

(v) 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

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- You must collect 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**. We will 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.
- You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
- Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) 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.

(e) Lots of Iranian origin

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

(f) Gold

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- 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**.
- 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
 - 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 LIVETM, **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 LIVETM 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 and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at www.christies.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order

the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.
authentic: authentic : a genuine example, rather than a copy or forgery of:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

•

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.

Φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer’s premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie’s to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer’s premium and sales tax will be collected as per The Buyer’s Premium and Taxes section of the Conditions of Sale.

11/01/21

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 made loans or advanced money to consignors or prospective purchasers 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.

23/02/21

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

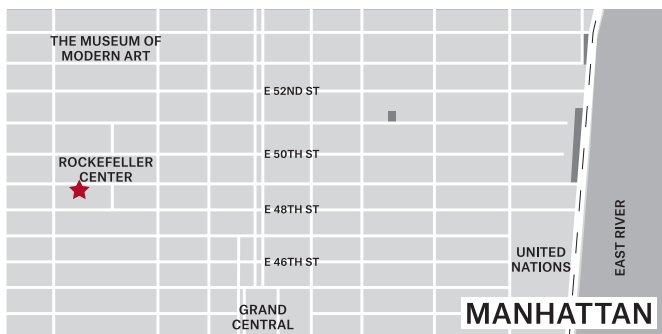
Email: PostSaleUS@christies.com

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

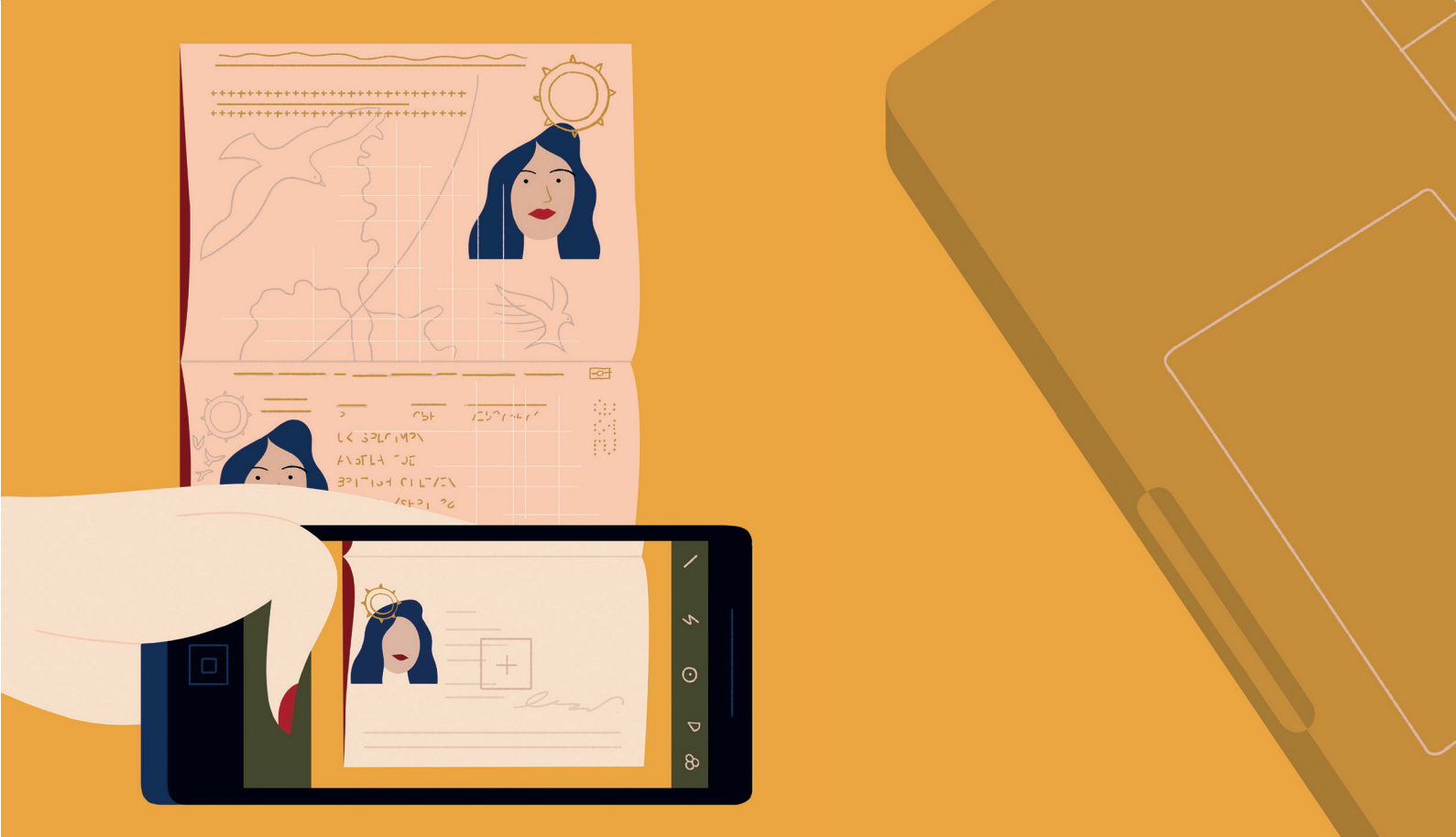
Tel: +1 212 974 4500

PostSaleUS@christies.com

Main Entrance on Corner of Imlay and Bowne St

Hours: 9.30 AM - 5.00 PM

Monday-Friday except Public Holidays



IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

Please email your documents to info@christies.com or provide them in person.

CHRISTIE'S

**INTRODUCING
BARBARA LANE INTERIORS
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