



The Exceptional Sale

MMXXI

NEW YORK, 13 OCTOBER 2021

CHRISTIE'S







The Exceptional Sale

MMXXI

AUCTION

Wednesday 13 October 2021
at 10.00 am (Lots 1-26)
20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	9 October	10.00 am - 5.00 pm
Sunday	10 October	10.00 am - 1.00 pm
Monday	11 October	10.00 am - 5.00 pm
Tuesday	12 October	1.00 pm - 5.00 pm

Front cover: Lot 7
Inside front cover: Lot 5
Page One: Lot 26
Opposite: Lot 6
Opposite inside back cover: Lot 25
Inside back cover: Lot 18
Back cover: Lot 15

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Gemma Sudlow (#2016494)

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AMERICAN ICON: LES PAUL'S PERSONAL "NUMBER ONE" GOLDTOP



1

A SOLID-BODY ELECTRIC GUITAR,
KNOWN AS *NUMBER ONE*

LES PAUL MODEL ARTIST'S PROTOTYPE

GIBSON INCORPORATED, KALAMAZOO, MICHIGAN,
CIRCA 1952

Bearing the inlaid and silk screen logo at the headstock, 'Gibson / Les Paul / MODEL', the body of mahogany with laminated maple cap, the bound top with a gold metallic finish, the neck and body of a clear finish, the bound fingerboard with faux-pearl "keystone" inlaid position markers, with a Gibson hard-shell case of the period and a console magnetic tape recorder from the Mahwah, New Jersey recording studio of Les Paul and Mary Ford, Ampex Electric Corporation, Model 307, San Carlos, circa 1954, bearing the manufacture's name plate 'AMPEX ELECTRIC CORPORATION, SAN CARLOS, CALIFORNIA, USA / MODEL 307 / MAGNETIC TAPE RECORDER / 115 V.A.C. 60 CYCLES / AMPS 3.1 / SERIAL NO. 2024', together with a chrome tubed and vinyl bar stool labeled 'MADE BY / L.&B. PRODUCTS CORP. / Hudson, NY 12534', and ink stamped NOV. 198(?) reportedly used by Les Paul during his performance run at New York's Fat Tuesday's and the framed original photograph of Les Paul and Mary Ford in Paul's studio, Mahwah, New Jersey

17 ⁵/₁₆ in. (44 cm.), length of body

\$100,000-150,000

£73,000-110,000

€85,000-130,000

PROVENANCE :

Les Paul (1915-2009).

Given to Tom Doyle, Les Paul's luthier and sound engineer.

LITERATURE :

Hembree, G., *Gibson Guitars, Ted McCarty's Golden Era 1948-1966*, Milwaukee, 2007, il. p. 82.

Wheeler, T., *American Guitars, An Illustrated History*, New York, 1990, il. p. 141.

Douchossoir, A.R., *Gibson Electrics*, Winona, 1981, il. p. 57.

Paul, L. and Cochran, M., *Les Paul In His Own Words*, Milwaukee, 2005, il. pp. 225 and 309.





It would not be hyperbole to call Les Paul one of the most important, influential, and pioneering guitarists, recording artists and inventors in American music. His innovations in recording gave us audio effects like controlled delay, echo, and reverb. His signature recording technique he called "Sound on Sound" was the basis of multi-track recording. Whether analogue or digital, multi-track recording changed the recording industry and how we all hear music to this very day.

LES PAUL

Les Paul has said that even at an early age he was always in search for a distinctive tone in his guitar playing. While on this pursuit for a unique sound he came to the idea that it might be achieved by amplifying the vibrations of a guitar's string while removing all the ambient overtones and color inherent in an acoustic instrument. Fortunately, Les Paul grew up in the "Machine Age" a time when electronics, radio, and amplification were becoming standard applications in the consumer world. The tools to play with were all around him. And play he did. We should not be mistaken that his mission was altruistic. To make the world better for musicians was not his aim, nor was leveraging his innovations for financial gain. It was always about his guitar, his art, his singular pursuit of a sound and tone that would be identified uniquely his and his alone.

Born in Waukesha, Wisconsin in 1915, the man that we know as Les Paul was christened Lester William Polfuss. The grandson of German immigrants, young Lester received his first guitar at age eleven. By age thirteen the ginger-haired guitarist was gigging with his band at a local barbeque stand as the "Red Hot Rag Time Band". Here he began his foray into guitar amplification by taking his father's radio-phonograph and attaching the phonograph stylus to the guitar's bridge. It was far from perfect, and feed-back was a big problem but, in his words, "... it got me noticed and I started making more money." While experimenting with a piece of steel train rail and two rail spikes to act as a bridge and nut, he suspended a guitar string along the rail. With a telephone mouthpiece wired to his mother's tube radio he heard his first purely amplified sound of a guitar string. What he learned in that experiment would be the basis for all his electric guitar developments moving forward.

Frustrated by the guitar amplification options available on the market in the mid 1930s, Paul commissioned a solid top guitar made for him by the National String Instrument Company on which he mounted his own hand-made pickup. For amplification he used a tube powered speaker box from a Bell & Howell 16 mm sound projector. Displeased with his results on the National, Paul approached the Larson Brothers guitar shop who built him three guitars all with maple tops and without sound-holes in which he continued to experiment with pickup design and placement. Finally, he turned to his budget priced Gibson L-50 archtop where he mounted his pickup and cut a hole in the back so he could easily access the wiring and move the pickup with ease.

With multiple holes cut in both the top and back the L-50 would not survive for long.

In 1941 Paul recalled the success of his train track experiment where the volume, tone and sustain of the guitar string was unencumbered by the acoustic sound box on a traditional guitar. Applying this knowledge, he married an Epiphone guitar neck to a solid length of 4x4 pine. With two pickups, a solid steel bridge and nut along with a tailpiece he reveled at the tonal quality and sustain it would create. He finally had an instrument where he could control the feed-back. Paul would later write, "It was crude, but when I plugged into an amp, it worked." He had produced a solid-body electric guitar. To make it appear more like a guitar Paul then sliced the body of an Epiphone archtop length wise and married the two halves to the pine 4x4. He called it his "Log".

It has been said that Paul showed the "Log" to Gibson in 1941 and received a less than positive response from America's largest guitar manufacturer. Paul has said, "They thought it was a joke and laughed a lot, not scoring too well with the idea of a solid-body guitar. They called me the character with the broomstick with pickups on it." That same year Les Paul came into possession of an Epiphone Zephyr archtop electric guitar. Originally manufactured with an access panel in the back of the guitar Paul realized that the Zephyr would allow him the ease of changing the electronics on the guitar at whim without cutting holes in the body and sacrificing the structural integrity of the instrument. Throughout the 1940s three of these Epiphone Zephyrs would be in constant rotation with alterations to the pickups, bridge, and controls. He called them his "Klunkers" and they became his mainstay electric instruments for his most celebrated recordings and performances up to 1952.

THE RETURN TO GIBSON

Faced with the loss of market share after the successful launch by Leo Fender of an electric solid-body guitar in 1950, the management team at Gibson realized that the electric guitar phenomenon was here to stay. In 1950 Gibson president Ted McCarty put a team together to develop what would be Gibson's first solid-body electric guitar. His desires were clear, this new instrument needed to be both unique and excel at fulfilling the needs of the guitarist while upholding the high quality in guitar manufacturing that Gibson was celebrated for. McCarty also recognized the need for help in both the design and marketing of this new product.

The Gibson company had a long tradition in garnering endorsements from celebrity musicians that helped Gibson position their instruments in the marketplace. Nick Lucas, Roy Smeck, Charlie Christian, Kenny Burrell, Wes Montgomery as well as Les Paul were just a few of the many Gibson Artists. Both Lucas and Smeck had their own guitar signature models which had become successful sellers for Gibson.



opposite: Les Paul & Mary Ford perform onstage with Gibson Les Paul acoustic guitars and a full back up band at Chubby's "Home of the stars" on September 20, 1953 in Camden, New Jersey.



Present lot illustrated, together with Ampex Model 307 ,
performance stool, photograph and leather case

In 1951 Les Paul and wife Mary Ford were household names. Their recording *How High the Moon* had reached Number 1 on the Pop Charts with thirteen other recordings charting in the Top Ten. Thanks to radio and then television, Les Paul's prowess as a guitarist was known globally. He was also one of the few proponents of the solid-body guitar and played one of his own design and manufacture. With this knowledge, Gibson approached Les Paul and began the process of improving their prototypes with Paul's input.

The question of who's proposal ideas took precedent during the final design phase of the Les Paul guitar is a hotly debated topic and will remain so. But by paying attention to the final product and comparing the historical works both parties had previously endeavored in it is safe to say the project was in many respects collaborative. There exists a visual dialogue between Les Paul's ideas about solid hardwood tops to combat feed-back and steel bridges to increase sustain. Equally evident is Gibson's long history with carved top string instruments with necks set into the body in a traditional luthier's manner. Gibson's choice of high-quality woods and materials with uncompromising excellence in workmanship positioned the new Les Paul Model guitar at the pinnacle of the market. Paul would receive a royalty on each unit sold and the patent rights on the combination tailpiece/ wrap over bridge employed. For his part, he and Mary Ford would only perform in public and be imaged with the Gibson Les Paul. The first public





Les Paul with the 'Number One Les Paul', with Mary Ford circa 1952 in Paul's studio in Mahwah, NJ.

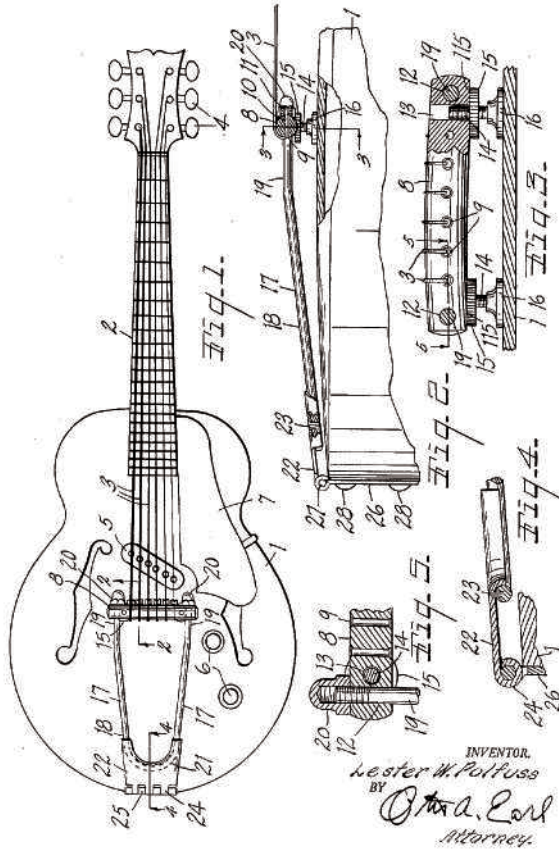
March 13, 1956

L. W. POLFUSS

2,737,842

COMBINED BRIDGE AND TAIL PIECE FOR STRINGED INSTRUMENTS

Filed July 9, 1962



Les Paul's patent for the bridge that Gibson would use on the Les Paul Model from 1952 until late 1953.

performance of Les and Mary on the new Gibson would be at New York's Paramount Theater in June 1952. The official corporate launch by Gibson was held the following month at the Waldorf-Astoria Hotel. The model was an immediate success for Gibson with 1,716 Les Paul Model guitars shipped that year and another 2,245 shipped in 1953.

Les Paul has said the first prototypes sent to him were all flattop bodies, two in gold finish, two in black and two in white, and he used these while recording *Tiger Rag* at the end of 1951. The Gibson shipping ledger books indicate that the first two Les Paul Models were sent to Les Paul on May 20, 1952. Gibson has indicated that these would have been two from the first run of approximately 100 production guitars. From the surviving images of that event, we can deduce that these first two were the instruments used by Les and Mary in that inaugural New York performance of 1952.

Easy to recognize, these first Les Paul Models were manufactured without binding on the fingerboard. Also missing from these early productions is the white plastic trim surrounding the pickup selector switch. We can also assume that the instrument imaged on the cover of the sheet music for *"Johnny Is The Boy For Me"* and other publicity photos of this time is from that first batch of 100 Gibson Les Pauls. This Les Paul Model without a bound fingerboard and with a standard Gibson tailpiece would become Mary Ford's instrument

seen in performance and images over the next four years. Of special note and plainly visible in photographs, is that this guitar is equipped with only one master volume control, one master tone control and an output jack mounted on the face of the top. This was not the standard setup for a 1952 Les Paul. What it did have in common was a carved maple top laminated to a mahogany body, a mahogany neck with rosewood fingerboard, two single coil pickups and a top finished in a rich metallic gold lacquer.

However Les Paul was not fully satisfied with two guitars Gibson had sent in May of 1952. In an effort to meet his rigorous expectations Gibson speculates that the guitar Paul would call his "Number One" was a replacement sent later in 1952. It was, like Mary's guitar, manufactured by Gibson with custom wiring requested by Paul but now with a bound fingerboard that would be standard on all Les Paul Models going forward. Unlike the Gibson Les Paul Models sold to the public, the present guitar was equipped with only one master volume control and one master tone control. Also deviating from Gibson's standard design is the output jack which is located on the face of the body. This last requirement by Paul was to alleviate the danger of disconnecting his output jack while on stage. Paul was later said to have claimed that this instrument was the first that felt right to him and fulfilled all his ideas of what an electric guitar should be and lead him to dub it his "Number One".

The "Number One" is visible with Les and Mary on their September 1952 tour to England where the duo played a two-week engagement at London's Palladium. Through 1953 the guitar can be seen on multiple recordings of the NBC television program *Les Paul & Mary Ford at Home*, with Paul performing *Chicken Reel*, *Kangaroo*, *Lady of Spain*, *Meet Mr. Callaghan*, *Nola*, and *Shine*. The guitar made the cover of the May 1953 edition of *Audio Engineering* magazine with Les and Mary in their Mahwah, New Jersey home recording studio. On September 20, 1953, the couple are photographed performing at *Chubby's Home of the Stars*, Camden, New Jersey with Mary playing the unbound Les Paul and Les on the "Number One". The following month Paul performs again with the "Number One" on CBS Television's *Omnibus* hosted by Alistair Cooke. The guitar can be seen again in Les Paul and Mary Ford's live set recording of March 21, 1954, on NBC's *Colgate Comedy Hour* where they played *Tiger Rag*, *I Really Don't Want To Know*, and the novelty number *There's No Place Like Home* and here again Mary is playing the 1952 Les Paul with the unbound fingerboard.

By mid-1955 less is seen of the original gold top guitars having been replaced by Gibson's Les Paul Custom. With gold plated hardware against a stunning black finish, ebony fingerboard, and pearl inlay, the Les Paul Custom was camera ready and showcased the exceptional quality produced in Gibson's workshops. By 1960 the "Number One" would have been retired but not before Les Paul had exhausted its potential as a platform for his tonal experiments. He had by then fully changed the electronics and alternated the bridge multiple times. Family members and associates of Les Paul recall the constant alterations he made to his instruments to achieve that special sound only he could hear. Les Paul is often remembered with a Gibson Les Paul, the control panel removed, screwdriver and soldering iron in hand, making a final adjustment before entering the recording studio.

Christie's would like to thank Walter Carter and Carter Vintage, Sammy Ash and Sam Ash Music and Cesar Gueikian and Gibson Brands for their contributions to this lot.



PAINTINGS IN STONE: ORPHEUS CHARMING THE ANIMALS

PROPERTY FROM A CONNECTICUT COLLECTION

2

A CHARLES II PIETRA DURA-INLAID PADOUK AND EBONIZED CABINET-ON-STAND

THE PIETRA DURA PANELS ATTRIBUTED TO THE GRAND DUCAL WORKSHOPS, FLORENCE, SECOND HALF 17TH CENTURY, THE CABINET CIRCA 1670, THE STAND GEORGE II, CIRCA 1730

The stepped rectangular pediment over two sets of four drawers each mounted with two pietra dura placques, centered by an arched surround, comprising an upper and lower drawer, and central door flanked by Sicilian jasper and gilt-metal Corinthian columns, the central panel depicting Orpheus, the door opens to interior fitted with two long and two short drawers and mirrored sides, on conforming plinth fitted with one long drawer, on conforming base raised on cabriole legs and pad feet

67½ in. (171.5 cm.) high, 52¼ in. (133 cm.) wide, 22 in. (56 cm.) deep, overall

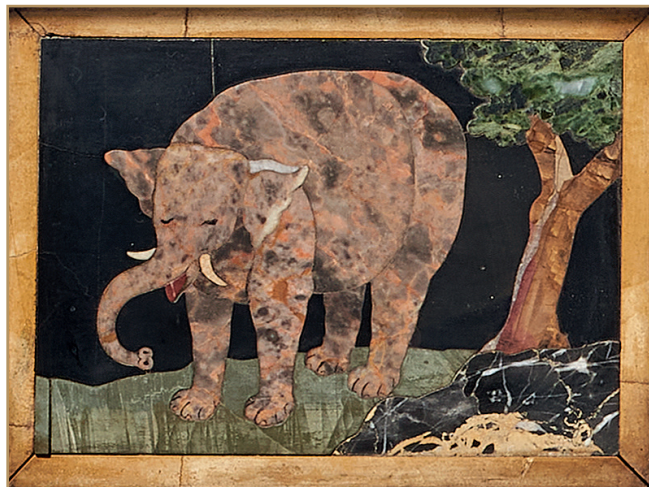
\$100,000-150,000

£73,000-110,000

€85,000-130,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 11 June 2003, lot 3.



(detail)





This cabinet beautifully depicts the magical tale of the poet musician Orpheus, known in Greek mythology quaintly as the first musician. Orpheus was the son of Oeagrus, King of Thrace, and the muse Calliope, who presided over epic poetry and music. It was the god Apollo who taught Orpheus to play the lyre as an adolescent, the instrument for which he is synonymous. The myth describes Orpheus' gift for music as divine and superhuman, and with the ability to charm any living creature, making rocks move and trees dance. The most famous tale of Orpheus surrounds the death of his beloved Eurydice. When Orpheus' wife Eurydice fell into a nest of vipers and died, he mourned her death by playing music. In Ovid's *Metamorphoses* he recounts how the harsh Fates shed their first tears listening to Orpheus' transcendent music. They advised him to meet with the gods of the Underworld, Hades and Persephone, to try and rescue his wife. So moved by his plea and his beautiful music the gods agreed but told him he must not look back until they reach the surface. Eager to see his wife again, just before the opening of the cave Orpheus looked back, thus sending her back to the Underworld forever. He spent the rest of his life mourning his wife, never to love again, and enchanting those with his sorrowful music. One day, Orpheus went to worship the sun god Apollo, and was caught by Maenads for not properly honoring the oracle Dionysus and was killed.

This tale became an increasingly popular depiction in sixteenth-century art. During a period of intense political upheaval and religious strife, the story became a symbol of hope and endurance.

The imagery of Orpheus charming the animals was one of the *Galleria de' Lavori's* most popular subjects, and reflects the high technical standards of the workshop (W. Koeppel, A. Giusti, *Art of the Royal Court: Treasures in Pietra Dura from the Palaces of Europe*, New Haven and London, 2008, pp. 176-177). The *Galleria de' Lavori*, the Medici grand-ducal workshop in Florence, was founded by Grand Duke Ferdinando I of Tuscany in 1588.

One of the most important examples is the Barberini Cabinet in the Metropolitan Museum of Art, completed between 1606-1623. The central panel similarly modelled with Orpheus on a rock, playing music amongst the animals is surrounded by whimsical illustrations of animals and the hunt, after woodcut illustrations from Aesop's *Fables*.

The impressive jewel-like panels most popularly illustrated birds, flowers and animals, even visitors in exotic textiles and Italianate landscapes. In the latter half of the seventeenth century many wealthy patrons embarking on the 'Grand Tour' collected these panels, and often commissioned cabinets to set the panels into, such as the present lot. The design evolved from the German *Wunderkammer* or Italian *studiolo*, with ebony-framed reliquaries ornamented with *pietra dura* panels and gilt mounts. They had several functions: as a 'cabinet of curiosities' in which precious items such as gemstones, carved ivories and small bronzes were kept; as a statement piece of furniture that illustrated the refined learning of the cabinet's owner; and also to display wealth and prestige. Occasionally, sets of *pietra dura* panels of Orpheus together with smaller ones of animals having come to listen to him were sold together. Only three other cabinets are known to incorporate full surviving sets: an Italian table cabinet dated to circa 1620 and now at the Detroit Institute of Arts (inv. 1994.77 and illustrated A. Giusti, *Pietra Dura and the Art of the Florentine Inlay*, London, 2006, pp. 168-9, ill. 138); a Flemish cabinet-on-stand sold from the collections of Valerian Rybar and Jean-François Daigre, Christie's, Paris, 5 June 2003, lot 35; and an exquisite French cabinet attributed to Domenico Cucci and the Gobelins Workshop, dated to circa 1665-1675 and sold at Christie's, London, 10 December 2009, lot 875.



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

3

A CHINESE SANCAI-GLAZED POTTERY FIGURE OF A BACTRIAN CAMEL AND A FOREIGN GROOM

TANG DYNASTY (AD 618-907)

The amber-glazed camel is naturalistically shown striding, with the mane, tail, and two humps highlighted in cream glaze. The head arches strongly upwards with the mouth agape revealing long pointed teeth and the tongue. The camel's back is laden with a bulging sack molded on either side with a large monster mask and various provisions including a ewer, all set on top of projecting pack boards and a fitted cream cloth scored with a diamond pattern and with a green tufted fur border. The foreign groom stands on a square plinth, his body slightly turned and his hands positioned to hold a rope. He wears a three-quarter-length coat with green lapels and his short, black-painted hair is bound with a leather strap

33 in. (83.8 cm.) high, the camel
24¼ in. (61.6 cm.) high, the groom

(2)

\$200,000-300,000

£150,000-220,000
€170,000-250,000

PROVENANCE:

Acquired in Hong Kong, 1999.



This massive and exceptionally handsome camel is a particularly fine example of the type of figure that was made to go in the tombs of the Tang elite in the first half of the 8th century. Such models, which would have been very expensive to purchase, provided an obvious indication of the wealth of a family. Not surprisingly, camels have been found among the burial items in a number of the Tang imperial tombs, as well as some of those belonging to other members of the Tang nobility. However, these models were not simply symbols of wealth, they were also symbols of the way that wealth might have been acquired through trade and tribute along the Silk Route. In the Tang dynasty, camels really did live up to the description of them as 'ships of the desert' and were used to transport Chinese goods, including silk across the difficult terrain of the Silk Route to the eager markets of Central Asia, Samarkand, Persia, and Syria. They may also be seen as symbolic of the cosmopolitanism of the Tang capital at Chang'an. They carried, on their return journeys, many of the exotic luxuries from the west that were desired by the sophisticated Tang court.

The two-humped Bactrian camel was known in China as early as the Han dynasty, having been brought from central Asia and Eastern Turkestan as tribute. Its amazing ability to survive the hardships of travel across the Asian deserts was soon recognized and Imperial camel herds were established under the administration of a special bureau. Camels were not only prized as resilient beasts of burden, their hair was also used to produce a cloth which was admired for its lightness and warmth.

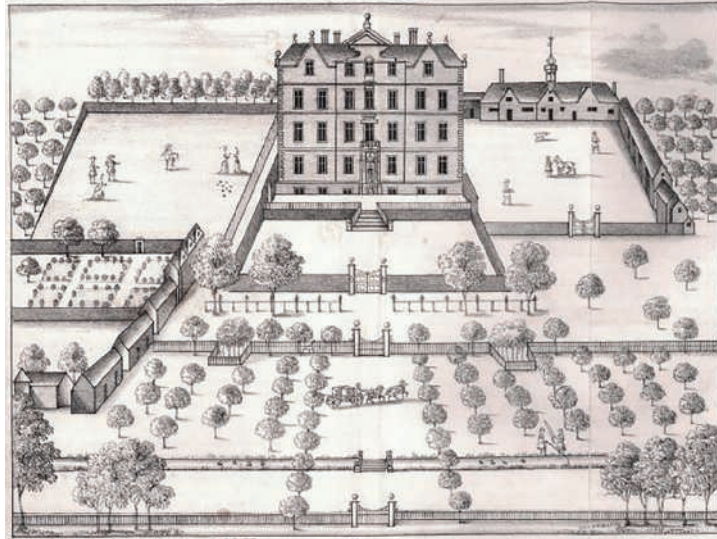
Of the known examples of camels of this size and type, the one closest is the figure from Luoyang, Henan, illustrated in *Zhongguo wenwu jinghua daquan - taoci juan*, Taipei, 1993, p. 155, no. 534. The two figures share the same massive size, striding pose, exceptionally well modeled head with the mouth open in a bray, realistic depiction of the hair on the head, neck, haunches and humps, and coloration. The depiction of the packs on the two are also quite similar including the inclusion of a cream-glazed ewer. A similar ewer can also be seen on the similarly glazed figure of a striding camel of comparable size in the Asian Art Museum, San Francisco, which is shown with a groom, illustrated by W. Watson, *The Arts of China to AD 900*, New Haven/London, 1995, p. 233, no. 37. Another similar figure, in the British Museum, which has a reversal of the coloration of the present and the aforementioned figures from Luoyang, with the coat glazed cream and the hair glazed amber-brown, is illustrated in *Sekai toji zenshu*, vol. 11, Tokyo, 1976, p. 148, no. 136. This latter figure is very similar to one sold at Christie's New York, 20 September 2005, lot 191. However, the present camel differs from the comparable figures in the depiction of the fitted blanket. While the blankets of the other camels have the more usual pleated border and multi-colored decoration, the blanket of the present figure is scored with a diamond pattern under a plain cream glaze, while the border is depicted as tufts of fur and glazed green.

The figure of the foreign groom that accompanies the camel is very similar in all respects to a figure illustrated by E. Schloss, *Ancient Chinese Ceramic Sculpture from Han through Tang*, Stamford, 1977, vol. I, pl. 103 and vol. II, p. 223, pl. 103, where the author describes the groom as "representative of a Turkic tribe" from Western Turkestan in Central Asia. Grooms of this type would have been paired with either a camel or horse.

The result of Oxford thermoluminescence test no. PH 993/353 is consistent with the dating of this lot.



THE HOO BACCHUS COMMODES



The Hoo, Whitwell, Hertfordshire

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

4

A PAIR OF GEORGE III SATINWOOD, EBONIZED, PENWORK AND MARQUETRY COMMODES

ATTRIBUTED TO INCE AND MAYHEW, CIRCA 1780,
CONCEIVED AS A PAIR BUT OF SLIGHTLY DIFFERING
DIMENSIONS

Of demi-lune form, one with front panel depicting Bacchus and
Ampelus, the other depicting Volumnia, mother of Coriolanus,
his wife Hersilia and Valeria, sister of Valerius Publicola, each
door opening to three drawers raised on tapering legs

Commode A: 36¼ in. (92 cm.) high, 50 in. (127 cm.) wide, 20¾ in.
(53 cm.) deep

Commode B: 36 in. (91.5 cm.) high, 55½ in. (141 cm.) wide, 22¼
in. (56.5 cm.) deep (2)

\$60,000-100,000

£44,000-72,000

€51,000-85,000

PROVENANCE :

Almost certainly supplied to Thomas Brand (1749-1794)
for the Hoo, Whitwell, Hertfordshire, or possibly his father
Thomas Brand (1712-1770) .

Thence by descent to Thomas Walter Brand, 3rd Viscount
Hampden; sold Christie's, London, 20-21 October 1938,
lot 125 (to Wolfe).

With Gregory & Co., London, 1939.

Acquired from Jeremy, London.

EXHIBITED :

Luton Museum, Bedfordshire, *In the Days of Queen
Charlotte*, 11 May-11 June 1939, cat. 5 (exhibited by
Gregory & Co. Bruton Street, London).

LITERATURE :

L. Wood, *A Catalogue of Commodes: The Lady Lever Art
Gallery*, London, 1994, p. 202, footnote 23 and p. 232.





Bacchus and Ampelus, from Baron d'Hancarville's engravings of Hamilton's vases, published in Naples in 1767



Bacchus and Ampelus, from Baron d'Hancarville's engravings of Hamilton's vases, published in Naples in 1767



Volumnia, mother of the Roman general Coriolanus, his wife Hersilia, and Valeria sister of Valerius Publica from Baron d'Hancarville's engravings of Hamilton's vases, published in Naples in 1767



Volumnia, mother of the Roman general Coriolanus, his wife Hersilia, and Valeria sister of Valerius Publica from Baron d'Hancarville's engravings of Hamilton's vases, published in Naples in 1767

These eye-catching commodes, with lustrous panels of satinwood displaying 'antique' panels based on d'Hancarville's engravings of Hamilton's celebrated collection of Greek vases, are the quintessence of sophisticated Grand Tour taste and were likely executed by the celebrated Golden Square cabinet-makers Ince and Mayhew.

THE COMMISSION

They were almost certainly commissioned by Thomas Brand for the Hoo in Hertfordshire. Brand was a politician and landowner who in 1770 inherited the Hoo from his father, also named Thomas. The Hoo had been built in 1661 for Jonathan Keate, before being acquired in 1732 by the Brand family. The elder Thomas Brand moved in sophisticated circles and was a close friend of Horace Walpole with whom he traveled to Italy on the Grand Tour and who in 1743 commissioned for Brand an extraordinary cabinet to display his collection of classically inspired ivory medallions to match one of his own (the Brand cabinet was sold Christie's, London, 5 July 2012, lot 5 for £1,217,250, and is now in the Art Institute of Chicago). Brand commissioned the fashionable court architect Sir William Chambers, Robert Adam's notable rival, to remodel the Hoo, and the landscape gardener Lancelot 'Capability' Brown to redesign the gardens, which had remained little changed since the seventeenth century. Given his passion for antiquity, it is tempting to think that the elder Thomas Brand might himself have commissioned these commodes, but given the fact that d'Hancarville's engravings of Hamilton's vases were not initially published until at least 1766-7, just a few years before the elder Brand's death, and that stylistically these commodes, with their restrained, rectilinear outline, are more likely to date from the 1770s, it is more likely that they were commissioned by his son, no doubt inspired by his father's archaeological zeal.

THE ATTRIBUTION

The elegant ornament of these commodes reveals the antique Etruscan fashion popularized by the architect Robert Adam (d. 1792) and his furniture patterns in *The Works of Architecture of Robert and James Adam*, 1773. The central panels to the front are taken directly from Greek vases in Sir William Hamilton's collection, which was acquired in 1772 by the British Museum and published in Baron d'Hancarville's *Collection of Etruscan, Greek and Roman Antiquities*, Naples, 1766/7. The front panel on one commode depicts Bacchus and his lover Ampelus, personification of the grapevine (d'Hancarville, vol II, pl. 40), while the front on the other depicts Volumnia, mother of the Roman general Coriolanus, his wife Hersilia and Valeria, sister of Valerius Publicola (d'Hancarville vol. I, pl V, p. 1764). Similar large-scale figural medallions from this source feature on furniture attributed to the Golden Square firm of John Ince and William Mayhew, one of the leading cabinet-making firms of the period and perhaps the most accomplished rivals to Chippendale. Furniture in this idiom from documented Ince and Mayhew commissions includes notably a pair of corner cupboards and a commode *en suite* at Badminton (illustrated in L. Wood, *Catalogue of Commodes*, London, 1994, p.199, figs.187- 188 and pp.230-232, figs.218-222). A further related demilune commode with classical figure medallion is illustrated in P. Macquoid and R. Edwards, *The Dictionary of English Furniture*, London, 1924, vol.II, p.143, fig.27 (probably that sold from the collection of Bunny Mellon, erroneously described as nineteenth century, Sotheby's, New York, 21 November 2014, lot 1201).



4TH DUKE OF RICHMOND CANDELABRA



Charles Lennox, 4th Duke of Richmond,
Lennox and Aubigny (1764-1819)

5

A PAIR OF GEORGE III SILVER TWO-LIGHT CANDELABRA

MARK OF BENJAMIN SMITH FOR RUNDELL, BRIDGE AND RUNDELL, LONDON, 1808

Each on a stepped circular base cast with woven base rims, the fluted well rising to a tapered cylindrical stem emerging from paired feet and rising to three stylized Egyptian female busts, with central heraldic finial and two acanthus-capped scroll branches terminating in dolphins and sconces formed as lobed sconces formed as Roman lamps, *marked throughout, base rims engraved RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS ET PRINCIPIS WALLIAE LONDINI FECURUNT*

24¾ in. (63 cm.) high
283 oz. 9 dwt. (8,815 gr.)

(2)

\$120,000-180,000

£87,000-130,000
€110,000-150,000

PROVENANCE:

Charles Lennox, 4th Duke of Richmond, Lennox and Aubigny, (1764-1819), by descent to his son,
Charles Gordon-Lennox, 5th Duke of Richmond, Lennox and Aubigny, (1791-1860), by descent to his son,
Charles Gordon-Lennox, 6th Duke of Richmond, Lennox and Aubigny, 1st Duke of Gordon (1818-1903),
by descent to his son,
Charles Gordon-Lennox, 7th Duke of Richmond, Lennox and Aubigny, 2nd Duke of Gordon (1845-1928),
by descent to his son,
Charles Henry Gordon-Lennox, 8th Duke of Richmond, Lennox and Aubigny, 3rd Duke of Gordon (1870-1935),
by descent to his son,
Frederick Charles Gordon Lennox, 9th Duke of Richmond, Lennox, and Aubigny, 4th Duke of Gordon (1904-1989),
His Grace The Duke of Richmond and Gordon; Sotheby's, London, 4 July 1946, lot 164 (part).
With Lewis & Kay Limited, London, by 1951,
Acquired by the father of the present owner at the 11th Antique Dealer's Fair and Exhibition, Governor's House,
London, 2-21 June, 1951 (four two-light candelabra).

EXHIBITED:

The Metropolitan Museum of Art, New York, 1983-2020.



THE 4TH DUKE OF RICHMOND

The arms are those of Charles, 4th Duke of Richmond and Lennox (1764-1819).

Born as Charles Lennox in 1764, the 4th Duke was the third child and only son of Lt.-Gen George Henry Lennox (d. 1805), second son of the 2nd Duke, and his wife Lady Louisa, daughter of William Kerr, 4th Marquess of Lothian. Croker remarks that this celebrated peer appears to have been born, just as he died, in a barn: "his mother Lady Louisa, was taken ill when on a fishing party, and there was only time to carry her to a neighboring farmyard, where the Duke was born" (*The Croker Papers*, vol. 1, p. 150). He entered the army in 1788 and achieved notoriety by his duel with the Duke of York on Wimbledon Common on 26 May 1789. The Duke of York, the second son of George III, coolly received his fire and then fired into the air. A short time later, Lennox was involved in another duel, this time with one Theophilus Swift, the author of a scurrilous pamphlet about him. Swift was hit but the wound proved not to be fatal.

Despite this penchant for dueling, Lennox appears to have been a popular soldier and later served as a MP for Chichester. In 1806 he succeeded to the dukedom and the year following was appointed Lord Lieutenant of Ireland, a post he held until 1813. The present pair of candelabra may have been part of the prodigious service of plate the Duke took with him to Dublin. Contemporary writers speak of the almost regal state he maintained there; indeed he spent so much as Viceroy that on his return to England he could not afford to live at Goodwood, the main family seat, and was forced to take up residence in Brussels. It was there, in a coach maker's depot in the Rue de la Blanchisserie, that his Duchess gave the famous ball on the eve of Waterloo. The Duchess's ball has been immortalized repeatedly on-screen and in beloved sources of literature including William Makepeace Thackeray's *Vanity Fair*, and Lord Byron's poem "The Eve of Waterloo."

In 1789, Lennox married Charlotte, daughter of Alexander, 4th Duke of Gordon. It was said that she loved pomp "even more than her husband did". In 1818 he was appointed Governor General of Canada and while his personality endeared him to the populace, his extreme views seemed likely to force a clash with the French-Canadian Party. His term of office, however, was cut short the following year, when he died suddenly of rabies, apparently as a result of a bite from his pet fox. Rumors current at the time suggested that the fox had been a gift from the Iroquois. He was buried in Quebec Cathedral on 4 September 1819.

GOODWOOD HOUSE

The present pair of candelabra were commissioned by the 4th Duke of Richmond during an ambitious period of restoration and rebuilding at Goodwood House, the family's seat in Chichester since 1697. The original rectangular brick house was constructed by the 9th Earl of Northumberland in 1616-17 and purchased at the end of the century by the 1st Duke of Richmond as a hunting lodge. Goodwood was expanded throughout the 18th century until a catastrophic fire in 1791 destroyed much of the house. In rebuilding Goodwood, the 3rd Duke employed famed architect James Wyatt, who designed two great wings, angled back from the existing house, to display the extensive art collection amassed by the 2nd and 3rd Dukes. Wyatt worked at Goodwood between 1800-1806 before John Nash, who later designed the Royal Pavilion at Brighton, was brought into the project around 1807. It is unclear if the exceedingly in-demand Wyatt was overstretched or if the new 4th Duke preferred the work of Nash to his uncle's architect.

With its seamless marriage of both Egyptian and Classical motifs, it is possible that this extraordinary pair of candelabra were designed specifically for the new Egyptian Dining Room at Goodwood. Designed by Wyatt between 1803-1806, this dining room would have one of England's first Egyptian-schemed rooms; the taste for Egyptian iconography sparked the previous year with the 1802 publication of Dominique Vivant Denon's drawings composed during his expedition of Egypt at the invitation of Napoleon. Unfortunately little is known about Wyatt's original vision, as the room was never depicted in watercolor or captured on film. An 1839 catalogue raisonné of the pictures at Goodwood provides a brief description of the room, suggesting that it would have been understated and elegantly appointed. The publication notes that the "The general design of which was suggested from the drawings of Denon, the French antiquary, who accompanied Napoleon and his army to Egypt" and that the room had scagliola walls resembling polished Sienna marble. The walls and marble chimney piece were further accentuated with bronze ornaments cast in Classical and Egyptian motifs (Mason, William Hayley, *Goodwood its House, Park and Grounds with a Catalogue Raisonné of the Pictures in the Gallery of His Grace The Duke of Richmond K.G.*, London, 1839, p. 38). A century later King Edward VII reputedly did not care for the dining room's Egyptian theme and thus the fixtures were removed and the rare scagliola painted-over. Extensive efforts to restore the Egyptian Dining Room were undertaken from 1996-1998. Visitors to Goodwood are able to now enjoy one of the largest expanses of scagliola intact in England (Baird, 2004, pp. 16-20).





1st Duke of Wellington receiving information regarding the advance of the French forces into the Netherlands during the Richmond ball held on 15 June 1819. Heath, William; Stadler, J.C, London, 1819, published alongside the narrative poem "The Wars of Wellington" by Doctor Syntax

Additional works in silver and bronze that can be connected to the Egyptian Dining Room at Goodwood include a silver-gilt tea urn in the collection of Rosaline and Arthur Gilbert on loan to the Victoria & Albert Museum and a suite of four gilt bronze candelabra made by Rundell, Bridge and Rundell between 1802-1806. While the rather imposing bronze candelabra is composed of overt Egyptian motifs (a pair is illustrated Hartop, Christopher, *Royal Goldsmiths: The Art of Rundell & Bridge 1797-1843*, John Adamson, London, 2005, pp. 54-55, fig. 43), the tea urn displays a similar weaving of Classical and Egyptian themes as seen in the present candelabra. Marked for Digby Scott and Benjamin Smith, London, 1805, the tea urn includes three maiden busts similar to those on the upper stems of the 1808 silver candelabra, but with the addition of eagle wings flanking each bust. The design of the tea urn has been attributed to Jean-Jacques Boileau, a French artist who worked in England from 1787 and provided a number of sculptural designs for metalwork, in both the Egyptian and Greek styles, that were executed by Rundell, Bridge and Rundell in the first decade of the 19th century. Along with Vivant Denon's 1802 publication of "Voyage dans Basse et la Haute Egypte," Boileau's bold designs helped to establish the fashion for the union of Egyptian and Classical themes. A fellow proponent of this mixed style was Thomas Hope, who in 1807 published the groundbreaking design guide "Household Furniture and Interior Decoration" (See Snodin, Michael, "J. J. Boileau A Forgotten Designer of Silver", *The Connoisseur*, June 1978, pp. 124-133).

RELATED EXAMPLES

Through their rich design elements, the Richmond candelabra are related to a group of extant candelabra made by Benjamin Smith in the early

19th century for a number of Rundell, Bridge & Rundell's most influential patrons. A nearly identical pair of three-light candelabra applied with the Royal Arms and Royal duke's coronet for a son of George III was sold as part of the Chen Collection at Lyon & Turnbull, London, 23 November 2008, lot 163. Marked for Benjamin Smith, London, 1807-08, this three-light model includes a central scone instead of the heraldic finial, which features prominently on the Richmond candelabra. The Chen sale included a pair of similar silver-gilt seven-light candelabra (lot 158) made for Sir Charles Henry Coote, 9th Bt. Slightly later in date, this pair is marked for Benjamin Smith, London, 1812-13 and features nearly identical stems and branches as the Richmond candelabra but with engraved heraldry, central sconces and additional leafy scroll branches terminating in spewing dolphins. The Coote candelabra are supported on tripod bases with couchant winged sphinxes; their design has been attributed to Boileau based on similarities found within a collection of Boileau drawings at the V&A, which include a design for a wine cooler with couchant sphinxes and a centerpiece featuring a patera enclosed within the scroll of a foliate branch. This design element is incorporated in the Richmond candelabra as well. A suite of three candelabra marked for Digby Scott and Benjamin Smith, London, 1805, 1805 and 1807, made for the Earls of Caledon are illustrated in *The Glory of the Goldsmith, Magnificent Gold and Silver from the Al-Tajir Collection*, Christie's, London, 1989, p. 156, no. 118. A pair of 1804 silver-gilt four-light candelabra by Scott and Smith, supported on three lion monopodia supports and engraved with the arms of the Prince of Wales were included in Koopman Rare Art's exhibition *Royal Goldsmiths, the Art of Rundell, Bridge & Rundell*, 14 June - 1 July 2005, and are illustrated in the accompanying catalogue (Hartop, 2005, p. 60, fig. 48).

SOLD TO BENEFIT THE CLEVELAND MUSEUM OF ART

6

A ROMAN SILVER AND NIELLO INLAID BRONZE TABLE

CIRCA 1ST CENTURY B.C.-1ST CENTURY A.D.

28 in. (71.1 cm.) high; 32 in. (81.3 cm.) long; 20 $\frac{5}{8}$ in. (52.4 cm.) deep

\$800,000-1,200,000

£580,000-870,000

€680,000-1,000,000

P R O V E N A N C E :

with Luigi Grassi (1858-1937), Florence.

with Piero Tozzi (1882-1974), New York, acquired by 1946.

Antiquities, Sotheby's, New York, 18 June 1991, lot 155.

Private Collection, New York, acquired from the above.

with Phoenix Ancient Art, New York and Geneva, 2016 (*Catalogue 33*, no. 7).

E X H I B I T E D :

Northampton, Smith College Museum of Art, *Pompeiana*, 18 November-15 December 1948 (one leg).

L I T E R A T U R E :

E.C. Schenck, et al., *Pompeiana*, Northampton, 1948, no. 16 (one leg).



The table is rectangular in form, supported on four elaborate monopodia legs. Each is in the form of a naturalistic wolf leg with foliate projections at the knee, the shaft arching forward above, and terminating in a wolf's head surmounted by a tapering rectangular pillar. The wolf heads are exquisitely modelled, each with an open mouth revealing fangs, recessed eyes, tufted ears and a luxurious coat of overlapping locks. The length of the front legs is ornamented with olive branches, shallowly recessed and once inlaid in contrasting metal, likely silver or copper.

The upper surface of the table is framed with a border of raised concentric moldings. At the center is an engraved wreath encircling a quatrefoil of palmettes, and at each corner there is a six-petalled rosette. The apron is composed of intarsia panels inlaid with silver and niello. On each end of the long sides is a panel with a lattice of intersecting circles, the overlapping zones together forming four-petalled rosettes. At the center of the long sides and on each short side, within concentric moldings, is a complex meander band framed above and below by narrow bands of wave pattern.

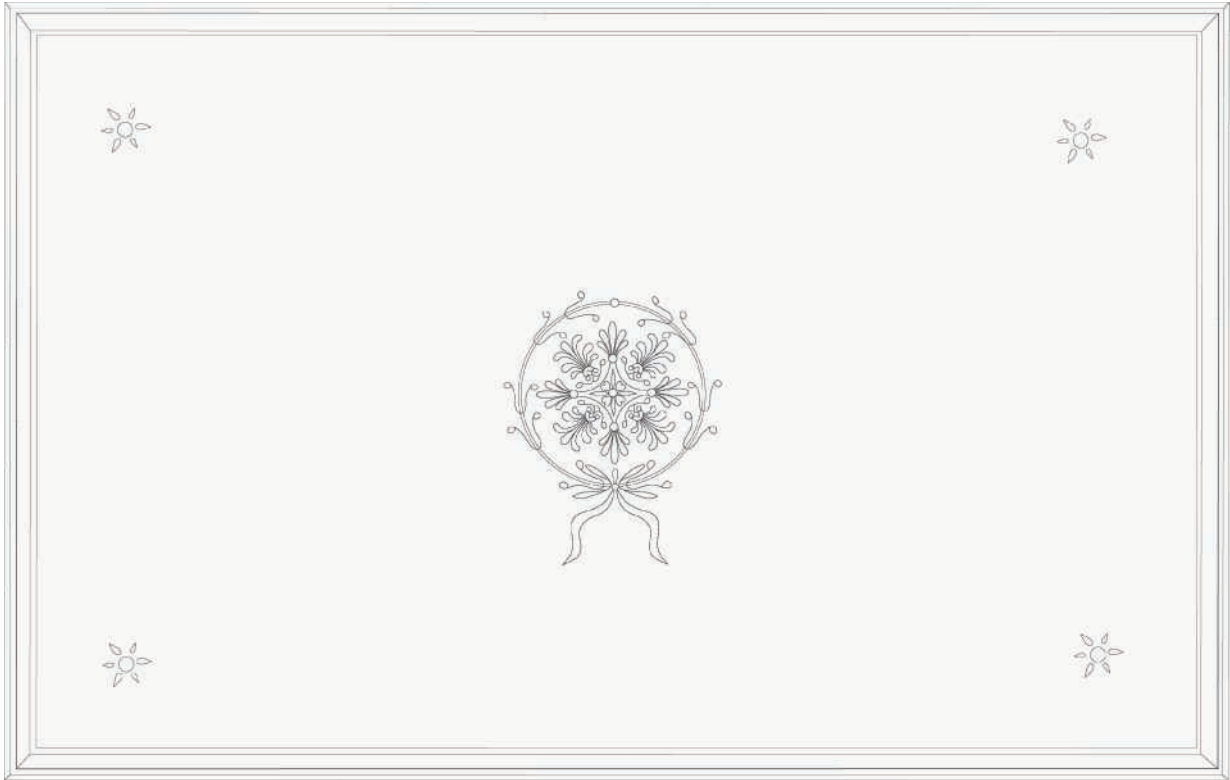
Excavations of cities such as Pompeii and Herculaneum have shown that rooms in wealthy Roman villas were largely devoid of furniture as compared to a modern home, as the focus was instead on the display of wall paintings, mosaic floors, and freestanding bronze and marble

sculpture, although certainly beds, couches, chairs and footstools are known. Most tables were used in the context of the triclinium, a dining room outfitted with three *kline*, or couches, upon which the diners would recline. These tables were typically circular in form on tripod feet.

Larger rectangular tables on taller feet, such as the example presented here, were most likely used in the entrance atrium of the home in order to display a fine work of art or a set of expensive metal or glass vessels. Indeed a fresco from the tomb of Gaius Vestorius Priscus outside the Porta Vesuvio at Pompeii, depicts a rectangular table fully laden with a suite of silver vessels and utensils. Rectangular tables could have been made of stone, wood or bronze, supported either on a single central leg, on two outer legs with the back edge affixed to the wall, or on four legs as here. For two related four-legged tables, see the examples in the Museo Nazionale, Naples, nos. 19 and 20 in Stefanelli, et al., *Il Bronzo dei Romani*. One features horse heads on the legs, while the other depicts a youth emerging from acanthus. For related silver and copper inlaid intarsia panels compare the apron of a single-legged table from Boscoreale, now in The Metropolitan Museum of Art, no. 26 in Stefanelli, op. cit. Such panels are more frequently found on elaborate *klinai*, such as the examples from Amiterno, now in the Palazzo dei Conservatori, Rome and the National Museum, Chieti, nos. 29 and 30 in Stefanelli, op. cit.







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THE
VON GOLDSCHMIDT-ROTHSCHILD
ELEPHANT CLOCK

PROPERTY RESTITUTED TO THE HEIRS OF MAXIMILIAN BARON VON GOLDSCHMIDT-ROTHSCHILD

7

A SILVERED BRONZE, ENAMELED SILVER AND GILT-BRONZE ELEPHANT AUTOMATON CLOCK

AUGSBURG, CIRCA 1600-1610

The clock is in the form of an elephant, with a *howdah* in the form of a castle tower, with four turbaned soldiers with raised scimitars which rotate around the tower, there are two enameled dials and two glass dials through which the clock works are visible, the elephant's eyes move and he is accompanied by two *mahouts*, one riding on his back and a second walking alongside, all on a naturalistically-cast ground on a silver-mounted ebony and ebonized pearwood veneered base over an oak carcass, which encloses further mechanics which propel the automaton forward in a slight circle, the works are currently partially non-functioning but are largely intact and, with restoration, will almost certainly be able to function and detailed condition reports are available upon request.

Approximately 13.7 in. (35 cm.) height overall; 3.5 in. (9 cm.) height of pedestal; 10.2 in. (26 cm.) height of elephant from ground to top of tower

\$700,000-1,000,000

£510,000-720,000

€600,000-850,000

PROVENANCE:

Hannah Mathilde Baroness von Rothschild (1832-1924) and Wilhelm Carl Baron von Rothschild (1828-1901), Schloss Grüneburg, Frankfurt am Main and Königstein im Taunus [unconfirmed].

Minna Karoline (Minka) Baroness von Goldschmidt-Rothschild (1857-1903) and Maximilian Baron von Goldschmidt-Rothschild (1843-1940), Rothschild Palais, Bockenheimer Landstraße 10, Frankfurt am Main, until 1938.

Museum für Kunsthandwerk (now the Museum Angewandte Kunst), Frankfurt am Main, 11 November, 1938 (inv. no. G.R.1353) [von Goldschmidt-Rothschild's forced sale to the City of Frankfurt am Main].

With Carl Müller-Ruzika, art dealership, Frankfurt am Main, 1943 [the museum traded von Goldschmidt-Rothschild's clock for a 'Louis XV Bronze Wall Clock'].

Art market, Frankfurt am Main or Cologne, 1943-late 1940s [unconfirmed].

Dr. Irmgard Baroness von Lemmers-Danforth (1892-1984), late 1940s-1963.

Städtische Museen of the city of Wetzlar, Sammlung Dr. Irmgard von Lemmers-Danforth: *Europäische Wohnkultur der Renaissance und des Barock*, Palais Papius, Wetzlar, 1963-2021. Restituted by the city of Wetzlar to the heirs of Maximilian Baron von Goldschmidt-Rothschild, 2021.

EXHIBITED:

Städtische Museen, *Sammlung Dr. Irmgard von Lemmers-Danforth: Europäische Wohnkultur der Renaissance und des Barock*, Palais Papius, Wetzlar, 1963-2021.

LITERATURE:

K. Maurice, *Die deutsche Räderuhr: Zur Kunst und Technik des mechanischen Zeitmessers im deutschen Sprachraum*, Munich, 1976, vol. 2, p. 48, no. 287.

W. Koeppel, *Die-Lemmers-Danforth Sammlung Wetzlar: Europäische Wohnkultur aus Renaissance und Barock*, Heidelberg, 1992, p. 268.

A. Kugel, *Un bestiaire mécanique: Horloges à automates de la Renaissance 1580-1640*, Paris, 2016, p. 130, fig. 3.

W. Koeppel, ed., *Making Marvels: Science and Splendor at the Courts of Europe*, exh. cat., The Metropolitan Museum of Art, New York, 2019, p. 238.





ELEPHANT AUTOMATONS: ENGINEERING AND ENTERTAINMENT

This Elephant Clock has charmed and astonished connoisseurs and the general public alike for more than four hundred years. The exterior, with its dazzling decoration and finish, is perhaps even exceeded in importance by the hidden mechanics of the interior. Marvelously, the works propel the darting eyes of the elephant and the armed guards which race ferociously around the tower and keep the clock moving in a circle – as it was designed never to fall off the table. But, clearly, as so few working ones survive, this happened all too often. So, despite participating in (admittedly very high-level) drinking games since the Baroque period, and despite the vicissitudes of the 20th century in particular, this Elephant Clock is a miracle of technology. And survival.

The present clock belongs to a group of ten elephant clocks which have all been discussed in Klaus Maurice's iconic 1976 study of Central European clocks, as well as more recently in two spectacular exhibitions of automatons, the first held at the Galerie Kugel, Paris in 2016 and accompanied by Alexis Kugel's catalogue, and the second held at the Metropolitan Museum of Art, New York in 2019, and accompanied by the catalogue edited by Wolfram Koeppe. And among this group there are three that are extremely close in design and it is nearly impossible to imagine they were not made by the same Augsburg workshop. The first is in the Kunsthistorisches Museum, Vienna, the second is in the Loyola University Museum of Art, Chicago and the third is in a private collection, Paris. The present Elephant Clock, as discussed by Koeppe, remains perhaps in the most complete condition of them all (Koeppe, 2019, p. 238).

As Koeppe illustrates, perhaps the first automaton elephant clock, hydraulic driven, was designed by al-Jazari, a brilliant and sophisticated 12th century Muslim engineer and the watercolor and ink design of this clock is now in the collections of the Metropolitan Museum of Art (Koeppe, 2019, p. 239, cat. no. 135). Hundreds of years later, in the late 16th and early 17th centuries, the elephant was still seen as intensely exotic, especially for Europeans, and was admired both for its intelligence and fearsome power. And the appeal of elephant imagery was clearly universal as a watercolor, identified by Koeppe in 1992, by Jan van Grevembroeck II of circa 1760, depicts an Augsburg elephant clock almost identical to the present clock, but with Turkish numerals, as it was intended as a gift to the bey of Tripoli (Kugel, 2016, p. 42 and Koeppe, 2019, p.238). Even now, seven hundred years after al-Jazari designed his clock, the elephant remains a wondrous and inspiring symbol of intelligence and restrained power. But perhaps today, the elephant is both better-understood after a century of zoology and also, more-beloved as they become ever more endangered in the wild.



Tobias Kramer or Kromer (1582 - 1634), Automatenuhr in Gestalt eines Elefanten, 1614-1616, Augsburg, Silver, gilded, partially enamelled, ebony, over copper alloy, 26.5 cm. high, marked: Augsburger Pyr (SEL 37); R 3, Nr.493 (SEL 1277e) Seling 2007: MZ 1277g; BZ 0220, KHM-Museumsverband, Kunstkammer, 1123.



Elephant Automaton Clock, 1610-25, Augsburg, gilt metal with enameling, Loyola University Museum of Art, Presented to the Martin D'Arcy Museum of Art by Mrs. Thomas Stamm with deep appreciation and affection in recognition of Rev. John J. Piderot, S.J., 22nd President, Loyola University Chicago, 1989-03.



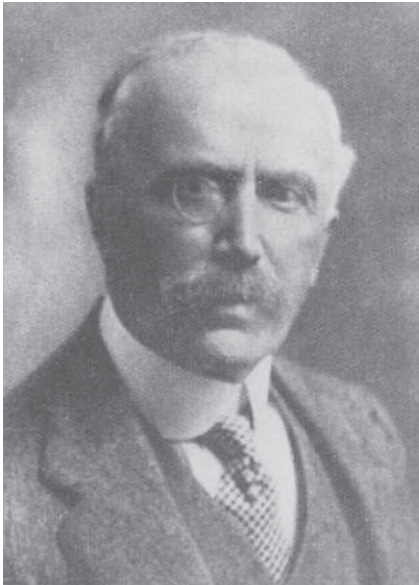
Farrukh ibn'Abd al-Latif, 'The Elephant Clock,' Folio from a Book of the Knowledge of Ingenious Mechanical Devices by al-Jazari, dated A.H. 715/ A.D. 1315, Courtesy of the Metropolitan Museum of Art.



Jan van Grevembroeck II (1731-1807), *Varie Venete Curiosità Sacre e Profane* ca. 1760. Watercolor, Museo Correr, Venice (Cod. Gradegugi /dikfub 65, vol. 3. Pl. 79 [39]).

Hospitality has always played an important role in all cultures. And in late-Renaissance / early Baroque Europe, at the end of the 16th century this was taken to dazzling, literally, extremes where the table became almost a festival stage, the guests became part of a specially created *spectacle*, all of which was choreographed and directed by the host. The table decoration was often the main topic of conversation at these sumptuous banquets and illustrated that they were also a feast for both the eyes and ears and the mind. At some point, between courses, the Elephant Clock would have made a grand entrance. The owner would have arranged for it to be brought from his cabinet of curiosities (*Kunst- und Wunderkammer*) and, after making some magical gestures to wind up and set off the concealed mechanism, the animal would have advanced along the table. The targeted guest had to entertain the other diners with a toast, perhaps with a rhyme, and thus generate a new topic of conversation in a playful way (R. Zeller, *Spiel und Konversation im Barock*, Berlin 1974).





Maximilian von Baron Goldschmidt-Rothschild.



Palais Rothschild-Goldschmidt, 8-10, Bockenheimer Landstraße, Frankfurt, Germany.

THE FRANKFURT ROTHSCHILDS AND BARON MAXIMILIAN VON GOLDSCHMIDT-ROTHSCHILD

So legendary is the Rothschild family, their political, economic and cultural achievements were so successful and ubiquitous, that they seem almost to hover in another realm, above other familial dynasties of the 19th and 20th centuries. This sense of remove was, despite an empire which circumnavigated the globe, probably further heightened by the fact that they remained a close and tightly-connected family. And while the branches of the English, French and Austrian Rothschilds are well-known largely through their massive building projects, spectacular collections and several centuries of philanthropy, the branch of the Frankfurt Rothschilds, the ancestral birthplace of the family empire, has maintained a lower profile and attracted less attention.

Baron Maximilian adopted the Rothschild name in 1901 after his father-in-law died, as Baron Wilhelm Carl von Rothschild (1828-1901) was the last male of the Frankfurt Rothschilds. Baron Maximilian, among his many business achievements, was a partner of the Frankfurt bank founded by his father, Benedikt Hayum Goldschmidt as well as being a partner with his sons of the Berlin bank A. Falkenberger (later Goldschmidt-Rothschild & Co.). Yet like many of his Rothschild in-laws, his true passion, and perhaps his most lasting legacy, was his collecting.

While the collections of Baron Maximilian contained paintings by Rembrandt, Hals and other Dutch masters, it is the decorative arts, Limoges enamels, Italian maiolica, Meissen and Vienna porcelain and, above all, silver, that was the nucleus of his collection. On the occasion of Baron Maximilian's 80th birthday in 1923, the celebrated art historian and art critic Dr. Adolph Donath wrote of Baron Maximilian's *Kunstkammer* that '...only at Waddesdon, the British Museum, the Wallace Collection, Schloss Rosenberg [the Royal Danish collections] and the Green Vaults in Dresden can be found pieces of similar quality.' Donath further noted

that Baron Maximilian's collection of silver animals was '*unvergleichlich*' – unrivaled or without equal (*Der Kunstwanderer*, vol. 4/5, 1922/23, p. 436). It is not clear if the Elephant Clock had belonged to Hannah Mathilde Baroness von Rothschild and Baron Wilhelm Carl von Rothschild, the parents of Baron Maximilian's wife Minna Karoline (Minka) von Rothschild, as there are unconfirmed reports from the 1920s of the clock in the collection. But this seems unlikely, not only because this is undocumented, but it is much more probable that it was purchased by Baron Maximilian himself over his many decades of intense collecting as he was specifically interested in this period of German Baroque silver and metalwork. And, as Donath mentions, particularly in figures of animals.

On November 9-10, 1938, Germany was convulsed by a night of murder and mayhem, the Nazi-sanctioned *Novemberpogrome*, better known as *Kristallnacht*. The following day, November 11, Baron Maximilian was forced to 'sell' his entire collection to the City of Frankfurt. Grotesquely, the acting mayor of Frankfurt, Dr. Friedrich Krebs, claims to have 'saved' the collection from destruction by having the city take ownership of the collection. Earlier in 1938, Baron Maximilian had been forced to commission an inventory of the collection (a *Taxationliste* imposed on Jewish collections). The collection was now given new inventory numbers, which corresponded this inventory, with the addition of the letters 'G.R.' to indicate they were from the von Goldschmidt-Rothschild collections. The collection was purchased for just over 2.5 million Reichsmarks and, adding insult to injury, the funds were paid into a frozen account inaccessible to the family (K. Weiler, 'Provenance research and Circulation: Examples from the Maximilian von Goldschmidt Collection,' *History of Knowledge*, 18 December, 2019 / <https://historyofknowledge.net/2019/12/18/provenance-research-and-circulation/>). A large part of the purchase price for the art collection went directly to the respective responsible tax offices, partly for the *Judenvermögensabgab* [the Jewish tax] to be paid by Maximilian himself and partly for the



Judenvermögensabgabe as well as the *Reichsfluchtsteuer* [Reich Flight Tax] imposed on his son Albert. The Rothschild Palais, at Bockenheimer Landstraße 10, had already been 'sold' a month earlier, on September 5, and was now opened to the public as a branch of the Museum für Kunsthandwerk. Baron Maximilian was allowed to remain in a small rented apartment. He remained there until his death in 1940, at the age of 97 (C. E. Brennan and K. Weiler, 'A Provenance Mystery: Two Medieval Silver Beakers at the Met Cloisters' / <https://www.metmuseum.org/blogs/collection-insights/2019/provenance-research-two-medieval-silver-beakers-the-cloisters>).

After the war, the heirs of Baron Maximilian requested the return of the collection, the 1938 forced sale was eventually voided and much of the collection was returned to the heirs of Baron Maximilian by February of 1949 (K. Weiler, 2019, note 7). Some of these pieces were then shipped to New York in 1949 and sold at auction a year later in the Parke-Bernet Galleries on March 10-11, 1950 – as described in a *New York Times* article of 1950 ('Art Nazis 'Bought' Will be Sold Here'). The Elephant Clock, was not among these treasures as it had left the collections of the Frankfurt Museum in an odd exchange that took place in the middle of the war. In 1943, a Frankfurt dealer, Carl Müller-Ruzika, traded to the Frankfurt Museum a 'Louis XV Bronze Wall Clock' for von Goldschmidt-Rothschild's clock. The von Goldschmidt-Rothschild clock then presumably entered the murky art market of the war and post-war period, these few years remain un-documented, and by the late 1940s the Elephant

Clock was purchased by the Dr. Baroness Irmgard von Lemmers-Danforth. The Dr. Baroness von Lemmers-Danforth was a legendary figure in the Hessian city of Wetzlar. A brilliant mind and a passionate collector, von Lemmers-Danforth amassed an outstanding collection of decorative arts which were all eventually gifted to Wetzlar's Städtische Museen and exhibited in the Palais Papius. The Elephant Clock was in the collections of the Städtische Museen from 1963 until earlier this year when it was restituted to the heirs of Baron Maximilian, eighty-three years after it was seized from his collection.

The Elephant Clock, perfectly encapsulates the *Kunstkammer* aesthetic, a marriage of beauty, artistry and exoticism combined with science and engineering. And indeed the Elephant Clock equally sums up *le goût Rothschild* which is synonymous with the most refined objects made by the greatest craftsmen and of the most luxurious materials. As Donath concluded in his published celebration of Baron Maximilian and his collection: 'I just wanted to note, on the occasion of the 80th birthday of the Frankfurt art collector, how successful Baron Maximilian von Goldschmidt-Rothschild has been in this half century and how closely and proudly his name is linked with the heyday of collecting in Germany.'

Christie's would like to thank Dr. Klaus Maurice, a master clock and watchmaker, author, and preeminent scholar in the field, for his examination of the clock and for his help in preparing this essay.



A PAIR OF ROTHSCHILD FAUTEUILS 'BRODÉS AUX INDES'

PROPERTY OF A PRIVATE COLLECTOR

8

A PAIR OF LOUIS XVI WHITE-PAINTED AND PARCEL-GILT FAUTEUILS COVERED IN SATIN BRODE AUX INDES

BY GEORGES JACOB, CIRCA 1780

Each with oval shaped back with musical trophy and floral garland-carved cresting, the padded back, seat and arms covered in cream satin embroidered with animals in a wooded landscape representing the *Fables de la Fontaine*, possibly 'The Fox and the Crow' and 'The Fox and the Swan', within acanthus-leaf carved arms, above similarly carved tapering stop-fluted legs headed by paterae ending in toupie feet, redecorated, the embroidery rebacked, each stamped *G Jacob*

47 in. (119.5 cm.) high (each) (2)

\$40,000-60,000

£29,000-43,000

€34,000-51,000

PROVENANCE :

By repute, Baron James Mayer de Rothschild (1792-1868).

His son, Baron Alphonse de Rothschild (1827-1905).

Baron Edouard de Rothschild, Avenue Foch, Paris.

A Distinguished Private Collection; Christie's 23 October 1998, lot 123 (as part of a suite).

The Property of a Private Collector; Christie's, New York, 24 May 2001, lot 125.

Georges Jacob, *maître* in 1765.

THE UPHOLSTERY

The distinctive embroidery of these chairs is of a type known as *satins brodés aux Indes*. It seems that the term refers more to a kind of embroidery than to a place of origin. The original embroidery, whose motifs were inspired by designs of the *Fables de la Fontaine* and probably executed for the Manufacture d'Aubusson (a set of this design was sold Hôtel Drouot, 16-17 June, 1911, lot 212), here has been restored, cut and re-upholstered onto a modern silk backing. This embroidery closely resembles that on a suite of six chairs and two bergères by Nicolas Quinibert Foliot from the collections of the duc de Penthièvre at the château de Chanteloup and previously at the château de Sceaux, now at Waddesdon Manor, see G. de Bellaigue, *The James A. de Rothschild Collection at Waddesdon Manor*, 1974, vol. II, pp. 596-601. The Foliot suite is described in an inventory at Chanteloup in the cabinet of apartment no. 2: '*deux bergères à carreaux six chaises en plein, à châsis et gros de Tours broché fond blanc représentant les fables de la Fontaine. Les bois sculptés rechapés en or*'. On 3 March 1794 they were again mentioned being '*couverts de gros de Naples, fond blanc, brodé aux Indes, représentant les Fables de La Fontaine*.' The

duc de Penthièvre must have had a particular fondness for this type of embroidery as in the salon of the château de Chanteloup there were twenty-one chairs upholstered in yellow *satins des Indes*, and the duc's oratory was also furnished with '*gros de Naples brodé fond soucy Fables de La Fontaine*'. Furthermore, in July of 1778, the embroiderers Bauduin and Boucher delivered for the duc's apartment at the château de Sceaux a '*meuble de satins blanc brodé de soie crème*'. This set was executed by Georges Jacob, who was the *menuisier* of the duc. One of the armchairs in this set was also embroidered with a subject taken from *Fables de la Fontaine: The stork and the fox*. Two chairs were decorated with birds and garden trophies and the screen was embellished with a panel decorated with goats and sheep. In January of that same year these embroiderers also supplied more than 16000 *livres* of embroideries with motifs of knotted bunches of silk for a room at Sceaux.

THE ROTHSCHILD PROVENANCE

It seems likely that the label on the canapé, which originally formed a suite with these chairs, relates to the *hôtel* of Baron James Mayer de Rothschild (1792-1868), who died in his Parisian home at 19 rue Lafitte. It is unconfirmed whether this suite was already in the collection of James Mayer de Rothschild, but it is certain that it was owned by his son, Baron Alphonse de Rothschild (1827-1905). The origins of the French Rothschild art collections and the wealth that allowed them to be both acquired and built go back to Baron James, the youngest of the five brothers of the second generation of Rothschilds. It was James who helped found MM de Rothschild Frères in Paris in 1817 and who after the death of his London-based brother Nathan in 1836, became *primus inter pares*, the foremost member of his generation in the family. His marriage to the highly intelligent, cultured and beautiful Betty in 1824 coincided with the purchase and development of major properties in and around Paris. It was probably the château de Ferrières that was his most majestic construction. Purchased in 1829, it was transformed between 1853-1863 by Joseph Paxton. The design of the interior was left to Eugène Lami who worked closely with Baroness Betty. Upon James's death in 1868, Alphonse inherited not only the management of the Rothschild concerns in France, but also the château de Ferrières as well as his Paris residence at 2 rue Saint-Florentin. Although Alphonse bought a certain number of Old Master pictures, it was towards the decorative arts that he concentrated his most assiduous pursuits. The extent and continuity of Alphonse's purchasing is borne out by the *comptes courants*, or accounts ledgers, of the French Rothschilds from 1870-1905 which show that Alphonse continued to add to his collection with as much energy and as copiously in the last years of his life as he did in earlier years.



A SECRETAIRE DELIVERED BY DUVAUX TO LOUIS XV FOR THE CHATEAU DE SAINT HUBERT

~9

A ROYAL LOUIS XV TULIPWOOD, AMARANTH AND BOIS DE BOUT MARQUETRY SECRETAIRE A ABATTANT

BY BERNARD II VAN RISENBURGH, CIRCA 1758

With later tapering rectangular moulded Spanish *brocatelle* marble top above a shaped and moulded frieze with gadrooned border centered by an acanthus-cast scrolled clasp, the canted angles mounted with foliate scrolls, flowerheads and headed by berried leaves, the shaped fall-front with scrolled ormolu frame entwined with leaves and flowerheads, the fitted interior with two shelves over two long and three short drawers lined in blue silk, above two doors set within a scrolled ormolu frame, the angle mounts with acanthus-cast scrolls and rockwork, the front and sides with *bois de bout* floral marquetry sprays, on short cabriole legs with foliate-cast scrolled sabots, the reverse with chalk inscription 'MB15', the mounts regilt with traces of earlier mercury gilding, the reverse with partially erased Royal ink inventory number 'No. ...16..'

51¾ in. (131.5 cm.) high, 41¾ in. (106 cm.) wide,
17¾ in. (45 cm.) deep

\$500,000-1,000,000

£370,000-730,000

€430,000-850,000

PROVENANCE :

Almost certainly supplied by Lazare Duvaux on 10 May 1758 for King Louis XV's Cabinet at the Château de St Hubert. Subsequently listed under no. 2163 in the *Journal du Garde-Meuble de la Couronne* in the *Etat des meubles de St Hubert* in 1762, and further listed in the *Inventaire des Meubles du Château de St Hubert* of 1762 in the *Cabinet du Roi*. Acquired early in the 20th Century.

Bernard II van Risenburgh, *maître* circa 1730.



View of the Château de Saint Hubert

A ROYAL DISCOVERY

This masterfully conceived *secrétaire*, almost certainly delivered to Louis XV for the *Cabinet du Roi* in the château de St Hubert, is an exciting and important royal discovery. Although unstamped, it is undoubtedly the work of one of the most iconic cabinet-makers of eighteenth-century France, Bernard II van Risenburgh, known as B.V.R.B.

With the Royal inventory number 'N°...16..' still visible on the back and originally part of a larger number, now partially erased, the *secrétaire* can almost certainly be identified as that listed in the *Cabinet du Roi* in the *Etat des meubles du château de St Hubert* in 1762 under N°2163 in the *Inventaire du Garde-Meuble de la Couronne*, described as:

*Un secrétaire en armoire de bois de Rose à fleurs de bois de violet à placages orné de bronze doré d'or moulu ayant pour bas deux battants fermant à clef, le devant aussi fermant à clef, s'abat, forme une table de velours cramoisi et referme cinq tiroirs a boutons, l'un des quatre à droite est garni d'encrier, poudrier et boîte à éponge d'argent, l'armoire et les tiroirs garni d'étoffe, le secrétaire long de 3 pieds 4 pouces sur 16 pouces de profondeurs et 4 pieds de haut [app. 130 cm. high ; 97.5 cm. wide ; 43.3 cm. deep]
Nota : fourni par le S. Duvaux pour servir dans le cabinet du Roi.*

The precise description (including the five drawers of the interior of the fall-front, and blue silk lining, or 'étoffe' of the lower section or *armoire* which it still retains) and the measurements correspond to the *secrétaire* offered here, although it no longer retains the silver fittings of one of the interior drawers.

This identification is further supported by the fact that this is the only *secrétaire* matching this description listed in the *Garde-Meuble de la Couronne* in the time period when it would have been made, i.e. the early 1750s to the mid 1760s. A few other *secrétaires* or *secrétaires en armoire*, all delivered by the *ébéniste du Roi* Gilles Joubert, are recorded, but these all have different measurements or designs.





Interestingly the 1762 inventory entry specifies that this piece was delivered by the celebrated *marchand-mercier* 'Sieur' Lazare Duvaux whose close association with BVRB is well recorded. His *livre-journal* lists on the 10th of May 1758 a delivery made for the King at St Hubert: "*un secrétaire en armoire à contours, plaqué en bois de rose et fleurs, garni en bronzes doré d'or moulu, le marbre de Serancolin avec moulures dessus et dessous et trois cornets d'argent, 1320 livres*" which must refer to the same secrétaire described in 1762. Duvaux also delivered in 1758 a small *bureau en pente* by BVRB to Madame de Pompadour's apartment at Saint Hubert which was the following number 2164, further strengthening

THE CHATEAU DE SAINT HUBERT

Located near Rambouillet, the Château de Saint-Hubert was originally a modest hunting lodge for Louis XIV. In 1755, Louis XV commissioned his principal architect Ange-Jacques Gabriel to transform it into an important royal residence with no less than 150 *appartements*. The foremost artists of the time were commissioned to work on the project, including the painters Bachelier and Carle Van Loo, the sculptors Caffieri, Slodtz, Pigalle and Falconet. However, despite these extensive works, Louis XVI found the place too small and bought from the duc de Penthièvre the château de Rambouillet in December 1783. The furniture from Saint-Hubert was sent to several royal palaces, including Rambouillet, Saint-Cloud and Versailles, although the subsequent history of this *secrétaire* is not recorded. Saint-Hubert subsequently fell into disrepair and was eventually demolished in 1855.

RELATED MARQUETRY SECRÉTAIRES BY BVRB

This *secrétaire* belongs to a celebrated group, executed in both Japanese lacquer and *bois de bout* floral marquetry by B.V.R.B. In all, nine other examples in floral marquetry are recorded:

- One was sold by Poirier in 1763 to the 6th Earl of Coventry for 1000 *livres*, and passed by descent at Croome Court, Worcestershire until sold at Sotheby's, London, 25 June 1948, lot 173. Subsequently acquired for the Chester Beatty Collection, it was sold from the collection of the Maharani of Baroda, Paris, Palais Galliera, 11 December 1962, lot 275A and again by M. and Mme. Delplace, Sotheby's, Monaco, 15 June 1995, lot 106; it is now in the collection of the Fine Arts Museums of San Francisco
- Another, now in the Musée d'Art et Histoire, Geneva (Lord Mitchelham Bequest), was offered at Messrs. Hampton & Sons house sale, London, 23 November 1926, lot 182 and subsequently at Sotheby's, Monaco, 22 May 1978, lot 236
- Another from the Riahi Collection was sold at Christie's, New York, 2 November 2000, lot 15 (\$864,000). This had formerly been in the collections of Sir Hervey R. Bruce, Bt., sold Christie's, London, 17 March 1921, lot 140 (1575 guineas to Fabre), Hugh Seymour Berry, 1st Lord Buckland (1877-1928), sold Christie's, London, 21 May 1936, lot 54, Sir Alfred Chester Beatty and The Maharani of Baroda, Neuilly, sold Palais Galliera, Paris, 11 December 1962, lot 275B
- Another was sold from the collection of Mme. Dubert-Douine in Paris, 11 April 1946, lot 147;
- Another, sold at Christie's, London, 9 May 1895, lot 234, was subsequently sold by the Princesse de Faucigny-Lucinge, Paris, Galerie Charpentier, 3 December 1952, lot 202 (illustrated in J. Nicolaÿ, *L'Art et la Manière des Maîtres Ébénistes Français du XVIIIe Siècle*, Paris, 1986, p.86, fig.1)
- Another, formerly in the Farquhar Collection and then Henry Ford II, was sold at Sotheby's, New York, 25 February 1978, lot 82 and, again at Sotheby's, London, 24 November 1978, lot 12. It was subsequently with Galérie Maurice Segoura, Paris
- Another known to have been in the collection of Sir John Hope, Bt., at Pinkie House, Scotland, was with the dealer E. Jonas in 1933 and in the collection of Arthur Veil-Picard, Paris in 1934; with Maurice Chalom, Paris; the collection of Habib Sabet, Paris, 1974 (who paired it with No.8) and then with Partridge, London, 1989

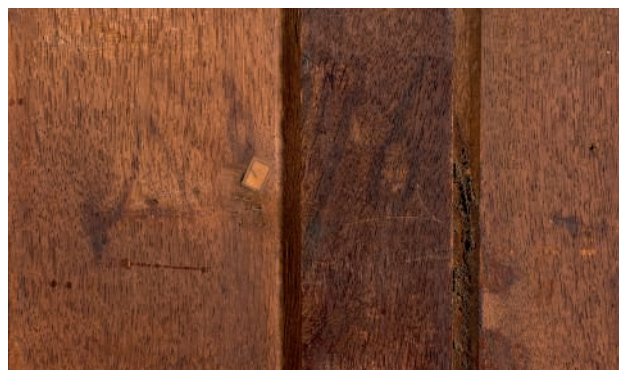
- Another formerly in the collection of Madame Guerschmann and sold from the Wildenstein Collection at Christie's, London, 14-15 December 2005, lot 50
- The last, reputedly originally supplied to Madame Infante, the daughter of Louis XV, also owned by Arthur Veil-Picard in Paris in 1934 and, subsequently, by Habib Sabet in 1974, was with Partridge, London in 1989. This latter example is illustrated in P. Verlet, *Les Ébénistes du XVIIIe Siècle*, Paris, 1963, p.78

THE ORIGINS OF THE FORM

The prototype for this type of *secrétaire* was perhaps the *secrétaire-bibliothèque* supplied by B.V.R.B. in 1755 to the *marchand-mercier* Lazare Duvaux which the latter delivered to Louis XV for the Trianon on the 20 March at a cost of 2500 *livres*, now in the Musée de Tessé, Le Mans and illustrated in P. Verlet, *Le Mobilier Royal Français*, Paris, rev. ed., 1992, Vol.II, pp. 61-2. This latter *secrétaire*, although of a different form with a glazed *bibliothèque* section above the fallfront, displays several of the same distinctive mounts. The first recorded example of this form of *secrétaire en armoire* was Madame de Pompadour's example in lacquer which was supplied by Lazare Duvaux in 1757 for 5000 *livres*, while our example was delivered for the King in 1758, probably under Madame de Pompadour's influence as Duvaux was her *fournisseur*. Duvaux also delivered in 1758 a small *bureau en pente* by BVRB to Madame de Pompadour's apartment at Saint Hubert which was number 2164, further strengthening her likely connection to the commission of this *secrétaire*.

BERNARD II VAN RISENBURGH

After receiving his *maîtrise* in 1730, B.V.R.B. worked almost exclusively for the important Parisian *marchands-merciers* of the mid-eighteenth century, such as Thomas-Joachim Hébert, Lazare Duvaux and Simon-Philippe Poirier. His collaboration with the foremost dealers allowed him to use ormolu mounts of exceptional quality, the funding of which would have been too expensive for any *ébéniste* working independently. Most mounts employed by B.V.R.B. are unique to his *oeuvre*, suggesting that he either designed his own mounts or retained a bronzier for his exclusive use. His mounts are further characterized by an impeccable *ciselure* and a consistency of quality throughout. These powerful and innovative dealers would have supplied B.V.R.B. with rich and exotic materials such as Japanese lacquer and Sèvres porcelain, which were then incorporated into his finest pieces and sold to the most prestigious clientèle. Although he is recorded to have collaborated with different *marchands*, thereby catering to their individual demands, he developed a highly personal and distinctive style which makes his *oeuvre* instantly recognizable. B.V.R.B. is also credited with reviving the great marquetry tradition of Louis XIV masters such as André-Charles Boulle, and especially the development of a particularly refined form of end-cut marquetry known as '*bois de bout*' marquetry. This technique which he employed frequently is featured on the present *secrétaire*.



Detail of the Royal inventory number

A RARE DORDRECHT SILVER CUP AND COVER

PROPERTY FROM THE COLLECTION OF
WINSTON F.C. AND C.Z. GUEST

10

A DUTCH SILVER CUP AND COVER FORMED AS A COCKEREL

MARK OF EDUARD HOLSTWYLER, DORDRECHT, 1608

Realistically modeled, with detachable head, on domed base chased and engraved with expressive scenes of birds amongst scrolls and foliage, the underside engraved with a partly obscured coat-of-arms, in later two door red leather case, *marked on underside and neck flange*

8 $\frac{3}{8}$ in. (22.5 cm.) high
15 oz. 8 dwt. (479 gr.)

\$50,000-80,000

£37,000-58,000
€43,000-68,000

PROVENANCE:

Probably the Wenssen family, Dordrecht,
Group Captain William Alfred Courtenay Heyman (1892 - 1969)
of the 4th Royal Hussars and the Royal Flying Corps,
The late Group Capt. W. A. C. Heyman; Sotheby's, London, 5
February 1970, lot 171,
With S. J. Phillips, London,
C. Z. and Winston Guest, Long Island, New York and Palm
Beach, Florida, thence by descent to the present owner.



EDUARD HOLSTWYLER AND THE SILVER COCKEREL

Despite the rarity of Holstwyler's work his skills as a silversmith are aptly demonstrated by the present cup and another further piece; a dish in the collection of the Huis van Gijn, Dordrecht (inv. no. 11140). With boldly fluted sides and a finely chased portrait medallion of Prince Maurits to the center it is of a similarly high quality. Very few Dutch silver bird form cups survive from the early 17th century, although a number of Southern German and Swiss silver table ornaments and vessels in the form of birds date from the 16th and 17th centuries. Later in the 17th century the Dordrecht silversmith, Huybert van de Berch, created a number of cockerel cups, which differ from the present example in that most stand directly on their feet, unlike the Holstwyler cockerel which stands on a domed base. Examples of van de Berch's cups can be found in the British Museum, London, the Royal Museum, Brussels, the Bayerisches National Museum, Munich and the Huis van Gijn, Dordrecht. A swan by him is in the collection of the Rijksmuseum, Amsterdam (inv. no. BK-16381). The large number of similar works by him has drawn comment in the past, however, it is significant that a further example has come to light. Preserved in the royal collection in Gotha, Germany, it is recorded as a gift to Duke August von Sachsen-Gotha-Altenburg (1772-1822) in an inventory dated 1819.

THE WENSSEN COAT-OF-ARMS

The coat-of-arms on the underside of the base has not been previously identified. In spite of the wear to the shield it is possible to determine that the arms are most probably for the prominent Dordrecht family of Wenssen; being blazoned as 'party per fess, three pot-hooks 'schoorsteenhalen' in chief' with a chevron in base. The charge of three pots hooks is rare in Dutch heraldry and the Wenssen family bore them with a chevron accompanied by three escallops. The branch of the Wenssen family which bore these specific arms stems from a marriage in the 1480s between Aert Hendricksz (b.c.1460-1534) and Anthonia Wenssen (b.c.1465-1561), the daughter of Jacob Jansz Wenssen (b.c.1435-d.c.1492) *raad* [councillor] of Dordrecht. Aert was a wealthy Dordrecht timber merchant and served as *raad* [councillor], *schepen* [alderman], and *burgemeester* [mayor] of the city.

Unusually the Wenssen arms were assumed by their two grandsons. The elder was the lawyer Adriaen Wenssen (d.1592), an attorney at the *Hof van Holland* [Court of Holland]. He also served as a *pensionaris* [pensionary] of Dordrecht and was a member of the *Hoge Raad* [Supreme Court] of Holland, Zeeland and West-Friesland. The younger was Jan Wenssen (d.1588), a timber merchant and *schout* [bailiff] of Dordrecht. Both Adriaen and Jan Wenssens had three sons; Jacob, Jan, Arent and Jacob, Cornelis and Nicolaes, respectively. Adriaen and Jan were both dead by 1601 and the deaths of the others are not recorded, therefore it is not possible to determine exactly the family member to whom the cup might have originally belonged.



Bowl chased with the Portrait of Prince Maurits, attributed to Eduard Holstwyler, Dordrecht, 1620. Collection of the Museum Huis van Gijn, Dordrecht (inv. no. 11140).



THE HÔTEL DU GARDE MEUBLE-PALAIS DES TUILERIES BENEMAN COMMODE

11

A ROYAL LOUIS XVI ORMOLU AND PATINATED BRONZE-MOUNTED MAHOGANY COMMODE

BY GUILLAUME BENEMAN, THE BRONZE MOUNTS
CAST BY ETIENNE-JEAN AND PIERRE-AUGUSTE
FORESTIER, CHASED BY PIERRE-PHILIPPE THOMIRE
AND BARDIN AND GILT BY CHAUDRON, CIRCA 1787

The rectangular eared grey marble top above three slightly breakfronted fluted and foliate-cast frieze drawers over a front formed of three panels; a left single door and a right with two panels hinged together as one door, each panel with reeded and leaf-tip-cast framing, the sides similarly panelled, the angles mounted with patinated bronze and ormolu term figures supporting baskets, on turned tapering fluted legs with reeded collars and ovoid sabots, inscribed twice on the top and back in ink *M38554* and *Rb872*, and with a paper label inscribed *II/138/B.erl.*, and with indistinct chalk inscription to top *st...*, the underside with the brand of the *Garde-Meuble* twice, the interior of central drawer inscribed in white paint *I.52, 321*, stamped four times *G. BENEMAN*

38½ in. (98 cm.) high, 65¼ in. (166 cm.) wide, 26 in. (66 cm.) deep

\$600,000-1,000,000

£440,000-720,000

€510,000-850,000

PROVENANCE :

Delivered by Guillaume Beneman on the orders of Jean Hauré in 1787 for Madame Thierry Ville d'Avray's bedroom in the Hôtel du Garde Meuble.

Sent to King Louis XVI's *Cabinet du Conseil* in the Tuileries Palace on 15 May, 1792.

Recorded in 1795 in the *Dépôt de l'Infantado*, along with its pair (now in the Louvre), after which the two commodes were presumably sold.

Anonymous sale; Christie's, London, 3 July 1986, lot 138.

Nancy Richardson, New York; Christie's, New York, 21 October 1997, lot 282.



View of the Hôtel du Garde-Meuble

LITERATURE :

A. Theunissen, *Meubles et Sièges du XVIIIe Siècle*, Paris, 1934, pl. 3 (when with Mme Touzain).

J. Charles et al., *De Versailles à Paris: Le Destin des Collections Royales*, Paris, 1989, p. 52.

A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, pp. 407-8.

P. Kjellberg, *Le Mobilier Français Du XVIIIe Siècle*, Paris, 1989, pp. 54-55.

P. Verlet, *Le Mobilier Royal Français*, Paris, 1990, vol. I, pp. 44-5.





Guillaume Beneman (c. 1750-1811), *maître* in 1785.

This commode, together with its pair now in the Louvre, was delivered in 1787 for the Hôtel du Garde-Meuble on the Place de la Concorde (now the Hôtel de la Marine). A prestigious institution and an office that played a vital role in the furnishing of Royal residences, and therefore in the everyday life of the Royal Family, the Garde-Meuble itself was often outfitted with some of the most sumptuous and fashionable pieces at the time. Most recently, a commode by Riesener also destined for the Hôtel du Garde-Meuble was sold from Desmarais Collection at Christie's, New York, 30 April 2019, lot 51 (\$1,155,000, acquired for and now reinstalled in the Hôtel de la Marine). Whereas that commode was ordered in 1774 for the bedroom of Madame Randon de Pommery, wife of the Garde-Général of the Garde Meuble de la Couronne, the present lot was delivered for the wife of one of de Pommery's successors, Thierry de Ville d'Avray, *commissaire général* of the Garde-Meuble. Similarly to the commode by Riesener, Beneman's work was also intended to be used in Madame's bedroom. The commission was recorded as follows:

Mémoire d'Hauré. 2 semestre 1787.- ... Paris. Suite du service de Monsieur le Commissaire Général. Chambre de Madame Thierry... Fourni deux commodes en bois d'acajou laiteux de 5 de longueur à vantaux et 5 tiroirs fermant à clef, ornées de moulures unie, moulures en rais-de-coeur, moulures en bretés, frises de 3 pouces de hauteur à canneaux et double fleurons entre lesdits canneaux, les deux pilastres de face décorés de figure en guaine antique avec corbeil, sabots, chapiteaux, le tout doré d'or moulu, à l'exception des bustes et des pieds des gaines qui sont passés au verde antique comme produit par le temps, avec dessus de marbre bleu turquin
Benneman.- Ebenisterie.....861 1
Micel.- Serrurerie.....188 1
Forestier-Fonte.....266 1 3 s
Thomire et Bardin.-Tournure et ciselure.....589 1
Chaudron.- Dorure d'or moulu.....948 1 10 s
Lanfant.- Dessus de marbre bleu turquin 5 p sur 2 ps et un pouce d'épaisseur avec gorge, toisant 10 ps à 7 l le pied, pour un 70 1, le deux.....140 1
Journées du S'Benneman et faux frais.....300 1 1

The work was carried out under the direction of the sculptor Jean Hauré who was also most probably the designer. Guillaume Beneman, *ébéniste au service de la couronne* 1786-1792, and one of the greatest furniture makers of his time, was responsible for all the cabinet work. The bronze mounts were cast by the founders Etienne-Jean and Pierre-Auguste Forestier and chased by the celebrated Pierre-Philippe Thomire and Bardin. They were then mercury-gilt by Chaudron. The total cost was 3,292 *livres*. Interestingly, the bill mentions specifically that the torsos and the feet of the female term figures were to be patinated and not gilt. These patinated bronze parts were subsequently gilt at a later date as the uprights were completely gilt when the commode sold in 1986. In 1788 Benneman was commissioned to replace the two interior drawers on each with two slides, which have since been removed. These were made of walnut taken from an armoire from Marie-Antoinette's apartments at Saint-Cloud. The commission is recorded as follows:

Mémoire d'Hauré. - 1er semestre 1788...Paris...Benneman. - Pour les deux commodes de la chambre à coucher de M. de Thierry, il a été faite des tablettes tirantes avec sujettion en bois de noyer pour être substitués à la place des 4 grands tiroirs qui ont restés en fond entre les mains de Sr Aubert Lebois de noyer de ses tablettes provien de l'armoire commencé pour la Reine à St.- Cloud et qui a servi pour M. Lambert fils Journés d'ouvriers ebeniste depuis la 7e quinzaine du premier semestre de l'année 1788 jusque et compris la 11 suivante...24

THE TUILERIES

The commode was sent on May 15, 1792, to furnish the King's Cabinet du Conseil in the Tuileries Palace with the following description:
Du 15 mai 1792. Envoyé du Gardemeuble de la Couronne à

Monsieur Fournier aux Thuileries. Savoir. Pour le Roi. Cabinet du Conseil. - Une commode en bois d'acajou à dessus se marbre bleu turquin, la devanture ouvrant à une partie en 3. parties, trois tiroirs dans l'épaisseur de la frise représentant des cannelures et fleuron, les devant des portes et les cotés encadrés de rais-de-coeurs et bretés, socles garnie d'un breté et d'une moulures unies, astringales et corniches unis, les pieds portant une gaines garnies de bretés, d'une figure antiques portant une corbeille doré sur la tête, le tout doré d'or moulu. Longueur, 5 p. Profondeur, 2 p sur 3 p 1 po. de hauteur

Louix XVI and his family were confined to the Tuileries from 6 October 1789. The palace was in a particularly bad state of preservation having been visited by Louis XV for the last time in 1744. However, the Queen had retained a small apartment there since 1784 for her visits to the Opera. These furnishings and the remaining furniture at the Tuileries were supplemented by fresh orders from the *Garde-Meuble* and with existing pieces brought from the other royal palaces. By 1790 Louis XVI appears to have realized that the Tuileries was to be their permanent residence, and both he and Marie-Antoinette began ordering suitable furnishings more in keeping with the palace's new role. For a further discussion of the Tuileries during this period see M. Battenstein, 'La famille royale aux Tuileries et l'installation de mobilier', *De Paris à Versailles*, Exhibition Catalogue, Paris, 1989, pp. 65-69.

The commode, which had been listed in the *Garde-Meuble* inventory in Madame Thierry's bedroom as no. 361, only remained at the Tuileries palace a short time. The pair was sent to the *dépôt de l'Infantado* where they are recorded in 1795 under the numbers 47 and 48. They were proposed in the first lottery and, although there is no firm record of this, most probably sold. The commode now in the Louvre (C. Dreyfus, *Musée du Louvre, Le Mobilier Français*, 1921, pl. 34) was purchased by the *Garde-Meuble Imperial* after 1852 and placed in the Tuileries.

GUILLAUME BENEMAN

Guillaume Beneman (died 1811), *maître* in 1785, was born and trained, as were so many of his fellow top *ébénistes*, in Germany. He worked almost exclusively for the crown from 1786-1792, up until 1788 under the directorship of Jean Hauré. His early work involved considerable transformations and updating of existing pieces in line with the spirit of economy at the time. He is known to have worked with Weisweiler and was used by the *Garde-Meuble* as an alternative to Daguerre. His commissions included pieces for Versailles, Saint Cloud and the Tuileries.

THIERRY DE VILLE D'AVRAY

Marc-Antoine Thierry de Ville d'Auray (1732-1792) purchased the position of *intendant* and *contôleur général des Meubles de la couronne* from Fontanieu for 360,000 *livres* in 1783. As head of the *Garde-Meuble*, an organization set up by Colbert in 1663, Thierry was responsible for the upkeep and furnishing of the royal chateaux. Thierry reformed the functioning of the old numbering system with the use of order books and labelling and compiled independent inventories for each of the royal chateaux. Socially ambitious, he obtained the *seigneurie* of ville d'Avray which he had changed into a *baronnie* in 1784, and purchased the *marquisat* of Mauregard in 1789 for 350,000 *livres*. In 1789 he was appointed mayor of Versailles,

In his dual role as *premier valet de chambre du Roi* and *intendant du Garde-Meuble* he enjoyed two apartments, furnished by the crown, in each of the royal palaces. His Paris apartment was in one wing of the Hôtel du Garde-Meuble on the Place de la Concorde. It was here, in the upholstery of a sofa in his cabinet, that was found 120,000 *livres* in gold following his arrest on August 15, 1792. .

In 1786-87 he redecorated his apartments in the Hôtel du Garde-Meuble, in the most up-to-date taste using the same artists and craftsmen as in the royal palaces. For a discussion of the *Garde-Meuble* under his stewardship and of the furnishing of the Hôtel du Garde-Meuble, see J.J. Gautier, 'Le Garde-Meuble de la Couronne sous Thierry de Ville d'Avray', *De Paris à Versailles*, Exhibition Catalogue, Paris, 1989, pp. 53-58.



A SEVRES PORCELAIN GARNITURE 'DUPLESSIS'

12

A SEVRES (HARD PASTE) PORCELAIN GARNITURE OF THREE GILT-WHITE RIBBED VASES AND COVERS

CIRCA 1776, PUCE CROWNED INTERLACED LS AND
GILDER'S MARK 2000 FOR VINCENT TO THE CENTER
VASE, YELLOW CROWNED INTERLACED LS AND
UNIDENTIFIED GILDER'S MARK TB? TO THE
FLANKING PAIR

Comprising a central vase 'à chaîne' or 'à côte de melon' flanked
by a pair of vases 'à côtes Duplessis', each oviform or baluster
base applied with gilt harebells within deeply cut flutes, on short
socle foot and further square base

19 in. (48 cm.) high, the central vase (6)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

COMPARATIVE LITERATURE :

Albert Troude, *Choix de modèles de la Manufacture Nationale de
Porcelaines de Sèvres appartenant au Musée de la Céramique*,
Paris, 1897, pl. 93.

Svend Eriksen, *Early Neo-Classicism in France*, London, 1974, pp.
174-175.

Rosalind Savill, *The Wallace Collection Catalogue of Sèvres
Porcelain*, London, 1988, vol. I, pp. 397-400, C319.

Adrian Sassoon, 'A Goût Grec Sèvres Vase in the J. Paul Getty
Museum,' *Melanges en Souvenir d'Elisalex d'Albis*, Paris, 1999, pp.
92-94, ill.





Unrecorded in the literature, the present garniture of three gilt-white hard paste vases is comprised of two extremely rare vase shapes – the central vase is one of only four known of which the three others are all in museum or ducal collections; the flanking pair would appear to be unique.

Their strength as a set lies in the interplay of form and decoration in gold-on-white; in the relationship between the alternating variant profiles, accentuated by the simplicity of the sculptural decoration repeated on all three but with a twist – each vase is applied with garlands filling the valleys between the rounded ribs of the body but the harebells on the central vase drip down off the rounded shoulder whereas the blossoms on the side vases extend upwards from the socle, the stiffer quality of these garlands softened by the curl of the scroll handles similarly applied with blossoms, these draped on the shoulder of the vase. The covers of the two models repeat this positive/negative interplay, the center cover being almost completely gilt, those on the side being white with gilt outlining molded leaf decoration. Identical socles and bases help ensure that the two designs read unquestionably as a garniture – three vases always intended to be presented together, their forms and decoration variant but complimentary.

THE VASE SHAPES

Its design attributed to Jean-Claude Duplessis the Elder (1699-1774), only three soft-paste examples of the central vase have been recorded, all in soft paste porcelain on *beau bleu* grounds: one in the collections of the Dukes of Bedford at Woburn Abbey; one, possibly from the collections of the Earls of Sefton, was acquired by the J. Paul Getty Museum in 1990; and a simpler version in the Wallace Collection, acquired by the 4th Marquess of Hertford in 1870.

Svend Eriksen attributes the design of this to Jean-Claude Duplessis *père*, noting that the shape closely resembles the four small gilt bronze vases mounted onto the gallery of Louis XV's great *bureau du Roi* designed in 1767 by Duplessis (unclear if *père* or *fils*), made by Oeben and Riesner, and delivered to Versailles in 1769 (Eriksen, 1974, pp. 174-5). The attribution is seconded both by Rosalind Savill (Savill, London, 1988, vol. III, p. 978 and p. 979, footnote 26) and by Adrian Sassoon (Sassoon, 1999, p. 94).

Their obvious Neoclassical style, described as 'Greek taste', locates them solidly in the production of the royal factory for the years 1760-1775. Jean-Claude Duplessis *père*, goldsmith and *bronzier* at the



factory from 1748 until his death in 1774, designed most of the shapes at that time. The *rocaille* style of his early career evolved into the *goût Grec*, certainly influenced by his son of the same name who survived him at the factory until 1783 and perhaps even more so by Etienne-Maurice Falconet, renowned sculptor and head of the sculpture studio at Sèvres until 1766. Duplessis *père* is credited with an important series of vases whose spirit is similar to 'ours': the vase '*à tête de lion*' (circa 1765-69), the vase '*chinois*' or '*à pied de globe*' (circa 1769), the vase '*à bande tournante*' (circa 1769), the vase '*grille*' (circa 1773), the vase '*du côté du Roi*' (circa 1775), the vase '*œuf godronné*' (circa 1770), the vase '*à œuf à côtes et reliefs*' (circa 1770), and, of course, the present models.

A plaster model for the side vases survives in the factory archives, described in the 19th century by Albert Troude as a vase '*à côtes Duplessis*' (Troude, pl. 93.) However, no examples other than the present pair would appear to be extant.

TRACKING THE UNTRACEABLE

The dating of the present garniture to circa 1776 is based on a comparison with it and other vases of similar form and comparable decoration, including the three soft paste vases '*à chaîne*' or '*à côte de melon*' previously mentioned (all unmarked) as well as the pair of mantle ornaments previously in the collection of Boniface de Castellane and Anna Gould, sold Christie's Paris, 6 March 2017, sale 14535, lot 52. Although also unmarked, one of the two was incised with a capital R, the mark attributed to Roger *père*, a repairer who worked in hard paste specifically within a four-year window of 1773-1777 (Savill, vol. III, p. 1121). Although no repairer's marks can be seen on the present garniture, the style of these Duplessis models is so distinctive, it makes perfect sense that they would have been made at a similar time.

As good as the factory's records are, the 1760s and 1770s have large gaps, and it has proven impossible to confirm the present unique garniture in the sales records. A likely candidate is the record of a delivery on 7 July 1776 of a '*Garniture de 5 Vases en or et blanc*' to '*Mylord Duc de Linster*' [the Duke of Leinster] at a cost of 2,160 *livres*. Assuming a delay in entering information, David Peters was able to identify what may be this garniture in the Register of payments to hard paste repairers and turners in August and December of 1776. Frustratingly, an attempt to trace them in the Leinster family records through the current duke and duchess has led to a dead end.

Although the exact origin of this garniture remains a mystery, there can be no doubt that it remains as vibrant and appealing today as it was 245 years ago when it would have been on the cutting edge of contemporary taste and design.





PAUL SIMONON'S PERSONALLY-OWNED AND CUSTOMIZED RICKENBACKER BASS GUITAR

13

A SOLID-BODY ELECTRIC BASS GUITAR, MODEL 4001

RICKENBACKER INCORPORATED, SANTA ANA,
CALIFORNIA, 1977

Bearing the logo, 'Rickenbacker', impressed on the truss rod cover at the headstock along with 'MADE IN U.S.A. / MODEL 4001', and bearing the dating code 'QA / 126' stamped on the jack-plate cover, the two-piece maple neck with walnut center strip, the bound fingerboard of bubinga inlaid with faux-pearl triangle position markers, the body of maple with walnut center strip and top binding, the black finish with later applied red, white, blue and yellow pigmented medium, accompanied by a letter of provenance

44½ in. (113 cm.), overall length
33½ in. (85.1 cm.), scale length

\$100,000-150,000

£73,000-110,000
€85,000-130,000

PROVENANCE :

Paul Simonon.

Desmond Coy (also known as Desmond Letts).

Stephen Coy.

LITERATURE :

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Gilbert, P. *Passion is a Fashion: The Real Story of the Clash*, London, 2009.

O'Hagan, S. (March 2008) "The Buzzcocks were very Mondrian and we were Pollock," *The Observer*, London.

Olwell, G. (August 2003) "Paul Simonon: The Clash Art Punk," *BassPlayer Magazine*.

Rowley, S. (October 1999) "Paul Simonon's first ever bass interview," *Bassist Magazine*, London (10).

Walsh, S. and Perry, M. (October 1976) "The Very Angry Clash," *Sniffin' Glue*, London.

The Clash: Westway to the World (Director, Don Letts, 2000).
Paul Simonon Recalls A Great Moment in P Bass History | Fender | <https://www.youtube.com/fender>

The Clash - White Riot (Official Video) | <https://www.theclash.com/watch>

The Clash - White Riot (Live) | <https://www.theclash.com/watch>

THE CLASH: A HISTORY

Formed in 1976, The Clash were at the vanguard of British punk, credited alongside the Sex Pistols for amplifying the movement into a nationwide, indeed global, phenomenon with their unique style, confrontational lyrics and explosive on-stage energy. With a social conscience and radical political outlook, the band declared themselves anti-Fascist, anti-Violence and anti-Racist, their intelligent protest anthems earning them the record company slogan "the only band that matters," a label since adopted by fans and journalists alike. More than the sum of their parts, the band's diverse musical influences led to five legendary albums including their peerless self-titled punk debut in 1977 and seminal masterpiece *London Calling* in 1979, ranked by *Rolling Stone* as one of the top 20 greatest albums of all time. Beyond his iconic status as the blurry, guitar-smashing rocker immortalized on the cover of *London Calling*, bassist Paul Simonon's contribution to the enduring musical and cultural legacy of The Clash is immeasurable. With his James Dean charm, he brought an irresistible mix of Hollywood glamor and streetwise edginess to the group, and defined the band's visual style with his artistic vision. Rapidly developing from an absolute beginner to a skilled guitarist, Simonon was responsible for some of the most distinctive bass lines of the era, sparking a wave of young musicians to embrace a breadth of musical genres.

Growing up among first generation immigrants in the then predominantly black London neighborhoods of Brixton and Notting Hill, Simonon was immersed in the sounds and culture of ska, dub and reggae. While studying at London's prestigious Byam Shaw art school, Simonon attracted the attention of guitarist Mick Jones during auditions for Jones' then group the London SS. Despite Simonon having never sung or touched a musical instrument before in his life, Jones and manager Bernie Rhodes recruited him in May 1976 for a band they were putting together, rounding out the line-up with the addition of lead singer Joe Strummer that June. Credited with coining the band's name, Simonon told *Sniffin' Glue* magazine in 1976 that The Clash represented "a clash against things that are going on," establishing the group's socialist sentiments and unflinching commitment to confront the issues of the day.

Mick Jones initially tried to teach Paul the guitar, but swiftly decided that instructing him in the rudiments of bass would be simpler. "It was sort of disappointing for me," Simonon told Scott Rowley for *Bassist Magazine* in October 1999, "I had these grand dreams of being Pete Townshend... So once I was handed the bass I thought, "I'll just pretend I'm playing guitar." Which is pretty much what I did from day one." To simplify things further, Paul painted the notes big and bold on the fretboard of his first guitar, a Perspex bass that Mick's ex-London SS bandmate and Generation X bassist Tony James had made at school, so that he could quickly parrot Mick when he called out a note. Within months of first picking up a bass, Simonon was thrust on stage when the band made their live debut supporting the Sex Pistols at Sheffield's Black Swan pub on July 4th.

Patti Smith helped me buy the Rickenbacker bass guitar, I recorded our first album with it and also used it for stage shows with The Clash.

—Paul Simonon

SIMONON'S ARTISTIC ROOTS

What Simonon lacked in musical experience, he made up for with creativity and flair, putting his art school chops to work in steering the visual identity of the band, turning his attention to everything from clothing to stage backdrops. "I consider the Clash to be conceptual art," Simonon would later tell *Bass Player* magazine. Interviewed by former *Mojo* editor Pat Gilbert for his definitive 2004 biography *Passion is a Fashion: The Real Story of The Clash*, longtime collaborator Don Letts explained "He just had an idea instinctively of what The Clash were about... Paul was essentially The Clash's musical and culture barometer." Letts' Grammy Award winning 2000 feature documentary *The Clash: Westway to the World* saw Paul recall his early artistic experiments: "I got some gloss paint and got my shoes and just sort of splashed a bit here and there and it looked pretty good... and took it a stage further and got this black shirt and did a bit on that with sort of a different paint... There were sort of brass stencils and you could clip them together and we used those to sort of spray on lettering, whatever, and it became a sort of Rauschenberg thing." The chaotic Jackson Pollock inspired shirts stenciled with political slogans and song lyrics became key to the band's early image, mirroring their explosive musical energy. Paul's early instruments similarly received the anarchic art treatment. Although responsible for the most iconic rock 'n' roll guitar smash of all time, Simonon's destructive impulses usually manifested as customization and light vandalism, roughing up all his basses to add a bit of character and generally slinging them around. "I used to chip bits out of it", he told Pat Gilbert, "just to give it some life." By the time The Clash joined The Sex Pistols on the infamous "Anarchy In The UK" Tour in December 1976, his first bass had received a full Pollock-esque paint job to match the band's stage wear.





SIMONON AND RICKENBACKER PERFORMANCE HISTORY

By the end of 1976 the Tony James bass had served its purpose as a beginner's guitar and Paul needed something superior, noting in a short 2011 video for Fender that he had a desire for a Rickenbacker at the time. Simonon had met American singer-songwriter Patti Smith at her London Roundhouse and Hammersmith Odeon gigs, before she leapt on stage during The Clash's headlining gig at the ICA on 23 October 1976. Having maintained a transatlantic friendship, Patti assisted Paul in acquiring the present bass guitar sometime in early 1977, in advance of The Clash beginning recording sessions for their first album. Perhaps in tribute to his benefactor, a photo of Patti Smith from her *Horses* album cover adorned the guitar during Simonon's ownership, seen clearly in backstage photographs taken at the Rainbow Theatre in June 1977. Customized in a similar style to his first bass, Simonon overpainted the standard white pickguard in black, before utilizing the drip technique to splash colorful intersecting lines over the body and pickguard. Along with the photo of Patti Smith, various decals and stickers were then applied to the guitar, including the buzz-word *Positive* to the upper horn, likely a reference to Bob Marley's 1976 song *Positive Vibration*.

Simonon recorded his bass parts for the band's seminal self-titled debut album on the Rickenbacker, the first session taking place on Friday 28 January to record debut single *White Riot* and its B side *1977*. Recorded over three weekend sessions from 12 February 1977, the album featured songwriters Jones and Strummer sharing guitar and vocal duties, with Simonon on bass and Terry Chimes on drums. "There was some dispute over whether he [Simonon] played on that album," session engineer Simon Humphrey told Pat Gilbert, the suggestion being that Jones recorded the bass parts, "but he did... Mick had taught him to play the bass lines parrot fashion". Released on 8 April 1977, *The Clash* was the ultimate punk protest record, perfectly reflecting the zeitgeist of boredom and frustration among British youth at the time and railing against the status quo. In 2003, Mojo ranked *The Clash* at second place on its list of the Top 50 Punk Albums, and Rolling Stone ranked the US release at number 77 on its list of the 500 greatest albums of all time.

On 11 March 1977 the band showcased the album at the Harlesden Coliseum in London and unveiled a new militaristic look, which included the first on stage appearance of Paul's newly splattered Rickenbacker. Always slung low à la Dee Dee Ramone, Simonon would continue to use the Rickenbacker bass as his primary stage guitar throughout 1977 as the band heavily toured the album. The Harlesden show would turn out to be drummer Terry Chimes last gig, with Topper Headon announced as the band's new drummer. The single *White Riot* was released a week later, the Rickenbacker seen in both the studio-shot promo video and the official video created by Don Letts. The band kicked off a 28 date headlining *White Riot* tour of Britain on 1 May 1977, taking punk to the provinces. Numerous photographs exist of the landmark show at London's Rainbow Theatre on 9 May, where the band played to their largest crowds yet. Despite a riot breaking out during The Clash's set, Strummer has cited it as his

favorite ever Clash moment, later referring to it as "the night that punk really broke out of the clubs."

After recording a third single *Complete Control* at London's Sarm East studio, The Clash set out on the Get Out Of Control tour to promote the single, beginning with a series of dates in Europe. Wonderful photos by Denis O'Regan and Ian Dickson show the band's performance at Mont De Marsan Punk Festival in France on 5 August 1977. Simonon can be seen playing the Rickenbacker in circulating footage of the band's appearance on French television show *Un Sur Cinq* on 28 September, as well as their 4th October Munich show, recorded for Wolfgang Büld's film *Punk in London*. The British leg of the tour continued in October, with the show at Manchester's Elizabethan Ballroom on 15th November 1977 filmed for Granada TV and screened on the television show *So It Goes*. Simonon played the Rickenbacker right through to the band's final shows of 1977 at the Rainbow Theatre on 13-15 December, as seen in photographs by Jill Furmanovsky and Andre Csillag. Although limited evidence has surfaced, an amateur photograph purporting to be from the Lanchester Polytechnic show on 26th January 1978 suggests that the guitar was used for at least one of the smattering of low-key UK Midlands shows in late January 1978 to demo the band's new material in preparation for recording their second album.

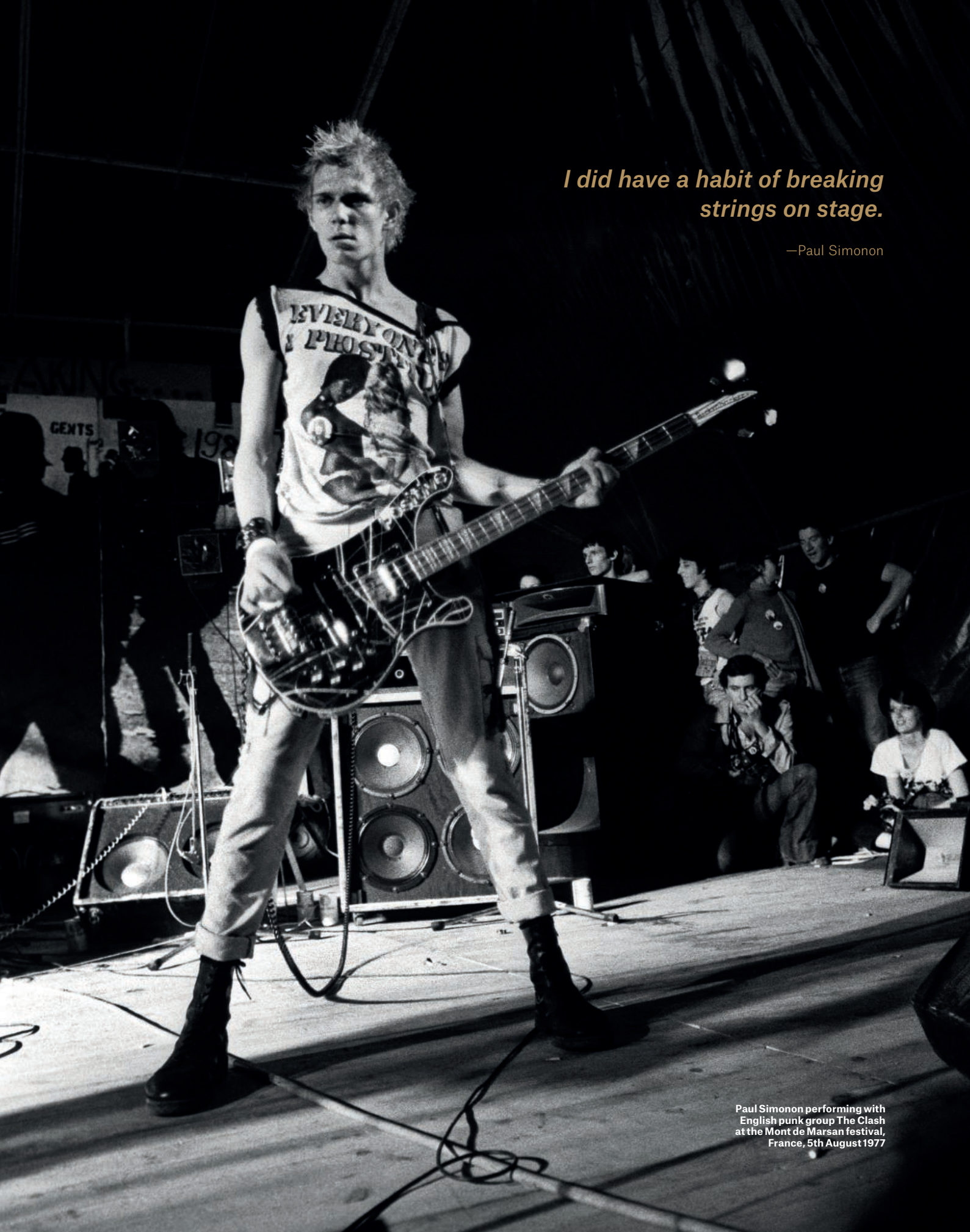
Although used extensively over a year of heavy touring and recording, Simonon had always found the Rickenbacker's sound rather thin and stringy. "I always wanted to get a set of four legs and make the Ricky into a table, it was so flat," Simonon joked to *Bassist Magazine* in 1999. "Staying in tune was a problem: I'd tune up before we went onstage but - with the heat and jumping around and banging it like God knows what - it started going out of tune." At some point in early 1978, prior to commencing recording sessions for *Give 'Em Enough Rope* in March, the Rickenbacker was retired in favor of a white Fender Precision.

Simonon gave the Rickenbacker to longstanding friend Desmond Coy (aka Desmond Letts) as a gift for his son Stephen, who had expressed a desire to learn the bass guitar. Desmond almost certainly first associated with Simonon through his brother, punk/reggae DJ and Clash videographer Don Letts, who directed several of the band's music videos, as well as the aforementioned documentary *The Clash: Westway to the World*. Interviewed for the documentary, Strummer recalled how Letts, then DJ for London's first punk club The Roxy, introduced the punk scene to a lot of reggae records they otherwise hadn't come across: "That gave us a lot of new information. That rasta punk crossover was like really crucial to the whole scene." Notably, Rocco Macaulay's memorable photograph of Letts walking towards a line of police during the Notting Hill riots of 1976 was chosen for the front cover of the band's 1980 EP *Black Market Clash* and 1993 compilation album *Super Black Market Clash*.

RICKENBACKER

The Rickenbacker model 4001 bass was the two-pickup variant of the single pickup Model 4000. Introduced in 1961 it's "cresting wave" body and headstock design paid homage to the California surf culture. Both the 4000 and 4001 utilized Beauchamp's "horseshoe" designed pickup at the bridge while the 4001 added a Rickenbacker single coil pickup at the neck. By the mid-1960s they had dispensed with the horseshoe design but employed a large nickel pickup cover that mirrored the earlier horseshoe magnet. Like most higher priced models the 4001 was equipped with a second jack and selector switch to facilitate Rickenbacker's "Rick-O-Sound" stereo output.

Unique to the Rickenbacker bass was the "neck through" construction. While Fender utilized a bolt on neck and Gibson married the neck and body with a glued in neck joint, the body and neck of the 4001 was cut and fabricated as one piece from two slabs of American rock maple laminated together with a walnut center strip. The "neck through" construction increased audio sustain and coupled with Rickenbacker's pickups produced a distinctive tambour beloved by Rickenbacker aficionados. Along with Simonon, The Who's John Entwistle, Peter Quaipe of the Kinks, John Deacon of Queen and Stu Cook of The Creedence Clearwater Revival, were all devotees of the Rickenbacker 4001.



*I did have a habit of breaking
strings on stage.*

—Paul Simonon

Paul Simonon performing with
English punk group The Clash
at the Mont de Marsan festival,
France, 5th August 1977

THE MORRISON-FONTHILL SPLENDENS BOULLE BUREAU PLAT



James Morrison (1789-1857)



Fonthill House (Courtesy of English Heritage NMR)

~14

AN EARLY LOUIS XV ORMOLU- MOUNTED EBONY, TORTOISESHELL AND BRASS-INLAID BOULLE MARQUETRY BUREAU PLAT

ATTRIBUTED TO BOULLE FILS, CIRCA 1730-50, SOME INTERIOR MODIFICATIONS AND REPLACEMENTS TO MOUNTS PROBABLY IN THE FIRST HALF OF THE 19TH CENTURY

Decorated overall *en première partie* with foliate scroll marquetry, the rectangular tooled leather-lined top within a moulded ormolu frame above three short paneled and walnut-lined frieze drawers, the central drawer recessed and with bearded male mask of the weeping philosopher Heraclitus with hinged drop handle, flanked by bold gadrooned and fruiting foliate bands, the side drawers with central *espagnolette* mask and hinged drop handles, the sides with shaped panel centered by a mask of Flora, the cabriole legs headed by a bearded and feathered male mask and trailing husks, with marquetry and foliate husk mounts to the interior of the legs, ending in scroll-cast sabots with husk angles, the locks replaced and stamped 'J.T. NEEDS 100 NEW BOND STREET LATE J. BRAMAH 184 PICADILLY'

31½ in. (80 cm.) high, 65 in. (165 cm.) wide,
32½ in. (82.5 cm.) deep

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE :

Almost certainly acquired by James Morrison (d.1857), head of Morrison Dylan and Co., who married Mary Todd in 1814 and acquired houses at Fonthill Splendens, Basildon Park and Islay. Thence by descent to Alfred Morrison (d.1897) at Fonthill Splendens, Wiltshire.

Thence by descent to J.G. Morrison, later 1st Lord Margadale, sold Christie's London, 7 May 1936, lot 132 (330 gns. to Wildenstein).

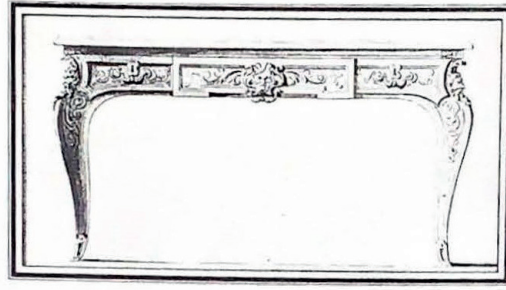
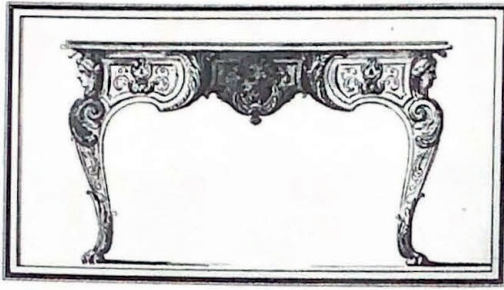
With Wildenstein Gallery, New York, since the 1940s.

LITERATURE :

T. Dell, *The Frick Collection: An Illustrated Catalogue V*, New York, 1992, pp. 210 and 214, note 25 (entry by T. Dell).

P. Hughes, *The Wallace Collection: Catalogue of Furniture*, London, 1996, II, pp. 745 and 746, note 13.





Designs for bureaux plats attributed to either André-Charles Boulle or Gilles-Marie Oppenordt (courtesy of the Musée des Arts Décoratifs, Paris)

Boulle Fils, last recorded active in 1754.

This desk is one of a sizeable body of *bureaux plats* that can with confidence be attributed to André-Charles Boulle and his workshop. Among the well-known series of drawings of furniture attributed to Boulle at the Musée des Arts Décoratifs in Paris there are two designs of writing tables, both of which clearly relate to the present model, combining elements from the two (A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, Fig. 36). The curved legs headed by satyr's masks and the central mount of a grinning mask occur on one drawing, whereas the other shows the forceful mounts of scrolled acanthus leaves that separate the drawers on the present desk. On this second drawing, the legs rest on lion's paws and are headed by female heads. Nearly identical legs are found on a third drawing of a comparable writing-table in the Cooper-Hewitt Museum in New York (T. Dell, *The Frick Collection, An Illustrated Catalogue*, vol. V, Furniture, Italian and French, New York, p. 209, fig. 2). This is signed by one of the foremost designers of the Régence period, Gilles-Marie Oppenordt (1672-1742) who is known to have collaborated with Boulle and to whom the drawings at the Musée des Arts Décoratifs are also sometimes

attributed. In 1720, a fire destroyed part of Boulle's workshop, after which an inventory was made up of its contents that in large part had perished. It is headed by the furniture belonging to the Duc de Bourbon that was saved; the first item is a bureau of six feet long. Among the destroyed furniture there were another five *bureaux*, decorated with marquetry of brass and tortoiseshell and between five and six feet long, as well as two examples veneered with wood '*de couleur*' and a further twelve *bureaux* of six feet in various states of completion (Read, Richard, Lacordaire and Montaiglon, 'Pierre et Charles-André Boulle ébénistes de Louis XIII et Louis XIV', *Archives de l'Art Français 4 (1855-'56)*, p. 336). Clearly, *bureaux plats* were produced in considerable quantities in Boulle's *atelier*. The mounts on this desk all form part of Boulle's *répertoire* and several may be recognized on the furniture designs by him that were published by Jean Mariette in a series of eight engravings (J.-P. Samoyault, *André-Charles Boulle et sa famille*, Genève 1979, figs. 6-13). The grinning masks on the central drawer fronts probably represent the weeping philosopher, Heraclitus (see for instance P. Hughes, *The Wallace Collection, Catalogue of Furniture*, London, 1996, no. 158, F427). Models for *masques d'Héraclite et de Démocrite* were listed in the inventory of Boulle's possessions made up after his death in 1732 (Samoyault, *op. cit.*, p. 138, no. 21).



RELATED EXAMPLES

Among the *bureaux plats* attributed to Boulle, several types may be recognized, distinguished by their shape and outline and by the mounts employed. The Fonthill writing table, with its legs headed by satyr's masks, is of a more robust design than the earliest and most refined *bureaux* by Boulle of circa 1710-20. It does however, belong to a group that was probably executed in Boulle's *atelier*, possibly by Boulle *fiils*, from the 1720s until the mid-eighteenth century. It is closely related to a *première partie* bureau of closely related form but with a number of different mounts is in the Wallace Collection (Hughes, *op. cit.*); another in the J. Paul Getty Museum in Los Angeles (G. Wilson and C. Hess, *Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum*, Los Angeles, 2001, no. 57); another, in the Royal Collection at Windsor Castle (H. Roberts, *For the King's pleasure, The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2001, p. 145, fig. 168); another illustrated in H. Szabolcsi, *French Furniture in Hungary*, Budapest, 1964, fig.1; and another in the Frick Collection in New York (Dell, *op. cit.*, pp. 204-214). Remarkably, a very similar 'pair' remain in the collection of the Duke of Devonshire at Chatsworth in Derbyshire, one *en première partie* and the other in *contre-partie* (J. Lees-Milne and J. Cornforth, 'Chatsworth', *Country Life* 164 (1968), pt. II (18 April), fig. 10, although these are distinguished by the tall sabots of the early model more usually associated with a well-known type of console shown in one of Mariette's engravings, where they are again combined with satyr's masks (P. Hughes, *op. cit.*, nos. 160 and 161). All the other *bureaux* have sabots of a scrolled, openwork model that is more Régence in feeling.

BOULLE BUREAUX PLATS IN ENGLISH REGENCY COLLECTIONS

Following the lead of the Prince Regent, later King George IV, a large number of English noblemen from his circle shared a taste for 'Buhl' furniture and many Boulle pieces can be traced to their collections: of these, *bureaux* were undoubtedly among the most highly prized items. George IV himself had his Boulle *bureau plat* moved from the Library at Carlton House to his private Sitting Room at Windsor Castle in 1828 (Roberts, *op. cit.*, p. 139, account no. 242). Whilst the table now at the Wallace Collection may have belonged to the King's brother, the Duke of York, whose collection was sold at Christie's in 1827. When King George IV had his *bureau plat* moved to Windsor Castle in 1828, his cabinet-makers and upholsterers Morel and Seddon charged him 'To taking off the ormoulu enrichments of a large Buhl writing table, repairing rechasing and regilding the whole of do adding sundry new parts to match, new brass rails and moulding on the edge, repairing, cleaning and polishing the Buhl work adding new locks and an ornamental key'. The Fonthill desk was also given a new lock at about the same time, and the mounts obviously underwent some similar treatment.

ALFRED MORRISON, VICTORIAN MAECENAS

Alfred Morrison (1821-1897) was the second son of the millionaire textile merchant James Morrison, probably the richest commoner in the nineteenth century. As a young man, James (b. 1789) had left his small Hampshire village where his father had been innkeeper, to seek his fortune in London. Alfred, however, grew up in considerable luxury, enjoying the comforts of a townhouse in Harley Street and country estates at Fonthill in Wiltshire and Basildon in Berkshire. He attended Edinburgh and Cambridge Universities, travelled regularly on the continent and spent over three years in North America on behalf of his father's merchant bank. While travelling with him in 1842, his elder brother Charles wrote home: 'I have been observing Alfred - & do not think he will become a working man of business... I think that nothing but necessity will induce him to become the inmate of a countinghouse... [he] does not value money & does like his ease.' Fortunately for Alfred, he would never be forced to become the 'inmate of a countinghouse'. When his father died in 1857, Alfred inherited the Fonthill estate and £750,000 in stocks and shares. His country home was called the Pavillon; it was the surviving wing of William Beckford's Fonthill Splendens (the ruins of the famous Abbey were close by). Like Beckford, Alfred would use his inheritance to amass an extraordinary collection of art treasures. He began by collecting engravings and Chinese art, the latter often acquired from Henry Durlacher. However, a significant proportion of the Chinese ceramics and enamel on metal were





One of the galleries at Fonthill House, showing a Boulle commode of the Grand Trianon model (Courtesy of English Heritage NMR)

purchased in 1861 from Lord Loch of Drylaw (1827-1900). Alfred commissioned the internationally famous architect Owen Jones to design a room at Fonthill especially for the Chinese objects *'in the Cinque-cento style...the chimney-piece and fittings [made by Jackson and Graham] are entirely of ebony, inlaid with ivory, and the ceiling is of wood panelled and inlaid, the mouldings being black and gold'* (The Builder, 9 May 1874, p.385). While work was proceeding in Wiltshire, Alfred acquired the lease, in 1865, to 16 Carlton House Terrace; Jones, Jackson and Graham proceeded to create for him a palace of art behind the dull stucco exterior. *'Pass through this heavy doorway, and in an instant every fair clime surrounds you, every region lavishes its sentiment; you are the heir of all the ages... There is no sham in this house - no wood pretending to be metal, and no iron affecting to be marble... We may ascend the magnificent stairway, past the globes of light upheld by bronze candelabra rising seven feet from the floor, and as we go from story to story find good, painstaking work meeting us everywhere.'* The

house was a riot of color, pattern and texture; inlaid woodwork; coffered geometrical ceilings; walls hung with rich Lyons silks. *'It makes the chief palaces of Northern Europe vulgar'* (Moncure Conway, *Travels in South Kensington*, London, 1882, pp.154-159). Alfred filled his homes with paintings and sculpture, Persian carpets, tapestries, lace and embroidery, coins and medals, Greek antiquities, autographs and letters Boulle furniture and Old Master Pictures, as well as Chinese porcelain, adding three top-lit galleries to Fonthill in the 1880s. He bought work by contemporary artists including Frederic Leighton and John Brett, but he also *'loved to be the Maecenas'* of contemporary craftsmen, commissioning exquisite and priceless pieces from the Spanish metalworker Placido Zuloaga, the French enamellists Charles Lepec and Fernand Thesmar, and the goldsmith Lucien Falize. Perhaps Alfred was inspired by William Beckford. Morrison clearly had a predilection for Boulle furniture and indeed owned what appears to be a commode of the Grand Trianon model, which is visible in the early twentieth century photograph of the Gallery.



THE PROPERTY OF A
PRIVATE NEW YORK COLLECTOR

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ÉMILE-CORIOLAN-HIPPOLYTE GUILLEMIN (FRENCH, 1841-1907)

Un Jeune Japonaise; Un Japonais

Each signed and dated 'E^{le} Guillemin / 1875' (on right side of plinth) and engraved 'CHRISTOFLE & CIE / ORFEVRES' (on reverse of plinth), the male numbered '227', the female numbered '228', with further stylized Japanese characters (on reverse)

bronze, gilt, silvered, and polychrome patina

35½ in. (90 cm.) high, the male

32¾ in. (83.5 cm.) high, the female (2)

\$200,000-300,000

£150,000-220,000

€170,000-250,000

PROVENANCE :

Private Collection at the Cartier Mansion; New York, USA, by the late 1980s,

Sold from the Cartier Mansion [Property of a Private Foundation]; Sotheby's, London, 27 September 1991, lot 32, Acquired by the present owner from Rochelle Sepenuk, New York.

EXHIBITED :

Salon des Beaux Arts, Paris, 1876 (the female no. 3337, the male no. 3338).

Exposition Universelle, Paris, 1878 (the female no. 1274, the male no. 1273).

Exposition Universelle, Paris 1889.

World's Columbian Exhibition, Chicago, 1893.

LITERATURE :

J. Billault, 'Le Salon de 1876,' *Le Petit Marseillais*, Paris, May 1876, p. 1.

A. Bitard, *L'Exposition de Paris*, Paris, 1878, p. 94.

A. D'Aunay, 'L'Exposition Christofle,' *Le Soir*, Paris, 2 July 1878, p. 2.

S. Lami, *Dictionnaire des Sculpteurs de l'Ecole Française au Dix Neuvieme Siècle*, Paris, 1919, p. 122.

Exposition Universelle de 1878: Christofle & Cie Orfèvres à Paris, Catalogue des Objet Exposés, Paris, 1878, p. 19.

ÉMILE-CORIOLAN-HIPPOLYTE GUILLEMIN

Born in Paris in 1841, Émile-Coriolan-Hippolyte Guillemin was the son of sculptor Émile-Marie-Auguste Guillemin, who worked for the state producing copies of antique sculptures and busts of various aristocrats. After studying with both his father and sculptor Jean-Jules-Bernard Salmson, Guillemin exhibited at the Salon for the first time in 1870. Though his output was wide ranging, Guillemin became most well-known for depicting figures from the Middle East and Asia in an Orientalist style, a term made popular by Dr. Edward Said in the 20th century to describe Western depictions of the East in largely exoticized manners. Compared to many of his contemporaries, though, Guillemin's sculptures lack the overt sexuality or sensuality and 'otherness' found in depictions of non-Europeans, especially women, and instead present seemingly studied depictions of figures representing a certain culture.

In fact, Guillemin's *oeuvre* is perhaps most adjacent to his contemporary, Charles-Henri-Joseph Cordier (d. 1905), a celebrated artist who frequently sculpted decorative objects such as *lampadaires* and other decorative objects. And, like Cordier, it was such luxurious vibrant colors that made Guillemin's sculpture so commercially successful. Guillemin is however considered very much a fine rather than a purely decorative artist, though his *oeuvre* was often associated with large-scale works furniture works and *torchères*. His work is legitimized in part by the patronage of the American Gilded Age collectors such as Cornelius Vanderbilt II and will remain valued for the honesty in the portrayal of his sitters. This is most apparent in an equally arresting pair of portrait busts of *Femme Kabyle d'Algerie* and *Janissaire du Sultan Mahmoud II*, sold from *The Estate of Rochelle Sepenuk*, Sotheby's, New York, 21 October 2008, lot 92 (\$1,202,500).

JAPONISME: EAST MEETS WEST

Beyond being 'Orientalist' in style, the male and female busts offered here can be described more specifically as part of the *Japonisme* movement which became popular in France in the second half of the 19th century. Following over two hundred years of isolation, Japan was forcibly opened to trade with the West by a joint English, French, and American coalition led by American Commodore Matthew Perry in 1854. Widely known as the Meiji Restoration, the enforced opening led to an influx of Japanese goods into Europe, as well as greater participation by Japan in International Exhibitions. Fascinated by



(marks)





A related pair of polychrome torchères illustrated in Mr. Vanderbilt's House and Collection William H. Vanderbilt, vol. I, Boston, 1883.

this new aesthetic vocabulary, Western artisans, and especially those in France, began to study Japanese forms and techniques found in cloisonné enamel, marquetry of shell and ivory, carved wood and patinated bronze, creating their own works by adopting and reinterpreting these new aesthetics and motifs. In doing so these designers created a constructed view of the East, an amalgamation of Eastern and Western influences, which anticipated the organic forms of Art Nouveau and Aestheticism. Though at times falling to the exoticizing levels of other forms of Orientalist art, *Japonisme* was more often focused on interpreting Japanese architectural and design motifs as opposed to figures themselves. This can be seen in the present lot with the cloud motif on the male figure's jacket, the flattened floral pattern on the female figure's robe, and the figures on the two fans, all reminiscent of traditional designs from Japanese lacquer, textiles, and illustrations.

CHRISTOFLE & CIE.: MASTERS OF 'GALVANOPLASTIE'

Around 1830, Charles Christofle took over his brother-in-law's *bijouterie-joaillerie* 'Maison Calmette' and changed its name to 'Société Charles Christofle et Cie'. Christofle pioneered the production of relatively affordable electroplated flat and tableware having obtained patents in 1842 and 1843 from Elkington, their English competitor, for the galvanic process of gilding and silvering, known as *argenterie électro-chimique*. Pieces produced by this new process were first exhibited at the *Exposition des produits de l'industrie française*, Paris, in 1844 and won the firm a gold medal and its founder the *Légion d'Honneur*. The commercial success brought by the production of electroplated silverware firmly established Christofle as France's leading manufacturer of gold and silverware in the second half of the 19th century. Following Charles

Christofle's death in 1863 the firm passed to his son Paul (d. 1907) and nephew Henri Bouilhet (d. 1910) who worked to promote fine workmanship and design.

It is not surprising that the present busts, a *tour de force* in contrasting polychromy, were produced at a time when designer Émile-Auguste Reiber (d.1893), the 'high priest of *Japonisme*,' had rose to Director at Christofle. Reiber used his technical prowess in *orfèvrerie*, *galvanoplastie* (electroplating) and bronzework to create works that were innovative both technically and artistically in their combination of materials and use of Chinese, Japanese, and earlier French *chinoiserie* motifs. Among the works which Christofle exhibited under his direction at the 1878 *Exposition universelle* were the present busts and a highly sculptural encoignure cabinet-on-stand, sold at Christie's, London, 8 July 2021, lot 10 (£682,500), among other *objets d'art* conceived by the virtuoso designer.

The present busts figure among a rarified group of exquisitely polychromed works by Guillemin and cast by Christofle and relate closely to an exceptional pair of life-size Japanese female figural *torchères* exhibited in 1878 alongside the present lot and subsequently acquired by William H. Vanderbilt's for his Japanese Parlour' at 640 Fifth Avenue. The pair of figures, as illustrated in Earl Shinn's *Mr. Vanderbilt's House and Collection, William H. Vanderbilt of 1883*, are quite clearly cast and patinated in near identical finish with rich and contrasting red, gold and black with silvered highlights.

Christie's is grateful to Anne Gros, curator of the Christofle Collection, for her assistance in providing the exhibition history of these busts.



THE PAPILLON DE LA FERTE-BEHAGUE BUREAU PLAT, CARTONNIER AND CLOCK

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A LATE LOUIS XV ORMOLU-MOUNTED EBONY BUREAU PLAT, CARTONNIER AND CLOCK

BY PHILIPPE-CLAUDE MONTIGNY, THE CLOCK
MOVEMENT BY MARTIN, PARIS, CIRCA 1765-1770, THE
LOWER SECTION OF THE CARTONNIER ALTERED

The rectangular black leather-lined top above husk-filled Vitruvian scrolls, fitted to one side with three drawers, the square tapering legs headed with laurel swags, stamped *MONTIGNY* and three times *JME*; the cartonnier topped with four pine cones above five drawers flanked by slopping sides each centered with a mascarón, the lower section decorated *en suite* with a cupboard to each side, stamped twice *MONTIGNY* and *JME*; the clock with a circular enameled dial within a ribbon-tied guilloché frame, the lyre-shaped case headed with an acanthus finial, flanked by scrolling handles, the movement signed *Martin A Paris*; together with two inkwells mounted with entrelacs, the smaller stamped *MONTIGNY* and *JME*; the lower section of the cartonnier altered with subsequent re-veneering and partial remounting, the reverse of cartonnier with Chenue shipping label indistinctly inscribed 'M. Le Comte François de

Ganay/ 15 r[ue] de Franqueville...'

Bureau plat: 32¾ in. (83 cm.) high, 70 in. (179 cm.) wide, 35 in. (89 cm.) deep

Cartonnier and clock: 71¼ in. high (181 cm.), 35 in. (89 cm.) wide, 12¾ in. (32.5 cm.) deep

Large inkwell: 3¾ in. (9.5 cm.) high, 15½ in. (39.5 cm.) wide, 10½ in. (27 cm.) deep

Small inkwell: 2¾ in. (7 cm.) high, 9½ in. (24.5 cm.) wide, 4¾ in. (12 cm.) deep

\$600,000-1,000,000

£440,000-720,000
€510,000-850,000

PROVENANCE :

Almost certainly supplied to Denis-Pierre-Jean Papillon de la Ferté (1727-1794), Hôtel des Menus-Plaisirs, rue Bergère, Paris. Probably acquired by either Martine-Marie-Pol de Béhague (1870-1939) or her sister Berthe de Ganay (née de Béhague, 1868-1940).

By descent to Comte François de Ganay (1904-1984).

Listed in the inventory drawn up in 1988 following the death of Comtesse François de Ganay.

By descent to Thierry de Ganay (1946-2015).

EXHIBITED :

Grands Ebénistes et Menuisiers Parisiens du XVIIIe Siècle 1740-1790, Musée des Arts Décoratifs, Paris, 1955, no. 215 (the cartonnier, pl. 49).

LITERATURE :

The *Inventaire après décès* of Denis-Pierre-Jean Papillon de la Ferté, drawn up on 18 December 1795, listed in the library of the Hôtel des Menus-Plaisirs, rue Bergère, Paris.

COMPARATIVE LITERATURE :

P. Kjellberg, *Le Mobilier Français du XVIIIe Siècle*, Paris, 1989, pp. 587-592.

A. Pradère, *Les Ebénistes Français de Louis XIV à la Révolution*, Paris, 1989, p. 304.

Philippe-Claude Montigny, *maître* in 1766.

This remarkable *bureau plat* and *cartonnier* is characteristic of the *goût grec* that was all the rage in Paris in the early 1760s. A pivotal point in the decorative arts of the eighteenth century, it is associated with two of the most exciting collections of the 1700s and of the Belle Époque; that of the *Intendant des Menus-Plaisirs de la Maison du Roi* Papillon de la Ferté, while in the twentieth century it formed part of the fabled collections of the Béhague and de Ganay families. Astute and discerning collectors, their choice of this emblematic desk is a testament to its exceptional quality and rarity.





A MASTERPIECE OF THE GOUT GREC

The return to classical taste in France in the 1750s was a reaction to the excesses of the rococo. While some architects such as Blondel or Contant d'Ivry advocated a measured modernism, others such as the painter Louis-Joseph Le Lorrain or scholars such as the Comte de Caylus promoted for an extreme and refined interpretation of ancient art. The Comte de Caylus (1692-1765), a man of letters with a passion for antiquities, appears to be one of these precursors. The choice of a Roman porphyry cenotaph dating from the second century in his collection to be placed on his tomb in the church of Saint-Germain-l'Auxerrois is directly linked to this revival and to the ancient sources that were soon to be reinterpreted. The commissions of the collector Ange-Laurent Lalive de Jully (1725-1779) are also of great importance. A financier with a passion for the arts, he commissioned a ground-breaking and celebrated set of furniture consisting of a desk and cartonier, a large cabinet, an armchair, an inkwell and two tables, one of which recently sold from the collection of Sydell Miller at Christie's New York, 10 June 2021, lot 111 (\$846,000). The impact of the modernism of this set of furniture was immense. Besides Lalive de Jully, Le Lorrain, and engraver, historian and collector Pierre-Jean Mariette should also be considered as champions of the emerging new style à *la grecque*. The new fashion quickly became extremely popular in France in the 1760s and it conquered every aspect of artistic life. Lalive himself complained about it in his *Catalogue Historique* published in 1764, that even store fronts were now made in this fashion. The humorous engravings of the painter Alexandre Petitot in his *Mascarade à la Grecque* of 1771 denounce perfectly these excesses.

The present desk is the product of this new Parisian enthusiasm for the antique, and its creator, Philippe-Claude Montigny, was strongly influenced by the works of fellow cabinet-maker Joseph Baumhauer, who was responsible for the execution of Lalive's suite of furniture.

PHILIPPE-CLAUDE MONTIGNY

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 grecque* style of the 1760s.

COMPARABLE DESKS

Montigny's large *bureaux* can be categorized according to specific characteristics. The first group contains two desks whose characteristic is their circular fluted legs. These *bureaux* include the one in the former Norton collection (Kjellberg, *op.cit.*, p. 589) and the one that successively belonged to the important collections of Sir Richard Wallace, Georges Lurcy, and finally Stavros Niarchos. The second group, to which the present desk belongs, is the one including *bureaux* mounted with Vitruvian scrolls and thus most closely related to Lalive's desk. As the Vitruvian scroll is characteristic of the early years of years of *goût grecque* (1755-1765), the desk offered here should be considered among the earliest and most innovative achievements of Montigny dating from soon after receiving his *maîtrise* in 1766. This group also includes a desk sold Tajan, Paris, 17 June 1997, lot 197, and another from the former collections of Joseph Bardac sold Galerie Georges Petit, Paris, 9 December 1927, lot 112 and George Blumenthal sold Galerie Georges Petit, Paris, 2 December 1932, lot 173.

A third group of Montigny's *bureaux* is distinguishable by a frieze of entrelacs and rosettes. This type of desk was described in the dispersal of the Baron de Saint-Julien's collection in 1784: 203. *Un bureau, genre de Boulle, à dessus de maroquin noir, bordé d'une moulure carrée en bronze, décorée d'une frise à entrelacs faisant le pourtour, enrichi de huit rosaces à chaque angle, avec chute de guirlandes de laurier ornant les quatre pieds à filets de cuivre, et garni de sabots en bronze doré. Hauteur 30 pouces, longueur 6 pouces (should probably be understood as 6 pieds), largeur 30 pouces.* The third group also includes a desk from the former Demachy collection sold Ader, Picard, Tajan, Paris, 17 June 1980, lot 187; one from the collections of the Duchesse de Mouchy, née Marie de la Rochefoucauld sold Sotheby's, Monaco, 18 June, 1999, lot 120; and one without and ormolu frieze, but still decorated





with rosettes and garlands sold Sotheby's, Monaco, 17 June 1988, lot 741. Other related *bureaux* include the one preserved in the Duke of Bedford's collection at Woburn Abbey and a desk of smaller scale formerly in the collection of Sydeell Miller recently sold in these rooms 10 June 2021, lot 29 (\$250,000).

Of all the above related works, the one of equal importance is that at Woburn Abbey. Until 1994 the desk in the Duke of Bedford's collection had its matching *cartonnier* and clock, making that ensemble the only example of a complete suite in addition to the present lot. However, as the clock was sold Christie's, London 9 June 1994, lot 109, the lot offered here is now the only known surviving complete example of this type of *bureau*, *cartonnier* and clock by Montigny.

DENNIS-PIERRE-JEAN PAPILLON DE LA FERTE

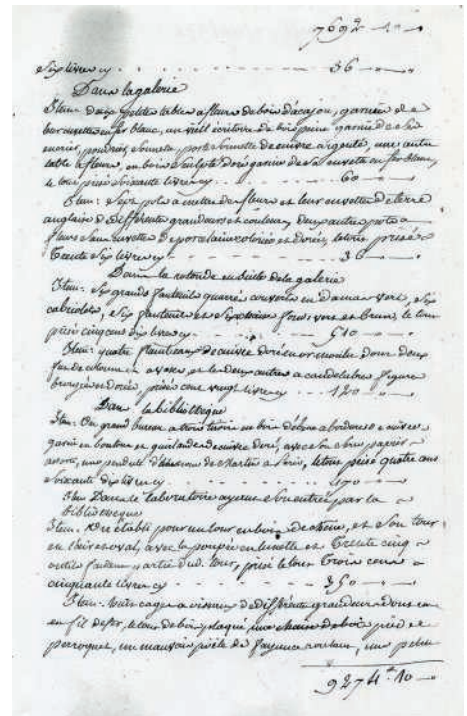
Born in Châlons-sur-Marne in 1727, Denis-Pierre-Jean Papillon de la Ferté studied in the provinces and benefited from a careful education thanks to professional successes of his father, Pierre Papillon, who held numerous important government positions in Champagne and in Châlons. Denis-Pierre-Jean started his career in Paris working for a lawyer but in 1756, after a financially lucrative marriage, he purchased the title of *Intendant Contrôleur général de l'Argenterie, des Menus-Plaisirs et Affaires de la Chambre du Roi* for the considerable sum of 261,000 *livres*. He became a protégé of Louis Phélypeaux and quickly acquired a solid reputation. Eventually, he bought a second position following the resignation of one of his colleagues. Papillon de la Ferté was a member of several societies, including a masonic philanthropic group founded by the Marquis Charles-Pierre-Paul Savalette de Langes. Being in charge of the "lesser pleasures of the King," including many aspects of His Majesty's daily routine and entertainment, the *Menus-Plaisirs du Roi* was the institution most closely connected to the everyday life of the monarch and the royal family. Thus, high-ranking officials at this office, such as Papillon de la Ferté, were constantly exposed objects of the highest quality. As a result, Papillon de la Ferté developed a taste for luxury and a strong interest in decorative art and collecting. He was arrested and imprisoned during the Revolution and was guillotined on July 7, 1794 along with members of his entourage, including his brother, Nicolas-Jacques Papillon d'Anteroche de Sannois, former Fermier général. The inventory drawn up after his death on December 18, 1795 lists a grand desk with *cartonnier* and clock in his library: *Un grand bureau à trois tiroirs en bois d'ébène à bordures de cuivre, garni en boutons et guirlandes de cuivre doré, avec son serre papier assorti, une pendule de Martin à Paris, le tout prisé quatre cens soixante dix livres cy 470 (livres)*. Because the clock of the present lot is signed both on the enameled dial and on the movement, whereas the clock on the Bedford desk is signed only on its movement, it is almost certain that the piece mentioned in the inventory is indeed the lot offered here.

THE BEHAGUE COLLECTION

Martine-Marie-Pol de Béhague (1870-1939) was an eclectic collector and an enlightened lover. The present lot, which she may have received from her father, one of the greatest bibliophiles of his time, reflects the quality of her collection, which included some of the greatest masterpieces of eighteenth-century Parisian cabinetmaking. A collector from the age of twenty until her death in 1939, the Countess de Béhague, along with Nélie Jacquemart (1841-1912), Marie-Thérèse de la Béraudière (1872-1958) and Béatrice Ephrussi (1860-1934), was one of the few women of her time to have built up a prestigious collections of objets d'art. Her collections were divided between her townhouse at 123 rue Saint-Dominique, built by the architect Walter-André Destailleur in 1893, her castle at Fleury-en-Bière and a villa on the Gien peninsula. The collection was carefully assembled and included furniture, carpets, sculptures, paintings, which were constantly rotated between locations. The eclectic nature of the collection reflected the exceptional curiosity and a great thirst for culture of its owner. It is also possible that this superb bureau was acquired by her sister, the equally 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.



Denis-Pierre-Jean Papillon de la Ferté (1727-1794)



The inventory drawn up after Denis-Pierre-Jean Papillon de la Ferté's death listing the present lot

THE TRAFALGAR HOUSE CONSOLES



Trafalgar Park (formerly Standlynch Park), Wiltshire



One of the tables *in situ*, illustrated in 'Trafalgar House, Wiltshire', *Country Life*, 20 July 1945, CXCVIII, p.113 fig.3. Courtesy of Country Life Ltd.

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

17

A PAIR OF GEORGE II GILTWOOD CONSOLES

POSSIBLY BY MATTHIAS LOCK, CIRCA 1745-50

Each with a serpentine *giallo antico* veneered marble top above a frieze centered by a pierced scrolling foliate clasp on cabriole legs headed by caryatids and ending in scrolling foliate feet

33½ in. (84 cm.) high, 62½ in. (158.8 cm.) wide, 28 in. (71.1 cm.) deep (2)

\$100,000-200,000

£73,000-140,000

€85,000-170,000

PROVENANCE :

Either commissioned by Sir Peter Vandeput (1688-1748) or Sir William Young (1724-1788) for Standlynch House, Wiltshire and subsequently acquired with the house by Lord Nelson's brother the Rev. William Nelson, 1st Earl Nelson, when Standlynch was gifted to him by the nation in 1814 and renamed Trafalgar House, Wiltshire.

Or acquired by Horatio Nelson, 3rd Earl Nelson (1823-1913), possibly by inheritance from the Eyre family of Landford, Wiltshire.

Thence by descent to his son Thomas Horatio, 4th Earl Nelson (1857-1947).

Anonymous sale; Sotheby's, London, 9 July 1993, lot 123.

LITERATURE :

C. Hussey, 'Trafalgar House, Wiltshire II', *Country Life*, 20 July 1945, p. 113 (illustrated in the hall).

C. Hussey, *English Country Houses: Mid-Georgian*, London, 1955, p. 116, fig. 215 (illustrated in the hall).



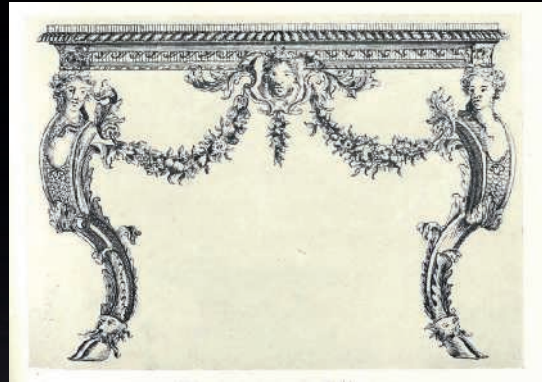
DESIGN SOURCES

These richly sculptural pier tables, with deeply incurving female caryatid supports joined by a spectacular pierced *rocaille* frieze, relate to the work of the influential carver and furniture designer Matthias Lock (c.1710-1765), in particular a console with similar incurving caryatid supports supplied by Lock *circa* 1745 to Hinton House, Hampshire, now in the Victoria and Albert Museum, London.

Lock was himself influenced by contemporary French designs for consoles, particularly those of the *ornemaniste* Nicolas Pineau whose *Nouveaux Desseins de Pieds de Table* appeared in 1737 and was reissued in London by William Jones in *The Gentleman's and Builders' Companion* (1739, see the design for a related table with caryatid supports illustrated here) and by Batty Langley in *The City and Country Builder's and Workman's Treasury of Designs* of 1740.

POSSIBLE PROVENANCE

The history of Trafalgar House is a fascinating and complex one. Originally Standlynch House, the land was acquired in 1726 by Sir Peter Vandeput of Twickenham, a wealthy London merchant and friend of the poet Alexander Pope, who commissioned the architect John James (1673-1746) to build a house in the fashionable Palladian style. The superb architectural paneling of the hall visible in the *Country House* article, complete with a bust of Inigo Jones, the guiding light of Palladian architects,



Design for related table by William Jones in *The Gentleman's and Builder's Companion*, 1739, Crown copyrights reserved, <http://www.nationalarchives.gov.uk/doc/open-government-licence/version/3/>

and female caryatid supports, provides an appropriate setting for the consoles offered here, leading the tempting conclusion that they may have been commissioned for the house itself. However Vandeput left the house to his son following his death in 1748, who subsequently sold it in 1752 to the wealthy sugar planter Sir William Young, who, despite amassing a significant collection of paintings on the grand tour in 1752, sold the house together with all its contents (including such extravagances as a self-playing



organ) in 1764 (see J.M. Kelly, *Making a Palladian Country House: Trafalgar Park and its First Owners*, 2014). Unless these consoles stayed with the house as part of the fittings, it therefore seems less likely that they formed part of these early furnishing phases.

The house was subsequently acquired by Henry Dawkins in 1766 who commissioned neo-classical additions from the architects John Wood and Nicholas Wood and a music room from the painter Cipriani, but these consoles would clearly not have been created for these schemes as they are stylistically 25 years earlier. Dawkins died childless, and Standlynch was once again sold in 1814, this time to the nation, which had pledged to buy an estate for the heirs of Admiral Nelson in gratitude for his famous victory at the Battle of Trafalgar. The estate, now renamed Trafalgar House (or Trafalgar Park), passed to Nelson's brother, the Rev. William Nelson who was created 1st Earl Nelson in 1806. He died childless in 1835 and the estate passed to his nephew Thomas Bolton, who in turn died a year later and the estate and his title passed to his son Horatio. According to Christopher Hussey in the 1945 *Country Life* article, it was Horatio, the 3rd Earl and his wife Lady Mary Agar, daughter of 2nd Earl of Normanton

(himself a celebrated collector) who were primarily responsible for the furnishing of Trafalgar House. Hussey suggests that these furnishings came largely either from the legendary Fonthill sale of William Beckford's collection in 1823 (in which case it cannot have been the 3rd Earl Nelson buying himself as he was only born in 1823, perhaps his father the 2nd Earl or his father-in-law, or by descent on his mother's side from the Eyre family of Landford, Wiltshire, whose forebears the Bocklands had ironically been lords of Standlynch in the seventeenth century. The potential Beckford provenance is certainly also an intriguing possibility for these consoles, as although they do not seem to accord with his antiquarian and precious taste, they do reflect the more theatrical taste of his earlier phase of collecting, for instance on the celebrated pair of richly mounted rococo dressing commodes attributed to Channon and supplied to Fonthill Splendens. The 1823 sale included as lot 423 'a superb carved and gilt table with ORIENTAL ALABASTER TOP', together with its pair sold as lot 424. Although the current tops are of *giallo antico* this could be a looser use of the term 'alabaster' by the cataloguer in 1823, or they could be old replacements, suggesting the tantalizing possibility that these consoles could indeed have been Beckford's.



THE ETHEREAL AND THE MACABRE: TRIQUETI'S SANCTUARY LAMP MODELS

18

A PAIR OF FRENCH TERRACOTTA MODELS FOR SANCTUARY LAMPS

ATTRIBUTED TO BARON HENRI-JOSEPH-FRANÇOIS DE TRIQUETI, (1803-1874), FRENCH, CIRCA 1835-1844, THE UPPER SECTION APPARENTLY ORIGINAL AND RESTORED

Each with a circular ceiling medallion with *entrelac* frieze and drop-finial, suspending linked chains and a circular lamp modeled with three winged and shrouded figures, the sides modeled with male busts and coats-of-arms

49½ in. (125 cm.) high

(2)

\$40,000-60,000

£29,000-43,000

€34,000-51,000



Triqueti's designs similar winged figures on a marble and bronze pedestal for the duc d'Orléans.



A related design by Triqueti for a vase incorporating similar seated musicians.

These terracotta lamps reflect the wildly creative talents of Baron Triqueti who, although he was working for conservative clients in the rather reactionary decades of the 1830s and 1840s, managed to produce sculpture that would have looked contemporary fifty years later. The cloaked and shrouded figures resting on the edges of these lamps relate closely to some of Triqueti's terracotta figures and designs of the period. Of particular note are the the winged angels holding musical instruments and a trumpeting angel which closely relate to the same figure on one of the present lamps (*Henry de Triqueti, 1803-1874: Le sculpteur des princes*, exh. cat., musée des Beaux-Arts d'Orléans and the musée Girodet, Montargis, 3 October 2007 – 6 January 2008, p. 30, nos. 18-21). Other designs for the *Vase de la Chasse* and its pedestal – designed for Ferdinand-Philippe, duc d'Orléans (d. 1842), circa 1835-1839, but unrealized -- also have figures on the lids of the vase and the bases of the pedestal that recall the figures on the present lamps (*Ibid.*, pp. 42-43, nos. 40, 41 and 43).

Triqueti's extraordinary artwork was a product of his cosmopolitan personal life and career. Born at the château de Perthuis, in the Loiret, the sculptor was the son of a Franco-Italian baron, his partner was the pioneering English sculptor Susan Durant, his son the English diplomat Sir Paul Harvey and Triqueti counted the French, English and Prussian Royal families as both clients and friends. Triqueti's early career in France consisted of high-profile commissions largely from the d'Orléans family with his most famous being the enormous bronze doors of the église de la Madeleine in Paris (1834-41) and his tomb for the duc d'Orléans. After the fall of the July Monarchy in 1848, Triqueti's commissions largely came from English clients culminating in his most spectacular project of all, the wall panels and tomb of Prince Albert, Queen Victoria's husband, in the Albert Memorial Chapel at Windsor Castle. This project would consume Triqueti from 1864 until his death ten years later.

Frustratingly, the coats-of-arms on the undersides of the lamps remain unidentified. It has been suggested they are Italian, but as Triqueti worked for multiple wealthy, aristocratic and Royal families – many of whom had their own private chapels – these lamps could have been commissioned or possibly proposed by Triqueti for any of these private chapels. However the project may have started, these lamps – now to be appreciated simply as sculpture – still appear as surprising and modern as they must have appeared nearly 200 years ago.



A SEVRES (HARD PASTE) PORCELAIN GROUP, 'LE PAS DE CINQ'

1773, PUCE CROWNED INTERLACED L MARK ENCLOSING DATE LETTER U, THE MODEL BY ETIENNE-MAURICE FALCONET, THE PAINTING ATTRIBUTED TO CHARLES NICOLAS DODIN

Modeled and decorated in the Meissen with two young couples and a larger-scale slightly older leader wearing a sash and a soft feathered hat, the group engaged in a dance choreographed for five people, their hands clasped and arms raised in various poses as the dance progresses, on a gilt biscuit porcelain ground

8½ in. (21.6 cm.) high

\$80,000-120,000

£58,000-87,000
€68,000-100,000

PROVENANCE :

Private French Collection.

LITERATURE :

M.N. Pinot de Villechenon, et. al., *Falconet à Sèvres 1757-1766 ou l'art de plaire*, exhibition catalogue, Sèvres, musée national de la Céramique, 2001-2002, p. 153.

C. Leprince and C. Froissart, *Feu et Talent V: Les sculptures peintes à Sèvres au XVIIIe siècle*, Paris, 2015, pp. 15-25, 36-45, bibliographie p. 58.



The present group is one of only four colored sculptures made in the early years of hard paste at Sèvres. The subjects, detailed modeling and color an attempt on the part of the French royal factory to compete with the high demand for Meissen porcelain sculpture so popular at the time. Its existence was unknown until 2015.

Other than the present group, the most dynamic of them all, its rich saturated colors approaching if not exceeding those at Meissen courtesy of the talented Sèvres chemist Jean Jacques Bailly, extant are only three other examples: two figures of *Le Docteur Fagan* – one in the collection of the Philadelphia Museum of Art, wearing a yellow coat; the other of the same subject and date in a private American collection, the good doctor wearing a pink coat – and a small figure of a boy playing a tambourine after François Boucher, formerly in the noted collections of Edouard Chappey (Paris, 1906) and J.P. Morgan, now retained at the Wadsworth Atheneum, Hartford (1917-1077). All four date 1773-1774.

As was usually the case, Falconet first modeled *Le pas de cinq* in terracotta, this *bozetto* of 1766 retained at Sèvres (Arch.S.C.C.7757). That same year, the last year Etienne-Maurice Falconet was head of the sculpture studio, sales records list the group as selling for cash at the Versailles sales for 240 *livres* (Arch. S.C.C.Vy5 fo89vo). Between 1765 and 1766, Falconet produced four more models for groups representing the so-called character dances taken from the most famous Opera ballets of the Royal Academy of Music and Dance and meant to form a cycle with *Le pas de cinq*. Smaller in scale and featuring only pairs dancing, they included *La Danse héroïque*, *L'Allemande-française*, *L'Allemande-suisse* and *L'Italienne*. The *Allemande* was a social dance popular across Europe with local variations. The precursor to the waltz, that it allowed partners to touch and interact fueled its popularity.

THE DECORATION

The depth of color and palette used on the present model supports the theory that the preeminent Sèvres painter Charles Nicolas Dodin was responsible for its decoration. By subtly shading the colors and working with the movement of the modeled clothing, he was able to give a far greater sense of texture to textiles than one finds at Meissen, where solid blocks of color overpainted or gilt with flat pattern are more the order of the day. A comparison with a plaque or *tableau* signed by Dodin and dated 1761 (54.147:19, gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1954) supports the theory, as does the attribution to his hand of the decoration on a large Vincennes porcelain figure of a fresh-water nymph, *La Naïade* or *La Source*, held in the Louvre (inv: TH 693), the porcelain marked with interlaced Ls enclosing date letter D, painter's mark of a K for Dodin below.

DANCE IN 18TH CENTURY FRANCE

During the reign of Louis XV, two genres of dance developed, that of *Opéra-ballet* and *ballet d'action* – the first with music and storytelling through movement playing a key role (the precursor to modern ballet); the second with more definitive patterned movements. It is to this second group that our *Le pas de cinq* belongs, the figures clearly enjoying themselves as they dance, the new medium at Sèvres of hard paste porcelain being brought to life. It is interesting to note that the body types and poses of these five dancers, in particular the lean lead with his feathered hat, find parallels in drawings by Louis René Boquet, a well-known painter and sketcher who used the ballet as his muse. The figures' poses closely mirror those used by the choreographers Gaétan Vestris and Jean-Georges Noverre. (*Falconet à Sèvres*, p. 153).





THE PROPERTY OF A
PRIVATE NEW YORK COLLECTOR

20

A FRENCH ORMOLU-MOUNTED MAHOGANY CONSOLE TABLE

BY FRANCOIS LINKE, THE MOUNTS DESIGNED BY LEON
MESSAGE, PARIS, CIRCA 1900-1905

The beveled serpentine *fleur de pêcher* marble top above an undulating frieze centered by a *coquille* and cascading water, on cabriole legs headed by alternating male and female busts, the tapering lets joined by a serpentine stretcher seated with a musician, the reverse of the bust mounts variously incised 'FL'

36½ in. (93 cm.) high, 62 in. (157.8 cm.) wide, 20 in. (50.8 cm.) deep

\$100,000-200,000

£73,000-140,000

€85,000-170,000

PROVENANCE:

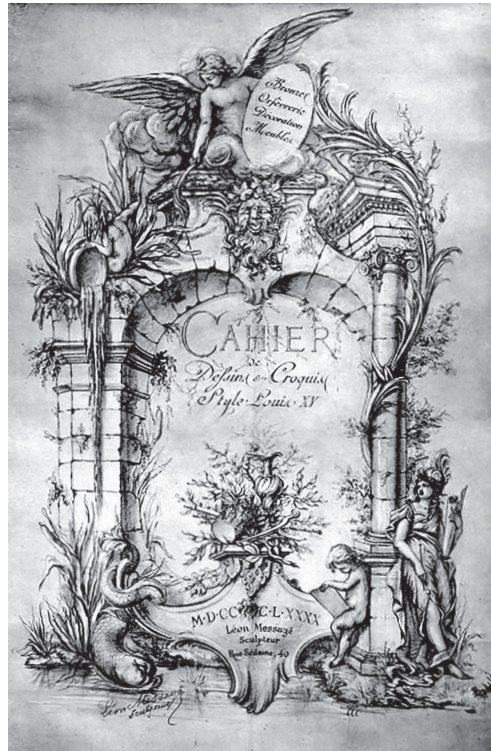
Acquired from Charles Cheriff Galleries, New York.

Effectively exhibiting the harmonious collaboration between sculptor and *ébéniste*, this splendid console is a quintessential example of the genius of François Linke's superior craftsmanship with Léon Messagé's Art Nouveau-infused designs.

Considered sculpture unto themselves, exquisite ormolu mountings were a characteristic of the finest late 19th century furniture, and Messagé's prowess in their design and application was unrivalled. The sculptor triumphantly embraced the asymmetry characterized by Rococo designers such as Juste-Aurèle Meissonnier by creating lively and emotive allegorical figures and undulating grotto-inspired forms all linked by sinuous *encadrements* finished in matte and burnished gilding by Linke. His collaboration with Linke was preceeded by his association with Joseph-Emmanuel Zwiener at the 1889 Paris *Exposition universelle* for the *ébéniste's* magnificent *serre bijoux*, sold Christie's, London, 17 March 2011, lot 409 (£623,650). It is therefore almost certain that Linke first came into contact with Messagé through Zwiener's introduction and the sculptor's designs have since become synonymous with Linke's *oeuvre*. In 1890, Messagé published his *Cahier des Dessins et Croquis Style Louis XV*, totalling thirty-six designs, ranging from furniture to silverware.

Such motifs draw from a well of of extensively-documented designs frequently associated with Linke's awe-inspiring creations for the Paris 1900 *Exposition universelle*, which would forever shift Linke's name with Messagé's iconic designs. Related designs for a scalloped shell issuing cascading water linked by delicate chutes are illustrated in C. Payne, *Francois Linke: The Belle Epoque of French Furniture*, Woodbridge, 2003., p. 113 pl. 127. The present console is punctuated by the highly sculptural *coquille* to the central frieze, which prominently appears on Linke's opulent *Commode coquille: Coquette et Modestie*, index number 559 produced for the 1900 Paris *Exposition*, on his center-table, index number 965, an example of which was sold at Christie's, New York, 18 November 2014, lot 249 and a small ladies worktable, index number 552 (*op. cit.* p. 113).

In his seminal monograph on Linke, scholar Christopher Payne illustrates a related console - index number 153 - completed by Linke and documented in his early workshop daybooks *circa* 1894 (*op. cit.* p. 55). The early design for this table, 'but not as fully developed as the Messagé-inspired piece of 1900 exhibition pieces', is first documented in Linke's 'Daybook 4', p. 133 (*op. cit.* p. 59) in the 'unrestrained Louis XV style' borrowing from the German designer François Cuvilliers and the engravings of Hoppenhaut of the mid-18th century. Another example of the model is photographed in Linke's luxurious showrooms at the Place Vendôme in 1903. (*op. cit.* p. 160).



Léon Messagé's compendium of furniture designs titled *Cahier des Dessins et Croquis Style Louis XV*, published in 1890.





B.B. KING'S 1967 'LUCILLE'

21

A SEMI-HOLLOWBODY ELECTRIC GUITAR, ES-355 TDC

GIBSON INCORPORATED, KALAMAZOO, MICHIGAN, CIRCA 1967

Bearing the label 'Style _____ / Gibson ES 355TDC / Number _____ / is hereby / GUARANTEED / against faulty workmanship and materials / Gibson INC. / KALAMAZOO, MICHIGAN / U.S.A.', the inlaid logo *Gibson* at the face of the headstock, and the serial number 894756 stamped on the reverse, the truss rod cover engraved 'STEREO'; the internal tone block ink stamped '1010'; the bound ebony fingerboard with block inlay position markers, the finish of a cherry-red color, with original case; accompanied by various documents concerning the provenance and grey nylon tour jacket

18½ in. (46.4 cm.), length of back

\$100,000-150,000

£73,000-110,000
€85,000-130,000

PROVENANCE :

Riley B. "B.B." King.
Cato T. and Polly R. Walker.
Inherited by their daughter Lora E. Walker.
Robert W. Orr.
Thence by descent to the present owner.

LITERATURE :

S. Danchin, *Blues Boy: The Life and Music of B. B. King*. Jackson, Mississippi, 1998.
M. Lydon, *Flashbacks: Eyewitness Accounts of the Rock Revolution, 1964-1974*. New York, 2003.
R. Bienstock, "The Legacy of Lucille: The Surprising Story Behind B.B. King's Guitar", *Rolling Stone* (US), May 2015.
D. Hunter, *Ultimate Star Guitars: The Guitars That Rocked the World, Expanded Edition*.
J. Landau, "The Newport Folk Festival: 1968 | Torn between two worlds: a review of the music fest", *Rolling Stone* (US), August 1968.
P. Lauterbach, "Riding with the King: Meet the woman who's kept the world's most famous bluesman on schedule for more than 50 years", *Memphis Magazine*, Memphis, May 2007.
G. Mitchell, "Be Bop and B.B." *AP News*, September 1988.
M. Sager, "B.B. King: What I've Learned", *Esquire* (US), 2006.
B.B. King: The Life of Riley, Director, Jon Brewer, 2012.



B.B. King performs at the Newport Folk Festival in July, 1968 in Newport, Rhode Island





When Riley B. "B.B." King died aged 89 in 2015, he left behind a musical legacy spanning six decades as the "King of Blues". Since he first started recording in the 1940s, King released over sixty albums, toured extensively - averaging hundreds of shows every year, and defined the blues for millions with one of the world's most identifiable guitar styles. From humble beginnings on a cotton plantation in Indianola, Mississippi, he became one of the most influential musicians of all time, cited by almost every major blues and rock musician that followed him, from Eric Clapton and George Harrison to Jeff Beck and Bono.

THE LEGEND OF "LUCILLE"

One of the first to kick off the trend among musicians for naming their favorite guitars, B.B. King was famously inseparable from "Lucille" for over 50 years, often joking that she was the only woman in his life. "The minute I stop singing orally," King once said, "I start to sing by playing Lucille." What sets "Lucille" apart from Eric Clapton's 'Blackie,' for example, is that there isn't just one "Lucille", but a procession of guitars throughout his career, all of which were given the moniker. The legend of Lucille dates to the winter of 1949, when a young B.B. famously rushed into a burning dancehall in Twist, Arkansas, to rescue his guitar, at that time an inexpensive Gibson L-3 archtop, after two men knocked over a barrel of burning kerosene while brawling over a girl by the same name. Having similarly risked his own life, King determined to give his guitar the name "Lucille" as a reminder "never to do anything that foolish again."

PERFORMANCE HISTORY

After experimenting with Fenders, Gretsches and Silvertones in his early years, the bluesman has become best known for playing Gibsons, and specifically the semi-hollowbodied stereo ES-355, telling *Guitar Player* magazine in 2007: "when I found that little Gibson with the long neck, that did it. That's like finding your wife forever." The ES-355 remained his guitar of choice from first use in 1967 until he collaborated with Gibson on the B.B. King signature model in 1980, named the Lucille.

Photographs suggest that King acquired two top-of-the-line cherry red stereo ES-355s around the same period circa 1967, one with a standard Gibson Maestro vibrato and the other with a Bigsby vibrato. Along with its distinctive Bigsby tailpiece, the present guitar is easily distinguished from its counterpart by the Grover tuning machines rather than the standard Klusons, a black plastic surround under the toggle switch gromet, and the inversion of the neck pickup so that the poles

are toward the bridge rather than the neck. When US journalist Michael Lydon accompanied King on tour in late 1968, he noted that "the present Lucille - a red Gibson with gold frets and mother-of-pearl inlay" - was Lucille number seven. One could therefore surmise that this guitar is probably Lucille number 6, 7 or 8, as it is certainly one of the first two cherry red ES-355s that B.B. was spotted with.

A defining year for B.B. King, 1968 saw him play to a predominantly white crowd for the first time at Bill Graham's Fillmore West, boosting his reach to a wider audience and enabling him to break into the pop charts. Courted by the stars of the blues-rock counterculture who idolized him, King began casually jamming with musicians like Eric Clapton and Jimi Hendrix, leading to a supporting tour with The Rolling Stones in 1969. He would also release the album *Lucille*, the title track appropriately dedicated to his faithful companion. King chose this Lucille, with the Bigsby tailpiece, for another landmark performance the same year at Newport Folk Festival in Newport, Rhode Island, on 27 July 1968, as seen in photographs by David Gahr and Elliot Landy. Joining a hot line-up of contemporary folk-rock artists that included Big Brother and the Holding Company, Joan Baez and Joni Mitchell, King's setlist included *Every Day I Have the Blues*, *How Blue Can You Get?*, *Sweet Sixteen* and *Please Accept My Love*. Reviewing the festival for *Rolling Stone* magazine, Jon Landau declared "I think B. B. King is the greatest blues singer I have ever heard and probably the greatest guitarist as well. He made Buddy Guy and Junior Wells' afternoon performance look mighty tame by comparison... it was nice to see him break loose towards the end and put down a mean, mean, *Sweet Sixteen*." Photographs by Walter looss show King, clothed in a snappy orange suit, playing this same ES-355 at an unidentified New York City club the same year - possibly at the Generation Club where B.B. played a run of shows in April 1968.

A December 1969 feature in *Guitar Player* Magazine noted that B.B. was at that time playing a flashy red Gibson stereo model (ES355TD): "I like the neck, it's easy to get to the last position in a hurry." Likely referring to either this guitar or the aforementioned sister cherry red ES-355TD, the article continued "He also likes the position of the tone controls. He uses Fender Rock 'n' Roll strings because he likes an unwound "G" string. He plays with a medium-to-stiff pick, usually a tortoise shell." Although few photographs have surfaced, the noticeable playing wear and signs of perspiration, together with King's intense touring schedule, suggest that the present guitar was used extensively on stage through the late 60s and 70s.

THE PROVENANCE

In 1983 this ES-355 was gifted by B.B. King to his longtime friends and employees, Cato Jr. and Polly Walker of Memphis, Tennessee. Well known in the Memphis music scene, the Walkers became involved in King's professional organization in the early days of his touring career, after Polly grew up across the street from B.B.'s Memphis home. Her husband Cato Walker Jr. drove the musician's tour bus "Big Red" from 1952 until he retired due in 1976, King continuing to pay Cato's salary until his death in 1988. Interviewed for the magazine in May 2007, Polly recalled "I went to work [for B.B.] in '55. Memphis was a home base to B.B., and he needed things done here, but they were always on the road." Latterly assisted by daughter Lora, Polly continued to work as King's travel coordinator and secretary for over fifty years. Lora Walker, who inherited the guitar upon her mother's death in 2008, agreed to sell the instrument to the consignee's late husband in July 2018, following a prior introduction through mutual friend John "Jabo" Starks, who had been B.B. King's drummer from 1972-1977.

The present "Lucille", dating from a defining period in B.B. King's career when he began to break out as a popular artist and gain recognition from the burgeoning rock audiences of the late 1960s counterculture, is one of the most significant and well-documented "Lucilles" to come to market.

THE GIBSON ES-355 TDC

Of the many guitar innovations from Gibson, the thin and semi-solidbody (or semi-hollowbody in today's parlance) electric guitar was a game changer for many musicians. Since 1936 Gibson had been producing and successfully marketing electric guitars starting with the ES-150. From these early beginnings Gibson's "Electric Spanish" line grew with improvements and upgrades to body design and materials, along with pickup design and placement. But viewed as a whole, these were all essentially archtop acoustic guitars with added electronic amplification. Though serving well as a rhythm instrument in big bands and jazz accompaniment the electrically amplified hollow bodies suffered from feedback issues at higher volumes. In 1952, Gibson introduced their first solid body guitar, the Les Paul Model. The solid body with little acoustic properties solved the issue by controlling feedback from the pickups while increasing tonal sustain and a tenor tambour. Realizing the needs of the guitarist who desired an electric guitar with the outline of a traditional archtop, without the typical 3 3/8 inches of depth nor the weight of the Les Paul, Gibson merged their already successful "Thinline" models with the ideas that drove a solid-body to create a guitar that had the attributes of both. The new model released in 1958 was the ES-335TD. The width of the body was 16 inches but only 1 5/8 inches in thickness. It would have two Humbucker pickups mounted into a solid maple tone block attached to the top and back and running the full length of the body. No one can deny the design theory mirrored that of Les Paul's guitar from 1941 he called "The Log".

The success of the semi-hollowbody was swift and Gibson added new and upgraded models to the line. 1959 saw the release of the ES-355. The multi-bound body was fit with a bound ebony fingerboard with pearl block inlay, "split diamond" pearl inlay at the headstock, and gold-plated hardware. Through the production history of the ES-355 it was almost always fit with a vibrato tailpiece. The earlier examples used a Bigsby vibrato and by 1961 Gibson's "side-pull" vibrato was standard while the Bigsby was available by special order. The stock finish would be a deep and brilliant red lacquer referred to as "cherry-red" and by the end of 1959 the guitar would be available with a stereo wiring and a six position tone control Gibson called the Varitone. It now carried the model designation of ES-355TDVS. The versatility of the instrument proved successful and by 1960 the 355 had quickly found a dedicated following among electric guitarists of all genres. Keith Richards, Alvin Lee, Chuck Berry, and David Justin Hayward are all dedicated ES-355 players but the guitar received its widest exposure and was made iconic by the virtuosity of B.B. King.



PROPERTY OF A GENTLEMAN

22

A LOUIS XV ORMOLU AND PATINATED
BRONZE-MOUNTED CHINESE AND
CHANTILLY PORCELAIN MANTEL CLOCK

CIRCA 1745

The circular case set within floral sprig branches and supported by two kneeling Ho Ho boys, the dial and movement signed *ALEXANDRE BROCHET PARIS*, the underside with red-painted inventory number *S.L.2403.2*

12½ in. (32 cm.) high, 10½ in. (26.5 cm.) wide

\$40,000-60,000

£29,000-43,000

€34,000-51,000

PROVENANCE :

Acquired from Kraemer, Paris, 1975.

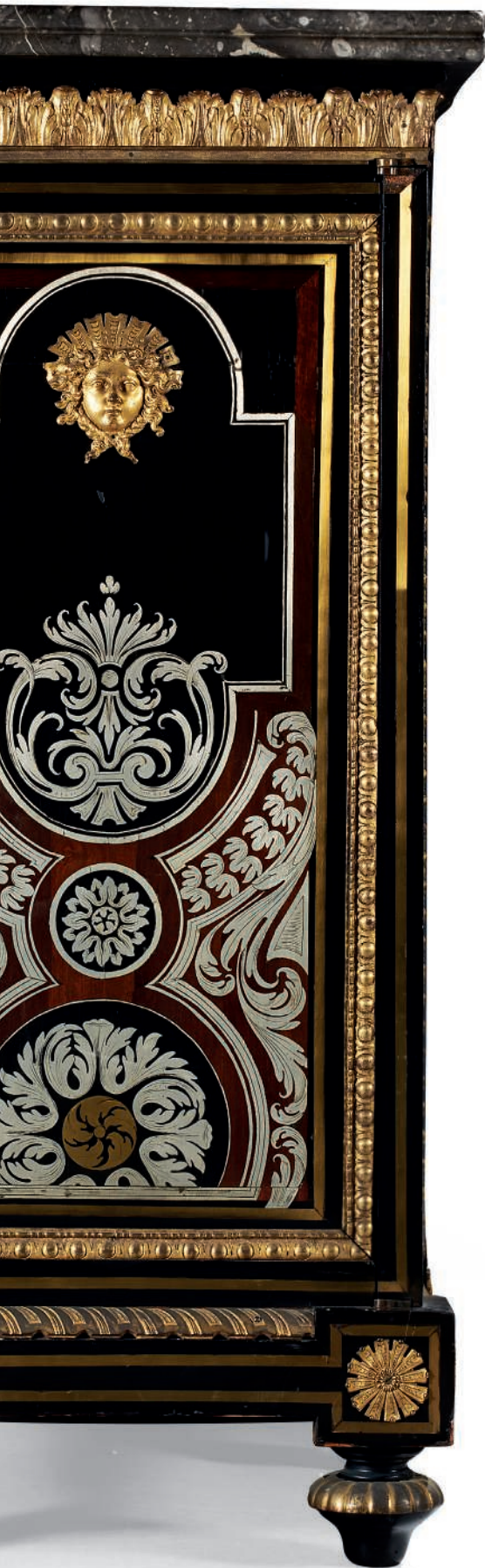
A Love Affair with France: The Elizabeth Stafford Collection;
Christie's, New York, 31 October 2018, lot 1011.

Alexandre Brochet received his *maîtrise* in 1729 and was recorded working on the Rue de la Verrerie from 1740-56. This charming and jewel-like clock, with its drum-form base and kneeling *magot* figures in imitation of Chinese porcelain, festooned with porcelain flowers and on a distinctive rockwork base, relates to a well-known group of similar clocks which more normally feature figures in lacquered bronze attributed to the celebrated Martin *frères*, whose skill with lacquer was so renowned that it came to be known as 'vernis martin'. A closely related clock with bronze figures was sold in *An American Dynasty: The Clark Family Treasures*, Christie's, New York, 18 June 2014, lot 115 (\$137,500), while others are discussed in A. Forray Carlier and M. Kopplin, *Les Secrets de la Laque Française*, exh. cat., Paris, 2014, pp. 100-1. The present clock in turn has the rare feature of figures in porcelain.

France's long fascination with Asian art dates to the mid-seventeenth century, when lacquered screens, porcelains and other wares were imported and adapted into some of the rarest, most sophisticated objects produced in the seventeenth and eighteenth centuries. Parisian *marchands-merciers* such as Thomas-Joachim Hébert, Simon-Philippe Poirier and Lazare Duvaux sought to capitalize on the huge demand for these rare objects, and created their own versions of these prized imports. Using them for inspiration, along with contemporary engravings of the Chinese Emperor's court and designs by *ornemanistes*, the *marchands-merciers* created and promoted their own distinct aesthetic, the *goût chinois*, which was realized by a network of highly skilled artisans. These fanciful works were prized by the court of Louis XV and particularly by the celebrated connoisseur and Royal mistress, Madame du Pompadour, whose passion for chinoiserie and Japanese lacquer is well-documented.







A WEISWEILER-JULLIOT COLLABORATION

~23

A LATE LOUIS XVI ORMOLU-MOUNTED BRASS AND PEWTER-INLAID EBONY AND TORTOISESHELL SIDE CABINET (BAS D'ARMOIRE)

CIRCA 1780-90, COMMISSIONED BY THE MARCHAND-MERCIER CLAUDE-FRANCOIS JULLIOT, AND ATTRIBUTED TO ADAM WEISWEILER, INCORPORATING LOUIS XIV MARQUETRY PANELS

The later rectangular *gris St. Anne* marble top above a frieze mounted with acanthus leaves, over a central paneled door mounted with a figure of Bacchus beneath a lambrequined canopy, flanked by a pair of doors with scrolling strapwork, foliage and masks, with oval medallions inscribed 'LES COURAGEUX VONT PARTOUT', 'PEU DE GENTS ME MERITENT', 'NOUS NOUS CONSUMMONS TOUS DEUX' and 'LA SAGESSE EST INEBRANLABLE', above a breakfront plinth mounted with paterae, the paneled sides mounted with *espagnolette* masks, on turned feet, the paneled backboards possibly replaced in the early 19th century, the feet replaced, the underside of the marble with two paper labels inscribed in red ink 'RD' and '10', respectively

41¼ in. (105 cm.) high, 59¾ in. (152 cm.) wide, 19 in. (48 cm.) deep

\$100,000-200,000

£73,000-140,000

€85,000-170,000

PROVENANCE :

Probably acquired from Abdep, 30 April 1926.

Incorporating jewel-like *arabesque* marquetrie from a Louis XIV table top, this *bas d'armoire* belongs to a celebrated group executed between *circa* 1775-1800 by the *ébéniste* Adam Weisweiler for the *marchand-mercier* Claude-François Julliot (d. 1784) and, subsequently, his son Philippe. These new forms reflected the taste for cabinet furniture in the 'antique' taste associated with André-Charles Boulle that would allow ample room for the hanging of the newly fashionable Dutch and Flemish cabinet pictures. In its overall form and the distinctive treatment of the marquetrie, particularly of the sides, the present *bas d'armoire* can be confidently attributed to Adam Weisweiler. In particular, the distinctive treatment of the side panels, with their foliate spray spandrels enclosing an ebony panel, can be seen on the pair of cabinets stamped by Weisweiler in the Wallace Collection (F393-4), as well as on the larger example at Waddesdon (no.40), the pair of cabinets sold from the Wormser Collection sold at Christie's, New York, 14 November 1985, lot 194a, and the pair from Schloss Schillersdorf sold at Christie's, New York, 27 May 1999, lot 250. The distinctive figural mount depicting Bacchus belongs to a set of four with Ceres, Flora and Boreas, emblematic of the Four Seasons. These are cast after models by André-Charles Boulle himself, which appear, for instance, on the pair of armoires by Boulle at Versailles (illustrated in A. Pradère, *Les Ebénistes Français*, Paris, 1987, p. 75, fig. 22). The same distinctive figure of Dionysus, paired with Flora, can also be found on the cabinet with attributed to Montigny and which incorporates panels of Louis XIV Boulle marquetrie in the Getty Museum, Los Angeles, while those of Boreas and Ceres feature on that from the collection of the Marquis of Lincolnshire (illustrated in M. Harris & Sons, *A Catalogue and Index of Old Furniture and Works of Decorative Art*, n.d., p. 437). Bacchus also appears on the cabinet at Waddesdon.



THE CREEDY PARK CHINOISERIE TAPESTRIES



Creedy Park, Devon

PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

24

A SET OF SIX AUBUSSON TAPESTRIES FROM THE TENTURE CHINOISE SERIES

THIRD QUARTER 18TH CENTURY

Woven in wools and depicting scenes entitled *The Audience*, *The Dancers*, *The Fair*, *The Hunt*, *The Musicians*, and *The Toilette*, each with a later blue and gold interlocking wool border, *The Toilette* signed 'M.R.D.'

The Audience: 93 in. (236 cm.) high, 92 in. (233.5 cm.) wide

The Dancers: 93 in. (236 cm.) high, 72 in. (183 cm.) wide

The Fair: 96 in. (244 cm.) high, 68 in. (173 cm.) wide

The Hunt: 93 in. (236 cm.) high, 76 in. (193 cm.) wide

The Musicians: 92 in. (234 cm.) high, 73 in. (185.5 cm.) wide

The Toilette: 78 in. (198 cm.) high, 46 in. (117 cm.) wide

(6)

\$100,000-200,000

£73,000-140,000

€85,000-170,000

PROVENANCE:

Sir John Davie, the 7th Baronet of Creedy (1731-1792) at Creedy Park, Crediton, Devon, thence by descent.

Anonymous sale; Phillips, London, 11 February 1992, Lot 38.



THE AUDIENCE



THE TOILETTE

Sparked by the European interest in anything related to the Far East, the first tapestries with Chinese subjects were woven at Beauvais around 1688 according to cartoons by Jean-Baptiste Monnoyer and Guy-Louis Vernansal, among others. As the eighteenth century progressed and the taste for *chinoiserie* took over all art forms, some of the most sought-after painters prepared *modelli* for large-scale tapestries to be woven at different tapestry manufactories. The most famous of such artists was François Boucher (1703-1770). Boucher's *Tenture Chinoise* compositions were ordered by Beauvais' Jean-Baptiste Oudry in 1742. Boucher, who is known to have owned many Chinese objects, took inspiration for these works from engravings, some from the previous century, but also from illustrations on export porcelain and other Chinese objects. It was arguably Boucher who popularized the Chinoiserie style again in the 1740s and his figures, objects and Asian forms became basic components of the European Rococo. The subjects of the completed *Tenture Chinoise* series were: *La repas chinois*, *La Foire chinoise*, *La Danse chinoise*, *La Pêche chinoise*, *La Chasse aux oiseaux chinoise*, and *La Toilette chinoise* or *Le Jardin chinois*. Tapestries based on Boucher's works were woven between July 1743 and August 1775 in the form of ten complete or partial orders. A complete order consisted of nine tapestries, eight *entrefenêtres*, three overdoors and almost fifty furniture upholstery panels. Eventually, Boucher's series were adapted into large-scale cartoons by Jean-Joseph Dumons de Tulle (1687-1779) at the Royal Tapestry Workshops at Aubusson and Felletin according to the instructions of the *marchand-fabricant* Jean-François Picon's prior to 1754. The King appointed Dumons to the service at Aubusson in 1731 and he was entirely devoted to the designing and preparing of cartoons for tapestries. Although he specialized in tapestry cartoons, Dumons never abandoned traditional painting in oil and exhibited at the Salon every year between 1737 and 1753. He supplied a total of twenty series for Aubusson before he ceased to work there in 1755. Boucher consequently hired him for Beauvais for whom he had already occasionally worked while at Aubusson (D. and P. Chevalier and P.-F. Bertrand, *Les Tapisseries d'Aubusson et de Felletin*, Lausanne, 1988, pp. 108-114).

CREEDY PARK

The present tapestries were purchased by Sir John Davie, the 7th Baronet of Creedy (1731-1792) for the refurbishment of his family home, Creedy Park, near Crediton, Devon in the southwest of England. Named after the Creedy river, the estate was built by Sir John Davie, the 2nd Baronet of Creedy (1588-1654) in the early 1600s, and it remained in the family's possession until the late twentieth century. The original building was mostly unmodified until the death of Sir Humphrey Phineas Davie, 10th Baronet of Creedy (1775-1846), the last in the male line of the Davie family descended from the 1st Baronet, and with whose death his death the baronetcy became extinct. In 1846 Creedy Park was inherited by the 10th Baronet's niece Frances Juliana Davie (1802-1882), the daughter of the 8th Baronet and wife of Henry Robert Ferguson (1797-1885). In accordance with the terms of the 10th Baronet's will, he adopted the surname and arms of Davie in addition to his patronymic, and was created a baronet on 9 January 1847. It was Henry Robert Ferguson and Frances Juliana Davie who completely refurbished and modernized Creedy Park in 1846 in the neo-Palladian taste. The building burned down in 1915, but was quickly reconstructed between 1916 and 1921 in its current Jacobean style.



THE DANCERS



THE HUNT



THE MUSICIANS



THE FAIR

INSPIRED BY NATURE- A PAIR OF THOMAS JOHNSON CONSOLES

PROPERTY FROM AN IMPORTANT
PRIVATE COLLECTION

25

A PAIR OF GEORGE II GILTWOOD CONSOLE TABLES

POSSIBLY IRISH, CIRCA 1750, THE VERDE ANTICO
TOPS PROBABLY ROMAN

Each with a *verde antico* serpentine marble top on a naturalistically-carved base formed as a tree issuing scrolling branches on a rockwork plinth and later black-painted platform

34¼ in. (87 cm.) high, 34½ in. (86.7 cm.) wide, 17 in. (43.2 cm.) deep (each) (2)

\$100,000-150,000

£73,000-110,000

€85,000-130,000

PROVENANCE :

Succession d'un Amateur; Christie's, Monaco,
5 December 1992, lot 70.

These remarkable consoles, their uprights in the form of leafy trees issuing from a rockwork base of vines and roots, are the very embodiment of the rococo style, which has at its core a playful and free naturalism. They reflect the *pittoresque* style of the 1730s and 1740s promoted by designers such as Nicolas Pineau in France, Batty Langley, whose *The City Country Builder's and Workman's Treasury of Designs*, appeared in 1740 with related patterns for 'marble tables', and in England above all by Thomas Johnson, who cheerfully embraced this riotous naturalism and whose *Collection of Designs* of 1758 featured very similar tree-form consoles (illustrated here). The conceit of carving supports in the form of trees also existed in Rome as far back as the seventeenth century for instance on a table in the Palazzo Pitti, Florence, attributed to the celebrated Italian baroque architect and sculptor Gian Lorenzo Bernini, carved in the form of a tree and supporting his marble figure of San Lorenzo (see A. González-Palacios, *Il Tempio del Gusto, Roma e il Regno delle Due Sicilie*, 1984, Milan, vol. I, p. 56, fig. VII). Two designs for related tables in the Stockholm National Museum are illustrated *op. cit.*, vol. II, figs. 181-2. This distinctively Roman tradition was continued into the eighteenth century, for instance on a pair of corner consoles carved with oak trees, one of a set of five supplied to Cardinal Flavio II Chigi, the oak tree being the emblem of the Chigi family. A closely related pair of consoles was supplied to Marcus Beresford, 1st Earl of Tyrone (1694-1763), for his country seat Curraghmore, County Waterford, leading to the intriguing possibility that the tables offered here could also be Irish (sold anonymously Christie's, London, 3 July 1997, lot 90 (£221,500) and also illustrated in The Knight of Glin & J. Peill, *Irish Furniture*, New Haven, 2007, fig. 163.)



One of the pair of related tables in situ in Curraghmore House, Waterford, Ireland (courtesy of Country Life)



Designs for related tables by Thomas Johnson in his *Collection of Designs* published in 1758, Credit to Alec Tiranti, www.tiranti.co.uk



A PAIR OF ARMCHAIRS SUPPLIED TO THE DUKE OF LEEDS

26

A PAIR OF QUEEN ANNE GILTWOOD ARMCHAIRS

POSSIBLY BY PHILIP GUIBERT, CIRCA 1702-05

Each with elongated back with scrolled arms terminating in split volutes carved with foliate scrolls, supported by tapering squared uprights, on square seat supported on matching uprights, connected by a scrolling stretcher centered by flaming urn, the front legs ending in scrolled feet, covered in close-nailed green silk velvet, with minor variations to carved details consistent with individual carvers of a larger suite, one chair re-railed

58½ in. (148.5 cm.) high (2)

\$60,000-100,000

£44,000-72,000

€51,000-85,000



Sir Thomas Osborne, 1st Duke of Leeds (1632-1712)

PROVENANCE :

(For both chairs) Supplied to Sir Thomas Osborne, 1st Duke of Leeds (1632-1712), almost certainly for Kiveton Hall, Yorkshire. By descent to George Godolphin Osborne, 10th Duke of Leeds (1862-1927), by whom probably sold in the early 20th century. One example:

Acquired either by Sir Julius Wernher 1st Bt. (1850-1912) or most probably by his son Sir Harold Wernher, 3rd Bt. (1893-1973).

Thence by descent at Luton Hoo until sold Christie's, London, 5 July 2000, lot 70 (£86,250).

The other example:

Anonymous sale; Sotheby's, London, 17 November 1989, lot 31.

Anonymous sale; Sotheby's, London, 22 April 1994, lot 41 (£49,900).

(For both chairs) The Collection of Luis Virata.

Private collection, United Kingdom.

LITERATURE :

Luton Hoo Inventory, 1949, listed in the first floor corridor (for the Wernher chair)

These superb Queen Anne parade chairs, designed in the Louis XIV 'antique' or Roman fashion, give a tantalizing hint of the magnificence of court furnishings in early-eighteenth-century England.

DESIGN SOURCES

Their elaborately scrolling frames, richly carved stretchers and imposing high backs relate to contemporary chair patterns, such as that for a 'grande chaise d'appartement' invented by Thomas Laine, architect and sculptor to Louis XIV (illustrated in P. Fuhring, 'Late Seventeenth and early Eighteenth-century French designs of upholstered furniture', *Furniture History*, 1989, pp. 42-44, fig. 7). The cross-stretcher, or cross-frame, was a new feature of chair design which first appeared in the 1690s, for instance on a chair supplied in 1694 by Thomas Roberts for Whitehall Palace, described as

'one elbow chair carved rich made of a new fashion with a cross frame...' (see A. Bowett, *English Furniture 1660-1714 from Charles II to Queen Anne*, Woodbridge, 2002, p. 242). Initially flat, these cross stretchers became increasingly elaborate, and the impressive classical urn centring the stretcher on these chairs relates to Pierre Lepautre's vase-decked tables in his 'Livres de Tables' of the 1690s.

THE COMMISSION

These armchairs were supplied to Sir Thomas Osborne, 1st Duke of Leeds, who between 1699-1705 built a magnificent palace at Kiveton in Yorkshire. A number of sets of chairs are listed in the 1727 inventory of Kiveton Hall, among which the most likely match is a set in the 'North East Bedchamber' described as '10 chairs wth Gilt frames, Cover'd and trimd Same as ye Bed, wth Green Serge Cases' (see T. Murdoch ed., *Noble Households, Eighteenth-Century Inventories of Great English House, A Tribute to John Cornforth*, Cambridge, 2006, pp. 243-265)

A number of payments are recorded in the Duke's accounts in 1702 to the court upholster Philip Guibert (spelled as 'Mr. Hibbert' in the accounts) and it is pertinent to note a pair of stools with closely related urn-topped cross stretchers in the Victoria and Albert Museum, London (W.14-2009), supplied by Guibert in 1701 or 1702 to William III's Little Bedchamber at Hampton Court Palace; the suite was later extended in 1703 for Queen Anne's State Bedchamber at Kensington Court Palace.

Guibert was recorded on 'St. German's' (Jermyn) Street in 1702, and it is interesting to note that the 'Gentleman's Upholsterer' Thomas How was also based on Jermyn Street, who in 1710 supplied James Cecil, 5th Earl of Salisbury a suite for the state apartments at Hatfield House which included chairs with closely related stretchers and scrolling feet (see Bowett *op. cit.*, p. 255).

Six other armchairs from the Leeds suite, together with two chairs extended to form a sofa, descended with the Earls Cadogan before being sold in 1956, and were subsequently acquired by the celebrated society figure Alexis, Baron de Redé (1922-2004) from whose collection in the Hôtel Lambert, Paris, they were sold at Sotheby's, Paris, 7 March 2005, lot 7, and are now in a private English collection.



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

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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

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

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
- We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.

(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

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

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

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

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at <https://www.christies.com/buying-services/buying-guide/ship/> or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

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

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay you the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com/about-us/contact/privacy 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:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

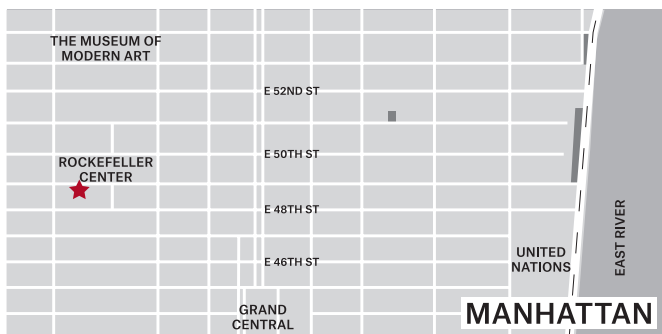
Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

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

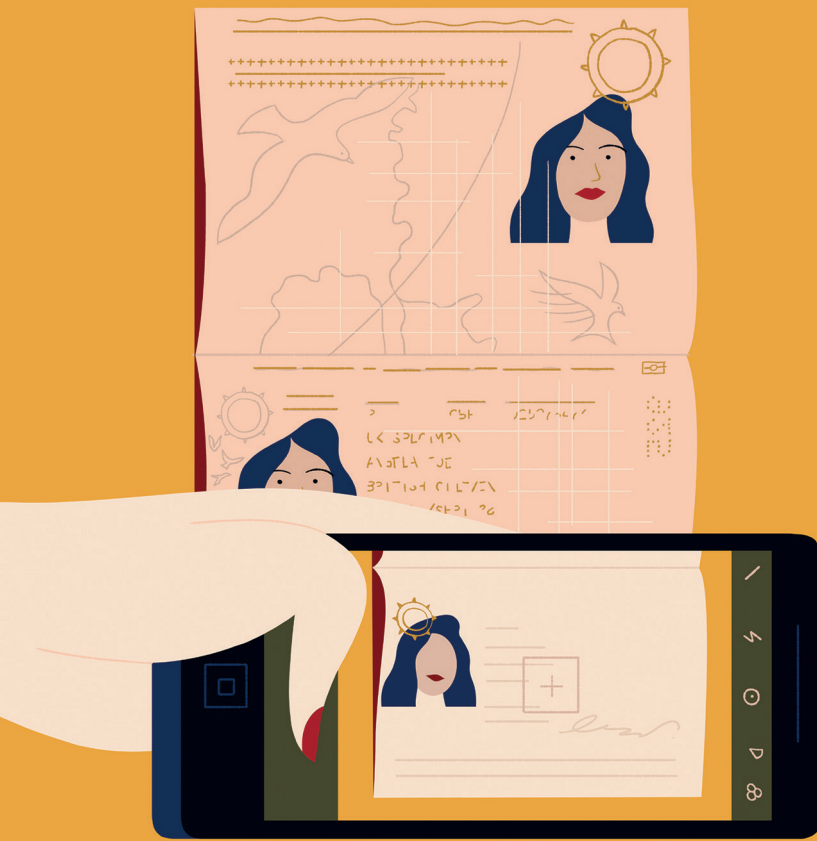
STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



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.

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www.christies.com

CORPORATE COLLECTIONS

Tel: +1 212 636 2464
Fax: +1 212 636 4929
Email: gsdulow@christies.com

ESTATES AND APPRAISALS

Tel: +1 212 636 2400
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Email: info@christies.com

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Email: london@christies.edu

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Email: info@christiesrealestate.com

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Fax: +44 (0)20 7389 2168
Email: info@christiesrealestate.com

Hong Kong

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Fax: +852 2760 1767
Email: info@christiesrealestate.com

CHRISTIE'S FINE ART STORAGE SERVICES

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Tel: +1 212 974 4579
Email: newyork@cfass.com

CHRISTIE'S REDSTONE

Tel: +1 212 974 4500

• DENOTES SALEROOM

ENQUIRIES?— Call the Saleroom or Office

EMAIL— info@christies.com

For a complete salerooms & offices listing go to christies.com



HENRY FUSELI (ZÜRICH 1741-1825 PUTNEY HEATH, NEAR LONDON)

The incubus leaving two young women

oil on canvas

34 x 43 ½ in. (86.4 x 110.5 cm.)

\$3,000,000-5,000,000

**OLD MASTERS PAINTING AND
SCULPTURE**

New York, 14 October 2021

VIEWING

9-13 October 2021
20 Rockefeller Plaza
New York, NY 10020

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Francois de Poortere
fdepoortere@christies.com
+1 212 636 2469

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