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NEW YORK, 27 JANUARY 2023



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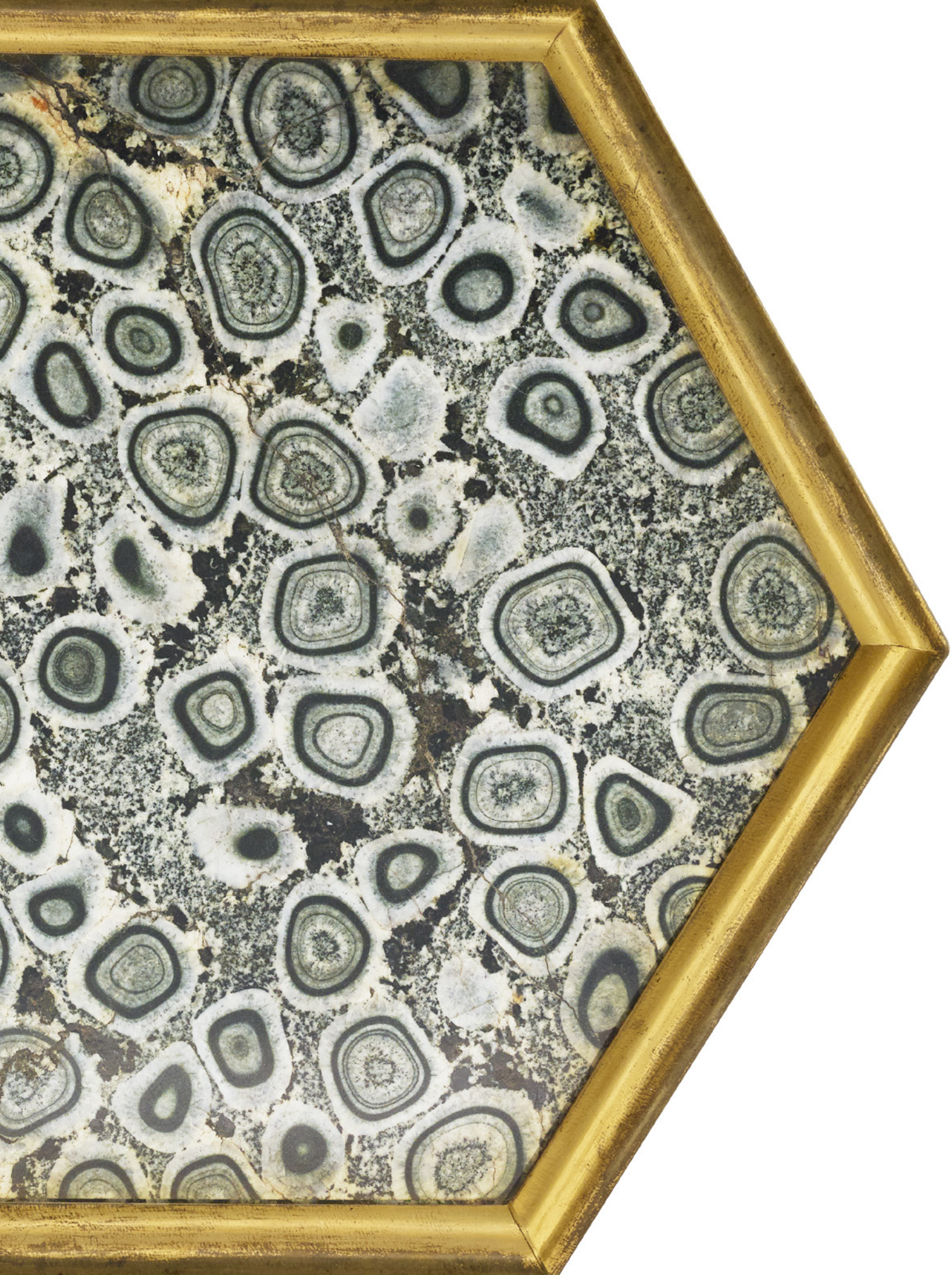
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AUCTION

Friday 27 January 2023
at 12.00 pm (Lots 1-29)
20 Rockefeller Plaza
New York, NY 10020

VIEWING

Saturday	21 January	10.00 am - 5.00 pm
Sunday	22 January	1.00 pm - 5.00 pm
Monday	23 January	10.00 am - 5.00 pm
Tuesday	24 January	10.00 am - 5.00 pm
Wednesday	25 January	10.00 am - 5.00 pm
Thursday	26 January	10.00 am - 5.00 pm

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A COFFER FOR MARIE-ANTOINETTE



Marie-Antoinette devant le temple de l'Amour, Attributed to Jean-Baptiste André Gautier d'Agoty (1740-86), sold Christie's, 2 November 2015, lot 69.

PROPERTY FROM A DISTINGUISHED NEW YORK COLLECTION

1

A ROYAL LOUIS XVI ORMOLU-MOUNTED GILT-TOOLED RED LEATHER COFFER

BY ANTOINE LANSON, SUPPLIED TO MARIE-ANTOINETTE, CIRCA 1775

The domed lid stamped with the coat-of-arms of Marie-Antoinette as Queen within a gilt stamped border, the rectangular case with a cartouche form escutcheon and further hooks within entwined foliate borders and with carrying handles to the sides, the underside with golden embossed 'L L' centered by cockerel

7 in. (18 cm) high, 35 in. (89 cm.) wide, 14¾ in. (37.5 cm.) deep

\$50,000-100,000

£41,000-82,000

€47,000-94,000

PROVENANCE :

Acquired from Pascal Izarn, Paris.

Property from an Important French Private Collection; Christie's, New York, 20 April 2018, lot 19.



This royal coffer was made for the personal use of Marie-Antoinette and is particularly rare as it displays her coat-of-arms as Queen. These scarlet leather and gilt-tooled coffers were supplied by the royal book-binders each year to the members of the royal family; when they were considered to be too worn, they were sometimes given to members of their court. This practice ensured the coffer's remarkable survival; it is quite possibly the largest of the scant few supplied to Marie-Antoinette that are known to exist.

The coffer was delivered by *Les Menus plaisirs du Roi* who were responsible for the image and perception of the monarchy and orchestrated every event that involved the monarchy or the court, including diplomatic receptions, coronations, balls, masques, ballets and plays. Every last detail, from the settings of events to costume design and diplomatic gifts were all under their control. The binding and stamping of royal books also came under their auspices which is the connection to the gilt-tooled leather royal coffers.

Although the names of some of the royal binders are known, only a few coffers have marks or names that identify their makers. The cockerel mark and initials JJ on this coffer are presumably those of the maker and intriguingly, these marks are shared by the three other coffers supplied to Marie-Antoinette. They also have very similar mounts and gilt-tooled decoration and comprise:

- One, 23 ¼ in. long, formerly in the Gontaut Biron collection exhibited at Versailles (*Marie-Antoinette, Archduchesse, Dauphine, et Reine*, Versailles, May-November, 1955, no.578).

- One, 24 in. long, at the Palais de Compiègne (Inv. Number OAR 300) exhibited in 2013 (see H. Delalex, A. Maral and N. Milovanovic, *Marie-Antoinette*, Paris, 2013, p. 51).

- One, 17 in. long, from the Earls of Rosebery-Rothschild collection; Sotheby's, London, 10 July 1981, lot 95.

The mark of the cockerel appears on a work by the maker, Antoine Lanson, where it appears beside his initials. Despite their differing initials, this could be a link between the elusive maker of the known Marie-Antoinette caskets as Antoine Lanson is recorded as being binder to Marie-Antoinette. One such casket with the initials AL appears on a coffer for the Comtesse de Provence sold from the collection of Akram Ojeh; Sotheby's, Monaco 25 June 1979, lot 131. It is possible that the Lansons may have been a dynasty of binders as an earlier coffer for Louis, Dauphin of France (1729-1765) and the Infanta Maria Teresa Rafaela of Spain (1726-1746), as dauphine from circa 1745 also has the cockerel mark which is flanked by the letter 'L'. It was sold anonymously at Christie's, London, 6 July 2016, lot 8.

A much greater number of coffers exist for other members of the royal family, and in particular those made by or attributed to Pierre Vente. He was made *'relieur des Menus Plaisirs du Roi'* in 1753 and of *Mesdames*, aunts of Louis XVI. They include one from the collection of Jean-Louis Remilleux and formerly in the collection of the Comte and Comtesse Niel sold at Christie's, Paris, 28-29 September 2015, lot 400 and another formerly in the collection of Arturo Lopez-Wilshaw and sold anonymously at Christie's, London, 4 July 2017, lot 3. A third example was sold anonymously at Christie's, New York, 22 November, lot 249.



GEORGES JACOB AND THE 'GOÛT ÉTRUSQUE'

2

A LOUIS XVI PARCEL-GILT AND GRAY-PAINTED CANAPE

BY GEORGES JACOB, CIRCA 1785

The shaped top rail with laurel-leaf and berry cresting centered by a shell surmounted by a floral garland above a scrolling acanthus leaf volute flanked by further garlands, above a padded back and seat upholstered in taupe velvet, the arms modeled as lyres surmounted by eagle heads with rope and stiff-leaf embellished uprights with scrolling ribbon-tied sides centered by a flowerhead, the seat rail carved with *chutes de piastres*, on tapering baluster-turned and stop-fluted legs headed by rosettes with toupie feet, with two loose cushions and two bolster cushions, stamped 'G. IACOB'

41¾ in. (106 cm.) high, 75 in. (190 cm.) wide, 24½ in. (62 cm.) deep

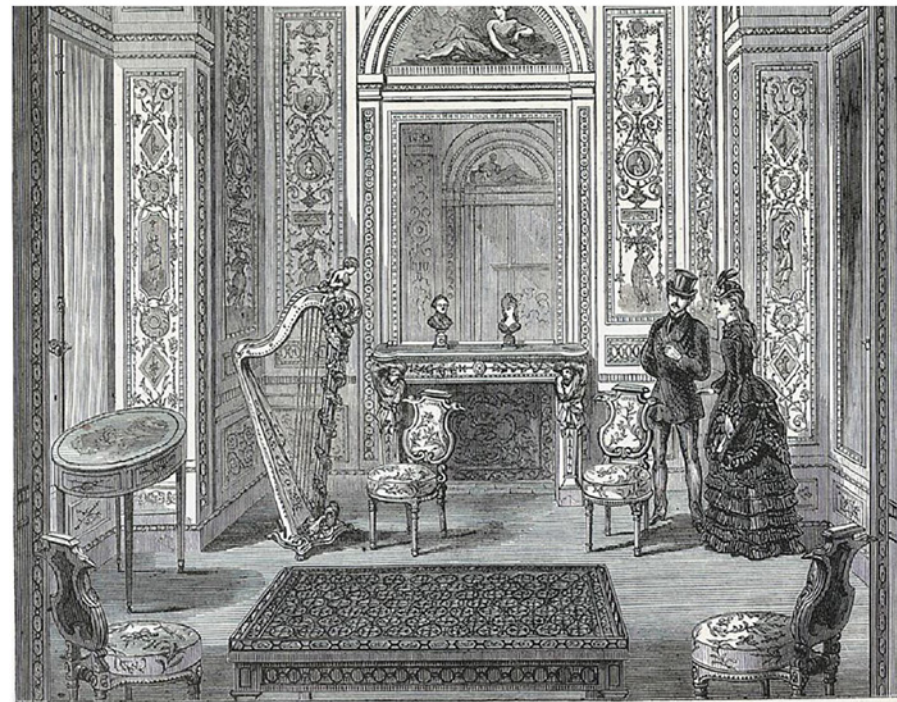
\$80,000-120,000

£66,000-99,000
€76,000-110,000

PROVENANCE :
Private Collection, France.

Georges Jacob, *maître* in 1765.

Carved lushly with great precision in the *goût étrusque* style, this distinctive *canapé* with eagle-head-form terminals to its armrests was most likely once part of a large suite, or suites, of seat furniture. Executed both in *bois doré* and mahogany, surviving pieces of seat furniture of this design include a set of eight grey and white-painted chairs sold Provenance Revealed: Galerie Steinitz, Christie's, London, 21 September 2022, lot 27 (£327,600); a single mahogany chair sold Christie's, New York, 18 October 2002, lot 638 (\$26,290); two *bergères* formerly in the de Ganay and then Schneider Collection, sold Galerie Georges Petit, Paris, 8-10 May, 1922, lot 251, one of which is illustrated in H. Lefuel, *Georges Jacob*, Paris, 1923, pl. XIII; and a set of four *voyeuses*, see *Marie-*



An engraving of a closely related chaise in 'Marie-Antoinette's Boudoir, South Kensington Museum', *The Illustrated London News*, 25 November 1871, vol. LIX, no. 1680, p. 49.



Antoinette: Archiduchesse, Dauphine et Reine, exh. cat., Paris, 1955, no. 715. Although neither this *canapé*, nor any of the abovementioned pieces bear royal inventory marks, they have traditionally been associated with Marie-Antoinette. Some of the chairs sold in 2022 were included in two exhibitions where a connection to the ill-fated queen was proposed. Firstly at the Victoria and Albert Museum, London, in 1871, where four of the chairs from the suite were displayed in 'Marie-Antoinette's Boudoir,' which was the name given to the newly acquired period room created in 1778 for Anne-Marie-Louise-Jeanne Thomas de Dommangeville, Marquise de Sérilly (1762-1799) that had been purchased by the museum in 1869. It was believed that Marie-Antoinette had assisted with the decorative scheme and furnishings as the Marquise de Sérilly had been a close friend. The entire set of chairs was presented again in an exhibition entitled *Marie-Antoinette: Archiduchesse, Dauphine et Reine* at the Château de Versailles in 1955. At this exhibition, the chairs were shown alongside the abovementioned pair of corresponding *bergères* from the Schneider collection and the four *voyeuses*, which were believed to be *en suite* with the chairs.

The use of lyre-form elements in seat furniture is particularly associated with Georges Jacob's work for the royal household around 1788. This includes the suite of lyre-back *voyeuses* delivered to the comte d'Artois for the *salon de musique* at Bagatelle, as well as a related pair of *voyeuses* supplied to Jean-Baptiste Tourteau de Septeuil, *premier Valet de Chambre du Roi* from 1779 to 1792, which were sold Christie's, Monaco, 18 June 1989, lot 188. A further mahogany *canapé* with armrest in the form of lyres and attributed to Jacob sold Sotheby's, Paris, 16 April 2013, lot 249. For a set of three *canapés* with lyre backs by Jacob made for the Comte de Provence at Versailles see A. Maës, "L'aménagement et la destinée d'une « folie » princière: la propriété champêtre du comte de Provence et de la comtesse de Balbi à Versailles," *Versalia*, No. 25, 2002, p. 88, fig. 18.



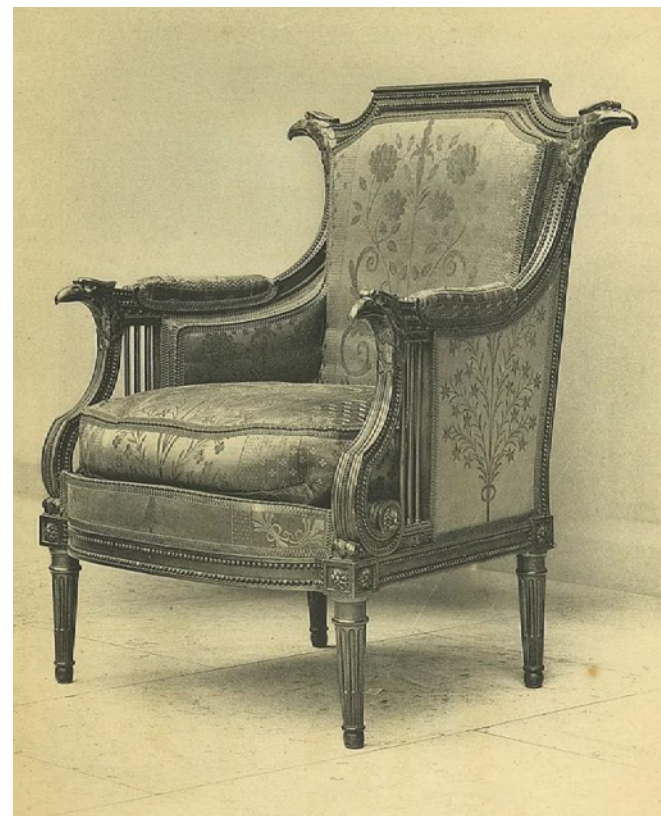
A chaise from the set of eight sold Christie's, London 21 September, 2022, lot 27.

GEORGES JACOB

The most famous and the most prolific of all eighteenth-century French chair makers, Georges Jacob (1739-18014) produced an incalculable quantity of chairs of all types and styles from the reign of Louis XV until the *Consulat*. From 1773 until the revolution, Georges Jacob worked continuously for the royal family, furnishing the main royal residences including Versailles and undertaking many commissions for members of the royal court. Although Jacob was particularly concerned with detail and made sure that each of his sets remained unique, he did reuse certain motifs, such as the lyre form, and adapted them to new creations. At the end of the *Ancien Régime* he conceived furniture in solid mahogany in the Etruscan manner based on designs by Jean-Démosthène Dugourc, see N. de Reyniès, *Le Mobilier Domestique*, Paris, 1987, vol. I, p. 77, as illustrated by the abovementioned single chair sold in these rooms in 2002. He retired in 1796, leaving his five sons to continue his business, which they did until 1813 when the firm, by then called Jacob-Desmalter & Co., went into administration.

'LE GOUT ETRUSQUE'

With its graceful lyre-form armrest, pronounced eagle head terminals, and finely-carved side panels decorated with graceful foliate scrolls, this *canapé* is designed in the latest Etruscan taste, a style developed at the end of the eighteenth century and popularized in France by the designer Jean Démosthène Dugourc (1749-1825) and the painter Hubert Robert (1733-1808). This style was inspired by archaeological objects discovered in southern Italy during the second half of the 1700s that were wrongly thought to have been made by the Etruscans at the time of their discovery. Louis XVI and Marie-Antoinette were particularly fond of this new style. They commissioned a bed made in 1785 by Jean-Baptiste Boulard (1725-1789) for the King's bathroom in Compiègne (inv. V899). Today, one of the most famous Etruscan commissions is undoubtedly the one made in 1785 under the direction of the count d'Angiviller (1730-1810) for the queen's dairy in Rambouillet. The latter included a complete set of mahogany seats and furniture made by Jacob, which was accompanied by the famous porcelain service supplied by the Royal Manufactory of Sèvres.



A closely related *bergère* by Georges Jacob, one of a pair traditionally associated with Marie-Antoinette, here illustrated in the collection of Madame Henri Schneider, 1955 and formerly in the de Ganay collection.



A RARE TRANSYLVANIAN PARCEL-GILT SILVER TANKARD

MARK OF SEBASTIAN HANN THE ELDER, SIBIU, CIRCA 1697

Cylindrical, the white silver body chased in high relief and engraved with three scenes after engravings by Matthaeus Merian the Elder depicting the Labors of Hercules, Aeneas and Anchises fleeing Troy, and the murder of Servius Tullius, and engraved below each with description of scene, further engraved near upper rim *HERCULIS HIS CIRTUS: MONSTROSAE TULLIA ET RARA AENEAE GRATIA, NOMEN HABET*, the gilt loop handle formed as a female term figure, gilt hinged cover with finial modeled as a Roman warrior on horseback and opening to reveal a roundel chased with Cimon and Pero as an allegory of the Caritas Romana, inner foot rim engraved *So oft mit kühlem Wein die Kanne man wird heben, soll Herr Sebastian in lieb und lobe leben, 1697* (As often as the jug is lifted with cool wine, Sir Sebastian shall live in love and praise, 1697), marked on base rim SH in an oval

11¼ in. (28.5 cm.) high
52 oz. 4 dwt. (1,622 gr.)

\$100,000-150,000

£83,000-120,000
€95,000-140,000



A 1729 drawing of Valentin Franck von Franckenstein based on a 1692 watercolor, in the collection of The Romanian Academy Library, Bucharest.

PROVENANCE :

Commissioned by Valentin Franck von Franckenstein (1643 - 1697) for his grandson.

The collection of Sibiu goldsmith Erno Lüdecke by 1884.

Almost certainly Mayer Carl von Rothschild (1820-1886) and by descent to his daughter.

Thérèse, Baroness James de Rothschild (1847-1931), wife of Baron James Edouard de Rothschild (1844-1881) and then by descent to their son.

Baron Henri James Nathaniel de Rothschild (1872-1946) and then by descent to his son.

Baron James de Rothschild (1896-1984).

Acquired by a German private collection probably at the Deutsche Kunst- und Antiquitäten Messe, Haus der Kunst, Munich, 1960's.

LITERATURE :

E. Alfred Jones, *A Catalogue of the Objects in Gold and Silver and the Limoges Enamels in the Collection of the Baroness James de Rothschild*, London, 1912, p. 102, ill. plate L11.

Rosenberg, *Der Goldschmiede Merkzeichen*, vol. 4, Berlin, 1928, p. 463, 8085.

M. Sándor, "Hann Sebestyén Ötvö 1645-1713," PhD Diss, Budapest 1966.

M. Sándor, "Der Goldschmied Sebastian Hann," *Acta Historiae Artium*, 16, 1970, pp. 151-197.

V. Guy Marcia, "Canile Istoriata Ale Argintarului Sebastian Hann", *Acta Musei Napocensis*, 1965, pp. 386-392.

V. Guy Marica, *Sebastian Hann. Leben und Werk eines Berühmten Siebenbürgischen Goldschmieds*, Transl. Bernd Kolf, Bucharest, 1998, pp. 122-129, 203, no. 53.

A. Szilágyi, *Deutsche Kupferstiche als Kompositionsvorlagen für Berühmte Goldschmiede Ungarns im 17. Jahrhundert...* Ungarn-Jahrbuch, vol. 28, 2005-2007, pp. 321-346.





Matthaeus Merian the Elder, *The Labors of Hercules*, copper engraving, circa 1630.



Matthaeus Merian the Elder, *The Flight of Aeneas with his Paralyzed Father Anchises and Son Askanius from the Burning City of Troy*, copper engraving, circa 1630.

Incorporating both high renaissance and baroque styles, Sebastian Hann is considered one of the most important Transylvanian goldsmiths of the baroque period. Hann was trained in Sibiu, where he joined the guild and eventually became the guild master. Approximately one-hundred works have been attributed to Hann, the earliest dating to around 1675. Hann's works are recognized for their complex compositions and inclusion of historical and mythological themes, many based on the engravings of Albrecht Durer (1471-1528) and Matthaues Merian (1593-1650). The success of Hann's dense figural compositions is a result of the perspective he is able to achieve through detailed texturing and chasing. This tankard epitomizes Hann's mastery of these techniques.

FRANCK VON FRANCKENSTEIN AND THE COMISSION

The present tankard and a second tankard, in the collection of the Hungarian Fine Art Museum, were commissioned by Franck von Franckenstein (1643-1697), as a gift for his grandson, shortly before Franckenstein's death in 1697. Franckenstien was a Saxon count and a political figure in Sibiu. Remembered for his passion for the arts, Franckenstein wrote poetry, studied historiography, and was one of Hann's greatest patrons. A pair of 1691 altar candlesticks (historically referenced as the 'Franckenstein candlesticks') are in the collection

of the Brukenthal Museum in Sibiu. A painted alabaster portrait sculpture of Franckenstein was found at a building site in Sibiu in the late 19th century and is now in the collection of the Hungarian National Gallery in Budapest. An engraved portrait of him is in the collection of Austrian National Library.

The commission of the two tankards from Hann was a massive expense, estimated to be nearly one-third of Franckenstein's total wealth (see V. Guy Marcia, "Canile Istoriatie Ale Argintarului Sebastian Hann", *Acta Musei Napocensis*, 1965, p. 386). Given the tremendous importance of the commission and the timing in relation to Franckenstein's death, it is possible the gift was intended as a plea for care in his final months. More likely however, the commission and subsequent gift, was meant as a token of appreciation for the kind attention bestowed on an elderly grandfather by a devoted grandson.

THE ICONOGRAPHY OF THE TANKARD

Richly chased and engraved, the four scenes depicted on the Franckenstein tankard explore complex familial dynamics and generational relationships including loyalty, sacrifice, honor and legacy. The depiction of Aeneas carrying his father on his back through the burning streets of Troy serves as a moving representation of familial loyalty. The model of moral duty, Aeneas places the



Matthaeus Merian the Elder, *Tullia Drives Across the Body of her Father*, copper engraving, circa 1630.

welfare of his father ahead of that of his wife and child, who trail nearby. By refusing to abandon his father, Aeneas risks sacrificing the survival of his own family. Similarly, the scene of Cimon and Pero concealed under the tankard's cover may serve as a more intimate reference to paternal altruism. Found on painted frescos excavated from Pompeii, the story of Pero secretly nursing her dying and imprisoned father at her own breast, represents the idea of charitable humility; the ultimate means by which one can honor a parent. While renaissance painters hesitantly experimented with the story of Cimon and Pero, it became a more widely accepted motif after it was explored and made presentable by Caravaggio. The composition of the scene depicted on the present lot is most similar to that of Rubens' work circa 1630 at the Siegerlandmuseum, Sigegen.

The theme of sacrifice and humility are again explored in the panel depicting Hercules defeating the lion Nemea. The first of King Eurystheus' twelve labors issued to Hercules was to defeat the immense lion responsible for the massacre of local villages. As the Nemean lion's pelt could not be penetrated by arrows, Hercules had no other choice than to attack the beast with his bare hands. Hercules' defeat of the Nemean lion is emblematic of the resourcefulness and strength one must summon when challenged with an onerous situation for which he is not properly prepared. Further, the lion's death serves as a reminder that even the most powerful are not invincible and the value of remaining humble.

Legacy, represented more emphatically through the concept of immortality, is a theme that underlies and connects the scenic motifs depicted on the Franckenstein tankard. As previously discussed, the first of Hercules' twelve seemingly impossible labors was to defeat the lion of Nemea; the labors having been issued to Hercules as a penance for the accidental murder of his family. Hercules' virtuous struggles throughout his labors embody the essence of pathos, and through his sacrifices and suffering he is eventually rewarded with fame and thus immortality.

The panel depicting Tullia driving her chariot over the body of her fallen father King Servius serves as a more poignant reference to the idea of familial legacy. Similar to Hercules, Aeneas and Pero, Tullia is the instigator and driver of her family's future. Whereas other scenes depict the preservation of the family elder, the story of Tullia illustrates a change of power within the family structure. With the death of the long-ruling Servius, a new generation assumes control. Tullia and her husband were able to successfully overthrow a much-respected ruler, and thereby absorbing his power and influence. Thus, the legend of Tullia in her chariot illustrates how legacy can be realized through the act of inheritance.

HANN'S LEGACY

The last and most explicit reference to legacy can be found in the engraved inscription found on the underside of the tankard: *So offt mit kühlem Wein die Kanne man wird heben, soll Herr Sebastian in lieb und lob leben, 1697* (As often as the jug is lifted with cool wine, Sir Sebastian shall live in love and praise, 1697). This inscription is a rare instance of a goldsmith commemorating himself within a work through a means far more significant and far less discreet than his stamped maker's mark. As Sebastian Hann had hoped in 1697, we find ourselves remembering and appreciating the man responsible for the exquisite making of this vessel and the joy its contents bring to those imbibing from it. Hann ensured numerous generations have enjoyed great pleasure in admiring his ingenuity and workmanship over three centuries, thus achieving immortality.



(detail of interior cover depicting Cimon and Pero)

PICTURES IN WOOD

PROPERTY FROM THE COLLECTION OF PIERRE DURAND

4

A LOUIS XIV BONE-INLAID EBONIZED PEARWOOD, GILTWOOD, FRUITWOOD AND MARQUETRY CABINET- ON-STAND

LATE 17TH CENTURY

The balustrade gallery punctuated with flaming urn finials above a cupboard with two doors each inlaid with a flower-filled vase, strapwork and scrolling foliage, opening to a green silk-lined interior and two drawers, on conforming stand with two frieze drawers, raised on putto herms suspending floral swags, connected by a shaped stretcher with flaming urn finials on paw feet

73¼ in. (186 cm.) high, 45½ in. (115.5 cm.) wide, 22 in. (56 cm.) deep

(2)

\$100,000-150,000

£83,000-120,000

€95,000-140,000

PROVENANCE :

By repute, Jacques Henri de Durfort, Duc de Duras, Comte de Rauzan, (1670-1697).

By repute, Château de Duras.

By repute, Château des Etangs.

Eric Vidal, Galerie Boccara, Paris.

Acquired from the above by Pierre Durand.

EXHIBITED :

Biennale Internationale, Grand Palais, Paris, 20 September - 7 October, 1984.





Flowers in a Vase, etching by Jean-Baptiste Monnoyer, c.1670–80. Courtesy of the Metropolitan Museum of Art; Rogers Fund, 1920, 20.61.2(39).

This cabinet-on-stand and table *en suite* (lots 4 and 5) are outstanding products sprung from the fascination with luxurious and highly realistic floral marquetry or *peinture en bois* as it was aptly coined, in France during the late seventeenth century. Originating in the Netherlands, this type of marquetry quickly became fashionable throughout Europe, but few craftsmen perfected it to such excellence as the French, as seen in these two works. Profusely decorated with an intricate inlay of flowers, birds, butterflies and elaborate foliate scrolls executed in a rich variety of materials, this cabinet and the following table relate to the *oeuvres* of three of the most important marquetry artists of the reign of Louis XIV: Pierre Gole (c.1620-1684), Thomas Hache (1664-1747) and André-Charles Boulle (1642-1732).

The flowering vases supported by acanthi centering the doors of the cabinet and the top of the table were common decorative devices of the late seventeenth century and were based on contemporaneous floral still lifes by artists such as Jean-Baptiste Monnoyer (1636-1699) and Jean-Michel Picard (1600-1682). Their works were often adapted and disseminated by engravers and draftsmen, whose prints served as immediate sources to cabinetmakers. Furthermore, designs by creative *dessinateurs*, such as Jean Le Pautre (1618-1682), who invented fanciful interiors, ideas for new furnishings and collections of new decorative elements, also made a profound impact on furniture-production at the time. A vase comparable to those on the doors of this cabinet and the top of the table is found on the central and side panels of a cabinet by Gole, see T.H. Lunsingh Scheurleer, *Pierre Gole: Ebéniste de Louis XIV*, Dijon, 2005, p. 138. A similar flowering vase also decorated the sides of a *bureau mazarin* by Hache, see P. and F. Rouge, *Le Génie des Hache*, Dijon, 2005, p. 163. Similarly to the vase motif, butterflies and birds comparable to those found on these two lots can be seen on a *commode mazarin* by Hache, see *ibid.*, p. 192, and a *bureau* and a cabinet by Gole, see Lunsingh Scheurleer, *op. cit.*, p. 193 and P. Ramond, *La Marqueterie*, Dourdan, 1988, p. 29, respectively. A peculiar feature that is common in the vase panel of both the above and the present cabinet is the rich acanthus scrolls issuing griffin claws supporting the rectangular plaques on which the vases sit. This design element can also be found on the side of a pair



(detail side panel)

of armoires by Gole, see P. Ramond, *Chefs d'Oeuvre der Marqueteurs*, Vol. I, Dourdan, 1994, pp. 84-85.

The use of giltwood figures raising both the table and the cabinet was a popular feature of Baroque cabinet-making in France at the time, and it had its origins in the architectural wonders of Charles Le Brun (1619-1690) and his contemporaries. These figural supports can be found on a number of pieces in Gole's *oeuvre*, including the cabinet cited above in Lunsingh Scheurleer that is also raised on the same lion's paw feet as these lots, a cabinet in the Musée Jacquemart-André, see *ibid.*, p. 175, and another illustrated P. Ramond, *Chefs d'Oeuvre der Marqueteurs*, p. 94. Whereas these cabinets rest on figures of maidens and mythological male figures, this cabinet and table are supported by putti-form herms. For a table attributed to the Manufacture des Gobelins with very similar putti figures, see *op. cit.*, p. 81. That table is also fitted with a basically identical stretcher mounted with a very similar flaming urn as the cabinet and the table here. Furthermore, the apron frieze of the Gobelins table is highly comparable to the one on this table and similarly accented with reserves filled with single flowers at the corners. Interestingly, the secondary inlay material in the form of flowerheads of this cabinet and table is domestic bone and not exotic ivory as it was the case with most comparably-inlaid works produced in the Parisian workshops of Gole and his fellow cabinet-makers. This anomaly, coupled with certain constructional features, suggests that this cabinet and table were produced outside of the capital, probably in a major city in France as a special commission for a wealthy local patron. Whoever the maker of these pieces was, they must have been very familiar with Parisian and international trends and the works of the most important craftsmen of their time. As shown above, Pierre Gole's influence is particularly strong here as a number of stylistic characteristics of his *oeuvre* can be seen on both the cabinet and the table and it is even possible that their maker trained or apprenticed at Gole's *atelier*. It is evident that Gole's and his fellow master cabinet-makers' work was well-recognized beyond the artistic and aristocratic circles of Paris and that craftsmen and artists outside of Paris were capable of executing the most luxurious and artistically complex works.





PROPERTY FROM THE COLLECTION OF PIERRE DURAND

5

A LOUIS XIV BONE-INLAID GILTWOOD, EBONIZED PEARWOOD, FRUITWOOD AND MARQUETRY SIDE TABLE

LATE 17TH CENTURY

The rectangular top inlaid with a flower-filled vase, strapwork and scrolling foliage, above a central drawer, raised on putto herms suspending floral swags, connected by a shaped stretcher centered by a flaming urn, on paw feet

30 in. (76 cm.) high, 40¾ in. (103.5 cm.) wide, 27¼ in. (69 cm.) deep

\$40,000-60,000

£33,000-49,000
€38,000-57,000

PROVENANCE :

By repute, Jacques Henri de Durfort, Duc de Duras, Comte de Rauzan, (1670-1697).

By repute, Château de Duras.

By repute, Château des Etangs.

Eric Vidal, Galerie Boccara, Paris.

Acquired from the above by Pierre Durand.

EXHIBITED :

Biennale Internationale, Grand Palais, Paris, 20 September - 7 October, 1984.

See note to the previous lot.



'THIEF' AND 'MENDIANT':
AN IMPORTANT PAIR OF PÂTE-SUR-PÂTE VASES



PROPERTY FROM A PRIVATE NEW YORK COLLECTION SOLD
TO BENEFIT CHARITABLE FOUNDATIONS

6

A PAIR OF MINTONS PATE-SUR-PATE DARK CHOCOLATE-
BROWN TWO-HANDLED VASES, 'THIEF' AND 'MENDIANT'

DATED 1875, ONE SIGNED AND DATED L.(OUI) SOLON (18)75, THE OTHER
SIGNED L.(OUI) SOLON, RECORDED AS SHAPE NO. 1946

Oviform with tall elongated trumpet necks paneled and enriched in olive-green and
iron-red, flanked by complex looped scroll handles, each finely painted and hand-tooled
in white slip with either a putto standing beneath a canopy holding a heart-filled basket,
attended by companions with outstretched palms begging for the hearts, or with a bound
putto hanging from a gallows labeled 'THIEF', with extinguished torch, empty quiver and
sorrowful companions; the obverse with the same allegory personified by a nymph and a
putto standing before a column; all on a socle foot and black marble square base

23½ in. (60 cm.) high

(2)

\$100,000-200,000

£82,000-160,000

€94,000-190,000





The celebrated ceramic artist Marc Louis Solon left the Sèvres manufactory and came to England in late 1870, following the outbreak of the Franco-Prussian War. The Minton factory had, under the directorship of Léon Arnoux, acquired a reputation for attracting the most skilled craftsmen from leading porcelain factories on the Continent. Solon enjoyed a long and successful association at Minton, producing some of the manufactory's most celebrated pieces, including numerous works displayed at the great expositions of the late 19th century. As U.S. Commissioner Blake observed in his *Reports of the United States Commissioners to the House of Representatives* following the 1878 Paris Exposition Universelle, Solon's "work is incomparably superior to that of any of his imitators, far surpassing in art value the best examples of figure subjects from the kilns of Sèvres. He alone fully and satisfactorily unites skill in the technique of paste and glaze and the genius of sculptor and designer. His favourite subjects, as is well known, are the female form, Cupids and cherubs. He delights in illustrating the pranks Cupid plays with the hearts of maidens." For an exhaustive discussion of Solon's work at Minton, see Bernard Bumpus, *Pâte-sur-Pâte*, London, 1992, pp. 100-151.

Louis Solon's *Illustrated Journal* records a design entry for this distinctive ceramic form and the figures on the right-hand vase, entitled 'Mendiant' ('Beggar'). The artist spent a total of 22 days between May 11th and June 11th of 1875 working on the vases, an extraordinarily long time in comparison to most of his pieces which only took a few days each.

See Joan Jones, *Minton: The First Two Hundred Years of Design and Production*, Shrewsbury, 1993, p. 192 and 193 for a similar pair of polychrome vases decorated in the Pompeian style either also, or incorrectly, entitled "The Thief" and "The Beggar", the same titles as the present pair.



THE MARLBOROUGH CLAUDIUS

THE PROPERTY OF A PRIVATE COLLECTOR

7

A ROMAN ONYX CAMEO PORTRAIT OF THE
EMPEROR CLAUDIUS

REIGN 41-54 A.D.

3 in. (7.6 cm.) long

\$300,000-500,000

£250,000-410,000

€290,000-470,000



Blenheim Palace, Oxfordshire, England. © Andrew Hopkins / Alamy Stock Photo





Portrait of George Spencer, 4th Duke of Marlborough (1739-1817). © Historic Royal Palaces/Bridgeman Images



Engraved portrait of Francis Cook, 1st Viscount of Monserrate (1817-1901). © Universal History Archive/UIG/Bridgeman Images

PROVENANCE :

George Spencer, 4th Duke of Marlborough (1739-1817), Blenheim Palace, Oxfordshire, acquired circa 1771 (possibly listed as 'A Large Head of Caligula on an Agathe Onyx-Cam' on a manuscript titled "Gemms bought within this year or two. 1771"); thence by descent to his son, George Spencer-Churchill, 5th Duke of Marlborough (1766-1840), Blenheim Palace; thence by descent to his son, George Spencer-Churchill, 6th Duke of Marlborough (1793-1857), Blenheim Palace; thence by descent to his son, John Winston Spencer-Churchill, 7th Duke of Marlborough (1822-1883), Blenheim Palace. *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, Christie's, London, 28 June-1 July 1875, lot 407.

David Bromilow (1809-1898), Bitteswell Hall, Leicestershire, acquired from the above; thence by descent to his daughter, Julia Harriet Mary Jary, Bitteswell Hall, Leicestershire.

The Marlborough Gems: A Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough, Purchased by the Late David Bromilow, Esq., of Bitteswell Hall, Lutterworth, the Property of Mrs. Jary, Christie's, London, 26-29 June 1899, lot 407.

with Francis E. Whelan (1848-1907), London, acquired from the above on behalf of John Charles Robinson (1824-1913) (according to the auctioneer's book).

Sir Francis Cook, 1st Viscount of Montserrat (1817-1901), Doughty House, Richmond, acquired from the above; thence by descent to his son, Wyndham Francis Cook (1860-1905), London; thence by descent to his wife, Frederica Evelyn Stillwell Cook (d. 1925), London; thence by descent to her son, Humphrey Wyndham Cook (1893-1978), London.

An Important Collection of Greek, Roman and Etruscan Antiquities and Antique and Renaissance Gems, the Property of Humphrey W. Cook, Esq., Christie's, London, 14 July 1925, lot 341.

Nyburg, acquired from the above (according to auctioneer's book; likely Henry or Solomon Nyburg of Antique Art Galleries Ltd., London).

with Rafael Esmerian, New York.

with S.J. Phillips, London, acquired from the above, 2000.

with David Miller, Hemel Hempstead, Hertfordshire.

Private Collection, U.S., acquired from the above.

The Property of a U.S. Private Collector; *Ancient Jewelry*, Christie's, New York, 9 December 2004, lot 149.

Acquired by the current owner from the above.

LITERATURE :

M.H. Nevil Story-Maskelyne, *The Marlborough Gems: Being a Collection of Works in Cameo and Intaglio Formed by George, Third Duke of Marlborough*, London, 1870, p. 70, no. 407.

C.H. Smith and C. Amy Hutton, *Catalogue of the Antiquities (Greek, Etruscan and Roman) in the Collection of the Late Wyndham Francis Cook, Esqre.*, London, 1908, p. 67, no. 288, pl. 15.

J. Boardman, "The Marlborough Gems," lecture given at Ioannou School for Classical and Byzantine Studies, Oxford University, April 2008 (accessible at <https://www.carc.ox.ac.uk/carc/gems/The-Marlborough-Collection/Lecture-by-John-Boardman-on-the-collection>).

G. Platz-Horster, ed., *Mythos und Macht: Erhabene Bilder in Edelstein*, Berlin, 2008, p. 25, n. 17.

J. Boardman, et al., *The Marlborough Gems, Formerly at Blenheim Palace, Oxfordshire*, London, 2009, p. 242, no. 553.



Sestertius with head of Claudius, 50-54 A.D. American Numismatic Society, 1957.172.1530.

This large and impressive Imperial portrait cameo is finely-sculpted in onyx of two layers, bluish-white on translucent orange-brown. The Emperor is depicted with his body shown 3/4 frontal while his head is in profile to the right. He wears a cuirass with plain shoulder straps and layered pteryges at his right shoulder. Across his chest is a scaly aegis centered by a gorgoneion. A paludamentum drapes over his left shoulder. He wears a laurel wreath in his wavy hair, tied at the back in a bow with the ribbon ends cascading behind his neck. His hair is arranged in rows of characteristic opposing comma-shaped locks. He has a high, slightly-creased forehead, a deep-set articulated eye, a prominent nose, and a small rounded chin, with thin lips slightly downturned at the corners. The cameo has been mounted in a heavy gold frame dating to the 17th or 18th century.

Tiberius Claudius Nero Germanicus was born in Lyon, France (ancient Lugdunum) in 10 B.C. He was the youngest son of the Emperor Tiberius' brother Drusus and Antonia the Younger, the niece of Augustus and daughter of Marc Antony. Due to poor health and a pronounced stammer, his family assumed that he would never amount to anything. According to Suetonius, even his own mother considered him "a monster, a man whom Mother Nature had begun to work upon but then flung aside" (*Lives of the Caesars: Claudius*, III,2). He was not granted any major position during the reigns of Augustus or Tiberius, but in 37 A.D., during the reign of his nephew Caligula, he shared the consulate and presided at the public games in the Emperor's absence. Claudius was possibly involved in the plot to assassinate Caligula, and he succeeded his nephew at the age of 51 as the fourth emperor of Rome on 24 January 41 A.D. Claudius ruled until 13 October 54 A.D., murdered by poison. Many ancient authors implicate his wife Agrippina in the Emperor's death (see D.E.E. Kleiner, *Roman Sculpture*, pp. 129-134 and E.R. Varner, ed., *Tyranny & Transformation in Roman Portraiture*, p. 114).

Because Caligula was so hated for his many depravations, the Senate recommended a punishment of *damnatio memoriae*, in which his memory would be erased, but Claudius vetoed that decision. Despite the veto, many official portraits of Caligula were either destroyed or re-purposed to depict his successor. With marble statues, where the heads were made separately, they could be easily replaced, but for monolithic figures, recarving was required. This process also took place with some cameo portraits and indeed the somewhat tall, narrow profile of the Marlborough Claudius in comparison to some of the other surviving cameo portraits has suggested to some that it was originally meant for his predecessor (see Boardman, et al. *op. cit.*, p. 242). According to Varner (*op. cit.*, p. 114) "as a way of visually distinguishing the emperor from his hated predecessor Caligula, Claudius' portraits represent him with relatively realistic facial features, consonant with his age at the time of his accession.



The present lot

Claudius' more realistic portraits would have stood in marked contrast to the youthful images of Caligula, as well as those of Augustus and Tiberius."

Large scale cameos were a specialty of the Julio-Claudian period, and their production seemed to reach an apogee during Claudius' reign. Most common are single subject portraits, as seen here; double portraits with emperor and spouse or intended heir are also known. In addition, there are multigure grand cameos with dynastic or mythological narratives. Portrait cameos were probably made as gifts, serving as demonstrations of dynastic loyalty within imperial circles (see p. 6 in R.R.R. Smith, *Maiestas Serena: Roman Court Cameos and Early Imperial Poetry and Panegyric*).

The iconography displayed on this cameo, namely the aegis, an attribute of Jupiter, indicates that Claudius was the reigning emperor. While members of the Imperial family can wear a military cuirass, the aegis is exclusive to the emperor, representing his "supreme godlike power in Olympian terms" (Smith, *op. cit.*, p. 18). He can also be shown with other Jovian symbols, such as the eagle or thunderbolt.

This cameo has a long illustrious ownership history. It was originally acquired in 1771 for £42 by George Spencer, Fourth Duke of Marlborough (1738-1817), whose collection of gems and cameos was arguably the largest and finest ever assembled. At that time it was thought to be a depiction of Caligula. Story-Maskelyne (*op. cit.*) considered it a portrait of Tiberius, and later, once it was in the collection of Sir Francis Cook following the second sale of the Marlborough Collection at Christie's, Smith and Hutton (*op. cit.*) maintained that attribution. More recently, Platz-Horster (*op. cit.*) and Boardman, et al. (*op. cit.*) concluded that Claudius is the subject, which accords well with comparison to other surviving portraits of the emperor, cameos, coins and portraits in the round.

PROPERTY FROM A PRIVATE COLLECTION
IN ARLINGTON, VIRGINIA

8

GEORGE, PRINCE OF WALES: AN IMPORTANT SET OF THREE GERMAN SILVER-GILT CASTERS

MARK OF LEWIN DEDEKE, CELLE, 1722-23

Comprising a sugar caster and pepper caster of octagonal baluster form on stepped domed bases, engraved with crest and motto of George II as Prince of Wales above applied mid-rib, the foliate pierced covers with press-button releases, the mustard caster with blind foliate piercing, with baluster finials, *marked on undersides and with assay scrapes*

8½ in. (21.6 cm.) high, the sugar caster
35 oz. 4 dwt. (1,095 gr.) gross weight

(3)

\$40,000-60,000

£33,000-49,000

€38,000-56,000

PROVENANCE :

George, Prince of Wales, later King George II of England and Elector of Hanover (r.1727-1760).

By descent in the Royal family of Great Britain and Hanover until the death of King William IV in 1837, at which time the two kingdoms became separate under different monarchs.

Ernest Augustus, 1st Duke of Cumberland and King of Hanover (r.1837-1851), fifth son of King George III of Great Britain and brother of King William IV.

By descent to his grandson the Duke of Brunswick (1845-1923).

With Crichton Brothers, London, sold 24 October 1923.

Anonymous sale; Christie's, Geneva, 19 November 1996, lot 56.

Partridge Fine Arts, London, 1998.



After Sir Godfrey Kneller, *Portrait of King George II when Prince of Wales*, Christie's, London, 6 March 2008, lot 10



The Hanover royal palace of Herrenhausen and its gardens as depicted in 1708. From Marianne von König, *Herrenhause: die Königlichen Gärten in Hannover*, Göttingen, 2006, p. 21.

These casters are extraordinary examples of the plate made by the Hanoverian Court goldsmiths in the English taste. Strongly influenced by the English Huguenot style, with its reliance on severe geometric silhouettes, the Hanoverian goldsmiths produced silver of remarkable quality and beauty. The unusual press-button release to the cover of the casters is rarely if ever seen on English silver of the period.

As part of the Hanoverian Royal plate, these casters presumably remained at Herrenhausen, the Palace at Hanover, from 1722-23 until shortly after the Seven Weeks' War in 1866. The Palace was sacked by Prussian troops during the war but the Royal Plate was hidden in a vault. George Frederick, King of Hanover, was deposed during that war and the family was deprived of the title Kings of Hanover. They were henceforth known as Dukes of Brunswick and moved to Austria. The silver was moved to Penzing near Vienna and to the Duke's villa at Gmunden in Upper Austria. On the death of George Frederick's son Ernest Augustus, a considerable part of the Hanover silver, both English and German, was purchased by the Viennese dealer Gluckselig and appears to have been resold to the London dealers Crichton Brothers.

The maker of these casters, Lewin Dedeke of Celle, is known to have collaborated with the Hanover court goldsmith, Conrad Holling, from 1706-7 to 1726-7 (see W. Scheffler, *Goldschmide Niedersachsens*, Berlin, 1965, p.249). It is tempting to suggest that the D crowned and DD marks found in association with Holling's mark on Hanover Royal silver - the former on two flasks and the latter on three further flasks and the Luton Hoo ewers and basins (Sotheby's, London, 24 May 1995, lot 100) are perhaps unrecorded Dedeke marks. Lewin Dedeke's mark alone appears on a large number of pieces made for the Hanover Court, recorded at Penzing (see Scheffler, *op. cit.*, p.250).



A BOOKCASE BY THOMAS CHIPPENDALE

PROPERTY OF A PRIVATE NEW YORK COLLECTOR

9

A GEORGE III MAHOGANY SECRÉTAIRE BREAKFRONT BOOKCASE

ATTRIBUTED TO THOMAS CHIPPENDALE, CIRCA 1765

Of stepped outline, the central section with a scrolled open pediment with imbricated underside and dentilled cornice centered by a platform, the central door with arched and geometric glazing bars centered by a foliate clasp suspending husks and a foliate roundel, the side sections adorned with pierced galleries, with repairs and formerly with finials, over glazed doors of similar geometric design, all opening to adjustable shelves, the base with a secrétaire-fitted and sprung mahogany top drawer with a green baize-lined writing surface, above three further mahogany-fronted drawers, all with later pulls, flanked by cupboards, each door inset with a recessed oval panel within a molded border and opening to an apparently original adjustable shelf, supported on a conforming molded plinth

94 in. (238.8 cm.) high, 70 in. (177.8 cm.) wide, 20 in. (50.8 cm.) deep

\$120,000-180,000

£99,000-150,000

€120,000-170,000

PROVENANCE:

Acquired from Bernard & S. Dean Levy, New York, in 1987.

LITERATURE:

Advertised in *The Connoisseur*, March 1969.



This outstanding bookcase is a masterpiece of early neoclassical design, a fashion which Thomas Chippendale (1718-1779) helped to establish at the start of George III's reign with the third edition of his highly influential pattern-book *The Gentleman and Cabinet-Maker's Director* of 1762. This bookcase shares many stylistic traits with other examples from Thomas Chippendale's oeuvre. The most notable comparison is the celebrated 'Messer' bookcase, formerly belonging to Samuel Messer, one of the most important English furniture collectors of the 20th century (it most recently sold from a Private Collection, Christie's, New York, 21 October 2010, lot 60, for \$1,706,500). Also of a shallow breakfronted and stepped form, the many shared traits include: the imbricated underside of the scroll pediment, the dentil-molded frieze, the carved scrolling trusses, the pierced geometric galleries (the fretwork pattern on this bookcase is from a *Director* drawing for a bookcase, see: pl. LXXXVII, 3rd ed., 1762), the use of rectangular recessed panels with re-entrant corners (seen on the central bracket of this bookcase, and on the corner pilasters of the Messer bookcase), the similar glazing patterns including a nearly identical foliate clasp heading a chain of husks suspending a central oval roundel (a favored Chippendale device), and the use of oval panels on the cupboard doors, which are elegantly recessed and enclosed by a molded border in the current bookcase, echoing the ebony-inlaid design in the Messer example.

The stepped form also corresponds to the sensational gilt-ornamented Dumfries House bookcase supplied by Chippendale in 1759 (Gilbert, *The Life and Works of Thomas Chippendale*, vol. 2, fig. 63). As a further parallel, the 'noble' pair of library bookcases commissioned in 1764 by Sir Lawrence Dundas for 19 Arlington Street and Aske Hall exhibit the same carved dentil molding as well as the imbricated scroll (Ibid., fig. 73). The Dundas bookcases were invoiced separately - at £80 and £73, they were by far the most expensive pieces commissioned from Chippendale. One of the pair sold at Christie's,



The Messer Bookcase, Attributed to Thomas Chippendale, Circa 1765
(© Christie's Images)

London, Exceptional Furniture, 18 June 2008, lot 6 (achieving £2,057,250, it remains one of the most expensive pieces of English furniture ever sold at auction). Chippendale's distinctive arched and tablet glazing bars characterize a similar cabinet supplied to Sir Robert Burdett, 4th baronet for Foremark Hall, Derbyshire between 1766-1769 (see: A. Coleridge, 'Thomas Chippendale and Foremark Hall', *Furniture History*, 1997, pp. 136-152, figs. 2-5).

In addition to the strong parallels with other documented Chippendale-commissioned bookcases, this case also displays the refinements of execution and construction for which Thomas Chippendale is justly renowned. Such elements were famously identified in a varied group of furniture from Dumfries House, Ayrshire, which was a known Chippendale commission, but with only a select few pieces that were discernable from the surviving invoices and thus firmly attributable to the maker—leaving the origin of the remaining furniture a mystery until recently. The thorough analysis of all the Dumfries furniture is brilliantly presented in Rufus Bird's essay, 'Who Was The Dumfries House Cabinet-Maker?', (see: the Dumfries House Christie's sale catalogue, 12-13 July 2007), in which the distinctive constructional elements shared by both the documented and undocumented pieces are revealed, ultimately linking the latter group to the workshop of Thomas Chippendale as well, to whom they are now firmly attributed.

Likewise, such defining elements inextricably relate this bookcase to the Dumfries House cabinetmaker. For example, there is a thin red wash on the interior sides of the base, evidently applied before the bookcase was assembled; the same thin red wash was noted on many of the pieces from Dumfries House, and is also present on many Chippendale works from other known commissions like Nostell Priory. The added refinement of the chamfered edge below the drawers and use of short-grained kickers are a favored practice of Chippendale's workshop. Perhaps the most interesting shared feature, however, is the presence of redundant nails affixed around the feet to the underside of the base. Remnants of hessian, or twine (now blackened from age and oxidation) remain attached to one of the nailheads. It is thought that these nails were used to bind a protective cover for the furniture, using hessian rope, string, or twine, to hold it in place during transportation. At Dumfries, this nailing and the fragments of 'pack thread' are only seen on the pieces by Chippendale. Furthermore, they are mentioned in Chippendale's bills, which described a padouk bookcase being transported in 'a Glued Packing Case' with 'Paper, Deal, Nails, Cloath & Pack thread'. Thus, they are one of the most significant indicators of Chippendale's cabinet-work.





A view of Stowe House, the seat of the 2nd Marquess of Chandos, later 1st Duke of Buckingham and Chandos.

10

A SET OF TEN WORCESTER (FLIGHT, BARR & BARR) PORCELAIN ARMORIAL PEACH-GROUND PLATES FROM 'THE STOWE SERVICE'

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

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

9½ in. (24 cm.) diameter

(10)

\$50,000-70,000

£41,000-57,000

€47,000-66,000

PROVENANCE :

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

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

'The Stowe Service' represents the apogee of the superior quality of work carried out during the Regency period at the Worcester factory. It was delivered in 1813 to the second Marquess of Buckingham and intended for his country seat at Stowe in Buckinghamshire. This was the year that Richard Chandos-Grenville (1776-1839) assumed the title of 2nd Marquess of Buckinghamshire upon the death of his father, George. 1813 is also the transitional year of the Barr, Flight & Barr (1804-1813) and the Flight, Barr & Barr (1813-1840) factories, and factory marks for both iterations of the factory are found on pieces of the service, including within the present lot. The service, the original compliment of which is not known, was likely commissioned from the Worcester factory in celebration of the 2nd marquess' assuming the titles and estates of his father and the stewardship of Stowe Park, one of the grandest of English houses. The superb armorial decoration, carried out on such an extensive service proclaimed the aspirations of the Marquess, coupled with pride in his family's ancestry. His aspirations were realized in 1822 when he was created first Duke of Buckingham and Chandos.

Unfortunately, due to the bankruptcy of his successor, the second Duke, Christie's conducted a sale on the premises at Stowe in 1848 and the service was subsequently sold. Messrs. Christie and Manson held the monumental auction in the State Dining Room over the course of forty days, 15 August - 7 October 1848. Table china was sold on the eighth day, with the 186-piece 'Stowe Service', as lot 956, fetching £28. 18s. 6p from a T. Delarue of Bunhill Row.

The third Duke of Buckingham and Chandos, the son of the bankrupt duke, bought back many pieces from the sale and the family continued over time to recover heirlooms sold at the auction, including 82 pieces of the glorious armorial service. However, by 1921 the family was again bankrupt, and the contents of Stowe Park again came up for sale. This time, what remained of 'The Stowe Service' was bought by the noted porcelain dealer J. Rochelle-Thomas of St. James's, who described it in an advertisement in a 1923 issue of *Connoisseur* as 'The Most Magnificent Dinner Service Ever Made'. Though pieces occasionally come up for sale from the service, to have ten pieces, as we have here today, is a rarity. The motto on the service '*Templa Quam Dilecta*' translates to 'How beloved are the temples', and certainly 'The Stowe Service' stands as a temple to the grand ambitions and familial pride of Richard Chandos-Grenville.





Easton Lodge, Essex

PROPERTY FROM A PRIVATE COLLECTION IN ARLINGTON, VIRGINIA

11

A PAIR OF WILLIAM III SILVER SCONCES

MARK OF JOHN BARNARD I, LONDON, CIRCA 1700

Each with shaped oval backplate, centering an engraved coat-of-arms within a gadrooned molding, the border finely chased with scrolling foliage and surmounted by two putti holding a fruit basket aloft, the lower edge mounted with a scrolled branch issuing from a horned beast mask and supporting a leaf-form sconce and shaped circular drip pan, *marked throughout, the reverses with scratch weights 13=18 and 14=17*

10½ in. (26.7 cm.) high
26 oz. 16 dwt. (833 gr.)

(2)

\$40,000-60,000

£33,000-49,000

€38,000-56,000

PROVENANCE :

Probably Sir Banastre Maynard (c.1642-1718), later 3rd Baron Maynard of Estaines and Wicklow.
Colonel Herbert Hall Mulliner (1861-1924), of The Albany, Piccadilly and Clifton Court, Rugby, collector, coach builder and scientific instrument manufacturer.
The Choice Collection of Old English Silver and Silver-Gilt Plate of the 17th and 18th Centuries, formed by Colonel H. H. Mulliner; Christie's, London, 9 July 1924, lot 14.
Acquired from Asprey & Co., London, 1997.

LITERATURE :

H. H. Mulliner, *Decorative Arts in England, 1600-1780*, London, 1922, p. 138, fig. 81.

The arms are those of Maynard, for Sir Banastre (c. 1642 - 1718), 3rd Baron Maynard of Estaines and Wicklow. He married on November 9th, 1665, Lady Elizabeth Grey (d. 1714), daughter of Henry Grey, 10th Earl of Kent. He was elected Member of Parliament for Essex to the Cavalier Parliament in 1663, serving as Commissioner for Assessment for Essex until 1680, and Commissioner for Recusants in 1675. Maynard went on to serve as a Justice of the Peace from 1688 until his death in 1718. These sconces may have been made for his succession to the Barony in 1699 following the death of his father.

In 1590 Elizabeth I granted Henry Maynard (1547-1610), great-grandfather of the 3rd Baron, 10,000 acres in gratitude for his service as Private Secretary to William Cecil, 1st Baron Burghley, Lord Chancellor and Treasurer to the Queen. Maynard began construction of an Elizabethan manor, Easton Lodge, in 1597 on the footprints of an earlier hunting lodge on the estate. The original design of Easton Lodge was inspired by Blickling Hall in Norfolk, the birthplace of Anne Boleyn. The Lodge was updated throughout the next two centuries until a great fire in 1847 destroyed the Elizabethan portion of the house. While the Jacobean wing remained intact, the rest of the lodge was rebuilt in the gothic revival style. A second fire in 1918, believed to have been started by one of the Countess of Warwick's pet monkeys, ravaged the Jacobean wing of the house. The countess rebuilt the Jacobean wing, where she lived until her death in 1938. Following WWII, the Victorian portion of the house was demolished, and in the 1960's the existing west wing (formerly the Jacobean wing) was sold and renamed Warwick House. The gardens have been open to the public since 1985.



PROPERTY FROM A DISTINGUISHED
PRIVATE COLLECTION

12

A PAIR OF REGENCY BRONZED AND PARCEL-GILT LIBRARY ARMCHAIRS

AFTER A DESIGN BY GEORGE SMITH, CIRCA 1815

Each curved upholstered back with a molded frame continuing to naturalistically modeled monopodia legs, with gilded lion's heads forming the arms with lobed collars above hairy manes, and with paw feet, the back legs of similar form, the seat rails carved with torus moldings embellished with stylized overlapping leaves and berries, the decoration refreshed

35½ in. (90.2 cm.) high, 26½ in. (67.3 cm.) wide, 26 in. (66 cm.) deep
(2)

\$60,000-100,000

£50,000-82,000
€57,000-94,000

PROVENANCE :

The Collection of Dame Rebecca West, D.B.E.; Christie's, London, 6 October 1983, lot 151.

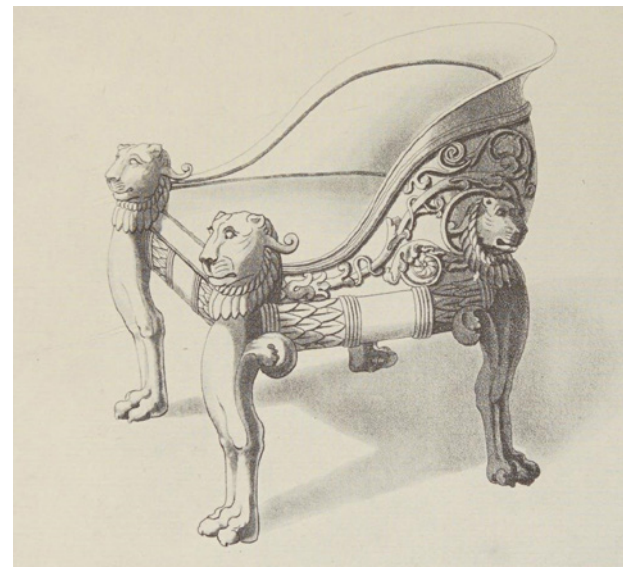
With Partridge Fine Arts, London.

The Collection of Mr. and Mrs. Stephen C. Hilbert; Sotheby's, New York, 24 May 2007, lot 63.

Acquired from the above sale.

LITERATURE :

S. Yates, *Nineteenth Century Furniture*, London, 1999, p.19.



George Smith's Design for a Library Chair.



A Portrait of Dame Rebecca West, seated in one of the Regency Library Armchairs, taken by Lord Snowdon in 1982 (© Armstrong Jones)

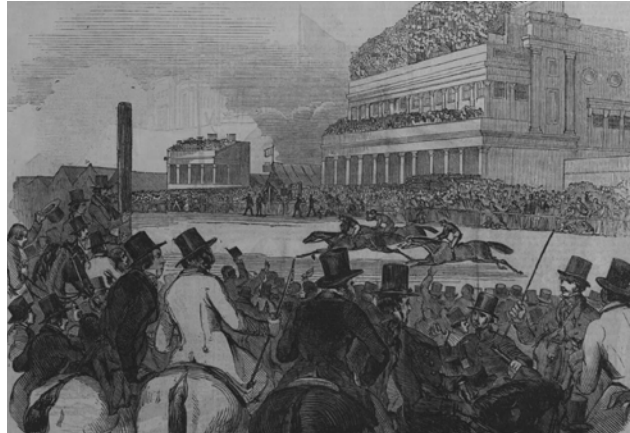
This splendid pair of armchairs bears the hallmarks of Regency taste and exuberance; from the lion-head monopodia front legs, naturalistically carved back legs and foliate carved seat-rails, it embodies the fashion for sculptural and organic forms inspired by Antiquity. The armchairs relate to a design for a Library Chair by George Smith (1786-1826), published in his pattern-book *A Collection of Designs for Household Furniture and Decoration in the Most Approved and Elegant Taste*, 1808, plate number 44. The influential and important book is considered the first collection of designs for everyday furniture in a fully developed Regency style. On the title page, Smith is described as 'upholder extraordinary to his Royal Highness the Prince of Wales,' and his trade card issued from 15 Princes Street, Cavendish Square, featured the Royal Arms and declared that he was 'Upholder and cabinet maker to HRH The Prince of Wales, draughtsman in Architecture, Perspective and Ornaments' [John Johnson Coll., Bodleian Library, Oxford].

The early 20th century saw the revival of Regency style, often partly attributed to the iconic 1917 Christie's sale of heirlooms from the Deepdene Estate of Thomas Hope (1769-1831), another famed Regency arbiter of taste. Thus quite fashionably, this pair of chairs was in the collection of the renowned 20th century British writer and feminist Dame Cicily Isabel Fairfield, DBE, known throughout her professional and personal life as Rebecca West (1892-1983). She is considered one of the top writers of her time and enjoyed a great deal of notoriety. Her best known works include *Black Lamb and Grey Falcon* (1941), *A Train of Powder* (1955), and her coverage of the Nuremberg trials, originally published in *The New Yorker* in 1945. She had a widely publicized 10-year affair with H.G. Wells, but ultimately married banker Henry Maxwell Andrews in 1930. In 1939 they moved to Ibstone House, the surviving portion of a Regency-era manor located in the Chiltern Hills of Buckinghamshire (B.K. Scott, *Selected Letters of Rebecca West*, New Haven, 2000, pp.127-129).

The couple shared a mutual passion for art and architecture and it is therefore conceivable that these chairs were acquired for Ibstone as they suited the overall decorative scheme of the house. West and Andrews remained at Ibstone for the duration of their long marriage until Andrews's death in 1968. Afterward West moved to a large London flat which was described by her former assistant as 'crammed with furniture from Ibstone House, a lifetime of priceless glass, china and cutlery from years of entertaining...' (G.M. Rowe, 'Nothing like a Dame', *The Oldie*, 2019). The chairs were unquestionably in her collection during this time, and appeared to be a favorite, evidenced by two known portraits of her seated in them. The first portrait was taken by Mayotte Magus (b.1934) in February 1977 [NPG x18642] and the second by Antony Armstrong-Jones, 1st Earl of Snowdon (1930-2017), taken 9 February 1982 [NPG P846] just prior to her death. The chairs were subsequently sold by Christie's, London (6 October 1983, lot 151) along with her collection of porcelain, decorative arts and paintings, over various sales.



THE EMPEROR'S PLATE, ASCOT, 1846



A scene from the Ascot Races in *The Illustrated London News*, 13 June 1846.



A scene from the Ascot Races in *The Illustrated London News*, 13 June 1846.

PROPERTY FROM THE ORANGE BLOSSOM COLLECTION

13

AN IMPORTANT VICTORIAN SILVER THIRTEEN-LIGHT PRESENTATION CANDELABRUM CENTERPIECE

MARK OF JOHN SAMUEL HUNT, FOR HUNT AND ROSKELL, LONDON, 1846, AFTER A DESIGN BY EDWARD HODGES BAILY

On a shaped-triangular rockwork base surmounted by a fully modeled figure of St. George slaying the dragon, the twisting stem rising to twelve foliate scroll branches and central light, each with a shaped-circular drip pan and vase-form sconce, the tripartite ebonized wood base applied with acanthus at the corners, further applied with the Russian Imperial Arms to one side, and with a shaped oval plaque with Latin presentation inscription to another, *marked throughout, the base stamped HUNT AND ROSKELL, LATE STORR AND MORTIMER*

45 1/2 in. (115.6 cm.) high, overall
923 oz. 18 dwt. (28,733 gr.) weighable silver

\$150,000-250,000

£130,000-200,000

€150,000-230,000

PROVENANCE :

Won by Charles Cavendish Fulke Greville (1794 - 1865), owner of Alarm, winner of the 1846 Emperor's Plate at the Ascot Races, 1846, *bequeathed in his will to*, George William Frederick Villiers, 4th Earl of Clarendon (1800 - 1870).

Property of an East Coast University; Sotheby's, New York, 14-15 June, 1978, lot 733.

The Al-Tajir Collection, by 1983.

Anonymous sale; Christie's, New York, 11 April 2003, lot 206.

EXHIBITED :

Sydney, The Art Gallery of New South Wales, *Masterpieces of English and European Silver and Gold*, January 1980, p. 186-188.
London, Christie's, *The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection*, 1989, no. 172.

LITERATURE :

The Illustrated London News, 13 June 1846, p. 392.
J.B. Hawkins, *The Al-Tajir Collection of Gold and Silver*, London, 1983, p. 186-188.
The Glory of the Goldsmith: Magnificent Gold and Silver from the Al-Tajir Collection, Christie's, London, 1989, no. 172, p. 222.

The Latin inscription on the base translates to "Nicholas Emperor of all Russia, established a prize for an equestrian contest, remembering Ascot races, at which he himself had been present as a guest of Queen Victoria in June 1844."

THE EMPEROR'S PLATE

The present lot is the second of a series of nine magnificent trophies given by Emperor Nicholas I of Russia from 1845 until 1853 to the winner's of the Emperor's Plate of the Ascot Races. The Emperor visited England in 1844 and attended Ascot Races as a guest of Queen Victoria. In commemoration of this visit he gave the astonishing sum of 500 sovereigns for a work of extraordinary plate to be awarded each year as the Gold Cup, Ascot Races' principal prize, which was renamed the Emperor's Plate in his honor. Since its founding in 1807, the Ascot Gold Cup was and still is Britain's most prestigious race for horses racing over long distances. It is traditionally held on Ladies' Day, the Thursday of Ascot Week. Following the outbreak of the Crimean War in 1853, Emperor Nicholas withdrew his patronage and the prize was reinstated as the Gold Cup.

The Emperor's Plate trophies comprise some of the most spectacular and imaginative race prizes ever commissioned. Emperor Nicholas' generous patronage gave carte blanche to the two leading Victorian silver firms, Hunt and Roskell, and later Robert Garrard to create the most impressive of prizes. These silversmiths in turn engaged the greatest sculptors of the day to create the designs and models for the nine Emperor's Plate trophies. Sculptors Edward Hodges Baily and Edmund Cotterill each designed four of the trophies, and Antoine Vechte designed the final cup in 1853.





Joseph Brown, Charles Greville, engraving after a photograph by J.E. Mayall, 1896. Published in H Reeve, ed.



The trophy as illustrated in *The Illustrated London News*, 13 June 1846, p. 392

THE NINE EMPEROR'S PLATE TROPHIES

- 1845:** A centerpiece based on Falconet's sculpture of Peter the Great in St. Petersburg, the base flanked by Russian equestrian troops, designed by E. H. Baily and supplied by Hunt and Roskell, sold from the Estate of Alexandra Anastasia, Duchess of Abercorn, Christie's, London, 8 July 2021, lot 35.
- 1846:** A thirteen-light candelabrum with St George slaying the Dragon, the present lot, designed by E. H. Baily and supplied by Hunt and Roskell.
- 1847:** A two-handled rococo vase on plinth with scenes from the life of Peter the Great, Designed by E. H. Baily and supplied by Hunt and Roskell, sold at Christie's, New York, 17 May 2011, lot 143.
- 1848:** A circular shield centered with Peter the Great and chased with scenes of his life. Designed by Alfred Brown 'with E. H. Baily contributing his invaluable suggestions', *Illustrated London News*, June 1848, supplied by Hunt and Roskell.
- 1849:** A centerpiece of the death of Hippolytus, designed by E. Cotterill and supplied by R. & S. Garrard and Co.
- 1850:** A ewer cast and chased with scenes from the Labors of Hercules, designed by E. Cotterill and supplied by R. & S. Garrard and Co., exhibited at the Great Exhibition of 1851. An illustration of the cup in the 1851 catalogue is reproduced in J. Culme, *Nineteenth Century Silver*, London, 1977, p. 158.
- 1851:** A wine-cistern surmounted by figures in a sleigh being attacked by wolves, designed by E. Cotterill and supplied by R. & S. Garrard and Co., sold by a Descendent of the 2nd Earl of Strafford, Christie's, London, 30 November 2006, lot 614.
- 1852:** A seven-light candelabrum, the theme taken from Sir Walter Scott's 'Thomas the Rhymer', designed by E. Cotterill and supplied by R. & S. Garrard and Co.
- 1853:** A two-handled vase and cover on plinth with scenes derived from the history of the horse, designed by A. Vechte and supplied by Hunt and Roskell.

THE CANDELABRUM

The 1846 Emperor's Plate trophy was described in *The Times*, June 8, 1846, "The prize annually presented by His Imperial Majesty the Emperor of Russia and the Royal Hunt Prize were last week submitted by Messrs. Hunt and Roskell of Bond Street, the successors of Storr and Mortimer, to the appreciation of Her Majesty the Queen and His Royal Highness Prince Albert at Buckingham Palace, when those illustrious persons were pleased to express their approval of the designs and workmanship of both of them. The Prize given by the Emperor of Russia is this year superior in the weight of the silver and the design to that of last year. It consists of a group, St. George slaying the dragon. St. George is the patron saint of Russia as well as England, therefore, the subject is appropriate. The group is from a design of H. Baily, R.A. or at least modeled under his inspecting eye. It is more than usually spirited, treated with novelty of design, and most elaborately exquisite in the workmanship. A candelabrum with thirteen lights, forms a sylvan canopy over the figures."

THE WINNER OF THE 1846 EMPEROR'S PLATE

The present Emperor's Plate was won by Alarm in 1846, a horse sired by Venison, and foaled in 1842. He was bred by Captain Delme, then purchased after winning the 1844 Champagne Stakes by Charles Cavendish Fulke Greville (1794 - 1865). Born in 1794, Greville's father Charles Greville was the second cousin of the 1st Earl of Warwick, and his mother was Lady Charlotte Bentinck, daughter of the 3rd Duke of Portland. In addition to playing first-class cricket from 1819 to 1827, Greville took on the duties of a Clerk of the Council in ordinary, the Head of the Privy Council Office, in 1821, serving until his retirement in 1859 under three successive sovereigns, George IV, William IV, and Victoria. Greville is most well known for his diaries, published after his death in 1865 as the *Greville Papers*. Due to his close contact with some of the most important political figures of the time, his exhaustive journals are considered one of the most important records of politics and court life in 19th century England.



EXHIBITION EXCELLENCE:
THE SHAKESPEARE HEROINES SERVICE

14

THE 'SHAKESPEARE HEROINES' SERVICE:
A COALPORT PORCELAIN SERVICE FROM
THE 1871 LONDON INTERNATIONAL
EXHIBITION WITH ITS ORIGINAL OAK
CHEST

DATED 1871, GILT DATED AMPERSAND AND MONOGRAM
MARKS, RECORDED AS DESIGNED BY C.J. ROWE,
PAINTED BY PALMERE AND RETAILED BY A.B. DANIELL,
LONDON

Each of the pale-blue ground vases, plates and cups finely painted with a beauty or scene from one of William Shakespeare's plays, the underside of the plates and saucers with a quote relating to its respective vignette, its Scene and Act identified, all within floral festoons, comprising:

A pair of vase form coolers on stands

Twenty-four plates

Twelve coffee-cups and saucers

Twelve teacups and saucers

Three shallow saucer-form serving dishes with gilt ribbons

All in an oak chest, the front with a brass plate engraved *Albert Brasseley Esq. 1871* and a paper label to the upper edge inscribed *DANIELL, China & Glass Manufacturer, 129 NEW BOND STRT LONDON*

11¼ in. (29.8 cm.) high, the coolers on stands

(80)

\$70,000-100,000

£58,000-82,000

€66,000-94,000

PROVENANCE:

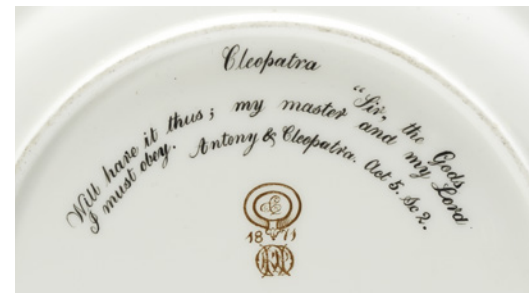
Colonel Albert Brasseley Esq. of Charlton Park, Gloucestershire, Heythrop Hall, Chipping Norton, Oxfordshire, and at 29 Berkeley Square, London, 1871.

By descent to his oldest son, Captain Robert Bingham Brasseley.

EXHIBITED:

The International Exhibition, London, 1871.

While the works of William Shakespeare were widely popular throughout the 17th and 18th centuries, the Victorians' fervor for his body of work elevated him to the national hero of Britain that we know him as today. First appearing around the tercentenary of his birth in 1864, Victorian zeal for Shakespeare's writings even led to some clerical devotees to raise him to divine status, sprinkling sermons with quotes and passages from his various plays (see Charles LaPorte, *The Victorian Cult of Shakespeare: Bardology in the Nineteenth Century*, Cambridge University Press, 2020, pp. 22-49). The striking rise in popularity of Shakespearian stories in English popular culture and national lore made it an excellent subject matter for a spectacular exhibition piece created by an English company to showcase in the nation's capital city for the International Exhibition in 1871.





The Shakespeare Heroine Service lauded in the *Art Journal Catalogue of the International Exhibition 1871*

Two plates from the present service were handsomely illustrated in the *Art Journal Catalogue of the International Exhibition 1871*, where the service was described as follows:

"We engrave also two of the PLATES of a dessert-service; they are graceful and beautiful, and also novel. Each plate contains a fancy-portrait of one of the heroines of Shakespere [sic], set in festoons of flowers. They are very refined examples of Art applied to manufacture. The general design is by Mr. Daniell and Mr. Charles J. Rowe, and the portraits are painted by M. Palmère. Each bears an entirely distinct design."

Charles P. Palmere (b. Paris 1830) is recorded as figure painter at Coalport and is known to have painted a number of important pieces for the 1871 Exhibition, in addition to the present service of Shakespearian heroines. Other notable items included a pair of vases after subjects by Greuze (see M. Messenger, *Coalport 1795-1926*, Suffolk, 1995, p. 34, col. pl. 30 and p. 233.), as well as views of Mentmore and a study of Ondine.

Col. Albert Brassey Esq. (1844-1918), owner of the present service in the late 19th century, is recorded as a proficient rower at Oxford, winning a number of cups at various regattas. He was a Colonel in the Queen's Own Oxfordshire Hussars and served as High Sheriff of Oxfordshire in 1878. A conservative MP, he served in Parliament from 1895-1906, representing Banbury. In 1871, the same year that the service was displayed at the London Exhibition, he married the Hon. Maria Matilda Helena, daughter of John Charles Robert Bingham, 4th Baron Clanmorris. It is interesting to speculate if Brassey was perhaps a Shakespeare devotee himself, or if perhaps the service was a gift for his new bride.

The present lot is accompanied by a booklet relating to the service that was likely produced in the early 20th century. It identifies the scenes, but it is miscatalogued as Copeland. The heroines include Miranda, Joan of Arc, Juliet, Rosalind, Imogen, Anne Boleyn, Silvia, Beatrice, Queen Katherine, Perdita, Hero, Olivia, Helena, Jessica, Mistress Page, Katherine, Lady Anne, Cordelia, Princess Blanche, Portia, Hermione, Ophelia, Cleopatra and Desdemona.



A brass plaque inscribed on the side of the accompanying wooden crate



Andrew J. Russell "East and West Shaking Hands at Laying of Last Rail," 10 May 1869.

PROPERTY OF THE MUSEUM OF THE CITY OF NEW YORK,
SOLD TO BENEFIT THE COLLECTION

15

A STEEL RAILROAD SPIKE CLAD IN GOLD AND SILVER USED IN THE CEREMONY
MARKING THE COMPLETION OF THE TRANSCONTINENTAL RAILROAD, 10 MAY 1869

UNKNOWN, BUT POSSIBLY G.W. LAIRD, SAN FRANCISCO, 1869

Driving the last spike. The Arizona Spike—presented at the ceremony marking the completion of the Transcontinental Railroad.

Commissioned and presented by Arizona Territorial Governor Anson P.K. Safford, this was one of four ceremonial spikes used to mark the "meeting of the rails" at Promontory Point, Utah on 10 May 1869. Inscribed on the shaft: "Ribbed with iron, clad in silver and crowned with gold Arizona presents her offering to the enterprise that has banded a continent, dictated a pathway to commerce. Presented by Governor Safford."

135mm (long); 25 x 20mm (head); 11 x 11mm (shaft)

\$300,000-500,000

£250,000-410,000
€290,000-470,000

DRIVING THE LAST SPIKE:
THE WORLD'S FIRST TRANSCONTINENTAL RAILROAD



PROVENANCE:

Anson P.K. Safford (1830-1891) – Sidney Dillon (1812-1892) –
by descent to Florence Dillon Wyckoff Whitney (1877-1960) —
gift to the Museum of the City of New York, 1943.

EXHIBITED:

The Race to Promontory: The Transcontinental Railroad and the American West. Travelling to Joslyn Art Museum, 6 October 2018 to 6 January 2019; Utah Museum of Fine Arts: 1 February to 29 May 2019; Crocker Art Museum 23 June to 29 September 2019.
Promontory Celebration. Union Pacific Railroad Museum, Council Bluffs, Iowa, 10 May 2003 to 30 June 2018.
Gerald Ford Museum, 6 March to 24 November 2000.
Smithsonian Museum of American History, 1978.



To contemporaries, the completion of the first transcontinental railroad was the supreme marvel of the age. Stretching nearly 2,000 miles from Sacramento to Omaha, the road provided, for the first time, easy and reliable travel between California and the great industrial centers of the east, leading the San Francisco Daily Evening Bulletin to declare: "The States of the Pacific will not longer be divorced from the sympathies and affections of 'the old States.' The iron road will be a bond of amity as well as of commerce..."¹ Not only did the railroad reduce the time and effort required to travel across the country—eliminating the need to travel to the west coast either "around the horn" of South America or via the perilous and difficult passage via the Isthmus of Panama—it offered a new trade route to the Pacific and Asia, making the world just a little smaller.

The herculean effort, spearheaded by an act of Congress in 1863, which offered the builders subsidies as well as generous land grants to sell to new settlers, had been undertaken by two companies: the Central Pacific and Union Pacific. Headed by Leland Stanford, the Central Pacific began work in Sacramento at that start of 1863 and slowly moved eastward across the rugged Sierra Nevada mountains and into the desert toward the Great Salt Lake. The Union Pacific, under the direction of Dr. Thomas Durant, began work two years later, and had been steadily marching westward across the Great Plains from the west bank of the Missouri River at Omaha.

The "Golden Spike" (or "Last Spike") ceremony marking the completion of the world's first transcontinental railroad was the brainchild of David Hewes, brother-in-law to Jane Stanford, the wife of Central Pacific Director Leland Stanford. Hewes had made his fortune in steam shovels to fill in wetlands surrounding San Francisco and was an early booster of the transcontinental railroad. Disheartened that there "was no proper sentiment being expressed by the people of the Pacific Coast, and especially by the great mining industries of the territories through which this railroad passed, it came to be my thought that the Central Pacific and Union Pacific should not be united except by a connecting link of silver rails"²

The silver rail plan, predictably, soon fell to the wayside, and Hewes opted to commission instead a golden spike as his offering to commemorate the meeting of the two railroads. Hewes also made arrangements with Western Union to broadcast across the country, so the final hammer blows to the last spike "would have acted as a telegraph operator's fingers do..." He then arranged with General George Ord to connect the telegraph wires to the parapet guns at Fort Point overlooking the Golden Gate in order to fire as the last mallet blows were struck.^[3] It was to be one of the first events in history to be brought to an entire nation live, as it happened.

Upon hearing of Hewes' effort to mark the historic event others joined in the act. Frederick Marriott, publisher of the *San Francisco Newsletter*, commissioned a second golden spike to be presented at the meeting of the rails. Not to be outdone, a group of Nevadans commissioned a spike made of silver from the Comstock Lode. Finally, Anson Safford, the newly-appointed governor of the Arizona Territory, commissioned the present spike, fittingly composed of gold and silver, the precious metals that had attracted so many to come to the American far west, applied to a base of steel—the material that would bind the region to the rest of the nation. Safford migrated from Vermont to the California gold fields in 1850, but soon abandoned the mines and turned to politics, first in California in the state Assembly and then in Nevada where he ultimately rose to Surveyor General in 1867. In April 1869, following a lobbying campaign by his political allies, President Grant nominated Safford as governor of the Arizona Territory. Safford had yet to set foot in Arizona when he commissioned this ceremonial spike.

On the appointed day, scheduled for 8 May 1869, these four ceremonial spikes would be set into a rail tie fashioned of polished California laurel bearing a silver plaque to be set beneath the point where the rails from the two lines met. On 5 May 1869, Leland Stanford's special train departed Sacramento for Promontory Point, a junction imposed by Congress on the rival companies who had been unable to agree on common meeting point, resulting in nearly 250 miles of overlapping grades. The train arrived at Promontory on 7 May, a day before the scheduled ceremonies. But on their arrival, they received a telegraphed message from Sidney Dillon of the Union Pacific and learned the ceremony would have to be postponed until at least the 10th. Dr. Durant and his party had found his palace car decoupled from his Promontory-bound train in Wyoming by a crowd of railroad workers who hadn't been paid since January. Only after the Union Pacific secured \$80,000 cash to pay them was Durant's party allowed to continue toward Promontory.

Finally, the train carrying Durant, Dillon, chief engineer Grenville Dodge, and other Union Pacific officials arrived at Promontory Summit at 10:00 am on Monday, 10 May. After some initial pleasantries between the rival delegations, hasty planning began for yet to be defined ceremonies. The deliberations, headed by Grenville Dodge for the Union Pacific and by Edgar Mills for the Central Pacific, proved as acrimonious as the rivalry between the two railroads.



Alfred Hart, "Monarch from the East Scene at Promontory Point May 10, 1869.



Detail from Alfred Hart, "Monarch from the East Scene at Promontory Point May 10, 1869. To the right of the Central Pacific's Leland Stanford and the Union Pacific's Thomas Durant (both holding mallets), John Duff, President of the Union Pacific, and Sidney Dillon, one of the Union Pacific's chief contractors both hold spikes aloft for the camera.

Detail from Russel J. Andrew, "Golden Spike Ceremony with Flag and Camera, Promontory Point [sic], Utah." [10 May 1869].
Sidney Dillon can be seen in profile holding a spike, while John Duff also appears to be clenching what may be a spike in one hand.





Detail from Russel J. Andrew, "Golden Spike Ceremony with Flag and Camera, Promontory Point [sic], Utah." [10 May 1869]. Sidney Dillon can be seen in profile holding a spike, while John Duff also appears to be clenching what may be a spike in one hand.

As the two locomotives inched toward each other and final preparations were made to wire the final iron spike to broadcast the final maul blows across the world, they could not agree on who would have the honor. Five minutes before the ceremony was to begin, U.P. chief engineer threatened to pull out of the ceremonies entirely over who would have the honor of driving the last spike—an impasse solved only when it was determined that both Stanford and Durant would drive in the two last spikes simultaneously.

While most scholars agree on the basic elements of the events of 10 May 1869, the precise order and details remain uncertain: a result of a combination hasty-preparations, poor organization, and an unruly crowd, which led to numerous contradictory contemporary accounts. It is generally believed that the ceremony began with an invocation from the Rev. Dr. John Todd of Pittsfield, Massachusetts, followed by the presentation and laying of the laurel tie and four ceremonial spikes beneath the meeting point of the last rails. In his presentation of the Arizona Spike, Safford repeated the inscription that appears on its shaft. After each spike was "driven" (or rather, gently tapped) into the pre-augured holes in the laurel tie with a silver-plated maul, Leland Stanford gave an acceptance speech for the Central Pacific and Dodge for the Union Pacific. It was then time for Stanford and Durant simultaneously drive two iron spikes to mark the completion of the railroad. Stanford's iron spike had been wired and attached to a telegraph so the blows could be transmitted to the nation in real time. According to eyewitnesses, both men missed their spikes, hitting the rails instead, and the sympathetic telegraph operator tapped out the signal by hand. After several successful blows by the two railroad executives, the telegraph operator sent the message "D-O-N-E" and with that, the crowd roared in celebration.

The dignitaries soon left the scene while a Chinese crew replaced the ceremonial tie with a pine tie and common iron spikes -- leading one journalist to declare, most appropriately, that in reality was not Durant or Stanford, but rather it was the "Chinese who really laid the last tie and drove the last spike." Afterward, the two locomotives, the Central Pacific's Jupiter and the Union Pacific's locomotive No. 119, each took turns nosing over the newly completed junction. A general celebration among the workers onsite ensued, a moment captured by Andrew J. Russell in his iconic image of the celebration replete with the two locomotive engineers toasting each other with bottles of champagne.

The fate of each of the ceremonial spikes and other objects following the ceremonies, like the event itself, is the subject of some confusion and conjecture. Leland Stanford is generally believed to have brought most the ceremonial objects back to California aboard his special train including the Hewes Golden Spike, the Nevada Silver Spike, the Laurel Tie and the Silver Maul. On his return to California, Stanford returned the Golden Spike to David Hewes, who in 1892 donated it to Leland Stanford Junior University in Palo Alto and is now part of the collections at Stanford University Museum of Art which also holds the aforementioned Nevada Spike and the Silver Maul. The Laurel Tie was placed on display for some time in San Francisco and is believed to have been destroyed in the 1906 San Francisco earthquake and fire.

The whereabouts of *San Francisco News Letter's* golden spike remains a mystery. Some speculated that it was returned to Marriott's newspaper and suffered the same fate as the Laurel Tie, but a brief notice in the *San Francisco Bulletin* claims that one of the ceremonial spikes was broken in two and the pieces given to the Union Pacific's Grenville Dodge and Sidney Dillon, leading



one scholar to suggest that that spike was Marriot's.^[4] But this report may have been mistakenly referring to a large casting sprue (or slug) of gold that was attached to the bottom of the spike. (It is known that some pieces of the sprue were melted down and cast into rings and watch fobs.)^[5]

The fate of the Arizona Spike remained a mystery among most scholars for the duration of the nineteenth century and much of the twentieth. The first writer to speculate on the whereabouts of the Arizona Spike was J. N. Bowman who surmised the spike returned with its presenter and then on to Arizona where it was lost.^[6] In 1969, F. A. Ketterson, Jr., in his assessment for historically reconstructing the Promontory site for the National Park Service, first put forward the theory that the Arizona Spike was presented to Dillon based on correspondence with Sidney Dillon's great-grandson, S. Dillon Ripley, who at the time was secretary of the Smithsonian Institution. Ripley recalled the family tradition that the Arizona Spike had been presented to Sidney Dillon who held it to his death, but the time of writing, Ripley had been unaware of its location.^[7] Unbeknownst to Ripley, the spike had remained in the family, but not through his line of descent of his grandmother Julia Elizabeth Dillon Ripley (1844-1945) but that of his great aunt Cora Almira Dillon Wyckoff (1849-1925). Cora's daughter Florence Dillon Wyckoff Whitney presented it as a gift to the Museum of the City of New York in 1943. Little fanfare must have surrounded this acquisition and it was not until 1978, when it was loaned to the Smithsonian and the Associated Press published a story on the spike.^[8]

Some evidence of what may have happened to the Arizona spike is found in Alfred Hart's photograph of the scene (#356 or "The Last Act"), which shows the

crowd of dignitaries posed in front of the Union Pacific train with Sidney Dillon and fellow Union Pacific director John Duff holding aloft what appear to be spikes. Directly in front of them stands Anson P. K. Safford, who had presented the Arizona Spike. Andrew Russell's photograph "Laying of the last rail at Promontory Point, Utah," taken likely within minutes of Hart's, but from the side view, Sidney Dillon can be seen also holding what appears to be a spike. Duff, standing to Dillon's left, appears to be holding something in the same hand he used to hold a spike aloft in Hart's photograph. The shape of Duff's grip and the point sticking out at the bottom would suggest it may be a railroad spike. Unfortunately the photographs are not of a sufficient resolution to confirm precisely which spikes they were holding.

Interestingly, the only notices of the Arizona Spike to appear the newspapers beyond the oft-recounted presentation by Safford at the ceremony appears in the 26 May issue of the *San Francisco Daily Evening Bulletin*, in a short notice titled, "Arizona's Tribute."

"At the jewelry manufactory of D. W. Laird, 610 Merchant street, is a beautiful spike, which will be presented to the Central Pacific Railroad Company as Arizona's tribute to the great triumph of the age. The spike is six inches in length, three-quarters of an inch thick, one and one half inches across the head, and weighs ten and one-fourth ounces. The gold and silver used are of the finest quality, and the workmanship is very credible."^[9]

Assuming the text of the notice was current to the date of issue of the newspaper, and simply not a late insertion of something that occurred prior to the 10 May ceremony, this would suggest Dillon did not take the Arizona Spike



at Promontory, but rather it returned to California by Safford. Safford, aboard Leland Stanford's special westbound train, arrived in Reno on 12 May and he departed Virginia City on 21 May to assume his new post in Arizona. Safford's most likely route would have taken him by train to Sacramento and then by steamer to San Francisco where he would have boarded a ship bound for Los Angeles--then overland via Yuma.¹⁰ It is quite possible that Safford could have dropped off the spike to be exhibited at Laird's on while he was in San Francisco awaiting transit to Los Angeles and the reporter made an assumption about its eventual presentation to the Central Pacific. Then later, at an unknown date, the spike was presented to Dillon instead.

However, the published notice makes no mention of the spike ever being present at the event at Promontory, which raises the possibility that the spike exhibited at Laird's was a copy of the one presented at the ceremony. If Dillon did in fact leave Promontory with the Arizona Spike, some members of the Central Pacific may have been upset and may have commissioned a copy that could remain in California. (In light of the acrimony between the two railroads, this is not unrealistic to assume.) Also considering that two additional copies of the Nevada Silver Spike were produced at the time (and one of them presented by none other than Anson Safford), and that the Hewes family had commissioned a second golden spike that was never presented at the ceremony, this is a plausible assumption.[10] But if Laird produced a copy of Arizona Spike, its whereabouts remain unknown.

The Arizona Spike stands as an evocative symbol of the national optimism that prevailed during the second half of the nineteenth century. Completed less than four years after Robert E. Lee surrendered his army at Appomattox, the event was viewed as a celebration of national unity after four years of a devastating civil war. As one author put it, it was "thought to be the grandest industrial accomplishment of the age.... Nowhere on earth had such a railroad been built.... That the line was finished years ahead of schedule added to the triumph. In a time when the United States sometimes felt itself inferior to European nations, the completion of the Pacific Railroad signaled the world that the Americans were a great and capable people."¹²

When considered historically, the event means a good deal more. 10 May 1869 can be viewed as a critical turning point in that it marked the beginning of enormous social transformation throughout the country and the world. The new road would soon be one of several railroads across the country, further transforming the American west. The Central Pacific's use of Chinese laborers encouraged further migration to the United States from Asia, helping transform the ethnic landscape of the west coast. Settlers from southern and

eastern Europe rode the same rails westward to fresh settlements in the west. Meanwhile, the often-shabby treatment of those who constructed the railroads help give rise to organized labor—a development that had a direct effect on the ceremony itself when Durant's Promontory-bound train was held hostage by unpaid workers.

And while those roads meant progress and improvement for many, it also signaled the beginning of the end for other ways of life, most notably that of the indigenous peoples who lived along its route. The waves of settlers who began to populate the Great Plains and the Rockies stoked tensions with the native peoples of the region, setting off a series of devastating wars that resulted in most being forced onto reservations. Meanwhile, the American bison, a staple for the tribes of the Great Plains, proved to be a hazard to railroads, and those companies encouraged a slaughter that nearly rendered the species extinct, further reducing the native population's ability to support themselves.

Even to those who benefitted, the transcontinental railroad soon became infamous. Many sections were hastily built in the race to Promontory, and sections were soon falling apart. To make matters worse, it was soon revealed that both the Central Pacific and Union Pacific were padding their bills to increase profits. In 1872, *The New York Sun* revealed that Crédit Mobilier, the company the Union Pacific chartered to construct their portion of the road was merely a means to inflate construction costs, enabling its executives to pocket tens of millions of dollars. The scandal enveloped Washington, with numerous members of Congress implicated--yet no charges were ever filed, but it nearly drove the Union Pacific into insolvency.

For better or worse, the completion of the transcontinental railroad signaled the start of a series of profound changes. Less than six months later the Suez Canal would open, further reducing travel times between Asia and the West. Other major railroads would soon stretch across North America, Europe and Asia. Over the next several decades these railroads would help spur new industries and inventions that would transform daily life further: electric light, the telephone, recorded music, elevators, and aviation, to name just a few and set the stage for what would become known as "The American Century."

NOTES:

¹ 11 May 1869, p. 2

² Eban Putman. *Lieutenant Joshua Hewes ...* New York: Privately Printed, 1913. p. 249.

³ Ibid, 251

⁴ "Telegraphic Despatches. Laying the Last Rail...," *Daily Evening Bulletin*, San Francisco, 13 May 1869, p. 3. "One of the presentations spike was afterwards cut, and half of it given to Dillon for a memento.," Edson T. Strobridge writes that the *News Letter Spike*, "having little importance in the day's event and with no obligation to Frank Marriott, was donated to the two officials of the Union Pacific Railroad, neither of who were held in high regard by Stanford, his Associates or James Harvey Strobridge. One can reasonably surmise that in order to save face Dillon and Dodge both accepted the mutilated pieces of the second spike, measuring no more than 2 1/2" or so and neither remaining piece recognizable as a railroad spike much less a treasured ceremonial 'Last Spike.' General Dodge had earlier that day alienated himself by his hard headed demands on the precedence of who should drive the last spike and even: 'positively refused [a rail] connection and told the Central Pacific people that they might do as they liked, and that there should be no joint celebration.' ... I can also accept the probable cause of these two pieces never again being seen, or at least identified by later historians was due to the large egos of Dillon and Dodge causing their mementos to disappear. General Dodge had caused enough problems between the CP & UP railroads by his intractable positions during their final negotiations for the final track connections and now this 'Last Spike' ceremony that he no doubt experienced a little subtle payback." See Strobridge, "Our First Transcontinental Railroad and the Last Gold Spikes at Promontory, Utah May 10, 1869. Paper written for the Central Pacific Railroad Photographic History Museum, 2005.

⁵ Michael W. Johnson "Rendezvous at promontory: A New Look at the Golden Spike Ceremony," *Utah Historical Quarterly*, 72:1 (Winter 2004) p. 47.

⁶ J.N. Bowman, "Driving the Last Spike at Promontory, 1869," *California Historical Society Quarterly*, 36:2 (June 1957, pp. 96-106, and 36:2 (September 1957) pp. 263-274.

⁷ Ketterson Jr., "Golden Spike Historical Reconstruction," *Utah Historical Quarterly*, 37:1 (Winter 1969) p. 67;

⁸ Associated Press, "Famed rail spike exhibited in Smithsonian Museum," *Dallas Morning News*, 3 May 1978, p. 4. Interestingly, a 1993 National Park Service publication places the Arizona spike at the Smithsonian, but this was mistaken as it was only on loan from the Museum of the City of New York. (See <http://npshistory.com/brochures/gosp/last-spikes-1993.pdf> - Retrieved 1 November 2022)

⁹ *San Francisco Daily Bulletin*, 27 May 1869, p.3. Note that this report was repeated verbatim in the *Sacramento Union*, 28 May 1869, p. 3.

¹⁰ "First Through Train," *Gold Hill Daily News*, Nev., 12 May 1869, p. 3; *The Daily Appeal*, Carson City, Nev., 22 May 1869, p. 4; Telegraphic," *Daily Morning Chronicle*, San Francisco, 20 May 1869, p. 2.

¹¹ Bowman, fn 4 "One reporter stated that the spike was inscribed at the time of the presentation, and gave the presentation talk practically in the words of the present inscription. From the surplus silver used in making the spike, duplicates were made by the Ruhling Co. One was presented to the editor of the *Gold Hill News* (May 6), and no doubt to other papers; and Governor Safford presented a duplicate to the editor of the *Carson Appeal* (May 11)." "Rail museum is new home for second golden spike," *San Francisco Chronicle*, 12 May 2006, pp. B1, B3.

¹² Johnson, p. 66.



CELESTIAL INSTRUMENTS:
THE ROUSSEL BARADELLE GLOBES



16

A PAIR OF LOUIS XV CELESTIAL AND TERRESTRIAL GLOBES

BY JEAN-LOUIS-JACQUES BARADELLE, PARIS, THE CELESTIAL GLOBE DATED 1750, THE TERRESTRIAL GLOBE DATED 1774

Each globe supported on flaming garland held aloft by an outstretched ormolu arm emerging from blue-painted wooden cloud-form base; the celestial globe with two cartouches, one reads 'GLOBE CELESTE / Dedié et Présenté à / Monseigneur le / DAUPHIN / par Jean Baradelle / calculé sur les mem[oir]es / de Mess[ieurs] de l'Acad[ém]ie / Royale des Sc[ien]ces / Pour l'année 1750 / Cl[au]de Roy del[ineavit] et sculp[sit]', the other reads with obscured inscription; the terrestrial globe with two cartouches, one reads 'A PARIS / Chez l'Auteur / Quai de l'Horloge / du Palais / à l'Enseigne de / l'Observatoire / Avec Privilège du / Roy.' and dated 1774, the other reads 'GLOBE TERRESTRE / Dedié et Présenté à / Monseigneur Le / DAUPHIN / par Jacques Baradelle / dressé sur les Nouvelles Observations de Messieurs de l'Acad[ém]ie Royale des Sciences / Aubin sculp[sit] et scrips[it]', each meridian ring inscribed 'BARADELLE L'AINÉ PARIS'

25 in. (63.5 cm.) high, 14½ in. (37 cm.) diameter (2)

\$150,000-250,000

£130,000-210,000
€150,000-240,000

PROVENANCE :

Eugène Roussel (1833-1894).
Marguerite Moreau-Chaslou (b. c. 1847).
Collection Roussel: Objets d'Art, Instruments de Mathématiques Anciens; Hôtel Drouot, Paris, 13-15 March 1911, lot 54.
Private Collection, by circa 1930.
Private French Collection.

LITERATURE :

Bonnaffé, Edmond, "A propos d'une collection d'instruments de mathématiques," *L'Art, Revue hebdomadaire illustrée*, Paris and London, Vol. III, 1880, p. 139.

Supported by ormolu hands and fitted with silvered meridian rings, these highly-unusual globes are a combination of scientific instruments popular in the age of the Enlightenment and sumptuous *objets de luxe* characteristic of the collecting of wealthy *amateurs* of the eighteenth and nineteenth centuries. Being dedicated and presented to two *dauphins* of France, Louis Ferdinand (1729-1765), son of Louis XV in 1750 and Louis-Auguste, later Louis XVI, in 1774, these works appealed to patrons with an interest in both history and the sciences. The use of gilt and silvered metals, coupled with a particularly inventive design, indicates that these globes were destined for a lavish interior inhabited by a discerning collector.



PROPERTY FROM A PRIVATE COLLECTION

17

**A RARE SWISS VARI-COLOR GOLD,
ENAMEL, AND PEARL-SET MUSICAL
AUTOMATON AND TIMEPIECE
LONGUE-VUE**

MARK OF SENÉ & NEISER, (FL. 1805-1808), GENEVA,
CIRCA 1805; THE TIMEPIECE SIGNED PUY' ROCHE, THE
AUTOMATON ATTRIBUTED TO PIGUET & CAPT, GENEVA,
CIRCA 1805

The cylindrical body formed of four rectangular panels enameled in translucent and opaque royal blue, red, green, white and pale blue on engine-turned ground, depicting trophies of love with a couple of doves perched on a column flanked by leafy branches and urns draped with floral boughs, the panels interspersed with vertical gold bands chased with beaded laurel leaves, and between borders of running foliage and half-pearls, the shoulders with leafy fronds linked by cornflower blue scrolls, the extending scope with stylized leaftips, the side panels rotate to expose the concealed timepiece above an enameled panel depicting a coat-of-arms against a military trophy, the panels open to reveal an automaton scene depicting in the foreground a fixed vari-color gold lighthouse, pine tree, barrel and anchor, against an enameled seascape with revolving glass waterfall, similarly on rotating glass waves sail junk boats, single and three-masted sailing ships, canoe rowers, and swimming swans, the movement enclosed entirely within the circumference of the scope, *extending scope with maker's mark pellet S pellet N pellet in a lozenge, scope and shoulder rim lightly notch-numbered 3, timepiece bezel signed PUY' ROCHE, with associated key*

3¼ in. (77 mm.) long, closed

\$400,000-600,000

£330,000-490,000

€380,000-570,000



(actual size)

EXHIBITED:

New York, *Antique Automaton*, A La Vieille Russie, 1950, no. 144.

New York, *Mechanical Wonders: The Sandoz Collection*, A La Vieille Russie, 26 October-26 November 2011, no. 42.

LITERATURE:

Chapuis, Alfred, and Droz, Edmond, *Les Automates*, Neufchatel, 1949, figs. 220, 221.

Chapuis, Alfred., *Histoire de la Boîte à Musique*, Lausanne, 1955, p. 170 opp.

Antique Automaton, A La Vieille Russie, New York, 1950, no. 144.



FANTASY OBJECTS FOR THE EXPORT MARKET

Incorporating a musical movement, watch and automata, the present *longue-vue* (spyglass) is both a superb jewel and a mechanical marvel. Through the marriage of precious materials, ingenious design and exquisitely executed decorative techniques, this work still possesses the power to enchant more than 200 years after its making.

Based on its iconography, it is possible that the present lot was made for the export market. Geneva was at the crossroads of the important trade routes at a time when there were few accessible ways of crossing the Alps and so was visited by many foreign tourists and traders. It was also a place of refuge for Protestants fleeing from persecution in other parts of Europe and they brought their skills and trades with them. Geneva had no natural resources, so there was an opportunity for these highly skilled craftsmen, such as refugee watchmakers from France and Germany, to develop their industry in a city already famous as a center of excellence for its goldsmiths. They concentrated on foreign markets, particularly China, Turkey and India where there was a huge demand for high-quality gold timepieces. The popularity of these enameled and pearl-set watches served to encourage the production of similarly decorated snuff-boxes and other objects of *vertu*. In addition to boxes, *longue-vues*, *étuis*, scent-bottles, *carnet-de-bals* and *vinaigrettes* were enameled with vari-colored flowers, often in strongly contrasting colors, sometimes with seed-pearl borders or overlaid with diamonds, and these found favor with the mid and far eastern markets.

This spyglass is possibly the pair to one sold at Christie's, New York, 28 April 1990, lot 128, later Antiquorum, Geneva, 22-23 April 1995, lot 502 (purchased by Lord Sandberg), and then Antiquorum, Geneva, 31 March-1 April 2001, The Sandberg Watch Collection, lot 46 (purchased by the Sandoz Collection), The Maurice Sandoz Collection, Switzerland. There are only a few of these magnificent revolving automata spyglasses known as nine are currently recorded and until now only one pair was known to have survived. Very much like scent-

bottles, domino sets or automaton, these are believed according to Chapuis to have been made in pairs as favored by Chinese Emperors and Mandarins. A circa 1805 *longue-vue* attributed to Piguet & Capt depicting a hunting scene and made for the Chinese market was sold Patrizzi & Co., Geneva, on 25 October 2009, lot 111. Another by Piguet & Capt depicting a carriage scene was sold Sotheby's, New York, 19 June 2001, lot 397.

HENRY DAVID-CAPT AND ISAAC-DANIEL CAPT

Henry-Daniel Capt (1773-1841) and Isaac-Daniel Piguet (1775-1841), two young watchmakers from Le Chenit, a small village in the Vallée de Joux (Canton of Vaud), came to Geneva to work at the beginning of the 19th century. They joined forces on 16 Ventôse in March 1802, under the name of Piguet & Capt, and specialized in the production of prestige timepieces jewelry and objects of *vertu* including snuff-boxes and *bonbonnières*. Many of their extraordinary works incorporated horological complications, scenes with automata, and were often musical. The partners were among the first in Geneva to use the musical mechanism with pinned cylinder and tuned vibrating blades.

This musical mechanism was invented in 1796 by Antoine Favre-Salomon (1734-1824), a Genevan clockmaker and mechanic, who presented it to the Société des Arts. The pinned cylinder mechanism produces music by making steel blades of different lengths vibrate by means of a cylinder fitted with *goupilles piquées* (pinned pins) or *picots plantés* (planted pimples) according to the expressions of the time. This cylinder is either driven by a gear and motor barrel or is directly the barrel containing the mainspring. The blades, tuned to the tones of the musical scale, are arranged like a keyboard - hence the early term *musique à peigne* (comb music). In its early days, this original mechanism was incorporated into small precious objects; only later was it incorporated into boxes made of wood or metal, more or less richly decorated, in an autonomous way.

The partnership between Piguet and Capt was dissolved late in 1810 or early 1811. While Henry-Daniel Capt continued to work alone for a few years, Isaac-Daniel Piguet joined Philippe-Samuel Meylan (1772-1845) in a new partnership. Capt, Piguet and Meylan were the primary Genevan makers of miniature automata and musical *vertu* in the first three decades of the 19th century. A fine gold and enamel *nécessaire* snuff bottle and timepiece attributed to Piguet & Capt was sold recently at Christie's, Hong Kong, 27 November 2021, lot 2502. In the same sale, a gold, enamel and pearl-set musical timepiece automaton made for the Chinese market by Piguet & Capt was sold for 6,250,000 HKD (lot 2505). A rare gold and enamel pearl-set musical automaton *vinaigrette* attributed to Piguet & Capt was sold Christie's, Geneva, 10 May 2021, lot 70.

Very often, timepieces and precious objects made in Geneva at the beginning of the 19th century are not signed. This was most likely due to customs restrictions and the continental blockade imposed by the British to counteract continental trade under Napoleon's reign, Geneva having been annexed to France since 1798. Although most of Piguet & Capt's works are unsigned, they sometimes engraved their names or stamped their trademarks on their movements.

The partnership of Geneva goldsmiths Philippe Sené and his brother-in-law Henry Neisser was established in the autumn of 1805. Sené had previously been in partnership with Philippe Detalla since about 1795. He died in November 1807. Neisser, who had come to Geneva from Hanau in 1785/1786, entered a mark on his own in 1808 after Sené's death.



A PAIR OF RUSSIAN KALKAN JASPER AND ORLETZ RHODONITE TAZZE

ATTRIBUTED TO THE IMPERIAL LAPIDARY WORKSHOPS, EKATERINBURG, CIRCA 1860-70

Each with dished top and reeded socle on stepped plinth above a swelling canted baluster on stepped canted square base

14½ in. (37 cm.) high, 11½ in. (29.5 cm.) diameter (2)

\$60,000-90,000 **£50,000-74,000**
€57,000-84,000

PROVENANCE :

Acquired from Kugel, Paris.
 The Collection of Mr. & Mrs. John H. Gutfreund 834 Fifth Avenue;
 Christie's, New York, 26-27 January, 2021, lot 41.

These jewel-like tazze were almost certainly manufactured at the Ekaterinburg Lapidary Factory during its golden in the second half of the nineteenth century. Works produced at the Ekaterinburg workshops were either executed in a single type of stone or, in the case of more lavish examples such as these tazze, in a combination of two or more colorful and luxurious ones. Here, Kalkan jasper was paired with Orletz rhodonite, a superior grade of rhodonite with particularly saturated hues that was discovered in the Urals in the firsty half of the 1780s. Named after its rose-red hue, rhodonite was often used by Russian stone cutters from the late 1700s until the end of the nineteenth century. Because of its soft color, rhodonite was often used in jewelry. Larger rhodonite objects were most often produced at celebrated Imperial lapidary workshops of Ekatinberg or Peterhof, where it was often times used with other luxurious hardstones, such as jasper, nephrite, and porphyry. In fact, the precious materials used, coupled with the superb quality of the craftsmanship and a design for an almost identical tazza on stand retained in the Imperial State Archives point to the Imperial Lapidary Factory in Ekaterinburg as the place of manufacture of this lot. A pair of similar tazze were sold Sotheby's, London, 4 December 2019, lot 20 and another one is illustrated J. Kugel, *Trésors des Tzars*, exh. cat., Paris, 1998, cat. 294.

The art of stonecutting has been prized in Russia since early in the eighteenth century as a specifically national art, utilizing Russian-born craftsmen and the country's vast resources of mineral deposits. A series of geological expeditions to the Ural and Altai mountains sponsored by the Academy of Arts in the second half of the eighteenth century yielded amazing discoveries of hardstones, including kalkan jasper (discovered in 1756 by Ivan Krasavin) green breccia, rhodonite (discovered in 1781-83), lazurite and many different varieties of porphyry (discovered in 1786 by the River Korgon in the Altai Mountains of Siberia). During the last quarter of the 1700s, large blocks of semiprecious stones were shipped to St. Petersburg to be worked. The success of the Peterhof factory prompted the imperial government to open further workshops in Ekaterinburg and Kolyvan, where local craftsman could work on larger blocks of uncut stone. Most workshops were active until the October Revolution, and some even operated after the Soviets rose to power.

Christie's is grateful to Paul Dyson, scholar of Russian hardstones, for his help in preparing this catalogue entry.



Design for a tazza of this model in the Imperial State Archives



RAPHAEL'S 'GROTESQUES': FORTY-TWO PLATES FROM THE SERIES



Portrait of Giovanni Volpato (1735-1803), Angelica Kauffmann (1741-1807) 1794-1795.

19

AFTER GAETANO SAVORELLI AND PIETRO CAMPORESE

Loggie di Raffaele nel Vaticano: Forty-two plates by Giovanni Ottaviani and Giovanni Volpato from the series published 1772-1777

Engravings, extensively hand-colored with watercolor and gouache, forty-two plates from the series published 1772-77, the colors detailed, vibrant and skillfully applied, on handmade laid paper, watermark 'J Honig & Zoonen'

70¼ in. (180 cm.) high, 19½ in. (50 cm.) wide, the largest (framed)
(42)

\$100,000-200,000

£83,000-160,000

€95,000-190,000

PROVENANCE:

Swedish private collection, purchased on a journey to Italy in 1908.

In the 250 years since it was published, *Loggie di Raffaele nel Vaticano*, has become recognized as one of the most beautiful series of prints produced in the eighteenth century. Based on drawings by Gaetano Savorelli (d. 1791) and Pietro Camporese (1763-1822), the engravings were executed by Giovanni Volpato (1733-1803) and Giovanni Ottaviani (1735-1808).

Ottaviani and Volpato aimed their magnum opus squarely at the richest of the Grand Tourists, including noble and royal families, visiting Rome in great numbers in the second half of the eighteenth century. The publication was an immediate success, and no less a figure than Catherine the Great of Russia, became an enthusiastic collector. Aside from their commercial appeal, they also had a profound influence on artists and artisans of the period, who transplanted the 'Raphaelesque' model of grotesques and arabesques into a myriad of media such as wallpaper, woodwork, porcelain and other types of interior decoration. An example of Volpato's work's influence on other craftsmen and designers is evident in the activity of Jean-Baptiste Reveillon (d. 1811), who was appointed *Manufacture Royale* to Louis XVI in 1784. His designs for wall paneling clearly exhibit Volpato's artistic impact (for instance on examples sold sold Christie's, London, 6 March 2003, lot 60). Reveillon's designs were probably acquired in Paris in the 1780s by George Onslow, 4th Baron and later 1st Earl of Onslow (d. 1814), a lord-in-waiting to George III for the refurbishment of the drawing room of Clanton Park, Surrey, see J. Cornforth, et. al., *Clanton Park*, 1995, p. 16. Volpato's engravings of the *loggie* were much admired for their preciseness and rendering. In fact, the *Mercur de France* praised Ottaviani's and Volpato's renditions of Raphael's masterpiece as "chefs-d'œuvre dans le genre d'ornements & d'arabesques ... On ose assurer que cette collection est très-utile aux peintres, sculpteurs, architectes, orfèvres, ciseleurs, serruriers, brodeurs même, et à tous ceux qui dans leurs travaux, ont les décorations pour objet."

GIOVANNI VOLPATO

A native of Bassano del Grappa, an autonomous city about forty miles northwest of Venice, Giovanni Volpato, née Trevisan, (1735-1803) was a true embodiment of an eighteenth-century polymath. In his twenties he moved to Venice to work at the *atelier* of the painter and engraver Francesco Bartolozzi. He later collaborated with Remodini and Bodoni from his native town to work on the engraved albums published to commemorate the wedding of Don Ferdinando, duke of Parma and grandson of Louis XV, to the Austrian archduchess Maria Amalia. In 1771 he moved to Rome and became instantly well-known after publishing his engravings of Raphael's Loggia in the Vatican. His other notable works were engravings of the baths of Caracalla, the Piazza San Marco in Venice, and the baths of Titus, on which he collaborated with the English painter Gavin Hamilton whom Volpato also supplied with engravings of famous paintings by Tintoretto, Correggio, Veronese, and da Vinci, among others. Volpato dealt extensively in antiquities and conducted numerous excavations around Rome. He was one of the leading dealers at the time and sold pieces to some of the most illustrious patrons of his time, including Henry Blundell, John Campbell, and Gustav III of Sweden. Volpato moved around in elite social and artistic circles where he formed friendships with the most influential figures of his time such as Antonio Canova, Angelika Kaufman, Antonio Zucchi, Thomas Jenkins, and Girolamo Zulian, the Venetian ambassador to Rome. Volpato had a keen sense for business and in 1785 founded a factory of biscuit porcelain in Rome to capitalize on the craze among Grand Tourists for reproduction works of antiquities on a small scale. Artists including Antonio Canova, Vincenzo Pacetti, Gavin Hamilton and Bartolomeo Cavaceppi all contributed to the production of the manufactory by supplying designs. Although he was highly successful as an antique dealer and porcelain manufacturer, Volpato continued to work as an engraver and in the 1790s he published an extensive volume of the interiors of the Museo Pio-Clementino, now the Vatican Museums.



RAPHAEL'S 'GROTESQUES':
FORTY-TWO PLATES FROM THE SERIES



THE POURTALÈS 'GRANIT ORBICULAIRE' GUERIDON

20

A CONSULAT ORMOLU-MOUNTED MAHOGANY AND GRANIT OBICULAIRE GUERIDON

ATTRIBUTED TO JACOB FRÈRES, CIRCA 1800

The moulded hexagonal top above a cavetto cornice and a plain frieze enclosing *granit obiculaire de Corse* top, on six cylindrical turned columns headed by palm capitals and terminating in palm-bud clasps, joined by a concave hexagonal undertier on six scrolling reeded downswept legs with palm collars terminating in paw feet

29 in. (74 cm.) high, 18¾ in. (48 cm.) diameter

\$120,000-180,000

£99,000-150,000
€120,000-170,000

PROVENANCE:

James-Alexandre de Pourtalès, Comte de Pourtalès-Gorgier (1776-1855).

Edmond de Pourtalès (1828-1895).

Vente de la Galerie Pourtalès: tableaux anciens et modernes dessins; Charles Pillet and Eugène Escribe, Paris, 20 March, 1865, lot 1443 (to Gruau).

LITERATURE:

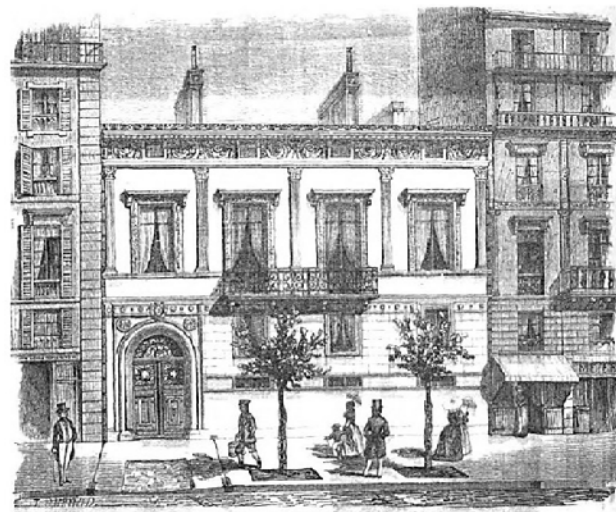
Dubois, Léon Jean Joseph, *Description des objets d'art du moyen âge, de la renaissance et modernes, faisant partie des collections de M. le Comte de Pourtalès-Gorgier*, Paris, 1842, p. 63, no. 381.

Texier, Edmond, *Tableau de Paris*, Vol. II, Paris, 1853, p. 201 (illustrated).

Jacob Frères: the brothers Georges II (1768-1803) and François-Honoré Jacob (1770-1841), sons of Georges Jacob, worked together from 1796-1803.



Portrait of James-Alexandre, Count of Pourtalès-Gorgier (1776-1855), Paul Delaroche, 1846. Louvre Museum, Paris (inv. RF 1998 1.)



The *hôtel* of the Comte de Pourtalès on rue Tronchet, Paris





Left: One from a pair of vases with *granit orbiculaire* bodies delivered to Napoleon for his bedchamber at Malmaison.
Center: A related gueridon with similar *granit orbiculaire* top in the Musée des Arts Décoratifs, Paris.
Right: A gueridon attributed to Jacob-Frères with closely related ormolu uprights and feet, in the Mobilier National.

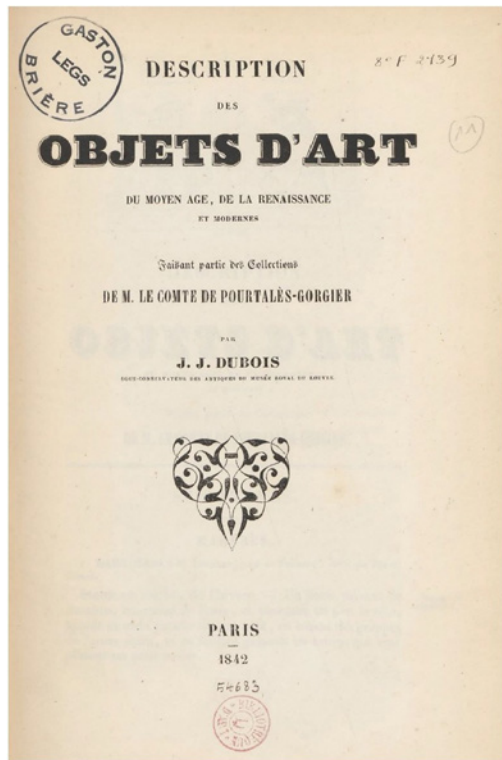
Juxtaposing its base's restrained lines executed in mahogany and brilliant ormolu with the organically-formed pattern in monochrome tones of the top, this table is a truly original creation of a particularly inventive *ébéniste* of the Consulat period; most likely a member of the well-known Jacob dynasty. Conceived *à l'antique*, the design of this lot was most likely influenced by the early iterations of Charles Percier and Pierre-François-Léonard Fontaine's iconic works first circulated in 1801 and collectively published under the title *Recueil De Décorations Intérieures* in 1812. The table was conceived in the purest form of Neoclassical style, where the materials themselves, as opposed to the applied decoration, provides the most harmonious effect. Due to the dissolution of the guild system and the loss of their wealthy aristocratic patrons, the number of furniture-makers in 1790s Paris plummeted and only the most well-known and prolific *ateliers* managed to stay in business and to create such extraordinary pieces. One such workshop was that of Jacob Frères, who produced some of their most iconic pieces during these tumultuous times. In fact, many of Jacob Frères' creations dating to the turn of the nineteenth century can be characterized by a close following of antique models, and the use of luxurious materials that were to satisfy the demands of the new French elite. The innovative design, use of costly materials and the quality of construction all suggest the Jacob workshop as a place of production.

Conceived *circa* 1800, this table is an amalgam of the most severe version of Neoclassicism consistent with the strict republican values of the Consulat, and certain pre-revolutionary fashions. With the deep top section raised on six slender ormolu legs terminating in voluted acanthus-cast paw-form feet,

the overall shape of this table recalls ancient lavabos or braziers and is clearly inspired by antiquity. The inclusion of the highly unusual *granit orbiculaire* top is a further reference to ancient Rome and its enduring values. Interestingly, this visually arresting stone was only found in Corsica, the birthplace of Napoleon Bonaparte, and the use of this stone could be viewed as paying homage to the *Premier Consul*. In fact, due to its Corsican origin, the stone used here is sometimes referred to as *granit napoléonite*. The Emperor himself must have been keen on this special stone from his birthplace, as a pair of vases *'fuseau'* with bodies of *granit orbiculaire* was delivered to Napoleon for his bedchamber at Malmaison.

At the same time, the combination of mahogany with rich ormolu mounts is a design feature salvaged from the last decade of the *Ancien Régime*. In a way, the addition of an exotic stone is also a remnant from pre-revolutionary times, when such materials were collected and used in furnishings made for the wealthiest patrons. Similarly, besides being considered natural wonders, they were intended to evoke the grandness and eternity of Rome, even if not at all its republican-era values. A Consulat *guéridon* of similar hexagonal form and inset with *granit orbiculaire* top, but using more modest materials such as iron and *citronnier*, is preserved in the collection of the Musée des Arts Décoratifs, Paris (inv. 3741). A further *guéridon*, also attributed to Jacob Frères, and with closely related slender columnar uprights and scrolling feet in ormolu, is in the Mobilier National (both illustrated here).



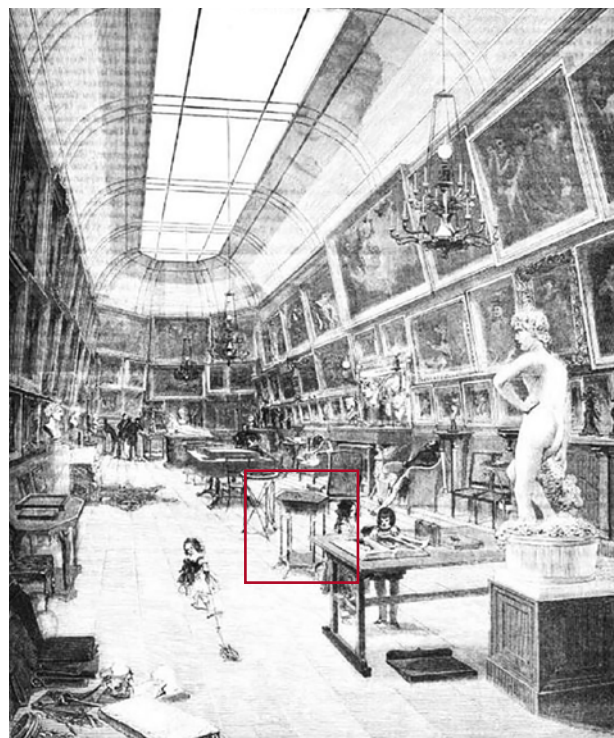


381. Granit orbiculaire de Corse. — Guéridon à six pans, monté sur autant de pieds en bronze doré.

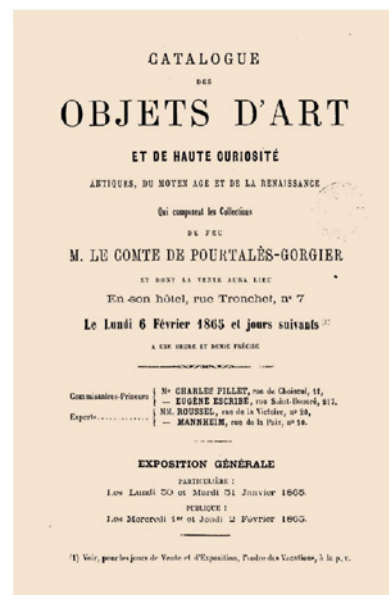
THE PROVENANCE

This exceptional *guéridon* hails from one of the most important art collections of the nineteenth century; that of James-Alexandre de Pourtalès, comte de Pourtalès-Gorgier (1776-1855). A true art aficionado and *collecteur* of fine and decorative arts, de Pourtalès-Gorgier was immensely proud of his collection, which is evident in his portrait by Paul Delaroche, where the painter immortalizes the sitter among marbles and bronzes in his possession. Born into a wealthy Swiss Huguenot family of financiers ennobled by the King of Prussia, James-Alexandre de Pourtalès added Gorgier to his name after purchasing the eponymous seignury in 1813. The following years Frederick Willem III of Prussia awarded him the noble title of count for his loyalty and services to the Crown as chamberlain. Pourtalès moved to Paris in 1815 and set up his home on the Place Vendôme. As his wealth grew and art collection expanded, in the late 1830s he decided to have his own *hôtel particulier* built on the rue Tronchet in the 6th *arrondissement* according to the plans of Félix Duban. In addition to his Parisian townhouse, he also owned Château de Bandeville in Saint-Cyr-sous-Dourdan and the Château de Luins in the Swiss canton of Vaud. The majority of his art collection, which contained works by the most emblematic artists such as Botticelli, Bronzino, Rembrandt, Hals, Ingres, as well as antiquities and an assortment of decorative arts of the highest quality, was installed in his home in the French capital. This collection was well known and was regarded as one of the finest in France. So much so, that an image of the picture gallery of his *hôtel* was included in chapter LVI entitled *Les habitations modernes* of Edmond Texier's *Tableau de Paris*, published two years before Pourtalès' death, see E. Texier, *Tableau de Paris*, Vol. II, Paris, 1853, p. 201. Furthermore, the collection was published by Léon Jean Joseph Dubois, an archaeologist and curator at the Musée du Louvre, in 1842, where this table is listed as item 381 as *Granit orbiculaire de Corse - Guéridon à six pans, monté sur autant de pieds en bronze doré*.

It is uncertain when this table entered the count's collection but it is clearly visible in Texier's 1853 engraving, placed prominently in the middle of the palatial gallery, next to a similar *guéridon* that appears to date from the same period. In 1855 the table, along with the rest of the art collection, was bequeathed to Pourtalès' son, Edmond (1828-1895). Ten years after inheriting the vast collection, Edmond sold it in a multi-day auction held at the family's townhouse starting on 6 February 1865. The table was listed as lot 1443 described exactly as it had been by Dubois, see above. Interestingly, we know that the collection contained many similar small tables with exotic stone tops, such as porphyry, specimen marbles, green granite, and *vert de Corse*, among others. Although only implied by the large number of comparable *guéridons* it is most probable that James-Alexandre de Pourtalès-Gorgier had a special interest in hardstone-mounted furnishings and actively collected them. At the 1865 auction this table was sold for 570 *francs* to a buyer named Gruau.



An etching of the interior of the Comte de Pourtalès-Gorgier's gallery. Edmond Texier, *Tableau de Paris*, volume 2, Paulin et Le Chevalier, Paris, 1853, p. 201.



1443. — Granit orbiculaire de Corse. — Guéridon à six pans, monté sur autant de pieds en bronze doré. — Hapt., 74 c. Diam., 42 cent.





PROPERTY FROM THE ORANGE BLOSSOM COLLECTION

21

A PAIR OF VICTORIAN SILVER-GILT LARGE PILGRIM FLASKS

MARK OF JAMES GARRARD, LONDON, 1890

Each with a flattened circular body, chased and engraved on one side with scenes of medieval knights and horses in rocky landscapes with castles in the distance, the other side engraved with a crest, raised on a spreading rectangular stem and shaped oval foot, chased with scrolling foliage, mermaids, and grotesque masks, the cylindrical neck with acanthus, dolphins, and flowering urns topped by a fixed domed cover chased with leaves and with beaded border the scrolled handles cast with grotesque heads and acanthus issuing from the mouths of turtles surmounted by putti, *marked on side of neck*

25 in. (63.5 cm.) high
314 oz. 6 dwt. (9,775 gr.)

(2)

\$50,000-80,000

£41,000-66,000
€47,000-75,000

PROVENANCE :

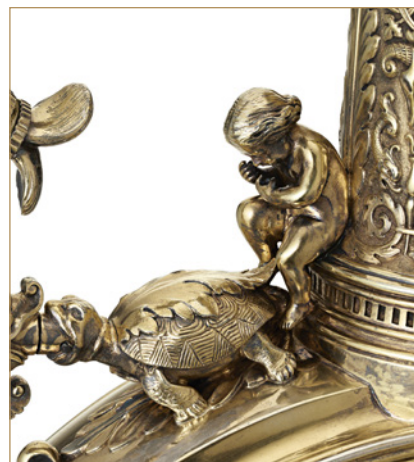
Anonymous sale; Christie's, New York, 25 October 1988, lot 196.
Anonymous sale; Christie's, New York, 21 April 1998, lot 149.

LITERATURE :

M. Wrey ed., *Christie's Review of the Season*, London, 1989, p. 317

The crest and motto are those of Gordon.

This pair of pilgrim flasks is an almost exact replica of an unmarked German silver-gilt pilgrim flask of circa 1540 now in the Green Vaults, Dresden (See J. Menzhausen, *The Green Vaults*, Leipzig, 1970, no. 11, pl. 11). The Dresden example, bearing the coat-of-arms of the Electorate of Saxony, is, however, taller being 31 in. (81cm.) high and is chased on each side with scenes that differ from the present pair. One panel is chased with a scene depicting five commanders besieging a town, the other with a horseback rider with a prisoner of war in front of a besieged castle. According to Menzhausen, the inspiration for the landscapes appear to be from a graphic source close to the Danube school. This flask is first mentioned in the inventory of the electoral chambers in the stable building from 1591, in connection with the two bar tables designed as artificial mountain steps, on whose peak-like elevations silver vessels were presented.



THE ROYAL WEDDING OF PRINCE WILHELM II OF PRUSSIA AND
PRINCESS AUGUSTE VICTORIA OF SCHLESWIG-HOLSTEIN



PROPERTY FROM THE ORANGE BLOSSOM COLLECTION

22

AN IMPORTANT PARCEL-GILT SILVER AND ENAMEL SIX-PIECE TEA SERVICE ON
FITTED STAND

MADE BY ROBERT MAIERHEIM FOR GEBREDER FRIEDLANDER, BERLIN, 1881, DESIGNED BY HERMANN ENDE

Comprising: a teapot, a coffee pot, a tea urn on stand, a two-handled sugar bowl and cover, a pair of canisters and covers, and a fitted stand, of heavy gauge, the teapots and sugar bowl of oval baluster silhouette, on oval bases cast with leaf-tips on a matte ground, the lower body chased with conforming lobes, the upper bodies chased with on one side with draped reclining maiden offering wine to a winged putto or three Bacchic putti, the other side with shields enclosing the coat-of-arms *accolé* of Prince Wilhelm II and Princess Auguste Victoria, the hinged domed covers with openwork crown finials flanked by leaf-capped scrolls, teapots with spouts formed as open-beaked eagle heads, the sugar bowl with conforming eagle head handles, the large tea urn of reel form, the front with a classical maiden attending three putto flanked by dolphins and applied floral boughs, the bi-furcated scroll handles topped crowned masks, spigot emerging from a lion's mouth, the hinged cover with crown finial flanked by unicorns, the reverse with cipher WA, the tea urn detachable form lampstand, the spirit lamp enclosed within a shaped oval plinth buttressed by bold scrolls surmounted by seated figures of a fisherman with a spear and a draped female with net and fish, the center of the lampstand with blue enamel plaque with gilt inscription, the spherical canisters chased to match, quatrefoil stand fitted for tea implements, flat-chased with scrolls and raised on conforming wood and iron base with silver leaf-tip border, *undersides later marked 925, wood base stamped with Prussian customs mark; Together with a matching slightly later cream jug, tea strainer, sugar tongs*

42½ in. (108 cm.) long, the stand; 24½ in. (61.3 cm.) high, the tea urn on stand
822 oz. 8 dwt. (25,577 gr.) gross weighable silver

(10)

\$100,000-150,000

£82,000-120,000
€94,000-140,000





A Colorized photograph of German Emperor Wilhelm II and his wife Auguste Viktoria, circa 1900.

PROVENANCE :

Prince Wilhelm II (1859-1941), later Emperor of Germany and King of Prussia, and his first wife Princess Auguste Victoria (1858-1921), later Empress of Germany and Queen of Prussia, *thence by descent until sold*, Kempinski, Berlin, 19 March 1954, lot 53. Anonymous sale; Christie's, Geneva, 19 May 1998, lot 33.

The blue and gilt enamel plaque at the base of the tea urn reads *Ihren Koniglichen Hoheiten dem Prinzen Wilhelm von Preussen und der Prinzessin Auguste Victoria, zu Hochst Ihrer Vermahlung in hesster Ehrfurcht gewidmet von der Provinz Westpreussen 27 Februar 1881* (To their Royal Highnesses the Prince Wilhelm of Prussia and the Princess Auguste Victoria, presented on the occasion of your wedding with devotion for the West Province of Prussia 27 February 1881), indicating that the tea set was commissioned specifically on the occasion of the 1881 royal wedding of Prince Wilhelm II and his cousin Princess Auguste Victoria. The prince and princess's coats-of-arms *accolé* are represented throughout the service.

PRINCE WILHELM II AND PRINCESS AUGUSTE VICTORIA
On 27 February 1881, Prince Wilhelm II (Fredrich Wilhelm Viktor Albert), married his cousin Princess Augusta Victoria of Schleswig-Holstein. Wilhelm was the son of Prince Frederick William of Prussia and Princess Victoria. His mother was first child of Queen Victoria of the United Kingdom and Prince Albert of Saxe-Coburg and Gotha. The princess, known as "Dona" was the eldest daughter of Frederick VIII, Duke of Schleswig-Holstein and Princess Adelheid of Hohenlohe-Langenburg, great-niece of Queen Victoria; Victoria's older half-sister Fedora of Leningen was Dona's maternal grandmother. Determined to marry a princess, Wilhelm had first proposed to another cousin, Princess



Elisabeth of Hesse by Rhine, but his offer was declined. The match with Dona is believed to have been orchestrated and encouraged by Chancellor Otto Von Bismarck. The couple remained married for the next forty years and had seven children.

Wilhelm ascended the throne in June 1888 in what is referred to as the Year of the Three Emperors; Wilhem's grandfather, Wilhelm I, died on 9 March 1888 and his father, Frederick III, died only 99 days later. Unlike the reign of his grandfather, Wilhelm was determined to both reign and rule Germany. Despite his assertions to aggressively expand Germany, with little regard for international diplomacy, Wilhelm took a hands-off approach to military strategy, leaving the decision making to the German Army's Great General Staff. By 1916, the delegation, which was overseeing all national policy related to the war, had given rise to a military dictatorship. Sidelined by his military, Wilhelm lost the support of his subjects and was forced to abdicate during the German Revolution 1918-1919, which disbanded German's monarchy and created a new democratic state known as the Weimar Republic.

Wilhelm was offered asylum in the Netherlands by Queen Wilhelmina, and in 1919, he purchased a manor house, Huis Doorn, in Doorn for 500,000 guilders. Huis Doorn was first built in the 13th century and rebuilt in the 14th and 19th centuries. The couple was permitted



to travel freely within a ten-kilometer radius of the house, and Wilhelm busied himself by chopping wood from trees on the estate.

Remembered for his passion for the arts and his appreciation of sumptuous comforts, Wilhelm was determined to furnish Huis Doorn in a fashion comparable to that he enjoyed in Germany. The Weimar Republic permitted Wilhelm to remove sixty railway wagons of property from the country, including twenty-three wagons filled with contents from the New Palace in Potsdam. In addition to a car and a boat, the former Emperor brought a large selection of silver, porcelain, fine art and furniture with him to the Netherlands. Presumably, the present tea set was among the fine silver relocated to Huis Doorn.

Reeling from the abdication and the loss of her son Joachim, Dona died at Doorn in 1921. Her remains were permitted to be transported back to Germany, and she was interred at the Temple of Antiquities, near the New Palace. Wilhelm remarried in November 1922 to Princess Hermine Reuss of Greiz. He died of a pulmonary embolism in Doorn on 4 June 1941. He requested that his body should not be returned to Germany unless the monarchy was restored, and that any regalia related to the Nazi Party not be displayed at his funeral. Hitler begrudgingly agreed for Wilhelm to be buried in the Netherlands but ignored his second request.

HERMANN ENDE AND THE TEASET DESIGN

The maker, modeler and designer of the present lot were identified in the cataloguing of the tea service when it was sold at auction in 1954. As the sale included a number of silver lots commissioned for the 1881 royal wedding, it can be presumed that the group was consigned by a direct descendant of Wilhelm II.

Professor Hemann Gustav Louis Ende (1829-1907), the designer of this extraordinary service, was born in the city of Landsbert an der Warthe, Prussia. He studied building and drafting at the Bauakademie in Berlin from 1851-1855, and in 1860 founded the architectural firm Ende & Böckmann with friend Friedrich Wilhelm Böckmann (1832-1902). Regarded as one of the most influential design firms in Germany, Ende & Böckmann are credited for developing the architectural style of building in Berlin in the late 19th century. Commissions include the Deutsche-Union Bank, Café Bauer, the Museum of Ethnology, and several buildings in the Berlin Zoological Garden (elephant, antelope and large cat houses). In 1887 the partners were invited to Japan by the Meiji government to develop plans to transform Tokyo into a modern capital city. Ende & Böckmann envisioned Tokyo as a magnificent baroque city to rival Berlin or Paris. Although the plans received cultural backlash for ignoring traditional Japanese architecture in favor of western design, the actual nail-in-the-coffin for the project was the extraordinary budget required to build Ende & Böckmann's Tokyo. In 1895 the Japanese government revived firm's plans for the new Ministry of Justice building, however the commission was carried-out by another, less expensive builder.

The invitation to design an extraordinary wedding gift for the future king and queen was a momentous opportunity for Professor Ende. As one of Germany's strongest proponents of the continuation of the baroque style, Ende took inspiration from the most extravagant extant example of baroque hot beverage services—the magnificent Gold Coffee Service in the collection of the Green Vault in Dresden. Made for Augustus the Strong between 1697-1701 by Dresden court goldsmith, Johan Melchoir Dinglinger, and with enameling by his brother Georg Friedrich Dinglinger, the Gold Coffee Service is among the earliest works known by J.M. Dinglinger and considered a vanguard of the "Dresden Baroque" style (see Menzhausen, Joachim, *The Green Vaults*, 1970, p. 99, illus. 96). For the present lot, Ende drew on the stepped composition and inclusion of silver and gold tones of the Gold Service. Instead of a matching two-handled tray as one would expect to find accompanying a 19th century tea service, Ende reimagined Dinglinger's shaped oval base specifically fitted for the service's various implements. Wilhelm II's contemporaries and historians have described him as a man with a penchant for luxury and lavish comforts—a true baroque gentleman. The present tea service, with its rich combination of stately motifs, finely executed technique and opulent design would certainly have been a splendid gift fit a king.



The Golden Tea and Coffee Service by Johann Melchior Dinglinger, 1697-1701. In the Collection of the Green Vaults, State Art Collections, Dresden, Inv. No. VIII 203.



A MAGNIFICENT PAIR OF EARLY
REPEATING PISTOLS



THE PROPERTY OF AN IMPORTANT PRIVATE EUROPEAN COLLECTOR

23

AN EXTREMELY FINE & IMPORTANT PAIR OF ITALIAN LORENZONI
SYSTEM SILVER-MOUNTED BREECH-LOADING REPEATING
FLINTLOCK PISTOLS

BY MICHELE LORENZONI, FLORENCE, EARLY 18TH CENTURY

With slightly tapering round barrels each with prominent silver front sight, raised sighting flat, chiseled in relief at the breech end with scrollwork and with elaborately turned girdle at the breech, the breech sections each housing a horizontally mounted rotating brass cylinder with cocking lever to left side, and with a chiseled sighting groove on the upper surface; the downturned rounded back-action lock-mechanisms each with chiseled hammer and frizzen, the former with retaining screw chiseled with a mask, and magazine for the priming-powder with hinged door, the priming pan forming part of the rotating brass cylinder; the highly figured walnut stocks each with cast and chased silver furniture and inlaid with silver wire scrollwork around the barrel tang, the spurred pommels each with pivoting mask cap covering the tubular ball-magazine drilled through the stock; the silver furniture extending to the fore-ends, each cast and chased with further scrollwork and incorporating a false ramrod with hinged trap cover forming the main powder magazine; the pistols respectively bear the signatures 'LORENZONI' and 'FIRENZE' to the brass cylinder, sighting flat on the barrel and to one side of the silver fore-end, the opposite side of each fore-end is signed 'COCCHI'; the breech sections and fore-ends are each finely engraved with scrollwork and differing classical figures; the lock-mechanisms are finely engraved with differing scenes involving two armed combatants on horseback, in each scene one of the combatants has been shot by the other and is the process of falling from his horse; the pair are housed in a modern brass-cornered wooden close-fitted case lined with burgundy velvet, in the center of the case between the two pistols is a silver plaque engraved 'Early 18th Century Repeating Pistols / by / MICHELE LORENZONI'

19 $\frac{5}{8}$ in. (50 cm.) overall, 11 $\frac{3}{8}$ in. (29 cm.) barrels

\$400,000-700,000

£330,000-580,000
€380,000-660,000

PROVENANCE :

The Imperial Russian Collection, formerly at the Hermitage.
William Goodwin Renwick; Sotheby's, London, 17 July 1972, lot 17.

EXHIBITED :

St. Louis, City Art Museum, Loan Exhibition: *Firearms of Princes*, December 1939 – January 1940 (loaned by William Goodwin Renwick).

LITERATURE :

Dr. Thomas T. Hoopes, "Loan Exhibition: Firearms of Princes", *Bulletin of the City Art Museum of St. Louis*, January 1940, p. 14, pl. II(d).

James E. Serven, "Elegant Firearms of the Favored Few", *The Gun Digest*, 23rd Edition, 1969, pp. 199-200, illus. p. 201.

Dr. Thomas T. Hoopes, "The Function of the Perfected Lorenzoni Repeating System", in *Arms and Armor Annual*, ed. Robert Held, Vol. 1, Northfield, 1973, pp. 216-225.



A portrait of Cosimo III de' Medici (1642-1723), Grand Duke of Tuscany .

From the dawn of the age of the firearm until the introduction of cartridge loading systems during the 19th century, many attempts were made to develop a repeating firearm. Loading powder, ball and generating ignition by a separate means for each shot was cumbersome and whilst the muzzle-loader enjoyed an active career spanning more than four hundred years the pursuit of a firearm capable of more than one shot inspired gunsmiths across the world. The Lorenzoni system is regarded as the finest repeating flintlock design, a testimony to this being the longevity of the system with examples found dating from the late 17th century to the early 19th century and production spanning continental Europe and England. The system uses a series of internal magazines respectively housing the powder for the main charge, another the finer priming powder for the priming charge and the last housing the ball. The system is centered on the horizontally mounted rotating brass cylinder which is actuated by a lever on one side of the firearm. One complete back-and-forth rotation of the cylinder will collect and deposit in the required quantities a single ball and a single powder charge into the breech, collect a single priming charge and position ready for ignition, and cock the mechanism and close the frizzen making the firearm ready to fire. The system not only had to be robust enough to withstand recoil upon firing but engineered to tolerances that mitigate the chances of the combustive gunpowder inadvertently igniting the remaining powder stored in either of the powder magazines. The present pistols are regarded as a tour de force in this respect as with earlier examples of the Lorenzoni system both the magazine for the main powder charge and the reservoir for the balls were placed in the butt of a longarm or grip of a pistol meaning any resulting accidental detonation could be catastrophic for the person firing. By placing the main powder magazine in the fore-end of the pistol forward of the user's hand, any accidental detonation would still render the pistol inoperable but considerably reduce the risk of causing serious harm to the user. The mechanism employed on this pair of pistols is regarded as the most developed variant of the Lorenzoni system. Examples of Lorenzoni system firearms bearing Lorenzoni's name are very rare and it was the opinion of Dr. Thomas T. Hoopes of the St. Louis City Art Museum that the present pair of pistols are the finest known repeating flintlock firearms. When sold in 1972 from the Renwick Collection the pair laid claim to setting a then world auction record for firearms.

MICHELE LORENZONI
 Michele Lorenzoni (d. 1733) originally heralded from Siena and appears to have spent his entire working life in Florence. He was gunmaker to the court of Cosimo III de' Medici (1642-1723) and his successor Gian Gastone de' Medici with the first reference to him dating from 1684 and concerning a repeating gun he supplied to Elector Johann Georg III of Saxony that year. Whether Lorenzoni invented the system that bears his name or made significant improvements to an existing design has been the subject of debate amongst scholars for many years. The Bolognese and later Roman gunmaker Giacomo Berselli (active by the late 1660's) and the German-born gunmaker Peter Kalthoff (d. 1672) are two names associated with the invention of this system or systems closely related to the Lorenzoni principle, but it is Michele Lorenzoni whose name is eponymous with this particular type of repeating flintlock.

COCCHI
 The significance of this signature present on the fore-end of each pistol is unknown. Both Dr. Hoopes and the Sotheby's catalogue entry from 1972 suggest that this is the signature of the silversmith who supplied the silver mounts for the pistols, possibly a descendant of Fabrizio Cocchi (1598/9-1677), a goldsmith who is recorded as working in Parma. The Cocchi family (Cocchi Donati from the early 17th century) were a Florentine family of some standing and the signature may denote the original owner or benefactor of the pistols. A palazzo owned by the Cocchi family still stands in Florence.

WILLIAM GOODWIN RENWICK
 Born to a prosperous family in Davenport, Iowa, William Goodwin Renwick (1886-1971) spent his boyhood in Claremont, California and earned an L.L.B. at Harvard in 1913. He began amassing in the decades before the Second World War one of the premier firearms collections in modern history. The 1940 Bulletin of the City Art Museum of St. Louis report on its Renwick loan exhibition, which included the present pistols, notes that "Half of them are known to have been at one time the personal property of emperors, kings, members of the European nobility, or other notable personages... objects de luxe, created for the richest and most critical personages of their time by the most skillful contemporary artists and craftsmen." The collection was not just an assemblage of individual masterpieces, but, in its whole, told the story of firearms development from the 14th to the 20th century. Renwick bequeathed a portion of the collection to the Smithsonian, where it was exhibited in 1975. The Renwick European firearms were offered for sale in a series of ten single-owner auction at Sotheby's in London, held from 17 July 1972 through 17 June 1975 – landmark sales never equaled in the field of arms and armor.



PAINTINGS IN STONE:
A PAIR OF PANELS BY CAPPELLI



Le Comédien Masqué Jouant de la Guitare. Courtesy of the Metropolitan Museum of Art; Bequest of Edwin De T. Bechtel, 1957, 57.650.302(19).

THE PRIVATE COLLECTION OF A NEW YORK ANTIQUARIAN
24

A PAIR OF FLORENTINE PIETRE DURE PANELS

BY BACCIO CAPPELLI, 1704 AND 1706, AFTER ENGRAVINGS BY JACQUES CALLOT

One depicting an elderly woman, the other depicting a roving jester with a musical instrument, inlaid with various colorful stones, within later ebonized frames, the reverse of the woman with inscription *Baccio Cappelli Fecit anno 1706 in Fiorenza*, the reverse of the jester with inscription *Baccius Cappellius FLorenimus FEcit Anno 1704*

The woman: 15½ in. (40 cm.) high, 9¾ in. (24 cm.) wide (unframed)

The jester: 15¼ in. (39 cm.) high, 9¾ in. (24 cm.) wide (unframed)

(2)

\$60,000-100,000

£50,000-82,000

€57,000-94,000

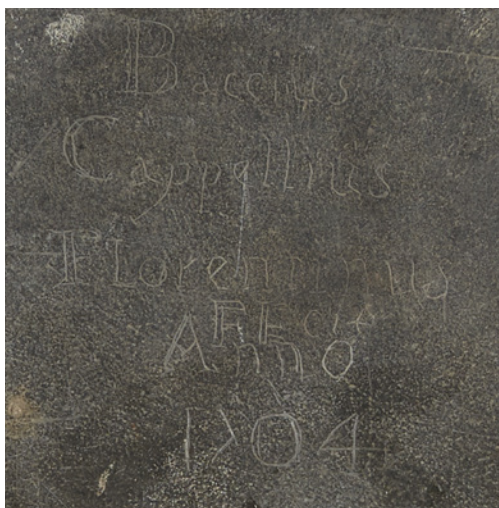
PROVENANCE:

Frères Chauveau, Brussels.

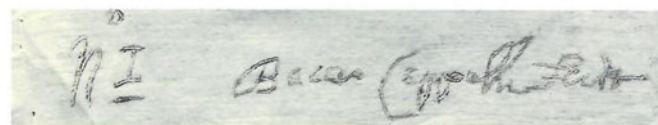
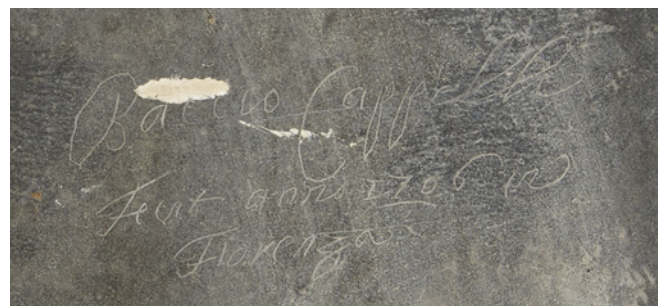
Acquired by the above by Henri Michel (1885-1981) in 1962.

Anonymous sale; Sotheby's, London, 4 July 2018, lot 12.





Above and upper right: the Capelli signatures on the reverse of these plaques.



The paper label bearing Capelli's signature on the reverse of a panel of the Badminton Cabinet.

These whimsical and colorful *pietra dura* panels depicting a jester and a dancing old peasant woman belong to an interesting sub-group of hardstone-inlaid plaques produced in Italy in the seventeenth and eighteenth centuries. *Pietra dura* panels were executed in a great number of different genres, including geometric patterns, still lifes, pictures depicting flora and fauna, architectural *capricci*, biblical and mythological scenes, as well as land- and seascapes. The latter groups often included human figures, which mostly served as *staffage* similarly to contemporaneous painting practices. The faces and gestures of the *staffage* figures were often generalized and their sole purpose was to give life to a scene and to make its narrative more easily understandable for the viewer. By the eighteenth century, the human form was rendered with much greater care and in detail as seen in the Imperial *pietra dura* panel depicting billiard players sold Christie's, New York, 11 December 2014, lot 47 (\$905,000) and in a scene depicting the port of Livorno, now in the Hofburg, Vienna, see A. Giusti, *Pietre Dure and the Art of Florentine Inlay*, Paris, 2005, pp. 174-175, among others. Humans removed from a scene and used as the main feature on a panel often possessed characteristics that made them worthy of being depicted alone; saints, exotic figures, amorous couples or, as in the case of the present plaques, caricatures. An example of an eighteenth-century Florentine panel showing a middle eastern couple and a magnificent Louis XVI cabinet mounted with plaques depicting a middle eastern lady and a Hungarian gentleman were sold *Dalva Brothers: Parisian Taste in New York*; Christie's, New York, 22 October 2020, lots 2 and 65, respectively.

The jester and the woman depicted alone in these panels are certainly eccentric in their appearance and they are executed with great detail, using particularly interesting stones, some of which are typical to the Grand Ducal workshops in Florence. Both figures are humorous interpretations of ordinary characters and closely relate to seventeenth-century caricatures that can already be found in *pietra dura* panels of the 1600s. Gnomes and jesters playing instruments was a popular motif in the seventeenth century and can be found on inlaid panels such as the one after drawings by Baccio del Bianco (1604-1657) in Marlborough House, London, see A. González-Palacios, *Mosaici e Pietre Pure*, Milan, 1981, p. 33, and on a pair of table tops formerly in the collection of Edmund de Rothschild at Halton House and now in the Victoria & Albert Museum, London, see A.M. Massinelli, *The Gilbert Collection: Hardstones*, 2000, pp. 85-86. An almost identical figure of a jester playing the guitar can be found on a Florentine table top in the Château de Versailles, see A. Giusti, *Pietre Dure: Hardstone Furniture and Decorations*, London, 1992, p. 83, fig. 26. This easily-recognizable figure is based on a drawing by Jacques Callot (1592-1635) entitled *Le Comédien*

Masqué Jouant de la Guitare, published as plate 20 in his 1616 series *Varie Figure Gobbi: suite appelée aussi Les Bossus, Les Pygmées, Les Nains Grotesques*, see D. Ternois and B. Heckel, et. al., *Jacques Callot 1592-1635*, Paris, 1992, pp. 230-231, fig. 190. The figure of the woman is also Callot's creation and it was included in his 1617 series of *Capricci di Varie Figure*. Similarly to del Bianco's dwarfs, Callot's *Gobbi* are grotesque figures depicted in various humorous activities. The two series were published in Florence and thus their direct influence on Florentine *ateliers* working in *pietre dure* is evident.

BACCIO CAPPELLI

The master craftsman whose signature is found on the reverse of these panels is Baccio Cappelli. Cappelli was a member of one of those families that worked for generations at the *Galleria dei Lavori*, the Grand Ducal Workshops. A Baccio Cappelli sr. was employed in the ducal workshops in the time of Cosimo II, and an Antonio Cappelli was active under Ferdinand II. Our Baccio Cappelli was perhaps his son. Only a limited number of his signed works survive, including panels of the iconic Badminton Cabinet sold Christie's, London, 9 December 2004, lot 260, where his name appears with different spellings, and plaques that decorate a cabinet made in 1771 after a design by Robert Adam for the Duchess of Manchester, which was in the Castle of Kimbolton, Huntingdon, and now in the Victoria and Albert Museum, see E. Harris, *The Genius of Robert Adam*, New Haven and London, 2001, p. 195. Interestingly, these two panels, while both signed by Cappelli, similarly to the plaques on the Badminton cabinet are inscribed slightly differently with a mixture of Italian and Latin: the one depicting the dancing woman is with a scratched cursive inscription *Baccio Cappelli Fecit anno 1706 in Fiorenza*, while the other is with the signature *Baccius Cappellius Florenimus Fecit Anno 1704*. The Italian signature in cursive is almost identical to the signature found on the Badminton cabinet panel label, further reinforcing this lot's attribution to Cappelli. Cappelli is mentioned in the *Historia Glytographica* by A. F. Gori (Florence 1767), who specified that he was working under Grand Duke Gian Gastone (1723-1737), while Antonio Zobi wrongly reduces his activity to the reign of Grand Duke Francesco Stefano of Lorraine. It is certain, that Cappelli was already working in the *Galleria* in the early eighteenth century, under Cosimo III (1670-1723) since in 1705 he was commissioned two oval plaques of the Annunciation, and in 1708 part of a clock designed by Foggini. He was still working in the *Galleria* in 1746 and must have died around 1751. Cappelli's *oeuvre* is mostly made up of landscapes, ornithological and botanical subjects, making these delightful panels particularly rare.



NEWLY REDISCOVERED:
A PAIR OF BANQUETTES FROM THE 'PAVILLON BALBI'



Portrait of the Comte de Provence (1755-1824), Joseph-Siffred Duplessis, circa 1778. Musée Condé, Paris (acc. No. PE 387).



Portrait of Anne, Comtesse de Balbi (1758-1842), miniature on ivory, Nicolas Le François, 1788. Museum of Decorative Arts of Bordeaux, (inv 58.1.6210.)



25

A PAIR OF ROYAL LOUIS XVI WHITE AND ROSE-PAINTED BANQUETTES

BY GEORGES JACOB, CIRCA 1785

Each seat-rail delicately carved with a beaded border flanking a trail of twine-tied flower posies above a bell-husk moulding, on three turned and tapering stop-fluted front legs headed by paterae and terminating in leaf-tip-waisted peg feet, the stop-fluted tapering back legs carved with a foliate collar, upholstered in blue and cream silk damask 'aux cyclopes', each stamped twice 'G JACOB' and 'JME', largely effaced, one seat-rail inscribed in pencil 'H G McKay June 1862' and with label inscribed in black ink '4(?)15',

16½ in. (42 cm.) high; 63¾ in. (162 cm.) wide; 14½ in. (37 cm.) deep

(2)

\$150,000-250,000

£130,000-210,000
€150,000-240,000

PROVENANCE :

Supplied to the *salon* of the *pavillon* built for the Comte de Provence and the Comtesse de Balbi at Versailles (1785-1793). Seized and sold in a Revolutionary sale 20 July, 1793. With Dalva Brothers, New York, James W. Barney; Parke-Bernet Galleries, New York, 8 May, 1948, lots 119 and 120.

LITERATURE :

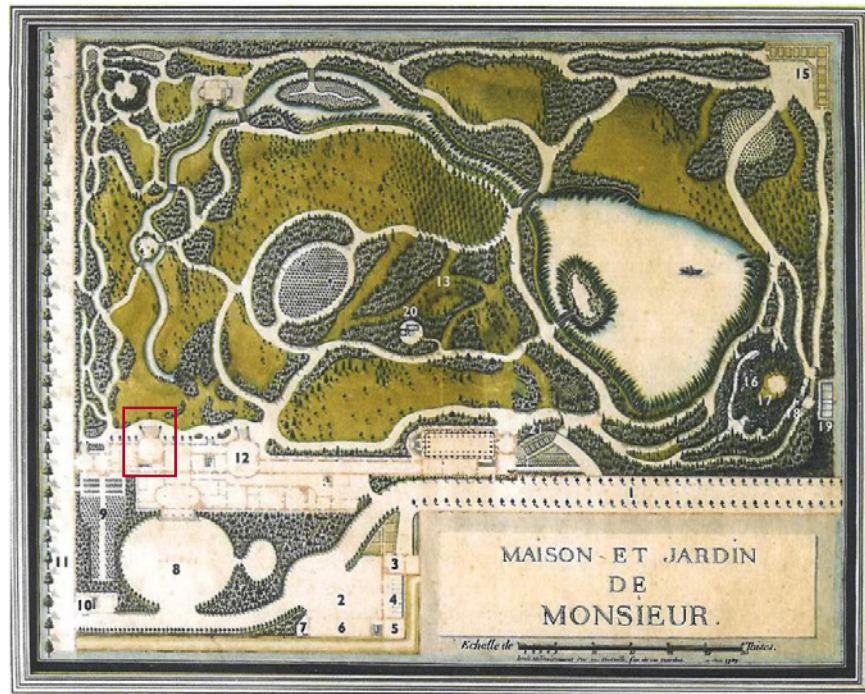
P. Arizzoli-Clémentel, *Versailles, Furniture of the Royal Palace, 17th and 18th Centuries, Volume 2*, Dijon, 2002, pp. 258-263.
A. Maës, 'L'aménagement et la destinée d'une « folie » princière : la propriété champêtre du comte de Provence et de la comtesse de Balbi à Versailles', *Versalia. Revue de la Société des Amis de Versailles*, n° 25, 2022, pp. 177-196.

Georges Jacob, *maître* in 1765.

This exquisite pair of banquettes was supplied to Monsieur, Comte de Provence, brother of Louis XVI and future Louis XVIII. The comte ordered the construction of a grand pavilion built on the grounds of Versailles for his beloved mistress, the Comtesse de Balbi. The banquettes were recently discovered as part of the celebrated suite of furniture commissioned for the *salon*, and are described in a *mémoire* from Georges Jacob of 24 April 1785.

The Comtesse de Balbi, *née* Anne Jacobée de Caumont La Force, was born in 1753 at the Château La Force in the Dordogne region of France. Her father was the Duc de Caumont de la Force, who served as a court official for King Louis XVI and was *gentilhomme*, First Gentleman of the Bedchamber, for the Comte de Provence. In 1776, Anne married the Comte Francesco Marie Armand de Balbi (1752-1835) from Genoa. As Comtesse, she first served as a mistress of the robes before becoming a lady-in-waiting to the Princess Marie Joséphine of Savoy, and Monsieur, the Comtesse de Provence. The Comte de Provence fell in love with Anne de Balbi, infuriating her husband whom the Comte declared insane and imprisoned in a mental asylum in order to make her his mistress.



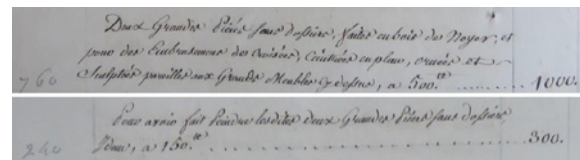


Plan of the gardens and pavilion of the 'Parc Balbi' (the salon is outlined in red); watercolor by M. du Caille, 1787. Versailles, bibliothèque municipale, fonds Fromageot A VIII c.

The Comte de Provence provided Anne with an apartment in the Petit Luxembourg in Paris, but she expressed her desire to be closer to Versailles. This affection for Anne led to the construction of her own garden pavilion at Versailles. The 'Parc Balbi' or 'Folie Balbi' was located directly south of the *Pièce d'eau des Suisses*, next to the *Potager du Roi*. Records indicate that in 1784, the Comte de Provence initiated an ambitious project to develop an idyllic country residence to enjoy with his mistress Anne de Balbi. Architect Jean-François-Thérèse Chalgrin, most famous for his design for the Arc de Triomphe, began the design for the residence in 1784. Through the redistribution and acquisition of several small plots of land, and after extensive landscaping was completed, construction for the pavilion took place between 1785-86. The comte and Chalgrin hired numerous craftsman and artisans for this undertaking. In the spring of 1785, orders were placed with the *ébéniste* Jean-Henri Riesener and *menuisier* Georges Jacob to supply furniture to the pavilion. By the summer of 1787, the pavilion was redesigned three times, and it was determined that the increasingly vast property required a household staff and additional buildings. The pavilion was designed in the Neoclassical style with special attention to maintaining harmony with the surroundings, taking care to erect large windows to allow natural light and views of the gardens. The interiors were adorned with Aubusson tapestries, mirrors from the Royal manufactory, tile and parquet floors, in addition to the lavish furniture, the rest of which was supplied by the comte's

Garde Meuble. The Comte de Provence retained his own *garde meuble*, separate from the Royal manufactories, to supply furniture to his residences and to meet the demands of the prominent commission. While the furniture in the pavilion was not branded like works from the Royal *Garde Meuble*, as was for example Marie-Antoinette's *Petit Trianon*, it is recorded that works originally had a label designating the intended location.

A suite of exquisitely carved furniture, including this pair of banquettes, was made for the *salon*. It was painted in a pale pink ground with the elaborate carving accented in white, described as follows: 'Les fonds en couleur lilas clair et les ornements réchamps en blanc de plomb, puis encollés et vernis d'un beau vernis fin'. The decoration was possibly executed by Le Clerc, *peintre et doreur du Garde-Meuble de Monsieur*, or by Nicolas-René-Rémy Ménagé, whose workshop was close to Jacob's. The decoration of the suite embodied the *genre arabe*, with bouquets of roses along the frieze, beaded tendrils and flourishing stalks on the legs. The present upholstery is directly after the original silk covering with motifs of mythology and nature in a pattern known as 'aux cyclopes'. In Jacob's bills of 1785, several of the pieces in the suite are noted as being of 'de form nouvelle,' illustrating the great innovation taking place in French decorative arts in the 1780s, and the comte's desire to furnish the pavilion in the height of fashion.



Description of the pair of banquettes in the salon of the 'Pavillon Balbi' at Versailles, detailed in the 'Mémoire des ouvrages faits et fournis pour Monsieur, frère du roi, à Versailles, sous les ordres de Monsieur De Bard par Jacob, menuisier en meubles rue Méléé', dated 24 April 1785.



Detail of Georges Jacob's stamp and of the label with the inscription 'Pavillon de Monsieur à Versailles. Pour le Salon', visible on the seat-rail of the *chauffeuse* at Versailles.



A canapé and fauteuil from the suite supplied to the salon at the 'Pavillon Balbi', now in the Petit Trianon, Versailles. © RMN-Grand Palais 2002 (château de Versailles)/ Jean-Yves and Nicolas Dubois

The *salon* had a grandiose domed ceiling embellished in the characteristic *genre arabesque*, made popular in Parisian interior decoration following publications like those of architect and sculptor Gilles-Paul Cauvet, whose influential book of engraved designs was printed in 1777. The arabesque style in France was based on creating decoration that imitated patterns in nature that were reproduced in a melodic, continuous fashion, such as interlacing foliate scrolls and trailing leaf tendrils. This juxtaposition of naturalistic surface decoration with the more rigid Neoclassical form of the building was also in keeping with the setting of the pavilion in the gardens of Versailles. It is almost certain that Jean Démosthène Dugourc (1749-1825) was involved in the interior decoration scheme for the pavilion. Dugourc was appointed architect and designer for the Comte de Provence in 1780 when he redecorated the Château de Brunoy outside of Paris. Given the intricate carved decoration, as seen on the present pair of banquettes, it is also plausible that Dugourc may have worked on the initial design of the suite. The theme of naturalism was prevalent among royal country homes and gardens, and the *trompe l'oeil* decoration in the neighboring dining room illustrating greenery and vegetation was reminiscent of the work in the Comtesse de Provence's pavilion in Montreuil and the hamlet of Chantilly erected by the Duc de Chartres. These motifs were further embodied through the pervasive use of *toiles de Jouy* textiles throughout the interior, including the *salon*, which featured use of the exotic pineapple. The Jouy-en-Josas manufacture was started by Franco-German industrialist Christophe-Philippe Oberkampf in 1760, and was appointed the royal manufacture of cotton and linen in 1783.

The furniture remained in the pavilion until 1793 when it was seized and sold in a Revolutionary sale. The surviving components, including these two rare banquettes, recently published in *Versalia* by Antoine Maës and an exciting rediscovery, were dispersed among important institutions and private collections. The unusual *canapé*, with its inward-sloping crestrail, along with two *bergeres*, a *fauteuil à la Reine*, two *voyeuses*, a *chauffeuse*, and *tabouret* were donated to Versailles in 1966 by Pierre David-Weill. This group, together with another chair from the Louvre (OA 6513 ; VMB 14907 ; V 4448) previously in the collection of Isaac de Camondo and four additional *fauteuils* purchased by Versailles, is now on long term loan in *le cabinet des glaces mouvantes* at the Petit Trianon, an homage to the sumptuous furniture Jacob completed for Marie-Antoinette. A *canapé*, *chauffeuse*, four remaining *fauteuils*, and a fire screen were in the collection of Baron Henri de Rothschild, sold in 1923, and are now in private collections (see H. Lefuel, *Georges Jacob, ébéniste du XVIIIe siècle*, Paris, 1923, pp.278-282 and pp. 301-2). A further twelve chairs were identified along with the banquettes as previously unrecorded components of the suite. Though the pavilion was demolished in 1798, the 'Parc Balbi' still exists on the grounds of Versailles.





PROPERTY FROM A PRIVATE COLLECTION IN ARLINGTON,
VIRGINIA

26

A PAIR OF CHARLES II SILVER GARNITURE VASES

MAKER'S MARK NS A STAR BELOW AND TWO ABOVE IN A SHAPED SHIELD,
LONDON, CIRCA 1675

Each with compressed globular body and flaring cylindrical neck, finely chased and engraved overall with scrolling foliage, fruit and flowers on a matte ground, *marked on underside with maker's mark only, unidentified*

10½ in. (25.7 cm.) high
50 oz. 4 dwt. (1,561 gr.)

(2)

\$50,000-80,000

£41,000-66,000
€47,000-75,000

PROVENANCE:

Anonymous sale; Christie's, New York, 11 Feb 1982, lot 269.

With Dr. Kurt Ticher (1899-1989), collector and expert on Irish silver.

The Late Dr. Kurt Ticher, sold by Order of the Executors; Christie's, London, 23 May 1990, lot 228.

The restoration of Charles II as King of England in 1660 saw an explosion in the demand for wrought silver as the taxes which had been levied by Oliver Cromwell, to pay for his armies, were lifted leaving taxpayers with greater disposable income. This led to a demand for silver to replace the plate which had been damaged or melted down during the Commonwealth, as well as a demand for more exuberant objects to replace the somewhat austere plate, which typified the middle of the 17th century. Silversmiths of the day, both English and later the Huguenots who settled in England, having fled persecution in France and arrived in England via the Low Countries, were happy to meet this demand for objects in the latest continental fashions.

Among the unique forms which evolved during this renaissance of English silversmithing were garnitures of silver or silver-gilt vases, known in contemporary inventories as 'furnishing vases' and often referred to as ginger jars, after the Chinese or Dutch porcelain examples whose form they followed. While the earliest example of a silver 'ginger jar' is dated 1658, the height of their fashion came during the 1670s and 1680s when elaborate suites, consisting typically of baluster and tapering examples in differing sizes were displayed on furniture and mantelpieces or on wall sconces in the same manner as Chinese porcelain.

A similar pair of silver-gilt vases bearing the same maker's mark were sold by J. D. G. Fortescue, Christie's, London, 5 July 1972, lot 66. The chased and engraved foliage, flowers, and fruit found on the two vases presented here is similar to that found on an assembled three-piece silver gilt garniture in the collection of the Victoria & Albert Museum, London (Acc. No. M.46-1914). This garniture is comprised of two flasks and covers by Arthur Manwaring, and a vase and cover, attributed to William Wakefield, all dated circa 1675.



A ROYAL COMMISSION:
LE MÉCÉNAT DU DUC D'ORLEANS



Portrait de Ferdinand Philippe de Bourbon Orléans, duc d'Orléans (1810-1842), Jean-Auguste-Dominique Ingres. © 2006 RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi

THE PROPERTY OF A LADY

27

A PAIR OF ROYAL LOUIS PHILIPPE
HARDSTONE-MOUNTED ORMOLU
DESSERT-STANDS

BY JEAN-FRANCOIS DENIERE, DESIGNED BY JEAN-BAPTISTE KLAGMANN, THE FIGURES BY JEAN-JACQUES FEUCHÈRE, PARIS, CIRCA 1840-1842

Each surmounted by Bacchus holding aloft a wine glass and amphora, supported by central column flanked by putti, on further chased baluster stem adorned with masks, between two gilt-glass dishes, on a circular base modeled with putti playing musical instruments, scrolling foliage and vines ending in ram's heads, and inset with semi-precious stones

33½ in. (85 cm.) high

(2)

\$60,000-100,000

£50,000-82,000

€57,000-94,000

PROVENANCE :

Commissioned by Ferdinand-Philippe, duc d'Orleans (1810-1842) circa 1840 and delivered to Palais des Tuileries in 1842, following the duc's death.

Sold by the duchesse d'Orléans (1814-1858); Hôtel Drouot, Paris, 18-20 January 1853, lot 7 (part).

LITERATURE :

E. Gizard, L. de Commynes, *et al.*, *Un âge d'or des arts décoratifs : 1814-1848*, Paris, 1991, pp. 332-333.

D. Kisluk-Grosheide, "A Pair of Candelabra for the Surtout de Table of the Duc d'Orléans," *Nineteenth-Century Art Worldwide* 20, Autumn 2021, no. 3.

I. Leroy-Jay Lemaistre, 'Des sculpteurs et des bronziers,' *Le Mécénat du duc d'Orléans : 1830-1842*, Paris, 1993, p. 139-143.





A casket from the *surtout*, sold Christie's, New York, 20 October, 2015, lot 198 (\$269,000).



An illustration of a dessert stand from the *surtout* by Laurent de Commynes. *Un âge d'or des arts décoratifs 1814-1848*.

This marvelous pair of stands were part of an elaborate multi-commission for a *surtout de table* and dessert service for Ferdinand-Philippe (1810-1842), duc d'Orléans and eldest son of King Louis-Philippe. While most renowned for his military acumen and diplomacy, he was also an important patron of the arts, often incorporating designs from the era's renowned artisans and *animaliers*.

The *surtout* was commissioned by the duc in 1834. It took over five years to complete, and the first tranche was delivered to his apartment in the Pavillon de Marsan at the Tuileries Palace 20 April, 1839. While much of his apartment in the Tuileries was furnished with works by celebrated makers such as and Jean-Henri Riesener and André-Charles Boulle, the duc championed a number of the emerging artists of his era. It was recorded he visited the 1839 *Exposition des Produits de l'Industrie* over twenty times, demonstrating his commitment to contemporary artists and in particular the advancement of the decorative arts in France. (D. Tenenbaum, "Le Sanctuaire du pavillon de Marsan," p. 85).

The broader *surtout* was designed by Claude-Aimé Chenavard (d. 1838) and Jean-Baptiste-Jules Klagmann (d. 1867), cast by Jean-François Denière (d. 1866), and incorporated works by artists such as Antoine-Louis Barye and Jean-Jacques Feuchère. The total price of the *surtout* was estimated at 10,400 francs for Klagmann and Chenavard's designs and over 100,000 francs for Denière's labor. The incredible sum and the employ of various craftsmen underlines the duc's support of the decorative arts, and is arguably the his most significant commission. The earliest known written record of the *surtout* dates from 1834 and was published in the journal *L'Artiste*. The article provides a rare description of the *surtout*, and records the approximate dimensions as an impressive twenty-one *pieds* long (ca. 268.53 in.) by five *pieds* wide (ca. 63.9 in.).

The present lot were part of twelve commissioned for the dessert service, which comprised forty-eight pieces in total. Executed by Jean-François Denière who described them simply as *une assiette à deux rangs avec figures et ornements*. The rich ornamentation and design, coupled with the incorporation of semi-precious stones and glass typify the spirit of the *surtout*. The collaborative nature of the design of these works considered the duc's personal interest in Renaissance and medieval art, as well as the individual *oeuvre* of the artists themselves. Claude-Aimé Chenavard, together with Jean-Jacques Feuchère, are primarily recognized for the revival of the Renaissance style in France, published

Nouveau Recueil de Decorations intérieures between 1833 and 1835 composed of forty-two plates illustrating bronzes, furniture, tapestries and other manner of interior decoration (a copy formerly in the library of the duc d'Orléans is now in the Metropolitan Museum of art, acc. no. 60.686, M). These influences feature heavily in the present lot, with the classical depiction of Bacchus and music-making putti, the ornately chased balustrade and the baroque strapwork of the base.

In addition to the dessert stands, there were six gilt and silvered bronze tazze and fourteen eight-light candelabra. The base of the candelabra, like the present lot, were embellished with four seated putti, based on the designed of Feuchère, each holding musical instruments and mounted with hardstones. One of Chenavard's designs is preserved in the Metropolitan Museum of art (58.601.4) and differs slightly from the final delivery. There are accounts of the duc receiving preparatory models of certain elements in the *surtout*, confirming his close involvement in the execution of the centerpiece.

The duc tragically died in 1842 in a carriage accident. At the time of his death, Denière was still working on the final components of the *surtout*, which he subsequently delivered to his widow, Duchesse Hélène of Mecklenburg-Schwerin (d. 1858). Denière exhibited approximately ten lots from the centerpiece, presumably borrowed from the duchesse, at the *Exposition des Produits de l'Industrie* in 1844. A drawing of one of the dessert stands from 1845 indicates they were on display with this selection. The duchesse sold the sumptuous *surtout* along with the contents of the duc's collection in 1853. The centerpiece was divided and sold in several lots, most components offered in pairs or small groups. Denière himself purchased five lots, including a pair of dessert stands. In recent years, more components from the *surtout* have appeared for sale, including a three-piece garniture, sold Christie's, New York, 19 October, 2011, lot 160 (\$104,500); a casket, sold Christie's, New York, 20 October, 2015, lot 198 (\$269,000); and a pair of candelabra, sold Christie's, New York, 13 April 2017, lot 69 (\$93,750).





(Photo by David Redfern/Redferns) © Getty Images

28

ORIGINAL COVER ARTWORK FOR THE ALBUM, SOUNDTRACK TO THE FILM 'THE SONG REMAINS THE SAME' BY LED ZEPPELIN (1976)

GEROGE HARDIE (B. 1944), [1976]

Front cover: 230 x 218mm on a 350 x 325mm board
 Back cover: 230 x 218mm on a 338 x 322mm board

Acrylic, ink and graphite on illustration board

Design: Hipgnosis/George Hardie

\$50,000-80,000

£41,000-66,000
 €47,000-75,000

PROVENANCE :

George Hardie.

LITERATURE :

Aubrey Powell, *Vinyl . Album . Cover . Art - The Complete Hipgnosis Catalogue*. (London: Thames & Hudson Ltd., 2017) p.193.

The Song Remains the Same was Led Zeppelin's only officially-released live album, produced from a series of recordings taken over several days at Madison Square Garden during their 1973 tour of North America (27-29 July). The LP was released in late September 1976, several weeks before the release of the concert film of the same title. The film became a cult classic—a staple of midnight movies throughout the late 1980s and beyond. The images produced by Hardie on the sleeve depict a dilapidated movie house where Led Zeppelin rehearsed for their 1973 North America tour.

From the late 1960s through the early 1980s, George Hardie, produced some of the most memorable album covers of the period, including one of his first professional commissions: the art for Led Zeppelin's debut LP (sold in these rooms, 2 June 2020, lot 88, \$325,000), as well as *Houses of the Holy* and *Presence*. He is perhaps best remembered for his iconic rendering for Pink Floyd's *Dark Side of the Moon*, but also produced covers for *Wish You Were Here* and *A Nice Pair*. Hardie additionally produced album art for Black Sabbath, Hollies, Genesis, Peter Frampton, Robin Trower, Wings, The Alan Parsons Project, Sammy Hagar, Al Stewart, and Big Jim Sullivan, among others.



RELEASE

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A
SHERPIX
RELEASE

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29

LONESOME COWBOYS

ANDY WARHOL, 1968

A set of original 16mm presentation reels of the film that sparked the "Stonewall of the South."

Six 35mm film reels housed in 2 metal flight cases
Movielab, New York, printed ca. 1969.

\$20,000-30,000

£17,000-25,000

€19,000-28,000

On the evening of 5 August 1969, a small crowd of seventy settled in to view Andy Warhol's *Lonesome Cowboys* at the recently opened art cinema at the Ansley Mall in Atlanta. About fifteen minutes into the homoerotic underground spoof on westerns featuring Warhol stars Viva, Joe Dallesandro, Eric Emerson, Meade, and Tom Hoppertz, the film suddenly stopped, and the house lights went up. The police, some in uniform, others in plainclothes, were everywhere, some with cameras taking photographs of the startled movie-goers still in their seats. Those who attempted to depart quickly were blocked at the door and they too were photographed and questioned by Atlanta police officers. Other officers headed upstairs to the projection room to seize the film reels and arrest James Russ, the manager of the Ansley Mini-Cinema. The police mounted the raid not only to enforce local obscenity laws but identify "known homosexuals," part of a pattern of harassment that members of Atlanta's gay Midtown neighborhood routinely endured. Abby Drue, a noted LGBTQ activist, was in the audience that night. "They had everybody get up and line up," she recalled. "We had popcorn in our mouths. I think I had a submarine sandwich I was in the middle of eating. That's how absurd it was."

The police raid in Atlanta occurred a little more than a month after the Stonewall riots in New York, and for many members of the city's burgeoning LGBTQ community, the raid on the Ansley Mini-Cinema was the final straw. Several days after the raid, a group of protesters were pepper-sprayed and some arrested. These events compelled Atlanta's LGBTQ community to form the Georgia Gay Liberation Front. That organization would mount Atlanta's first Pride march in 1971 — an unsanctioned march in which many of participants wore paper bags over their heads to protect their identities — starkly demonstrating the risk of physical harm that was an ever-present threat. Despite local hostility, the marches continued, and Atlanta's LGBTQ community began flourishing over the ensuing decades becoming strong and vibrant. Today, the raid has been dubbed, "The Stonewall of the South."

Yet the Atlanta police were not the only law enforcement agency to take interest in *Lonesome Cowboys*. The FBI had been monitoring the film soon after it was filmed in a single day a dude ranch near Tucson, Arizona on 28 January 1968. A Special Agent was dispatched to Arizona to interview witnesses to support a potential charge of "interstate transportation of obscene matter." The investigation had been prompted by a complaint received at the Pinal County Sherriff, that "some guests at the Rancho Linda Vista Guest Ranch were making an obscene film." Sherriff's deputies arrived at the ranch on the afternoon of the 28th and ordered that the filming be halted immediately. The FBI kept a copiously detailed dossier on the film's production based on eyewitness accounts that offer a window into the chaos of the film's production covering all aspects from various "unnatural sexual acts" to details on the license plate numbers (redacted) of those on set. One eyewitness recalled that "The movie seemed to have no plot and the actors just said anything that came into their minds." (Vincent Canby and other critics would take a similar view.) The FBI continued to monitor the film's production and distribution, noting that Warhol had



intended it to be premiered at the Hudson Theatre in New York in late April 1968, but editing was taking longer than planned. Then in early June, Warhol fell victim to an assassination attempt, further delaying production. It finally premiered at the San Francisco International Film Festival on 1 November 1968, and FBI agents were there collecting further evidence.

Meanwhile in Atlanta, the question of whether the film could be considered obscene landed in the courts. Ultimately, Lewis Slayton, the Fulton County District Attorney, allowed the film to be shown after Cradock Films, who held the rights to distribute the film in Georgia, agreed to edit out what the county considered objectionable. By early January 1970, the Ansley Mini-Cinema was once again presenting *Lonesome Cowboys*. As far as the FBI's investigation into Warhol's activities was concerned, federal prosecutors in Arizona, San Francisco and New York ultimately declined to pursue the charges in court, as the film was not considered "obscene within the definition of that word as defined by the Supreme Court of the United States."

The present copy is believed to have been printed as early as 1969, but no earlier. According to the FBI report on the film's screening in San Francisco in November 1968, the film opened with "the woman [Viva] and her male nurse [Taylor Meade] on a street in the town," but the present copy, opens with a sex scene between Viva and Tom Hoppertz which appears to be consistent with the currently-known copies. The markings found on the paper sleeves include a red stamp for "INTERNATIONAL AMUSEMENT CORP," a short-lived distribution and production company based in North Carolina established in 1974. This

would suggest this film was in circulation in various art houses up until at least the mid to late 1970s.

The current number of original copies used during the film's showings in 1969 and 1970 is unclear, but the present set of reels is marked as "Print No. 10" on each of the surviving paper sleeves. Original reels of the film are known to have survived including a master print at the Andy Warhol museum and copies at the Museum of Modern Art, and the Art Institute of Chicago. It is not clear if other copies survive in any private collections. *Provenance*: the film was part of an anonymous private collection in Stockholm and subsequently part of a collection in Germany beginning ca. 2010 – Jeschke van Vliet Auctions, 31 March 2021, lot 952.

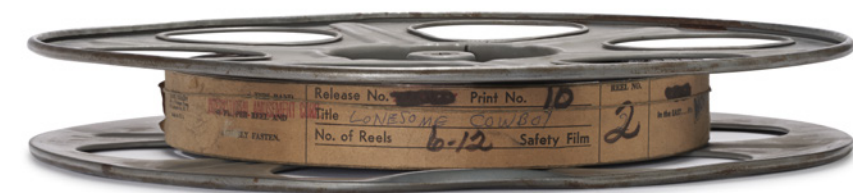
Will Butler, "Atlant's Stonewall: The Lonesome Cowboys Raid at Ansley Mall. 22 September 2021 <https://www.atlantahistorycenter.com/blog/atlantas-stonewall-the-lonesome-cowboys-raid-at-ansley-mall/> (Accessed 18 December 2022)

Federal Bureau of Investigation, *Subject Andy Warhol*. Dossier of correspondence related to the FBI's investigation of Andy Warhol as relating to the film, *Lonesome Cowboys*, 28 February 1969 - 27 June 1977.

Keeler McCartney and Tom Linthicum, "Raid Closes Cinema, Warhol Film Seized," *Atlanta Constitution*, 6 August 1969, p. 15.

Vincent Canby, "Film: Lonesome Warhol," *The New York Times*, 6 May 1969, p. 38

Olle Granath, "With Andy Warhol 1968" <https://www.modernamuseet.se/stockholm/en/exhibitions/andy-warhol-other-voices-other-rooms/with-andy-warhol-1968-text-ol/>





A MAGNIFICENT ITALIAN ORMOLU, WHITE MARBLE AND SEMI-PRECIOUS HARDSTONE-INLAID CENTER TABLE

THE MARBLE TOP ATTRIBUTED TO GIACOMO RAFFAELLI, ROME OR MILAN, CIRCA 1800-1810, THE BASE POSSIBLY BY FRANCESCO RIGHETTI, ROME, CIRCA 1770-1775

33 ¾ in. (86 cm.) high, 30¼ in. (77 cm.) wide, 23 in. (58.5 cm.) deep

ESTIMATE ON REQUEST



**PIETER CLAESZ (BERCHEM
1597/8-1660/1 HAARLEM)**

An overturned silver tazza, a partly peeled lemon and an olive on a silver plate, walnuts, hazelnuts and a knife on a draped table

signed in monogram 'PC' ('PC' linked, lower center, on the knife)

oil on panel
15 $\frac{1}{2}$ x 22 in. (39.8 x 56 cm.)

\$800,000-1,200,000 £660,000-980,000
€760,000-1,100,000



**LUCAS CRANACH I (KRONACH
1472-1553 WEIMAR)**

Portrait of a lady, three-quarter-length

signed with the artist's serpent device and dated '152[?]'

oil on panel
5 $\frac{3}{4}$ x 5 $\frac{5}{8}$ in. (14.6 x 14.4 cm.)

with inscription: 'AGNES DVCISSA/Otthonis Magni Conjunx/Mater Stematum/Vtriusq Serenissimae Dom/Electoralis/Bavaricae & Palatinae & c.' (on the reverse)

\$700,000-900,000 £580,000-740,000
€660,000-840,000



A BRONZE FIGURE OF AN ÉCORCHÉ MAN

WILLEM DANIELSZ.VAN TETRODE (C. 1525-1580), CIRCA 1562-1567

17 in. (43.2 cm.) high, the figure
20 in. (50.8 cm.) high, with base

\$800,000-1,200,000 £660,000-980,000
€760,000-1,100,000



**A BRONZE FIGURE OF A SEATED NUDE WOMAN
BRAIDING HER HAIR**

BARTHÉLEMY PRIEUR (C. 1536-1611), *CIRCA* 1600-1610

On a rectangular molded ebonized wood base, inscribed in white paint '31289.39'

7 $\frac{3}{8}$ in. (18.7 cm.) high

\$400,000-500,000

£330,000-410,000



THE CESARINI VENUS

ATTRIBUTED TO ANTONIO SUSINI (1558-1624), FROM A MODEL BY
GIAMBOLOGNA (1529-1608), *CIRCA* 1585-1600

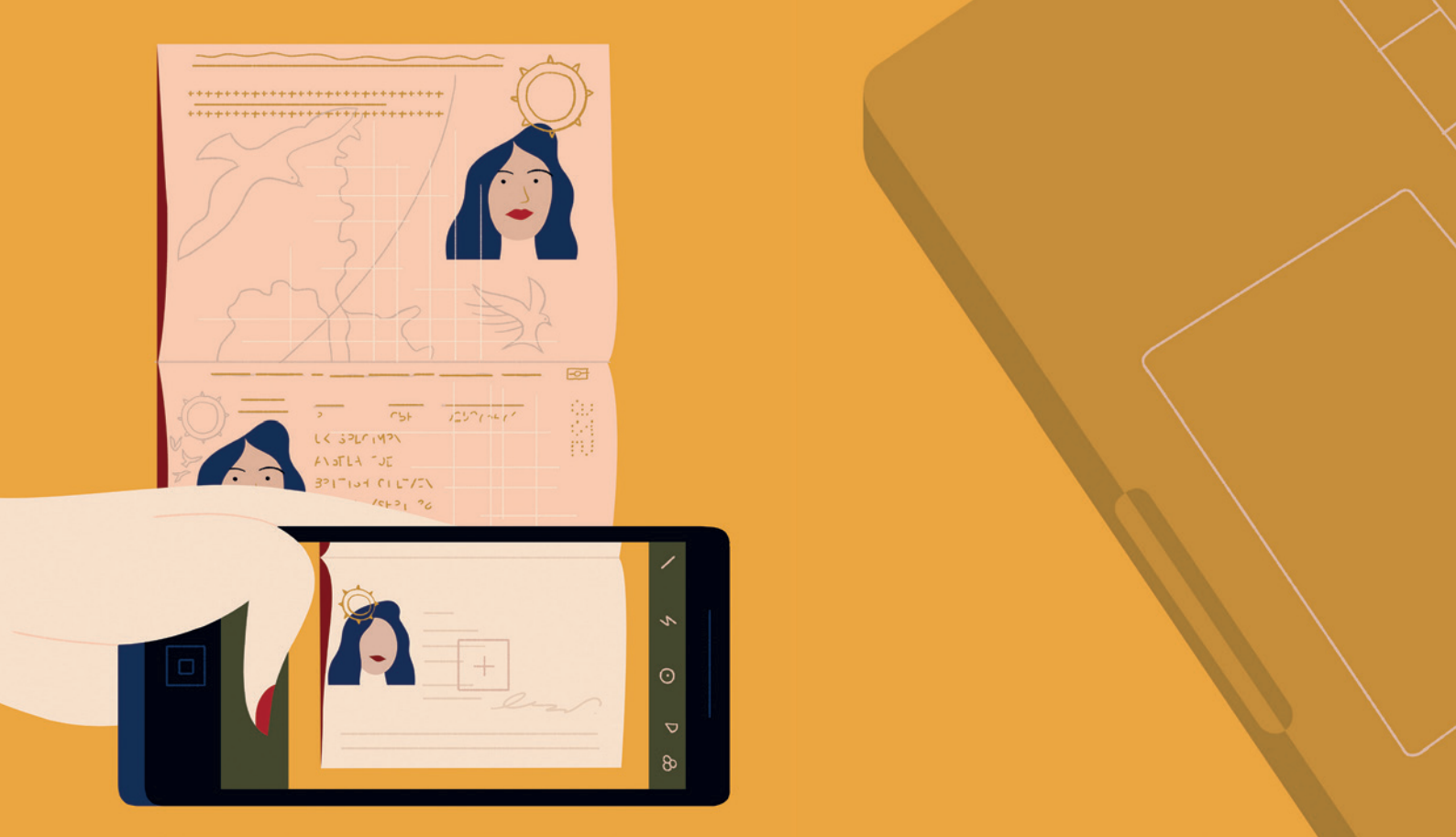
9 $\frac{3}{4}$ in. (24.8 cm.) high

14 in. (35.5 cm.) high, overall

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

£820,000-1,200,000

€940,000-1,400,000



IDENTITY VERIFICATION

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

Private individuals:

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

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

Organisations:

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

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

CHRISTIE'S

CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold. As well as these Conditions of Sale, **lots** in which we offer **Non-Fungible Tokens** are governed by the Additional Conditions of Sale – **Non-Fungible Tokens**, which are available in Appendix A herein. For the sale of **Non-Fungible Tokens**, to the extent there is a conflict between the "New York Conditions of Sale Buying at Christie's" and "Additional Conditions of Sale – **Non-Fungible Tokens**", the latter controls.

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

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

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

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

3 CONDITION

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

4 VIEWING LOTS PRE-AUCTION

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

5 ESTIMATES

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

6 WITHDRAWAL

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

7 JEWELLERY

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

8 WATCHES & CLOCKS

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

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.
- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at +1 212-636-2000.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at +1 212-636-2000.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Client Service Department on +1 212-636-2000.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

- 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.
- 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 at <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.
- Written Bids
You can find a Written Bid Form 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 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 a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's** low **estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed low **estimate**. In that case, the **reserve**

will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ♦.

3 AUCTIONEER'S DISCRETION

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

4 BIDDING

The **auctioneer** accepts bids from:

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

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

Bidding generally starts below the low **estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments.

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 26% of the **hammer price** up to and including US\$1,000,000, 20% on that part of the **hammer price** over US\$1,000,000 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, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

- (a) 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
- (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.
- (c) 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:

- (a) 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**.
- (b) 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:
 - (i) 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;
 - (ii) 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
 - (iii) 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 if any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

- (a) This additional **warranty** does not apply to:

- (i) 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;
- (ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
- (iii) books not identified by title;
- (iv) **lots** sold without a printed **estimate**;
- (v) books which are described in the catalogue as sold not subject to return; or
- (vi) defects stated in any **condition** report or announced at the time of sale.

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

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

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

3 NO IMPLIED WARRANTIES EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

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

F PAYMENT

1 HOW TO PAY

- (a) Immediately following the auction, you must pay the **purchase price** being:
 - (i) the **hammer price**; and
 - (ii) the **buyer's premium**; and
 - (iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

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

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

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

- (i) **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.
- (ii) **Credit Card**
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
- (iii) **Cash**
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer.
- (iv) **Bank Checks**
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
- (v) **Checks**
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

- (d) 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.
- (e) 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.
- (f) Cryptocurrency (if applicable): You may either pay for a **lot** in the currency of the sale or by a cryptocurrency permitted by us. The invoice will set forth the **purchase price** in the currency of the sale and where permitted by us, a specified cryptocurrency. Partial payment in cryptocurrency is not permitted. Where the **purchase price** is payable in a specified cryptocurrency, the invoice will include both the amount due in the currency of the sale as well as a cryptocurrency amount. The cryptocurrency amount will be calculated by us based on the most recent published CME CF Ether-Dollar Reference Rate (BRR and ETHUSD_RR) index rate as determined by us, and will be disclosed in the invoice. The amount of cryptocurrency specified in the invoice is the amount of cryptocurrency that must be paid to us if that is the payment option you select regardless of whether the conversion rate at the time of auction or when you pay the invoice or at any other time is different. In the event that we are required to return any amounts to you hereunder, you agree to receive such amounts in the fiat amount of the **saleroom**.

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:

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) 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;
 - (iii) 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;
 - (iv) 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;
 - (v) 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);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) 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;
 - (viii) 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
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment

you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE

- (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. 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, 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 licence 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 ♻ 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**; and (ii) we do not 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 (f) (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 more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other 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 E4 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 <https://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** (the "Dispute") 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: 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**

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such property is identified in the catalogue with the symbol Δ 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 which can be significant 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 an amount calculated against the final **hammer price**. The third party may continue to bid for the **lot** above the irrevocable written bid.

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

⌘ Bidding by interested parties

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

Post-catalogue notifications

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or **lot** description have the meanings ascribed to them below. Please note that all statements in a catalogue or **lot** description as to authorship are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the **condition** of the **lot** or of the extent of any restoration. Written **condition** reports are usually available on request.

A term and its definition listed under **Qualified Headings** is 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 consignor 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.

PICTURES, DRAWINGS, PRINTS AND MINIATURES

Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

QUALIFIED HEADINGS

"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.

CHINESE CERAMICS AND WORKS OF ART

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the Heading of the description of the **lot**.

e.g. A BLUE AND WHITE BOWL
18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters after the bold type first line states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND OF THE PERIOD (1662-1722)

If no date, period or reign mark is mentioned in uppercase letters after the bold description, in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL; or
The Ming-style bowl is decorated with lotus scrolls...

In Christie's **qualified** opinion this object most probably dates from Kangxi period but there remains the possibility that it may be dated differently.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND PROBABLY OF THE PERIOD

In Christie's **qualified** opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE
AND POSSIBLY OF THE PERIOD

FABERGÉ

QUALIFIED HEADINGS

"Marked Fabergé, Workmaster ...": in Christie's **qualified** opinion a work of the master's workshop inscribed with his name or initials and his workmaster's initials.

"By Fabergé ...": in Christie's **qualified** opinion, a work of the master's workshop, but without his mark.

"In the style of ...": in Christie's **qualified** opinion a work of the period of the master and closely related to his style.

"Bearing marks ...": in Christie's **qualified** opinion not a work of the master's workshop and bearing later marks.

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Signed Boucheron / Signature Boucheron": in Christie's **qualified** opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's **qualified** opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

HANDBAGS

Condition Reports

The condition of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. **Condition** reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaptation. They are not an alternative to examining a **lot** in person or taking your own professional advice. **Lots** are sold "as is," in the condition they are in at the time of the sale, without any representation or **warranty** as to **condition** by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each **lot** before bidding.

Grade 1: this item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the **lot** description.

Grade 2: this item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: this item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: this item exhibits wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: this item exhibits normal wear and tear from regular or heavy use. The item is in good, usable condition but it does have condition notes.

Grade 6: this item is damaged and requires repair. It is considered in fair **condition**.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a **lot** clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any **condition** report and grading.

References to "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and /or strap, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the tone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the **lot** description.

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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.

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

Δ

Properties in which Christie's or another **Christie's Group** company has an ownership or financial interest. 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.

⌘

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**.

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.

10/08/2022

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.

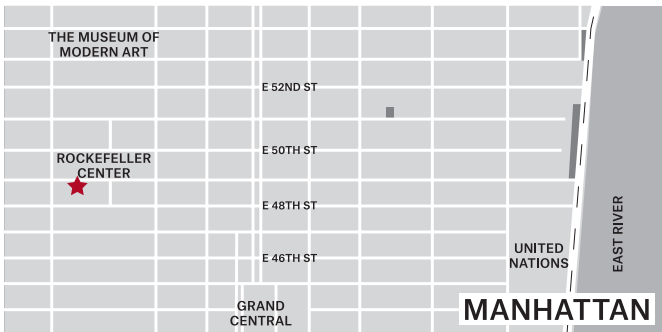
Tel: +1 212 636 2650

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.

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

◊

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

~

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

■

See Storage and Collection pages in the catalogue.

Ψ

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

◊

Please note that 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, but the shipment may be delayed while awaiting approval to export from the local government.

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.

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

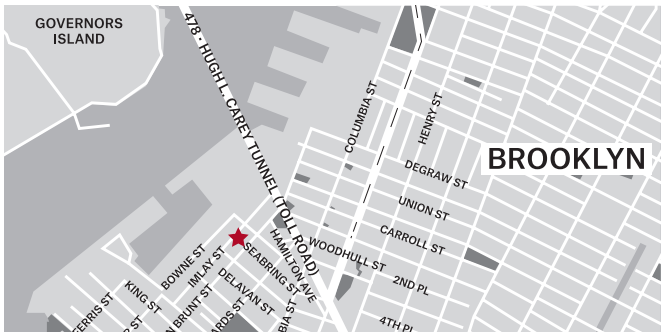
Tel: +1 212 636 2650

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.





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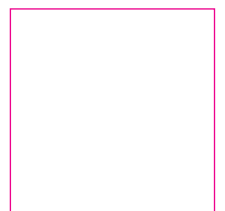
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